DYNAMICS OF *ÀGÍDÌGBO* MUSIC AMONG THE YORÙBÁ OF SOUTHWESTERN NIGERIA

BY

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APPROVAL PAGE

I certify that this work which has been read and approved as meeting the requirement for the award of the Doctor of Philosophy in African Music, Institute of African Studies, University of Ibadan, was carried out by Olaolu Emmanuel ADEKOLA under my supervision at the Institute of African Studies, University of Ibadan.

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DEDICATION

This thesis is dedicated to God Almighty, the Author and Source of my inspiration.

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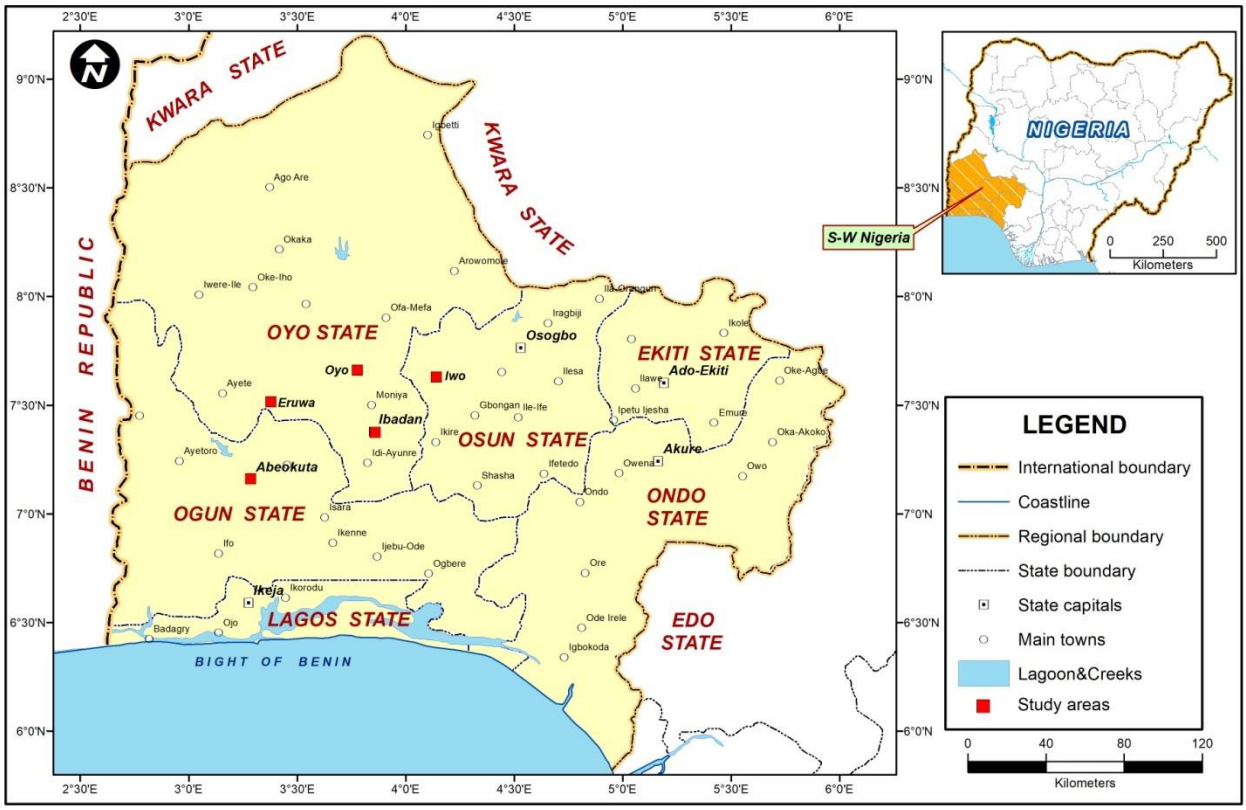


ABSTRACT

The Yorùbá traditional lamellophone known as *àgídìgbo* is a box-type thumb piano and a musical genre whose composition is richly crafted in Yorùbá philosophy and laden with proverbs and parables. Existing studies on *àgídìgbo* have centred more on its description and classificatory modes than on the philosophical messages embedded in the music as well as the dynamics of its technology and performance practice. This study, therefore, investigated the musico-philosophical nuances in *àgídìgbo* music among the Yorùbá of Southwestern Nigeria and observable changes in its instrumental technology and performance occasioned by modernity.

The ethnomusicological study was anchored to the theory of continuity and change. Purposive technique was used to select four cities: Ibadan and Eruwa in Oyo State, Iwo in Osun State, and Abeokuta in Ogun State, where *àgídìgbo* music features prominently. Key informant interviews were conducted with three notable *àgídìgbo* exponents and three makers of the instrument. Three focus group discussions were conducted with members of purposively selected *àgídìgbo* bands, and participant observation technique during social ceremonies was also used. Data were subjected to content and musicological analyses.

The *Ọmọlúàbí* philosophy as expressed in *ìjúbà* (homage) and related nuances such as, *owe* (proverbs), maxims and parables are dominant features of *àgídìgbo* music which have not waned despite emerging changes in its social scope. The constituent elements of *Ọmọlúàbí* such as *ìwà pẹ̀lẹ́* (gentleness), *ìtẹ́lorùn* (contentment), *ìtẹpamọsẹ* (hardwork), *ìtẹriba* (humility) and *ìfàyàrán* (perseverance), among others, were articulated in the music. Membership recruitment into *àgídìgbo* band was guided by an attribute known as *làákáyè* (intelligence). The use of euphemism was more pronounced in the older *àgídìgbo* music compared to its new form. Predominant compositional techniques included: direct repetitions, sequences and truncations of melodies, and complimentary rhythmic patterns for accompaniments. Their structures were largely characterised by responsorial and strophic forms overlaid with speech rhythm. Dynamics in the construction of *àgídìgbo* suggested a gradual shift from indigenous technological practices to modern form in terms of physical structure. The adoption of plywood as frame in place of the wooden shell, and iron sheets instead of wire from unserviceable turn-table machine made the new instrument to be lighter in weight and affordable compared to the old form. Samples of *àgídìgbo* found in Eruwa were much bigger than those in other communities. Changes in performance practice of *àgídìgbo* were made possible by artistes' ingenuity as demonstrated by re-invention of new performance contexts. Apart from the introduction of Western musical instruments such as the keyboard and trap drum set, the form of new *àgídìgbo* music appeared syncretic while its former state as voluntary performance at social events gradually became commercialised. In spite of its declining status, *àgídìgbo* music continues to exist by the sideline with its successors: highlife and *juju* musical genres.

Modernisation has impacted *àgídìgbo* music in terms of its instrumental technology, performance contexts and practice among the Yorùbá of Southwestern Nigeria. The level of adaptability and retention of its core practice has enhanced its sustenance despite evolving changes in the Nigerian musical landscape.

Keywords: *Àgídìgbo* music, Instrumental technology, Yorùbá philosophy
Word count: 497

INTRODUCTION

1.1. Background to the study

The Yorùbá are a people predominantly found in the Southwestern geo-cultural zone of Nigeria. The region comprises six states, namely: Osun, Oyo, Ogun, Ondo, Ekiti and Lagos. The Yorùbá constitute a relatively homogenous socio-linguistic and cultural group, extending to some parts of Delta, Edo, Kwara and Kogi States, as well as some parts of Benin Republic and Togo. Their descendants have also spread to parts of the Americas, and the Caribbean, notably Brazil and Cuba, as a result of the trans-Atlantic slave trade that occurred between the 16th and 19th centuries (Omojola, 2012). There are many sub-ethnic groups which make up the Yorùbá nation in Nigeria. They include, Ekiti, Egba, Ijebu, Ijesa, Ondo, Ife and Oyo amongst others. There is no gainsaying that not only are the Yorùbá lovers of music, the art is also an inseparable element of their culture. Indeed, music is found in many Yorùbá occasions excluding a few situations, such as when a young person is being buried or at certain festivals, like Edi[i] and during an outbreak of epidemic disease (Euba, 1990). Omojola (2017) affirms that the concept of Yorùbá of a pan-Yorùbá has come to stay; the people are made up of relatively independent smaller sub-ethnic groups united by a common language and certain core religious practices. Omojola (2017) further explains that colonial rule and the spread of Christianity and Islam have further helped to diversify the contours of social identities which have inturn led to the creation of new spaces and contexts of performance among the Yorùbá people .Yorùbá musical performances can be vocal, instrumental or a combination of both. According to Vidal (2012a), there are more than thirty-five different ensembles in the Yorùbá traditional instrumental repertoires, each with its own instrumentation, sound system, orchestration, and performance styles.

Globally, extensions in religious, political and social systems have often led to invention of new musical repertoires, instruments and structures, which invariably serve as an avenue for constant expansion in verbal and non-verbal modes of expression and resulting in new musical typologies. Among the Yorùbá sub-groups, there are various types of music, each associated with one function or the other, including religious, social, recreational, worship and for mere entertainment. Examples of such music are *Ìjálá, Èfè, Olele, Sàngó pípè, Rárà, Ewì, Èsà, Senwele, Àgídìgbo, Sákárà, Àsìkò, Àdàmò, Dàdàkúàdà, Dùndún, Wákà, Àpàlà, Fújì,* and *Jùjú*.

Just like *dùndún, bàtá, bẹ̀mbẹ́* and so forth, *àgídìgbo* is both an instrument and a musical genre. As an instrument, *àgídìgbo* is structurally constructed as a set of graduated row of keys made of metal, mounted on a wooden frame box resonator and played through the means of plucking technique using the index and the middle fingers. Occasionally, its body is hand-beaten to create percussive effect. *Àgídìgbo* music is named after the principal instrument of the band - *Àgídìgbo*.

Plate 1: Showing an *àgídìgbo* (Source: Fieldwork)

There seems to be no consensus among the culture bearers and musicologists on the actual meaning of the word *àgídìgbo*, just as there are various interpretations for it. This is in consonance with Kubik's (1994) submission, as cited by Idamoyibo (2013) that in most Bantu languages, it is not easy to find a general term for musical instruments, although native speakers sometimes coin a term to satisfy translation needs or upon insistence questions by foreigners.

As a genre of music, *Àgídìgbo* is a social/recreational music that is rooted in the proverbs, aphorisms, parables, customs and traditions of the Yorùbá people. The meaning inherent in the messages of the songs and the instrument requires deep understanding of Yorùbá language and

culture as a whole. *Àgídìgbo* musical performance is done through vocal with instrumental means and it is presented in symbols of skilled language that employs figures of speech, imagery and other poetic elements expressing Yorùbá philosophical nuances. Other instruments which constitute the traditional *àgídìgbo* ensemble are *Agogo* (bell), *Sẹ̀kẹ̀rẹ̀* (gourd rattle), *gángan* (a small sized hourglass drum believed to predate the *dùndún*) and *àkúbà* drum (tall single-headed tapering drum, played with both hands, sometimes placed on the drum stand or held between player's legs). Each of these musical instruments performs certain musical functions in the band.

Plate 2: *Àgídìgbo* ensemble consisting of the *àkúbà* (from left), *Sẹ̀kẹ̀rẹ̀*, *àgídìgbo*, *Agogo* and *gángan*. (Source: Fieldwork).

The messages in *Àgídìgbo* music are usually not presented directly or in such detailed demanded speech. Rather, they are "fragmentised in symbols and presented in a manner that requires further reasoning from the listeners in order to deduce the full meaning of the music" (Idamoyibo, 2013:117). This justifies the common saying which was repeated by one of the informants "*l'ówe l'ówe là á lù'lù àgídìgbo, ọlọ́gbọ́n ní í jo, ọ̀mọ̀ràn ní í mọ̀ọ́*"[ii] (personal communication with Pa Iroko Atanda[iii], 2015), (which literarily means in similar proverbial

fashion is the performance of *àgídìgbo*; it is the wise who dance to it, and only the learned can decode its encrypted language George, 1997:82). This further explains that in similar *ògìdìgbó* music fashion, *Àgídìgbo* is played philosophically; and its messages are encoded in such a way for the wise to decipher.

It is common knowledge that a work of art is bound to change from time to time even within itself, apart from the changes engendered by external influences. To this end, Yorùbá traditional music, as a subset of Yorùbá art, is dynamic in nature, and as a living art, it allows for growth and expansion. Most importantly, traditional music of the Yorùbá is largely dependent on oral tradition - transmitted orally and stored up in the memory of its performers- it thus gives room for dynamism. As a result, it is inherently susceptible to change through modifications or when re-enacted in different contexts, sometimes to suit different occasions. Change is often made possible by the ingenuity of the artistes' customisation, re-arrangements, improvisation, and re-invention to fit into different contexts of performances.

Musical dynamics, which typifies change in musical styles, structures, forms, instrumentation and performances, especially in contemporary Nigeria, is also not a strange phenomenon (Nketia, 1979; Collins, 1989; Alaja-Browne, 1989; Omojola, 1995; Idolor, 2002; Onyeji, 2006; Emielu,; 2006a; 2006b; 2010; Olaoluwa, 2011; Vidal, 2012b). Samuel (2009) identifies urbanisation, colonisation and Westernisation as some of the major factors that account for the emergence of new forms, new styles of music and musical change, most especially in urban centres. As a sub-set of cultural dynamism, musical change concerns itself with movements of musical traditions across different boundaries, and this usually involves significant innovations in musical systems, new ideas about music, or even a new social formation, which invariably often result in profound consequences on musical structures. A manifestation of this type of change may be in form of a new style displacing a much older one or an amalgamation of old and new styles, resulting in syncretism or hybridity. Specifically, Omojola (2017) observes that Yorùbá music has continued to develop and grow in ways that provide an emerging interaction between tradion and modernity and generate forms that re-enact old genres in new ways.

Àgídìgbo, a social and a recreational musical genre, predates highlife music and one of the commonest commemorative/panegyric musical genres (*Jùjú*) among the people (Olusoji, 2009; Vidal, 2012b). It has *àgídìgbo,* a box-type of the *Mbira* or *sanza* popularly referred to as the

thumb piano,[iv] as its principal instrument. As a Yorùbá type of lamellophone[v], it consists of a number of keys, usually five, made of metal attached to a slab of wood or "box" and often plucked with the index and middle fingers to produce music, and a resonating box which is made of wood. The resonator box of *àgídìgbo* is made of a wooden chest and the prongs from thin sheet iron derivable from unserviceable pendulum clock. The free ends of the lamellas[vi] point upwards, that is towards the musicians' body. However, the writing and painting is always upside down to enable the onlooker to read it; the writing is often a proverb. Its music is regarded as *ìjìnlẹ́* Yorùbá (deep traditional Yorùbá) like that of *sákárà*[vii] (Waterman, 1988). Each of the musical instruments that constitutes *àgídìgbo* ensemble performs certain musical functions in the band. This corroborates Nketia's (1982:111) view that:

> Certain instruments in Africa function as lead or principal instruments, while some play subordinate roles as accompanying or ostinato instruments and others are used for enriching the texture of a piece of music, increasing intensity, emphasising its rhythmic aspects or articulating its pulse structure (cited by Idamoyibo, 2013:110).

Plate 3: *Àgídìgbo* (left down), *àkúbà* (right down), *Sẹ̀kẹ̀rẹ̀* (left top), *gángan* and its stick (middle top) and *Agogo* (right top). Source: Fieldwork (2015)

Àgídìgbo music exists within the corpus of Nigerian traditional popular music, whose study cuts across cultural studies, history, sociology, sociolinguistics, and anthropology. *Àgídìgbo* music as a musical genre derives its cultural basis and significance from the socio- recreational music of the Yorùbá ethnic group in Nigeria. Its capacity and adaptation into many social functions, incorporating local language and traditional musical resources' makes *Àgídìgbo* a traditional Yorùbá ethnic-based music; it is a music type that is rooted in the indigenous social music of the Yorùbá people of Nigeria. *Àgídìgbo* music relies heavily on vocalisation and drumming. The leading popular exponents of this type of music included the late Adeolu Akinsanya, who formed the Rio Lindo Orchestra that became famous in the 1940s and 1950s; late Fatai Rolling-Dollars and Ayinla Adegators. The music was principally a light entertainment music used for social gatherings among the Yorùbá people.

Some researchers, such as Kirby (1953), Tracy (1961), Laurenty (1962), Kubik (1964), Thieme (1967) and Olusoji (2009), have reported the migration of the specimens of *Mbira* in their various sizes, shapes and configurations among the Bantu and neighbouring areas. For instance, Olusoji (2009) claims that *Àgídìgbo* music became popular among the Yorùbá between the 1940s and 1950s and was prominently performed at palm wine joints by the returnees who lived in Campus, Ebute-meta and other downtown parts of Lagos during those periods. Emielu (2010) submits that the Kru sailors who had worked abroad on European sailing ships since the period of the Napoleonic wars in Europe carried around portable musical instruments like the concertina, banjo, harmonica and most significantly, the acoustic guitar. They introduced the two-finger guitar playing style which alternates the thumb with the index finger in a kind of cross-rhythm. However, like many other musical genres, *Àgídìgbo* music has gone through various transformations in both concept and practice from its original form. The changing phases or transformation in *Àgídìgbo* music is what this study terms musical dynamics.

Due to the flexibility of music and culture, many musical genres in Africa and Nigeria, in particular, because of its dynamic nature, Nigerian music are increasingly being eroded or gradually succumbing unduly to Western musical styles and cultural practices (Vidal, 2012b) as a result of religion, globalisation, the ever-increasingly changing electronic media, urbanisation as well as willingness to effect change internally. To this end, aping for new ideas in artistic expression is one of the numerous factors resulting to musical change in Nigeria (Nketia, 1975; Collins, 1987, 1989; Alaja-Browne, 1989; Idolor, 2002; Onyeji, 2006; Emielu,; 2006a; 2006b;

2010). These changes were in existence before the advent of colonisation in Nigeria. As Omojola (1999) and Olaoluwa (2011) argued, the changes are dominant and more pronounced in the post-colonial era than ever before. Many traditional popular music types have dwindled in size and many Yorùbá traditional music types have transformed into another musical practice because artistes are often known to hunt for new ideas and strategies of artistic expressions in order to avoid a stereotyped method of delivery or boredom. However, the vibrancy of some traditional recreational music forms among the Yorùbá people, according to Omojola (2012), is still evident to some degree in rural Nigerian locations, as they still remain a visible and important aspect of Yorùbá social life. While exploring the musical history and change in Yorùbá music using selected music as case studies, Omojola (2012:10) submits that:

> Musical practice, by its very nature, is dynamic in both microscopic and macroscopic terms: individual performances outline a dynamic temporal process in the course of their enactments; and individual musicians constantly revise their musical styles, while musical traditions change over a period of time. In all of these situations, the musicians deal constantly with the dynamics of temporal change….In its rootedness in ethnographic methods; however, ethno musicological research has a curious, perhaps even nebulous, attitude to history and to the dynamics of change.

It is in the light of the foregoing that the changing phases, recruitment process, philosophical nuances, contributions of music exponents, adaptability process, reconstruction and sustainability of *Àgídìgbo* among the Yorùbá in all ramifications (instrumental technology, performance context, form and styles) should be explored. This is simply because adequate knowledge of musical dynamics provides us with cultural insights into issues bordering on continuity and change in traditional music in Nigerian society, which is the focus of this study and one of the responsibilities of African musicologists.

1.2 Statement of the problem

Yorùbá traditional popular music such as *àgídìgbo* provides avenue through which the Yorùbá philosophy of *Ọmọlúàbí* is expressed and also serves as a repository of knowledge from where contemporary musicians draw their repertoires. However, no know study has examined *àgídìgbo* music in relation to the concept of *Ọmọlúàbí* as well as dynamic nature of the music. Despite the historical and cultural significance of *Àgídìgbo* music to social and musical discourse in Nigeria, the musical art has received little scholarly attention. Apart from a few sketchy

comments by Thieme (1967), who tried to trace the origin of the instrument (inconclusively), similar attempts from other scholars, such as Omibiyi (1977), Nketia (1979), Berliner (1981), Akpabot (1998), Olorunyomi (2001), Adedeji (2004), Okafor (2005), Omojola (2006), Olusoji (2009), Ajewole, (2010), Vidal (2012c), Abiodun (2014) and Omoloye (2014) have merely described the instrument as belonging to idiophones, lamellaphones or *Mbira* family. In addition, few passing remarks were also made on how *àgídìgbo* is used in social context of *Àpàlà* or *sákárà*, music among the Yorùbá. To the best of this investigator's knowledge, no attempt has been made to explore *Àgídìgbo* under the subject of continuity and change. Vidal (2012b) reiterates what Thieme (1967) expressed earlier on the scarcity of information about the origin and development of *Àgídìgbo;* which made both scholars to call for more studies on its development.

In the same vein, although Adeyeye (1999 and 2011), Samuel (2008), Olaniyan (2011) and Faniyi (2012), among others, have worked on instrumental technology of Yorùbá musical instruments, their searchlights were limited to the *Sẹ̀kẹ̀rẹ̀ ajé, dùndún* and *bẹ̀mbẹ́* drums; while *àgídìgbo* was totally neglected. Furthermore, the fact that the techniques for constructing many Yorùbá traditional musical instruments are often shrouded in secrecy, with information closely guarded and restricted to specific lineages, and attempts to recover or reconstruct useful knowledge from their custodians a major challenge. The resultant effect has often been catastrophic because upon the demise of the various patriarchs who are the key informants and resource persons, vital information on the instruments as well as matters relating to the process of construction may be entirely lost or rendered incomplete. Such is the situation with *Àgídìgbo*, which is yet to be properly investigated in many respects. For instance, the philosophical underpinning and functional roles of the music, methods of recruitment and training of its would-be musicians, instrumental technology, repertoires and compositional techniques as well as changes in both performance practice and context among the Yorùbá of Nigeria are issues yet to be fully explored. If not addressed, it is likely that *Àgídìgbo* music may go into extinction and attempts to reconstruct its development may become near impossibility. In a nutshell, existing studies have largely concentrated on the classification, distribution and descriptive aspects of *àgídìgbo* while the observable changes in its technology and performance context have remained unexplored. This study, therefore, investigated how modernisation has impacted the technology

and performance of the music, with particular reference to its construction properties, philosophical nuances and performance context among the Yorùbá of Southwestern Nigeria.

1.3 Need and justification for the study

There is a dearth of information on *Àgídìgbo* in relation to the subject of continuity and change, which calls for a musicological enquiry on it. Quite a number of Nigerian traditional musical instruments and genres have gone into extinction or near oblivion following the demise of the makers and undue substitution by technological advancement. This trend must not continue or be left unchecked; otherwise, aspects of Nigerian culture will suffer cultural atrophy and anachronism. To avoid this, this research is inevitable, as the current effort is to explore the changing phases with the aim of preserving data on Nigerian Yorùbá musicology by salvaging them from cultural atrophy. This study provides a way of expanding the scope of academic discourse in music and music technology. This will go a long way in facilitating music education in Nigerian schools and colleges.

Nketia (1975) posits that a study of or an investigation into folk or traditional music of any culture or a particular people will not be fully satisfying if the material culture of that people's music is not examined. The first aspect of this material culture, according to him, is the technical material aspect of music, which involves the instrumental technology, their external form, design and craftsmanship, material and construction, and musical function. The second is the musical aspect, which concerns, the origin, development, musical sound possibilities of the instruments and their actual use by their players, that is, the music realised on the instruments. Similarly, the musicological and sociological aspects embrace the function, social uses, beliefs and values associated with them, application, meaning and significance of the instrument. It is against this backdrop that a study of *Àgídìgbo* music can provide the needed information.

In addition, the role of traditional Yorùbá musical instruments in the contemporary world of music justifies the need to investigate their construction and usages in order to ensure their relevance in the propagation of Yorùbá music tradition in spite of emerging changes and new trends (Faniyi, 2011). *Àgídìgbo* music has occupied an important position in the Yorùbá socio-cultural life for many years. Its continuity and relevance today within the contemporary social reality and experience of the people can be rediscovered through a scientific musicological exploration. For this reason, this study will contribute towards an understanding of a highly philosophical musical genre currently in a simple and entertaining mode of the Yorùbá.

Therefore, this study is necessary so as to provide insight into thoughts and structure of this core Yorùbá musical instrument, to enhance our understanding of Yorùbá musical instrument, to document and preserve Nigerian musical culture and to provide a systematic and scientific teaching and learning opportunity for Nigerian school systems.

1.4 Research questions

The following research questions were designed to guide the study:

a. How does *Àgídìgbo* music foreground Yorùbá philosophies to its audience?
b. Who are the major exponents of the *Àgídìgbo* music and how were they recruited and trained?
c. What changes have attended *Àgídìgbo* as a musical genre among the Yorùbá of southwestern Nigeria over the years?
d. How have the processes of constructing *àgídìgbo* instrument differed over time across Yorùbáland?
e. What are the predominant features (compositional techniques, repertoires, forms and functions) of *Àgídìgbo* music?

1.5 Aim and objectives of the study

The aim of the study was to explore the changing phases of technology and performance of *Àgídìgbo* music within the Yorùbá musical landscape. This is with a view to expanding human knowledge as far as continuity and change in Yorùbá traditional/recreational music is concerned. The specific objectives of the study were to:

a. explore Yorùbá philosophies foregrounding *Àgídìgbo* music among the Yorùbá of Southwestern Nigeria
b. document the recruitment process, life histories, musical career of major practitioners of *Àgídìgbo* music in Yorùbáland, with a view to revealing their contributions to the growth and development of Nigerian music
c. examine the changes which have attended the performance practice and technology of *àgídìgbo*
d. make a musicological analysis of selected *Àgídìgbo* music, in addition to documenting them using staff notation.

1.6 Scope of the study

The study examined the dynamics of *Àgídìgbo* music to locate its trends and enhance better understanding of the genre in terms of contextual application, performance practice, instrumental resources and structure. The study is limited to biographical sketches of selected exponents of the genre with a view to ensuring a comprehensive documentation of their styles. Although *Àgídìgbo* music is largely found in many Yorùbá-speaking areas, this research covered only four major cities/towns, namely: Ibadan, Eruwa, Iwo and Abeokuta in southwest, Nigeria where *Àgídìgbo* music is prominently practised.

1.7 Significance of the study

A study such as this which examines ways in which traditional Yorùbá musicians are trained and by which they conceive their compositions will enhance better human understanding of the interrelated aspects of Yorùbá culture. Also, an investigation into the innovation and transformation that have attended *Àgídìgbo* in terms of instrumental technology and performance practice will advance our knowledge of African traditional music. Therefore, this study is significant in the sense that it will fill a gap in knowledge by supplying information on *Àgídìgbo* as a musical genre and musical instrument. Also, this study is significant by serving as a guide and reference point for any inquisitive mind on Yorùbá traditional music.

Chapter Two

THEORETICAL FRAMEWORK AND REVIEW OF RELATED LITERATURE

2.0 Preamble

This chapter discusses the theoretical framework for the study and the review of works relevant to the study. This study adopted the Theory of Continuity and Change. Relevant studies on traditional African music, dynamics in recruitment and training of Yorùbá traditional musicians, continuity and change in instrumental technology in Yorùbá society, paradigm shift in traditional African music, compositional techniques of Yorùbá musicians, traditional popular music among the Yorùbá in Nigeria, are also reviewed, in addition to a general overview of *Àgídìgbo* music in Nigeria.

2.1 Theoretical framework: Theory of Continuity and Change

This study adopted the theory of continuity and change which is identified with Herskovits and Bascom (1975). This study explains the dynamics of *Àgídìgbo* music using the theory of continuity and change against the background that there are certain factors responsible for stability and innovation in musical performances in a given culture. Culture, which comes from the *Latin* word *cultura* that is "tillage" for cultivation, is seen as patterns of behaviour and thinking that the people living in a social group learn, create and share. It distinguishes one human group from the other. Culture, according to Tylor, as cited by Nettl (1983), is that complex whole which includes knowledge, belief, art, law, morals, customs and any other capabilities acquired by an individual as a member of society. It is seen as the meanings that are shared by (most) people in a social group. Each society establishes its own vision of the world and constitutes or constructs that cultural world by creating and using meanings to represent important cultural distinctions. The content of culture, as Emielu (2006) posits, includes beliefs, attitudes, goals and values held by most people in a society.

Culture is symbolic, learned, shared and adaptive. Culture, in contrast to many physical traits and behavioural instincts that people inherit biologically, is actually socially inherited. It is learned and it is not static, but dynamic. Culture helps human societies continue to exist and not be obliterated in terms of changing of the natural environment, this is called cultural adaptation. Therefore, since culture is such a dynamic phenomenon, art, most especially music, which is one of the major aspects of culture, is not resistant to constant changes (Bodley, 2008). These

changes must be studied as far as music is concerned so as to understand the rate of adaptability and innovation in the work of art. Nettle (1983), cited in Ibude (2013), identifies four major levels of change, all of them assuming continuity in some elements through which changes can be assessed in music. The level is substitution of one system of music for other music from another culture. This leads to change but there is no continuity. The second is radical change of a system of music whose new form definitely could still be traced in some way to the old (for instance, highlife and *Jùjú* music are traceable to musical genres like *Àgídìgbo)*. The third is gradual, normal change. The fouth is allowable variation. This means that a musical genre may experience total substitution, or radical or gradual change, normal change and of course, allowable variation in its performance.

These levels of change in music explicate continuity and change in musical practices. Copland (1978) submits that continuity and change in music performance should be regarded as part of a holistic process of urbanisation and adaptation where the rejection or transformation of musical elements and compositional principles are greatly determined by the emerging pattern of social organisation and cultural significance. Both Merriam (1964) and Blacking (1978) argue that continuity and change in music deals with decisions that people make about music-making and music based on their experience of music and attitudes to it in different social contexts. Similarly, no two people behave in exactly the same way in any given situation; there are infinite series of deviation from societal norms (Ibude, 2013).

Many scholars have adopted the theory of continuity and change to explain various musical genres in Nigeria. Few of these scholars in the field of musicology are Euba (1970)– Dundun music; Alaja-Browne (1989) -*Jùjú* music; and Samuel (2009) - *Dùndún* music. Samuel (2009) adopted the theory to explain women's involvement in *dùndún* drumming in Yorùbá land. Alaja-Browne (1989) used the theory to justify the diachronic changes and innovation in *Jùjú* music in Nigeria. This is in line with Euba's (1970) opinion that music lives with new creative forces to sustain it through changing social circumstances. Samuel (2009) elaborates on Euba (1990) on the changes that have occurred to *dùndún* drumming despite the effort to preserve and retain its traditional framework in terms of structure and internal patterns.

Continuity and change as a theory, in relation to music, states that music (in Africa and particularly in Nigeria) goes through various changes in styles, practice, instrumentation, composition but still maintains some elements despite the changes. This study explains the

dynamics of *Àgídìgbo* music using the theory of continuity and change against the background that there are certain factors that are responsible for stability, innovation, continuity and change in musical performances in Nigeria. The hypothesis is that *Àgídìgbo* music among the Yorùbá has gone through various changes and transformation in styles, practice, instrumentation and composition but still maintains some elements despite the changes resulting into hybridity. Dube (1996), while explaining the changing context of African music performance in Zimbabwe, submits that such changes led to the specialisation and commercialisation of cultural performance which later manifested in various popular musical practices.

Emielu (2006) argues that Africa was made up of self-sustaining 'ethnic nations' who lived in more or less homogenous communities before European and Islamic contacts. This was where musical performances punctuated important milestones in the life of the individual from the cradle to the grave. Music making was built around communal activities such as agricultural and other economic activities, domestic chores, religious rites, rituals and festivals. Song texts were derived from shared history, myths, legends and philosophies, while musical instruments were constructed from materials found in the environment. Music was also an instrument of social control as well as a symbol of political authority. The songs were traditional in nature and nobody claimed authorship of any composition. Music was used for recreational activities as well as worship; at no point was music or musical performance seen as an'economic product'.

However, various changes have attended different African traditional music and musical instruments as many of them have gone through various levels of transformation. For instance, *Àgídìgbo* music developed from social recreational music of *molo* among the Yorùbá cultural setting. As Thieme (1969:46) rightly observes:

> A theoretical line of *molo* development can thus be drawn leading from the calabash type with bamboo tongues, to transitional types including the calabash with metal tongues and the box with bamboo tongues, and thence to the box type with metal tongues. From this point, the line of development would lead us to the *Àgídìgbo.*

It is obvious from this assertion that *molo* music was once a musical practice among the Yorùbá before it gave way to *Àgídìgbo* music. It should also be noted that the term *molo* is not a Yorùbá language but borrowed from Hausa language. This type of hybridity is what Weiss (2008) describes as "natural music hybridity". Sanga (2010) posits that "natural" music hybridity

happens when performers of one music genre cannibalise aspects of the music from another music genre and incorporate those aspects into the former music genre for an extended period of time such that a new type of music genre is formed. It then later becomes difficult or impossible to identify discrete elements from the contributing genres. This explains the dynamic nature of music as it is influenced by global interactions and intra-ethnic music exchange. As people copy musical ideas and construction of musical instruments from different areas through various forms of mediation, contact and interchange, music hybridity is usually inevitable (Sanga, 2010).

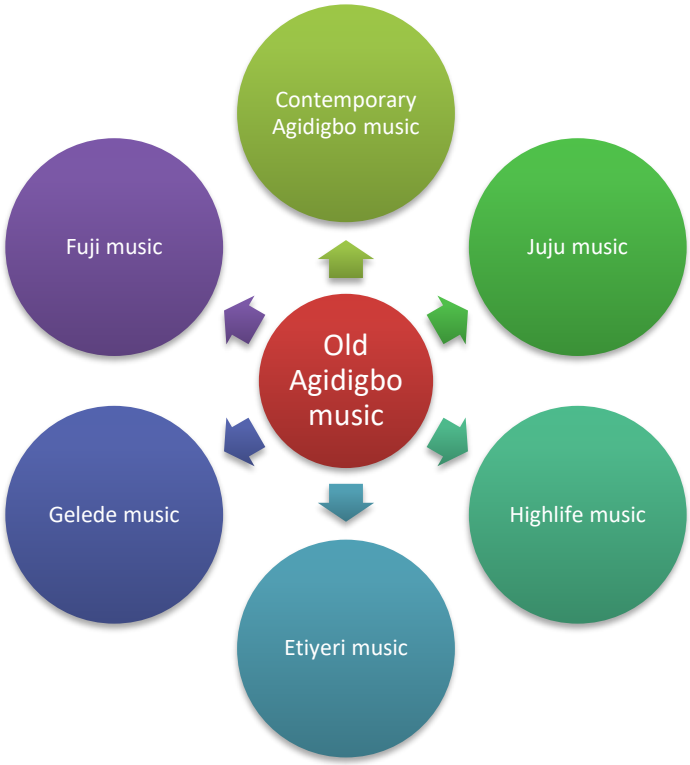
Àgídìgbo is seen as a traditional music that has been hybridised with global musical elements to develop its ethno-national style in Nigeria. The musical content emerging from this reflects indigenised sounds, especially in beat and lyrics, but the component parts of the major musical instrument (*Àgídìgbo*) reveal influence from traditions of the music of elsewhere in the world. This results in "glocalisation" a term used in the works of scholars such as Robertson (1992; 1996), Sanga (2010) and Sylvester (2013). Glocalisation in music is what Omojola (1987) describes as musical syncretism in *Àgídìgbo* music. He claims that *Àgídìgbo* was a product of musical syncretism which was developed from palm-wine joints. He notes that:

> the social arena within which performances took place were the local palm wine bars which provided recreational facilities for the emerging urban working class. Indeed these "palm wine bar" syncretic forms represented a humble variant of the more sophisticated Night Club in which British-style bands entertained the elite. One prominent palm wine bar syncretic form in Western Nigeria is known as *Àgídìgbo*, a recreational music whose name is derived from that of the instrument (a Yorùbá Mbira). That such syncretic forms abound in Nigeria from the beginning of the century to the 1940s is confirmed by Harcourt Whyte- the father of Igbo church music. His observations also clarify how such forms were often transformed as they move from one geographical region to another. It was brought by the ships crews and passed over to their commander working on the beach. Within a short time the natives started to copy the music of the strangers and almost three years afterwards the music became general among all who live along the coast (Omojola, 1987: 35).

This quote reveals that *àgídìgbo* as an instrument might have been copied from *Mbira* before it was indigenised. Kubik (1964) notes that *Mbira* is an indigenous instrument of the Bantu and was probably invented somewhere in central or southern Africa. Since Bantu languages are class

languages, it is natural that *Mbira* names change from one place to another on their migration routes. Whenever the instrument was adopted by a new tribe, the name suitable for each class was adopted. This practice is similar to *calypso* music among the people of Trinidad and Tobago, where the presence of American sailors and other military personnel at the US base in Trinidad during war-time had set the groundwork for an audience for *calypso* music whose real source is from African slave rhythms (Sylvester, 2013). Therefore, *Àgídìgbo* represents a humble variant of British- style bands brought by the ship crews used to entertain the elite. But right from its adoption period, a lot of changes have occurred and it has not lost its core elements.

Continuity and change as a theory is used to explain the dynamism in *Àgídìgbo* music using content and contextual analyses. *Àgídìgbo* as a music genre has metamorphosed into other different Yorùbá musical genres such as *Fújì, Jùjú, Highlife, Gẹ̀lẹ̀de, Etíyerí*, and modern *Àgídìgbo*. Data collected revealed that many initial *Àgídìgbo* band members usually found new variants of àgídìgbo and call it different names after leaving their groups to start their own bands. The diagram below gives more explanation on the transformational model in *Àgídìgbo* music, changing from old model and contributing to various genres of music:



TRANSFORMATIONAL MODEL

Figure 1. Source: Author's construct.

The next section reveals the philosophy of the Yorùbá people and cultural perpetuation as expressed through *Àgídìgbo* music. Not only that, the changing phases in *Àgídìgbo* music as well as contributions of exponents of *Àgídìgbo* music in Yorùbá society are discussed through the lenses of the theory.

2.2 The Yorùbá people of southwest Nigeria

The Yorùbá people dominate the South-western part of Nigeria. The population was approximately 32 million which was above 20% of the entire Nigerian population (FGN, 2006), but Arifalo and Ogen (2003) cited by Samuel (2009) noted that the people have a population of over 40 million worldwide and constitutes one of the major ethnic groups in West Africa. Some of the major settlements in Yorùbá land include Oyo, Ibadan, Lagos, Abeokuta, Ado-Ekiti, Osogbo, Ijebu-Ode, Ilesha, Ogbomoso, Ilorin and Ile-Ife just to mention a few. Ile-Ife is the popularly accepted religious-cultural centre for all the Yorùbá people (Borokini and Lawal, 2014). There are several sub-groups that make up the Yorùbá nation such as, Ekiti, Ijesa, Oyo, Egba, Ijebu, Yewa, Igbomina, Ondo, Akoko, Edos and Kabba. Yorùbáland is characterised by forest vegetation from which several drums are made. The main traditional occupations of the people include hunting, farming, fishing, blacksmithing, pottery, drum making\instrumental technology, indigenous medical practices, wood caving, music making among many others.

The Yorùbá are a people of rich culture and tradition. They place great premium on good character as this is evidenced in their philosophy known as *Ọmọlúàbí*. The training among them, usually through music, folk tales, festival, proverbs and other traditional elements is targeted to integrative and formative effect on the character, skills, and mind, physical and spiritual abilities of the individual so as to help an individual live effectively and responsibly in the society. A person is therefore seen as *Ọmọlúàbí* (good person) if he\she shows exemplary humane attributes such as helping others, respecting elderly, leading a moral live, speaking politely, working hard, just to mention a few.

Among the Yorùbá, character is placed above knowledge, while instruction is considered superior to acquisition of certificates just as holistic education is bigger than schooling. Awoniyi (1975) notes that the principles of Yorùbá education are based on the concept of *Ọmọlúàbí,* therefore, the end-product of education is to make an individual *Ọmọlúàbí.* Education in the Yorùbá culture is a life- long process; the whole society is the 'school'. The main idea is to foster good character in the individual and to make him a useful member of the community. Education

embraces character- building as well as the development of physical aptitudes, and acquisition of moral qualities, knowledge and techniques. These principles of Yorùbá education in the concept of *Ọmọlúàbí* include: respect for old age\ 'elders', loyality to one's parents, community and tradition, honesty in public and private dealings, devotion\dedication to duty, readiness to assist\sympathy for others, sociability, courage, hard work, diplomacy, intelligence among others. The principles about the virtues of the society are taught through exemplary life, direct demonstration and exhibition of good character by adults and through folktales, proverbs, poems, songs, myths, direct instructions, and other unwritten norms of the society. Education is what remains when everything learnt at school has been forgotten. Therefore, a child in traditional Yorùbá setting cannot be properly educated outside his cultural environment.

Yorùbá engage the concept of *Ọmọlúàbí* also when it comes to dispute resolution. They prefer to settle the dispute amicably between the waring parties by appealing to *Ọmọlúàbí* in them. Stressing this further, Albert, Awe, Hérault, and Omitoogun (2013) explained that:

> the traditional mode of dispute settlement in families and the larger Yorùbá society recognises and is centered around this omoluabi philosophy. In any conflict this moral and spiritual element is invoked in the disputants, as well as in any persons willing to resolve such conflicts. The disputants must behave responsibly by respecting the judicial opinion of the elders that choose to mediate in the conflict. In the same manner, the mediators are expected to justify their position of respect by ensuring that their verdict is not partial. If a dispute occurs among family members, as a means of keeping the family intact, the disputants do not traditionally seek legal redress in court. The *Mogaji*, the lineage head, and the *baálé*, the quarter head (usually elderly men) call the disputants, who in the true omoluabi fashion of respecting the elders answer this call and state their respective cases (Albert, et al. 2013:9).

On the issue of respect for the elders, Awoniyi (1975) explains that it is a cardinal element of Yorùbá education to honour the past before embarking on new assignments. Therefore, a Yorùbá person usually acknowledges precedents and all higher authorities before any undertaking such as music performance. Also, on the issue of diplomacy and expression of sexuality among the Yorùbá, Alaba (2004) asserts that:

> Verbal expressions of sexuality come, as a rule, in euphemisms. The names of the sexual organs are not mentioned directly. For instance, the female organ is referred to as oju *ara* obinrin (lit. 'the eye of a woman's body') while the male organ is called nnkan omokunrin (lit. 'a man's thing'). Occasionally, of course, such as in certain festival chants and songs and in proverbs or aphorisms what is called obscene language is employed for literary/aesthetic effects (Alaba, 2004:11).

It can be inferred that *Ọmọlúàbí* will speak or sing politely and euphemistically too when it comes to certain discussions in the public requiring mentioning male and female genitals with few exemptions for literary purpose.

2.3 Recruitment and training of Yorùbá traditional musicians

Recruitment can be seen as any social arrangement that ensures the availability of specialists for established roles and positions in society (Nketia, 1975). Every musical group has some means by which it absorbs people into it in order to perform certain roles within it. Music in traditional Yorùbá culture is all pervasive and all-encompassing. Through music, people educate their children, record history, celebrate festivals, praise and abuse, entertain and enlighten members of the society.

The philosophy behind exposing an infant to music at a tender age is to help such a child understand its culture and learn to find its place in it. The music and the folktales containing morals are used to inculcate important values of the society. Most Yorùbá children may learn these songs and dances so as to participate in the cultural life of the society and thereby become useful members of a community (Bankole, Bush, Samaan, Anyidoho, Alafuele, and Ebong 1975). Children within the *Àyàn* family are naturally recruited and trained in the art of drumming. However, in some cases, there are some changes in this tradition. The recruitment system may sometimes be opened to "outsiders". An exceptionally gifted child from outside of the *Àyàn* family may be made an apprentice, to a master drummer, although it would be difficult for such a person to absorb all the culture, especially the religious knowledge that a child would naturally pick up in the *Àyàn* family.

Bankole et al. (1975), Nketia (1975), Akpabot (1986), Olaniyan (2001) and Samuel (2009) all gave a vivid explanation on how a young son of a master drummer acquires his training. The drummers usually give a new apprentice a small drum like the *kànnàngó* or the

gúdúgúdú to start with before graduating to another drum; and finally, the *ìyá'lù dùndún*. This is done in an informal way where perfecting of skills is accomplished in actual performances. There is no formalised rehearsal, or examination. Tests and corrections are administered by older drummers through listening and direct instruction during performances.

Recruitment into musical group may be based on heredity, in which the role of being a musician is transmitted from the father to the son. This may be as a result of convenient arrangement. The recruitment and training of Yorùbá traditional musician vary, depending on the type of music to be played. Generally, from the moment of birth, the infant is exposed to strong musical activities. Cradle songs are sung to babies when they are on their mothers' back. A baby in Yorùbá culture attends a festival or a musical event right from the time s/he is at his/her mothers' back. The infant is subjected and exposed to vocal and instrumental music and the movements that accompany it from earlier age. As soon as the child is old enough, s/he is encouraged to sing and imitate simple dance movements. Most of the learning situations are informal, providing opportunity for the child to learn by imitation, observation, listening and participation. It is very unusual to find a musician in the traditional society having training in formal institutions. The training of master drummer, for instance, is a life-long activity, intensive, continuous process which eventually leads to skill acquisition. The majority of master drummers are born into drumming families and they bear the appellation of *Àyàn*- father of Yorùbá drum deity, whose name members of these families incorporate into their own, such as *Àyàn*wùmí, *Àyàn*wálé, *Àyàndélé*, and *Àyàn*bánké. The exception are not born into *Àyàn* family but learnt the art from the experts (Bankole et al., 1975, Samuel 2009).

Another important means of recruiting people into a musical group according to Nketia (1975) is through residency. In some cultures, musicians who perform a particular musical genre often keep together in the same area as much as possible. They may be recruited into a certain musical group because they share residency with that musical group. The organisation of traditional music in social life enables the individual to acquire his musical knowledge in slow stages and to widen his experience of the music of his culture through the social groups into which he is gradually absorbed and through the activities in which he takes part. Similarly, recruitment by voluntary indication from from an interested person that wants to join a musical group is possible, after which a certain examination on competency and exposure to musical

situations and participation is conducted. Then the interested candidate is absorbed into a group for necessary training. This is the common practice in the recruitment into the *Àgídìgbo* band.

In traditional Yorùbá setting, the training learning of music is achieved through learning by rote. The individual instruction at certain stage is unsystematic. The musicians largely depend on their imitative ability and on correction from others when this is volunteered. The young musicians rely on their eyes, ears, and memory to acquire their own techniques. They are also encouraged to start learning the musical art and musical instrument very early since specialisation in musical instrument tends to run through families. Nketia (1975) and Tracy (1948) give examples of Akan of Ghana and chopi musicians, respectively, who usually introduce their children to instruments very early in life. The general practice is that the young musicians-in-training live with the older musicians, who may be the father or a relative, as the case may be. After the period of exposure and training, a young musician is then given certain musical roles to play during performance; this will certainly expose or introduce him to the public. In contemporary situations, the training of musician may come through attachment or affiliation with another musician in order to widen his experience, enlarge his repertoire and acquire further technique. A drummer may be sent to another drummer so as to acquire certain skills for broadening his knowledge. Nketia (1975:63) notes that:

> Musical apprenticeship, however, is not a highly developed institution. Instructions tend to be designed as part of the process by which an individual, during his entire life-time assimilates the traditions of his culture to the extent that he is able to express himself in terms of that tradition. Thus the learning process is not only protracted, but tends to depend rather heavily on favourable social conditions. Changes in social organisation or in social life minimise the chances of learning by participation.

Generally, musical training in traditional African society comes in various ways, such as learning by observation and participation, natural endowment, learning through social experience, learning through direct instruction and correction, learning through early musical exposure, that is being a member of a family of musicians, and learning through attachment so as to enlarge one's musical knowledge and repertoire. The apprenticeship is not formal in nature, it is informal. Omibiyi (1985) affirms that training of musicians begins from the cradle and it

continues to the grave, through various processes, such as participation in games, social functions and festivals. The musical training of a child in African traditional society is largely dependent on his early exposure to the musical practices of his people and his participation in musical activities, which helps him to learn very fast, (Folu (1999). The training of a traditional musician, especially among the Yorùbá, is based on acquisition of skills through the oral form from the older and more experienced musicians. It is done in a traditional way of apprenticeship that requires long period of training, (Olaniyan 2001). Strumpf, Anku, Phwandaphwanda and Mnukwana (2003) argue that a child easily imbibes and internalises the musical sounds of the culture of his society and the sound values of their age group have strong acculturation influence on them. As Adeleke (2008) notes, the training of *asunyere Ifa* begins from infancy and continues to adulthood since teaching-leaning in traditional Yorùbá society is an established procedure irrespective of who the instructor is and learning progression is similar from one musical style to another even though the methodology might be different.

Certain pre-requisites for becoming a great traditional musician are identified by Nketia (1963) cited in Adeleke (2008). These include natural endowment, personal interest and ability for self-development. Idamoyibo (2006) also mentions the three stages of training of *ìjálá* musicians among the Yorùbá, namely observation, imitation and practice. Musical proficiency is largely dependent on natural endowment, individual differences and the environment in which a child lives, (Merriam, 1973). The training of musicians in traditional Yorùbá society is achieved through parental influence, environmental factors, natural endowment, willingness to learn, individual differences, early exposure to musical activities, imitation, and active participation in the music of the society. Contrary to Nketia (1975), Samuel (2009) averses that, the structure of training of musicians in a traditional society is systematically programmed to facilitate rapid advancement from playing minor part to filling the role of a master *dùndún* drummer, although the training does not take place in the four walls of a school system. This is because those who were not born into a drumming family but have natural aptitude for drumming receive their training by temporary attachment or serving a period of apprenticeship for at least five years under a virtuoso drummer.

It can be deduced from the foregoing that training of musicians among the Yorùbá, just like any other ethnic groups, is paramount. Musical specialists are required for leadership and for performance in different contexts. Some kind of institutional arrangement that will enable

musicians to acquire technical training or that will provide them with sources of their artistes' expertise will be necessary. The training is not approached in a formal systematic way since traditional instruction is not generally organised like formal institutions. Instead, natural endowment, social experience, observation and development of personal ability are essential ingredients. Although there are situations where a would-be musician enrols under an experienced musician for a period of time in order to acquire certain skills, especially among professional musicians, emphasis is laid on exposure to musical situations and participation rather than formal teaching. This explains the dynamism in the recruitment and training of musicians in traditional Yorùbá setting. However, none of the earlier studies focused on the recruitment and training of *Àgídìgbo* musicians. This is one of the areas which this study explored.

2.4 Dynamics of musical instrumental technology in Nigeria

Instrumental technology in Nigeria, specifically in the Yorùbá culture is an age-long artistic practice. Yorùbá people construct their musical instruments in order to cater for their musical expression. They attach importance to the indigenous knowledge of musical instrument technology. Agordoh (2002) notes that Africans attach great importance to instruments in accompanying their music as various types of instruments exist. One of the characteristics of African music is its enormous variety of musical instrument. The means of building these musical instruments is a prerogative of the performers on the instrument; this usually leads to restraint in its technological process. The process of construction, tunning and the playing technique are at the disposal of the drummers which vary from one community to another (Olaniyan, 2011; Abiodun, 2014). When *Àgídìgbo* musicians tunes and retunes pitches of their instruments (usually by ear) through the adjustment of the thongs, the resultant effect is that, there are always differences in the sound production from instrument to instrument and from community to community. A novice in the art of *Àgídìgbo* playing cannot be a good *Àgídìgbo* maker (like in other traditional musical instruments, Olaniyan, 1984; Okafor, 1999; Adeleke, 2000; Onwueke, 2005; Samuel 2008/2009; Abiodun, 2014), because, the process involves confirmation of correct Yorùbá musical tones that are based on a melodic sentence in oral tradition which *àgídìgbo* maker constantly keep in mind. The historical and cultural evidence lends credence to the fact that African musical instruments which survived underwent changes as a result of multi-cultural environment. No African musical instruments are actually new, they

were all invented many years back but improved upon with a lot of variations and transformations (Adegbite, 1981; Adeyeye, 2011; Olaniyan, 2011).

The ingenuity of the Yorùbá instrumental technologists is seen in how they construct their musical instruments to meet certain technical and practical expectations and thereby satisfy the acoustic demands of their society. Construction of a musical instrument such as drum may demand the involvement of different experts. It is a scientific and artistic achievement through the cooperation of wood carvers, artistic designer, drum makers and drummers alike. Materials used, according to Olaniyan (1984), are tested for durability, tenderness and a capability for high quality tone production. Chukwu (2007) asserts that acceptability of such musical instruments is generally dependent on the culture of the users of such instrument. Therefore, every constructed instrument from a certain group must agree with the tonal structure of the language of such people. The reason for this, according to Onyekwelu (2011), is that the designing and the construction of musical instrument is an aspect of African way of life through which African people develop their cultural symbols of identity and expression. Nketia (1975:67) succinctly captures this thus:

> The instrumental resources at the disposal of performers naturally tend to be limited to those in which their respective communities specialise. They may be instruments believed to be of local origin, or instruments which have become integrated into the musical life of their communities from other areas. They may show local peculiarities in design and constructing as well as tuning, for every society maintains its own norms or accepts creative innovations in its musical practice or instrumental types, without reference to other societies with whom they have minimal cause for musical contact. Although similarities in the basic features of instruments, even from widely separated areas, are striking.

The musical instruments in Yorùbáland are constructed by the community experts, known as indigenous technologists. The basic occupation of the indigenous technologists in the Yorùbá community is to construct the instrument in a way that will agree with the basic requirements of any musical instrument in such a society. These requirements include the basic functions the instrument is expected to perform, such as the musical role, symbolic role and aesthetic role among others. This point corroborate Abiodun (2014) who states that an indigenous musical instrument can provide information about the ways of life of the African

people as its sound can communicate, educate,inform, entertain, imitate human speech and narrate a musical and extra musical experience. Many musical instruments have gone through various transformations and innovations in the Nigerian society, occasioned by "the inquisitive nature of man to manipulate and explore his environment is a necessity to invention and contemporary discoveries" (Onyekwelu, 2011). This corroborates Okafor's (2005) submission that the unknown instrument makers have centuries ago discovered what researchers find out today and passed on the skill as a living tradition, although their discoveries were mainly intuitive, not supported with systematic theory and experimentation. However, Olaniyan (2011) while giving a comprehensive description of the sizes of the drums that constitute the d*ùndún* ensemble avers that the making of the drums is a scientific and artistic achievement through the cooperation of many professionals, such as wood carvers, artist designers, drum makers and the drummers. Samuel (2008/2009) and Olaniyan (2011) give a vivid explanation of the processes and the materials for the construction of the d*ùndún* in Yorùbá land.

Ekpa and Uba (2011) claim that social contacts within and interactions through diverse media have increased the level of change and thus result in technological innovation. This innovation has happened to many of the instruments in Nigeria. The o*ja* is one of the musical instruments whose construction has experienced innovation. Originally, tradition has it that the *oja* originated from the *ugene* seed- *Nepoliene implerialis/vogelli-lecythidaceai*- which grows from a shrub in the bush before the use of present materials (Onyekwelu, 2011). This organological improvement in the construction of local flutes is necessary for both indigenous and modern technologies; especially with regard to improvement in sound quality, and increase in available number of tones in the *oja* (Onyeji (2007). Thieme (1969), Euba (1990) and Olaniyan (2007) coment on the forms of change that have attended the making of the *dùndún* drum. Samuel (2008/2009) supplies detailed information in the instrumental technological process of *dùndún* drums and changing phases in their technology, especially as it is being practised by contemporary drum makers and traditional *dùndún* drummers. All the scholars agreed that, despite the changes, the d*ùndún* drum is still commonly made from *òmò* tree.

Adeyeye (2011) discusses various materials used in the construction of Nigerian musical instruments used in Yorùbá land, with their sizes and properties. He lists different shapes and examples, such as cylindrical shape, conical shape/hour-glass shape (*dùndún)*; hemispherical shape (*Ukok)*; spherical shape (*Sẹ̀kẹ̀rẹ̀)*; ring shape (*Sákárà*); and rectangular shape. Although

Adeyeye (2011) never mentioned anything about instrumental technology of *Àgídìgbo*, it fits into rectangular resonator chamber shape. Adeyeye (1999) discusses the technology of the *Sẹ̀kẹ̀rẹ̀* among the Yorùbá. He notes that the construction of the *Sẹ̀kẹ̀rẹ̀ aje* went through a lot of experiment before the final shape was maintained. The purported inventor of the instrument initially made use of cowries and ceramic pot before he eventually made use of the cowries and the big gourd rattle because of his acoustic taste. Loko (2014) also gives concise information on the construction and playing technique of the *hungan* drum ensemble among the Ogu people of Badagry, but the work does not provide information for the readers regarding the innovation that might have occurred to its instrumental technology.

Faniyi (2012) chronicles the change that has occurred to the construction of the *bẹ̀mbẹ́* noting that one major innovation that the technology of the *bẹ̀mbẹ́* has experienced is the use of modern tools and materials which make the modern *bẹ̀mbẹ́* look like the original snare drum. Not only that, instead of making use of *apá* or *òmò* tree (like that of *dùndún*) in the traditional *bẹ̀mbẹ́* construction, the modern *bẹ̀mbẹ́,* in its technology, now makes use of modern tools, such as bolt and nut, metal ring belt-like strap, which the drum maker finds more convenient than the traditional materials. Although the study was purely on *bẹ̀mbẹ́* and not *àgídìgbo,* the change and the innovation are similar to that of *Àgídìgbo.*

Akpabot (1986), notes that *àgídìgbo* is a variant of *mbira,* which has various names in Africa, such as *mbira, sanza* and *ubo-aka.* He submits that thumb piano is made by hollowing out a circular gourd and placing thin strips of metal over it tuned to heptatonic scale. The description about the instrument does not give accurate information about the construction of *Àgídìgbo.* Daramola (2001) opines that the influence of technological discoveries and advancement on Western musical instrument has led to the emergence of "Mr Machine"-a musical phenomenon in Nigerian popular music in which an instrumental technology is used by a single person to create and recreate digitally stimulated sound and accompaniment pattern by merely pressing required buttons on the sound boxes of tone of an electronic musical instrument. Through this innovation, it is possible to derive tones of almost all the musical instruments in the world without the presence of the real instrument. This, in a way, has resulted in a great change and innovation in Yorùbá instrumental technology. The reason is that, since the sounds of all the musical instruments are achievable on a machine being operated by a single person, the demand for such instruments will be very low; this will also engender low supply of the traditional

musical instruments. This has an adverse effect on the technology of Yorùbá indigenous musical instruments, such as *àgídìgbo*, as its technologists will be rendered idle, and may resultantly forget the art.

The articulation of traditional musical arts, as observes by Agu (2011), offers every individual the opportunity to demonstrate a sense of belonging with his immediate environment in the pre-colonial and pre-technological eras. Involvement in music and musical activities unveils in every individual a key aspect of socio-cultural expression and behaviuor that stimulate a new level of appreciation of one's culture. This helps in attaining social, cultural, religious and cosmic awareness. However, these have changed in this technological era, as most Nigerians have lost touch with their roots through reckless abandonment of their musical heritage and traditions. Technology has brought about the manufacturing of sophisticated modern equipment and instrument for the pop musicians. The creative values of the instruments are obvious judging from the capabilities of instrumentalist to experiment using different techniques of manipulation. This often helps the musicians to realise different tones of different musical instruments. Nonetheless, this has negatively impacted the technicalities of the musicians and musical instrumental technologies. Despite various studies on African traditional musical instrumental technology and their transformation processes, no known study has been devoted to the construction and changes in instrumental technology of *Àgídìgbo.*

2.5 Paradigm shift in traditional African music

Traditional African music has been described by Nketia (1974) as an aggregate expression of musical practices that overlap in certain aspects of style, practice or usage and share common features of internal pattern and basic procedure and contextual similarities. Apart from the areas of similarity or relationship, there exist areas of dissimilarities, as could be found in various languages of the peoples. Traditional African music is the musical expression of Africans which exhibit their cultures. It is often regarded as indigenous music of various ethnic groups in a given society and consists of the values, norms, beliefs and general way of life of the people in a given geographical location. It is as historically ancient, rich, and diverse as the continent itself. The music is passed down orally (or aurally), not written, and relies heavily on various percussive instruments, such as xylophones, drums, and tone-producing instruments like *àgídìgbo*. It is generally performed with functional intent in celebration, festival, and story-telling.

Indigenous music genres are a means through which members of various cultural groups perceive the present and reflect on their past experiences while projecting into the future (Digolo, (2005). Indigenous musical genres are symbols of cultural identity, a role emanating from collective participation in their construction and preservation. It is, therefore, convenient to state that traditional music is a major way by which values, norms and attitudes are inculcated. Traditional African music serves the purpose of teaching, correcting and reinforcing cultural values among the citizens and thereby perpetuating the norms, customs and traditions of the land. The melody, texture, rhythm, harmony and form of traditional African music reflect societal organisation and the form expresses the dominant philosophy of the practising community as a living art form (Akuno, 2007). It is largely dependent on improvisation, recreation, and variation, which are the clear reflections of the dynamics and unified nature of culture, since the challenges of life necessitate innovations to bring about survival of individuals. Innovations do not spring out of a vacuum; they evolve from practices, beliefs and attitudes, a worldview that characterises a people. Music ultimately becomes a repository of indigenous cultural values and beliefs (Njoora, 2005). The words of the song address issues that concern the community, the peoples' hopes and aspirations, fears, failures, successes and victories- as expressed through the texts of the songs (Akumo, 2005b). Lamenting on the fast disappearance of African music, Blench (2005) posits that:

> Traditional music in Nigeria is strongly associated with its oral culture and with the subsistence agriculture typical of village communities. In larger ethnic groups like Hausa and Yorùbá, a thriving urban culture has allowed various musical genres to make the transition to cities and to be taken by radio and television. At present, most types of rural music are very limited and much of it is likely to disappear before it is recorded or filmed. Academic interest in this music, both within and outside Nigeria can be safely summarised as vanishingly low and much of this music is highly endangered (2005:2).

As culture and issues that concern society change, music as a major way by which culture expresses itself, transforms into various innovations in order to conform to the changing culture. However, some fundamental elements of tradition do persist. All these characteristics find their expression in *Àgídìgbo* music, one of such forms of traditional music. Aning (2006) argues that:

> Traditional African music may be defined as that music which is associated with traditional African institutions of the pre-colonial era. It is the music that survived the impact of the forces of western and other forms of acculturation and is therefore distinct in idiom and orientation from the music belonging to the contemporary popular and art music and traditional recreational music (2006:17).

Research on cultural study has given rise to a debate between two contending schools of thought in recent years. One school of thought postulates the decline of traditional values and their outright replacement with modern values depicted by tolerance, trust, rationality and participation (Blench, 2005). The other school of thought maintains that values are relatively independent of any conditions and that traditional values will continue to exert an independent influence on the cultural changes caused by economic and political changes. It also emphasises the persistence of traditional values despite economic, political and cultural changes (Aning, 2006; Hanna, 2008; Collins, 2011; Ajani, 2012). This second school of thought, which this study aligns itself with, believes that although cultural values are changing to a certain degree, they still maintain some elements that are indestructible. A careful look at the Nigerian contemporary social and cultural practices reveals that, while some cultural practices are declining and some even going into extinction, there are other practices that are experiencing increased acceptance and gaining more popularity with some levels of modification. This modification is known as musical dynamics or continuity within change in ethnomusicological discourse. This study examined this phenomenon using *Àgídìgbo* as a case study.

Traditional music, according to Kebede (1982), is ordinarily performed by the common people, not by the professionally trained musicians. Its repertory consists of material that has been passed down through generations by means of oral tradition, by word of mouth. This statement is parochial and misleading because to say that traditional musicians are not professional is as bad as denying the existence of music in traditional society. Although the method of perpetuating it largely depends on oral forms but the music is performed by the professionally trained and organized musician. Aning (2006) claims that a lot of the peripheral practices and observances relating to some of these institutions have either changed or are now changing. In each instance, however, the core is still there, and so is the music of such cores, for traditional music is still performed as an integrated part of social, ritual, religious, or political

activities. The various societies in Africa possess numerous types of recreational music and this kind of music may be performed by an individual or a group of individuals, who do not bind themselves into regular bands. They may gather to perform together (usually in the evening) on the instigation of one or two persons. There are other categories which are performed by musicians who band themselves together to form permanent groups and also specialise in particular musical types. All musical types constituting this variety in African music share one thing in common: the music employs those artistic values that operate in the given society (Aning, 2006).

In the view of Collins (2011), traditional and popular performance styles coexist side by side and constantly interact with each other. Also, many forms of African popular music draw on indigenous rhythms, melodies, dances, language and motifs, yet, popular music can exert influence on traditional music making, thereby lending to new or neo-traditional drum dance music styles. In other words, there is a dynamic feedback relationship between the old and the new, the rural and urban, the traditional and the popular. This assertion has earlier been made by Olusegun-Joseph (2006), when he examined the innovative, subversive and transformative manipulations of the African indigenous language in the ambience of urban Nigerian youth rap music. *Àgídìgbo* music is an example of the popular traditional music that favours the theory of change and continuity and challenges the developmental theory of social change, which sees tradition and modernity as antagonistic because traditional and popular musical styles coexist.

Like *igoru* music in Okpeland, *Àgídìgbo* music of Yorùbá is used for community entertainment and commercial purposes and it is performed both in villages and in urban centres. It makes use of Yorùbá traditional musical instruments, especially in the local communities. Agu (2011) submits that all cultural communities provide adequate musical activities and training directly associated with social, cultural, religious and political systems and they are preserved by tradition. However, in spite of all these well-established musical traditions and practices, external influences laid the foundation for the infiltration of other music genres, such as pop and other contemporary music. These genres took advantage of technology; this eventually led to pop music boom in Nigeria in the 1950s.

Jackson (1995) posits that African musicians have reacted creatively to a multitude of new conditions in their lives. The resultant development of dynamic styles of performance illustrates both continuity and change. Musical performance, construction of musical instruments

and their contextual usages have not been static in Africa; they have been going through a lot of changes, transformation and innovations. The transformation that is experienced in musical performance in recent times is traceable to creativity through the imagination and ingenuity of the musicians. Even though many musical genres in Nigeria have gone through various changes, change is most common and more felt on recreational and social\entertainment music. Expatiating on this point, Ekpa and Udoh (2011: 167), drawing from Omibiyi-Obidike (1981), submit that:

> The recreational music of the West African people is more subject to change than any other type of music for it is not ceremonially or socially bound to tribal institution. Innovation and alterations in this music are not generally prohibited by tradition. Thus it has been changed by outside influences, individuals within the society and integration with other societies. The development of music in Nigeria from indigenous recreational music through contact with foreign culture, into inter-ethnic idioms in contemporary times has been enhanced by mass media. In other words, social contacts within and interactions through diverse media have increased the level of change and thus results in technological innovation.

Folk music, as seen by Nzewi (1980), is the significant element for societal cohesion as well as social and cultural mobilisation in Nigeria. Similarly, Onyeji (2006) maintains that folk music is a significant part of the social, cultural, and religious life of Africa, being effectively employed as an agency for moral, social, religious and general culture education as well as for the negotiation of societal well-being. Beyond its pure entertainment value, it uses lyrics and performance dynamics as a means to maintain the moral norms of the community and to discourage crime and social deviance, as traditional musicians contribute to social order in the community through their music, most explicitly through satirizing and critiquing erring members of the community. Onyeji (2006) asserts that:

> The wake of modernity, urbanisation and technological advancements constrained cultural borrowings as well as abandonment that have affected all aspects of Nigeria's culture and life. Unlike other cultural practices of Nigeria, folk music appears to be endangered in the contemporary scheme of Nigerian affairs. This owes its cause to the overdose of various musical genres and styles that are currently imported into the country. Taste-shift to and

> psychical tolerance of music of other lands as well as non chalant attitude of most Nigerians towards the musical heritage of Nigeria, have constrained gradual disappearance of folk music of the country due to lack of practice and documentation (2006:21).

Taste shift sometimes creates room for synergy of both old and new musical performances which always leads to "purposeful attempts to blend old with new and maintain a measure of cultural continuity" (Adegbite, 2006). This submission is in line with what obtains in *Àgídìgbo* music in contemporary times, where old and new ideas are combined in performance and at the same time a level of cultural continuity is still maintained.

Samuel (2009), while highlighting various factors that constitute continuity and change in *dùndún* drumming, argues that the importation and adaptation of Western musical instruments, such as the keyboard and the trap drum set, into traditional musical genres has resulted in new sound, which could be described as change in the Nigerian music arena. This practice is noticeable in certain Nigerian traditional music, particularly in *Àgídìgbo* music, where some new musical instruments have been introduced to the band. However, one major observable thing is that the old does not totally give way to the new. As new versions of *Àgídìgbo* band are gaining ground in urban areas, the older versions are surviving in the rural communities. Oyewo (2006) asserts that music is one of the performing arts in which the loss of Africans is very noticeable. The shift is always between the traditional and the modern, which has a serious influence on the purity and authenticity of the form. The degree and level of continuity is dependent on some variables, like mode of performance, professionalism of the performers, management of the performance troupe, occasion of performance, purpose and financial status of the performers. The transformation and code shifting between traditional music and its modern practice account for the dynamic nature of such music; *Àgídìgbo* is a good example in Nigeria.

Omojola (2008; 2012) and Samuel (2009) document the change that has occurred to *Airegbe* and *Dùndún* music, respectively. The former explains the dynamism in *ere airegbe* (*airegbe* music) among the È*mùré* women, which was originally performed during the annual initiation ceremony of pubescent girls, but is now being used mainly by female chiefs and no longer restricted to its original context. The latter corroborates this submission as he explores the shift of gender role in *dùndún* drumming among the Yorùbá. Idamoyibo (2006) also explains the dynamism that has occurred, in the form of transformation, to *Igoru* music – a satirical music

which later transformed to what is known now as *Ighopha.* [viii] He maintains that certain music may transform into new typology at one time or the other, either as a result of new socio-economic development, innovations in technology, or contact with new cultures. None of these studies was, however, devoted to *Àgídìgbo* music. This necesitated this study, which examined the changes in *Àgídìgbo* music.

2.6 Compositional techniques of Yorùbá musicians

Compositional techniques have to do with the devices that a composer utilises during composition. These include: statement of themes, developments with sequence of themes, repetitions, tonal shifts, orchestration, dynamics shading, part singing, text, texture, rhythmic structure and cadential formulae among others. In African music, all these must be representative of the culture of the society that produced the music. This is necessary because music in the African society is a part of lifestyle, which is known as cultural pattern. Idolor (2002), drawing from Jager (1974), observes that sociologically, music consists of ideas about certain kinds of sounds that do not exist in isolation. These musical ideas are intertwined with non-musical ideas and beliefs with regard to other spheres of life, such as religion and utility. The significance and meaning of tone quality, which is produced from various musical instruments, are inferred from the speech patterns of the owners who code and decode messages from instrumental music performances within their culture-context. The integrated performance situation, costumes, dance type movements, oral delivery, drum patterns, dramatic props and total scenery reflect the cultural traits.

Compositional techniques among Yorùbá musicians deal not only with the devices that the composer utilises during composition but also with the processes that is the series of actions directed towards achieving such composition. Despite the fact that African musicians practise composition and recognise it as a distinct process, and are in a number of cases ready to discuss it (Merriam, 1964), researchers in African music often ignore or take with levity the process that leads to public performance. They rather concentrate on actual performance. Omojola (2012), notes that:

> While it is true that a public performance represents an important arena for creative decision and provides an important context for understanding the nature of African musical performance, it is important to note that deliberate and deliberative compositional activities and rehearsals often precede a public performance (Omojola, 2012:91).

Sotunsa (2009) claims that, in spite of efforts being made to understand the content, context and scope of oral poetry, the problem of composition still remains. Olaniyan (1993) identifies some sources of the *dùndún* drummer's text for composition as: *oríkì* (praise poetry), *òwe* (proverbs), *orin ìbílè* (folk songs, poetry and rhymes), *àdùnjóhùn* (onomatopoeia, rhythm for dance gesture), *àfojúinúwò* (imagination) and *ìsèlè tó nlo* (current issue). He calls these methods compositional processes. He identifies some compositional processes employed by the Yorùbá *dùndún* music composer-performers, such as: musical awareness, retention of musical ideas, utility of remembered musical ideas, intuition, creative imagination and musical realisation. Based on Olaniyan (1993) and Samuel (2009), the compositional devices which both male and female *dùndún* drummers employ during their performances include: *àtúnwí* (repetition), *ìyípadà* (variation), *ìfáágùn* (elongation), *àgékúrú* (truncation) and *atinuda* (improvisation).

Adedeji (2009/2010) identifies certain compositional techniques in Nigerian gospel music, such as: repetition (direct, modified and sequential), improvisation and extemporisation, re-arrangement techniques, imitation techniques (vocal imitation of musical instrument and instrumental imitation of voice), parody techniques (super-imposition of text to another tune) and dialogue (conversation between musicians in a dramatic manner). These techniques are also employed by Nigerian traditional music practitioners including *àgídìgbo* musicians.

Certain qualities are essential for the Yorùbá musicians before good composition or performance can be achieved. These attributes include: experience due to the age of the drummer, mental alertness, possession of "good ear", skill in the art of playing the drums and singing, good memory, versatility in knowledge of oral literature of traditional history of towns and families, creativity and resourcefulness, effective control and coordination of performance and some other non-musical leadership qualities (Samuel 2009; Euba 1990; Olaniyan 1984). It is important to examine the level of changes in the compositional devices mentioned above because all aspects of music are changing. Sadoh (2009) asserts that all forms of musical genres found in post-colonial Nigeria are heavily influenced by foreign cultures; be it popular dance music, church music, art music and even the so-called 'authentic traditional music'.

There is a substantial literature on the relationship between neo-traditional forms and indigenous traditional music and how musicians continue to synthesise modern musical elements

and indigenous performance practices; the musicians engage in a constant process of selective adaptation involving local and transnational forms (Omibiyi-Obidike, 1979; Alaja-Browne, 1989; Barber and Waterman, 1995; Emielu, 2006 and 2010). New musical practices continue to emerge and indigenous idioms are themselves not static. Traditional musical practices provide a model against which many scholars continue to assess the degree and significance of change in new and old musical genres and styles (Omojola, 2012).

Certain events and development in recent times have inevitably and profoundly influenced the growth and changes of Nigerian musical genres. Among them are ritual music, religious music, social music, political music, entertainment music and recreational music. The changes in musical practices among the Yorùbá people of Southwestern Nigeria attributed to the resurgence of pride in African art and music, religious fanaticism and unbridled exposure of Nigeria youths to foreign music cultures. This situation has led to purposeful attempts to blend the old with the new and maintain a measure of cultural continuity (Adegbite, 2006).

Generally and more often too, scholars and ethnomusicologists writing or working on African musical practices often ignore the "creative process and decision" that lead to public performance (Omojola, 2012). Attention is always given to the public performances in terms of musical analysis at the expense of the hidden efforts that led to such performance. This has made the readers of African music to lack the needed understanding about the techniques and process of musical composition and performances. Omojola (2012:291) calls attention of researchers to these lingering problems:

> Ethnomusicologists working in Africa often focus on the strategies displayed in the course of a public performance while ignoring the creative process and the decisions that lead to it. This practice assumes, wrongly, that traditional African public musical performances derive from ancient repertoires that hardly change, and this can be easily reenacted with little or no preparation.

It can be deduced from this that ethnomusicologists in African music have been neglecting an important aspect of African music composition and paying more attention to the actual performance without giving attention to the process that gave birth to such performance. Omojola (2012), supporting his claim with the report of his findings after his experience with creative and performance features of *Airegbe* music, the song tradition of Èmùré – Ekiti female chiefs, argues against the idea of focusing on the strategies displayed in the course of a public

performance while ignoring the creative process and the decisions that lead to such performance. He posits that communality and negotiation are the two critical components as far as the compositional process of *Airegb*e songs is concerned.

Waterman (1998) explains that the social significance of a musical performance derives not just from the content of the performance, but also from the conceptual, contextual, social and behavioural elements that guide its production process. This further explains the fact that meaningful analysis of any musical performance actually begins from its creative or compositional processes and techniques. In other words, the real meaning of many musical pieces can be extracted right from the deliberate and deliberative compositional activities and rehearsals that often precede a public performance (Omojola 2012). Ampene (2005) also observes the same inadequacies in African ethnomusicological researches and explains that not much is known about the techniques and processes of musical composition in preliterate societies. Apart from few scholars such as Olaniyan (1984), Samuel (2009), Omojola (2012), a lot of scholars in African music usually overlook, either deliberately or unintentionally, the rehearsal of traditional musicians where their creative ability and compositional techniques are in operation and manifestation

The earlier studies are limited to compositional techniques in *Dùndún*, *airegbe* and gospel music, nothing is said about *Àgídìgbo.* These techniques and processes of composition are carefully examined in *Àgídìgbo* music to bring to fore the level of change and continuity in Yorùbá musical performances.

2.7 Traditional popular music among the Yorùbá in Nigeria

Nigerian music, according to Euba (1989), can be grouped into three: traditional music, art music and popular music. Omibiyi-Obidike (1994) suggests that Nigerian popular music can be grouped into: those that are based entirely on Western pop, like rock'n roll; those in which foreign and African musical elements intermingle, like Highlife and Afrobeat; and those that are localised among particular ethnic groups, for instance *Jùjú, Wákà, Àpàlà*, and *Àgídìgbo.* Adedeji (2004) divides Nigerian music into four: traditional music, art music, popular music and religious music. One thing that is common to these categorisations is that all Nigerian music is conceived under two major functions: secular and sacred. Akpabot (1986) conceptualises African music as music that is chiefly associated with social and ritual ceremonies. Although, as much as it is used for ritual purposes, it is not unusual to find musicians in an African village gathering

together after supper or a day's work to make music in the evening, moonlight, under the shed or in a joint, just for the fun of it. The music on such occasions may be background for a wrestling context, a general sing-song in which everyone present takes part. Oftentimes, the mood of the moment dictates the type of music and its instrumentation.

Traditional music in Africa can be conceived as performing two major purposes among people, namely: secular and sacred purposes. Secular music can be described as music for social events which range from entertainment to relaxation, ceremonial to enlightenment and recreational purposes. Conversely, sacred music in African setting finds its expression within religious functions, such as festivals, ritual rites and ancestral worship. The musical forms among the African include: vocal, instrumental and vocal with instrumental forms. Both vocal and instrumental ensembles are used for these purposes and the instrumentation in any given situation varies with the functions of the orchestra. Vocal forms among the Yorùbá, for instance, are also associated with both ritual and social functions. For example, *ìjálá, èsà, ìrèmòjé, Sàngó pípè* and *Esu pipe* have some ritual connotations, but *éfé, ewì* and *ekún ìyàwó* are known for social or ceremonial events.

Omibiyi (1981) posits that the "origins of Nigerian popular music can be traced to traditional recreational music"; therefore, every popular music has certain elements of traditional flavour. Akpabot (1986) argues that the popular music is of two types: the traditional and the modern. The traditional popular music is ethnic-based and culture-bound, and shares common features with neighbouring cultures. Conversely, foreign popular music was introduced as a result of culture contact. *Àgídìgbo*music can be conceived as a traditional popular music because it is ethnic-based, culture-bound and it falls between the ambits of both the traditional and popular musical genres.

Omibiyi (1975 and 1994) defines popular music as "purposefully commercial and entertainment music", widely accepted and commonly loved by the masses. It is characterised by intercultural elements in order to attract patronage from a wider audience. Dachs (1963) posits that playing of instruments, singing of songs, composing original songs, experimenting with new sounds, use of electronic equipment and shred entrepreneurship are common characteristics of (all) vocal popular music. Popular or contemporary music is urban music. It is neo-traditional or acculturated music, blending both inter-ethnic and international styles. The repertory does not consist of only songs handed down from past generations, but also includes songs composed by

men and women of the contemporary society. It can be deduced, therefore, that popular music is mainly for entertainment and commercial purposes (Kebede, 1982).

There are three types of popular music in Nigeria, in line with Omibiyi- Obidike (1994): those that are based on Western pop; those in which foreign and African elements intermingled; and those localised among particular ethnic groups. The third group includes: *Jùjú*, *Wákà*, *Àpàlà*, Fuji, *Sákárà*, Ikwokilikwo, and Swange. *Àgídìgbo* music belongs to the third category which is localised among the Yorùbá people in southwestern part of Nigeria. Idolor (2001) gives the example of Okpe Disco music as a localised popular music among the Okpe people of southern Nigeria, which is used for various functions, such as ceremonies. Nigerian popular music idioms are varied. They owe their growth to culture contact with Islam, Europeans and Africans in the Diaspora who came from Sierra Leone, Brazil, Cuba and from the new world. The immigrants brought their forms of music with them and the Nigerian elite eventually combined and adapted them with their own forms .This is a major way by which syncretism is achieved in Nigerian music (Omibiyi-Obidike, 1994).

Another thing that leads to the syncretic form of musical practice in Nigeria was that the exponents of the various typologies of music in Nigeria desired to embrace changes as they come. Also, occasional innovations in terms of removal and inclusion of musical instruments in popular music characterise various typologies of music in Nigeria. Contemporary African music is highly diverse, but it shares many characteristics of Western popular music in the mid-twentieth century. Beginning with the advent of recording technology and the development of the recording industry, contemporary African music has been heavily influenced by other musical forms from other countries. Today, the Nigerian music scene is as rich and active as that of any other continent.

Many of these forms of popular music are adaptations of the existing traditional music into the contemporary music. This process is known as hybridisation. This helps to attract patronage from a wider audience. Idolor (2001) views neo-traditionalism in music as the practice where a new music type is fused with elements of contemporary styles derived from indigenous music type. The term popular music is the music for entertainment purpose which reflects the common/ popular taste in general. The types include: Highlife, Afro-Calypso, Konkonba and Jazz (Smith, 1962). The increase in taste for European-influenced music was promoted by the African returnees, missionaries and colonial officers. Despite this, some types of Nigerian

traditional music continue to maintain their relevance in the socio-cultural life of the Yorùbá people (Idolor, 2001).

Enekwe (1998), cited in Idolor (2001), argues that *Npokiti* remains socio-culturally relevant to the contemporary society owing to its creative dynamism in adapting to social changes and also renewing itself by absorbing younger talents as other ones retire or opt for other experiences. This is also identifiable in *Àgídìgbo* music as it moves with the trend of social life in terms of textual themes, musical equipment, and performance practices so that it will continue to maintain social relevance in the entertainment need of the society and in the life of the people. Okafor (1998) observes modern trends in *Atilogwu* dance music, in which girls are included in the troupes. Borrowing from other cultures, song themes on topical issues and performances that are organised to fit into the time schedule at any occasion are now features of the *Atilogwu* music.

Adeola (1999) notes that traditional popular entertainment music genre is performed on occasions like house-warming, wedding, funeral ceremonies and government functions, using *dadakuada* as an example. He explains that *Dadakuada* structurally makes use of tetratonic, pentatonic and hexatonic scales and that the text setting is largely syllabic and the choice of rhythm (strict or free) is dependent on the mood of the band/leaders, that is the message he wants to pass across and the effect he intends to create on the listeners. The music has some similarities with *Àgídìgbo*music in terms of structure and content.

2.8. Hypotheses on the etymology, origin and development of *Àgídìgbo* music in Yorùbá society

The study of music demands that one goes back to its beginning since one cannot hope to fully comprehend the nature of music without understanding its origin. Since the origin of music, many time, is limited to the genesis of musical instrument (Knepler 1982), it is also imperative that the researchers in the field of ethnomusicology delve into the origin of the musical instruments that produced such music they wish to study. This is in line with Nettl's (1983) assertion that the study of origins of music is a legitimate part of ethnomusicological enquiry.

In terms of etimology, there seems to be no precise meaning from where the name *àgídìgbo* emanated from among the Yorùbá of Western Nigeria. All my informants aversed that

the name *àgídìgbo* did not come from any word and that people just called it *àgídìgbo* among themselves.

The origin of *Àgídìgbo* music in Nigeria is traceable to the origin of the *àgídìgbo* instrument itself. This is because *Àgídìgbo* music as a band derived its name from the principal instrument of the band-*Àgídìgbo*. Omojola, (1987) observes that:

> Yorùbá traditional music consists of both instrumental and vocal music. Instrumental music types are varied and are usually named after the instruments employed in them. For example, we have Ere Kiriboto (Kiriboto music), an ensemble of five drums of the membranophone family made of a calabash resonator, covered with the skin of an animal; and Ere *Dùndún* (*Dùndún* music), an ensemble of double headed hourglass tension drums (1987:13).

The origin of traditional musical instruments in Nigeria vary and when man actually discovered how to make and use the instruments depended on many variables, such as man's mental capacity to invent new things, acculturation as a result of voluntary and involuntary migration and imitation from a nearby community. Some musical instruments are indigenous; but some were adopted from neighbouring countries before they were indigenized.

On the origin of musical instruments, Nzewi (1983) hypothesizes that the origin of traditional musical instruments can be traced to the insatiable and explorative tendencies of man, as he is innately unsatisfied and always tries to explore his environments as well as evolving independent instrumental styles on them. The extent to which folk musical instruments have achieved independent expression could be compared to the level of internally generated technological development achieved by any given society. Nzewi (1983) postulates further that:

> One could venture to propose that the first musical instrument employed by man is the human voice. As man expanded and contemplated the aesthetic and artistic qualities of his music sounds, as well as the spiritual fulfilment derived therefrom, he probably began consciously to appraise, with artistic cognition, other sounds in his environment…. In the process of his musical exploration, he probably discovered that his voice…clapping, foot stamping…could no longer provide all the answers to the conceptualized texture of his musical expression. No doubt his environment was his primary source of inspiration as he conceived and experimented with instruments that would supplement the texture of his

> music, therefore, finds environment being a most important factor that determined and shaped the traditional musicology as well as instrumental resources of a given ethnic location… the first logical step in the supplementation of vocal musical line would be the addition of percussion. After that melo-rhythm instruments…so that he could communicate melody instruments must have been devised as a tribute to man's infinite quest to excel himself in artistic resourcefulness (1983:2).

Nzewi's position on the origin of traditional musical instrument was based on the fact that man assessed his world by his essence, that is, through his personal qualities, his aspirations, capabilities, and limitations, his socio-ecological circumstances and, more importantly, his explorative tendencies of the immediate environment. These he achieved by determination and by "structural manipulability" (Nzewi, 1983). It can, therefore, be deduced that the invention of musical instruments is basically through the effort and resourcefulness of man to supplement his natural voice so as to communicate melody, rhythm and other musical elements to others.

Àgídìgbo is likely to have originated from other African cultures and not necessary from Yorùbá land. Drawing from Sadoh's (2006) comment, African pianism, as an antecedent of Western pianism in Africa, had already existed in African cultures before the European piano came, and such pianos include the *àgídìgbo* of Yorùbá , the *mbira* of other African cultures, and the xylophones. All these keyed instruments are related in some ways to the western piano. The Yorùbá people originated the variant/ type called *àgídìgbo* by probably copying its modern components elsewhere in Africa. Kubik (1964) avers that *mbira* is an autochthonous instrument of the Bantu and was probably invented somewhere in Central or Southern Africa. it is natural that *mbira* names frequently changed their class prefixes on their migration routes. Whenever the instrument was adopted by a new tribe, the name was put into the suitable class of the local language. The Bantu-African often does so when absorbing a foreign word.

Many scholars have postulated about the origin of *Àgídìgbo* music in Yorùbáland. There are different versions of the location from where *Àgídìgbo* originated. For instance, Thieme (1967), whose work can be described as one of the foundational works for this study, traces the origin of *Àgídìgbo* to a man called Tafa in Oyo town around 1950. According to him:

> a generally reliable Oyo informant avers that an Oyo musician, one "Tafa" (Mustafa Tipiti, who died about 1959) invented the

> *Àgídìgbo* about sixteen years ago, and that it spread from Oyo to other parts of Western Nigeria. My informant states that the new instrument was intended as an improvement and modernization of the calabash *molo*. The metal tongues and the box were intended to make the instrument less breakable, and the general size and shape to make for a larger volume of sound. If one accepts the Oyo version of its genesis, the *Àgídìgbo* began as a solo instrument, the ensemble usage developing later. It is reported that Tafa used his instrument mostly alone, or with one other, to accompany singing. He was only occasionally joined by other musicians (including drummers) to form an ensemble at weddings, funerals, and similar functions, but such added musicians came on their own and were not assembled by Tafa. Soon, the idea of using it in an ensemble spread and various youth orchestras began using it as one of the accompanying instruments. A typical Oyo youth orchestra today will include a pair of marraccas (called Seke-seke), a pair of bongo drums, a conga drum (called Ogido), a square-framed drum (called Samba or "four-corners"), an *Àgídìgbo* and singers (Thieme, 1967:8-9).

Further information on how Tafa got the idea of such an instrument, either he invented it himself or copied it somewhere before introducing it to Oyo, is not provided. There is every indication that *Àgídìgbo* did not originate from Oyo. This is because, if Tafa originated his own *àgídìgbo* around 1940s or 1950s, *Àgídìgbo* music had been featuring in social ceremonies even before Juju and Highlife music. There has been record of the *Àgídìgbo* musical performances before 1950 (see Waterman, 1982; Collins, 1989; Thomas 1992; Omojola 1987; 2006; Vidal 2012c). Tafa might be the one who first made *Àgídìgbo* in Oyo town but certainly not in Yorùbá land. Moreover, accounts of other researchers like Kubik (1964) and Harcourt (1961) lend credence to the fact that if one ascribes the origin of the *àgídìgbo* to Oyo town, one may be too far from the truth about the origin of the *àgídìgbo*. For instance, Collins (1989) posits that *Àgídìgbo* had been a traditional musical practice in various communities of southwestern Nigeria before it was brought to Lagos and made popular in the 1940s for recreational purposes. Thomas (1992) states that a steady influx of people from various towns like Ìlá to Lagos around the 1940s made popular a musical instrument associated with them, like *àgídìgbo.*

In addition, all my informants confessed that the *àgídìgbo* metamorphosed from the *molo,* which was initially made from gourd or calabash and sticks or bamboo canes or the back of palm fronds. It was later being made from box and coiled springs from an old unserviceable alarm

clock. Also, the music was initially for personal enjoyment but later used for social ceremonies among the people. The calabash and bamboo type of the *àgídìgbo* which was the *molo* at that time was common around the 1900s. It is logical to agree that the *àgídìgbo*- the box type- developed from that. *Àgídìgbo* was common among the children in the local community and farmers in the villages found relaxation in its performance after a strenuous day's work. In line with Thieme (1967), a theoretical line of *molo* development can thus be drawn, leading from the calabash type with bamboo tongues, to transitional types, including the calabash with metal tongues and the box with bamboo tongues, and thence to the box type with metal tongues. From this point, the line of development would lead us to the *àgídìgbo* whose widespread popularity was around 1940s. The *àgídìgbo* as an instrument itself came to existence as result of innovation. This theoretical line of development seems plausible, because the similarities of construction and materials are clear evidence that the *àgídìgbo* metamorphosed from the *molo* as their tunings are also similar.

Pa Ganiyu (from Iwo, Osun State), one of my key informants, claimed that, despite the fact that he learnt how to play the *àgídìgbo* in Oyo, he guessed that *àgídìgbo* is likely to have come to Oyo through the Oke-Ogun axis in Oyo state. Although his claim was not supported by any certainty but he linked the origin of *àgídìgbo* to Ayinla Adegators and *wéré* music – music for waking Muslims during Ramadan. He noted that *àgídìgbo* is likely to have come from Iseyin, Iganna, Okeho, Ìwéré-Ile all in the Oke-Ogun area of Oyo State. However, Mr Iroko Atanda (from Eruwa, Oyo State), another informant, averred that *àgídìgbo* is likely to have come to Yorùbá land through Abeokuta and Ijebu areas in Ogun State because it was popularized by people like Ojindo, Mukaiba and many people from the Egba side of the Yorùbá nation.

There is another school of thought on the etymology of *àgídìgbo* that the word àgídìgbo was coined from the Yorùbá word "*gídígbò"* (traditional wrestling). *Gídígbò* (wrestling) was a form of recreational activity among the youth of Yorùbá communities; it was believed that the instrument-*àgídìgbo* was used during such recreational activity to motivate the fighting parties. Hence, the instrument got its name from *gídígbò* to now become *àgídìgbo*. There is no evidence to support this assertion but this is believed among the people from Ondo.

Mabayoje (one of my informants) asserted that the *àgídìgbo* came to existence as a reactionary movement by Muslims to Christians' affinity to Western keyboard instruments. According to him, since Christianity promoted the use of keyboard instruments, such as the

piano, the harmonium and the pipe organ, in the late 19th century, Muslims also imitated this to create and construct miniature keyboard, which initially was the *molo* whose language also might have been borrowed from the Hausa of northern Nigeria. He maintained that *àgídìgbo* which was an innovation from what was called the *tambóló* or the *móló*. One may find this argument plausible to some extent because *Àgídìgbo* was being used in *Apala* and *Sakara*, which were Muslims' reactionary music to Christian's Juju and Highlife music; all the *Àgídìgbo* musicians interviewed were Muslims; and the name *molo* is associated with the Hausa who are predominantly Muslims in Nigeria.

The testimonies of all the informants and the existing works on *àgídìgbo* vary considerably. However, the origin of *àgídìgbo* can be logically seen from two possible routes. Firstly, it can be concluded that *àgídìgbo* originated from the resourcefulness and creativity of Yorùbá forefathers. Secondly, based on the most plausible evidence, *àgídìgbo* might be an adaptation of the *mbira* that came to Nigeria through the activities of some agents of migration and diffusion. The instrument was initially referred to as *molo,* which was made from local raw materials, like calabash and bamboo, before innovation came on it to become what is now known as *àgídìgbo* that is made from plywood and other materials. It is worthy of note that àgídìgbo is found outside Yorùbá community, this may not be unconnected to migration tendency.

The migration of the *àgídìgbo* to Southwest Nigeria explains the fact that musical instrument as a cultural element can be disseminated through various means and can be adapted to the local area, using the available materials for its construction. This is in line with Kazadi's (2010) assertion that, before an instrument can be assimilated by the new society through cultural interaction; it has to be adjudged valuable and assigned new cultural functions or new cultural manifestation to ensure its perpetuity in the new culture. Not only that, the process of assimilation must take to cognizance certain factors, which include the fact that members of the new society have to determine its compatibility with its existing practices and there must be sources of raw materials in the area with which the instrument can be fabricated. The *àgídìgbo* was incorporated into the Nigerian musical instrument repertoire because it was compatible with the existing musical practices that favoured recreational music among the Yorùbá community.

Àgídìgbo is a member of the large *mbira* family. Among the Igbo and the Beron of Nigeria, it is known as *ubo-aka*, made from wood, calabash, iron and cloth. It is used as a solo instrument during farming season and in the evening for entertainment and relaxation among the Igbo (Akwa Ibom State) and the Beron of Plateau State. It is also common among the Igara of Akoko Edo in Ondo State, Nigeria and also has a very wide range of migration and distribution in Africa, particularly in Nigeria.

1. Àgídìgbo: Yorùbá **2. Ubo-aka: Igbo**

3. Thumb-piano: Beron

Description :

1. Yorùbá : wood, iron: L=41:7, H:13cm
2. Igbo: calabash, wood, iron: diameter=21cm, H=13.5cm
3. Beron of plateau State : calabash, wood, cloth: L 44cm, H:13cm

Plate 4: Classes of *Mbira* in Nigeria **Source: Fieldwork (2015)**

Berliner (1981) submits that there are different types of *Mbira* in various places in the world and the instrument was introduced by African slaves to other parts of the world, such as Brazil, Cuba, Haiti, Jamaica, Puerto Rico and United States. It has many names, such as *sansa, likembe, kalimba, Mbira, sanzhi, àgídìgbo* and *ubo-aka*. Writing on *Mbira,* Berliner (1981:10-11) explicates further that:

> Different types of Africa *Mbira* have elements of sound production in common though their history and social functions as well as morphological and musical styles can be dissimilar. These differences are so great that a musician who has mastered one type of *Mbira* may find it difficult to play another type even within his own culture. All *Mbira* have four elements in common: a soundboard, a soundbox which is used to amplify the sound, devices for producing the buzzing effect, vibrating quality considered to be an integral part that characterises *Mbira* music and a set of keys. In some parts of Africa, musicians carve inscriptions onto their instruments… decorated with both painted designs and inscribed proverbs or slogans.

It can be deduced from the above statement that although similarities exist among various types of *Mbira,* they still have some differences in terms of structure and performance. Many scholars, like Kubik (1964), Okafor (2005), Omojola (2006), Olusoji (2009) and Lasisi (2012), argue that *Àgídìgbo* belongs to *Àpàlà* ensemble-Yorùbá entertainment music, while Waterman (1988) is of the opinion that *Àgídìgbo* is also used in *Sákárà* music- another Yorùbá entertainment music that has its root in Islamic religion. *Àgídìgbo,* an idiophonic instrument, is highly percussive by nature; therefore, it produces melo-rhythmic accompaniments to other instruments in the ensemble.

The origins of *Àgídìgbo* were found among the lower social strata of Yorùbá people in local communities before it was brought to urban centres (Waterman, 1982). *Àgídìgbo* had been a traditional musical practice in various communities of Western part of Nigeria before it was brought to Lagos and made popular around 1940s for recreational purposes (Collins, 1989). Corroborating this assertion, Thomas (1992) states that a steady influx of people from various towns, like *Ila,* to Lagos around the 1940s, made popular a musical instrument associated with them, like *àgídìgbo.* He notes that these people were:

> Known as *elému* (palm wine sellers) palm wine tapping was their specialty. Sundown always brought them together, drinking the unsold leftover and engaging in

> communal singing accompanied by this instrument. The musical instrument is known as *àgídìgbo* (Thomas, 1992:86).

According to him, in the 1950s, a young man called Adeolu Akinsanya from Abeokuta arrived on the Lagos music scene playing this instrument-*Àgídìgbo.* He later formed Rio Lindo Orchestra, which consisted of Adeolu (on *Àgídìgbo* and vocals) bongos, maracas, claves, conga drum players and two chorus singers. It can be inferred from this submission that *Àgídìgbo* music enjoyed the patronage of the lower-middle class people who came to Lagos around the 1940s and 1950s. The music was used to stimulate their imagination, as it made use of proverbs and parables.

However, Collins (1987) differs from Thoma's assertion about the migrating process of *àgídìgbo* from village to town. He contends that:

> The name palm-wine itself was derived from the low-class dockside palm-wine bars where foreign and local sailors, stevedores and dockers congregated to drink the fermented juice of the palm-tree. And the foreign seaman not only included whites but also Afro-Americans who added a touch of ragtime to early palm-wine music….although these early palm-wine styles were initially coastal and urban phenomenon, over time and especially when they spread into hinterland villages, a more rootsy variation of palm wine music was created. Sung in the vernacular languages rather than Creole and Pidgin English, the lingua francas of the coast, it utilised the more complex traditional 12\8 polyrhythms rather than the syncopated 4\4 rhythm of earlier palm-wine highlife styles like mainline (Collins, 1987 :222).

It can be deduced from the foregoing that from all indications, apart from being music for personal enjoyment, àgídìgbo music stated as a palm-wine music among the low-class people around 1920s and 1950s. Although scholars were differ on its migrating route whether from village-town or town-village migration. However, many of my respondents believe that àgídìgbo is of Yorùbá origin and the migrating route is from village to town especially from place like Ila to other towns such as Lagos, before it became popular in lagos around 1950s.

Àgídìgbo as a musical genre, according to Omojola, (2006), made use of Christian texts and lyrics, employed in contexts that ranged from palm-wine bar entertainment to funerals and

marriage ceremonies. A pervading feature of these forms is the combination of African rhythms (supplied by Nigerian percussive instruments), and European tonal harmony as well as the use of European instrument, especially guitars and brass instruments. He notes further that:

> *Àgídìgbo* represented the Yorùbá example of folkloric bands. It also referred to another syncretic idiom, which by the beginning of the late 1940s had become very popular in western Nigeria. The emergence of *Àgídìgbo* music, like other syncretic forms of the period, pioneered the development that would lead to the full emergence of highlife while at the same time pointing towards the emergence of *Jùjú*. It is pertinent to note that the use of such instruments as the *Àgídìgbo* and the ubo-aka in these syncretic forms represented attempts to provide local variants of the western guitar (Omojola, 2006:47).

It is evident that *Àgídìgbo* contributed to the emergence of both Highlife and *Jùjú* music. Eniolawun and Aideloye (2011) also submit that *àgídìgbo*– a Yorùbá melo-rythmic idiophonic instrument to popularise ball room dances- is one of the instruments that gave rise to a musical genre that is called Highlife. Omojola's submission is informative and comprehensively educative. However, it fails to recognise the continuity aspect of the *àgídìgbo* as it is found in the rural areas of the Yorùbá people. He only focuses on the changes that occurred in the urban areas where various musical practices are in vogue, leaving out its continuity trend in the rural areas. Vidal (2012c) argues that *Àgídìgbo* is found all over the Yorùbá -speaking areas, especially the coastal and eastern parts. He notes that *Àgídìgbo* was first used in the *ásìkò* music of the Ifon and Owo people and that *Àgídìgbo* music is a type of urban popular music that surfaced throughout the Yorùbá areas, especially at Lagos, during the 1940s and 1950s.These submissions confirm the fact that *Àgídìgbo* became a popular Yorùbá musical genre around the 1940s in the southwestern part of Nigeria.

Ajewole (2010), while describing *Àgídìgbo,* explains that it is a plucked idiophone and it consists of a box or calabash to which thin pieces of bamboo, cane, wood, or iron trips are fixed over a low bridge to which they are bound. Two or more metal strips are fixed over the opening and it is used for popular entertainment music. The *àgídìgbo* is tuned to the heptatonic scale and played by one man telling story over an ostinato background. Ajewole's description of the structure of the *àgídìgbo* is rather confusing and misleading in the sense that no contemporary Yorùbá *Àgídìgbo* makes use of calabash as its resonator and no Yorùbá Àgídìgbo has two metal strips and it is not tuned to the heptatonic scale. The type of *Mbira t*hat had calabash as its

resonator among the Yorùbá was *móló,* which *àgídìgbo* developed from (Thieme, 1967). Ajewole's description totally lacks elucidating discussion on the composition of *Àgídìgbo* as a musical genre and its performance practice/context. Omibiyi (1977) gives a vivid description of the *àgídìgbo.* The instrument has five metal keys affixed to a medium sized wooden box, and is played in consort with drums and rattles to accompany social entertainment music which is usually played sitting down. However, there is no detailed study on its performative style.

Akpabot (1998) posits that thumb piano is one of the most popular instruments in Africa which has graded pieces of metal tuned to the pentatonic scale and one arranged on a wooden platform mounted in a semi-circular calabash. The wooden platform is built in such a way to allow two hands into the calabash. The metal notes are then played with the thumb of both hands. This description is best known with *Mbira* and *ubo-aka* among the Igbo. His description does not say anything on *Àgídìgbo* as an ensemble and as a musical genre. Adedeji (2004) describes *Àgídìgbo* as a melodic idiophone used in Nigerian gospel music as a small keyboard instrument with varying numbers of metal keys known as *ubo-aka* among the Igbo, *àgídìgbo* among the Yorùbá and *ogun* among the the *Igede*. This assertion explains the fact that the *àgídìgbo* has gone beyond the boundaries of social and recreational activities in terms of its usage but has also found its way into religious activities in Nigeria. However, the views of these scholars lack information on the origin of the instrument and its adoption into the Yorùbá music repertoire.

It can be deduced that the *àgídìgbo* is used as an instrument in different ensembles like *Ásìkò, Àpàlà* and *Sákárà,* and is as a principal instrument in its own ensemble. This is in line with Nketia (1987), who maintains that a musical instrument can lend its name to a musical genre or ensemble, like in *Dùndún, Bàtá, Sákárà,* of the Yorùbá and *Egbelegbe*[ix] music of Amasona in Delta State. Idolor (2001), while describing the musical instruments used in Okpe Disco- a neo-traditional Nigerian popular music genre, which is similar to *Àgídìgbo* music of the Yorùbá - posits that the *isorogun,* a thumb piano similar in various ways to *àgídìgbo* instruments, first appeared in Okpeland in the 1950s, when it was used as part of the instrumental accompaniment to *kirimomo.* The instrument had three lamellae tuned to the tonic triad of the diatonic scale – d: m: s. It was absorbed into the Ekpe Disco band later in the 1970s because of its tonal diversity vis-à-vis the Ozi or Izu-Igede (one headed skin bass drum) which had limited tones, in response to the need for modernisation of indigenous popular music.

Lo-Bamijoko (1987) contends that Nigerians have what could be regarded as listening music and that the *àgídìgbo* (box thumb piano) is used by the Yorùbá in their *Àpàlà* music (a Yorùbá social music). The *àgídìgbo* has four to five metal thongs mounted on a square or oblong hollowed wooden box, instead of the hollowed calabash resonator for *ubo-aka*. The *àgídìgbo,* among the Yorùbá, is played with the index and middle fingers; the thumb is not used at all. She hypothesises, just like Thieme (1967), that this practice must have originated with the *molo* (a one- or two-stringed lute) and then was carried over into the *àgídìgbo* performance practice. However, the work fails to acknowledge the fact that the *àgídìgbo* has its own ensemble.

On the emergence of African urban popular musical forms, Vidal (2012c) asserts that *Gumbe, Ásìkò* and *Àgídìgbo* were the antecedents of *Jùjú* music and that *Àgídìgbo*music was the townpeople's music, which consisted of the *Àgídìgbo,* a box type of the thumb piano or the *sansa* found in the Caribbean, which constituted the primal melodic accompaniment instrument. Alaja-Browne (1989) also opines that Tunde King, after returning to Lagos in 1954, formed another *Jùjú* group called Tunde King's Orchestra (TKO). Maracas, talking drums (*gángan, àkúbà*) and guitar were his major instruments. Tunde King borrowed the idea of adding the new instruments from other bands co-existing with *Jùjú* bands in Lagos at that time. Such other bands include the *Àgídìgbo, Kokoma* and Highlife bands. It is evident from this that *Àgídìgbo* was one of the musical bands that enjoyed the patronage of people in Lagos around the 1950s and that it had been used by people during various ceremonies and entertainment functions before the arrival of *Jùjú* music. Imoukhuede (1975) also notes that *Kokoma* music, introduced to Lagos by the Ewe and Fanti immigrants, and preceded *Àgídìgbo* as the fashionable music in Lagos in the 1940s and early 1950s.

2.9 Gaps in knowledge

It is evident from various studies that *Àgídìgbo* as a popular traditional music, was used for recreational purposes and was made popular around the 1940s in Nigeria. Many scholars have looked at it from various angles. However, none of the studies has examined the Yorùbá philosophical attributes and cultural values existing in *Àgídìgbo* music and its changing phases. Similarly, no known study has concentrated on the documentation of life histories of the practitioners and the transformation that has occurred to its performance practice. Moreover, content analysis, musical analysis and compositional techniques of *Àgídìgbo* as well as various changes in terms of its instrumental technology and performative discourse have been grossly

neglected. These have created gaps in the literature especially in ethnomusicological discourse. This study, therefore, provided needed information on those identified gaps. The study is also relevant in contemporary times, from a musicological point of view, as it examined cultural dynamism, in the form of the changes that have attended *Àgídìgbo* music over the years. It thus, provides conceptual framework for further research.

Chapter three

METHODOLOGY

3.1 Study design and approach

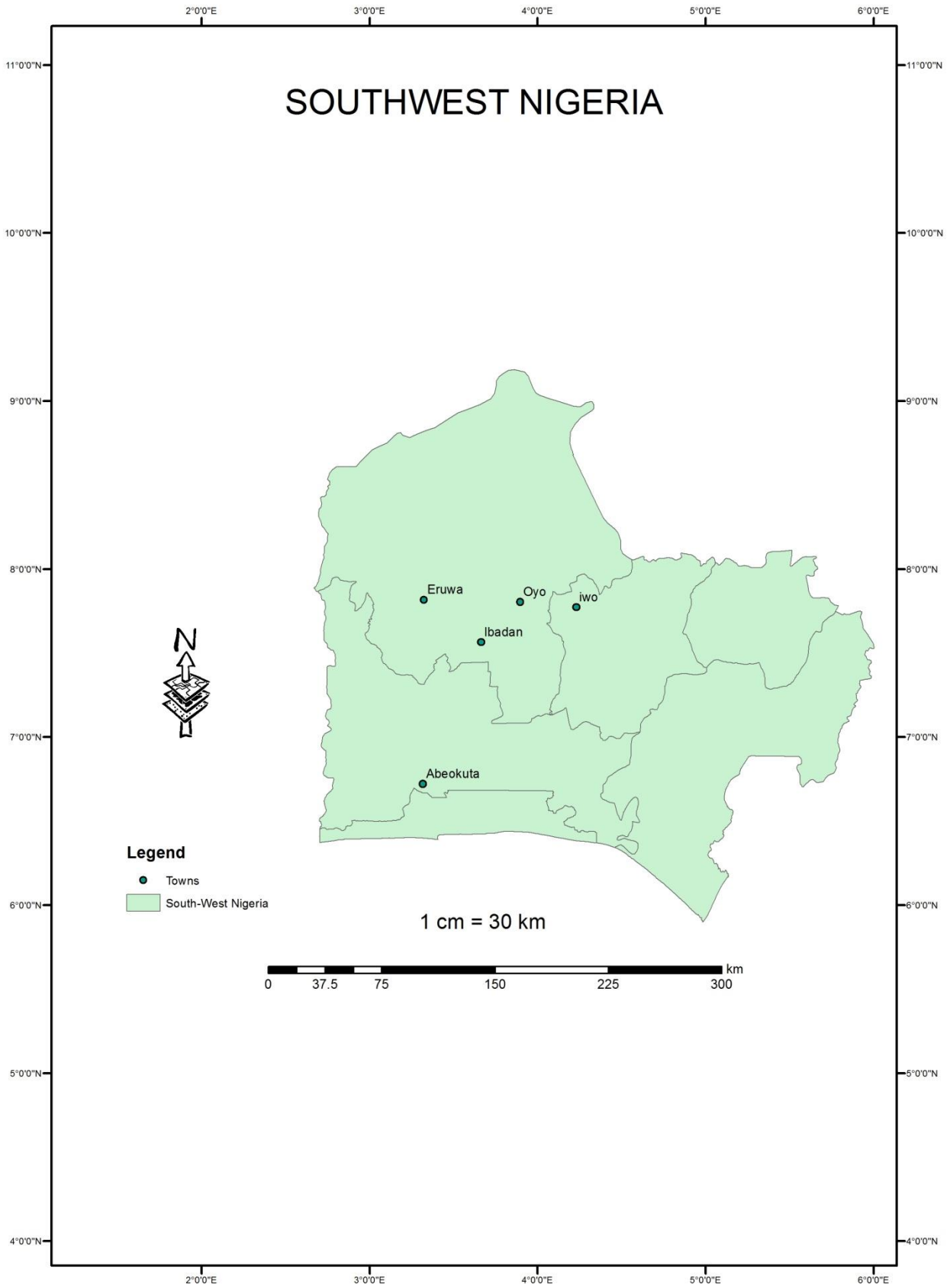
The study adopted ethnographic research design. In other words, the study was based on the qualitative method of data gathering. This is necessary because ethnomusicological research requires establishment of personal relationship with the culture whose music is to be studied. This is in tandem with Nettl's (1983) position that ethnomusicological fieldwork, in addition to being a scientific type of activity, is also an art which involves the establishment of personal relationships between the investigator and the people whose music he wishes to record and whose thoughts about music he wishes to uncover; and such relationship cannot be built by resorting to written instructions but by going a little bit native through a prolonged contact with members of such culture. Furthermore, the two major aspects commonly associated with musicological research, which are fieldwork and deskwork, were adopted. The fieldwork has to do with gathering of recordings and first-hand experience of musical life in a particular human culture, while deskwork deals mainly with literature search, transcriptions, analyses and drawing of conclusions (Omibiyi-Obidike, 1999; Olaniyan, 1999).

3.2 Study population

The study population primarily consisted of exponents and makers of the *Àgídìgbo* from the six states that make up the Southwestern zone of Nigeria.

3.3 Sampling procedure

Purposive sampling technique was used to select four cities: Ibadan and Eruwa in Oyo state, Iwo in Osun State, and Abeokuta in Ogun State, where *àgídìgbo* music features prominently. Three *àgídìgbo* exponents and three instrumental technologists served as key informants, while some members of *àgídìgbo* bands were selected to participate in focus group discussion sessions. The choice of the *àgídìgbo* exponents was based on the years of experience in the art; the condition was that the musician must have been performing *àgídìgbo* music for a period 25 years.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3.4 Sources of data collection

Data for this study were sourced primarily. These included: Key Informant Interviews (KIIS), In-Depth Interviews (IDIs), Focus Group Discussions (FGDs) and Participant Observation (PO). As common with ethnomusicological approach, research was undertaken using three stages which included: pre-field preparation stage, actual field stage and post-field stage.

3.5 Pre-field preparation

Prior to the fieldwork, more library search was thoroughly embarked upon in order to beef up the relevant literature in the area. This afforded the investigator the opportunity to be familiar with the relevant studies and publications of scholars in order to get acquainted with the current debates and trends of events in the field of study. After this, appointments with the research assistants who helped in facilitating contacts with the key informants, especially the artistes from whom the data were collected, were made. Good rapport with all the informants was established; this helped in getting first hand information on the subject matter. Adequate preparation, in terms of finance, equipment for recording, photography and documentation, among other things, was made available for the fieldwork.

3.6 Method of data collection (fieldwork)

In-depth Interviews with the key informants and participant observation methods were used in eliciting needed information from selected *Àgídìgbo* musicians as well as instrumental technologists as regards the level of adaptability to the new trends in Nigerian popular musical practices with the aim of revealing change and continuity in *Àgídìgbo* music. The actual interviews and recording took place after the consents of the key informants have been sought. Audio and video recording of all the stakeholders in rehearsals, actual performance and during their leisure time were done. Field assistants[x] were employed to take notes and do life recording during interview sections. The recording materials for fieldworks were carefully selected, pretested and handled by an expert so as to ensure good production condition and reliability. This proved helpful, as all the facts that could not have been written during the interview session were later retrieved and analysed through the aid of video recording.

3.6.1 In-depth interviews

Three *Àgídìgbo* exponents were interviewed during the course of this study. Questions relating to biographical information, works and contributions, change in recruitment and training,

compositional techniques and instrumental technology were asked and documented. An interview guide, that contained pre-planned questions, was used, although more questions were initiated during the interview sessions which were raised for clarification purposes.

3.6.2 Participant observation

The participant observation method was used. This was in the form of attendance and actual participation of the investigator at the pre-arranged performances of the selected artistes. Arrangement was made with field assistants for capturing visual and audio-visual recording of various performances in their natural states. Notes were taken by the field assistants as well as by the researcher when the questions were being asked on the issues that needed clarification and expatiation. **Plate 5. Participant observation with pa Ganiyu and a band member (2015).**

3.6.3 Focus group discussion

A total of three focus group discussion (FGD) sessions were conducted with selected group members. The discussions were conducted at a time that was convenient for all the participants in an environment that was conducive. The researcher played the role of a moderator for each session, and effectively curbed any unnecessary domination by any of the participants. This gave all the participants opportunity to express their views and allowed cross-fertilisation of ideas. Information obtained from these sessions was recorded and later used basically in authenticating the earlier information obtained from the in-depth interviews (IDIs) so as to ascertain fact and reliability as much as possible.

3.7 Post field stage

Recorded audio and video tapes of in-depth interviews, focus group discussions and performance sessions were carefully reviewed and subjected to necessary analyses. To achieve coherence and provide sequential linkages, the interview sessions, which were basically held in

the Yorùbá language, were translated into the English language with the help of an expert. Collation and codification of data were done. Transcription of music was done using Sibelius (4.6 version- music software). Inferences and meanings were drawn on issues and responses expressed by the respondents before conclusions were drawn.

Chapter Four

FINDINGS\ RESULTS AND DISCUSSION

4.0 *ÀGÍDÌGBO* MUSIC IN YORÙBÁ CULTURE

4.1 Philosophical engagements in *Àgídìgbo* music

Àgídìgbo music speaks a deeper thought to the Yorùbá as people listen to the arrangement of its sound, organisation of its ensemble and composition of its texts. The desire to keep some songs incomprehensible to the ordinary mind through proverbs and other traditional elements has always led to textual encrypting which only the trained mind who understand the cultural language will be able to deduce the inherent meaning. That is why Aluede (2014) elucidates that proverbs serve as catalysts of knowledge, wisdom, philosophy, ethics and morals which provoke further reflection and deeper thinking. This buttresses Sylvester's (2013) assertion that musical genres are created by, produced by, arranged by and listened to by individuals, groups, and nations of people who have been responsive to a beat, sound or nuance in the music which speaks to them on a deeper than surface level, and something which they have identified. *Àgídìgbo* music, being vocal with instrumental, constitutes an important aspect of Yorùbá culture through which the society encodes its values, beliefs, and ideologies and through which meaning of its music could be communicated and understood by a thorough analysis of the nexus between its music and the context of its use.

Yorùbá philosophies entail a comprehensive system of belief and views regarding fundamental principles underlying their domain of activities and lifestyle. These philosophies are generally codified in the concept of *Ọmọlúàbí.* The principles of *Ọmọlúàbí* are usually expressed in moral or cultural values of the society as exhibited by an individual. They may also be expressed in various ways in the form of logic, metaphysics, episte*molo*gy, ethics or aesthetics which manifest in all aspects of their culture, music being a vital component.

The concept of *Ọmọlúàbí* has been discussed variously by different scholars, for instance, Osoba (2014) suggests a Judeo-Christian source as the root of the term, when he states that *Ọmọlúàbí* is a compressed word for "*Omo tí Nóà bí"* which literarily means the child whom

Noah gives birth to. The Biblical Noah was described in Genesis chapter 6 as a righteous or an upright person, who was saved alongside seven members of his family after the great flood that destroyed the world, hence, a well behaved and a moral rectitude person is called Ọmọlúàbí. For Wande (1975) cited in Fayemi, (2009), *Ọmọlúàbí* is a function of exhibiting and demonstrating the inherent virtue and value of *ìwà pẹ̀lẹ́* (gentle character). Abiodun (1983) describes *Ọmọlúàbí* as someone who has been well brought up or a person who is highly cultured. Gbadegesin (2007) explains that *Ọmọlúàbí* is literally translated to mean *omo ti Olú - ìw*à *bí (*a child that *Olu-iwa,* that God gives birth to). Oluwole (2007) sees *Ọmọlúàbí* as "*Omo ti o ni ìwà bi eni ti a ko, ti o si gba ẹ̀kọ́*" (A person that behaves like someone who is well nurtured and lives by the precepts of the education s/he has been given). Fayemi (2009) asserts that that *Ọmọlúàbí* is translated as the baby begotten by the chief of *iwa*- character- and that such a child is thought of as a paragon of excellence in character.

These definitions give us a good picture of *Ọmọlúàbí.* A person is given deep knowledge, wisdom, and trained to be self-disciplined and develop a sense of responsibility that manifests in private and public actions, which earns individuals social integrity and personality. *Ọmọlúàbí* is synonymous to "*èníyàn gidi*- an ideal person or a good person, in contrast with "è*nìyàn-k*è*nìyàn" or "*è*nìyàn la-san*" which means a"useless person", and "*ọmọkọ́mọ,"* which connotes a worthless child (Fayemi, 2009).

The concept of *Ọmọlúàbí* explains whether or not an individual is socially integrated or is a misfit or a cultural deviant within a given social setting or social organisation (Oyeneye and Shoremi, 1997). This explains the fact that "good or gentle character" is ultimately the basis of moral conduct in Yorùbá culture and a core defining attribute of *Ọmọlúàbí*. A conglomeration of principles of moral conduct is demonstrated by an *Ọmọlúàbí.* The most fundamental of these principles include: *oro siso* (speaking), *iteriba* (respect), *inú rere* (having good mind to others), *òtító* (truth), *ìwà* (character), *akínkanjú* (bravery), *ise* (hard work) and *opolo* pípé (intelligence) (Fayemi, 2009). All these are the philosophies that guide Yorùbá behaviours and attitudes to life which manifest in their general lifestyles and their works of art, such as music, as it is exemplified in *Àgídìgbo* music.

The Yorùbá accord great respect to intelligence and the expertise in the use of language, especially, through the appropriate use of proverbs, figures of speech and other cultural elements. An *Ọmọlúàbí* is expected to exhibit all these attributes and demonstrate the capacity of the clever

usage of the spoken word. When all these attributes are seen in a person, the Yorùbá believe that such one is educated. One thing that is common in all the descriptions of *Ọmọlúàbí* is the fact that such a person will usually exhibit almost impeccable character under any situation and condition, either in public or in private life.

Some Yorùbá philosophical views that are exemplified in the concept of *Ọmọlúàbí* as expressed in *Àgídìgbo*music are are analysed and discussed below one after the other as deduced from the selected interview responses and musical excerpts.

4.1.1 *Respect for Elders*

Àgídìgbo music is used to pay homage to elders and it teaches the younger folks how to respect the elderly. Homage paying in Yorùbá language is *ìjúbà*. It is a common practice in *Àgídìgbo* music to hear at the beginning of any performance songs that contain *ìjúbà* which may be in the form of prologue used as a mark of respect for the elders. These elders may be the musicians' progenitors, mentors, parents, aged people or fans. The music usually contains certain words that eulogise the personality being referred to in the cosmos and mundane. It can be deduced from the data below that giving respect to elders is of paramount importance, if the musician intends to succeed in his music "business". Pa Ganiyu 'Dakaje[xi] buttressed this point when he noted:

> *Ìjúbà se pàtàkì nínú orin Àgídìgbo. Fífi orin ki àwon àgbà jé nkàn pàtàkì nínú orin Àgídìgbo kíko. A má n fi orin bu olá fún àwon àgbà kí á ba à le wá ojú rere won nítorípé àwon ni yó so bóyá eré yó dùn tàbí kò ní dùn.*
>
> **Translation**
>
> Paying of homage is important in the performance of *Àgídìgbo*. In fact, singing praises of the elderly, in particular, is the hallmark of *Àgídìgbo* musical presentation. We express deep reverence to the elders in order to secure their approval and attract favourable condition for our performance, especially since they are main determinants of the success of such performances.
> (KII, 2015).

It is a common belief among the Yorùbá that sometimes, musicians interact with spiritual beings; it is believed that the human voice can be "locked" or "opened", depending on the prevailing situation. Therefore, any musician that fails to give honour to "elders" in his singing endeavour may suffer some misfortunes and possible discontinuity in music business. Any

musician that will enjoy acceptability from people and continue to be relevant must as a matter of duty accord respect to the "elders" and must not also play with the role of women in music. Musicians usually recognise the important roles of women in their musical endeavour. One of the songs that explain this point is the one below:

Ọ̀wọ̀ k ókó lafíí wọ'gi	we respect the tree because of its lump
Ọ̀wọ̀ àpàyá lafíí wọ'r ókò	we respect *iroko* tree because of its hole
Mo wàyà mì bì ọkọ́ ìkegùn	I'm confident like the hole used for planting yam
Ẹ f'ọ̀wọ̀ mi wọ̀ mí o	accord me my own respect
Ìbà ìyà l'èmí kọ́kọ́ jú/2x	I first of all pay homage to the mother
Mo jáde n'ilé mo ti júbà	I pay homage before I left home
Ìbà ìyà l'èmí kọ́kọ́ jú	I first of all pay homage to the mother

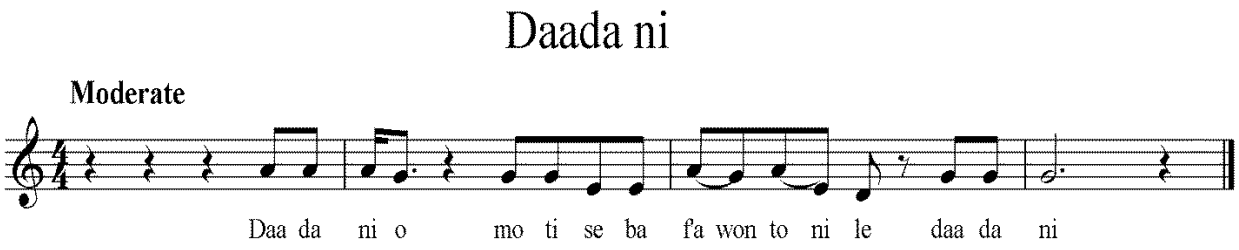
The song explains that before the musician left home, he had first of all, as a matter of duty, paid homage to the "mother". This is an example of songs used to accord respect to spiritual powers that are associated with womanhood which cannot be seen with physical eyes. Music and womanhood are two inseparable twins any musician who fails to give due respect to women in his music may not gain popularity in music market. The role of women in Yorùbá society cannot be underestimated that is why the Yorùbá usually make reference to a proverb in relation to importance of women: *à ń s ọ̀rọ̀ elégédé, obìnrin bèrè pé k ín lẹ ń wí? A dáa l'òhùn pẹ́, kìí se ọ̀rọ̀ obìnrin, bí a bá gbé elégédé dé'lé tán, taa ni yó gee t i yó sí sèé?* (We are talking about pumpkins a woman asks, "What are you talking about?" we replied "This is men's talk", but when we gather the fruits who will cut them up and cook them?). Pa Sangoyemi[xii] affirmed during one of the interviews that:

> Musicians cannot do without women; women make the performance exciting and interesting. When a musician sees women at his performance, he is motivated because they are seen as "mothers" and encouragers apart from other fans. We must not underrate them but give them their due recognition. I usually accord them due respect because it is necessary. Even I used to have some of them as members of my band, though they are not my wives. They usually attract many fans through whom we get money during our performances (KII, 2015).

It is noteworthy that the mother being alluded to in the quotation above may not necessarily mean a biological mother but usually may extend to the women folk generally and mothers in the spiritual realm. Motherly care is taken to be a very important issue among the

Yorùbá since it is believed that a mother gives care, feeds, protects and defends her child in any situation hence the proverb: ì*yá ọmọ níí gb'ọmọ* (it is the mother that saves the child). If this will be so, the child also owes the mother her due respect. The Yorùbá people do not joke with the matter of respect for elders. This cut across all spheres of their lives. The concept of respect for elders among the Yorùbá starts from one's immediate family, since charity begins at home. Due respect must be accorded one's parents because they are believed to be the teachers, directors and guides for the young ones. An adage explains this point better: "*b'ómodé bá mowó wè, yíó b'ágbà jeun* (any child that gives respect to elders will dine with them). There are some musical excerpts that elucidate this proverb in *àgídìgbo* music. Such example is:

Musical example 1:



The Yorùbá also accord great respect to their elders because they are the custodians of their socio-cultural heritage as they believe that à*gb*à *k*ò *sí n'ilù ú ilú b*à *j* ẹ́, *baál*é *il*é *kú, il*é *d'ahoro* (When there are no elders in town, the town degenerates, when the head of the family dies, the house becomes desolate) and à*gb*à *kií wa l'* ọ́jà *k'* ór*í omo titun* ó wọ́ (An elder cannot be in the market and a child's head is shaped or allow to droop). The elders are taken to be repository of communal wisdom and knowledge and are, therefore, accord due respect. Elders are also expected to respect constituted authority and give necessary respect to the young ones that look up to them for cover. This is because respect for elders also has a corresponding responsibility on the part of the elders and reception of the respect is dependent on the execution of such responsibility. Respect is based on the reciprocal exercise of duties/rights based on the young-old relationship. Any adult that respects a young person also deserves to be respected and the symbolism is concerned with the complementary roles of the old and the young in the life and affairs of the community (Onwubiko, 1991). A Yorùbá proverb that explains this well *is ọwọ́ ọmọdé kò tó pepe, tàgbàlagbà náà kò wọ kèrègbè (*A child's hands is too short for the high shelf;

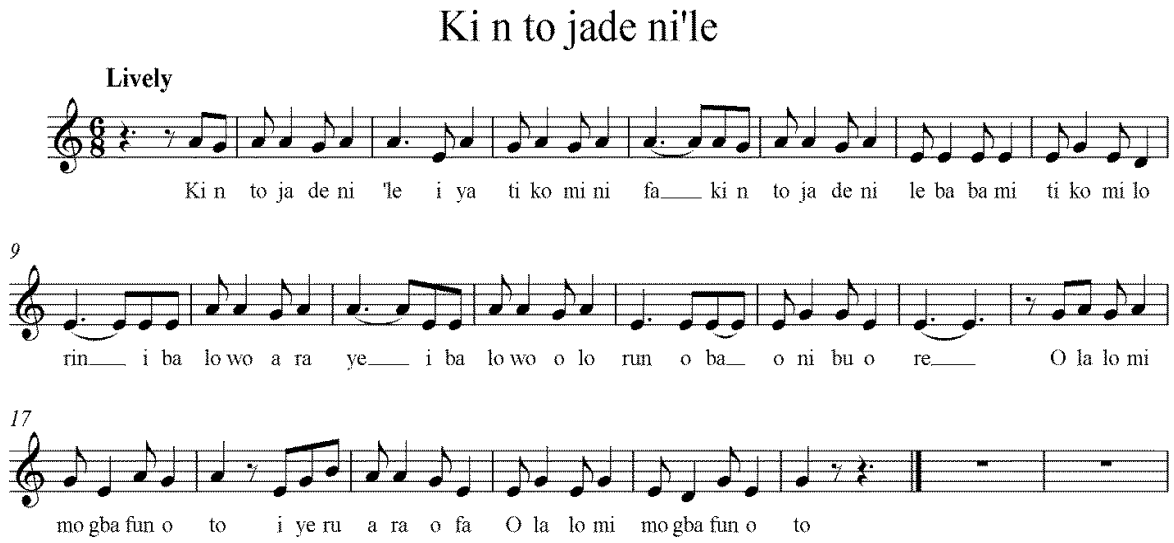
while that of the adult is too large to enter the gourd). A required item, carefully hidden in a gourd is safely kept on an elevated shelf. Each acting all alone cannot record success.

However, cooperation is required, each drawing from his strength in order to retrieve the hidden item. The elderly one uses his height advantage to bring down the gourd from the shelf, but would rely on the small size of the child's hand to gain access to the mouth of the gourd in order to retrieve what is hidden. This means that both elders and young ones have their limitations but both play complementary role to each other. The proverb on the rooster and the hen also explains this: "though the hen knows it is dawn, she leaves it to the rooster to announce". This means, that it is not just king/men (rooster) who has knowledge on issues, the young/women (hen) is also knowledgeable but gives room for the king/men to demonstrate their knowledge and authority. The rooster stands for the kings/man and the hen the woman. So, the people/women may know things, but it is the preserve of the men to make knowledge official and public, because *àìb'ọ̀wọ̀ f'ágbà ni kò j'áyé ó gún* (lack of respect for the elderly led to a chaotic in the world since respect for the constituted authority brings orderliness).

One of the songs used in showing respect to the elder (leader) in the community is *ejé n kí baálé 2x (*Let me greet the community leader). Pa Ganiyu cited this song as one of the songs he normally uses to pay homage to the leader in the community where he wants to perform his music. Paying homage to *baálé* guarantees acceptability of the musician in the immediate community where he wishes to perform his music. *Baálé* is the traditional ruler of a community and any musician that wants to perform in such an area must pay homage to him as a mark of respect. This means that the musician has given due recognition to the "owner of the land" and even to his masters in the music profession. Failure to do this may attract fine and such a musician may even be disallowed to perform his music.

Apart from this, *Àgídìgbo* musicians often use their music to pay homage to their ancestors and progenitors in a bid to recognise their efforts in the sustenance and acceptability of their music. This is done through praise singing of the family progenitor, such as *Olálomì*[xiii]. Below is an example.

Musical example 2:



Lead: *Kí n tó jáde ní lé ìya ti kọ́ mi ní'fa*	Before I left home, my mother had taught me Ifa corpus
Kí n tó jáde ní le baba mi ti kọ́ mi loòrin	Before I left home, my father had taught me song
*Ìb*à *lọ́wọ́ aráyé, ìb*à *lọ́wọ́ Olọ́run Oba oníbú ọrẹ*	I pay homage to mankind, homage to the ceasless giver of good things
*Olálomì mo gb*à *fún o to, ìyeru ará Ọff*à	*Olálomì*, I salute you, Iyeru a native of Offa
*Olálomì mo gb*à *fún o*	*Olálomì*, I sincerely salute you
Res: *Olálomì mo gb*à *fún o*	*Olálomì*, I sincerely salute you
*Olálomì mo gb*à *fun to…*	*Olálomì*, I sincerely salute you

The song explains the efforts of the ancestors who taught the musician basic elements that are germane to music performance, especially in *Àgídìgbo* music. The song tells about the initial musical training given to the musician by his parents; such initial musical training serves as a foundational structure upon which his expertise is built. The musician said before he left home his "mother" (referring to both biological and spiritual mothers) had taught him the Ifa corpus and his father had taught him songs. He pays homage to people and God who afforded him such

opportunity. Thereafter, the musician sings the praises of *Olálomì*, a progenitor of a particular family among the Yorùbá to which the musician belongs. The Ifa corpus and cradle songs he learnt from his parents provided a great repertoire for the musician, using material from such source expand his themes.

Pa Ganiyu had some affinity with Ifa worship and traditional medicine from his childhood because his father was a traditional healer and his mother was an an Ifa worshipper, while his stepmothers belonged to other forms of traditional worship, such as Sango and Oya. This greatly influenced his music career because he developed his musical interest from his exposure to continuous musical performance of those worshippers during their festivals while he was growing up. The excerpt below gives example of some of his reference to the Ifa corpus as a mark of respect for his ancestors:

*Ayígbiri lorúkọ tá ǹ p'ay*é	The world is spherical (naturally unstable)
ọ̀rọ̀ *yígbiri lorúkọ t á ǹ p'*éè*yan*	So also are humans
*Ìb*à *mí wá dowọ́ iyáami Ajíbọ́lá*	My respect goes to my mother, Ajibola
Omo edun Àbẹ̀ní omo asẹ̀ l'odò	The offspring of *Edun*, Abeni, the offspring from the river
Iyáa mi ogboni, babáa mi imule	My mother, an *Ogboni* cult, my father also an occult member
Èmi paá mo kẹ́gùn mo s'ògbóni mọ́wọ́	I myself learnt and know the occult practices
Gbogbo yín ni mo kí n o lolódì kan	I greet all of you without any exemption
Mo kí yin tẹ́sọ́tẹ́sọ́ mo kí yin t'ológun tológun	I greet you warmly and with the spirit of warrior
Mo si kí yín tàgbàgbà a bẹ̀	I greet you the elders
Orí ẹgbẹ m'ọ́kọ́kànlélégún	because we call the twenty-one
la béjìogbè l'a sọ́ l'óóko	members *ejiogbe* (ifa corpus).
ọ́mọ́ ẹni o sèdí wèrè ké sèdí bẹ̀bẹ̀rẹ̀	We cannot decorate the buttocks of another man's
Ká mú lẹ̀kẹ̀ ká e n í di elòmí wò	child with beads just because one's child buttocks is not well structured
ògara ní sohùn awo, ọ̀bàrà ohùn àlùkò….	The voice of the occult and *aluko* are loud and clear….

The musician alludes to the unseen powers or principalities (the world) and people (powerful people in the world) as *ayigbiri* (unpredictable) and *oro yigbiri* (unstable word). He recognises them before he continues his performance for failure to do that may warrant unpredictable consequences. He confesses that his parents were occultists (Ò*gbóni* and *ìmùlè*). He recognises and greets all of them accordingly without omitting anyone. He reminds them that under no circumstance will parents abandon their own child to go and support another man's child. This means that the musician uses his music to solicit help, especially a clear voice, for his

performance. Paying homage to such ancestors is a mark of respect that will make his music subsist.

The excerpt below also explains assurance of the support of the elders for the musicians during their performance.

Call: *Ká máa ṣe lọ, kò ní hun wá*	We'll continue our music, there's no cause for alarm
Àgbà ó tì wá lẹ́hìn	The elders have assured us of their support
Ká máa ṣe lọ, kò ní hun wá	We'll continue our music, there's no cause for alarm
Res: *Ká máa ṣé lọ, kò ní hun wá*	We'll continue our music, there's no cause for alarm
Àgbà ó tì wá lẹ́hìn	The elders have assured us of their support
Àgbà ó tì wá lẹ́hìn	The elders have assured us of their support
Ká máa ṣe lọ, kò ní hun wá	We will continue our music, there's no cause for alarm

From the foregoing, it is evident that paying homage *(ìjúbà*) to the "elders" (à*won àgbà*) such as parents, community leaders, spiritual powers, elders, women and other fans at the beginning of *Àgídìgbo* musical performance is crucial and tied to a successful music profession. *Ìjúbà,* according to Omojola (1987), is a particular structural outline that is related to traditional Yorùbá formal procedure in which musical performance starts with a prelude, which is in the form of homage paying to ancestral spirits. This is so because music has some magical powers and it can be used to evoke the spirit of ancestors in winning their favour. Samuel (1998) notes how Duro Ladiipo used his music (praise singing) to accord respect to the spiritual mothers, who are sometimes allegorically referred to as *ekùn* (tiger), *eye òsòròǹgà* (witch bird), or mere ì*yá* (the mother). The issue of giving respect among musicians is a way of seeking favour or benevolence from the higher authority believed to be in custody of magical power through which they can control the affairs of men.

Respect is a reciprocal; the more favour is bestowed, the more the people give more praise and respect to the elders. This explains the power relation between the terrestrial and celestial beings that comes in the form of *ìjúbà* in Yorùbá context. Adeduntan (2014) notes that *ìbà* (acknowledgement and appeal) is the Yorùbá expression of admission of inferiority before powerful human and supernatural forces. As part of songs and poetry, the performer's intention is to appease the identified class of super-ordinates in order to appropriate their power or forestall antagonism (Isola, 1976 cited in Adeduntan, 2014). The *ìjúbà* section is usually taken by the leader of the *àgídìgbo* band, like what obtains in other Yorùbá musical performance such

as *ijo itage*. Ajayi (1989) observes that *Ijo-itage* performances usually have a three-tiered performance structure, comprising *ìjúbà*- salutation, *ere-ijo*- main dance performance, and *ijo a mu re'le*- the "take home" dance or the finale. The chanted poetry of *ìjúbà* is a warm-up performance which briefly welcomes the spectators and pays lengthy homage to known master artists (dead or living) in the field.

Depending on the significance of the occasion, *ìjúbà* can be rendered by the most senior members of the troupe. This is in line with Adegbite's (1991) view while reiterating the role of music as a metaphysical agent. He maintains that difference exists between Western composers and traditional composers. The former usually begins a piece of music with a theme which is then developed into a more elaborate works but the latter usually opens his performance, which is often done spontaneously, by studying the psychological situation of the environment in which he is performing. He states further that:

> Sound (music) seems to be evocative to the traditional Africans. This means that it has magical power and can be used to evoke psychic forces of tremendous potency. The mystical role of sound, on the other hand, is observed in the ritual and profane gestures often exhibited by the traditional Yorùbá musicians before the beginning of a performance (Ìjúbà)… musical sound provides valuable insight into the African metaphysical system, myths, and complex traditional religious thought and notions, and these affect and relate to the physical realm. If, therefore, we seek to discover the concept of sound in traditional African religious music, we have to look for it in Africans' predilection for the esoteric and the occult; in religion and mysticism (Adegbite, 1991:53).

It can be seen from this excerpt that the traditional Yorùbá people perceive music not only as a metaphysical agent, potent in its own right and as a creative force, but also as a creative inspiration and sacred relationship between the ancestors and their descendants. They make use of music to promote the value of respect among themselves. Thus, before the beginning of any musical performance, *ìjúbà*, which is done through singing of *oríkì* (praising of genealogy) of the people, is usually conducted by first acknowledging both the physical elders and spiritual elders represented by the spirits of the ancestors, who are believed to be present so that they can help in creating the right type of atmosphere for the performance.

Vidal (2012) sees *oríkì* as a body of verbal and musical art characterised by the poetic, descriptive eulogy and historical narration about people, places, events or things. *Oríkì* is essentially panegyric in nature, it has evolved around both individuals and lineage and that individual genius, expectedly plays a role in its composition (Adeduntan, 2014). As noted by Olajubu (1981) cited in Samuel (2000), *oríkì* is the greatest and largest storehouse of verbal materials for the composition of Yorùbá oral poetry. Samuel (2000) avers that *oríkì* can be chanted, sung or played on drums as speech surrogate and that social occasion, such as marriage, naming, coronation and funeral ceremonies, provide avenues for showering praises and encomiums on celebrant, as well as important guests and personalities, just like Duro Ladipo used *oríkì* to praise Sango- Oba Koso in his folk operas. *Oríkì* is employed by the *Àgídìgbo* musician as a veritable instrument used to appeal to the psyche of the people and to solicit financial supports from his fans during performance. This is because the musician sees himself dynamically related to a cosmos that is, a living dynamic organism and regards musical sound as one of the most effective means of bringing that dynamic relationship into play in practical terms.

4.1.2 *Use of euphemism*

The use of euphemism in replacement of certain words as a means for avoidance of vulgarity is prominent in *Àgídìgbo* music; the musicians usually find a way of regulating the Yorùbá engagement with sex-related matters and words connected with them. This philosophy is expressed in "restrictivist ideology" which captures the prohibition of taboo words from many Yorùbá interpersonal encounters, especially in public spaces or in the presence of children (Salami, 2006). In maintaining decorum in the society, *àgídìgbo* musicians mediate their points through the use of coded language. This viewpoint was expressed by one of my informants in a song, where he refrained from mentioning the male genitals, but adopted euphemism in describing the contentious state of impotence of one Ganiyu:

Aṣiwèrè èèyàn ló ń pe Gàníyù l'ákúra	Only a madman will regard Ganiyu as impotent
Adé, yẹ kinní ẹ wò, ṣó ń le dáadáa?	Ade, examine your thing (penis); is it virile?
Ṣòkòtò kékeré ò gba ìpá	Small pair of trousers cannot contain hernia

Agídìgbo musicians usually make use of metaphor and euphemism to discuss or describe any word that has to do with sexual parts of the man or woman. They engage some words or phrases that are vague in place of any term that might be considered too direct, unpleasant, harsh

or offensive in the Yorùbá traditional setting. This, perhaps, has contributed to the acceptance of their music by the adults, unlike some modern popular musicians who make use of direct words in describing sex-related issues. This philosophy coincides with the Yorùbá statement that *a kii fi gbogbo enu soro* (We don't talk with the entire mouth). Oyetade (1994) describes this as propriety-related taboos which border on reasons of decorum in communicative situations. This is because, to be communicatively competent in Yorùbá will involve not only knowing grammatical rules but also knowing the correct address forms for different categories of people, the restrictions on the use of certain words and expression in specific context. Therefore, for taboos that have to do with avoidance of certain words and expressions because their direct use is believed to violate a certain moral code or be in bad taste to social norms of people, alternative expressions are provided in the language either to cushion the effect of the original one on the addressee or for some other reasons. Therefore, to be communicatively competent in Yorùbá society goes beyond speaking the language but in addition to grammatical rules knowing the correct address forms for different categories of people, the restrictions on the use of certain words and the expressions in specific contexts, non-verbal cues that complement speech as well as proverbs, metaphors, etc which are necessary ingredients of successful communication (Oyetade, 1994). For instance, *nǹkan omokùnrin* or *nǹkan omobìnrin* are used instead of *okó* (penis) and ò*bò* (vagina) respectively in form of restriction among the Yorùbá. Adejumo (2010) explains that the theory of restrictivist ideology takes root from the Yorùbá concept of *Ọmọlúàbí*, which captures gentlemanliness, respectability and socio-cultural responsibility. Since the *Ọmọlúàbí* is expected to restrain from vulgar talk, certain words, such as *ara or ojú ara* (body) *kiní* (the thing), *nkàn omokùnrin* (manhood), are used in place of direct mentioning of human genitals as the case may be. The Yorùbá believe that certain words should not be uttered in the public, as they are regarded as *orokoro* or *isokuso* (vulgar words). This is further reiforced by Salami (2007), as quoted in Odebunmi (n.d.):

> The Yorùbá people, for example, do not often describe the genitals by their technical terms. It is also, taboo, for example, to mention women's menstrual activity by name. Although swearing (*eebu* in Yorùbá) may be revolting, it is not considered as bad as using vulgar or obscene words (*oro rirun*) among the Yorùbá people. Thus, it is possible for a Yorùbá speaker of English as a second language to react more negatively to such taboo words relating to genitals than to such swear words as 'bastard' and 'bitch'.

> In other words, Yorùbá speakers of English as a second language might tend to avoid the use of the sex-related taboo English words more than the swear words (Salami 2007: 2).

Traditional *Àgídìgbo* musicians employ some words that are more convenient to the ears. Although there are some instances where some musicians deviate from this rule especially the contemporary artistes nevertheless, the tradition of avoidance of vulgarity is usually upheld by most traditional *Àgídìgbo* musicians in their performances.This, perhaps, has contributed to the acceptance of traditional music by the adults, unlike some modern popular musicians who make use of direct words in describing sex-related issues. Odebunmi (n.d.) discusses on the avoidance of vulgarity in King Sunny Ade's *Jùjú* music, argueing that, as *Ọmọlúàbí,* King Sunny Ade usually permits the course of the Yorùbá tradition, including avoidance of vulgarity in the language of his music. He explains further:

> A number of locally and internationally popular *Jùjú* and hip hop musicians of Yorùbá extraction in Nigeria could not be so labelled (as *Ọmọlúàbí*) because of their flagrant disorientation to the *Ọmọlúàbí* essence. Their euphemisation of the genitals and sexual intercourse is extremely suggestive; they thus enjoy little acceptance among the older generation who keep a strong tie with tradition, and who see them as rascals or deviants. The popular Yorùbá label for these individuals is *asa*, "a shameless person" (Odebunmi, n.d.: 20-21).

It must be pointed out here that the translation of *asa* by Odebunmi seems somehow confusing and misleading because *asa* in Yorùbá language actually means a rascal. However, this philosophy coincides with the Yorùbá statement that *a kii fi gbogbo enu soro* (We don't talk with the entire mouth). It is worthy of note however that musicians have freedom to mention certain words that are regarded as taboo in textual discourse. This is as a result of poetic licence they have in mentioning words that have may be considered as taboo in the society. The same priviledge the musicians enjoy in mentioning the name of important personalities such as kings, chiefs without adding their titles unlike in normal languge discourse. They make use of this freedom sometimes for aesthetics purpose in literary works like music especially in

contemporary musical performances. The excerpt below explains how man's genital was expressly mentioned without use of euphemism.

Lórí mé gba mé gba lobìnrin n kú lé	woman usually says, I don't want
Lórí mé gba mé gba lobìnrin n kú lé	women usually pretends that she doesn't want sex
Bó yọ́ kó ti wọ́n, won a gbà	but if you remove your penis for her, she will agree
Bó tí wọ́n lu bẹ́dì, won a gbà a e	if you push her to bed, she will not refuse
Bó tí wọ́n lu bẹ́dì, won a gbà a e	if you push her to bed, she will surely agree

4.1.3 *Hard work*

Hard work is another Yorùbá philosophy that is promoted through *Àgídìgbo* music. All my informants alluded to this in their responses during the interviews. For instance, Mr. Abdul-Rasheed Iroko[xiv] from Eruwa maintained that:

> We use our music to promote hard work because a lazy person is a worthless person in Yorùbá society. Laziness is not part of the traits of *Ọmọlúàbí*. As you see me, I am a man of many professions; I'm a farmer, a hunter, apart from being a musician. When I do not have outing, I do farming and hunting. I can't stay idle (KII, 2015).

This point was corroborated by other key informants, who noted that *Àgídìgbo* music promotes hard work and that it is used to ridicule lazy people. This may explain why all *Àgídìgbo* musicians combine other occupations with the music. One of my informants reiterated this with this proverb: "*ọ̀nà kan ò wọ'jà, òun ló mú káfíńtà tó tún fi ń di 'kòkò*" (many routes lead to the market; by the same token, a professional carpenter may occasionally practice pottery). This means that a hard working man will usually combine another occupation with his profession. *Àgídìgbo*musicians are guided by the philosophy of hard work. This is reflected in their music and lifestyles. Pa Sangoyomi from Abeokuta affirmed that:

> *Bí wọ náà se ríi, lẹ́yin pe mo jẹ olórin, káfáńtà ni mi, mo sì tún jẹ́ àgbẹ̀. èmi ni mo se àgídìgbo mi fun ra mi. èèyàn gbọ̀dọ̀ wá isé miran kun isé orin àgídìgbo torípé a kìí lọ s'óde lojojúmọ́….fìfì isẹ́ miran kun isẹ́ orin a jẹ́ ki èèyàn o lówó lọ́wọ́, èyí lo si fihàn pe èèyàn jẹ́ olórin tó tẹpá mọ́sẹ́. ọ̀lẹ kìí se àbùdá Ọmọlúàbí.*
>
> Translation
> As you can see, I combine carpentry and farming with being a musician. I constructed my *àgídìgbo* by myself. If you are hard working, as a musician, you have to look for an alternative to music business because you don't go for outing every day…. Adding another occupation will

> support you financially as this also show that you are a hard working musician. Laziness is not an attribute of Ọmọlúàbí (KII, 2015).

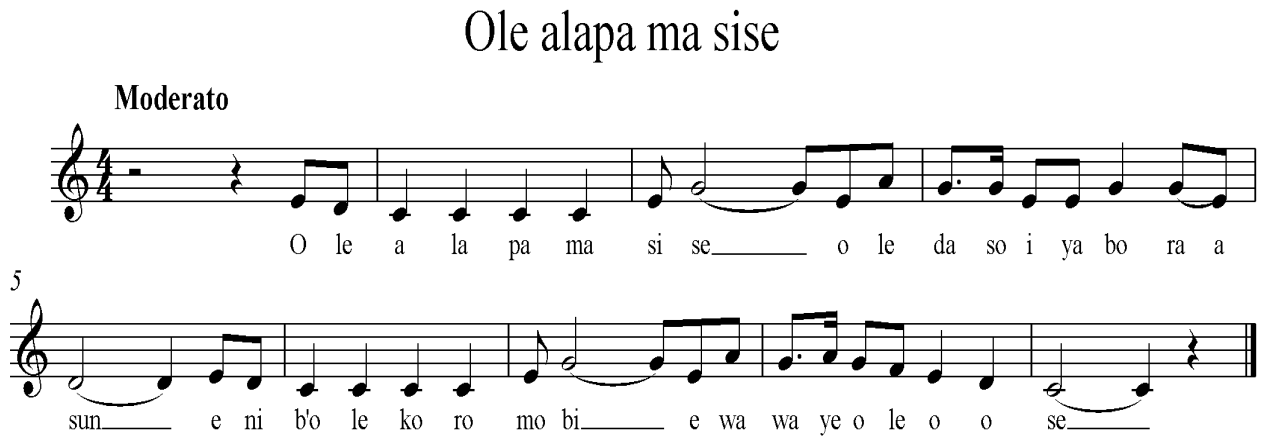
Pa Ganiyu Agboluaje from Iwo also asserted that:

> A lazy person cannot be an *Àgídìgbo* musician, I mean a well known musician. *Àgídìgbo*, for instance, entails serious dedication before one can be expert in it. Before I became an expert, I used to rehearse my instrument (*Àgídìgbo*) at all times. And as you can see me, I am also a farmer. You know, a lazy man cannot be a musician and farmer at the same time. So we use our songs to criticise lazy attitude in the society. That is one of the contributions we make to our society. We believe that whatever a man is doing should be done with seriousness because there is no shortcut to an enduring success other than working hard in one's profession. (KII, 2015).

Àgídìgbo music supports the Yorùbá philosophy of hard work as a major way of getting to the peak of any chosen profession. Not only that, the Yorùbá people believe that if one is occupied with one's work, one will not be available for any unwholesome engagement. This is explained in another proverb that: "*ojú tó dilẹ̀ ni irorẹ́ ń sọ*" (Pimples usually infect an idle face). In other words, an idle hand is a workshop for the devil. Some *Àgídìgbo* songs are used to discourage laziness among the people because an idle man is liable to become devil's messenger. The excerpt below, as sung by one of the informants explains the fact that, when a man is idle, he will surely and naturally be called upon to attend to frivolous issues in society because he who is busy with his work will have no time to attend to such issues:

Igun mẹ́rin nìlú ú ní,	A town usually has four corners
Ọdún lẹ́ṣin í bímọ,	A pregnant horse usually delivers after a year
Ọ̀ṣù méfà ni tàgùntàn	A pregnant sheep delivers her kid after six months
Ọjọ́ kokànlélógún ladìyẹ boku ẹyin,	It takes twenty-one days for a hen to incubate her eggs
Òfófó ní í t'úlé	A tale-bearer is the one that usually cause trouble in a home
Ilé tó dilẹ̀ lẹ́ṣin í kú sí	A dead horse is usually found in an idle house
Obìnrin tó dilẹ̀ ní í we konkoso	An adulterous woman will always open her flamboyant hairdo for all and sundry
Bọ́ìsì tí ò níṣẹ́ ní í sìnkú àbíkú̲	Idle boys are usually called upon to bury 'born-to die' children
Baálé ilé tí ò níṣẹ́ lolójú bá-mi-dẹ́rù-b'ọmọ mi	An idle head of the family is ever available to take on the duty of scaring a stubborn child with his 'bulged' pair of eyes

Àgídìgbo music is then used to encourage individuals to embrace hard work so as to avoid distress and hard life. The Yorùbá have a strong belief that hard work cannot kill, but idleness does. This is further stressed with a wise saying that *eni tó bá mú'ṣẹ́ jẹ, kò lè mú'ṣẹ̀ẹ́ jẹ* (s/he who abdicates his/her duties will sooner or later suffer penury). All the informants maintained that an idle person cannot learn and be an expert in the techniques of *Àgídìgbo*. A Yorùbá song that readily comes to mind while discussing hard work in Yorùbá cultural value goes thus: **musical example 3**



ọ̀lẹ alápá má sisẹ́,	A lazy man has hand but cannot work
ọ̀lẹ d'asọ ìyà bora sùn	A lazy man covers himself with wretched cloth
ẹ́ní bí ọ̀lẹ kò r'ọ́mọ bí	He who gives birth to a lazy child is like a childless person
ẹ́wá w'ayé ọ̀lẹ o otà	Come and see the life of a lazy man, so miserable

It is a common belief that a lazy man cannot afford a change of raiment and cannot meet up with the demand of basic necessity of life. A metaphoric statement that explains this is '*àgùtàn kò p'aṣọ èṣín dà*' (the sheep has not changed its clothing of yesteryear), meaning a lazy person is usually known with only one particular cloth. The wealth of a man is most times considered to be synonymous to his hard work. However, this does not mean that dubious people who are not hard working cannot be rich; they are not celebrated in the society. In fact, it is a common belief that if a person stole once, whatever he may have later in life, will still be considered to be stolen materials (*eni tó bá j'alè lẹ́ẹ̀kan, tó bá d'àrán bora, asọ olè ló dà b'ora)*. Other proverbs that are used to ridicule a lazy man as it is exemplified in *Àgídìgbo* music is *kíjìpá l'aṣọ olè, òfi l'aṣọ àgbà: àgbà tí kò ní òfî, kó rọ́jú ra kíjìpá* (strong woven cloth is for the

lazy man, superior clothing materials are for the elderly; an elderly one without superior cloth should endeavour to purchase strong woven cloth). *Ọyẹ́ ni yó kìlọ̀ fún onítòbí kan ṣoṣo* (it is Harmattan's harsh condition that will be the undoing of an individual with only one piece of dress). "*Dandoogo koja aso aa binu ran"*- (*Dandoogo* –an expensive traditional Yorùbá cloth- is not easily procured by just ordinary person). *Dandoogo* is a hand-woven cloth of expensive material that involves a long process and time; therefore, only the rich can afford to buy a few available ones. Akinbileje and Igbaro (2010) claim that *dàǹdóógó* is locally prepared by picking, ginning, scouring and spinning; it is not easy to produce therefore only the rich who are hard working can afford it. It is generally believed that a lazy man will be a slave to a hard working man. The excerpt below reference to a Yorùbá timeless wise saying:

> Work is the antidote for poverty; work hard, my friend so that you can become great as aspiring to higher height is fully dependent on hardwork. If we have no one to lean on, we appear indolent and if we do not have anyone we can depend on, we simply work harder. Your mother may be wealthy and your father may have a ranch full of horses, if you depend on them, you may end up in disgrace, I tell you. Whatever gain one does not work hard to earn does not last but whatever gain one works hard to earn is the one that last in one's hand. The arm is a relative, the elbow is a sibling, you may be loved by all today, it is because you have money that they will love you tomorrow. If you are in a high position, all will honour you with cheers and smiles. Wait till you become poor or struggling to get daily food; you will see how all grimace at you as they pass you by. Education also elevates one to a high position; work hard to acquire good education. But if you see a lot of people making education a laughing stock, please do not emulate or keep their company. Suffering is lying in wait for an unserious child; sorrow is in reserve for a truant. Do not play with your early years my friend, work hard, time and tide wait for no one (adapted from Odunjo, 1985).

The above quotation along with the testimonies of my informants, lend credence to the indispensability of hard work in Yorùbá society, in particular. The Yorùbá believe in a philosophy: "*iṣẹ́ kìí pa ni, àìse rẹ̀ gan an l'àbùkù"* (work does no kill, but idleness does) or *eni ti ko sise yo o sise* (he who does not work is bound to live in abject poverty). This principle guides their lifestyle. They view laziness or an idle person as a misfit or a burden to society and they conclude that to give birth to a lazy child can be equated to childlessness because a lazy man will

eat leftover and cover himself with tattered cloth. A lazy person cannot afford a befitting burial for parents when the time comes; this is seen as a shameful thing for the departed parents. Apart from this, the Yorùbá people have it in their perception that a lazy person is liable to be a thief; and if a man refuses to work in his early years, he will surely come to penury later in life and be forced to labour with grey hair. Hard work is therefore held in high esteem among the Yorùbá. Only hard working people are usually conferred with chieftaincy titles.

It is also generally believed that a lazy man's status is servitude to a hard working person. A timeless Yorùbá saying which lends credence to the foregoing issue is: 'work is the antidote for poverty; if you work hard, you will become great in life'. It is essential to work hard in order to reach one's desirable height and to increase one's earnings, otherwise the joy of satisfaction from any achievement may be short-lived. This is corroborated by Adeniji-Neill (2011) that *ọmọlúàbí* is a person who strongly believes that continuous hard work brings about luck; a well-articulated principle in *àgídìgbo* music.

Call: *Ojú oró ní í lékè omi* I shall vanquish my enemies
Òṣíbàtà ní í lékè odò In the same fashion that currant leaves lay afloat on river
Lọ́jọ́ 'yàwó ọmọ mi, n ò ní tẹ́ I shall not be put to shame on my child's wedding day
Res*: Lọ́jọ́ 'yàwó ọmọ mi, n ò ní tẹ* I shall not be put to shame on my child's wedding day
Call: *Pẹ́pẹ́yẹ ò lọ́tàá, lọ́jọ́ 'yàwó ole* Duck will grind pepper, on lazy man's wedding day
Res: *Pẹ́pẹ́yẹ ò lọ́tàá* Duck, sure will grind pepper

4.1.4 *Self- effacement*

Self-effacement is another philosophy of the Yorùbá that is identifiable in *Àgídìgbo* musical performance. The musicians believe that a proud person cannot stay long on the music stage because no fan will like to associate with a proud person. Pa Ganiyu, one of my informants, submitted that:

> I had to "swallow" my pride when I wanted to learn *Àgídìgbo*. When I got to Oyo where I was introduced to my mentor known as Salawu "*Ojú abo*" (woman face)… he was addressed as such because he usually dressed like a woman, wearing gown, putting on ear-rings and cosmetics like a woman. *Ojú abo,* who was a native of Oyo, handed me over to one of his band members, a lady called Àkóǹdò (a left-handed person). I had to put on the cloth of humility and put off the toga of "I know it all", otherwise, I would not have learnt anything; even I used to give her money

> whenever we returned from outing engagement after I started my own band. But I had to humbly understudy her, though later on, I engaged myself in rigorous personal practice with a lot of trial and error… (KII, 2015).

It can be inferred from the foregoing that music arena is meant for those who can humble themselves, as humility is seen as the hallmark of a successful music profession. Anyone that is not humble cannot learn or acquire knowledge not only *àgídìgbo* but also about traditional music. Humility makes one to give honour to those who deserve it, by paying homage to the elders in the music profession, leader of a community, women in the society and even elders in the unseen world. It is a common belief that the music profession belongs to the unseen world and it is through humility that a musician can access the favour and support of both the physical and the metaphysical powers. Usually, an arrogant musician, no matter how talented he/she may be, may not go far in the music business and may eventually die mysteriously, as the Yorùbá may say "*ó ti fi ẹnu kọ* (he stumbled through the mouth or his death was occasioned by the misuse of his mouth). As a result, artistes do not joke with the matter of humility in their music performance. They use music to remind their audience of the importance of humility.

One of the excerpts that project humility in *Àgídìgbo* music is: *ọlọ́run ló f'òsùpá j'oba; ìràwọ̀ làgbà* (It is God who made the moon king; certainly, the stars may be more elderly). This can further be explained thus: although the moon shines brighter, it is supported by the galaxy of stars; and that because the moon is visible to all eyes should not make it proud. Absence of elders/back-up musicians (stars) deprives the musician (moon) his honour (brightness). Therefore, a person/musician that enjoys visibility and honour from the people/audience should not become proud. Another proverb that says *oníròmi tí ń jó- onílù u rẹ̀ wà ní'sàlẹ̀ odò* (the dancer who is dancing on the water- his drummer is performing or resides under the water). This means that, when a musician is being praised for a brilliant performance, he should realise or never lose sight of the fact that it is the effort of other members in the band.

This principle of humility guides the conduct of the Yorùbá and this often manifests in their lifestyles. A child is taught from the childhood the importance of humility as s/he grows up. This teaching may come in the form of proverbs, folktales, wise sayings, observation or direct instruction, depending on the situation at hand. The Yorùbá also have it that *ọ̀gà tí ń yọ́ ọ́ rìn, ikú ń pa á, bèlèǹtàsé ọ̀pọ̀lọ́ tí ń gbéra rẹ̀ dálẹ̀* (the chameleon that moves gently was not spared the agony of death, how much more the frog that is leaping about). This means that if death does not

spare the humble how much less it kill the arrogant one. Humility is promoted through *Àgídìgbo* music in the Yorùbá society.

4.1.5 *Close feeling and agreements*

Close feeling and agreements are other philosophies that *Àgídìgbo* music promotes within the Yorùbá community. The band leader in *Àgídìgbo* music usually exemplifies this by carrying his members along in his bid to achieve successful performance. He allows them to express themselves within the ambit of their supportive roles in music performance because he knows that it is the contributions of all of them that can lead to successful performance. One of my informants confessed that one of his band members wanted to betray the principle of togetherness one day and he was disgraced. Pa Ganiyu explained that:

> A musician has nothing to gain from pride except shame. One day, one of my band members-*Ològìdo* (conga player) wanted to betray the principle we usually employed in our performance when we go for outings. He said that if *Àgídìgbo* and other musical instruments stopped during performance, his *ògìdo* alone can sustain the performance without any notable difference. He didn't know that I kept the word in my left hand. So as we were performing one day in an important ceremony, I gave sign to other instrumentalists to stop and it remained only him but the production was so poor that people stopped dancing …and he was put to shame eventually (KII, 2015).

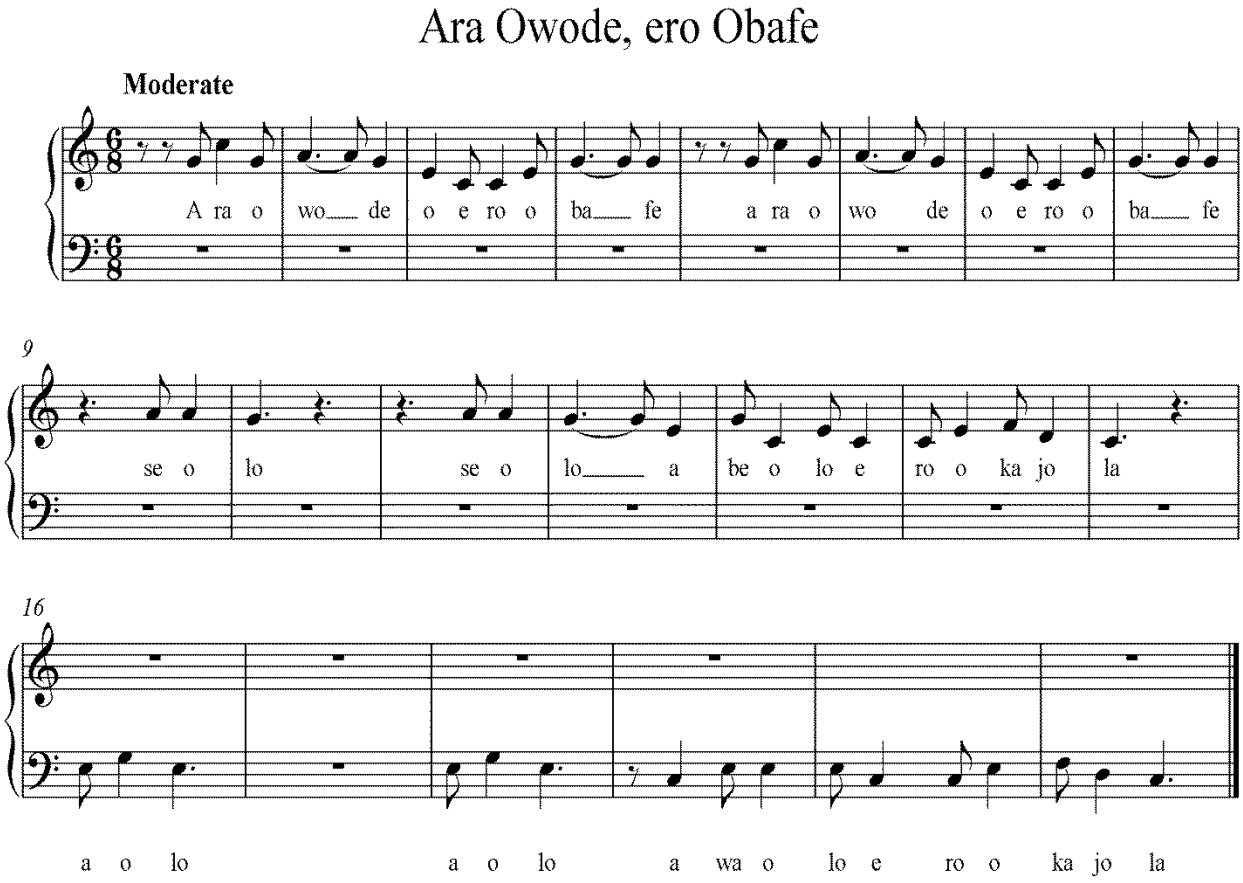
It is obvious from the above excerpt that the principle of togetherness sustains the performance of *Àgídìgbo*; it makes it appealing and acceptable to the audience. This is better explained with an African proverb that says "go the way that many people go; if you go alone, you will have reason to lament". The Yorùbá idea of security and value depends largely on personal identification within and with the community to which one belongs (Davidson, 1969). Opportunity may be given to an instrumentalist at a particular time to showcase his dexterity on his instrument in the form of solo, then it is with the support of other instruments, because each instrument performs supportive role in the band, without any claiming superiority.

The philosophy of unity, collectiveness or togetherness and strength also manifests in the form of audience participation in either chorusing the refrain or dancing to the music. The music always enjoys the participation of the audience. This is part of the core philosophy of traditional Yorùbá music. The philosophy gives room for the spirit of unity of purpose and togetherness

among the people. The function of *Àgídìgbo* music is to draw people to the performer so that they can hear his words and, once the performance has begun, the audience's attention will not wane throughout the performance of the piece. The musicians are guided by the proverb: "*ènìyàn l'asọ̀ọ̀ mi, Bí mo r'ẹ́ni lẹ́yìn mi ara à mi a yá gágá"*, (human beings are my cloth (cover); whenever I see people behind me, I am elated).

Musicians express their feelings as they sing their music; they carry the audience along and offer the challenge of interpretation of the song texts to the audience. An example of such songs is seen in the excerpt, below where the musician used his music to draw the attention of people from various communities, such as Owode, Obafe and Kajola, some notable areas in Abeokuta, Ogun State, Nigeria:

Musical example 4:



Call: *Ará Owódé o èrò Obáfẹ́* People from Owode and people from Obafe
Res: *Ará Owódé o èrò Obáfẹ́* People from Owode and people from Obafe
Call: *E ó lo, se ó lo à bẹ́ ò lo èròo Kájolà* Will you go or not people from Kajola*?*
Res: *A ó lo, àwá ó lo à bẹ́ ò lo èròo Kájolà* We shall go, we shall go, We people from Kajola

This principle is one of the major philosophies that influence the behaviour of the Yorùbá. They usually solicit the spirit of togetherness in everything they do and they always encourage their young ones to imbibe the principle. Since the Yorùbá believe that *àgbájọ ọwọ́ la fi í sọ̀yà; àjèjé ọwọ́ kan kò gbẹ́rù dórí* (together we stand, divided we fall), the philosophy of unity, collective responsibility and togetherness also manifests in the form of audience participation as they chorus the refrain or dance to the music. Without effective audience participation, *àgídìgbo* music is not quite interesting. The stated philosophy gives room for unity of purpose and togetherness among both the performers and their audience. Samuel and Olapade (2013) noted the same principle as permeating the entire Yorùbá cultural fibre and governed by what is known as 'the spirit of togetherness' or collective responsibility. Hence, the proverb: *f'ọ̀tún wẹ òsì, fosì wẹ ọ̀tún, ni ọwọ́ fií mọ̀* (when both hands wash each other, both will be clean). This underscores the importance of unity among the community people.

4.1.6 *Contentment*

Contentment is another Yorùbá philosophy that manifests in the performance of *Àgídìgbo*. This is exemplified in the proverbs used during performance. One of my informants, Pa Ganiyu 'Dakaje averred that:

> Contentment is one of the major characters of *Ọmọlúàbí*. (*èeyàn ò gbọdọ̀ s'ọ̀kánjùà, kó jẹ baálè tán k'ótún lóhùn ó je baálẹ̀)* that is, one should not be so selfish to the extent that after becoming *baálè* (village chief or community head) he still wants to become *baálé* (family head- the former is the title given to head of a community which has higher authority, while the later is the title for the head of a compound who is answerable to the former). We use our music to emphasise the indispensability of contentment in the society. A covetous musician will lack band members since a covetous man will always want to have another man's wife, this may result into rancour in the society *bee si ni àlòkù obìnrin kìki gbèsè* "a promiscuous woman is an agent of debts and poverty in a man's life" (KII, 2105).

A leader should not be too ambitious at the expense of his integrity. Also, the expression *kàkà ki n fẹ Wòsílà ma kúkú fowó r'ajá, b'ájá bá bímo lẹ́ẹ̀ mejì owó mi á pé* (Instead of marrying Wosila, I will rather use my money to buy a dog; if the dog gives birth twice, I will realise my money) is an example of song texts that project contentment in *Àgídìgbo* music. Wosila is a female name used figuratively in the music to represent an adulterous woman. The musician argues that it is

more profitable to buy a female dog than to marry an adulterous woman who will become a liability. The dog will give birth but an adulterous woman can only give birth to calamities. This means that any man who marries an adulterous woman will constantly service debts because a promiscuous woman is a liability to any society. This type of proverb is used in *Àgídìgbo* to warn men against adultery and to teach them to be contented with their wives.

Contentment produces integrity, which is another philosophy of the Yorùbá that is identifiable in *Àgídìgbo* music. Musicians usually make reference to some proverbs that promote integrity. An example of such a proverb is "*kókó legun iyán, kùùkù leegun àgbàdo, kásọ̀rọ̀ ká ba bẹ́ẹ̀ niyì omo ènìyàn"* (Yam particle is the bone for pounded yam, maise pod is the bone for maise; saying a thing and people finding it to be true is the honour of a man). This explains integrity of a man that manifests in whatever he says. *Àgídìgbo* musicians cherish integrity so much that they usually avoid disappointing their fans. They believe that a musician that is fond of disappointing his fans will not always enjoy good patronage and will eventually fade off in the music arena.

4.1.7 *Fidelity*

Loyalty to a promise, accuracy in reporting facts or detailed and precision in musical production are part of ingredients foregrounding Yorùbá philosophy as expressed in *Àgídìgbo* music. The music promotes the principle of trust among the band members, such that there should be no room for suspicion disloyalty during and after the performance. For instance, Pa Salawu commented that:

> As we play on, people appreciate our music through their generous expression of cash gift. I may not have opportunity of collecting the money because my two hands are always busy. So, one of the singers is saddled with the responsibility of gathering the money. He knows where to keep the cash till the end of the performance. We trust one another and it is with that mind that we perform our music. Anyone who betrays this trust will certainly not go unpunished (KII, 2016).

The above testimony support a common saying that "*alágídìgbo kìí rọ́wọ́ gbowó"* (the *Àgídìgbo* band leader as a result of the involvement of all parts of his body including both hand does not usually have the opportunity to take the money being given to him during performance). One of the band members (especially a back-up singer) is saddled with the responsibility of

picking and gathering of the money given to the band leader and other members. As he picks the money, he puts it in the *àgídìgbo* through the hole made on it. Therefore, the *àgídìgbo* serves as a bank for the band during the performance apart from being used as a principal instrument in the band. The band leader usually trusts the person collecting money and members also trust their leader that he cannot play pranks at the end of the performance. It is after the performance that the money realised is shared according to the discretion of the leader or according to the earlier agreed sharing formula. With this attitude, the musicians promote the spirit of trust as they also preach it in their music.

4.1.8 *Mastery cum dedication*

Mastery in *Àgídìgbo* music requires serious dedication and commitment, although some musicians enhance their proficiency through the use of traditional substance. He who wants to become an expert in the technique of the *àgídìgbo* must embrace the philosophies of self-development and dedication. All my informants expressed the inevitability of dedication and self-development in the performance of *Àgídìgbo*. Mr. Abdul-Rasheed affirmed that: "I would have abandoned *Àgídìgbo* if not for my determination to learn and dedication to the instrument. I used to carry my *Àgídìgbo* for personal rehearsals almost all the time because of my interest in it". Moreover, Pa Salawu added that:

> Every profession requires commitment, dedication and perseverance. For example, *Enikeni ti yo ba lu Àgídìgbo la lu ko'na omi oka,o gbodo ni'rori ati ifayaran* (whosoever will be a notable *Àgídìgbo* player must be able to persevere). I remember when I was learning the instrument; you would always see me playing it. Though it was not easy when I first started to play it, as time went on, I gained mastery of it. This is as a result of my dedication, perseverance and God's help. I used to sustain injury in the hand but, as I gained mastery, it has become history today. So, whatever a man is doing, he should persevere and be serious with it because you don't know where your service will be needed. Sometimes, our music is based on this during performance (KII, 2015).

A similar view was expressed by Pa. Sangoyemi (another informant) but he used a song to substantiate his point further. He averred that unnecessary reliance on substance in achieving great feat in life is uncalled for, adding that if a man is dedicated to his work and can persevere; such a man will soon reach his goal. He noted that seeking magical power to succeed rather than

pursuing money through dedication to work is futile. The song says: *eré owó ni o sá /2x, eni to n sáré ògùngùn n tan ra rẹ jẹ; eré owó ni o sá (*work hard for money; he who runs after charms as substance deceives himself).

My informants claimed that their attainment in *Àgídìgbo* performance was as a result of personal continuous practice and self-dedication to the instrument and the music since any public brilliant performance is preceded by serious private rehearsals. Any musician who fails to recognise the principles of mastery and dedication to his instrument cannot be a band leader because a band leader in an *Àgídìgbo* group must be an expert on the *àgídìgbo*. Playing the *àgídìgbo* requires serious concentration during public performance because, as the leader plays his instrument, he sings along. That is why he must have engaged himself in long and dedicated private rehearsals. Playing the *àgídìgbo* requires full concentration of the player- both hands, his head, his mouth, his legs and all his mental faculty will /fully be engaged during performance. This is to ensure he does not bring shame to himself; he must attain proper mastery of his instrument which can only come through dedication to rigorous practice and perseverance in order to attain a professional level in performance.

Mastery of one's profession with dedication is held in high esteem among the Yorùbá and *Àgídìgbo* musicians always advocate this in their activities. The musicians believe that "*pátápátá làá f'ójú, kùnà kuna làá d'ẹ́tẹ̀; ojú àfọ̀ọ̀fọ́ tán, ìjà ní ń dá'lẹ̀ẹ̀* (it is better to be totally blind, it is better to be absolutely leprous; half-blindedness usually results in conflict). This implies that it better to be absolute in whatever one is doing because haphazardness in professionalism usually results in conflict, as such a person will not meet up with the expectation of society. If a man does not possess mastery of his profession, he is sidelined. People will patronise other qualified hands. The musicians use any avenue in their musical performance to emphasise dedication to work and perseverance in one's endeavours.

4.1.9 *Generosity*

Àgídìgbo musicians usually promote kind heartedness in musical performances. They do this by creating a funny atmostphere for their audience during their music performance. They make their music attractive to the audience and the audience also reciprocates with gifts (usually money). Mr. Abdul-Raheed Iroko claimed that:

> A stingy musician cannot practise the music profession for long. Musicians must give money to people out of the proceeds from the outings so as to receive favour from

> people. A band must also be generous to band members so as to win their loyalty. We practise this and we teach same to our band members and audience through our music (KII, 2015).

It can be deduced from this quotation that being generous as well as being humorous is essential qualities of *Àgídìgbo* musicians. All my key informants pointed to these two Yorùbá philosophies as essential principle for a successful musician. They believed that any musician that is tight-fisted cannot succeed in music. They noted that a musician must be generous to his band members; otherwise, he will lose his respect and eventually lose his members. He must not be stingy to those who ask from him and even those that do not ask but deserve his support. This is important because music, as it has been earlier said, belongs to the spiritual realm of the world and being stingy to the "world" may result in closed door of favour and success. This philosophy of being generous to all and sundry is so important in the lifestyle of the Yorùbá. The people also believe that he who is merciful shall receive mercy.

4.1.10 *Humour*

It is normally expected that a musician be hilarious in his dealings with the audience. A dull musician will create a dull atmosphere which is not conducive to music performance. A musician is expected to be friendly and entertaining at the same time as his profession demands; otherwise, he will not have audience and will soon pack up from the music stage. He must be creative enough to introduce new materials in his repertoires and present them with humour so as to win the heart of his audience. For instance, all my key informants were so funny and accommodating during the interviews for this work. They noted that being humorous is a secret of their sustenance and their healthy living. They also explained that they use their music to create an atmosphere of humour and they encourage people to emulate same, for this life is short. For instance, Pa Ganiyu 'Dakaje explained that:

> An unfriendly musician cannot win the hearts of his fans. A musician must be humorous otherwise, he would send fans away. When I perform my music, people laugh and are happy. Through that they forget and dance away their sorrows, but if I am not happy myself, how will I make other people happy? That is why a musician must be hilarious in his music performance (KII, 2016).

Yorùbá people believe that no matter how beautiful a woman may be or how good her market may be, if she does not add humour, nobody will look at her side. These principles are part of good characters that the Yorùbá people stand for, culminating in what they call *Ọmọlúàbí*.

In conclusion, there are so many of these Yorùbá philosophical engagements in *Àgídìgbo* music and a few of them have been discussed one after the other. These Yorùbá philosophies that guide their lifestyle and daily activities include respect, in the form of *ìjúbà* for elders in both the cosmos and mundane worlds; hard work, that brings prestige; humility, that gives honour; mastery cum dedication; fidelity; contentment cum integrity; humour with generosity; intelligence, good character, good manners in speaking and bravery and collectiveness, that promote unity and progress. All these principles are referred to as characteristics of the *Ọmọlúàbí* and they are the golden rules for the Yorùbá people. When people do contrary to these philosophies, disharmony and conflict are inevitable among the people in society. This is why *Àgídìgbo* musicians advocate these philosophies in their music.

4.2 Contributions of *Àgídìgbo* musicians to the development of Yorùbá society

Contrary to a common belief that traditional musicians, as a result of their lack of formal education, have little or no contributions to contemporary society apart from entertainment, the findings from this study proves such erroneous view wrong. Data from the fieldwork revealed a lot of functions of *Àgídìgbo* musicians within the Yorùbá society, as contained in the responses of the key informants and the selected excerpts from their music. The findings of this study are in tandem with some scholars' views (Bower, 1965; Omojola, 1987; Omibiyi-Obidike, 2002 and Samuel, 2014; 2015) on the functions of traditional musicians in Yorùbá society, and by extention in Africa. They note that the role and contributions of musicians in Africa as specialists in performance on instruments or in singing go beyond mere performance or entertainment. Rather, their role as social engineers, teachers of instructors, mobilisers, nation builders, encouragers (Samuel, 2015); social critics, historians and commentators, narrators of contemporary events (Omibiyi-Obidike, 2002); reminders of the times, supporters of the royalty and transmitters of the past (Bower, 1965) are noteworthy. The data from the field revealed some other notable contributions of *Àgídìgbo* musicians in Yorùbá land.

Àgídìgbo music maintains relevance among the Yorùbá people as a result of the immense contributions of its exponents. These contributions are reflected in various functions of the music within the Yorùbá cultural milieu. *Àgídìgbo* music has a strong utilitarian functions as its

performance is most often associated with a definite purpose beyond music for the sake of music. *Àgídìgbo* music is used as a medium of communication, education, entertainment, personal enjoyment and enlightenment. Traditional musical practices are not appraised to be good music only in terms of their artistic beauty, that is, contemplative viability, but also, and most especially, in terms of their functional and utilitarian relevance (Omojola, 1987). Therefore it is pertinent to discuss the contributions of *Àgídìgbo* music within the Yorùbá cultural milieu. Music becomes more meaningful and appreciated if the intended reason for its composition is to perform certain specific functions apart from being created for its own sake. The functions or contributions of these *Àgídìgbo* exponents, made possible by their accumulated experiences, environmental influences, good memory of family praise, intuitiveness, strong ingenuity of the artistes and awareness of cultural values, are discussed below.

4.2.1 *Àgídìgbo musicians as teachers*

Àgídìgbo musicians are teachers in their own right. According to Samuel (2015), in African traditional setting, elders are to train and teach their children some basic cultural practices that will later make them responsible citizens in the future. The role of teaching children and band members certain techniques of art had been taken up by musicians prior to the advent of Western education in Nigeria. This is evident in the training that *Àgídìgbo* musicians give to their band members whom they teach how to play the instrument through instruction, guidance and training of their members on the playing techniques of the music either during rehearsals or actual performance.

Moreover, the *àgídìgbo,* in the hands of a skilful musician, has the power to teach wisdom to the audience. The music satisfies the Yorùbá people's need for knowledge and wisdom by providing a historical perspective of what is true and right in the society. The traditional systems of the African society philosophically consider music to be an indispensable part of education and an invaluable component of the traditional education of indigenous communities and families. Since the fulfilment of musicians' role necessitates the dissemination of knowledge, *Àgídìgbo* musicians create and spread cultural values and ideas through the choice of imagery. The musicians educate the listeners on various issues of life through counsel, encouragement, advice, correction, insult, praise and their investigative journalism tendencies. Pa Sangoyemi pointed out that:

Orin àgídìgbo ń kọ́ ọ yàn lọ́'gbọ́n. A ma n fi orin wa kọ́ àwọn èèyàn lọ́gbọ́n ìjìnlẹ̀ lori àwon ọ̀rọ̀ to se kókó. A ma n gbani níyànjú ati ìmọ̀ràn ati bẹ́ẹ̀ bẹ́ẹ̀ lo. Olùkọ́ ni alàgídìgbo si tun jẹ́ fun àwọn ìsọmọgbè lẹ́yìn rẹ̀ pẹ̀lu.

Translation

Àgídìgbo music teaches wisdom to its audience. We use the music to teach deep knowledge about issues of life which may come in form of advice, counsel and so forth.*Alágìdîgbo* (*Àgídìgbo* player) is a teacher to his band members and his audience (KII, 2015).

Responses from all the exponents of *Àgídìgbo* who served as my key informants for this work revealed that *Àgídìgbo* music teaches wisdom and makes one to be intelligent through its proverbs and other Yorùbá traditional elements, such as wise saying. This corroborates the view of some scholars on the efficacy of proverbs in teaching wisdom. For instance, Amali (1985) posits that Yorùbá proverbs are time tested and proven as powerful African indigenous medium of expression. Meider (1998) asserts that proverbs are traditional wisdom literature as they are ready-made instruments that can summarise the complex nature of human thought and feelings. Also Sheba (2000) contends that proverbs are words of wisdom meant for only the wise to unfold, to reval lost ideas. In the same vein, James (2002) sees proverbs as rich source of imagery and succinct expression, encapsulating abstract ideas and allusive wordings, usually in metaphorical form. Proverbs according to Daramola (2007), are not only used to reflect on established norms and ethics, but also as a means to bring back to the memory past events and historic happenings concerning peoples, images, and characters of periods and epochs. Yorùbá proverbs and maxims are frequently used in the form of corrective, didactic, abusive or eulogistic measure to teach morals and honourable behaviours. But proverbs, according to Omojola (2013), require intelligence before their meanings are realised. Adeduntan (2014) notes that proverb or *owe* is one the most exploited devices of elocution among the Yorùbá and also in most African cultures. It is not a cold tablet of aphorisms, but rather a short, witty figurative expression employed, modified, and/or composed to convey the message of the performer. *Owe* are short, memorable, condensed and wise sayings often embedded with imagery based on the experience of the sages. They, like signposts, are meant to guide and regulate the actions of the listeners. Musicians make use of proverbs to drive home their points in an indirect but understandable manner (Samuel, 2015).

Yorùbá proverbs illustrate the importance and values which the Yorùbá attach to issue in different contexts. They perceive proverbs to be a horse on whose back the word rides and the guiding stick for word (*òwe l'ẹsin ọ̀rọ̀, ọ̀rọ̀ l'ẹsin òwe; bọ̀rọ̀ bá s'ọnù òwe la o fí wa*). They are a bank of knowledge and pool of wisdom for the elders, from where they draw application for different situations. Proverbs are formidable factor for many discussions in order to build up argument or to support a prevailing discussion (Akingbileje and Igbaro, 2010). The significance of Yorùbá proverbs is reflected probably more in *Àgídìgbo* music. One of the excerpts from *Àgídìgbo* music explicates this: *mo dé lórin l'óòwe o, èmi l'Àkànjí alákọ̀tà o* (I have come with my proverbial songs; I am Akanji, a commercial musician).

A proverb among the Yorùbá which many of these exponents usually made reference to during the interviews lends credence to this assertion: *l'ówe l'ówe là á lù'lù àgídìgbo, ológbón ní í jo, òmòràn ní í mòó"* (the *Àgídìgbo* drum is beaten in a proverbial way, it is only those who are intellectually, artistically competent and knowledgeable that can understand the messages and dance to it), this proverb was used in one of Lagbaja's[xv] albums. Samuel (2015) avers that Lagbaja uses ò*we* (proverbs) as a tool for *ìmọ̀ràn* (advice), à*làyé* (explanation), ì*báwí* (reproach or rebuke) or *ìkìlọ̀* (warning). Lagbaja makes reference to a proverb that says *l'ówe l'ówe là á lù'lù àgídìgbo, ológbón ní í jo, òmòràn ní í mòó"* Although, this is an adaptation from another proverb of the Yorùbá *l'ówe l'ówe là á lù'lù ògìdìgbó*[xvi]*; ọlọ́gbọ́n ní í jó o, ọ̀mọ̀ràn ní í mọ̀ ọ́, ewé kókò la fi í ṣe é, gànmùgánmú la fi í lù ú; kò gbọ̀dọ̀ fọ́, bẹ́ẹ̀ni kò sì gbọ̀dọ̀ ya"*. This proverb is later adapted for *àgídìgbo*, perhaps, because of the seeming similarities that exist between *ògìdìgbó* (a set of drum used in the kings' palace to communicate hidden messages) and *Àgídìgbo*, in terms of pronunciation and performance attribute of "deep wise sayings". *Àgídìgbo* is not a drum; its ensemble can be regarded as *ìlù àgídìgbo* (*Àgídìgbo* ensemble). Apart from this, the *àgídìgbo* can be called drum onomatopoeically because of its playing technique, as it is beaten like drum with the hand during performance. This means that the audience for *Àgídìgbo* music consists of people that are regarded as wise and versed in Yorùbá proverbs. The excerpt below are examples of proverbs and wise sayings that are used in *Àgídìgbo* music:

ọ̀bọ o tọrọ jẹ/2x	The monkey does not beg for food/2x
àjànàkú fojú ìsẹ́ wọ̀bọ	The elephant merely looks at the monkey as pauper
ọ̀bọ o tọrọ jẹ	But the monkey does not beg for food

In terms of cultural intelligence, *Àgídìgbo* music, as a metaphoric art form, often contains allusions to proverbs, cultural and historical events; as a result, it does not easily lend itself to interpretation at the surface level. It requires an intimate knowledge of Yorùbá culture because of the subtlety of the symbolism employed in its performance; the same line of poetry or music may have different meanings to different people. The musicians "use symbols in skilled language forms that employ figures of speech, imagery and other poetic elements to put together tones and tunes to convey messages with coded meanings" (Idamoyibo, 2013: 106).

Some of the idioms used in *Àgídìgbo* music consist of deep Yorùbá traditional words or expressions whose rich connotative meanings are understood only by the musician and people with understanding of the Yorùbá traditional idioms. Many of the meanings of some song texts and instrumental lines of the *àgídìgbo* are not accessible to a "simple mind" people in traditional setting. *Àgídìgbo* performance is only linguistically comprehensible and musically appealing to the knowledgeable ones. It is only the wise that can derive the whole essence of such performance. The Yorùbá believe that *àgbà ki i s'ọ̀rọ̀ tán* (an elder does no utter all his words) *àgbà ki fi gbogbo ẹnu s'ọ̀rọ̀* (an elder does not speak with all his mouth) or à*bọ̀ ọ̀rọ̀ laa so f'ọ́molúàbí; t'óba d'énú rẹ tan yo di odidi* (you do not need to utter every word for a knowledgeable person before he understands the message). *Àgídìgbo* music presents an avenue in which mental exercises are developed through deep thinking, thereby preparing an individual for intellectual achievement. This is necessary because to listen or to dance to *àgídìgbo* without understanding the "utterances" of the singer or the drum is considered among the Yorùbá a sign of intellectual and artistic deficiency.

The back-up singers listen carefully to the instrumental lines of the *àgídìgbo* for the melo-rhythmic ideas that suggest the poetic lines before they provide response to the melodic lines generated by the band leader. In the same manner, the song texts become a vehicle both for the expression of singers' feelings and for the interpretation of *Àgídìgbo* music itself. Several techniques are used by the musician to make his point indirectly; hence, he is often clever with his words to avoid possible accusation for the things which he expresses publicly through his music. It is the nature of the *Àgídìgbo* musician, just like *mbira* musicians (see Maraire, 1970 and Berliner, 1976), to shift back and forth elusively, as the occasion demands from first person to third person. As a result of the musician's shifting point of view from one line of the text, creating ambiguity through subtle nuances in the Yorùbá language, using phrases with multiple

meanings, and alternating lines which have underlying meanings with others which are meant to be taken literally, it is demanded from the listeners to think fast so as to keep up with the meaning of what the instrument is playing. Otherwise, they may end up with a different meaning.

It is a common practice in *Àgídìgbo* music that the audience derives different meanings from the musician's performance. Even, when musician does not make use of traditional elements of the Yorùbá language such as proverbs and parables, lines in *Àgídìgbo* music frequently have meanings on more than one level at the same time. Consequently, not everyone is able to decode the texts of the language it communicates. It is, therefore, sometimes played in dialogue with an oral performer who understands its language among the band members. A statement which appears to look straight forward may pose the challenge of actual or accurate interpretation to the listening audience.

All my informants deliberately demonstrated this technique during my interviews at Eruwa, Abeokuta, Iwo and other places. They played some *Àgídìgbo* musical lines in proverbial ways and wise sayings and then asked me and other participating audience to interpret and verbalise what they played on their instruments but our guess was usually wrong because they usually gave another version of what they played. The following excerpts give more explanation to these points: *2x, eni to t'ejò lebọ n bo, èsù o s'ejò èsù o s'ejò* (the snake is not wicked 2x, he who steps on snake is the cause; the snake is not wicked). This statement could also be interpreted as: *ẹ̀rù o b'odò 2x,* eni *fe w'ọdò l'ominú n kọ, ẹ̀rù o b'odò* (the river is not afraid 2x, but he who wants to swim is the one that is afraid, the river is unperturbed). Also, àwa *laní* àwa *laní /2x, àwa lan'ìbàdàn to fi d'ógbomọ̀sọ́,* àwa *laní* àwa *laní (*We own Ibadanland even to Ogbomosoland) could also be interpreted as *ìbora méjì ni moní /2x, ọmọ aw'ẹ̀wùsùn o ti dópin ìsẹ́, ìbora méjì ni moní (*I have two covering sheets /2x and a person that can afford cloth is no more a poor person).

The excerpts have the same melodic and rhythmic configurations when they are played on the *àgídìgbo* and the audience may give any of the interpretations as answer to what the musician has played. However, the musician can decide to say that he actually meant the other, leaving the prerogative of interpretation to the artiste who produces music, as he can choose to give different interpretations to the musical line. A musician sometimes can decide to disguise his points of view by singing on one person but in reality means to sing about another person

entirely. The technique is usually incorporated in *Àgídìgbo* music when a musician deliberately wishes to task the brain of the listening audience. The messages embedded in performances are usually not accessible at face value, but in in-depth thinking, accumulation of experience, high level of exposure to traditional musical performances, skills and knowledge of the tradition. This is a great contribution to the Yorùbá society because wisdom and intelligence are two important mental abilities that a man must not lack before he is accorded due respect in the society.

4.2.2 *Àgídìgbo musicians as stimulators*

Àgídìgbo musicians arouse, excite, inspire and motivate the imagination of their audience. Data from the field revealed that *Àgídìgbo* brings life to people, as those who are emotionally disturbed are stimulated to see that life goes on despite the prevailing situation. A band member of Pa Salawu had this to say:

> We use our music to encourage people. When you listen to *Àgídìgbo* music, you become joyous and happy regardless of your present predicament because the music is presented in a hilarious manner. The *Àgídìgbo* musician usually humorously presents his music to make people laugh away their sorrow. *Baba* knows how to make you laugh when you engage in discussion with him and when he performs his music (KII, 2015).

Àgídìgbo music stimulates the imagination of the listeners and intensifies the people's feelings to a degree that they may be moved to laughter or to any other physical expression of feelings. *Àgídìgbo*, in the hands of a skilful player, has the power to bring about emotional outburst in the listeners. The music is used as a tool for motivating resourcefulness or ingenuity in man among the community people. The listeners may show their expressions through dancing, singing, laughing, and spraying of money. The performance of *Àgídìgbo* music consists of variations played on a basic theme established by the lead singer who also doubles as the lead instrumentalist as well as band leader.

The text as well as the instrumental accompaniment of *Àgídìgbo,* usually coated in proverbs, could be regarded as being equally important in the whole performance because of the significant roles they perform in the stimulation of people's imagination during performance. The musician dwells upon images and feelings of the poetry, historical narration and many other devices to create a lovable atmosphere. *Àgídìgbo* music without singing is incomplete because

the song text of the music carries the most important message of the performance through which people's creative thinking is developed. Creativity is one of the societal values through which people can think themselves to bring solutions to the various problems in society. This can only be achieved under conducive and lovable atmosphere which *Àgídìgbo* music can create for people.

4.2.3 *Àgídìgbo musicians as agent of cultural perpetuation*

Àgídìgbo music is a major way by which cultural values are perpetuated since the performance is presented in a logical and systematic way, coated in proverbs, figures of speech and coded messages. Cultural elements, such as storytelling, myth, legend and social construct, characterised *Àgídìgbo* music. Through these cultural elements, hidden meanings and connotative indices are brought to bear, which prepare an individual for immediate and future responsibilities within the societal framework, making such an individual a functional member of society. The views of the band members of Pa Ganiyu and Pa Abdul-Rasheed Iroko are captured in the excerpt below:

> Part of the beauty of *Àgídìgbo* music is that it preserves our (Yorùbá) culture. You can see what the society has turned to: young ones don't respect adults any longer and adults are also engaging themselves in some ridiculous acts. However, through the words of correction and teaching in our (*Àgídìgbo*) music, young ones are reminded of the consequences of their incredible acts and we encourage them to be scrupulous. Therefore, we protect and promote good culture of the land (KII, 2015).

Àgídìgbo musicians contribute immensely in the area of cultural preservation and perpetuation. The musicians use their music to teach and remind the people, especially the young ones, of historical events. The music is used as an as an avenue for moral education. There are so many songs in *Àgídìgbo* music that are presented as historical occurrence. Some of them may be myth, legend or folktales aiming at inculcating some cultural values that such events promote. Through such avenue, cultural values are preserved and inculcated in the young ones. Below is an example of folksongs in *Àgídìgbo* music:

Call: *èrò ti n r'òjéje* People that are going to Ojeje market
Res: *òjéje* Ojeje

Call: *é bami ki iyaa mi*	Help me greet my mother
Res: *òjéje*	Ojeje
Call: *ẹran to fi sílẹ*	The meat she left for me
Res: *òjéje*	Ojeje
Call: *l'orogún mà mù jẹ*	My stepmother has eaten it
Res: *òjéje*	Ojeje
Call: *ewùrà to kàn gogo*	The water yam that has spoilt
Res: *òjéje*	Ojeje
Call: *l'orogún ma fun mi jẹ*	That's what she gave me
Res: *Ojeje*…	Ojeje

The song is used to reiterate the importance of a mother in the life of a child. The song is a story that explains the ordeal a child faced as a result of his mother's absence at home. The mother, being a career woman, left the care of that child to a stepmother who nourished herself with the delicacy the mother left for the child and then gave the child spoilt water yam. The child used the song to report the situation at home and call his own mother to return home quickly because "ten eyes of other people are not comparable to one's own eyes" (*ojú mẹ́wàá kò jọ ojú ẹni*). The *Àgídìgbo* musicians are seen as custodians of history and reliable reporters among their people. Bassey (1987:13) asserts that:

> Apart from narrating and providing historical explanation, these traditions educate the members of a society by explaining such phenomena as the origin of cultural traits and natural features in tales and local legends; and the origins of the world, culture and society in terms of religious myths. Most African societies have oral poems and songs which serve as social commentaries announcing or reporting war, birth, death, marriage, installation of a new ruler, royalty, prayerful incantation or invocation, religious festival rites, heroic deeds, farming, love, ancestors or hunting... are also used to re-enact past activities and events or societies' morals and ethics (Bassey, 1987).

Àgídìgbo musicians are seen as itinerant poet-musicians who are custodians of historical and cultural knowledge, dominating the making of music in various Yorùbá villages. Their music, vocal style and instrumentation provide the basis for the perpetuation of the cultural values that are embedded in cultural elements. *Àgídìgbo* musicians' obligations extend to the method of presentation, as the music must be aesthetically attractive and emotionally stirring. Verbal control, structural design, singing and drumming are integral components of the

presentation and the pleasing package presented to an audience is designed as a vehicle for the traditional ideas and values.

The music is used as agency for moral education, and general cultural awareness as well as for the negotiation of societal peaceful co-existence and the general well-being of the community. It is used many times to "speak" to the people directly or indirectly through plain or/and coded message in the form of surrogate either to praise or to correct certain misbehaviours. People in the society are encouraged, advised, enlightened, and educated on certain issues of life through *Àgídìgbo* music. It also performs important functions among the Yorùbá, as it communicates secret meanings to the people; perpetuates cultural values, norms and belief; and preserves the age-long cultural education in this ever dynamic world. *Àgídìgbo* music provides effective acculturative medium through which new members acquire community-shared skills and values (Omojola, 2012).

4.2.4 *Àgídìgbo musicians as social engineers*

Àgídìgbo musicians make use of numerous traditional elements and figure of speech, such as proverbs (*òwe*), metaphor (*àfiwé ẹlẹ́lọ̀ọ́*), simile (*àfiwé tààrà*) and wise sayings to satirise or ridicule perpetrators of evil or any behaviour that has the potential of causing conflict. They do this by drawing experience and knowledge from observations and deep philosophical thought generated from some Yorùbá traditional artistic compositional resource materials, such as *òwe* (proverbs), *àfojúinúwò* (imagination or seeing things through the inner eye), ì*sẹ̀lẹ̀ to n lo* (current affairs) and folklore (ààlọ́) (Samuel, 2015). This is further stressed by Pa Salawu thus:

> The secret of perpetrator of evil is not hidden to the community people because it is a duty of musicians to expose any misbehaviour. We use the music to teach deep knowledge about issues of life, which may come in the form of advice, counsel and so forth. The *àgídìgbo* player is a teacher to his audience though sometimes through indirect messages (KII, 2015).

The details may not be set in songs but in fragments of information put together in symbols. These provide the audience basis for further efforts to tap new knowledge in relation to the theory of "symbolic reference"[xvii]. Sometimes, however, the musicians may decide to use the theory of "direct reference,"[xviii] by using his corrective weapon (music) to critique a particular person in order to encourage good behaviours and condemn evil acts (Idamoyibo, 2013:116,119). *Àgídìgbo* musical performance is one of the major ways by which the Yorùbá philosophical thought on social and moral issues are addressed directly or indirectly in the life of

an individual in the form of instruction, correction, information, and teaching from which each member of the audience draws lessons as applicable to him/her.

There are some songs in *Àgídìgbo* that are used either directly or in specific allegorical sayings as instrument for social control. Such songs aim at correcting social vices. For instance, the song below is used to encourage people to be hard working instead of looking for ritual money.

eré owó ni o sá /2x,	work hard for money/2x
ẹni tó ń sáré ògùngùn n tan ra re jẹ;	he who runs after charms (as substance) deceives himself
eré owó ni o sá	work hard for money

Also, a drunkard is advised through this song: *ògógóró l'ọti ọdaràn so n gbọ́. rọra má a mú, ikú lo fẹnu sọ* (local gin is a drink meant for criminals, drink responsibly, because drunkards are liable to die young). Through this song, Pa Ganiyu warns drunkards against the excessive intake of alcoholic drinks as such drinks may be detrimental not only to the body but also to the people's social lives. He added that:

> A drunkard and an adulterous person are on their way to a suicidal journey because constant and too much intake of *ògógóró* (local gin) together with flirting around are death traps for their lovers. Not only this, laziness, stealing and other societal vices are potential invitation for penury and other evils. So, we use our music in the form of proverbs to warn people against them (KII, 2016).

It is evident from the foregoing that *Àgídìgbo* music serves as a means of social control within the Yorùbá community. Among the Yorùbá, nothing is hidden in the sight of the musicians, who usually use their music to correct, rebuke and challenge any erring member in the society. Musicians employ their music as instrument to correct social vices, such as theft, indolence, and promiscuity. They also use it to praise brilliant performance and societal values exhibited by any member of the community.

Music has been a powerful instrument to checkmate societal vices and the boundless latitude with which African traditional musicians organise their arts to deride anti-social behaviour is evident in some events (Samuel, 2015; 1damoyibo, 2013; Vidal, 2012; Daramola, 2007). *Àgídìgbo* musicians, just like in any other traditional musicians, performs the role of contemporary investigative journalists whose aim is to expose fraudulent practices and behaviours of the people, thereby promoting and enforcing probity and social values. This is

done through song texts which are conceptualised to regulate social conduct and make society conducive to people. Samuel (2015) avers that, though music is often conceived as an aesthetic entity, its utilitarian nature as an effective tool for reinforcing societal values is equally not in doubt. One distinguishing factor in *Àgídìgbo* music is that the messages are not conveyed in a direct manner making it easier for the musicians to say whatever they want to say with boldness.

4.2.5 *Àgídìgbo musicians as psychologists*

Àgídìgbo is also used as a psychological tool to create moods, give courage, and induce reflection, to maintain psychological equilibrium against worry and anxiety among the people. Many people are usually worried about one problem or the other and this can result in psychological disturbance that can eventually lead to partial psychiatric problem. *Àgídìgbo* musicians through their sense of humuor in their music, alleviate the traumatic situation of such people. The music is used to say the common troubles with humour to lighten the people's burden. The amusement tendencies that are inherent in *Àgídìgbo* music provide escape from people's daily psychological problems. The humour of the performance enables people to dance away their sorrow.

4.2.6 *Àgídìgbo musicians as entertainers*

Data from the fieldwork revealed that *Àgídìgbo* actually started as solo instrument for personal entertainment. It later moved to palm wine joints where people used the instrument to entertain the people at the joints. Thereafter, the services of *Àgídìgbo* were employed during various ceremonies and occasions to entertain people and enlighten them. One of the major contributions of *Àgídìgbo* music to the society is that it is used during ceremonial and entertainment purposes to create a social atmosphere. *Àgídìgbo* is performed during various ceremonies, such as funeral of aged people, naming, marriage, coronation, chieftaincy, and any other social engagements with the aim of providing colourful atmosphere for such occasions. All my informants affirmed that *Àgídìgbo* performs an important role in social engagements. For instance, Pa Ganiyu at Olóólà village, in Iwo, Osun State related his experiences during some of his outings in social ceremonies:

> Many people used to call me for outing to play in their ceremonies, such as naming, funeral, marriage, *Itunu aawe*, (*Eid el Kabir*) *iléyá* (*Eid el Fitri*) and even Christmas…. I am the Haruna Ishola of this entire community. This community consists of about thirty-three villages. I used to play my *Àgídìgbo* round the entire villages during the Ramadan to wake

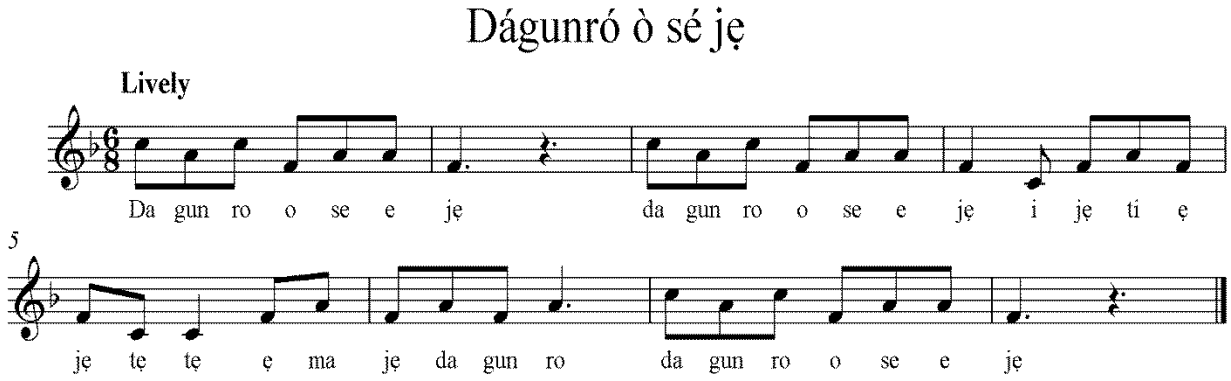
> people up and to call them for prayer. It is only these few years (like three years back) that my children discouraged me and eventually prevented me from playing the instrument around because of old age and its attendant physical challenges. But then, I used to hang the *Àgídìgbo* on my neck or ask for the assistance of my band members to carry the *Àgídìgbo* while I play around. I usually used my music to entertain, correct, praise and educate all and sundry and many people always wanted me to come and play in their parties. You see, I played *Àgídìgbo* during this man's parents' wedding ceremony and his naming ceremony (referring to one of my field assistants who was in his late 40s during this interview). Not only that, I have used my music to add colour to many ceremonies in Iwo and its environs (KII, 2015).

Obviously, *Àgídìgbo* finds its ultimate utilitarian functions among the Yorùbá people during social activities of get-together for the community people. Pa Ganiyu also recounted one of his notable experiences when two important figures in their communities – *baálé* (the traditional leader of the community) and another important personality in a nearby community-invited him for different ceremonies at the same time. The situation became worrisome when he had to be in two places at the same time. Band members can be substituted but there is no substitute for band leader in the *Àgídìgbo* ensemble. The *baálé* wanted to do naming ceremony for his six children in one day at the same time and he wanted him to perform as the major musician in the occasion. Another man also wanted him to come and play music for six days, both day and night, for another social engagement. If he refused to honour *baálé*'s invitation he was to pack his load and go to live in another community. He could not say no to the man who had invited him for a long time for such an important ceremony from where he hoped to get a lot of money. However, he begged the man from another community to allow him perform in the night so that he could honour the *baálẹ́'s* invitation during the day. That was how the tension was resolved. All these explain the important role of *Àgídìgbo* music. One of the key informants submitted that none of all the children whose he played during their naming ceremonies died; they all became grown up. He added that any ceremony without *Àgídìgbo* music in those days was not complete, especially in his village.

The visibility of the *Àgídìgbo* player, being the leader of the band highlights the importance of the role of *Àgídìgbo* music in the sustenance and promotion of social and recreational institutions among the Yorùbá people. The musical complexity that characterises the

performance of *Àgídìgbo* player in the band shows him to the audience in a conspicuous manner. Therefore, emphasis on human voice by the leader of the band as well as the emphasis on the musical instruments' accompaniments provides opportunity for a performance practice in which singers with songs and instrumentalists with their instruments enjoy greater visibility. It also helps in preserving a vocal-with-instrumental musical arena as well as enlightens members of the society on certain issues that are germane to their well-being. The excerpt below explains this point:

Musical example 5:



dágúnró ò sée jẹ/2x	Dagunro (a type of weed with thorn) is not edible/2x
ìjẹ tí ẹ jẹ tètè ẹ máje dágunró	Don't ear dagunro the way you eat vegetable (spinach)
dágúnró ò sée jẹ	Dagunro is not edible

4.2.7 *Àgídìgbo musicians as harbingers of peace*

Àgídìgbo musicians promote peace through their music among various ethnic and religious groups. Pa Ganiyu Dakaje reiterated this during one of the interviews:

> We are lovers of peace. We promote peace among various religious organisations without any discrimination. The majority of *Àgídìgbo* musicians that I know are Muslims (though we sometimes have some Christians as band members), we honour every invitations both from Muslims or Christians and from traditional religion practitioners. It is the type of the occasion that will dictate the type of drum (music) that we will play (sing) there (KII, 2016).

Àgídìgbo musicians are also seen as forerunners and promoters of peace. They promote peace as they are readily available for the service of any member of society regardless of his or

her religion. *Àgídìgbo* musicians perform their music during Muslims' *ileya* festival, Christians' New Year festivities and even during any traditional festivals without any religious discrimination. They promote religious tolerance and peaceful co-existence among the people. Through this action, they can be described as promoters of peace and tranquility among the Yorùbá.

The development and growth of any music in society is found in the functional role it performs in the society because the role of any music defines its continuity and otherwise. When music ceases to perform its role in a given society, it begins to wane and eventually dies. However, when music fulfils its role, it continues to subsist and grow as new idea begins to come into it. *Àgídìgbo* music, being a traditional social recreational music, contributes immensely to the development of Nigerian music, as it helps in fulfilling the roles of music in Nigeria. This supports Blacking (1973) who opines that the functional effectiveness of music seems to be more important to listeners than its surface complexity or simplicity. Vidal (2013) also argues that music influences society and is, in turn, influenced by society. Musicians, as performers, have responsibility to the course of music as well as to the audience.

Omojola (2012) discusses that the functional and utilitarian position of music in traditional Nigerian societies, the close connection between music and other arts, and the strong interaction between performers and audience during a performance. The understanding of music and the definition of musical style are often taken into consideration when assessing the relevance of any musical practice in Nigeria. The artistes always put these in mind when composing and performing their music because any music that lacks these ingredients is adjudged useless. As a result, musical practices in traditional Nigerian society are strongly tied to religious, social and political activities. The conception and understanding of music and the definition of musical tradition, most especially among the Yorùbá, rely heavily on its usefulness as a viable means of educating and sensitizing the citisenry towards becoming normal and useful members of society (Omojola, 1987; 2012).

4.3 Life histories *àgídìgbo* musicians and makers of *àgídìgbo*

This section provides information on life histories of both àgídìgbo musicians and makers of *àgídìgbo* in Yorùbáland as deduced from several interviews during the fieldwork.

4.3.1 Life histories of notable *Àgídìgbo* music exponents in southwest Nigeria

A work of art is always a reflection of both the society and the artiste that produced such work. The discussion on a work of art is incomplete when the life, philosophy, belief system, and values of the artistes that produced such works are not interrogated. Nwamkpa (2013) affirms that the work of art is not treated in isolation of the artiste and that such work is a reflection and semblance of the artist, the family background and the environment in and around which it is created. The investigation and documentation of family backgrounds, personal experiences, childhood musical exposure, belief systems\ religions, and general life histories of some leading exponents of *Àgídìgbo* music in Yorùbáland are necessary for meanings analysis of their music.

Generally, a traditional *Àgídìgbo* player is usually a Moslem, although there may be some exceptions. The *Àgídìgbo* players, like dùndún drummers (see Euba, 1990), are usually part-time musicians; they do not depend solely upon music making for their livelihood. They usually practise other occupations, such as farming, hunting, carpentry, weaving, timbering, and fashion designing apart from music. However, these occupations are immediately suspended when the need arises in favour of music making. The majority of *Àgídìgbo* players are of moderate financial capacity with little or no formal education. They usually exhibit humour and appreciation towards their band members and their patrons. These influence the success of their performance and the size of gift they collect during performance. The age of the lead player is usually above forty years because he ought to have acquired some musical experience before becoming a leader of a band. They are preservers of traditional way of life through their conformity with accepted norms and values of social bahaviour in the Yorùbá society.

a. Ganiyu Agboluaje Akinloye (’Dakaje)

Plate 6: Pa Ganiyu 'Dakaje clarifying some questions during interview (2015)

Pa Ganiyu (*Adákàjẹ tí kò lójú àánú*), a Muslim, was born to Pa Raimi Akinloye in Olóólà village, Iwo, Osun State about 85 years ago. His father, a farmer, a traditional healer and a diviner, was more known for traditional medicine and divination throughout all the villages around Olóólà. Olóólà village is sorounded by other communities such as Agidi, Olowode, Molaafe, Mojibere and so forth. The little Ganiyu was exposed to traditional medicine and divination by his father but he devoted his time to *Àgídìgbo* music instead of his father's profession. He did not have the opportunity of formal education as he used his childhood to serve and learn from his father. He asserted that:

> I did not have opportunity to go to school but I had to learn my father's profession. This is where I picked interest in music. Though I know traditional medicine to certain level music caught my interest from the beginning. It was later that fortune brought me to where I learn *Àgídìgbo* music in Oyo (KII, 2015).

He started his music career from the interest he picked from the traditional drummers/ musicians who used to come to perform music during traditional festivals in their village and those who used to play for his mother, who was also a traditional native doctor. His fathers' wives were Olórìsà Osun (Osun devotees\priestesses). As a growing up boy in the village, Ganiyu Akinloye picked his first music intrest from the *dùndún\Bàtá* drummers that used to play

round the village during the festival then. He was the one that used to lead the drummers round the village, to collect money from people.

His music career really began when an inter-village war called Ogun Olófà (Olófà war) broke up in their areas. This made everyone to run for his life. Ganiyu ran for his life and migrated to a village called Lébúlèbú at Obájókòó in Osun State to stay with his paternal aunt. He joined his niece to work for his uncle in the farm for some time before he went to where he learnt the *Àgídìgbo*.

As providence would have it, he met a friend known as Adebayo, a native of Awe, Oyo State who also usually came to the village for his work, being a road worker and a farmer. Pa Ganiyu first sited *Àgídìgbo* with 'Bayo who used to play the *Àgídìgbo* for his personal enjoyment and relaxation after the day's job. Ganiyu indicated interest in the instrument and made his first *Àgídìgbo* at 7½ shillings. He later followed Adebayo to Awe before they later moved to Oyo, where he was introduced to the playing technique of the instrument.

He was not satisfied despite the warm acceptance and befitting hospitality given to him at Áwẹ́ until he was taken to Oyo, where he would start the apprenticeship in *àgídìgbo*. Initially, he met *Ìjálá* musicians on his first arrival in Oyo but his dream was not fulfilled until he met an *Àgídìgbo* musician in Oyo called Ojú Abo (literally meaning woman's face) who later enlisted him for the training in *Àgídìgbo*. On his first arrival, he joined that *ìjálá* group for few days, where he served as a singer and praise poet. He was given 15 shillings after the first performance; still he did not feel fulfilled since he had not really started his dream profession. He added that God gave him good voice for signing but not actually in *ìjálá* poetry. However, he tried to play along with them at the beginning for two days at a cost of 15 shillings. He expressed his dissatisfaction at the initial stage thus:

> At the initial stage, I was not happy and I felt unfulfilled despite the financial gain I had from that *Ìjálá* group. Until I started my training with the *Àgídìgbo* group, I saw my musical activities in Oyo then as a mere waste of time. But when I started to learn *Àgídìgbo,* ehnnn I now felt that my fulfilment in music career had come (KII, 2015).

Pa Ganiyu who had been playing *Àgídìgbo* before Nigeria's independence, in 1960 was introduced to the art and techniques of *àgídìgbo* by a lady who was a band member in the *Àgídìgbo* band led by *Ojú Abo*. He was later taken to one man called Salawu *Ojú abo* at *Akẹ̀sán*

Market at Ilé Alébíosù in Oyo. The man assured him that he would know how to play the instrument since interest is the first and the most important qualification for learning any musical instrument. Salawu *Ojú Abo* was so addressed because he used to dress like a woman. He was fond of wearing gowns, earrings, necklace with plaited hair and make-up. When he got to Salawu Ojú abo, he handed him over to a lady known as Àkóǹdò, who later taught him (through keen observation) the fundamental principles and techniques in playing the *àgídìgbo*. Although he was "taught" by a lady, Ganiyu did not have any sexual motive towards her. That made the lady to be free with him and made his learning to be fast.

During his apprenticeship period with Àkóǹdò in Salawu Ojú Abo's band, he started following them to occasions in Oyo but he later started his own band. Pa Ganiyu usually gave money to Àkóǹdò after any performance as a form of appreciation, as he was usually invited for many occasions in Iwo and its environs almost every weekend. After some time, he finally came back to Iwo and settled at Ògbùró town (Ògbùró town is one of the major towns among the less city areas in Iwo, Osun State, Nigeria). He used Ògbùró as his base where he married and started family life. It was in Ògbùró that he got his nickname "*Adákàjẹ́ tí kò lójú àánú"* (an unrepentant bachelor who usually patronises restaurant to buy *ọkà\àmàlà*[xix] is always without mercy). This was not unconnected with his constant attitude of restaurant patronage before he got married. He who patronises restaurant is always seen as not being generous to others in the restaurant because it is believed that such a person finds it difficult to invite others to join him because the food his money can afford is not always sufficient for even him not to talk of others. Pa Ganiyu originally married seven wives (four girls and two women) apart from several others who were just girls or women friends. He confirmed that:

> Apart from numerous roadside affairs (you know that musicians usually have many ladies following them about because of popularity), I married seven wives though not all of them gave birth to children for me and all of them, except one, have gone to marry other men (KII, 2015).

Among these seven wives, the only surviving one with him was from *Mọgbinjin* village. According to him, many girls used to follow them to performances so as not to use music to ridicule them and because of the popularity. He confessed that his *Àgídìgbo* music and specifically one of his surviving *àgídìgbo* predated all his wives. He playfully added that he used

his surviving *Àgídìgbo* to earn the money which he used to pay the bride prices of all his wives. His *Àgídìgbo* was fondly referred to as "my senior" by his surviving wife.

While recollecting his various outings, he remembered how he used to play for various categories of people both during the day and at night parties. He added that:

> I used to play for different people, organisations and unions, such as National Union of Road Transport Workers (NURTW) under the chairmanship of Baba Edun Ońró then at Iwo. I usually played for an individual also who sprayed me with money when I praised them (KII, 2015).

Responding to the questions on whether he could play any other musical instrument, he said, "Initially, I used to play local tambourine known as the *Jùjú* or *Pérèseke.*[xx] But after he had been introduced to the *àgídìgbo* he devoted his time and energy to it. He lamented the scarcity of *àgídìgbo* players, as young people are not picking interest in it again.

Although it is God that gives talent to know how to play *Àgídìgbo* but he who wants to be an expert in *Àgídìgbo* music must be knowledgeable, dedicated, focus, consistent and versed in Yorùbá culture. This may be supported by "*aájò*" (enhancement through local medicine) to attract public attention. If these things are taken seriously, such musician will become "hot cake" in society, as everybody will want him to come and perform in their occasions. He recounted his experience in one of the situations where his services were needed in two important places at the same time and he must not disappoint either of them.

The above narration reveals that Pa Ganiyu is one of the exponents of *Àgídìgbo* music in Iwo, Osun State, Nigeria. As a Moslem and a traditional man, he had more than one wife. His music career is traceable to the initial exposure he had with music from his parents and his dedication to the learning of *Àgídìgbo* and its music. Despite the fact that he is advanced in age, he still plays his music with a level of dexterity, though he cannot honour many invitations as before as a result of old age and eye challenge. He has trained several others who are now band leaders on their own although many of them have embraced change and are no more singing *Àgídìgbo* but *Fuji* and other brands of music.

b. Abdul-Rasheed Iroko Atanda "*Afi fèrè kọrin*" (the one who sings with flute).

Plate 7: Mr Iroko Atanda, one of the exponents of *Àgídìgbo* (Fieldwork, 2015)

Mr Abdul-Rasheed Iroko Atanda (from Abolonko compound, Oke Oba, Eruwa, Oyo State), a Moslem, farmer and singer, was born about sixty-five years ago at Eruwa into the family of late Pa Akintola and late Mrs Bamidele Akintola after a series of abiku (born-to-die) experienced by his parents. Iroko Atanda was named Iroko because he was believed to have died severally before his parents made covenant with Iroko tree to spare the life of their awaiting baby. Therefore, he was believed to have been given by the spirit that was living in Iroko tree. Mr Iroko is also fondly referred to "*Okete sa bi to le gbe*" (the big rat chose his house in a hard place).

He is family of musicians, as his father was a Kete[xxi] musician, though he was young when his father died. He had his initial musical interaction and exposure from Kete and Gelede music when he was young. Although some people had been playing *Àgídìgbo* in Eruwa before he grew up, the art died off later. Owing to his interest in music, particularly *Àgídìgbo*, he resuscitated *Àgídìgbo* music in Eruwa, when he formed his band called Gelede band, with *Àgídìgbo* as its principal instrument, supported by other instruments, such as the *gángan, àkúbà\ògìdo, Sẹ̀kẹ̀rẹ̀* and *Agogo*. His band members included Adeseun Akintayo, Mukaila Amusa, Nurudeen Sikiru, Saidi Sikiru, Jamiu Iroko and Sunday Olaleke. He developed his musical taste and ability by listening to some *Àpàlà* and *Sákárà* musicians who usually made use

of *Àgídìgbo* in their bands, such as Haruna Ishola, Ayinla Omowura, Nasiru Akinwon (from Ikorodu), Yusuff Olatunji, and Ligali Mukaiba (from Epe).

His father's inclination for music rubbed off on his own interest in music. He started his own *Àgídìgbo* music band around 1986. He started learning his *Àgídìgbo* at his leisure time but it was called *molo* then. The *molo* was made of gourd with bamboo sticks. It served as a means of recreational and entertainment medium for personal enjoyment among the community people. He received his initial musical training through observation, imitation and personal interest. He learnt *Àgídìgbo* from personal training through rigorous, constant and dedicated practice. While responding to the questions on the duration of his training before he mastered the art, he affirmed that, though playing the *àgídìgbo* is technical, the instrument is not difficult to learn for a serious person whose interest is combined with rigorous and constant practice. He added that:

> If one's interest is supported by dedicated practice and one is destined by God to be a good *Àgídìgbo* player, one can learn the art and get its basic playing technique within a week because such a person because of interest will be carrying his instrument all the time and every day. However, one must not be careless or drunk while playing because carelessness or half-mindedness can lead to injury of the fingers (KII, 2015).

Mr Iroko married four wives but because of childbearing challenges and initial hardship some of them left him but only two of them gave birth to three children for him. He introduced his children to the art right from their childhood. He always took them out for performance as members of his band. Although, he did not have opportunity of formal education since there was no one to finance his education despite his interest. He was exposed to farming and hunting, which he still practises till today and uses the money from farming, hunting and music outings to cater for his family needs and to sponsor the education of his children.

He noted that he would have travelled to London because of *Àgídìgbo,* as a result of his encounter with a white man but it was impossible mainly because of lack of exposure and because he was not educated and unable to communicate in English language. He has not released any record on *Àgídìgbo* music because of various disappointments from people. Iroko has not been invited to any media house although the Broadcasting Corporation of Oyo State, Ile Akede in Ibadan has sometimes interviewed him and aired his music for the public. He gets his composition from current issues, genealogy of people and family, dream and so forth. He traced

the origin of *Àgídìgbo* to the Yorùbáland as a result of the explorative capabilities of the forefathers. He asserted that:

> The origin of *Àgídìgbo* is traceable to our fore-fathers in Yorùbá land. Although it is difficult to trace its origin down to a particular person but people like Ojindo in Abeokuta and Adeolu Akinsanya can be given honour for its popularity. *Àgídìgbo* started as a means of supportive entertainment for any community member who was celebrating any event and later as a means of earning money from those who work with their energy but will need music for their relaxation in the village after daily routine activities. Therefore, *Alágìdîgbo* (*Àgídìgbo* player) earns his own livelihood by meeting entertainment and relaxation needs of others in Yorùbá society. When hunters, fishermen go for their work, *Alágìdîgbo* would use his music to praise, entertain and relax the nerves of the men who have been exhausted from their daily work. Then, he collects money from them during the course of his performance (KII, 2015).

Iroko gave the account of some of his outing experiences at Isagamu, Ogun State; Lagos; and at Basorun Ibadan, Oyo State. He also explained that *Àgídìgbo* does not require any ritual observance and that it started as a solo instrument for personal enjoyment before it later became an ensemble. As regards the origin of the name, he submitted that because it is a traditional musical instrument people just named it so. He added that the music began as a voluntary and free service performance in the form of contribution to the ceremony in the community before it later became a means of livelihood for the musicians.

c. Salawu Sangoyọmi

Plate 8: Pa Salawu Sangoyọmi, (Fieldwork 2015)

Pa Salawu Sangoyomi, a Muslim, a farmer and a carpenter, was born about 75 years ago in Joga village of Yewa of about 20 kilometres from Ilaro, Ogun State. He had ten wives though none of them was with him as at the time of the interview for this study. As a result of challenges of childbearing, he had to marry several wives before one of them eventually gave birth to the four children he has now. Pa Sangoyemi is not from *àyàn* family but his father, who had interest in music, used to engage in *Agẹ̀rẹ̀* and *Kete* music while he was growing up. Pa Salawu had this to say:

> I am not from *àyàn* family but I had some affinity with music from my father. The interest I picked in *Àgídìgbo* music made me to construct my first *Àgídìgbo* myself. My father used to borrow from people, but I made my *Àgídìgbo* myself since I'm a carpenter (KII, 2015).

His father, who was a peasant farmer, used to play the *àgídìgbo* which he usually borrowed from musicians that came to their village in those days since he did not have his own. This early musical exposure from his father created for him and in him an enabling environment and personal interest in musical endearvours. Pa Salawu, like other key informants for this study, did not have the opportunity of formal education but enrolled for some apprenticeships at his early years. He started his musical career as a young man with the *seli* which he used for some years before he picked interest in *Àgídìgbo* music. He then used his *àgídìgbo* to accompany some *Seli, Àpàlà* and *Sákárà* musicians in their ensembles.

Pa Salawu Sangoyomi was initially introduced to farming by his father but he later learnt timber work, bicycle repairing and eventually carpentry, which he practises till today. As a young man, in search of greener pasture, he left his village for Ipokia in France. He later moved to Lagos where he spent thirteen years; then to Ilaro, where he spent seven years. He finally settled at his present place in Abeokuta in 1979, where he made his current *àgídìgbo*.

Plate 9: *Àgídìgbo* made by Pa Salawu Sangoyọmi in 1979

Pa Salawu started his *Àgídìgbo* music as a solo singer and as an accompanist in *Àpàlà, Seli* and *Sákárà* music of some musicians in his area then. He later formed his own band, which usually performed in various functions in Abeokuta and its environs. He finally became a solo instrumentalist, playing the instrument at his leisure time at home, using it to entertain people around because of the low patronage and old age. He also affirmed that *Àgídìgbo* originated among the Yorùbá through the adventurous spirits and efforts of the forefathers of the Yorùbá. However, he was not particular about the place of its origin.

4.3.2. Life histories of notable musical instrument makers in Southwestern Nigeria

Generally speaking, *àgídìgbo* makers are makers of other musical instruments too. Both educated and illiterates are known for this art. Majority of the makers of the *àgídìgbo* are well above fifty years and some of them still double as musician cum carpenter. The knowledge of wood work is needed for the construction of *àgídìgbo* aside other things. However, musicians usually contract the construction out to the carpenter except he himself possesses knowledge about carpentry. Usually, old *àgídìgbo* is given to the maker as sample when new one is to be constructed, therefore, when the new one is ready, both old and new *àgídìgbo* are collected. This is to ensure accuracy in its sound production and construction. This section gives a brief explanation on life histories of notable makers of *àgídìgbo* in Oyo and Ibadan. it is note worthy that Pa Salawu Sangoyemi whose whose life history has been provided above doubled as an *àgídìgbo* musician and maker, hence, only life histories of two instrument makers are provided here.

Isiaka Aderonmu

Plate 10. Pa Isiaka Aderonmu with *àgídìgbo* in its playing position (Fieldwork, 2017).

Pa Isiaka Aderonmu (the *òtún ìsònà* Alaafin of Oyo) was born into the family of Pa Yusufu Ayoola of the *Òtún Ìsọ̀nà* Alaafin compound in Oyo, Oyo State about 65 years ago. He attended Akeetan primary school, in Oyo and he was in primary one in that school when Nigeria got her independent in 1960. He has a wife and two surviving children out of five. He was introduced to the *isé onà* (leather work/ drum making) right from his childhood and has been practising the art since then. According to him, leather works and drum making (which he referred to as *isẹ́ ọnà or ìsònà*) in Oyo, originated from Oyo ile, where the present Oyo migrated from. The art of leather work and drum making started in Oyo as a result of need to decorate the the horse the King rode. It was the responsibility of *onìsọ̀nà* to decorate the king's horse and make the shield for the king and king's guards. Also, the *onìsònà àre* responsible for the making of the drums for the king's musicians.

Plate 11. Pa Isiaka Aderonmu explaining parts of *àgídìgbo* to the researcher (Fieldwork, 2017).

Three families are responsible for leather works\drum making in Oyo: the *ọ̀tun ìsònà*, the *osi ìsònà* and the *àgọ́ ìsònà* families. Three of them form a coalision and built a common house known as cooperative building where the musical instruments and leather works are displayed

for sale in owode, Oyo. The cooperative building was jointly built by the three families from the money they use to deduct fron the materials sold. There is a certain amount they deduct from any material sold as cooperative money.

Plate 12. The cooperative leather works in Oyo, musical instrument shop (Fieldwork, 2017)

Plate 13. A shop where musical instruments are displayed for sale in Owode, Oyo (Fieldwork, 2017)

They make other musical instruments such as *Sẹ̀kẹ̀rẹ̀* and different drums in sizes and varieties such as *dùndún, bata, Àdàmò, gángan, àkúbà, sákárà, gbèdu* and so forth. They make other materials from leather works too such as hand fan for the kings, king's sticks, masquerade's shoe (*ìjásè*), and many other materials associated with leather works. Pa Isiaka Aderonmu added that:

> *A má n se bàtà eégún (ìjásè) ati orí fun àwon onísẹ̀se náà. Yàtọ̀ fún àwa ti awà ni "sọ́ọ̀bù" yi, àwọn ọmọ wa nílé ti wọn ń sisẹ́ ọnà yi, a ma n kọ́ àwon isẹ́ wa wa si sọ́ọ̀bù fun títá. Àwọn ọmọ wa to ka'we ti fi ọgbọ́n ìwé kun isẹ́ yi, o si je ki o tun gbọ̀rẹ̀gẹ̀jigẹ̀ sii. Bi ọmọ wa ba ti bọ́ si pámárì wánù, ni yo ti bẹ̀rẹ̀ si ni se isẹ́ onà. Bi won ba ti ti suku de, won yo "join" wa ni bi ise yi. Eyi ni ko ni je ki isẹ́ náà parun* (personal communication, 2017).

Translation

> We make pair of shoes for masquerades and head caps for traditional worshippers also. Apart from those of us in this cooperative building (shop), we have others and our children at home making things before we bring them to shop for sale. Our educated children have added values to this work and that has brought a lot of innovations to the art. As a child enters primary one, he must be introduced to the art. When our children return from school and during holiday period, they will join us in the the art. This is the way we perpetuate the family art\business (Personal communication, 2017).

He added that their children may choose to do another job or take white colar job, but they must first learn the art right from their childhood. He also added that now that it is difficult to get government job, the business serve as a lee way for their educated children who are yet to get white colar job. Pa Isiaka explains that this is the mechanism they put in place to perpetuate the art of drum making and leather works in their family.

Comenting on whether someone from outside the family can learn the art, Pa Isiaka Aderonmu posits that it is possible for an outsider (i.e. a person who is not from the *otun ìsònà,* the *osi ìsònà* and the *ago ìsònà* families) to come and learn the art but he may not know the nitty gritty of the art because *ajebi* (inborn\inate ability) is different from *awose* (learning), notwithstanding, one can learn major aspects of the art if such a person is ready and patient enough because this work demands perseverance.

Plate 14. Pa Isiaka Aderonmu still explaning the process in drum making (Fieldwork, 2017)

Clarifying issues on the process of drum making, Pa Isiaka Aderonmu asserts that the process of drum making starts from wood carving and leather preparation in which after getting the leather from goat (especially kids' skin) or sheep, they will remove the hair using certain equipment such as *akòókòó* (iron implement), *àléha* (plank), *tàgîìrì*, *àgbo* (concoction), *eérú* (ashes), *ose àbùwẹ̀* (local soap), *àpàyá* (plank), èè*po*, *bọ̀ọ̀ní* (a particular seed), *ọ̀ká bàbà* (millet), *èsè* (made from waste iron from blacksmith and soaked gaari) and others. He added that, drum making is a collaborative effort from them (drum makers\leather workers) and wood carvers. He pointed it out that they get their carved wood from two major families in Iseyin (a city in Oyo state) i.e. *ilé pẹ́tẹ́* and ile *olónà*. The two families are known for wood carving in Iseyin with long history.

Plate 15. Pa Isiaka Aderonmu demonstating how leather work is done (Fieldwork, 2017)

On the construction of àgídìgbo, Pa Isiaka Aderonmu confirms that construction of *àgídìgbo* requires knowledge of carpentry, music and blacsmithing as the case may be. Therefore, a joint effort of carpenter, blacksmithig, instrument technologist and musician himself is needed for the construction of *àgídìgbo*. This is because; wood frame (the box) of *àgídìgbo* is made by the carpenter, the thongs are sometimes made by blacksmith, the music technologists give specification and the test of accuracy is done by the musician himself.

However, in a special case where a musician has the knowledge of all these arts, a single person can make *àgídìgbo* with little or no assistance from any other artists. This confirms what Pa Sangoyemi from Abeokuta erlier said that being a carpenter and a musician, he made his *àgídìgbo* himself.

Plate 15. Pa Isiaka explaining the process in the construction of *àgídìgbo* (Fieldwork, 2017)

Plate 16. Pa Isiaka Aderonmu still clarifying issues on leather work (Fieldwork, 2017)

Pa Isiaka also confirmes that *àgídìgbo* originated from the need to satisfy leisure among the Yorùbá people. Explaining that, in the past, when people came back from their day job (farming), they gather at palm wine bars usually managed in those days by *ìlá*[xxii] people from Osun state. The palm wine sellers usually have *àgídìgbo* to entertain the palm wine drinkers, so as they drink, the *àgídìgbo* is used to entertain them. Later, *àgídìgbo* became an instrument to entertain people at small occasion before it bacame a musical band for several occasions among the Yorùbá people. He reiterates that:

> *Ìlù fàájì ni àgídìgbo ni àwọn abúlé ati ìgbéríko láyé e jóun. àwọn ọmọdé ati àgbà nii ma fii serè ìdárayá fun ara wọn léyin ti wọn ba ti ti oko dé. Àgídìgbo si wọ́pọ̀ ni ọ̀yọ́ nigba kan ni àwon ilé ẹmu. Awọn ìlá po ni ilu oyo nigba na ti wọn ma n d'ẹ́mu awọn ni wọn si ma n pèsè àgídìgbo nile emu won. Bi awon eniyan ba ti n m'emu, alàgídìgbo náà yo ma a lu lati fi da won lara ya. Sugbọ́n nigba ti oya, àgídìgbo di ohun ti wọn fi awọn ìlù miran kun un, ti won si ma n lu nibi*

ariya orisirisi. Àgídìgbo tun wọ́pọ̀ nibi orin àpàlà, awon olorin bi Haruna Isola, Kasumu Adio ati Ligali Mukaiba ma n lo molo nigba to ya, eyi ti a n pe ni àgídìgbo ni sinsin yi (personal communication, 2017).

Translation

Àgídìgbo was leisure music in villages in in those days. Both young and olsd used to entertain themselves after farming works. *Àgídìgbo* music was also common at palmwine joints in Oyo in some years back. People from Ila were many in Oyo then and they used to provide *àgídìgbo* in their palmwine joints to entertain people as they drink palmwine. But later, other musical instruments were added to *àgídìgbo* to form a band which was used at various social occasions. *Àgídìgbo* is also common with Apala music, musicians like Haruna Isola, Kasumu Adio and Ligali Mukaiba used to use molo which people called *àgídìgbo* now (personal communication, 2017).

It is evident from the foregoing that *àgídìgbo* metamorphose from instrument for personal enjoyment to a musical band that is now used in various social and religious events. Also, it used to be known as molo before it is being called àgídìgbo. However, the band is not as common now as in those days and the makers are also scarce. Unlike other musical instruments, *àgídìgbo* is made by the makers by request. Pa Isiaka also, confirms that there is used to be some notable *àgídìgbo* musicians in Oyo such as Salawu *Ojú abo* near Akesan market (he is dead now) and Ganiyu *Òrúkú* of ò*tún mógàjí olú ewu's* compound in Oyo whose hunting expedition does not allow him to engage in music again and for some years now, no one is practising the art again except for few *àgídìgbo* musicians in few places in Yorùbáland a statement that has earlier been said by Pa Ganiyu 'Dakaje from Iwo, Osun State.

4.4 Recruitment into *Àgídìgbo* musical band

Recruitment into *àgídìgbo* band requires that the intending member possess certain musical and non-musical qualities and qualifications which is sum up as *làákàyè* (intelligence). The qualifications for membership include good voice, good ear and good memory. The intending member should have ability to improvise and ensure originality in his composition activities. He should also have ability to concentrate and for proper coordination. Ability to keep strict time, coming in at the right time, ability to improvise text, fit tune to new words or vice versa. All my informants' accounts agreed on the issue of recruitment. Intelligence, resourcefulness and versatility in Yorùbá oral tradition, sense of rhythm, good memory, interest

and dedication are the basic qualities of an intending *Àgídìgbo* musician. Unlike the nindo vocal band among the Gogo of Tanzania (see Nketia, 1975), an intending member of *àgídìgbo* band does not need to come from *ayan* family although early musical exposure is an added advantage. An *àgídìgbo* exponent (Pa Ganiyu 'Dakaje) who was one of the informants for this study submitted that:

> Coming from *àyàn* family is not a criterion for he who wants to learn *Àgídìgbo* or join *Àgídìgbo* band. The main qualification is that he who wants to join the band must have interest and must be able to persevere and have passion for the profession. Other qualifications include: *làákàyè* (intelligence), good coordination, sensitivity to rhythm, talent in music, submissive spirit and he need to indicate his interest to join the band before approval is granted after some considerations (KII, 2016).

Criterion for recruitment into *Àgídìgbo* band is therefore contigent on both musical and non-musical attributes of the intending members. This coincides with attributes of a Yorùbá *dùndún* specialist as noted by Samuel (2010). The recruitment starts with the notification of the band leader by the intending member. An intending member of *Àgídìgbo* band must be musically talented and must be intelligent. He does not necessarily need to know how to play many instruments, but he must have common sense to be able to respond accurately to rhythmic patterns in terms of playing metal gong, gourd rattle or even sing chorus in the band. The leader may ask him to sing or play any instrument during rehearsals so as to ascertain his musicability. If he is found talented and fit, they begin to assign to him certain musical and non-musical roles in the band. If he possesses good voice he may be given some musical roles to perform during performance, thereby building his stage courage; but if not, he may be accepted into the band to perform some other non-musical roles, such as running errands during performance. All of my key informants reiterated that anybody that may be recruited into the membership of *Àgídìgbo* must have *laakaye* (intelligence) because *Àgídìgbo* music is played by those who are intelligent.

The intending member must have passion and interest for the music. One of the main requirements in the recruitment process into the *Àgídìgbo* band is availability of the intending new member. A person that is willing to join an *Àgídìgbo* band must always be available for rehearsals and outings. He must be able to answer leader's call for outing even at short notice and he must be a disciplined person. Anyone that cannot be called upon within a short period of

time cannot be a member because he will soon be seen as unreliable. As a result of the dedication that the learning of the instrument requires, any intending member must devote time for it; otherwise, such a person cannot be part of the band.

4.5 Training of the *Àgídìgbo* musicians

Training affords new members the opportunity to have acquaintance and get accustomed to the skills, rules, regulations, manners of operation, techniques of playing the instruments, especially the *àgídìgbo,* and general ethics on mode of operation in the band. Although the new member has to learn many things in the band through socialisation in the form of observation and imitation, he still has to support these with rigorous self-training and inquisitive mind. The period of training varies from one person and area to another. A person may learn basic techniques of the *àgídìgbo* within a day, a week or more than that depending on his her intelligence, dedication, interest, resourcefulness and ability to imitate melodic lines.

Unlike learning of the *Mbira* among the Shona people, where ability to play the instrument results from a combination of inherited and achieved skills since *Mbira* music is considered as the music of the ancestors and traditional religious ritual music. Mastery of the *Mbira* is attributed to teaching by the spirit through dreams and teaching by ones' colleagues through direct and indirect means (Berliner, 1981). However, the training and learning of the *àgídìgbo* largely requires on the part of the learner: personal interest, intuition, keen and constant observation of the master player of the *àgídìgbo*. Also, innate musical endowment, personal commitment and dedication that generate self-effort and seriousness are required. Apart from these, versatility and resourcefulness in the culture of the society, together with the content and contextual understanding of the variables and nature of different events, and above all, dedication are the hallmarks of becoming an expert in *Àgídìgbo* music.

The leader of the band also trains the members during the actual performance through verbal corrections and instructions, such expressions include: *má a jìn ín dáadáa* (be beating that drum very well), *ma sare e, ma a lu díè díè* (don't rush, be beating it little by little), *ki l'ódé tó o fi n lu ìlù báàyìí?* (Why do you beat the instrument like this?), *kò gbọdọ̀ mîsì o* (don't miss the beat). All these statements are forms of training given to the members of the band by the band leader, as there may not be any formal training again. All my informants affirmed that they did not really learn the *àgídìgbo* through formal teaching but rather through personal interest that generated keen observation of the *àgídìgbo* player.

4.6 Expected qualities of *Àgídìgbo* musicians

Certain qualities are essential for developing expertise in *Àgídìgbo* musical performance. The level of expertise of an individual is measured through the following criteria. These criteria were deduced from the interview of the researcher with the key informants during the fieldwork.

4.6.1 *Ability to combine singing with the playing of the àgídìgbo*

Before an artiste can be regarded an expert in *Àgídìgbo* music, he must be a skillful musician who can effectively combine singing with the playing of the instrument during performance. This is made possible by his functional ears and "mental alertness," as it obtaines in *dùndún* drumming (Samuel, 2009). Pa Salawu Iroko argued that:

> How to sing and play the instrument at the same time is one of the main tasks in *Àgídìgbo* performance. You have to do this without missing it though it is not easy at the initial stage, as time goes on; one begins to gain mastery of it. To become a "man" in *Àgídìgbo* music is not a day's job (KII, 2015).

It takes functional ears, mental alertness and serious body coordination to be able to play *Àgídìgbo* and sing along at the same time, but a good *Àgídìgbo* player should be able to do this. This is not achieved until after a period of long rehearsals. The mastery of effective combination of singing and the playing of *Àgídìgbo* is achievable after a long period of performance.

4.6.2 Versatility *in Yorùbá oral tradition and philosophy*

An *Àgídìgbo* musician is not seen as an expert until he is versatile in the oral tradition and philosophy of the Yorùbá. He must be a skillful singer who can respond to *Àgídìgbo*, demonstrating his ability to hear, play, sing and interpret the hidden parts of the music. Pa Ganiyu 'Dakaje averred that:

> The hallmarks of *Àgídìgbo* music are the Yorùbá proverbs, oral tradition and other traditional elements. *Àgídìgbo* is regarded as *ijinle* Yorùbá (Yorùbá deeper thought). Therefore, its performance is not for a novice in Yorùbá tradition. That's why they say *Àgídìgbo* is played in a proverbial way… just like *ògìdìgbó* (KII, 2016).

An artiste who lacks this sensitivity cannot be regarded as an expert in the art. A man is considered as an expert in *Àgídìgbo* music if he demonstrates knowledge of rich traditional customs, proverbs, legends, myths, and values and awareness of the current happenings around

him in his musical engagements. An expert in *Àgídìgbo* music usually makes use of these traditional materials to produce his music. The usage of these materials places *Àgídìgbo* music in its right position among other Yorùbá musical performances. The proverbs, wise sayings and deep-thought statements that are being played on the *àgídìgbo* and sung by the singer(s) pose a challenge and brain-tasking exercise to the audience who usually make attempts to unravel the mystery.

4.6.3 Versatility *in different vocal styles*

Also, a good *Àgídìgbo* musician should possess a level of expertise of feeling for the appropriate balance among different vocal styles. An *Àgídìgbo* musician becomes a skilful artiste when he knows when the *Àgídìgbo* music is best accompanied by one style rather than the other, as well as how much time to devote to each. Pa Sangoyemi from Abekuta, during one of the interviews, affirmed that:

> There are times when you as a musician will have to vary your voice and your performance style so as to get the appropriate feelings and responses from the audience. Otherwise, your performance will be boring to the audience and you won't be able to retain them during your performance (KII, 2015).

4.6.4 *Ability to sing with spontaneity and new idea*

A skillful *Àgídìgbo* musician should be able to sing with spontaneity and introduce new ideas into his performances. He should possess unparalleled good memory of genealogy and poetry so as not to engage in unnecessary repetition that usually leads to boredom. He negotiates his performance using various compositional devices such as improvisation, truncation, elongation, appropriate useful repetition, current events during performance, praise poetry of the fans, proverbial colouration, as well as pun and other figures of speech. In addition, a skilful *Àgídìgbo* musician always possesses special skills of "deep feeling" (Berliner, 1976), in which he sings and plays his instrument with conviction in a way that moves the audience. When the audience is moved by a musical performance, they respond accordingly through participation with dancing, singing, laughing, spraying money or any other expression.

4.6.5 *Ability to present music in an indirect and clever way*

An expert in *Àgídìgbo* music is known for his ability to express his music in an indirect and clever way using philosophical statements and proverbs; this is the hallmark of *Àgídìgbo*

music. He presents his music through sense of humour by which he entertains his audience and evokes laughter on one level while making a serious point on another level. A musician is considered to be an expert as a result of his sonorous voice that distinguishes him from other musicians. The power of his voice and the energy he puts into his performance always accords him respect from the audience, making them to stay to the end of the performance.

4.6.6 ***Ability to create poetic inventiveness***

An *Àgídìgbo* musician is not only knowledgeable in Yorùbá culture and the craft of music, but he is also an historian, a philosopher, a poet, a critic and an entertainer. Pa Ganiyu Agboluaje mentioned that:

> *Alàgídìgbo gbọdọ̀ ní àtinúdú ninu orin kíkọ re ati ìlù lilu pẹ̀lú. àtinúdú yi ni yo mu u yato si àwọn yoku. Yato fun eyi…* (An *Àgídìgbo* musician must possess inventiveness in singing and even in playing his instrument. It is this inventiveness that will make him different from other musicians. Apart from this…he must know how to address issues in an indirect way so as to play safe in his manner of presentation. This also calls for inventiveness and ingenuity of the musician (KII, 2016).

From the foregoing, *Àgídìgbo* music is presented bearing in mind a proverb that says "*ohùn làá m'ọ́fàfà, ìdí igi làá ba*" (meaning a man can be trapped by the way he speaks). There is wisdom in speaking one's mind in an indirect way, leaving the interpretation for people to decode. One is prevented from unnecessary accusation. The use of figures of speech during performance presents music as an interesting work of art that people always want to hear over and over again. An *Àgídìgbo* musician often strives to express himself in an indirect way and the members of the audience have to guess the meanings inherent in the words of his songs. This is because subtlety is an important element in the art of *Àgídìgbo* music and the musician must technically present his works in such way. An *Àgídìgbo* musician frequently expresses feelings about personal, social or political issues through allusion rather than direct statement. This is connected to the fact that direct reference to personal feelings or predicament may bring embarrassment. This is in line with Akinpelu (1987), as cited by Fayemi and Macaulay-Adeyelure (2009) while describing the characteristics of a versatile person known as Agbasanko in Yorùbáland:

> The educated man can be described as one who combines expertise in some specific economic skills with soundness

> of character and skills with wisdom in judgment. He is who is equipped to handle successfully the problems of living in his immediate and extended family; who is well versed in the folklores and genealogies of his ancestors; who has skills to handle some minor health problems and where to obtain advice and help in major ones; who stands well with the ancestral spirits of the family and knows how to observe their worship; who has the ability to discharge his social and political duties; who is wise and shrewd in judgment; who expresses himself not in too many words but rather in proverbs and analogies leaving his hearers to unravel his thoughts; who is self-controlled under provocation, dignified in sorrow and restrained in success; and finally and most importantly, who is of excellent character (Akinpelu 1987: 178-179).

All these can only be achieved through self-development that results from dedication and ability to learn from experiences.

4.7 Continuity and Change in *Àgídìgbo* music

Continuity and change in *Àgídìgbo* music are discussed under three headings namely: instrumental technology, performance context, and performance practice

4.7.1 Changes in instrumental technology of the *àgídìgbo*

Firstly, change in the technology of the *àgídìgbo* is obvious in the general outlook of the instrument. The instrument was not as big as the present *Àgídìgbo* and the materials for its construction differ greatly from what it used to be. Initially, its construction consists of gourd and canes, hence it was known as *móló,* before it metamorphosed into what is now known as the *àgídìgbo,* which consists of plywood, metal sheets, and bottle caps in replacement of the initial materials. Iroko Atanda submitted that:

> *Isẹ̀ ọgbọ́n orí àwọn baba nla a wa ni Àgídìgbo jẹ́. Kèrèǹgbè oko ati pẹ̀pẹ́ ni wọn fi i ma n se. móló ni won si ma n kọ́kọ́ pe e, ki o to wa di pe won nlo pákó fúlẹ́úlẹ́ ati awon nkan miran to wa di ohun ti a n pe ni Àgídìgbo báyì í…*

Translation

> The *àgídìgbo* originated from our forefathers' ingenuity. The materials they used then were gourd and canes and it was called *molo*. But this was later improved upon. As a result, plywood and other materials are used. This changed the outlook; it is now being called *Àgídìgbo*. Apart from

> that, the initial one usually referred to as the *molo* was smaller in size than the present-day *àgídìgbo*. All these are the result of our forefather ingenuity and explorative tendencies (KII, 2015).

It can be deduced that the invention of the *molo* and its improvement to the *àgídìgbo* are basically an effort and resourcefulness of the Yorùbá man to supplement his natural voice so as to communicate melody, rhythm and other musical elements to others. This is in line with Nzewi's (1983) position on the origin of traditional musical instruments: the ancestor assessed his world by his essence, that is, through his personal qualities, his aspirations, capabilities, and limitations, his socio-ecological circumstances and, more importantly, his explorative tendencies of the immediate environment. He achieved these by determination and by structural manipulation.

This finding also corroborates Thieme's (1967) report that the *àgídìgbo* was initially referred to as the *molo* before it graduated to the present *àgídìgbo;* however, the *molo* is no more available. "The new instrument (*àgídìgbo*) was intended as an improvement and modernisation of the calabash *molo*. The metal tongues and the box were intended to make the instrument less breakable, and the general size and shape to make for a larger volume of sound" (Thieme, 1967:9).

Since the time the instrument has metamorphosed from the *molo* to the *àgídìgbo*, its sizes has varied considerably from one geographical location to another with slight implications on its sound production. For instance, the sample copy of the *àgídìgbo* which the researcher saw at Eruwa was the biggest of all the types sighted during the course of this research. The copy of the *àgídìgbo* that is being kept at National Museum in Ibadan which was said to have been collected from Ondo State was the smallest size of all other copies the researcher saw during the fieldwork (see plate 12). While the bigger *àgídìgbo* will produce louder volume, the medium-size type will produce moderately loud volume.

The choice of materials for the construction of *Àgídìgbo* is purely based on the materials at the disposal of the technologist and this does not require any ritual observance. This is at variance with Blades (1974) and Nzewi (1983) who believe that the choice of materials for constructing instruments could be guided by human associations and could involve rituals. In construction, certain human associations and considerations influence the desired physical

structure of most traditional musical instruments. The size of an instrument could reflect the social status of the organisation in whose service it is to be used. Once the instrument has been made and accepted by the master musician, it is ready for use in the band. When an *àgídìgbo* becomes old and beyond repair, it will be dumped for another new one with the notion of being socially useless or its social power being transferred to a new instrument. This is so because the *àgídìgbo*, as a social musical instrument used for social musical performance, does not require any ritual rites before, during and after its use, unlike some other traditional musical instruments, such as the *dùndún*. The *àgídìgbo* is an instrument that reacts to pressure and is classified in a separate idiophonic class known as lamellophones.

Musical instruments in Nigeria, according to Nzewi (1983), differ greatly from one area to another; some were only known within a geographical location even among the ethnic groups. Although the different types of instruments have become uniform, the stylistic influence of the arts and their tribal characteristics still allow us to identify the instruments and to distinguish similar types used in different tribes, be it by morphological stylistic differences or by pattern of decoration. Copies of different *Àgídìgbo* from different Yorùbá communities lend credence to this. Various changes are noticed on the instruments with regard to choice of wood and other materials for its technology. Keen observation of the plate below reveals some striking differences despite certain similarities among the various *àgídìgbo* type from different areas in Yorùbá land.

Moreover, there is a level of change in the selection of wood for the construction of the main body. *ọ̀mọ̀* was used in the olden days for the length and breadth sides of the instrument while the plywood was used for other sides. *ọ̀mọ̀*, which is hard, was used to hold the plywood, serving as brace on which the plywood is to be nailed. However, any hard wood is used nowadays in replacement of *ọ̀mọ̀*. Also, the material initially used for the metallic aspect of the instrument was the wire from unserviceable old record player (turn-table machine). However, some other materials, such as wire from unserviceable pendulum wall clock or flat iron made by blacksmiths, are sometimes used nowadays as substitutes for the “original” metallic material.

a: A copy found in Iwo

Wood and iron: L=49, B=35.

b: A copy found in Eruwa in Oyo State

Wood and iron: L=60, B= (top=40; down=30).

c: A copy found in Abeokuta in Ogun State

Wood and iron: L=50, B=35.

d: A copy sighted at National Museum, Aleshinloye, Ibadan (from Igara of Akoko,: wood and iron: L=41:7, H:13cm

Plate 17: copies of *àgídìgbo* from different locations in Yorùbá land

Plate 18: copies of old and new *àgídìgbo* belonging to Mr Iroko from Eruwa, Oyo State

These result in a great change as far as the outlook, the sound production and durability of the instrument are concerned. The implication of this is that the instrument may not be able to endure harsh weather, unlike those of the olden days. This will affect the instrument's longevity and it may go into extinction soon. The plates below show the changes in the outlook and durability tendency of each *Àgídìgbo*.

Different types of *Àgídìgbo* have emerged in Nigeria after independence as a result of some factors such as, sociological, ecological (disparity in vegetation and occupation from one area to another). This results in the localisation of the instruments since, for example, certain trees are needed to make *Àgídìgbo* and drums. Not only this, tonality may also differ since the notes used vary from one ethnic group to another. The *àgídìgbo* can be found in various towns of southwest Nigeria but the material used and sizes vary according to the place and origin.

Plate 19. *Àgídìgbo* with five thongs made in Oyo (Fieldwork, 2017)

Plate 20: *Àgídìgbo* with seven thongs made in Ibadan (Fieldwork, 2017)

4. 7.2 Changes in performance context of *Àgídìgbo* music

The dynamic nature of *Àgídìgbo* music is obvious in its performance context. The instrument started as a solo instrument for personal enjoyment among the youths and adults and for entertainment of people in the palm wine joints before it later became an ensemble and music for different social ceremonies. Data from the field revealed that the *àgídìgbo* was an instrument that is meant for personal enjoyment and may be music for entertaining small audience. Mabayoje at Yorùbá Language Centre University of Ibadan, one of my informants, posited that:

> *Àgídìgbo*, sometimes referred to as *molo* or *tambolo* by some people because of its playing techniques and its sound production, was common among the youths in the villages in those days for their personal enjoyment when they played among themselves. *Àgídìgbo* started as music for personal enjoyment but later became a reactionary music to Christian keyboard music, used by the Moslems to wake the people for *saari* (early morning eating during during Ramadan festival). Moreover, it metamorphosed from social-religious music to cater for the entertainment of the people during ceremonies, like naming, funeral, house warming, chieftaincy, funeral and so forth (KII, 2015).

It can be deduced from the above quote that as far as performance context is concerned; *Àgídìgbo* started as a solo instrument mainly for personal enjoyment and recreational satisfaction of an individual but it later became an instrument used for a large number of people during social events and social aspects of religious engagements. The performance context is changing again to its initial practice where it is being used for personal enjoyment, as many who are custodians of the instrument are not going for outing regularly because of old age and young ones are not interested in the learning of the instrument. The former exponents who used to perform *Àgídìgbo* music in large social events do not do so again on regular basis but play their instrument at home for personal enjoyment.

Àgídìgbo music started as a voluntary service for the community people in the form of social contribution for anybody who wanted to celebrate any event, such as naming ceremony, burial, coronation, and house warming. If a person invited the group to his occasion, the band would go to perform their music as a mark of support. It started as a no-financial-charges musical group. The celebrant just needed to provide food and drinks for the musician. The musicians started to charge money after some time. Unlike before, anybody who invites an

Àgídìgbo musician to an occasion in this contemporary period would be required to pay certain amount of money, in addition to the food and drinks, before such invitation is honoured. This charges which vary from one person or community to another is meant for the smooth running, upkeep and maintenance of the band.

Apart from the fact that the instrument was a friend to many other musical genres, such as *Àpàlà, Sákárà, Seli* and *Etiyeri* (it is used in these various groups to perform the role the bass guitar performs in any musical band, as it provides bass line in the form of background ostinato for other musical instruments in the band), the instrument was later used for religious events. In terms of its religious functionality, the music is used for waking Moslems during Ramadan and during Muslim religious festivals, such as Eid-le- kabir and Eid-el- moulud. The music can also be used to cheer the Christians in the villages during Christians' festive periods, such as Christmas, New Year and harvest festivals.

Àgídìgbo musicians also used to feature during traditional festivals. Two of my key informants confirmed that they occasionally perform during Ifa festival and *ogboni* ceremony. One of them recounted his experience when he at one time, during Ifa festival, used his music to ridicule a man who snatched the wife of an Ifa priest in a community in Ilaro, Ogun State. The dynamism of the music is, therefore, seen in its ability to feature in both social and religious functions despite the fact that it started as a social music, unlike some other music types that started as religious music and are later used for social events. Urung (1983) asserts that *Àgídìgbo* is used during traditional festival, especially an aspect of the ceremony that is open to the eyes of the public. He states that:

> I witnessed this festival in December 1958 in the village of Okehi; dancers there told me that the nature of the celebration and ritual had not changed drastically in some seven decades. I arrived just after dusk to the echoing sounds of *Àgídìgbo* music, which announced the beginning of *Ekwechi-Anokehi*. The streets seemed void of women and young children, and the atmosphere was full of tension, a feeling that at any moment the unexpected might happen. The spirit of Eku was in the air. After the beat of *Àgídìgbo* subsided, a chief priest of the festival, resplendent in a cloth covered with cowries' shells and red palm fruit kernels, emerged from the ancestral shrine located near the center of the village. His head was adorned with a crown of cowries' shells and long feathers. He stood alone in the front of the

> shrine impassively watching a small group of devotees. Suddenly a masquerader, covered with a vest of small iron bells and not less than twenty large bells attached to his waist, burst out of the shrine. His title was Ahete, the announcer of the festival (Unrug, 1983: 58).

It is can be inferred from the foregoing that, *Àgídìgbo,* being a social recreational musical ensemble among the Yorùbá , finds its full expression in social occasions in all the areas visited but is still sometimes used for traditional religious events among some other sub-ethnic groups. This explains the dynamic nature of the instrument. The fact that *Àgídìgbo* musicians make use of different repertoires in different occasions depending on the context of the performance, explains the changing nature of the instrument. The resourcefulness and versatility of the musicians are brought to bear by using different repertoires in different contexts but with the same instrument.

4.7.3 Change and continuity in performance practice of *Àgídìgbo*music

When playing the *Àgídìgbo,* the musician may stand, sit or move about. This depends on the situation at hand during performance. The *àgídìgbo,* like other thumb pianos, is known as "the walker's friend" because a lone traveller can entertain himself as he walks or sits. During performance, the *àgídìgbo* player may sit throughout, he may move round to express himself in dancing and singing and he may stand in a position with his band members creating a participating atmosphere for the audience. To many of my informants, the performance practice in *Àgídìgbo* has not really changed because, to them, both the songs as well as the composition of the *Àgídìgbo* ensemble have not changed. The change is only noticed in the instrumental technology and its performance context. This is captured below:

> *Kò sí ìyàtọ̀ kan dàbí alárà ninu orin at'ilu Àgídìgbo, yàtọ̀ fun pe àwọn ohun èlò ti won fi n se àgídìgbo ti yato diẹdiẹ. Àgídìgbo tun ti gbọ̀rẹ̀gẹ̀jigẹ̀ jú ti àtẹ̀yìn wa lọ....*
> **Translation**
>
> There is no serious change as far as performance practice in *Àgídìgbo* music is concerned. The only difference is that the materials for the construction of the instrument have experienced little change and the *Àgídìgbo* performance context has a wider scope than before when it was used only in palm wine joints and for personal enjoyment, (KII, 2016).

The pattern of development and change in *Àgídìgbo* musical practice is not a radical one; it is rather slow. As a result of its performance practice, *Àgídìgbo* musicians do not really allow themselves to be unnecessarily pre-occupied with change but they deliberately retain some of the practice in *Àgídìgbo* music over the years. This has yeilded continuity of some old stylistic features of the music.

However, the contemporary *àgídìgbo* musical band may consist of the *àgídìgbo*, a box guitar, one or more *Sákárà* drums, *Agogo*, and tamborine. Unlike the traditional band that has the *àgídìgbo*, *àkúbà*, *Agogo*, *gángan*, and *Sẹ̀kẹ̀rẹ̀*. This has resulted in syncretism in its instrumental composition where both traditional and Western musical instruments are combined. The various forms of *Àgídìgbo* music which are in use currently are a mixture of stylistic elements which the musicians learnt from their forefathers and elements which they have themselves introduced (see plates 14 below). It must be noted that the old *àgídìgbo* band made use of euphemism their textual composition than the contemporary band. On a comparative note, modern *àgídìgbo* band makes use of its poetic licence in mentioning words that have been initially seen as taboo than the old *àgídìgbo* band. Excerpts below give more explanation on this point: Exerpt from old *àgídìgbo* band:

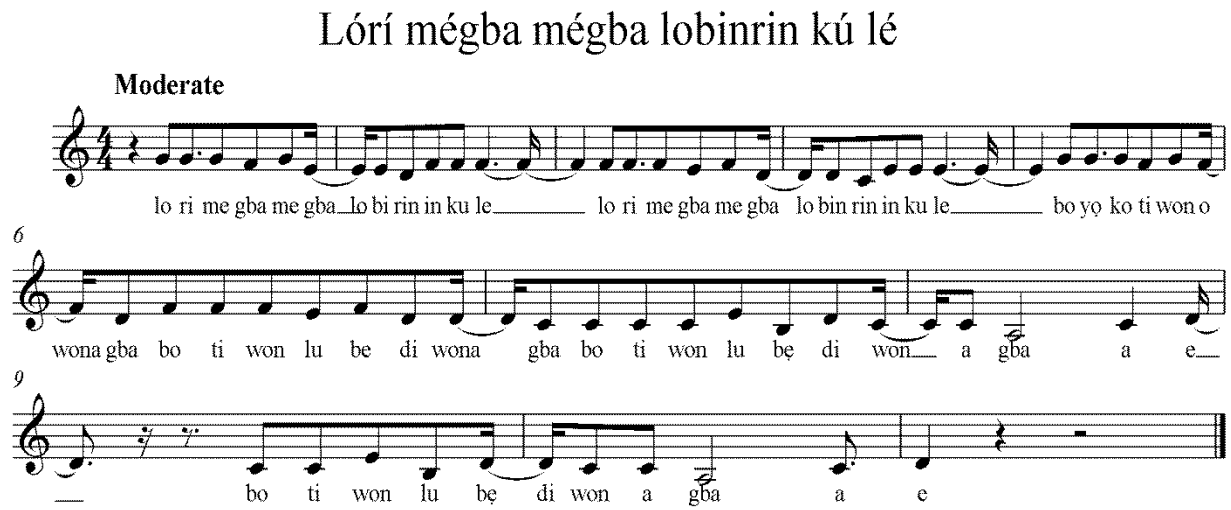
Aṣiwèrè èèyàn ló ń pe Gàníyù l'ákúra	Only a madman will regard Ganiyu as impotent
Adé, yẹ kinní ẹ wò, ṣó ń le dáadáa?	Ade, examine your thing (penis); is it virile?
Ṣòkòtò kékeré ò gba ìpá	Small pair of trousers cannot contain hernia

An excerpt from modern *àgídìgbo* band:

Lórí mé gba mé gba lobinrin n kú lé	woman usually says, I don't want
Lórí mé gba mé gba lobinrin n kú lé	women usually pretends that she doesn't want sex
Bó yọ́ ko ti wọn, wọn a gba	but if you remove your penis for her, she will agree
Bó o ti wọn lu bẹ́di, wọn a gba a e	if you push her to bed, she will not refuse
Bó o ti wọn lu bẹ́di, wọn a gba a e	if you push her to bed, she will surely agree

The two exerpts show the difference between the compositions of both the old and modern *àgídìgbo*musical rendition. The old text shows a bit of decorum as far as the issue that relate to sexual discussion is concerned, while the modern text reveals an expression of poetic license an artistes have in musical rendition.

Musical example 6



Change in the composition of *Àgídìgbo* musical ensemble may be seen in the textual arrangement and in the decline of formerly prominent performance in the palm wine joints and other social occasions. *Àgídìgbo* music was apparently prominent in the social gatherings around the 1950s and 1960s. The changes that place in *Àgídìgbo* music are clear indication of changing social contexts, tastes, practices and people's attitude to traditional musical elements.

Plate 21: *àgídìgbo* band consisting of the *Sẹ̀kẹ̀rẹ̀* (from left), *àgídìgbo*, a singer and two *Sákárà* drums. Source: snapshort by author from *O le ku* video, 2017.

Plate 22: Contemporary *àgídìgbo* band consisiting of the *àgídìgbo*, tambourine, (from right), box guitar, and *Sákárà* drum. Source: snapshort by author from the youtube, 2017.

CHAPTER FIVE

MUSICAL ANALYSES: CONTENT AND STRUCTURAL ANALYSES

5.0 Preamble

This chapter presents thematic analysis, performance practice, ensemble and structural analyses of *Àgídìgbo* music. The chapter discusses the content and structure/ form of *Àgídìgbo* music as guided by one of the research questions in the study. The content is discussed with reference to African creative philosophy. To transcribe the music, the researcher deliberately used certain keys such as C and G as the keys of convenience, since exact pitches and tempos are not applicable in African musical composition and practice because of the spontaneous nature of music (Nzewi, 1991; Wanyama 2005).

5.1 Content analysis

Examination and analysis of the contents of the song texts in *Àgídìgbo* revealed some themes and meanings as they are related to one function or the other. They are explained under different themes in this section.

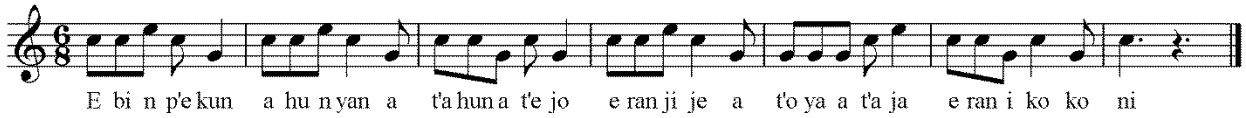
5.1.1 Themes in *àgídìgbo* music

a. Cultural preservation and perpetuation

Song texts in *Àgídìgbo* under this theme revealed that the use of proverbs, parables, story-songs, poem and other traditional elements that are used are capable of preserving and perpetuating traditional cultural norms. These Yorùbá traditional forms constitute cultural belief and a practice, using them as materials in the performance of *Àgídìgbo* presents opportunity to hear, learn and remember these cultural materials. The deep Yorùbá texts with meanings that are inaccessible to the casual listeners are presented for the sake of tradition. Such music lines may comprise proverbs and parables that are full of didactic or moral values which come in the form of themes that perpetuate respect for the traditional values of the Yorùbá people, emphasizing the important effect of the music as a social force. Example is *ebi ń pẹ̀kùn ahun ń yan, àta'hun àt'ejò ẹran jíjẹ, àt'ọ̀yà àt'ajá ẹran ìkookò ni* (The tiger is hungry, the tortoise is strolling).

Musical example 7:

Ebi n p'ekun



The exerpt above gives more explanation on the fact no one should mock his fellow since no condition is permanent. It also means that where a person's ability ends that is where another man's authority begins. In other words, there is limit to every man's strength therefore, human being should live within the limit of his strength and no one should boast beyond his power because both dog that hunts and the graasscutter that is being hunted are prey to the lion.

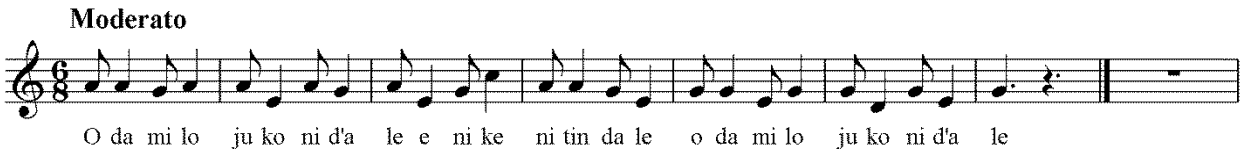
b. Societal reformation

The music makes use of admonition and ridicule to modify the behaviour of those individuals who have deviated from the respectable values and norms of the society. Criticism that comes from *Àgídìgbo* music helps in maintaining the values and norms of the society and to shape the lifestyle of the individual to conform to societal standards and norms. Naturally, the society usually protects a musician from recriminations for what he says in music as long as what he says is true. Although musicians enjoy some kind of immunity in the society, there are also limits to this liberty. *Àgídìgbo* musical performance is one of the ways through which the Yorùbá didactic, philosophical thoughts and beliefs on socio-cultural, moral, spiritual, economic and other aspects of life are expressed. The excerpts below are examples of songs that are used to correct, extremity, treachery/ betrayal, backbiting and sexual unfaithfulness in the community.

*o da mi l'oju ko ni d'ale (*I am so sure that a betrayer will not live long).

Musical example 8:

o da mi loju ko ni d'ale



Another example of song texts used for societal reformation is:

Ọmọ ti baba ń bá wí	A child that is being corrected by the father
T'ọmọ gun baba lọ́bẹ	and the child stabs the father
Kò j'ẹbi ẹ jẹ a fu'ra…	the child is not at fault because
Alákọ̀wé lo lo gb'ọmọ fun	the mother gave the child to an educated person
Ìsòwò lo yàn ọ l'álè	but it was a businessman that impregnated her
Alákọ̀wé lo lo gb'ọmọ fun	the mother decided to give the child to an educated person

The first song condemns backbiting and betrayal the second song explains danger of unfaithfulness in marriage as the child that results from such act may constitute problems for the society in the future. The song warns people, especially women, who are fond of adultery to desist from such act because the consequence of such act is always deadly. The musician sometime uses indirect way to drive home his points without mentioning any name but the person whom the insult is meant for and even the audience will know whom the musician is referring to. **Example**

Ìjímèrè sọ́'gi gùn	Monkey, be careful in climbing tree
Ìjímèrè sọ́'gi gùn	monkey, be careful in climbing tree
Kó o má baà gungi aládi	beware so that you will not climb tree with ants' house
sọ́'gi gùn	be careful

The excerpt above is used to warn especially a man that is known to be a womaniser. The music is presented metaphorically to advise him to be careful for the day he has affairs with a woman who has been protected by her husband through charm that is the day he will face the consequence of his illicit sexual behaviour which could bring shame, sickness or even death.

The song texts under this category offer social commentaries through which they bring life to social ceremonies and events, such as naming, coronation, birthday and funeral. The lines in this section may include the statements that offer commentaries on events taking place at the time of the performance and the participation of the audience involved in the larger musical event. The song texts may be sung in reference to any aspect of the performances, which may include the singing, dancing, and the playing of the *àgídìgbo* itself. This type of social commentary usually creates a rapport among the band members and the participating audience. It may also reflect the overlapping roles of the band members and even the audience at such musical event. This rapport usually creates an atmosphere of encouragement for both the *Àgídìgbo* musicians and the audience and it helps in playing variation which removes

unnecessary repetition and boredom. The band leader may also sing such a line that criticise an individual who is not playing or singing well in the band without making obvious reference to anybody, but the person who is not participating well would have known and adjust himself.

c. Historical narration and explanation

Àgídìgbo music functions in this capacity, as it provides historical references for the community people; most especially, it becomes a valuable material for the young ones from where they can gain access to some historical events. The poetry of historical songs is a common phenomenon in African traditional culture. *Àgídìgbo* usually supplies information on significant incidents in the society in a very brief manner rather than detailed narration of the incidents. Song texts in this category include references to the past of the musician himself or of an individual, to incidents which have broader significance for members of the lineage of the singer or his fans, and to important events concerning the Yorùbá people, in general. The historical reference may also be on the societal issues, such as success, war, conflict, epidemic, austerity or famine that affect the lives of the community people. Certain histories that are hidden or that are not known to the younger generation are explained through music in *Àgídìgbo* performance. The excerpt below explains the history of a past political figure which may not be known by young ones:

Adélabú lọ s'ọ́run	Adelabu has departed to the world beyond.
ọ̀pọ̀ èyàn lo ro po r'èkó	Many people thought he travelled to Lagos
ó kù si dẹ̀dẹ̀ ko wọ̀lú eko lolojo de	he was about reaching Lagos when he died
Ǹ jó yẹ ká dẹ tàkúté fun ra ẹni?	Is it proper to set trap for one another?
Adélabú ku,	Adelabu died'
Wọ́n fọ́ 'bàdàn bi ẹni f'ékọ	they caused pandemonium in Ibadan
Ìbàdàn di sa'gbẹ́ sa'gbẹ́	There was a lot of bloodshed in Ibadan

Also, it may be a traditional praise poem commemorating an event in which an important element demonstrated bravery or worthwhile endeavour. Through this means, solidarity feelings of the people are enhanced by emphasizing their common historical roots using the song texts. Phrases of historical nature always remind the musicians and the audience of their common historical roots and help to promote feeling of solidarity among them. Musical lines may also come in the form of information to the audience as local news outlets, informing the audience of events which have taken place in their area and sometimes referring to lessons which have grown out of the musicians' experience with these events. The narration may also give clues to

the political practices of the years past, informing people of the political parties and people's political activities in the olden days. The excerpt below explains two major parties in the 1960s:

Àtèkó nirọ́ ti nwá 2/x	Political deception emanated from Lagos
Èmi o r'ójú s'àkùkọ s'ọ̀pẹ̀	I don't have to belong to Northern People's Congress (NPP) and Action Group (AG) parties at the same time
Àtèkó nirọ́ ti nwá	Deception in politics started in Lagos.

d. Economic motivation and enhancement

This type of song texts presents economic motivation for the people in the community and a way by which *Àgídìgbo* musicians solicit help during their performances. It encourages them to engage in productive business that can improve the lifestyle of the people. The song encourages people to engage in productive farming and that planting of cassava, in particular, is the means through which hunger can be eradicated in the community:

B'ébi bá pa wọ́n kò l'áburú	If they suffer hunger, it's not bad
Àgbẹ̀ ti n y'ẹ̀gẹ́ lódì	a farmer that refuses to plant cassava
B'ébi bá pa wọ́n kò l'áburú	if they suffer hunger, it's their fault

Ẹ bá mi wá mọ́tò tó yẹ mí/2x	Please get me a befitting car
Ọkọ̀ ọ̀bọ̀kún yẹ Gàníyù	a good car fits Ganiyu
Ẹ bá mi wá mọ́tò tó yẹ mí	please buy me a befitting car

e. Entertainment, amusement and enlightenment

Song texts in this category present pure entertainment, amusement as well as enlightenment for the general public among the Yorùbá. The entertainment aspect of the music is meant for the listening pleasure of the audience and their amusement. *Àgídìgbo* music found its ultimate usage in the entertainment and amusement atmosphere, as the analysis of some song reveal that. Although many lessons and messages are embedded in such music, they are presented in form of entertainment.

Nì só ní lé àna rẹ /2x	Let's go to your in-law's house 2x
Ibi tóo gbétan méjì lái se tan ẹran	where you carried two laps and not that of a goat
Nì só ní lé àna rẹ	let's go to your in-law's house

Àsọ́tán ni ti kúlúsọ	kuluso usually moves with wonder
Àtolẹ̀ dọ́lẹ̀ ni tàdán	there is always feotus in the bat
Àkàrà jẹ́ ki n kọ̀ yó kù	bean cake let me be able to sing others
Eéran jẹ́ kí n rántí wéré	eeran leaf remind me quickly
Bí abá bẹ́ ọ̀gẹ̀dẹ̀ lórí	when we cut banana tree
Yó tùn sọ̀ míràn	it will still sprout new leaves
Orin tí mo n kọ ni ki n ma rántí	let me be able to remember all my songs

Ijọ́ ẹlẹ́kọ ba r'ko l'ẹ̀kọ o sọ the day we make the pap it must move in the pot

f. Advice on moral issues

Àgídìgbo music provides the avenue through which moral values of the society are regenerated, developed and integrated into the young ones. The adults are reminded of the age-long value of the society, so also the young ones are provided opportunity to learn and retain the values. These values include chastity, sanctity for human life, hard work, respect, and unity. Examples are *baálé ile ti ko nise nii olojuu ba n deru bomo mi,* and *boisi ti ko nise nii sinku abiku* (an old man that is jobless will always be asked to pet all babies in the house; and an idle boy will be the one to bury the abiku- born-to-die). These explain the fact that an idle hand is not only opened to many unworthy errands, but it is also the devil's workshop.

Another advice is seen in the song texts below in which one is advised not to pay attention to all hearsay because people will usually backbite and carry rumor of even the important personality in the society and that one should be patient because the world is delicate. The texts below give more explanation on the theme of advice:

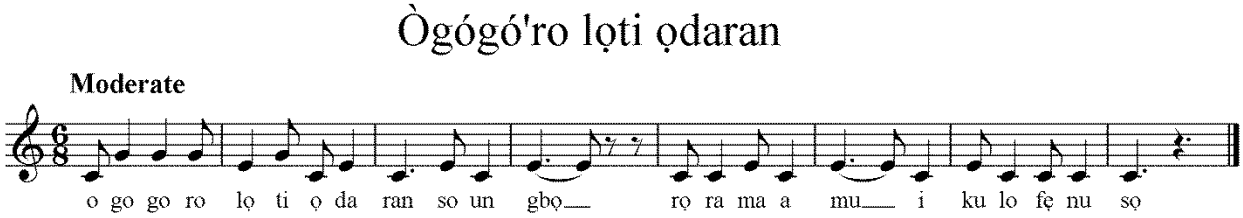
B'áráyé bú baálé, if people can abuse the baale
Bí wọ́n bú balógun if people can abuse the balogun
Bí wọ́n si r'ójú ọlọ́rọ̀ wọn a s'ọ́rọ̀ ẹ̀yìn when you are not there they backbite about you
B'áráyé bu o l ẹ̀yìn máse po o gbọ́ when people abuse you at your back, don't count it
Kò mà sẹ́ni ayé o le bú lẹ́yìn there is no one people cannot carry rumor about

Lát'ayé tá a ti d'áyá right from the outset
Ilé ayé ò lee gún ni the world will not push you
ènìyàn to ni sùúrù lar'áyé ń fẹ́ he who is patient is loved by the people
Adékọ́lá ni sùúrù o si mọ̀'nìyàn Adekola is patient despite that he's influential
Èrò tó o bá b'ọ́kàn rẹ rò yo o sẹ all your desire shall be granted

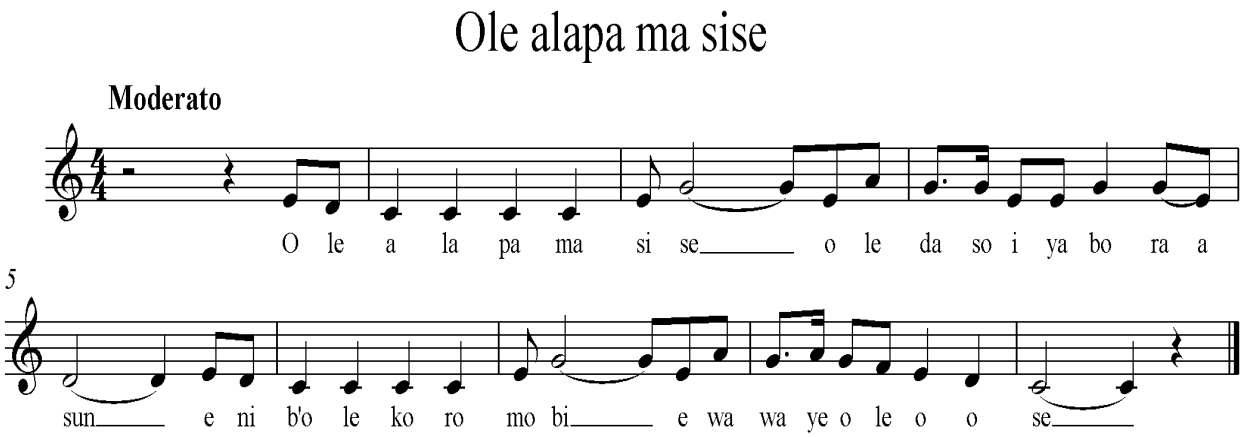
Ìmọ̀le sà se jù o bomi símú when a moslem overdo things, water will enter his nose
Ibi to gbe n sàlùwàlá lo mi gbà di ẹ́ yọ where he was dong ablusion, water came out of his anus
Ohun tá ba n se ká má fàsejù kun whatever we do, let us avoid extremity

Other examples on theme of advice are seen in the excerpts below, one is used to warn people that consumption of alcoholic drinks, especially *ogogoro* (local gin), can lead to untimely death, the other one explains the danger of laziness.

Musical example 9:



Musical example10:



g. Political awareness

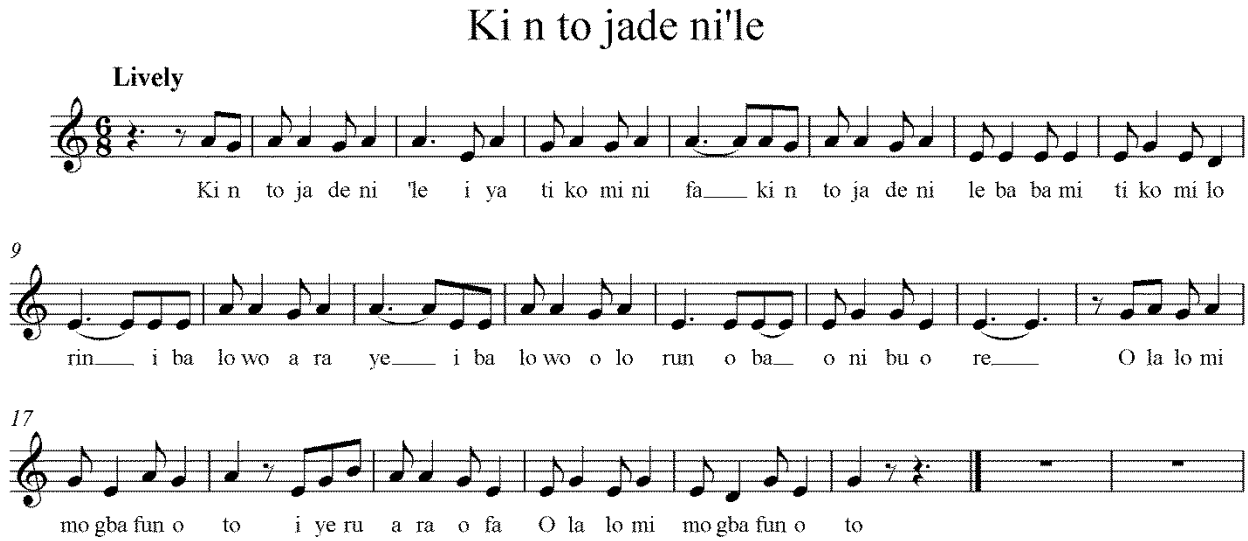
The song texts in this theme reveal lines of political overtones which could border on the plight of the people in general terms or address a specific political problem. The music may identify the source of the problem and describe the frustration it brings to the people. The music may be directed to and used to criticise and scold the political office holders who are not sensitive to the plight and needs of the citizenry. This political commentary may be presented in a humorous manner with clear political connotations to say the mind of the people who are complaining about lack of money and other amenities. The musician usually cleverly present his points with humour, which serves as a mechanism for relieving anxiety and the bitterness people have toward the political office holders. Through these song texts, the musicians air their feelings about issues in the society. Also, they sometimes sing to eulogise a political figure.

Adélabú lọ s'ọ́run	Adelabu has departed to the world beyond.
ọ̀pọ̀ èyàn lo ro po r'èkó	Many people thought he travelled to Lagos
ó kù si dẹ̀dẹ̀ ko wọ̀lú eko lolojo de	he was about reaching Lagos when he died
Ǹ jó yẹ ká dẹ tàkúté fun ra ẹni?	Is it proper to set trap for one another?

h. Praise

The song texts under this theme express the praises of God, the musician, his parents, his master, his mentors, the audience and the people in the society at large, such songs show respect for others and indulgence in a form of eulogy. The excerpt below illustrates this:

Musical example 11:



The following excerpt is another example of song texts that show self- praise:

Call: *Nínú olórin Àgídìgbo*	Among all the *Àgídìgbo*musicians
Res: *Nínú olórin Àgídìgbo*	Among all the *Àgídìgbo*musicians
Call: *Agbólúajé mà l'ọ̀gá*	Agboluaje is the master
Res: *Nínú olórin Àgídìgbo*	Among all the *Àgídìgbo*musicians
Call: *Agbólúajé ń kọ gba orin*	Agboluaje can sing two hundred songs at a time.

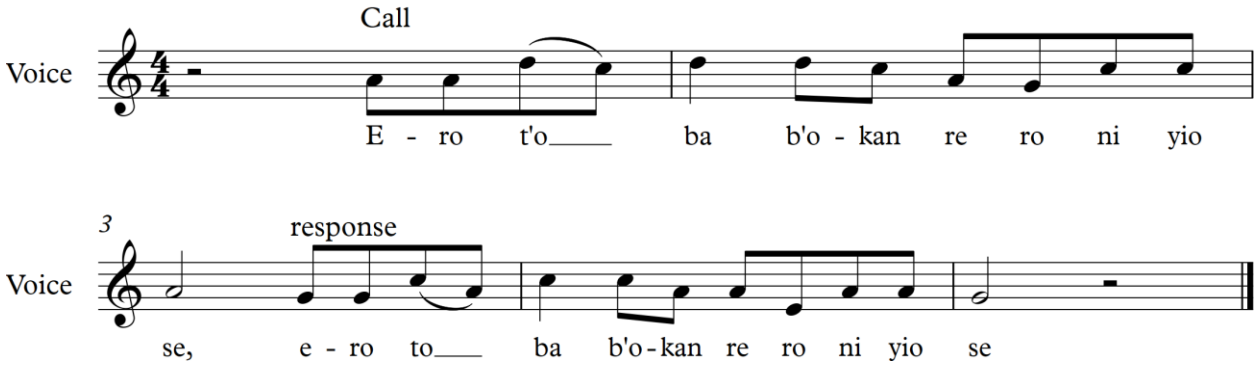
i. Prayer

The song texts in this section contain some musical lines that come in the form of prayer and supplication to the Supreme Being. These song texts may come in the form of eulogy used to praise the progenitor and family lineage of the musician and the audience. Below are examples of *Àgídìgbo* songs that come in the nature are:

Call : Bí'gbó dí gbínrín, ẹgún ọgàn ó yọ	no matter how thick the bush, the thorn will sprout
Res : Bí'gbó dí gbínrín, ẹgún ọgàn ó yọ	no matter how thick the bush, the thorn will sprout
Call : Ariwo sùsù kíí mọ́'jà a sà árọ̀\2x	noise does not make market sick
Res : Bí'gbó dí gbínrín, ẹgún ọgàn ó yọ	no matter how thick the bush, the thorn will sprout
Call : Àwa ò ní f'ìbànújọ́ s'odún àyídà\2x	we will not celebrate new year in sorrow
ọ̀dọ́mọdé e wa té e m'álàgbà a wa	both young and adult
Res : Èrò tá a bá rò l'ọ́kàn níó sẹ	our heart desires shall be granted

Musical example 12:

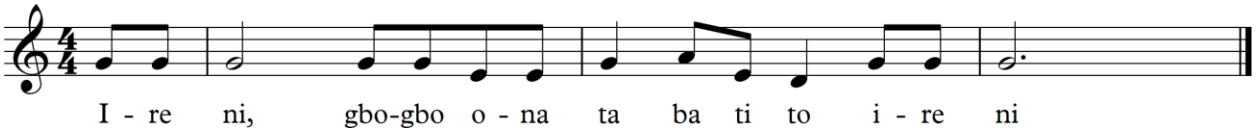
Ero to ba b'okan re ro



The song prays that all your heart's desire shall come to pass. It is rendered in the form of call and response pattern between the lead vocalist and the back-up singers.

Musical example 13:

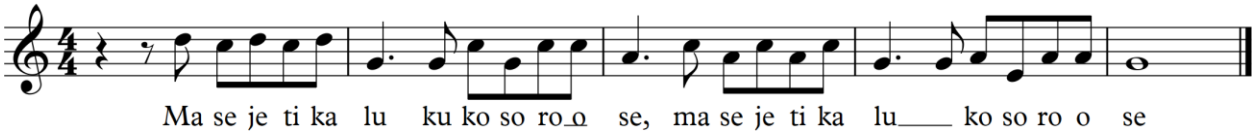
Ire ni



This song prays that all shall be well; every road we take in life, all shall be well with us. The text of the excerpt below, on the other hand, is used to pray to God that things shall not be difficult for us in life.

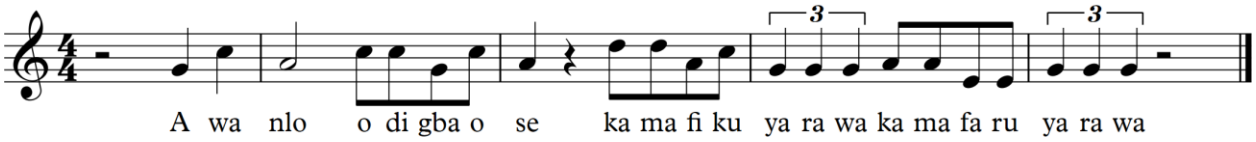
Musical example 14:

Ma se je ti kaluku soro se



Another song of prayer is thus: **Musical example 15:**

Awa nlo



Another example is the text below:

Call : *l'áyé Arẹ́gbẹ́, gbogbo wa lào r'ọ̀kọ̀*	During Aregbe's[xxiii] regime, all of us will buy cars
Res: *l'áyé Arẹ́gbẹ́*	During Aregbe's regime
Call : *gbogbo wa lào ma yọ̀*	All of us shall be jubilating and rejoicing
Res : *l'áyé Arẹ́gbẹ́*	During Aregbe's regime

Lágbára lọ́wáwọn tó layé /2x	By the power of the owners of the world 2x
Ọkọ̀ ọ̀ mà ní kì wá mọlẹ̀	no vehichle will trample on us
Lágbára lọ́wáwọn tó layé	By the power that holds the world

j. Relaxation and communal living

Song texts under this theme are used to provide relaxation and mutual enjoyment for the people who listen to the music. It may come as opening glee, as interlude during performance or as closing glee. Such example is Musical example on the previous page.

It is evident from the foregoing therefore that musicians usually have various methods by which they generate themes for their compositions, placing emphasis on the role of inspiration, improvisation, 'spur of the moment' and other spontaneous conceptions (Olusoji, 2009). These are revealed by the texts of the songs. Song texts are an integral part of *Àgídìgbo* music and it is from the stream of images and feelings evoked by the *Àgídìgbo* music that they are generated. The words of *Àgídìgbo* music are to certain degree governed by the melodic patterns that the singer picks out of the complex of sounds arising from the *àgídìgbo* piece and the performance of the piece consists of variations played on a basic theme. The complexity of patterns presented by *Àgídìgbo* music within this basic structure can be taken to be similar to *kudeketera- Mbira dzavadzimu* musical performance of the Shona people (Berliner, 1976).

As a result of the role of the *àgídìgbo* in the process of singing, it is more appropriate to regard both the instrument and the text as being of equal importance, as integral parts of the whole performance. The musician dwells upon images and feelings brought about by the music and draws upon their themes as the inspiration of the poetry. Also, the singers listen carefully to

the *àgídìgbo* for melo-rhythmic ideas that suggest the poetic lines. The song texts therefore become a vehicle both for the expression of singers' feelings and for the interpretation of the *Àgídìgbo* music itself.

5.1.2 The language of *àgídìgbo* music

In term of language, *àgídìgbo* is full of praise, satire, entertainment and amusement which are presented in form of proverbs (*owe*) and Yorùbá philosophical statements to impress the intended meaning in the heart of the audience. The versatility and musical prowess of *àgídìgbo* musician is not only measured by his virtuosity on the instrument, but also measured by his ability to use the right and appropriate language elements such as owe and other figures of speech in driving home his point either verbally or as a speech surrogate on the instruments. This point corroborates Echezona (1982) who posits that:

> Many Nigerian songs embody statements which are nothing but pronouncements of the basic philosophy of Nigerian minstrels such as the obiligbo of Igbo and their counterparts in the North and West who sing virtually all their songs in proverbs. Proverb is a special figure of speech which contains or combines similes, metaphors, alliterations, onomatopoeia, puns, allusions, and even short anecdotes. Minstrels may use narration or witty or interesting tales in simple direct or indirect prose (Echezona, 1982:223).

The following sections therefore present manner in which proverbs, figures of speech, speech surrogate as well as mixed language (co-mixing and co-switching) are used as language of delivery in the composition and performance of *àgídìgbo* music as deducted from the research findings.

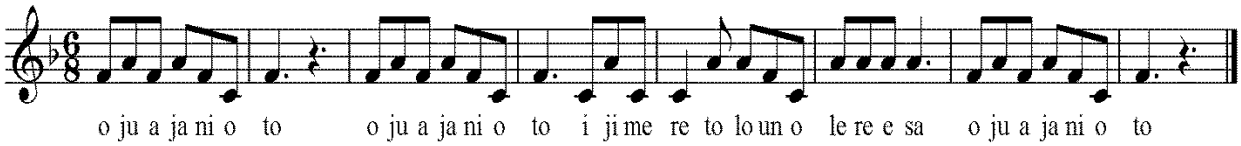
a. Owe (proverbs) in *àgídìgbo* musical performance

Owe are short, pithy saying, meaningful and well-known sentences or phrase that explains general truth about life. They are regarded as proverbs and adage which are employed by musicians in form of advice, entertainment and encouragement to the targeted audience. They may come in form of satire, variation and for coded messages. The Yorùbá describe owe (a proverb) as the horse on which words ride and proverb is the only instrument through which lost words can be traced. Metaphorically, proverb and word cannot be separated. Longman dictionary of contemporary English (2009) defines a proverb as a short well-known statementthat gives

advise or expressessomething that is generally true. A short, pithy, popular saying long in use, embodying some familiar truth, practical precept or useful thought in expressive and often picturesque language: an adage, a saw, hence a person or thing that has become proverbial, an object of common mention or reference or a by word; a wise saying or precept, pr a didactic sentence. The Oxford Advanced Learners Dictionary describes a proverb as a traditional technique of verbal expressions consisting of a compressed statement often in a figurative language and noted for its wit in the selection and arrangement of the verbal item end for the wisdom of its total meaning. The indirect characteristic of proverbs among the Yorùbá necessitates the need for a sharp perception of audience to really understand and decode the intended message and the ability to use proverbs appropriately is an evidence of wisdom and intelligence. Examples of some of *owe* employed in *àgídìgbo* music as deduced from the fieldwork include:

Musical example 16:

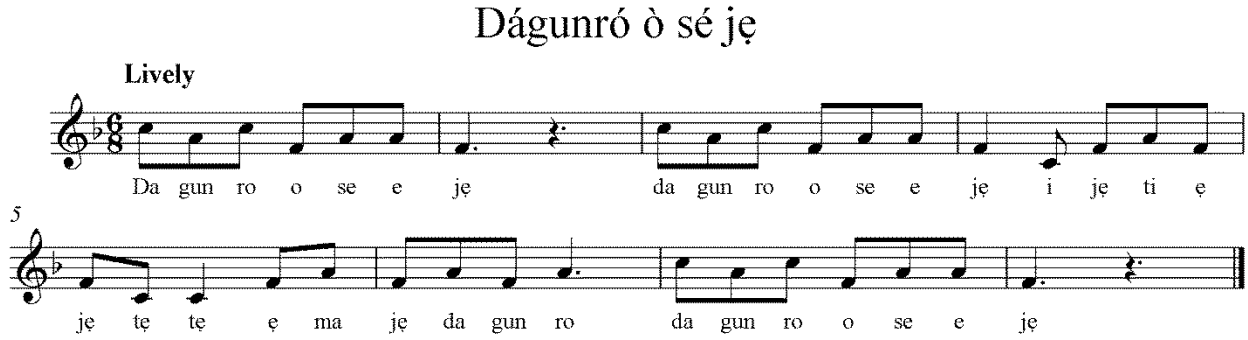
Ojú ajá ni o to



Ojú ajá ni ò to	it's because dog has not seen it
Ojú ajá ni ò to	it's because dog has not seen it
Ìjímèrè, tó lóhùn o láré sá	monkey that says he does not want to run
Ojú ajá ni ò to	it's because dog has not seen it

This proverb is used to advise and warn people of pride and arrogance. When a man claims that he is important and that there is nobody who can put him on the run, the musician use the proverb through the help of his musical instrument to advise that no one can claim superiority as everyone has his\her master or superior.

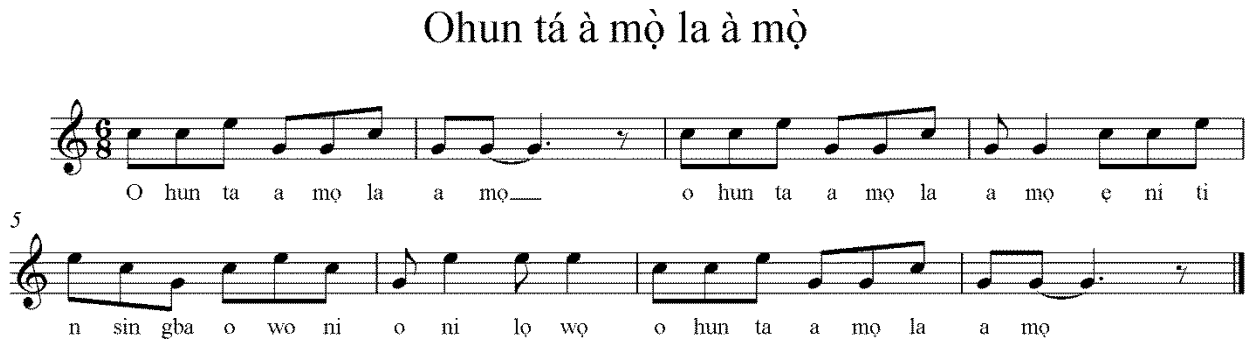
Musical example 17:



dágúnró ò sée jẹ/2x	Dagunro (a type of weed with thorn) is not edible/2x
ìjẹ tí ẹ jẹ tètè ẹ májẹ dágunró	Don't ear dagunro the way you eat vegetable (spinach)
dágúnró ò sée jẹ	Dagunro is not edible

Àgídìgbo musician usually use the proverb to warn the evil perpetrators that "power pass power" and that human being cannot be treated the same way. He also metaphorically refered to himself as *dagunro* (poisonous leave) which if anybody eats, such will suffer dysentery or death. This means that the musician has some spiritual backing from the unseen world and if anyone try to distrupt his performance as they use to do for other musician, such shoul get ready for the unwanted consequences.

Musical example 18:

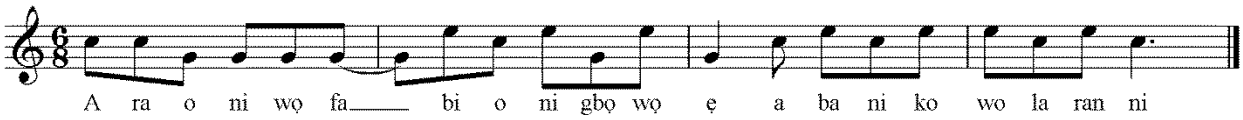


Ohun tá à mọ̀ la à mọ́	we may not know everything
Ohun tá à mọ̀ la à mọ́	what we don't know we don't know
ẹ́ní tó ń singbà owó ni ò ní lọ́wọ́	we know that a pawn is not a rich person
Ohun tá à mọ̀ la à mọ́	we may not know other things

This proverb is used to explain to people who pretend to be rich but who are really not. The musician uses such proverb to tell anyone who is fond of pretence and those that behave as rich but in real sense they are not. The proverb explains that one may not know everything, but

everyone knows that a pawn is a poor person because if he is rich and did not owe, he would not have been a slave to another person. **Musical example 19:**

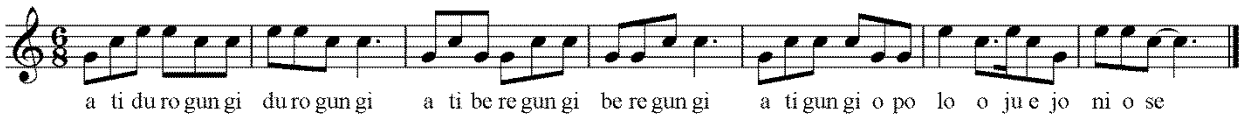
Ara ò nìwọ̀fà



Ara ò n'ìwọ̀fà bí onígbọ̀wọ́ ẹ̀ a debt-labourer or pawn is not as troubled as his guarantor
Abá ni kówó lara ń ni it the guarantor that is usually troubled

This proverb discusses the uneasiness and lack of rest of mind that a guarantor usually experience. When a guarantor complains too much to the money lender about the hardness and suffering the pawn goes through, the the money lender can reply the guarantor with the proverb. **Musical example 20:**

A ti duro gungi



Àti dúró gungi dúró gungi To climb a tree while standing, while standing
Àti bẹ̀rẹ̀ gungi bẹ̀rẹ̀ gungi To climb tree while bending, while bending
Àti gungi ọ̀pọ̀lọ́ ojú ejò ní ó se The snake will see how the frog will climb the tree

Yorùbá people rely on proverbs as one of the means of preserving their culture and educating their youth on their religious belief, tradition, philosophy and moral and they are fond of using proverbs when they have to make speeches or music. And indeed it is a pleasure to see how their proverbs blend harmoniously with the point they treat thereby driving home the point so vividly that the audience enter very fully into their feelings. The ability to know, apply and use proverbs succinctly and aptly depends on experience and association with the elder who are regarded as the custodians and the ones only competent enough to use proverbs at will. Thus at the beginning and at the end of every proverb constant reference is made to them thus: *toto se bi owe eyin agba* (I give respect to you for this proverb), this receives proper answer from the elders present as *wa a pa omiran* (you will say another one). Osoba (2014) posits that, in Yorùbá language, there is a distinction in terminology between proverbs and other linguistic forms and

expressions. But even here there is often a practical connection between proverbs and other literary forms of language as some Yorùbá proverbs are connected with stories while other are closely related to anecdote, so much that anecdotes are sometimes just illustration of a proverbs and vice-versa.

There is an enduring relationship between *owe* and other Yorùbá "linguistic formulae" (Dosunmu, 2005:21) such as *orin, itan, aroba, aalo, oríkì, ewi, rara, ijala* and so forth. Itan is regarded as relating to history, myth, legend which has important messages which have implications for the shaping of individual's lives, places, towns, group, nation and could also be addresses to animals and non-living things. This may come in form of *Aalo*- chantefables i.e. folktales that contain songs; riddles, puns in form of *Aroba (baba itan)* i.e. weighty statements, it is the history called upon for lessons; *oríkì* - panegyric with historical contents, this could be brief or epic length. *Orin* according to Euba (1988) can be described as having pitches that are more discrete, and are in strict rhythm and accompanied with instrument and dance.

*Àgídìgb o*music makes use of *owe* more than any other linguistic fomulea in its performance so often and a proverb among the Yorùbá lends credence to this assertion: "*Lowe lowe laa lu'lu àgídìgbo, ọlọ́gbọ́n nii jo, omoran nii mo* (the *Àgídìgbo* drum is beaten in a proverbial way, it is only those who are intellectually, artistically competent and knowledgeable that can understand the messages and dance to it). Other linguistic fomulea do feature but not as often as *owe*.

b. **The use of *àgídìgbo* as speech surrogate among the Yorùbá**

Despite the fact that musical instruments especially drums in African have capacity to function as language surrogate, drum languages have been of scholarly interest ever since and only a few works have been published on the subject. However, none on the surrogacy nature of *àgídìgbo* has gained scholarly attention over the years. Emmanuel (2014) describes a surrogate language as communication of actual speech by sounding out the stress and tone of syllables as well, has almost the same capability as language. Generally, musical instruments are usually used as speech surrogate in Africa and specifically among the Yorùbá of Southwest Nigeria. This usually affords the audience the opportunity to give various interpretations and meanings sometimes different from the original intention of the musicians. Certain musical instruments such as, *dùndún* (the hourglass-shaped tension drum) and bàtá of the Yorùbá are known for speech surrogate which the drummers use to efface the intended meaning especially when such

instrument is used in form of satire. This is because Yorùbá believe that one does not need to utter all his words hence the proverb: *Abo oro la nso fun Omoluabi, bi o ba d"enu re a di odidi* (meaning, half a word is spoken to a wise man, when it gets to him, it becomes whole). Through this art, the musician concedes the power of the interpreter to the audience, this allows the audience to choose the work's meaning, in spite of the musician's actual intention. Adeduntan, (2016) expatiated on how King Sunny Ade, a popular *jùjú* musician in Nigeria, used *dùndún* as a very performative resource in tracts such as, *E kilo f'omo ode* and *Mo ti mo.* He explains further that:

> The use of musical instruments as speech surrogates creates for the audience another potential for generating independent narratives. The speech surrogates are especially amenable to multiple translations because their articulation is solely tonal, not vocal, and Yorùbá tonal codes have a higher polysemic potential than speech. Even as uncertain as meanings have become in verbal narratives, what musical instruments intone has many more semantic possibilities (Adeduntan, 2016:181).

From this quotation, it is evident that not only that the musician can deny accusation of abusing a person, he can also manipulate his narratives in an ambivalent manner in which many meanings can be generated from a statement. All these are made possible through the surrogacy nature of the musical instruments such as dùndún.

Specifically, *àgídìgbo* of the Yorùbá is used in that capacity as it is used by the musician to communicate hidden meaning to the audience when it is used as surrogate. Careful attention and analysis of speech surrogacy of *àgídìgbo* revealed that it is a sophisticated speech surrogate technology just like dùndún[xxiv] and *Bàtá*[xxv] among the Yorùbá (Villepastour, 2010). Since tones in *àgídìgbo* are generated from the tones and vowel sounds of the Yorùbá language, the grammar of the *àgídìgbo* is consistent with the principles governing vowel production by the human voice. The cultural uniqueness and structural\technical uniqueness of *àgídìgbo* present to its players, opportunity to manipulate the lamellae (thongs) to generate various tones thereby using as a replacement of voice language when there is need for that.

The transcription and textual analysis reveals that while the dùndún is designed to more directly imitate the sounds of spoken Yorùbá and for maximum intelligibility and bàtá drumming employs a system of encoding natural language that is no less precise (Villepastour, 2010), *àgídìgbo* surrogacy system enables the musicians to send coded messages to the intelligent

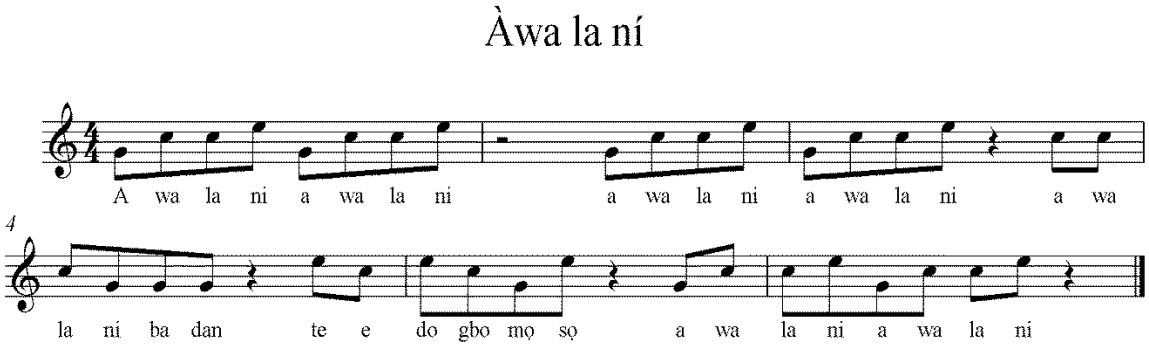
audience, hence, a common saying among the Yorùbá: *l'ówe l'ówe là á lù'lù àgídìgbo, ológbón ní í jo, òmòràn ní í mòó* (the *Àgídìgbo* drum is beaten in a proverbial way, it is only those who are intellectually, artistically competent and knowledgeable that can understand the messages and dance to it). There are striking differences between the way *àgídìgbo* and other drums speak. When used as surrogate language, different tones are generated from the drums such as dùndún, bàtá, *bẹ̀mbẹ́* through the manipulation of the leather straps or hand muting method but in àgídìgbo, the combination of the manipulation of five thongs on the wooding box which are tuned in *s: d: m* and hand beating technique are responsible for the variation in its tone production when musicians wish to achieve language surrogacy. The drum's speech surrogacy method of each traditional musical instrument depends largely on its structural or physical properties, musical role, and cultural function. In the same vein, the language of *àgídìgbo* is based on coded proverbial statements which is intended to be understood, interpreted and dance to by only a limited audience regarded as "wise", therefore, the language of the instrument is understood only by the player and the cultural "insiders" with whom the musician is communicating. The excerpt below is one of the examples of proverbs that *àgídìgbo* played during the fieldwork.

dágúnró ò sée jẹ/2x	Dagunro (a type of weed with thorn) is not edible/2x
ìjẹ tí ẹ jẹ tètè ẹ máje dágunró	Don't ear dagunro the way you eat vegetable (spinach)
dágúnró ò sée jẹ	Dagunro is not edible

The excerpt above is a metaphor that gives advice or warning that people should be careful as an issue may not be treated with the same method and that the way a man is treated, another man may not be treated in such way.

In addition, the following examples lend credence to this fact that the same tone in *àgídìgbo* speech surrogate could be used by the player to generate different meanings or interpretations.

Musical example 22:



Meaning 1:

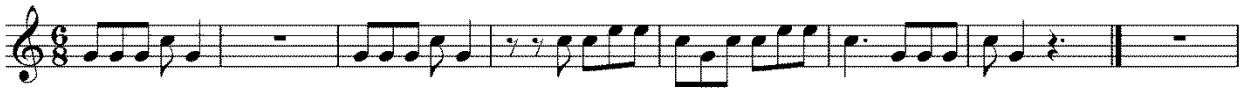
Àwa la ní, àwa la ní /2x	we are the owner, we are the owner/2x
Àwa la nì'bàdàn té e d'ógbomọ̀sọ́	we are the owner of Ibadan land to Ogbomoso land
Àwa la ní, àwa la ní	we are the owner, we are the owner

Meaning 2

Ìbora méjì ni mo ní/2x	I have two covering cloths/2x
ọmọ awẹ̀wù sùn ó ti dópin sẹ́	a person that can sleep wearing cloth is not a pooper
Ìbora méjì ni mo ní	I have two covering cloths

Musical example 23:

Agidigbo speech surrogate 2



Meaning 1:

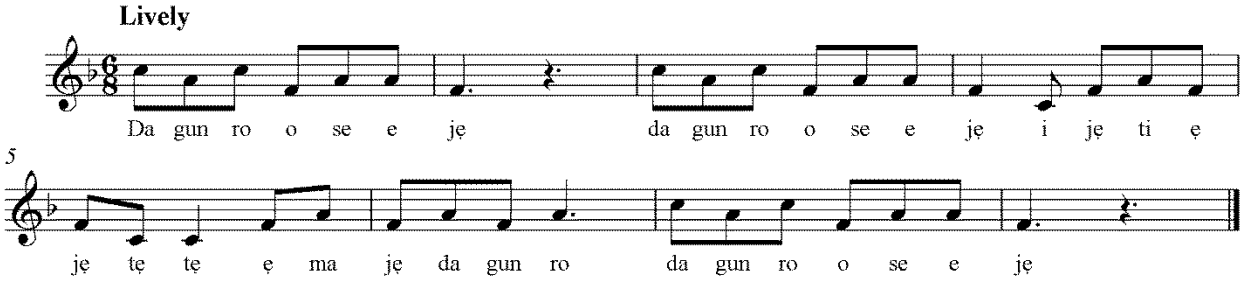
Èsù ò s'ejò, èsù ò s'ejò	snake is not wicked, snake is not wicked
Eni to t'ejo mole lebora n bo	he who steps on snake is at fault
Èsù ò s'ejò	snake is not wicked

Meaning 2:

ẹ̀rù ò b'odò, ẹ̀rù ò b'odò	river is not afraid, river is not afraid
ẹ́ní to fe w'odò kódò lominú ńkọ	he who wants to enter the river is afraid
ẹ̀rù ò b'odò	river is not afraid

Musical example 24:

Dágunró ò sé jẹ



Meaning 1:

dágúnró ò sée jẹ/2x	Dagunro (a type of weed with thorn) is not edible/2x
ìjẹ tí ẹ jẹ tètè ẹ máje dágunró	Don't ear dagunro the way you eat vegetable (spinach)
dágúnró ò sée jẹ	Dagunro is not edible

Meaning 2:

Gẹ́gẹ́ mọ́tò ní ó sè/2x	he would be knocked down by lorry/2x
Eni tó ń pète pèrò kín kú kín kú	he who is wishing me to die
Gẹ́gẹ́ mọ́tò ní ó sè	he would be knocked down by lorry

Using *àgídìgbo* as surrogate explains the nature of Yorùbá music as socio-artistic and socio-linguistic idioms in which aesthetic and social dynamics are combined and expressed. This provides avenue for the audience to focus on both the aesthetic and the linguistic meaning inherent in the work of art. *Àgídìgbo* melo-rhythmic nature communicates to its audience both structurally- melody, harmony; as well as referential i.e. association of music with extra- musical context. *Àgídìgbo* player usually 'talk' with his instrument and members of the audience who are familiar with the textual and vocal basic of the instrument, decoding the messages which operate beyond the musical. This is because the language texts which the *àgídìgbo* player imitates on his instrument have extra musical, social and cultural significance. This is why Omojola (n.d.) posited that instrument compositions are often conceived as abstractions of texts as the primacy of words in Yorùbá music cannot be overemphasised. *Àgídìgbo* musician whose performance is rich in philosophical, historical, praise, literary and cultural ideas is adjudged as a fountain of knowledge from which his audience can draw useful ideas about life. This is so because, music as a semiotic system represents a medium in which a level of meaning resides through the relationship which exists among the signs. That is why musical logic and coherence as well as language inflection and rhythm are respected and reflected in *àgídìgbo* music performance. Adegbite (1988) observes that it is easier to understand the language of the master drum, iya'lu, when she 'speaks' the traditional phrase. The phrase however sounds intelligible only to those who understand the language of the drum. This confirms the fact that most African musical instruments are text-bound even though the degree to which instruments are capable of communicating may vary from one to other. That is why Emmanuel (2014) maintains that the drum language remains a viable means for: interpersonal and group communion, cultural transmission, and basically for information dissemination within the rural communities which characterise the folks' existence, organisation and development. The drum language is a direct transfer of the stress and tonal features of most African vernaculars, the closest substitute language to man's spoken language remains the drum language. A surrogate language on the other hand, is a method of communication through a spoken language but by means other than speaking. In contrast with speaking, which is the uttering of words or the articulation of sounds

with the human voice, a surrogate language involves the uttering of words or the articulation of sounds through an alternative or surrogate voice. "Through the use of instruments, a surrogate language employs sounds that substitute for spoken words and in exceptional cases, a surrogate language may even substitute written text" (Nketia 1963).

The communicative ability of *àgídìgbo* explains the fact that it functions as a surrogate language used to eulogise or satirise a person during the performance. It must be noted however that, using *àgídìgbo* language like all surrogate languages, is not a perfect substitute for spoken language. When *àgídìgbo* is used to function in this capacity, the speech is slightly modified by its use and it becomes somehow stereotyped phrases which lengthen the message and the time necessary for its relay. For instance, *àgídìgbo* which is based on tritone scale system can only produce three tones out of all the Yorùbá tones, whereas, dùndún can be manipulated to produce diatonic scale in the hand of a good drummer.

Two hypotheses are possible from the use of musical instruments as speech surrogate during musical performances in Yorùbá traditional music. First, there is an enduring relationship or connection between the use of musical instrument as speech surrogate and Yorùbá philosophy of scanty-speaking such as, *Ọmọlúàbí kìí fi gbogbo enu s'ọ̀rọ̀* (literally, *Ọmọlúàbí* does not speak with all or his entire mouth) or àà*bọ̀ ọ̀rọ̀ làá sọ f'Ọmọlúàbí, tó bá d'énú re aa di odidi* (a word is enough for the wise). Since it is believed that *Ọmọlúàbí* does not utter everything he wants to say with verbal expression so as not to be taken for offence because Yorùbá believe that (*ohùn làá m'ọ́fàfà, ìdí igi làá tii báa*, (meaning the voice of *ofafa*[xxvi] is used to trace it to the particular tree where he resides when one want to kill it), there is therefore a need for a drummer to device a means through which he can express his mind by using the medium of "talking" musical instruments. This is necessary because, the language of the musical instrument (e.g. drum) can only be understood by those who understand the utterance and can also be used ambivalently hiding the particularity of the intended statement. This is one of the aesthetics of African traditional music.

Secondly, using musical instrument as speech surrogate could stem from the Yorùbá philosophy of *Aludùndún* or *Alubàtá kii d'arin* (literally, *dùndún* or *bàtá* drummer does not sing at the same time while he plays). The drummer uses the medium of drumming to express himself instead of verbalizing his expression. It should be noted here that, there may not be any taboo associated with this practice but just to allow for concentration and free flow of thought during

performance. Since certain musical instruments such as dùndún, bàtá, *àgídìgbo* can be made to sing, speak as well as play some intricate melo-rhythmic patterns especially when handled by a versatile player, then, using them as speech surrogate become imperative. Apart from this, the energetic involvement and mental coordination of the *alubàtá* (*Bàtá* drummer) or *alu dùndún* (dùndún drummer) may not even give him the opportunity to play the instrument and still sing at the same time.

c. The use of figures of speech in *àgídìgbo* music

The figures of speech play a major role in musical performance and expression. It has been used variously by traditional musicians over the years to improve the quality of musical rendition. "The Greeks were the first to use figures of speech in their works; they called them schema (schemes). It gives a different and beautiful look to the piece of writing by exposing the inherent inert qualities" (Nezami, 2012: 659). The figures of speech represent an important element in music as it enhances it by adding variety, beauty, flavor and various colors and shades to musical performance. Figures of speech make music very interesting to the audience as musicians use it to criticise, make comment on others; they also use it to express their feelings in a novel and precise manner contrary to a long narration which will be boring and dull. A specific use of figures of speech therefore, improves versatility of music and makes its messages more effective. It is a mode of expression in which words are used out of their literal meaning or ordinary use to create an effect, often where they do not have their original or literal meaning. It is also used to add beauty, intensify emotion and present a meaning familiar to audience by comparing one thing with another. Common figures of speech in *àgídìgbo* music include hyperbole, metaphor, euphemism, simile, fables, parallelism, repetition, alliteration, onomatopoeia among others.

i. Hyperbole

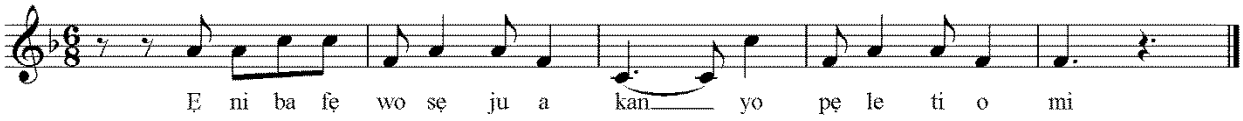
Hyperbole is an extravagant statement; the use of exaggerated terms for the purpose of emphasis or heightened effect. It is overstatement or exaggerated language that distorts facts by making them much bigger than they are if looked at objectively. It is a language technique obviously and deliberately exaggerated for effect in the work of art such as music. When musician employs language magnification or when the text of music is inflated, hyperbole is

employed in the music. There are instances when the use of hyperbole occurs in the course of performance in *àgídìgbo* music. This is done to lay emphasis on certain statement. For example:

Agbólúajé ń ko gba orin,	Agboluaje sings two hundred songs
Àkànní Olóólà sé kò sí bẹ̀rù,	Akanni from Olóólà village, I hope no problem?
Agbólúajé ń ko gba orin.	Agboluaje sings two hundred songs

In the song above, the musician made use of hyperbolic statement so as to showcase his musical prowess to the audience. How possible is it for a musician to sing two hundred songs at an outing? However, the musician just made use of two hundred songs as a means of explaining his talent and versatility in musical performance. The musician actually wanted to say that he sings well when he exaggerated that he could sing two hundred songs. Another example is: **Musical example 25:**

Ẹní bá fẹ́ wò sẹ́jú akàn

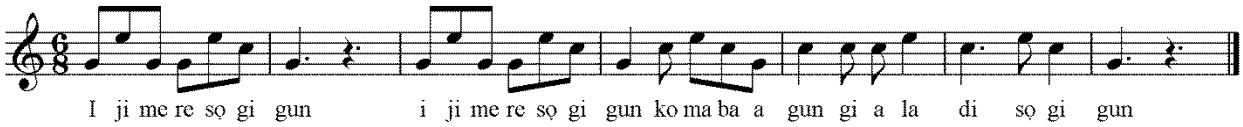


Ẹní bá fẹ́ wò 'sẹ́jú akàn	He who waits to see a crab wink
Yó ó pẹ̀ l'étí omi	will tarry long upon the shore

ii. Metaphors

A Metaphor is an implied simile and a comparison, between two dissimilar things or persons on all points. Metaphors implied comparison between two unlike things (such as a man and an animal or an inanimate objects) that actually have something important in common. These describe objects, actions or situations imaginatively to show that they have the same qualities and to make the description more forceful. Comparison is evoked metaphorically in *àgídìgbo* music for beauty, imagery, symbols, allusions and avoidance of pitfalls. Yorùbá believe that *ẹyin l'ọ̀rọ́, tó bá bọ́ sílẹ̀ kìí se é kó* (Words are eggs, when they fall and hit the ground, they cannot be make whole again). The significance of this metaphor is that words are both delicate and fragile like eggs, they should be handled with care because once they come out of the mouth; they cannot be amended like broken eggs. Therefore, musicians usually escape the pitfalls of careless statements through the careful usage of proverbs in their music. **Musical example 25:**

Ìjímèrè sọ́gi gùn



Ìjímèrè sọ́'gi gùn	Monkey, be careful in climbing tree
Ìjímèrè sọ́'gi gùn	monkey, be careful in climbing tree
Kó o má baà gungi aládi	beware so that you will not climb tree with ants' house
sọ́'gi gùn	be careful

The excerpt above is used to warn especially a man that known to be engaging in illicit sexual behaviour in the society. Also, metaphors are used by *àgídìgbo* music below where by a man is compared to a hoe to illustrates the confidence he has. Example:

*Ayígbiri lorúkọ tá ǹ p'**ayé***	the world is called rolling object (unstable)
ọ̀rọ̀** yí gbìrì lorúkọ tá ǹ p'**èèyàn	people are called rolling (unstable) word
ìbà mí wá dọwọ́ ìyáàmi Aíibọ́lá	my respect to my mother Ajibola
ọmọ edun Àbẹ́ní ọmọ asọ̀ lodò	a child of edun, Abeni, a child from river
Ìyáà mi ògbóni, bàbá à mi ìmùlẹ	my mother is an occult, my father an occult
Èmi pàá mo kẹ́gùn mo sògbóni mọ́wọ́	I am also an occult member
Gbogbo yín ni mo kí n ò lólódì kan	I greet you all without exception
Mo kí yín tẹ̀sọ́tẹ̀sọ́, mo kí yín tológuntológun	I greet you majestically and like a soldier
Mo sì ki yín tàgbàgbà a bẹ	and I greet you as an elder
Orí ẹgbẹ́ mọ́kọ́ọ́kànlélógún	because of the twenty-one groups
Lai mé jì ogbè lai sọ́ lórúkọ	that is why we named *ejiogbe*
A kọ já lọ lá à gùn àlà losùn	we pass through the boundaries of *osun*
Ọmọ bóòkùn Ọmọ eni a bì gìdì	a girl child born well is decorated with beads
Ọmọ eni ò sèdí wéré kó sèdí wèrè	one cannot say because his child buttok is not good
Ká mú lẹ̀kẹ̀ ká e ní dì elòmíí wò.	He will put beeds in another man's child
ọ̀gara ní sohùn awo	the voice of the occult is usually clear
ọ̀bàrà loh'ùn àlàkò	the voice of *aluko* is deep

The musician presented his music with some metaphoric statements in the excerpt above as he made some comparison between man and some inanimate objects. For instance, world was used metaphorically to mean human being especially the occult power such as *aje* (witches) and *oso* (wizard) those who are believed to posses magical power. Drawing from Adeduntan (2016), aye (literally means world) is usually conceived by the Yorùbá artists as "mankind" or "humanity" who could also be regarded as the concentration of diabolic power that is capable of doing both good and evil depending on the prevailing situation. The musician regarded the world as rolling object referring to the ambivalent nature of the "world" that can do well to a person

they in love with and at the same time do evil to anyone they are not pleased with. As a result of this, the musician paid homage to "world" and thereafter read his own citation as child of occultic parents who has been initiated into the cultic world too. Since it is believed that *awo níí gbáwo nígbọ̀n wọ́, báwo ò bá gbáwo nígbọ̀n wọ́ awo a tẹ́, awo á ya* (literally means the occult people usually assist their members and if this is not done, the entire group will be put to shame) the musician reiterated his initiation in to such group should naturally afford him some priviledge of divine backing from them.

iii. **Euphemism**

This literary device is used to replace an evil and inauspicious word with a good or auspicious word. An in-offensive word or phrase substitutes for one considered offensive or hurtful, especially words concerned with sex, death, or excreta. "The deliberate or polite use of a pleasant or neutral word or expression to avoid the emotional implications of a plain term" (Nezami, 2012:662) in music is described as euphemism. Euphemism is the substitution of an in offensive word, phrase or term for another one that is considered offensively explicit. *Àgídìgbo* musician, just like some other Yorùbá traditional popular music such as *Jùjú*, make use of euphemism to efface certain words that are regarded as taboo since they believe that *Ọmọlúàbí* does not speak any how especially when it comes to certain words in the public. This is in line with Oyetade (1994), Alaba (2004), Salami (2006) and Ogunbunmi (2010) that verbal expressions of sexuality come, as a rule, in euphemisms cause they are regarded as social- related taboo. Therefore, the names of the sexual organs are not mentioned directly especially in the presence of the children and in the public except for artistic aesthetic in very few situations. Example:

Aṣiwèrè èèyàn ló ń pe Gàníyù l'ákúra	Only a madman will regard Ganiyu as impotent
Adé, yẹ kinní ẹ wò, ṣó ń le dáadáa?	Ade, examine your thing (penis); is it virile?
Sokoto kekere o gba ipa....	Small trousers are not enough for hernia....

From the excerpt above, the musician made use of euphemism as he refrained from mentioning the male genitals, but adopted euphemism in describing the contentious state of impotence of one Ganiyu. *Ọmọlúàbí kii fi gbogbo enu soro* (literally, Omoluabi does not speak with all or his entire mouth) was explained better in this excerpt.

iv. Simile

A figure of speech in which an explicit comparison is made between two essentially unlike or different things, usually by using like, as or than, designed to create an unusual, interesting, emotional or other effect is described as simile. Simile is comparision of one thing with another in the musical performance. They may modify the adjectives or modify the verbs. *Àgídìgbo* musicians made use of this figure of speech to make comparison between them and certain object for an unusual and interesting effect during performance. Example:

ọ̀wọ̀ kókó lafí wo'gi	we respect the tree because of its lump
ọ̀wọ̀ àpàyà lafí wọ̀'rọ́kọ̀	we respect *iroko* tree because of its hole
*Mo wàyà mi **bí** okọ́ ìkegùn*	I'm confident **like** the hoe used for planting yam
Ẹ f'ọ̀wọ̀ mi wọ̀ mí o	accord me my own respect
Ìbà ìyá l'èmí kọ́ka jú/2x	I first of all pay homage to the mother
Mo jáde n'ílé mo ti júbà	I pay homage before I left home
Ìbà ìyá l'èmí kọ́ka jú	I first of all pay homage to the mother

The musician compares himself with hoe used in yam planting which is blunt and solid which cannot be tampered with anyhow. The musician used these metaphors to describe his in-build strength by the 'mothers' who have prepared him against any hazard which could be targeted him during performance. He also used the same metaphoric statement to inform and also warn the evil perpetrators to desist from any dastard venture targeted against him because he has the backing of the "elders", the "world".

v. fables, parables and Parallelism

A fable is a type of story in which birds, beasts and insects are treated like human beings with an aim to teach some moral. And usually a short narrative making an edifying or cautionary point and often employing as characters animals that speak and act like humans. The stories composed of supernatural happenings, fables usually employ the personification of animals or inanimate objects and are intended to teach a moral or lesson. Fables illustrate, illuminate and present the message of the theme in a subtle manner to the audience. This makes the message to be indirect to the affected audience ceding the power of interpretation and application to the hand of the audience. Excerpt below shows an example of fable where land is treated as a being who went for hunting with God. The story had it that, God shows the land that He is superior and that is why He is above and land is below. The story is just to show the power and supremacy of God using fable to drive home the point:

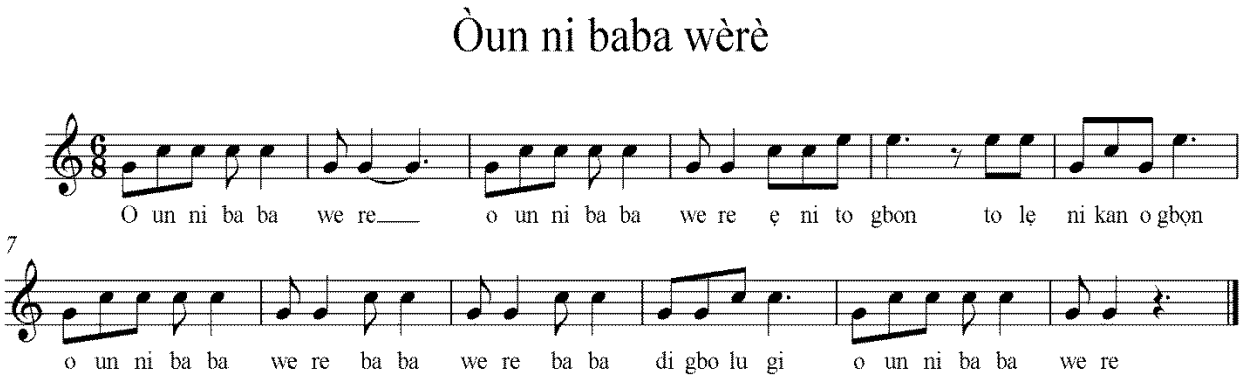
Call: Agbólúajé ràtáyiàtù	Agboluaje, (Islamic word)
Res: ì*la*	Islamic syllable
Call: *Olá Olúwa*	God's blessing
Res*:* ì*la*	
Call: *kó má a ba Múhámọ̀*	goes to Muhamed
Res*:* ì*la*	
Call: *ní jọ́ ọjọ́ kan*	one day
Res: ì*la*	
Call: ilẹ̀ pẹ̀lú Olọ́run	both the earth and God
Res*:* ì*la*	
Call: *ni wọ́n ba loo dẹ̀'gbẹ́*	went for hunting expedition
Res: ì*la*	
Call: *wọ́n p'eku ẹmọ́ kan*	thay killed one rat
Res: ì*la*	
Call: Olọ́run *lo hun lẹ̀gbọ́n*	God said he was elder
Res*:* ì*la*	
Call: *ile lo hun làgbà*	the earthn said "I am older"
Res: ì*la*	
Call: *ata yi a*	Islamic word
Res*:* ì*la*	

A Parable is a story that aims at answering a single question and offering a definite moral. Parable is a short, descriptive story that illustrates a moral attitude or religious idea. It differs from the fable in its lack of fantastic or anthropomorphic characters but is similar in length and simplicity. Parables are stories which serve to illustrate a moral point (Nezami, 2012). Parallelism is structural similarities, which appear in parallel sentences and the sentences express the central idea and complement each other ideationally (Olatunji 1984 in Idolor 2001).

vi. Repetition

The repetition of a sound, syllable, word, phrase, line, stanza, or metrical pattern is a basic unifying device in all poetry. It may reinforce, supplement, or even substitute for meter, the other chief controlling factor in the arrangement of words into poetry (Nezami, 2012). Repetition in music connotes singing a word, a phrase, a section, the whole song more than one time. This usually occurs when the musician intends to emphasise a certain idea or wish to provide clearity in his presentation. Apart from using repetition as a device to emphasise a particular section, it is also one of the compositional techniques through which musician can achieve elongation of a particular section of music. See examples below:

Musical example 26:



Òun ni baba wèrè	he is the father of a mad man
Òun ni baba wèrè	he is the most foolish person
Ẹni tó gbọ́n	he who thinks he is wise
Tó lẹ́ nì kan ò gbọ́n	and regars others as unwise
Òun ni baba wèrè	he is the most foolish person
baba wèrè, baba ìigbòlugi	father of a fool, father of a mad man
Òun ni baba wèrè	he is the most foolish person

The emphasis in the song above is *oun ni baba were* (he is the father of a mad man), as it was repeated four times out of the seven lines of the song. Other examples are:

Example 2:

Ojú ajá ni ò to	it's because dog has not seen it
Ojú ajá ni ò to	it's because dog has not seen it
Ìjímèrè, tó lóhùn o láré sá	monkey that says he does not want to run
Ojú ajá ni ò to	it's because dog has not seen it

Example 3:

dágúnró ò sée jẹ/2x	Dagunro (a type of weed with thorn) is not edible/2x
ìjẹ tí ẹ jẹ tètè ẹ máje dágunró	Don't ear dagunro the way you eat vegetable (spinach)
dágúnró ò sée jẹ	Dagunro is not edible

Example 4:

Àti dúró gungi dúró gungi	To climb a tree while standing, while standing
Àti bẹ̀rẹ̀ gungi bẹ̀rẹ̀ gungi	To climb tree while bending, while bending
Àti gungi ọ̀pọ̀lọ́ ojú ejò ní ó se	The snake will see how the frog will climb the tree

Repetition aids learning and memorisation of certain parts of the entire song. Although, if not properly utilised, repetition can lead to boredom but when properly handle, it can brings clarity and aesthetics in singing.

vii. Digression

Digression is conceived in music as a temporary wander of the musician from the main theme of the music to provide the spice of variety, a relief from a tragic theme, create suspense or teach morals before returning to the original theme (Idolor, 2001). *Àgídìgbo* musicians usually make use of digression especially when they want to praise an individual among the audience who appear on the stage or passing by to eulogise him. This point was corroborated by one of my informants, Pa Sangoyemi, who reminisced on one of his experiences where his band was performing and a man who "snatched" another man's wife was passing, he suddenly changed his music, using it to satirise the man. He sang thus:

ọ̀gá yíbò sì má a sè tùtù	the man who is light in complexion will make sacrifice
ọ̀gá yíbò sì má a sè tùtù	the man who is light in complexion will make sacrifice
ìyàwó ifá tí o gbà yí o	the ifa priest's wife you snatched
ọ̀gá yíbò sì má a sè tùtù	you must make sacrifice as an pacify the oracle

The musician referred to the man euphemistically as *Oga yibo* (a light skin person\ the man who is light in complexion) because the man was fair in complexion and referred to the wife he snatched as *iyawo ifa* (wife of ifa priest). This is to scare the man that he will not only return the wife but will do so with appeasement of sacrifice. This explains that his adulterous act will not go scot free this time but with dare consequence. This was said in a brief moment before the musician retured to his real issue during his performance. This shows that digression may occur during musical performance when a musician wish to praise, greet, or address an issue about passers-by which is not part of the content of the on-going performance. This sometimes brings about aesthetics, variation and new issue which make the audience to enjoy the performance.

d. Co- mixing and co-switching in *àgídìgbo* music

The use of borrowed words in *àgídìgbo* music is employed sometimes by the musicians to attract the interest of people who are not Yorùbá thereby widen the scope of the popularity of the music among other ethnic groups. Co-mixing and co-switching of Yorùbá with Hausa and Yorùbá with English languages are commonly used to demonstrate this. Example of such is seen in the excerpt below:

Alákorí ò jẹ́ bọ́'kọ dímọ̀ràn	an unserious wife will not advice her husband
Kó rẹlẹ́sẹ̀ mẹ́fà	to buy a lorry
Àfi bùrọ̀dá ***megida***[xxvii] *mẹ́ran sọ́bẹ̀ ká jẹ̀kọ*	only to be asking for meat to be eaten
Inú ń ro mí omoge ayépé	i am have stomach ache, girl from *ayépé*

ẹ̀dọ́ ń dùn mí omoge àwálà… liver is paining me, girl from *àwálà*

5.2 Performance practice in the *Àgídìgbo* ensemble

Music, among the Yorùbá, like any other African society, is performed for various occasions and for different purposes. It is the nature of the occasion that dictates the mode and the mood of performance. Music making may be organised in such a way that such music is used as a background for other events, such as game, wrestling, parties, and ceremonies and may be played as concurrent activity or as incidental or performed as the needs of the performer and consumer dictate at various points of time (Nketia, 1975).

The *Àgídìgbo* musical performance that is usually used for social functions to entertain the participating audience in such occasion is not a pure instrumental music but a combination of the vocal with the instrumental. The instrumentalists also perform the role of singers. The performance usually begins with prologue of praise singing or *ìjúbà* (praise chant) of God, members of the group, parents, and sponsors, with rhythmic interjection, followed by a rhythmic rendition through the use of one hand of the player, then the second hand joins and other instruments join one after the other. This is done to generate and sustain the impressive danceable rhythm that stimulates and accompanies intensity. The emphasis of the rhythm by the other hand apart from the hand that keeps the rhythm on the *Àgídìgbo* points to the importance the *Àgídìgbo* performer attaches to the element of rhythm in the organisation of the creative musical performances in *Àgídìgbo* music.

The *àgídìgbo* player is not only endowed with creative musical prowess but also is capable of expressing these attributes with dexterity and ease in a relaxed and coordinated manner. The performance often starts with a prologue or an open declamation in the form of recitative sung by the leader-soloist in praise of parents, mentors, family or self, which could be an excerpt from Ifa corpus, recitation from family genealogy, or from the repertory of the Yorùbá language and philosophy. The idea behind this section of performance is to create an enabling environment for the performance by calling attention of other band members and even the participating audience. The prologue is usually followed by song(s) in the form of call and response between the cantour and chorus. Excerpts below are some examples of such prologue and danceable songs. **Example 1:**

Ayígbiri lorúkọ tá ǹ p'ayé the world is called rolling object (unstable)
ọ̀rọ̀ yí gbìrì lorúkọ tá ǹ p'èèyàn people are called rolling (unstable) word

ìbà mí wá dọwọ́ ìyáàmi Aíibọ́lá	my respect to my mother Ajibola
ọmọ edun Àbẹ́ní ọmọ asọ̀ lodò	a child of edun, Abeni, a child from river
Ìyáà mi ògbóni, bàbá à mi ìmùlẹ	my mother is an occult, my father an occult
Èmi pàá mo kẹ́gùn mo sògbóni mọ́wọ́	I am also an occult member
Gbogbo yín ni mo kí n ò lólódì kan	I greet you all without exception
Mo kí yín tẹ̀sọ́tẹ̀sọ́, mo kí yín tológuntológun	I greet you majestically and like a soldier
Mo sì ki yín tàgbàgbà a bẹ	and I greet you as an elder
Orí ẹgbẹ́ mọ́kọ́ọ́kànlélógún	because of the twenty-one groups
Lai mé jì ogbè lai sọ́ lórúkọ	that is why we named *ejiogbe*
A kọ já lọ lá à gùn àlà losùn	we pass through the boundaries of *osun*
Ọmọ bóòkùn Ọmọ eni a bì gìdì	a girl child born well is decorated with beads
Ọmọ eni ò sèdí wéré kó sèdí wèrè	one cannot say because his child buttok is not good
Ká mú lẹ̀kẹ̀ ká e ní dì elòmíí wò.	He will put beeds in another man's child
ọ̀gara ní sohùn awo	the voice of the occult is usually clear
ọ̀bàrà loh'ùn àlàkò	the voice of *aluko* is deep

Prologue:

ómó Olálomì o	*Olálomì*'s child (*Olálomì* is an ancestor's name)
ó jo n pó mọ̀ pé mi ni	You didn't know that I'm the one
Nígbó nígbẹ̀ ẹlẹ́wù ẹtù baba oní téru	In the bush with an expensive dress
Dàndógó ko já àá bínú rán	Dandogo is not sewn in a hurry
ẹ̀wù tó ní gbèsè ń torùn bọ̀ kọ́ ní jẹ́ sányán,	*Sanyan* (espensive cloth) is not meant for a debtor

Song:

Call: *Ẹwá wòran wa, èrò káọ s'ólólà*	Come and watch us, come to Olóólà village
Res: *Ẹwá wòran wa*	Come and watch our performance
Call: *Èrò káọ s'ólólà …*	Oh people come to Olóólà village

Example 2:
Proselike statement

Òfófó n ní tú'lé	It is a tale bearer that scatters home
Òjò patapata ní tú'jà	It is rain that usually scatters the market
Igun mẹ́rin nìlú ú ní,	A town usually has four corners
Ọdún lẹ̀ṣin í bímọ,	A pregnant horse usually delivers after a year
Ọ̀ṣù méfà ni tàgùntàn	A pregnant sheep delivers her kid after six months
Ọjọ kokànlélógún ladìyẹ boku ẹyin,	It takes twenty-one days for a hen to incubate her eggs
Òfófó ní í t'úlé	A tale-bearer is the one that usually cause trouble in a home
Ilé tó dilẹ̀ lẹ̀ṣin í kú sí	A dead horse is usually found in an idle house
Obìnrin tó dilẹ̀ ní í we kọ̀ǹkọ̀sọ̀	An adulterous woman will always open her flamboyant hairdo for all and sundry
Bọ̀ìsì tí ò níṣẹ́ ní í sìnkú àbíkú children	Idle boys are usually called upon to bury 'born-to die'

Baálé ilé tí ò níṣẹ́ lolójú bá-mi-dẹ́rù- An idle head of the family is ever available to take on the duty of
-b'ọmọ mi scaring a stubborn child with his 'bulged' pair of eyes

Song :

Call: *Pẹ́kí ko pẹ́kí o, pẹ́kí ko pẹ́kí*
Asòpá ko ní gẹ̀gẹ̀

Res: *pẹ́kí ko pẹ́kí*

These are played on sitting position but could also be played while standing or moving, like processional music through the town, and can also be performed on sitting position. The occasion determines the mode of its performance. For instance, during the Ramadan when the *àgídìgbo* is used as an instrument to wake and call faithful Muslims for the early morning eating (*saari*), the player hangs the instrument on the neck through the help of the strap so as to make it easy to carry from one place to another. Also, when the *àgídìgbo* is used by the musician as a solo instrument to entertain and collect money from the fans, it is played while standing and walking around. Many times, when the performer intends to create an atmosphere, he can stand up and dance while the performance continues.

Plate 23: The band playing in a standing position (Fieldwork, 2015)

In addition, when *Àgídìgbo* is played as recreational or entertainment music in occasions such as naming and funeral ceremonies, the band sits in a semi-circle or straight line and plays. The *àgídìgbo* player who also doubles as lead vocalist usually sits in the middle to provide the bass and add rhythm (sometimes hand-beaten on the side of the instrument) while other

instrumentalists who also play the role of back-up singers sit left and right of him.

Plate 24: Pa Ganiyu 'Dakaje playing the *àgídìgbo* in a sitting position (Fieldwork, 2015).

To avoid monotony, to add aesthetic and to heighten the interest and boost the morale of other performers in the band, the *Àgídìgbo* player extends operational rhythmic statements by employing some developmental and embellishment techniques, such as, repetition, variation, inversion, imitation, contrast, elongation, truncation, accentuation, syncopation, and improvisation/extemporisation as well as introduction of new rhythmic and melodic materials. It was discovered that some rhythmic explorations in *Àgídìgbo* music is used to regulate the basic movement and speed of the entire musical performance, while others give support by performing complementary roles in order to enrich the performance and keep it lively.

The instrument is capable of performing functional roles of different musical instruments. While only the metals are being played by some musicians without hand beating the wooden body, some musicians play both the metals and the wooden box simultaneously. Some *Àgídìgbo* players realise different musical tones from the instrument as they concentrate on the metals only but some other use the instrument like drum. For instance, the roles of the *iyaalu*, *omele* and *konkokolo* are derivable on the lamellae of the *àgídìgbo*: the middle metal is termed as *iyaalu*, the two metals at the right and the left of this *ìyáàlù* are called *omele*, while the remaining two metals at the extreme right and left are named *konkonkolo* or *Agogo*. The names given to these metals are as a result of the nature of their sounds and their playing techniques. While the sound

of *iyaalu* is deep and louder, the sounds of the two *omele* are not as deep and loud as that of the iyaalu but the last two metals at the extreme right and left, called *Agogo* or *konkonkolo,* are so called because they are used to play ostinato in the performance of the music. The player uses *Agogo* on the *Àgídìgbo* to establish his rhythm on which other sounds of the instrument ride.

Performance practice in *Àgídìgbo* consists of combination of vocal and instrumental performances both then and now. The *Àgídìgbo* ensemble is organised and performed on the basis of vocal and instrumental performance. The music made use of only the *àgídìgbo,* solo performance, at the initial stage and was mainly used for personal enjoyment before other instruments were added to it to make up an ensemble. Then it began to be used for occasions and ceremonies that had large audience. The ensemble now consists of the *àgídìgbo,* as the principal instrument*, àkúbà, Agogo, gángan* and *Sẹ̀kẹ̀rẹ̀*.

5.3 Compositional techniques in *Àgídìgbo* music

Àgídìgbo music predominantly employs pentatonic and hexatonic scales system in both the old and modern bands, out of which any number of tones may be selected for its compositions. *Àgídìgbo* music is composed mostly in the compound quadruple metre, though the simple quadruple time is also in use. The songs could in forms of anacrusis, begin anywhere in the opening measure. *Àgídìgbo* language, though tonal, is flexible when the words are set to music. The composers free to set the words with consideration of melodic beauty as well as communication objectives in their compositional techniques.

The exceptional skill of composing on the spur of the moment is very popular in *àgídìgbo* music just like in other traditional music. Such compositions are more or less expressive, emotional and responsive. Severally, the composer allows his personal emotion to override his normal self while the performance is on-going, thereby placing himself in a mood in which new musical material is generated and presented. As the new musical idea takes shape, it gradually develops in the process of extemporisation and improvisation. This is highly acclaimed and valued in the society. The skilled composer/soloist quite often deliberately commits himself to new creations, rearrangements, and embellishments during performance, to the admiration of all. Master soloists are rated in the traditional society by their skills and abilities in this art (Agu, 1984). It is necessary to note that, public performance in traditional music provides an important avenue for creative engagements in terms of composition, as musicians do always exhibit their creative ability in the form of bringing new repertoires from their wealth of knowledge as a result

of experience and current issues. Musicians can compose while performing, making use of various compositional techniques that at their disposal. The compositional technique in *Àgídìgbo* music establishes itself between the two arenas of composition in rehearsal and composition in-situ.

While composition in rehearsal gives opportunity for pre-rehearsed creative process that always gives birth to some songs before they are performed during real performance with or without little or no modification, composition in-situ refers to inspiration on the musicians during the actual performance that brings about new repertoires which may be repertoires that the musician himself has not pre-rehearsed but come to him as inspiration while performing. *Àgídìgbo* musicians have various methods of generating focus for their compositions within the two major arenas identified above. There is a strong emphasis on inspiration, imagination, close observation of the events around, improvisation on the existing theme, current affairs, incidents around the musician, spontaneous conceptions, previous experience, intuition, improvement on well-known repertoires, affinity to and versatility in cultural materials, such as proverbs and personal composition. Sometimes, the performance techniques can give opportunity to compose new lines during performance. For instance, the call (*orin lile*)-and-response (*egbe*) method of singing can give a lead cantour in *Àgídìgbo* music an opportunity to quickly think of new lines while the chorus is going on.

Response *(ègbè*) is taken by the other instrumentalists in *Àgídìgbo* band, talking drum player (*onigángan*), gong player (*aláago*), gourd rattle player (*onisẹ̀kẹ̀rẹ̀*), *àkúbà* player (*alágbàmólè*) and any other person present. Conversely, *orin lílé* (call) is taken up by the leader of the band that is the *àgídìgbo* player, who also doubles as lead vocalist and lead instrumentalist in the band. While *egbe* refers to the recurring chorus of the song which is usually the theme of the song, *orin lile* refers to the interwoven material between different statements of *egbe*, bringing about by the technicality of the lead cantour. The performance is developed, propelled and expanded through this thematic material.

Analysis of the interview and recorded musical excerpts showed that the lead vocalist- the *àgídìgbo* player- always starts the song usually like opening proclamation or prologue, followed by a thematic material, which he sings in the form of call together with the chorus at the beginning. He then “cues- in” the chorus who sings a certain phrase of what the lead cantour has just sung. The phrase may overlap with the latter part of the lead vocalist’s section because

the lead vocalist might not have finished his call phrase before the chorus would have picked the response. The chorus which is the thematic phrase for a repertoire that comes in the manner of a recurring theme always establishes and reiterates the key thematic materials upon which an entire piece is surrounded. The *orin lílé* (call) serves as what Omojola (2012) refers to as "flesh and body" of the piece. It is the combination of these creative processes and extemporisation from the lead vocalist that give full details to any musical piece in *Àgídìgbo* musical performance because it is through that the complete performance is negotiated, developed and worked out.

Unlike communality and negotiation in the creative process of musical performance and "symbolic of a process of communal composition that is defined by intense negotiation, argument, debate, fun-polking and midly unfriendly exchange" in *airegbe* music, has observed by Omojola (2012), call and response as thematic materials in *Àgídìgbo* music emerge not from joint compositional efforts of the lead vocalist and chorus but it is a sole responsibility of the lead vocalist who is the leader of the band to create new line and theme upon which the call-and-response pattern are built. It can therefore be termed as individualistic compositional effort in which the lead vocalist single-handedly raise a song and leads the chorus to sing the thematic phrase that is recurring in the entire musical piece. This performance situation corroborates Nzewi's (1983) claim that a melody instrument (like *àgídìgbo*) does not only play the principal musical function in an ensemble in the musical cultures of the Yorùbá but can also produce singable or speakable phrases. *Egbe* (response) in this regard symbolises support to the the *orin lile* (call), just like the musical instruments played by the individual back-ups are playing supportive role to the *àgídìgbo* in the band. The functions of the chorus/back-ups is to provide supportive "hands and mouths" for the *Alágìdîgbo* (*àgídìgbo* player) in a musical performance. The leader dictates the time, pace, content and theme for the performance.

In the performance of *Àgídìgbo* music, the band leader improvises new lines and selects traditional lines from a storehouse of somewhat standardised *Àgídìgbo* expressions and themes. Also, apart from using common repertoire of *Àgídìgbo* expression, musicians usually include material drawn from other traditional forms of Yorùbá oral literature such as proverbs, poems, story-songs, and wise sayings. Themes may also be generated from deep thinking about the history or genealogy of a person or family. Although musicians frequently draw from traditional lines and themes, they often alter them in ways which reflect their own personality and which suit the particular situation about which they wish to comment during performance. Musicians

make use of traditional materials in a traditional way but no two musicians use the same material in exactly the same way. Therefore, the song texts differ greatly from one performance to another. A line of song that appears in one piece can also appear in another piece; song texts may be similar, as themes of songs are not rigidly compartmentalised and contextual categories and thematic categories may overlap, though with a level of variation (Berliner 1976; Nketia 1974; Lord 1970).

There is a close relationship between *Àgídìgbo* music and the improvisatory style of the poetry accompanying it. It consists of interwoven lines of melody which interact with one another throughout the performance of the piece, rather than continual development of a single melodic motive. *Àgídìgbo* does not follow a continuous thematic development but is rather a mosaic of texts, each dealing with the total life experience of the people in all its aspects and from every point of view. Themes are generated as means of compositional technique through the history of the people, their proverbs, political and social commentaries, encouragement to the participants during the performance, praise to the present and past members who have demonstrated bravery and contributed to the development of the society, allusions to special events in the community and so forth.

Àgídìgbo performs melo-rhythmic function in the entire performance; other instrumentalists/back-ups only find their expression within the ambit of their supportive roles, not to override the performance. They also perform melodic and rhythmic colorations. The main attention is always on the *àgídìgbo* player, being the leader of the band. Even the "spraying" of money is usually for the band leader because he is the one that sings the praises of the fans. The lead vocalist in the band is saddled with the responsibility of singing songs that reflect praises, history, social mobilisation, self-praise, prayer, education, enlightenment, social commentary, satire in a great philosophical depth and deeper insights into the culture of the Yorùbá people. This is done in proverbs and deep wise sayings. Each piece of the musical performance, though performed in a chain-like manner, exhibits and reflects different thematic explanations including panegyric, satirical, and historical connotation and explanations, communal/corporate prayer, social commentary, and explanation on current affairs. A musical piece may present one theme, while, sometimes, a piece may contain multiple themes and ideas. For musical instruments to reproduce or communicate intelligibly within a given language area, great skill on the part of the

instrumentalist and knowledgeability on the part of the audience are required (Nettl, 1973; Nzewi, 1983).

A good *Àgídìgbo* musician is an instrumentalist cum singer who has the skill in the course of his rendition/performance, who spontaneously develops a given textual theme as well as introduces other related subsidiary themes relevant to the performance situation; this is known as the extemporisation technique. Thematic extension in vocal music rendition and skill in the playing technique of the *àgídìgbo* with occasional proverbial inclusion on the instrument are marks of a good *Àgídìgbo* master musician. This may come in the form of repetition or elongation. The excerpt of the text from one of the selected songs explains this beter: *Awa lani awa lani/2x, Awa lan'Ibadan to fi d'Ogbomoso, Awa lani awa lani* (We own Ibadanland even to Ogbomosoland).

The art of spontaneous and simultaneous expansion of a melo-textual theme and on a melo-rhythmic instrument are essential qualities of *Àgídìgbo* musician. In *Àgídìgbo* music, rhythmic improvisation is an essential device used to expand the form of performance employs the extemporisation technique for thematic extensions, a percussion instruments, it adopts the improvisation technique to extend a performance over a sustained textural accompaniment because it primarily a master instrument in the ensemble. Moreover, the musician, like what obtains in *Mbira* music (Berliner, 1976), selects from the existing repertory or improvises with only occasional repetition for the purpose of emphasis. The musician's lines during a particular performance of a piece are the result of a combination of different factors which include the mood and personality of the performer, his knowledge of *Àgídìgbo* musical phrases, the structure of the *Àgídìgbo* piece and the variations on it that are being played, and the nature of the situation the musician is moved to comment on at a time in a particular performance.

Finally, *Àgídìgbo* musicians often make use of abstract images that will evoke a different stream of associations for different listeners. This is usually demonstrated by the use of proverbs, obscure allusions or secret language and parables. The meaning of such traditional forms is usually hidden from a common mind because of the dynamic nature of such musical lines. A sentence may have a separate meaning in a context but it may have the opposite meaning in another context. As a result of this ambivalence of language, a musician sometimes intentionally obscures his meaning by playing with words, exploiting subtle nuances in the Yorùbá language in a bid to create ambiguity for his audience.

5.4 Instruments and orchestration

An *Àgídìgbo* ensemble consists of the *àgídìgbo* as the principal instrument, while other instruments, such as the *gángan, ògìdo, Agogo* and *Sẹ̀kẹ̀rẹ̀,* play supportive or complementary roles. The instruments in the band produce melodic, rhythmic, melo-rhythmic and percussive roles to produce what is referred to as *Àgídìgbo* music. The functional roles of each instrument within the overall performance are interwoven and interdependent. Each of these musical instruments is further discussed under various headings below. While the named musical instruments are the major instruments in the band, it is not out of place to see some other traditional musical instruments, such as the flute (*ekutu*) performing one role or the other, ranging from melodic to rhythmic role in the band, and there may be some occasions where the major instruments of the band may be doubled to enrich the performance.

5.4.1 Component parts of the *àgídìgbo*

The construction of the *àgídìgbo* requires knowledge of carpentry; materials for its construction include: *omo* wood, plywood, panel nail, harmer, rax file, butterfly nuts, washer, G. clamp, ruler, T. square, glue, pinches, braze, curve saw, plane jack, scrapper, sand paper, carpentry table, saws, pencil and eraser, paint, curve and hand saw. The whole body is made of hard wood, plywood, bottle cover that produces buzzing effects, nails, iron rod, metals made from old unserviceable turn-table record player, which include: 1st metal, usually called *konkonkolo* or *Agogo*; and 2nd metal, also known as *Omele.* The longest and deepest sound producer is called *iyaalu* somehow similar to the *dùndún* ensemble.

5.4.2 Construction of the *àgídìgbo*

Explanation on the construction of the *àgídìgbo* is not as common as that of any other Yorùbá musical instruments. For instance, information on the construction of the *dùndún* is readily made available by the efforts of some scholars like Thieme (1969), Euba (1974; 1990), Olaniyan (1984) and Samuel (2009). Also, discussion on the construction of the *Sẹ̀kẹ̀rẹ̀ aje* has been provided by Adeyeye (1999) and others. However, apart from little information given by Adeyeye (2011), no known scholarly work has documented the construction of the instrument in terms of its component parts and modern tools employed in its construction. Therefore, this section discusses the construction of the *àgídìgbo* with the aim of providing explanation on its component parts, tools for its construction as well as the process of its construction.

The construction of the *àgídìgbo*, unlike some traditional musical instruments, such as the *dùndún*[xxviii] does not require any ritual observance or performance before its construction. Also, it does not require that the wood be got from a tree that is close to the road, against what obtains in the technology of the *dùndún*. The choice of the size depends on the player, who gives specification to the technologists, who usually has carpentry experience. The construction of the *àgídìgbo* begins with purchase of the hard wood, plywood and nails of different categories and metal from the unserviceable turn-table record. Thereafter, the measurement of the woods into specifications is done before the joining of the woods. After the wood has been made into a rectangular shape, the metals are fixed on the hole of the bridge made in the box and the bottle caps that have been made flat are fixed under the bridge of the instrument. The the metals are then tuned into various tones, such as: **s** (the longest metal): **d** (the immediate metal at both the left and right of the longest metal): **m** (the last two metals at the extreme right and left of the soundboard).

5.4.3 Tuning of the *àgídìgbo*

In terms of tuning, traditional African musical instruments, such as the *dùndún*, *Bàtá, Agogo*, there is a general view that there is no definite prescribed mode for determining the exact pitches in their tuning. The musicians and technologists largely rely on their long-standing wealth of experiences in tuning their instruments either during construction or during performance. The same principle is applicable to the *àgídìgbo*. Apart from the fact that the metals from which the sounds are produced are made of different sizes/ graduations, which account for variation in their sound realisation, the tuning is done mainly by ear, in which the player just adjusts the metals by pulling it up or down until the desired tune or pitch is realized during performance.

Plate 25. Pa Isiaka Aderonmu explaning the tuning process in *àgídìgbo* (Fieldwork, 2017)

The desired tune is therefore achieved by relating the strings to each other using the intuitive knowledge and the voice level of musicians. As the strings are adjusted through pulling up or down, they become either tightened or loosened resulting in variation in the tune. The *àgídìgbo* player does this occasionally as he plays his instrument, especially when the performance is taking long.

Plate 26. Mr Adeyeye, a musical instruments' technologist, demonstrating tuning in *àgídìgbo* (Fieldwork, 2017).

The musician usually tunes his instrument based on the preferred tone scale of the community where he comes from. Although the three principal notes on any *àgídìgbo* are **d: m: s** these could start on any note of the musical alphabet using such as a tone centre. Nketia (1974) provides various scales in African traditional musical performance, such as tritonic (3-tone scale), pentatonic (5-tone scale), hexatonic (6-tone scale) and heptatonic (7-tone scale). *Àgídìgbo* makes use of the tritonic scale that is 3-tone scale, which could start on any key, like C or D or A or any other tonal centre.

5.4.4 *Àgídìgbo* ensemble

Àgídìgbo ensemble consists of both traditional and modern musical instruments. Some *àgídìgbo* band maintain traditional musical instruments such as àgídìgbo, àkúbà, *Sẹ̀kẹ̀rẹ̀, Agogo* and *Àdàmò* in their band while some combine both traditional and modern musical instruments such as àgídìgbo, àkúbà, *Sẹ̀kẹ̀rẹ̀, Agogo, Àdàmò,* sakara, box guitar, tambourine, trap drum set and keyboard.

Plate 27. Traditional *àgídìgbo* band from Eruwa, Oyo State (Fieldwork, 2015).

Plate 28. Traditional *àgídìgbo* band from Olóólà, Iwo Osun State (Fieldwork, 2015).

(a) *Àkúbà/ Ògìdo*

Apart from àgídìgbo that happens to be the principal instrument in the band, other musical instruments include *Àkúbà, agogo, Sẹ̀kẹ̀rẹ̀,* e,t.c. *Àkúbà* is a "unimembranophonic", single-headed drum with fixed membrane and a membrane head on only one end of the shell. The drum is a unipercussive in that it is hit on one membrane (Adegbite, 1988:15). The *àkúbà* or *ògìdo* is a single cylindrically shaped membrane drum, like the conga drum. It is usually played with both hands in an upright way or sideways manner, held between the player's two

legs or put on the drum stand. The *àkúbà* is played in the company of other musical instruments, such as the *gángan*, *Agogo*, and *Sẹ̀kẹ̀rẹ̀*, in *Àgídìgbo* band. The *àkúbà* or *àgbámọ́lẹ̀* (literally means (drum) you can beat down) plays rhythmic accompaniment to the entire *Àgídìgbo* performance. The *àkúbà* also looks like the conga but with difference both in sound and size. It has much deeper sound than the conga and it is played by one drummer using open palms of the two hands. In contemporary Yorùbá music two or three *ògìdo* are played by one drummer in a set.

Plate 29. Two set of *ògìdo* with drum stand **Three sets of *ògìdo* with stand**

(c) *Gángan*

Gángan drum is a bi-membranophonic, uni-percussive closed type with a wooden body of conical or cylindrical form of permanent tension made from strips of leather. It has two fixed membranes whose vibrations produce its sonority (Adegbite, 1988: 16). Gángan is the smallest double headed drum, hourglass shaped and has the same features with kannango, though it is small compare to other drums in dùndún ensemble. It is hung on the shoulder of the player and pressed under the armpit when played, which the player manipulates to produce various tones. It is used to play a basic rhythm with varied or unvaried rhythmic patterns as dictated by the mood of the performance. It is used basically in the *àgídìgbo* band to reinforce melo-rhytmic phrases of *àgídìgbo* and àkúbà. It is sometimes used to strengthen the surrogacy function of the *àgídìgbo* while playing some proverbial statements during performance.

Plate 30. *Àdàmò* and drum stick (*kòngó*).

(d) *Sẹ̀kẹ̀rẹ̀*

The *Sẹ̀kẹ̀rẹ̀* belongs to the category of shaken idiophones and is functionally a primary rattle. It is a bottle gourd around which a net is meshed in cowry\ bead of seeds is hung. It is held with both hands and shaken as well as struck with the palm of the hand to control the rhythm. It is used in *àgídìgbo* band to provide underground ostinato rhythm.

Plate 31. *Sẹ̀kẹ̀rẹ̀* made with cowry seed.

Plate 32. *Sẹ̀kẹ̀rẹ̀* made with beads.

(e) *Agogo*

The *Agogo* is a struck rhythmic idiophone made of metal or a hollowed iron clapperless bell, forged into U shape and beaten with stick or iron. It probably got its name from sharp tingling sound is produced when struck with an object. The *Agogo* is constructed by the blacksmiths from molten iron of various sizes, ranging from single to double, triple and more. *Agogo* is constructed from melted, heated iron and moulded to a conical shape with elongated handle. The process of its construction starts with the cutting of iron pipe with a chisel to the required shape and size using the anvil (*owú*) and hammer (*ọmọwú*). The iron is then fired until it turns red, after which it is removed with a pair of pincers (*ẹ̀mú*) and hammered on the anvil until the desired conical shape is achieved with a long hand. Thereafter, one of the flattened ends is opened in order to create a space in the instrument, while the other end with the handle is closed. The most common gong used in *Àgídìgbo* band is single bell. The *Agogo* is held with the left hand of a right-handed person and struck with the stick beater's right hand either while in sitting or standing position. The role of the *Agogo* in *Àgídìgbo* ensemble is to provide and keep a steady rhythm, thereby maintaining what is known as ostinato upon which other instruments ride.

Plate 33. *Agogo* with stick

(f) *Sákárà*

Plate 34. Pa Isiaka Aderonmu holding a sakara drum (Fieldwork, 2017)

5.4.5 Maintenance of the *àgídìgbo*

Maintenance of any traditional musical instrument is the sole responsibility of the musician who plays such instruments. Durability of an instrument is largely dependent on the care and "respect" given to such instrument. An *àgídìgbo* that is well constructed from the right material can last for more than twenty years if it is well maintained, although there may be the need to repair it from time to time. One of my informants, Pa Ganiyu, observed that his current *àgídìgbo* is older than his marriage of about forty years; therefore, his present wife always refers to his *àgídìgbo* as "my senior":

> The first *àgídìgbo* that I made in Oyo cost seven shillings and it was damaged by the heels of those who were teaching me how to play the instrument. After that time, I constructed some other ones which I gave out to some of my apprentices\band members. The one you see me playing now is one of my *àgídìgbos* and it was constructed before I married this woman you see with me, that is my wife. She too fondly refers to this *Àgídìgbo* as *Iyaale mi*- my senior (KII, 2015).

It is obvious that an *àgídìgbo* can last for more than twenty years if it is made from durable wood. However, the metals need replacement from time to time when they wear out. The carpenter can repair the damaged area of the wood. Also, another informant, Pa Salawu of Abeokuta Ogun State corroborated this claim, as he affirmed that his own *àgídìgbo* was made in 1979 and that it needed little repair anytime there was leakage in the instrument apart from the metal that require constant adjustment and replacement. These testimonies showed that an *àgídìgbo*, if prevented from rain, water, termites, hash weather and any other agents of destruction, can withstand serious pressure from constant playing. Apart from the agents of destruction mentioned above, carelessness during performance or in handling of the instrument can damage it. Therefore, after each performance, there is the need for the owner to place the *àgídìgbo* on solid material and not on mere floor; it should be prevented from incessant falling down too.

Plate 35. Pa Sangoyemi and his *àgídìgbo* which he made in 1979 (Fieldwork, 2015).

5.5 Band organisation/ Arrangement

The band consists of *Alágìdîigbo (àgídìgbo* player), *onigángan* (talking drum player), *alagbamole* (conga player), *alaago* (gong player), *oniSẹ̀kẹ̀rẹ̀* (gourd rattle player) and others who support in singing chorus. The *àgídìgbo* is the principal/ master instrument in the ensemble which maintains constant motific lines in a melo-rhythmic pattern and continuous rhythmic variations, thereby setting the pace for other musical instruments in the band. The *gángan*, apart

from providing melo-rhythmic supports for the band, reinforces the *àgídìgbo* lines and reiterates or repeat some proverbial statements raised by the *àgídìgbo*. The *Agogo* provides rhythmic configuration in the form of ostinato or basic rhythmic foundation in a steady manner to hold other musical instruments, making them to remain on course during the performance. The *Agogo* plays continuous rhythmic pattern in a constant or varied manner. The *ògìdo* also helps in providing supportive rhythmic lines to other instruments in the band, while the *Sẹ̀kẹ̀rẹ̀* keeps the underground rhythm for the performance. Virtually all the instruments in the *Àgídìgbo* band can generate varied degrees of two or more tones, depending on the versatility and playing techniques adopted by the instrumentalists.

5.6 The playing techniques of the *àgídìgbo*

Plate 36. Pa Ganiyu (left) using his two hands on the thongs of *àgídìgbo* (Fieldwork, 2015).

The playing technique in the *àgídìgbo* consists of both hands with each hand playing different patterns. The right hand may be used to play the basic rhythmic pattern in an ostinato manner, while the left hand plays the melody or vice versa, depending on the player's preference, the musical realisation from the combination of these two hands is the melo-rhythmic pattern that characterises *Àgídìgbo*. Sometimes however, the left hand may be used to play the rhythm while the right hand of the player is used to provide percussive effect by beating the side of the àgídìgbo.

The hand that plays the rhythm usually starts the performance while the second hand follows, and then other instruments in the band. This is to establish a basic pulse for other instruments to follow. The *àgídìgbo* could be played in a sitting or standing position, depending on the mode and context of the performance. If the music is for an organised occasion and the audience sits, the musicians sit also to entertain the listening audience, but if the performance requires moving from one place to another, the musicians would not be left with any choice other than to move around while they play their instruments.

5.7 Repertoire and usage of the *àgídìgbo* in other types of music

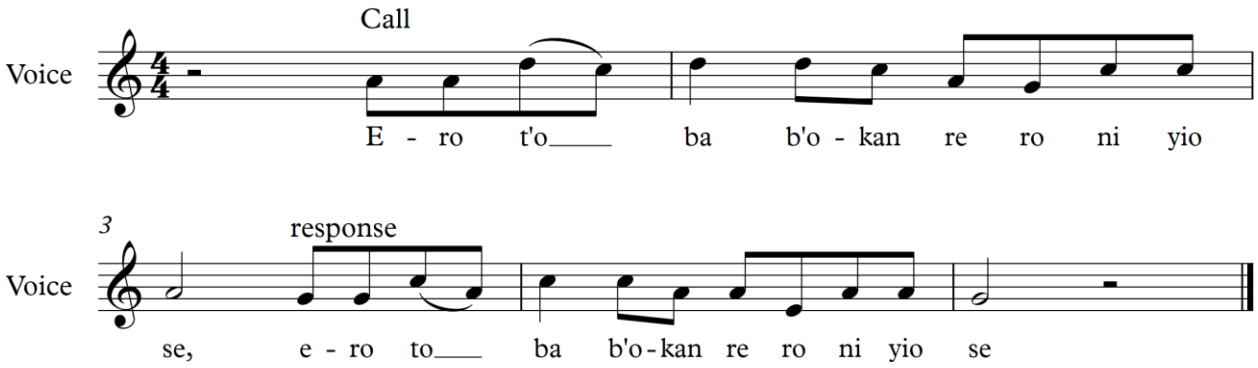
Repertoire of *àgídìgbo* are generated from various compositional techniques such as proverbs, folksongs, current issues, composed items through imagination and creativity and many other sources of inspiration. One of the interesting things about the *àgídìgbo* that account for its dynamism is the fact that it is being used in several other types of musical genres apart from its own ensemble. The *àgídìgbo* is used as an accompany instrument in *Seli, Àpàlà* and *Sákárà* music. Its major function in these other types of band is to provide steady percussive beat and play melo-rhythmic, ostinato pattern throughout the entire piece of the music. It is also used to provide instrumental interlude to the performance in an indirect and melo-rhythmic manner.

5.8 Structural analysis

5.8.1 Form and tonality

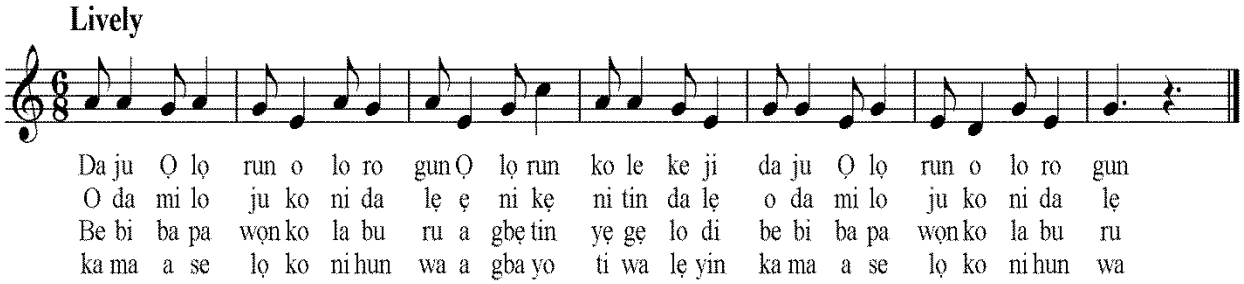
Analysis of selected *Agídìgbo* music revealed various categories of forms, such as simple binary, ternary, air with variation, and call and response. Almost all the songs collected from the field fall into responsorial pattern apart from few exceptions, such as in prologue. The excerpt below is an example of the call-and-response pattern in *Àgídìgbo* music. **Musical example 27:**

Ero to ba b'okan re ro



Apart from the call-and-response pattern, there are some songs in *Àgídìgbo* that are rendered in verse form (through compose). Below is an example of such: **Musical example 28:**

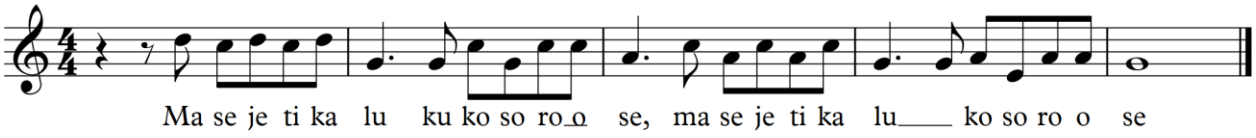
Dájú Ọlọ́run ò lórogún



Instrumentally, as far as tonality is concerned, three tones are generated from *àgídìgbo* instruments though these vary from one area to another. For instance, the following keys were realised when played on the western keyboard: F B^{b}D- *s: d: m* (Abeokuta); B E $G^{\#}$- *s: d: m* (Eruwa); A^{b} D^{b} F- *s: d: m* (Iwo). Also, it was discovered that the bigger the sise of the *àgídìgbo*, the louder the sound will be and the smaller the size, the higher the pitch is. The copy sighted at Eruwa was the loudest, while the one at the National Museum was the highest in pitch. Vocally, the majority of the selected *Àgídìgbo* songs employ shifts of tonal centre (tonal key). This is based on the convenience of the performers. Recycling of themes is also a common feature of *Àgídìgbo* music. The excerpt below shows shifting tonality and recycling of theme. For instance, the music starts on second degree (*r*) of the scale of C major but it ends on the fifth degree (*s*) of the scale.

Musical example 29:

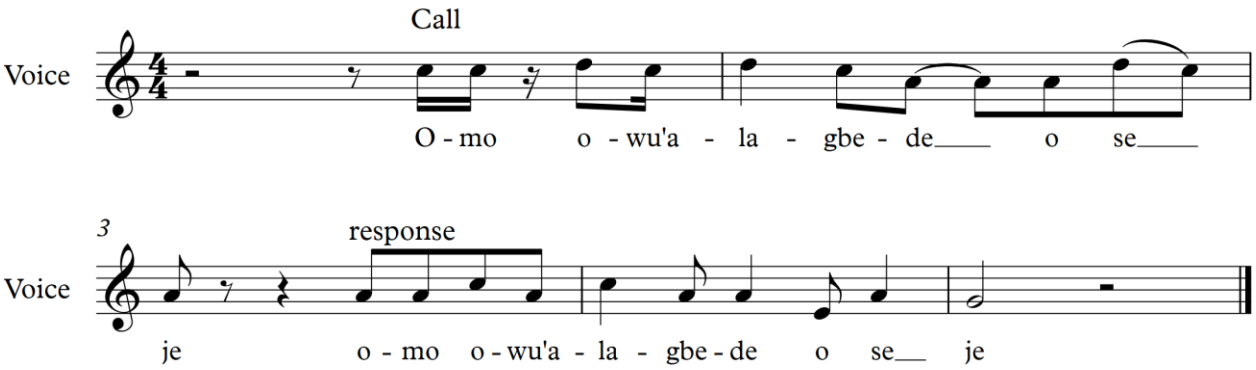
Ma se je ti kaluku soro se



5.8.2. Harmonic organisation

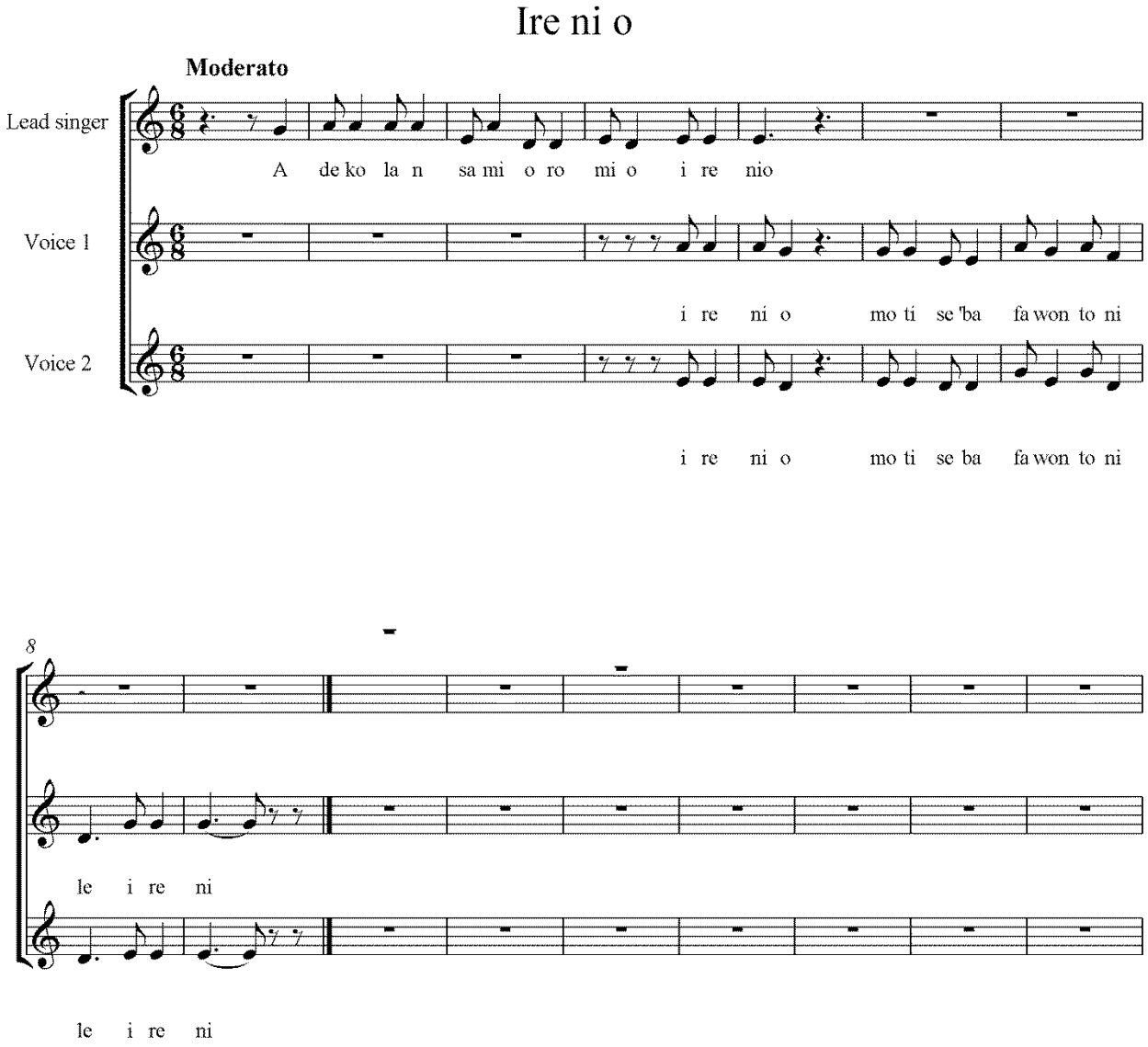
Harmony in music can be described as pleasing combination of musical sounds or a combination of notes that are sung or played at the same time. Scholes (1991) observes that, while melody is the putting together of notes in succession, harmony, is the putting together of notes simultaneously. The first notions of harmony dates apparently only from the ninth century. Harmonic structures in African music include: homophony, monophony, heterophony, reduplicative and pseudo-unison. Most songs in *Àgídìgbo* performance are sung in unison and, sometimes the voices are organised in parallel seconds, thirds or octaves. At other times, the group may sing in a call-and- response pattern with a lead singer singing the call segment while the rest of the group sing the response segment. The excerpt below illustrates the call-and-response pattern. **Musical example 30:**

Omo owu alagbede



Some *Àgídìgbo* songs are performed in homophony, polyphony and heterophony, as the case may be. The homophonic style is a practice where the chorus responds with the one and only

melody, even singing it together with the lead singer as a note-by-note repeat of the solo line. The other chorus may sing in parallel third or second, as the case may be. The excerpt below is an example of songs with polyphony with parallel third and second. **Musical example 31:**



The homophonic style is adopted in choruses that accompany narratives. In this form, we find principally two parts maintaining independent melodic parts, but identical rhythmic features simultaneously. Kebede (1982) discusses the contrast between monophony and homophony, describing the former as a composition or performance with a single melody featuring, and the latter as one with a principal melody supported by other accompanying voices or instruments. Homophony is progression through a series of chords in which all the voices move in a

rhythmically identical way or nearly so. Apel (1970) defines homophony in contrast to polyphony as the music in which one voice leads melodically, while it is supported by an accompaniment in chordal or slightly more elaborate style. In other words, all parts contribute unequally to the musical fabric. Heterophony is described as a type of improvisational polyphony involving the use of slightly or elaborately modified simultaneous versions of the same melody by two or more performers, adding few extra tones or ornaments to the singer's melody. Polyphony is defined as any multi-part vocal or instrumental music whose heterorhythmic parts are, within the culture of its traditional performers, considered as the constituent elements of a single musical entity (Idamoyibo, 2006). There are cases of occasional heterophony in *Àgídìgbo* musical performance, which is to be considered as purely ornamental.

Kebede (1982) avers that the use of the term pseudo-unison is an equivalent of the word heterophony, Kubik (1994) argues that the concept of reduplication as a determinant of consonance effect in melodic configuration. He contends that where the reduplication of one note is followed by the reduplication of another which is in consonance to it, either in fourth or fifth, the reaction is to produce a kind of "mirror image" by using the same notes in the contrasting part, but in a melodically complementary shape. Nzewi (1997) asserts that the harmonic texture of African music is predominantly heterophony, or otherwise possesses a unique feature of polyphony, which, by unilinear principles, is conceived more in horizontal and not vertical association of theme components.

Strumpf, Anku, Phwandaphwanda and Mnukwana (2003) describe the co-existing call and response vocal structure in three dimensions, adopting the following terms, adjacent, overlapping and interlocking. They describe the first as involving the response following immediately after the call section, as "adjacent relationship" and the second situation where the call enters sooner than expected, over the ongoing response as overlapping, while the third is described as involving a continuous response with a counter solo passage over it, and acting as two separate songs concurrently, as interlocking.

Analysis of some songs in *Àgídìgbo* reveals that adjacent call-and-response relationship as well as overlapping exists in its performances. Adjacent call-and-response vocal structure occurs where the chorus waits for the soloist to finish his or her line before coming in, while the overlapping kind of relationship occurs, mainly between the soloist and the chorus who prompt each other in the development of a narrative. The interlocking relationship is very uncommon in

Àgídìgbo music where the soloist and the chorus weave a florid melodic passage over the principal or leading part momentarily.

5.8.3 Melodic organisation

The melodic contour in *Àgídìgbo* music follows the tonal inflection of the Yorùbá language as there is always a strict adherence to the use of the three basic tone marks in Yorùbá land, that is *d: r: m*. this is noticeable in both vocal and instrumental accompaniment. The *àgídìgbo* itself produces its melody based on low (**s**), mid (**d**) and high (**m**) tonal levels of the Yorùbá. Adegbite (1991:50) while writing on the concept of sound in African religious music claims that:

> Usually, varieties of sounds are produced by the drums and other musical instruments …these are organised and played in such a way that the leading drums- some of which are capable of playing the Yorùbá three tone levels (high, mid, low) -are given prominent role. They may improvise, embellish, and sometimes repeat some of the texts of the vocal line or say some proverbial phrases which will sound interpretable only to those who understand the language of the drum. As for the vocal rendition of Yorùbá ritual chants and songs, long projected sounds in free rhythms may be used for certain types of chants while others may be rendered in short song-form in strict rhythm.

Àgídìgbo music sometimes makes use of arrangement in which second cantor re-echo the first cantor's melody. This may come in the nature of melismstic or leap. The cantor section may constitute an antecedent phrase, while the consequent phrase is realised in the chorus. There are areas where the nature of the melody warrants the cantor to introduce the entire melody before the chorus joins. This may come in the form of overlapping and there are situations where the lead singer takes the entire sentence without reliance on the chorus. The excerpt below captures a situation where the chorus overlaps the lead vocal line. Also in the excerpt, there is an element of fragmental truncation and repetition before the last aspect of the chorus for example (e.g. *Olálomì mo gba fun o* (truncation), *ìyẹ̀rú ará ọ̀fà, ìyẹ̀rú ará ọ̀fà (*repetition*) Olálomì mo gba fun o to*). See the musical example below:

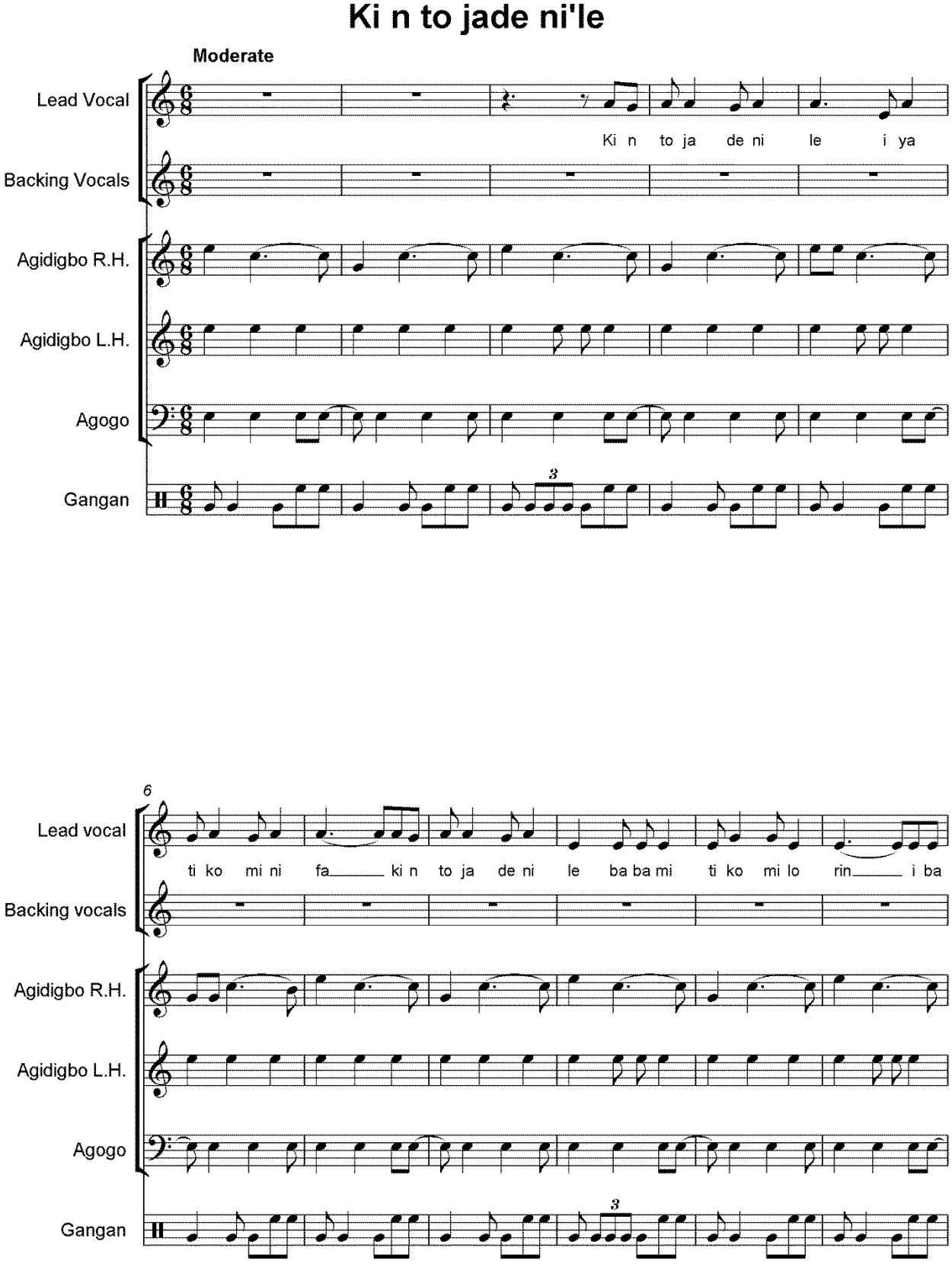
5.8.4. Rhythmic organisation

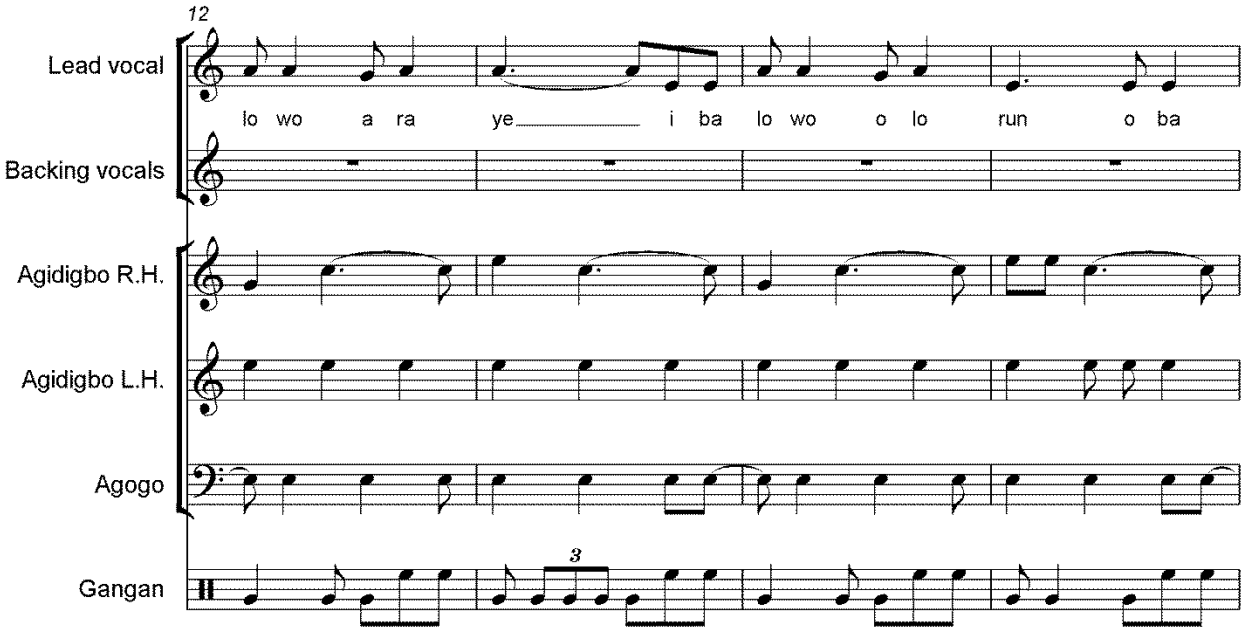
Rhythmic configuration in *Àgídìgbo* is based on African rhythm in which each musical instrument in the ensemble contributes to the intricate rhythmic organisation. A close analysis of most of *Àgídìgbo* music revealed that the kind of rhythmic figure that is paramount is often

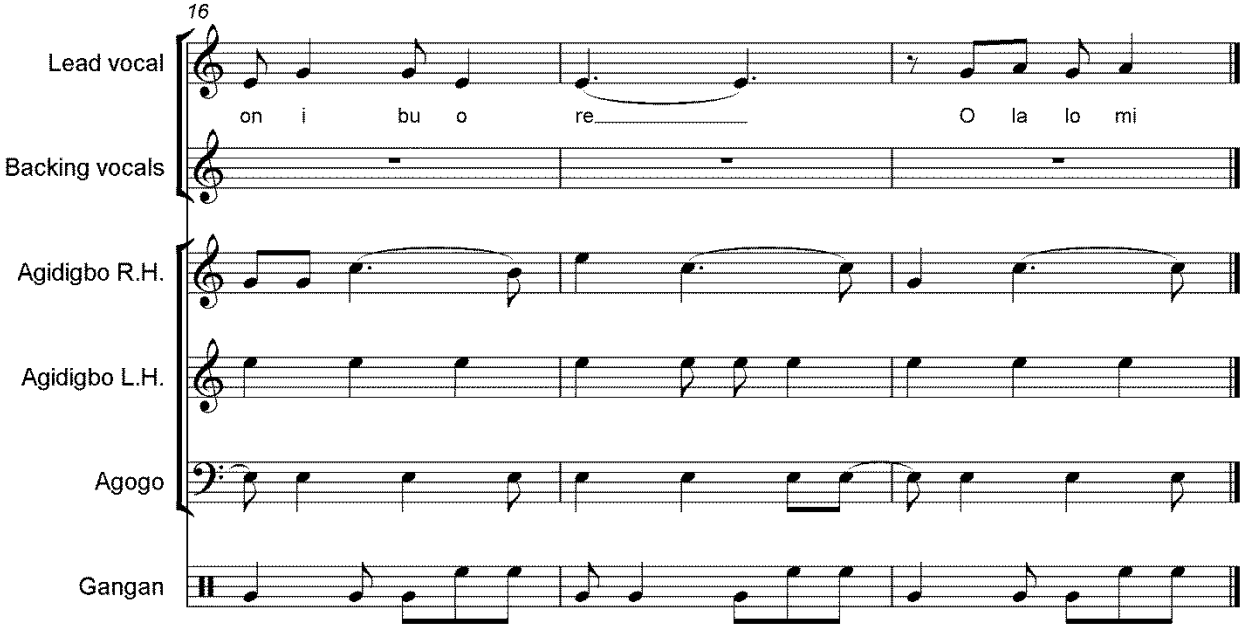
described as bell pattern or time line is played by the *Agogo* (metal gong) and the "*omele,*' usually with left hand on the *àgídìgbo* ("*omele*" is the high-pitched metal string on the *àgídìgbo*). The *Agogo* is the most memorable pattern in the ensemble organisation but it does not seem to serve as the phrase referent figure as much as the *iyaalu* (mother drum, that is the longest\ the middle string which has the deepest pitches) on the *àgídìgbo*. The common phenomenon, as expressed by the musicians, is that the phrase referent instrument normally begins to establish the base on which other instruments coming in after would make reference for their accurate entries.

In *Àgídìgbo* musical performance practice, it is the *omele,* together with the *iyaalu,* that starts the performance and establishes the base on which reference is drawn for further entry of the *Agogo, Sẹ̀kẹ̀rẹ̀* and *gángan*. The *Agogo* however, after its entry, maintains the basic pulse in its own rhythmic pattern, this is considered supportive to keep the metrical structure and tempo steadily. The *àgídìgbo* and other supporting instruments in the band play independent rhythms in an interlocking manner with great precision to make a tight and intriguing combination which sometimes could be explained as cross-rhythm. This corroborates Nzewi's (1997) argument that rhythm, in the African music context, is not played in isolation as a musical presentation, but as integral part of a poetic perception of motion that altogether make what is referred to as mega rhythm.

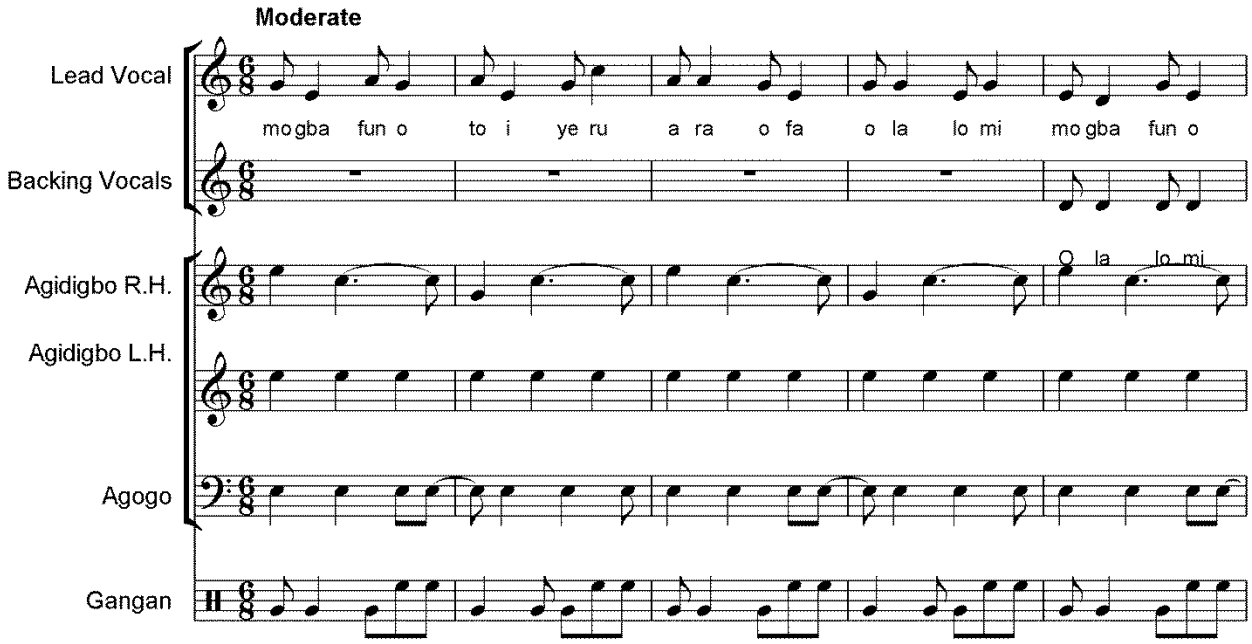
Musical example 33:

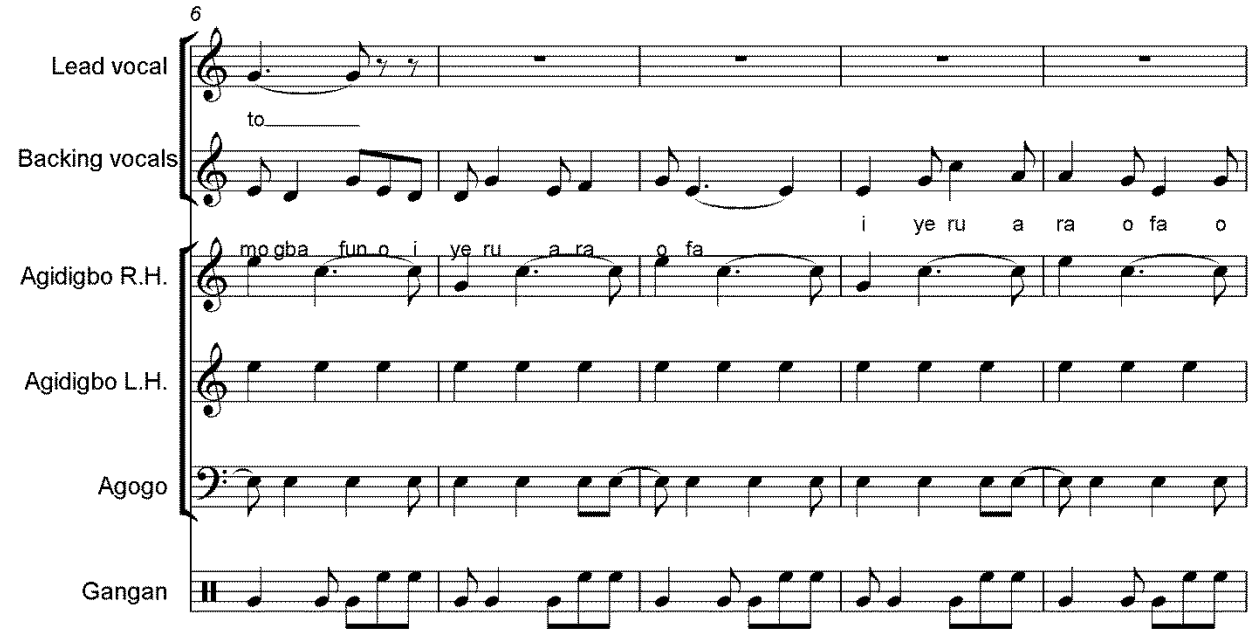


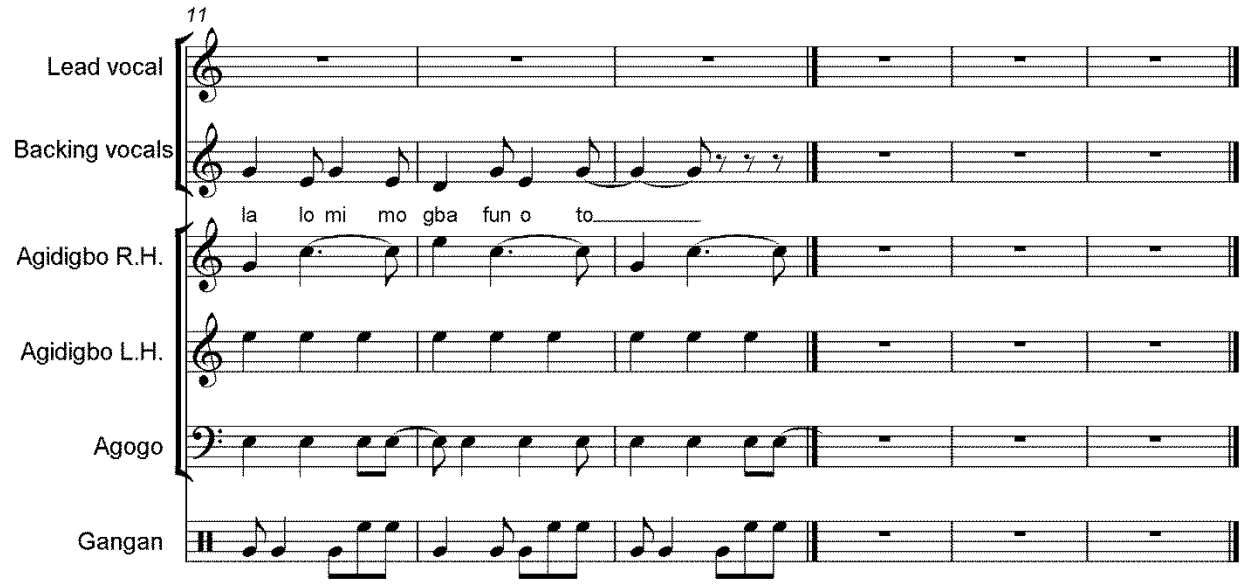

12
Lead vocal
lo wo a ra ye i ba lo wo o lo run o ba
Backing vocals
Agidigbo R.H.
Agidigbo L.H.
Agogo
Gangan
3


16
Lead vocal
on i bu o re O la lo mi
Backing vocals
Agidigbo R.H.
Agidigbo L.H.
Agogo
Gangan

con't


Moderate
Lead Vocal
Backing Vocals
Agidigbo R.H.
Agidigbo L.H.
Agogo
Gangan
mo gba fun o to i ye ru a ra o fa o la lo mi mo gba fun o
O la lo mi


6
Lead vocal
Backing vocals
Agidigbo R.H.
Agidigbo L.H.
Agogo
Gangan
to
mo gba fun o i ye ru a ra o fa
i ye ru a ra o fa o



Rhythm in music could be regarded as a regular pattern of beats in a piece of music. Apel (1970), cited in Idamoyibo (2006), defines rhythm as the whole feeling of movement in music, with a strong implication of both regularity and differentiation. He distinguishes between rhythm and motion, arguing that the former means movements in time, while the latter means movement in space (as in pitch) but he compares rhythm to the breathing (inhalation vs. exhalation), pulse (systole vs. diastole), and tides (ebbs vs. flow). Idamoyibo (2006), quoting Chernoff (1979) asserts that rhythm is the basis of all African art. Regarding music, "rhythm is to the African what harmony is to the Europeans, and it is in the complex interweaving of contrasting rhythmic patterns that he finds his greatest aesthetic satisfaction" (Jones, 2001:90).

Nketia (1979) remarks that since African music is predisposed towards percussion and percussive texture, there is an understandable emphasis on rhythm, for rhythmic interest often compensates the absence of melody or the lack of melodic sophistication. The music of an instrument with a range of only two or three tones may be effective or aesthetically satisfying to its performers and their audience if it has sufficient rhythmic interest. Rhythmic organisations in African music are of various types, which include: time line or bell rhythm, which Agawu (2013) refers to as r phrasing referent, additive and divisive rhythm, polyrhythm, syncopation, melorhythm, hocket technique and interlocking.

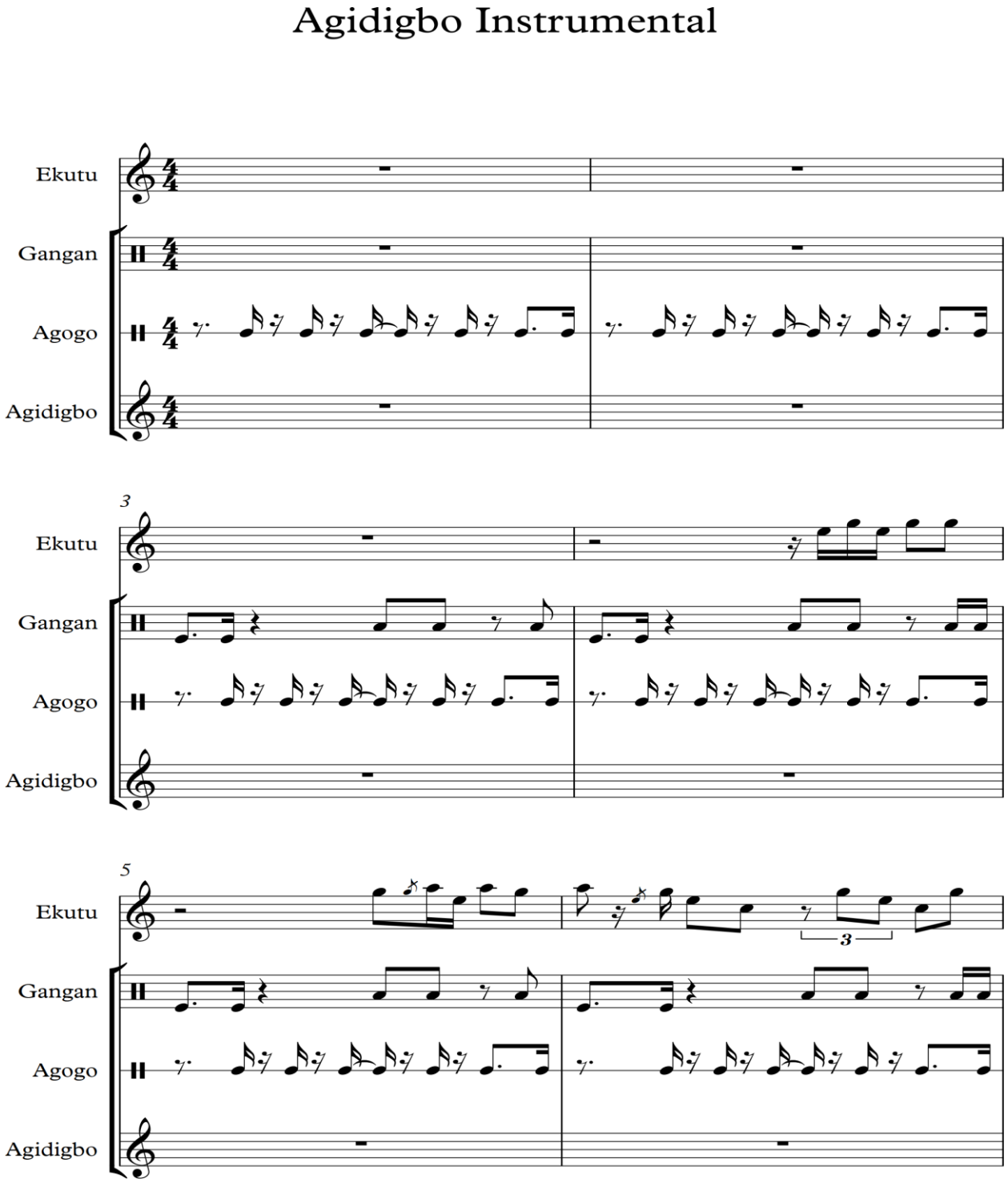
Akpabot (1975; 1986; 1998) and Okafor (1998) note that the bell is always dominant with specific patterns and roles in almost all ensembles in Africa. Thus, its rhythmic pattern(s),

although not always played in all ensembles, is often referred to as the bell pattern or bell rhythm. In every ensemble where it is present, it plays a rhythmic phrase or sentence which normally begins the instrumental section of any ensemble as a base established and upheld regularly, which other instruments and musicians of the ensemble refer to for all their entries. Nketia (1979) argues that because of the difficulty of keeping subjective metronomic time in this manner, African traditions facilitate this process by externalizing the basic pulse; this may be shown through hand clapping or through the beats of a simple idiophone. The guideline which is related to the time span in this manner is described as a time line or bell pattern. Because the time line is sounded as part of the music, it is regarded as an accompaniment rhythm and a means by which rhythmic motion is sustained, usually played by the bell or high-pitched instrument in the ensemble, and serves as a point of temporal reference, held as ostinato throughout a performance session.

5.8.5. Tempo

Most of *Àgídìgbo* music is patterned into two distinct rhythmic sections, namely: slow and moderately fast, with time signatures of simple (4/4) and compound (6/8) times. The first section, which is the slow section, usually forms the expository part of the songs in a prologue manner without instrumental accompaniment. This is likely to deceive listeners that *Àgídìgbo* music is generally slow and devoid of rhythmic drive but immediately after this section comes the second section, which is singing with accompaniment section in a moderately fast manner. The rhythm at this point is usually simple and straightforward with drastic change of mood as the fast section is introduced usually by the *àgídìgbo* or *Agogo* as the situation may demand. The second section is the danceable section that comes with regulative beat produced in a polyrhythmic manner from all the instruments in the ensemble. The *àgídìgbo* sets the pace, while the *Agogo* maintains the constant inner rhythmic pulse; the *Sẹ̀kẹ̀rẹ̀* provides aesthetic colouration, while the *gángan* and the *ògìdo* speak in surrogate and provide reinforcement assistance in a coordinating manner. It is noteworthy that aerophones/ wind instrument such as the *ekutu*/*feere*[xxix] (local flute) may be used to add certain aesthetics in the form of melodic colouration to the performance. The excerpt below gives more explanation.

Musical example 34:



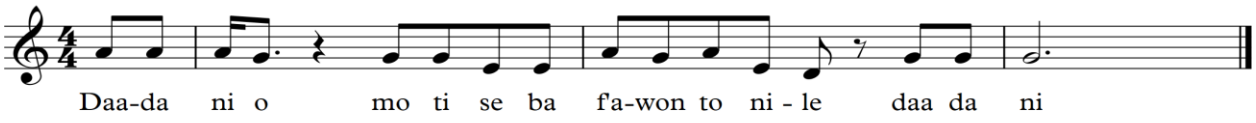
The conglomerate of these musical instruments provides a steady wheel upon which the lead singer, that is the *àgídìgbo* player, builds his music and the combination of the vocal with the instrumental accompaniment produces a moderately fast tempo in *Àgídìgbo* musical

performances, as all the instruments perform their roles with varied degrees of complexity and intensity.

4.3.1 Scale

The pentatonic scale (5-tone scale) is the most common scale that is employed in *Àgídìgbo* music. This scale may be built on any degree of the staff notation. The example below is one of the *Àgídìgbo* excerpts that are built on pentatonic scale starting on *lah* (sixth degree of diatonic scale) but ending on *soh* (fifth degree). The scale of the song below was built on pentatonic scale of *r: m: f: s: l,* a variety of pentatonic scale. **Musical example 35:**

Daada ni



CHAPTER SIX

SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.0 Preamble

This last chapter gives summary of the entire research and makes necessary conclusions on the dynamics of *Àgídìgbo* music among the Yorùbá of southwestern Nigeria. Also, implications for Nigerian music, recommendations and suggestions for further studies are provided based on the available collected and collated data.

6.1 Summary

This study was divided into six chapters, with each chapter dealing with different issues. Chapter one was devoted to general background of the study, statement of the problem, need and justification for the research, research questions, research aim and objectives, scope of the study, significance of the study and conceptual clarification.

Chapter two deals with review of related literature and theoretical framework where relevant literature were reviewed on various sub-headings such as, recruitment and training of Yorùbá traditional musicians, instrumental technology in Yorùbá society, traditional African music, compositional techniques of Yorùbá musicians, traditional popular music among the Yorùbá in Nigeria and *Àgídìgbo* music in Yorùbá society. Theory of Continuity and Change was used to explain the dynamics in *Àgídìgbo,* as gaps in knowledge was identified. Chapter three explained the methodology adopted for the study, which is ethnographic design, which allowed the researcher to study the music in relation to the understanding of the culture that produced it. Preparation for the fieldwork in terms of necessary library search and needed equipment, method of data collection- fieldwork experience and data analysis- post-field activities were also explained in this chapter.

Chapter four, based on content analysis, provided the results\findings of the study; needed information on agídìgbo music in the Yorùbá society was provided. Philosophy of the Yorùbá as expressed in *Àgídìgbo* music were dicussed extensively, in addition to performance practice, life histories of leading exponents of *Àgídìgbo* music and their contributions. Recruitment and training process for the musicians, functions of *Àgídìgbo* music in the Yorùbá society, compositional techniques/ processes in *Àgídìgbo* music, instrument and orchestration, and changes in *Àgídìgbo* were well attended to in this chapter. Chapter five was devoted to musical analysis on themes and song texts, metre and range, form and tonality, rhythmic

organisation, and other contextual analysis. Chapter six- the last chapter- presented the summary, conclusion, recommendations as well as suggestions for further studies.

Four research objectives were raised at the beginning of this study and logical conclusions shall be made on each of them according to the findings of the research work. Careful analysis of the study on the dynamics of *Àgídìgbo* revealed a lot of hidden facts about the music.

Firstly, the concept of *Ọmọlúàbí* is expressly seen in *Àgídìgbo* musical practices. The principles of *Ọmọlúàbí* are usually expressed in moral values of the society, such as *iwa pele* (gentleness), *aforiti/ ifayaran* (endurance/ dedication/ longsuffering), *itelorun* (contentment), *ilawo* (generosity), *itepamose/ akinkanju* (hard work). Some of these Yorùbá philosophical stances that are exemplified in the concept of *Ọmọlúàbí* as expressed in *Àgídìgbo*music. *Àgídìgbo*music presents these as it speaks in a deeper thought to the people. People listen to the arrangement of its sound, organisation of its ensemble and composition of its texts and learn one lesson or the other. This finding corroborates Akuno (2007), who explains that indigenous musical genres are symbols of cultural identity, a role emanating from collective participation in their construction and preservation. Traditional African music serves the purpose of teaching, correcting and reinforcing cultural values among the citizens, thereby perpetuating the norms, customs and traditions of the land. The melody, texture, rhythm, harmony and form of traditional African music reflect societal organisation and the form expresses the dominant philosophy of the practising community as a living art form. It is largely dependent on improvisation, re-creation, and variation which are clear reflections of the dynamics and unified nature of culture since the challenges of life necessitate innovations to bring about survival of individuals.

Secondly, on the training and contributions of *Àgídìgbo* exponents, interest, innate ability and dedication are the major criteria for becoming *Àgídìgbo* musicians. Coming from an *àyàn* family before joining the band may be an added advantage but certainly not a criterion. This is contrary to some ealier positions of some scholars such as Omojola (1987:4), who posits that "musicians who grow up to become specialists are usually those born into a family which has a long history of specialist musicians. Such families are called the *àyàn* families". This study revealed that musicians who grow up to become specialists (especially, specialists in *Àgídìgbo* music) do not necessary have to be born into the *àyàn* family. *Àgídìgbo* musicians are specialists in their own right and none of them was born into the *àyàn* family though they had contact with

music during their childhood. All the *Àgídìgbo* musicians sampled were advanced in age without any assurance of any replacement and continuity of the art when these exponents die. This portends the danger of discontinuity and extinction for the instrument and the music genre. In addition, all of the exponents sampled were Muslims with many wives and none of them had the opportunity of formal education unlike some other contemporary musicians. However, they have contributed immensely both to the Yorùbá society and to the sustainability of traditional music in Nigeria at large. They are seen as teachers, harbingers of peace, and repositories of the cultural values that manifest in the life of the *Ọmọlúàbí* among many other contributions.

Thirdly, the *àgídìgbo* does not require any ritual observance or sacrificial practices inits organological process that is before its construction. Human needs and effort to satisfy their amusement and recreation led to the origin of *Àgídìgbo* music among the Yorùbá people. This finding negates the general practice in the construction of some musical instruments in Nigeria in which certain ritual observances are needed before, during and after the construction of the musical instruments (for instance *dùndún* and *oja*) otherwise, "the musical instrument will not talk if the spirit of sound is not involved in the organological process" (Abiodun, 2014:98).

On the aspect of continuity and chage in *Àgídìgbo* music, despite the high level of retention of traditional practice in it, some changes have attended its technology and performance practices/context. There is a change in the materials, such as wood and thongs used in the construction of the *àgídìgbo* compared to some years back. The size of the *àgídìgbo* significantly differs from one community to another. This has altered its acoustic property, as the generation of various sounds from different *àgídìgbo* is inevitable. Moreover, the performance practice has changed from solo to an ensemble that consists of the *àgídìgbo*as principal instrument, the *gángan, àkúbà/ agbamole, Agogo* and *Sẹ̀kẹ̀rẹ̀*. This performance context has also changed from palmwine joint music to entertainment music for various occasions, such as namining, funeral, house warming, wedding and religious functions.

None of the traditional exponents who served as my respondents has ever waxed record for popular consumption on electronic media. The younger ones are not learning the art; this threatens its continuity and its further perpetuation and preservation among other traditional musical genres. The level of adaptation to change is very low in *Àgídìgbo* music. The level of adaptability and retention of core practice in the work of art dictate whether such work of art will survive or not; when a work of art, such as music, does not accommodate innovation, there is the

likelihood that such music will not survive in the course of time. This is because "music lives with new creative forces to sustain it through changing social circumstances otherwise, extinction is inevitable" (Euba (1970).

The content and structural analyses of selected *Àgídìgbo* music revealed that creativity, imagination, natural endowment and improvisation are the fundamental principles that guide the compositional techniques in *Àgídìgbo* musical performances. The musicians depend on current issues in the society and spontaneous events and Yorùbá compositional materials, such as proverbs, family praise name, truncation, elongation and repetition. Proverbs are the most commonly used traditional material in *Àgídìgbo* music. Some *Àgídìgbo* songs are performed in homophony, polyphony and heterophony, as the case may be. The homophonic style is a practice where the chorus responds with the one and only melody, even singing it together with the lead singer as a note-by-note repeat of the solo line. The melodic contour in *Àgídìgbo* music follows the tonal inflection of the Yorùbá language, as there is always a strict adherence to the use of the three basic tone marks in Yorùbá land, that is *d: r: m*. This is noticeable in both vocal and instrumental accompaniments. The *àgídìgbo* produces its melody based on low (*s*), mid (*d*) and high (*m*) tonal levels of the Yorùbá language. Rhythmic configuration in *Àgídìgbo* is based on African complex rhythm in which each musical instrument in the ensemble contributes to the intricate rhythmic organisation.

The analysis of selected *Àgídìgbo* music revealed various categories of forms, such as simple binary, ternary, air with variation, and call-and-response. Almost all the songs collected from the field fall into the responsorial pattern except some, like prologue. There is preodominant use of the pentatonic scale with various tone centres. Most of *Àgídìgbo* music are patterned into two distinct rhythmic sections: slow and moderately fast, with time signatures of simple (4/4) and compound (6/8) times. The first section, which is the slow section, usually forms the expository part of the songs in a prologue manner without instrumental accompaniment, which is followed by the moderately fast tempo.

6.2 Conclusion

Careful analysis of the study on the dynamics of *Àgídìgbo* revealed a lot of hidden facts about the music, therefore; the following logical conclusions have emerged from the research based on the findings.

First, *àgídìgbo* music has contributed to the origin of other various musical genres such as, highlife, *Jùjú* without giving way totally but co-existing with them in Nigerian music space. However, the level of adaptation to change is low in *Àgídìgbo* music, compared to other musical genres, this is as a result of inadequate promotion of its exponents by the media.

Secondly, the size of the *àgídìgbo* significantly differs from one community to another and modernisation has impacted its construction, this enhances its portability, accessibility and affordability.

Thirdly, *àgídìgbo* music projects the Yorùbá philosophy of *Ọmọlúàbí as* the principles that sum up the concept are well articulated in its performance. Its nuances are presented through proverbs, aphorisms, maxim, parables, customs and other Yorùbá cultural elements that characterised the music.

Lastly, if adequate promotion and enabling environment are provided for its practitioners, *àgídìgbo* music will continue to subsist and be a repository of repertoire for contemporary musicians in Nigeria.

6.3 Recommendations

Based on the findings, the following recommendations need attention:

Electronic and print media should give more attention to the promotion of traditional music, such as *Àgídìgbo* music by increasing their local content through airing of traditional music, this will serve as encouragement for its exponents as well as providing repertoires for the upcoming contemporary artistes.

Musicologists should do more to recover some Nigerian traditional musical genres that are going into oblivion. This can be done through rigorous research as such will motivate further research thereby expanding knowledge.

Government, Non- Governmental Organisations (NGOs), Institutions, corporate bodies and individuals should provide grants/sponsorship for the ethnomusicologists and other researchers in African studies to carry out research that will contribute to social and moral lives of Nigerians.

6.4 Contributions to knowledge

This work is an attempt to provide a comprehensive study on the *Àgídìgbo* musical art among the Yorùbá. It also represents an important reference material on instrumental technology

in Nigeria, which occupies a front burner among issues of concern to Nigerian musicologists. Therefore, musicologists, future researchers and music enthusiasts will fin the study very useful.

In addition, this study also provides insight into thoughts and structure of the core Yorùbá musical instrument and enhances people's understanding of Yorùbá musical instrument. Samples of *àgídìgbo* music that are transcribed on staff notation and analyses of the songs represent means of documenting and preserving Nigerian musical culture and also provides a systematic and scientific teaching and learning opportunity for Nigerian school systems.

Finally, the work, in providing the much needed information on the sustainability and transformation in *àgídìgbo* music, fills a lacuna in knowledge in the discourse of Nigerian traditional music.

6.5 Suggestions for further studies

This research was carried out on ethnomusicological aspect of *Àgídìgbo* that deals with philosophy and dynamics of its music among the Yorùbá of southwestern Nigeria. Futher studies can be carried out on sociological, archaeological and historical aspects of the music.

Although some samples of songs have been collected and analysed in this study, the researcher does not claim to have covered all *Àgídìgbo* music in Yorùbá land. More songs could also be collected for further studies and various themes could also be generated.

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APPENDICES

APPENDIX I

LIST OF INFORMANTS

Key informants

1. Pa Ganiyu 'Dakaje, Olóólà village, Iwo, Osun State was about 85 years (10\07\15; 12\7\2015 & 21\7\2016)
2. Pa Salawu, Abeokuta was about 75years (28\12\ 2015)
3. Pa Abdul-Rasheed Iroko Atanda, Eruwa was about 65 years (15\8\2015)

Other informants

1. Mr Mabayoje, Moses, Centre for Yorùbá Language, U.I, Ibadan (21\07\ 2015)
2. Elder Olorunnipa, Amos- Curator, Natonal Museum Ibadan (26/ 09/15)
3. Mr Awonusi, Education officer, Natonal Museum Ibadan (26/ 09/15)
4. Mr Medayese, Ethnographer, Natonal Museum Ibadan (26/ 09/15)
5. Mr Kolajo Mufutau, Cultural Centre, Mokola, Ibadan (21\07\15)
6. Mr Onoolapo, Marufu, Cultural Centre, Mokola, Ibadan (21\07\15)
7. Mr Muyiwa, Ayelabola, Cultural Centre, Mokola, Ibadan (21\07\15)
8. Mr Adeyeye, a music technologist, Apete Poly-Eleyele road, Ibadan (20\01\17)
9. Pa Isiaka Aderonmu, Otun Isona Alaafin compound, Oyo (28\07\17)
10. Mr Mukaila, Amusa, a senior band member to Pa Iroko Atanda in Eruwa (15\8\2015)

APPENDIX II

LISTS OF FIELD ASSISTANTS

1. Mr Ibukun Akinlabi, a teacher and an artist in Ibadan, Oyo State .he assisted in taking notes during the interviews at Olóólà village.
2. Mr Gbenga Oloked (BCOS), he assisted by providing necessary information and phone number in getting initial connection with Mr Iroko Atanda at Eruwa.
3. Mr Gbenga Akintaro, a band manager to Mr Iroko Atanda, he also facilitated the interview with the key informant ar Eruwa.
4. Mr Bayo Muhamed, an educated person and a maker of traditional musical instrument in Oyo. He facilitated my connection with Pa Isiaka, Aderonmu in Oyo.
5. Mr Kazeem, a photographer\video man who assisted in the recording of the music performances and interviews.
6. Mr Liadi, a teacher who connected me to Mr Mukaila Atanda
7. Mr Mukaila Atanda (Agidi village, Iwo area). He facilitated my interviews with Pa Ganiyu 'Dakaje at Olóólà village.
8. Mr Muritala (Papa, Iwo area). He used to give me information about Pa Ganiyu movement apart from the fact that he used to carry me to Olóólà village with his motor cycle on many occasions.
9. Mr Taofeek, Afolabi (Olóólà village). One of the band members of Pa Ganiyu, he used to give me information about the movement of Pa Ganiyu too.
10. Mrs Yemisi (Abeokuta), one of my students, she assisted in getting connection with Mr Iskilu who later facilitated my connection with Pa Sangoyemi at Abeokuta.
11. Mr Iskilu, a worker at Ogun State Centre for Art and Culture. He facilitated my connection with the key informant-Pa Sangoyemi.
12. Mr Asela, Ijaye, a friend to Mr Iskilu. He assisted in locating Pa Sangoyemi's compound where the interviews later took place.

APPENDIX III

OPEN-ENDED RESEARCH QUESTIONS ON *ÀGÍDÌGBO* MUSIC

Interview Guide for *Àgídìgbo*music exponents

Personal Profile of the artistes (key informants)

What is your full name?

Do you have any nick name?

Where do you hail from and who are your parents?

When were you born?

How does your family background look like?

How many wives do you have?

Early life and musical training

What is your educational qualification?

How did you come about music making?

When did you start playing the *àgídìgbo?*

Who influenced your music career?

Who is your mentor?

What was the duration of your training as a musician?

Can you play any other instrument?

Do you engage in any other business/job apart from music?

Do you have any other information about your training that you want to relate?

Were you initiated into any cult before playing the *àgídìgbo?*

Origin

Where did the *àgídìgbo* originate from?

Can we say the *àgídìgbo* is of Yorùbá origin?

When and how was it adopted into Yorùbá musical repertoir?

Is there any taboo associated with the use of the *àgídìgbo?*

What is your view about the general usage of the *àgídìgbo* both now and in the past?

Does *àgídìgbo* has anything to do with wrestling in traditional setting?

Can we categorise *àgídìgbo* as a drum?

Who was the first person to invent the *àgídìgbo?*

What are your suggestions for its development?

What can you say about the use of *Àgídìgbo* and proverbial/coded messages/statements?

How do the musicians become verse in *Àgídìgbo* language?

What is the difference between the *àgídìgbo* and the *ògìdìgbó*?

Musical Performance and Promotion

When did you start performing?

What type of occasion or invitation do you honour?

What occasion brought you to limelight?

How can you describe your most memorable performance?

Have you had any international performance?

Have you recorded any album? E.g LPs, CDs, DVD

Who is your music promoter?

Have you ever been invited by media houses for a public performance?

Which musical association do you belong to?

Do you perform in any ritual occasion?

Musical Compositions

What are the techniques/ processes of your composition?

Where and how do you receive inspiration for composition?

What are your experiences about composition?

How do you generate themes when you compose?

Have you received any awards in recognition of your contribution to the music industry and society?

What values have your works added to the society?

Can you explain changes that have occurred to *Àgídìgbo* music?

Formation and Organisation of the Band

Have you a band?

What is the name given to your band?

Who are the members of your band?

How do you recruit members into your band?

What is the nature of the training given to the selected members?

What type of people do you recruit into the membership?

What are the qualifications (musical, spiritual, education etc) of a person before he/she can become a member?

What are the criteria for selecting a member?

How and when do you meet for rehearsal?

Which instruments make up your ensemble?

What is the organisation of the instruments during performances?

Who plays *Àgídìgbo*in the group?

Do you know any other *Àgídìgbo*band and where are they based?

General questions

What changes can you notice on the construction of *Àgídìgbo?*

Has there been any change in the performance of *Àgídìgbo* so far?

Who are the makers of the *Àgídìgbo?*

Where can they be found?

Can you name some other usages of *Àgídìgbo* apart from being used as musical instruments?

Is there any ritual connotation behind the use of *Àgídìgbo?*

What can you say about the usage of *Àgídìgbo*in contemporary world?

The contextual usages of *Àgídìgbo*

How did the use of *Àgídìgbo* look like in the olden days?

Is there any change in this contemporary world regard the contextual usage of *Àgídìgbo?*

Of what contribution is your music to the society?

What values do your band promotes in the society?

Are there any difference(s) between your band and other bands such as the *Jùjú*?

APPENDIX IV

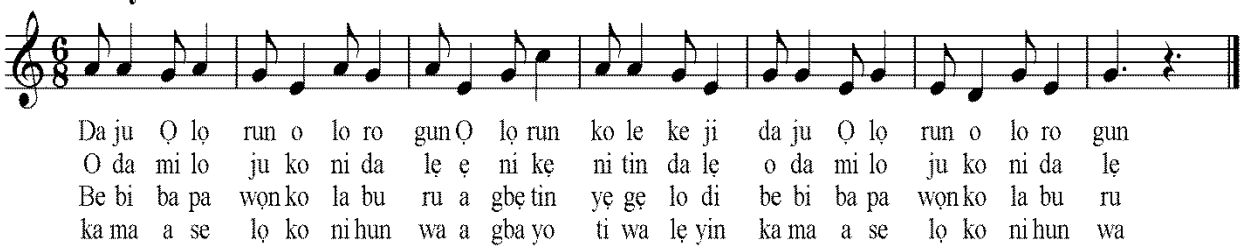
Tracsription of Music

Musical examples

1.

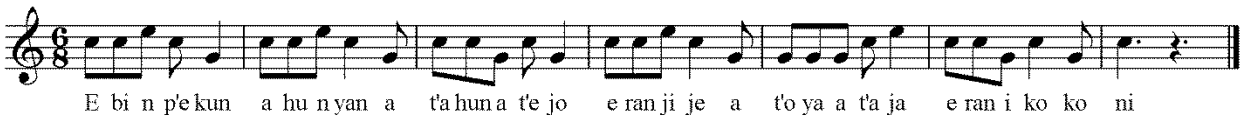
Dájú Ọlọ́run ò lórogún

Lively



2.

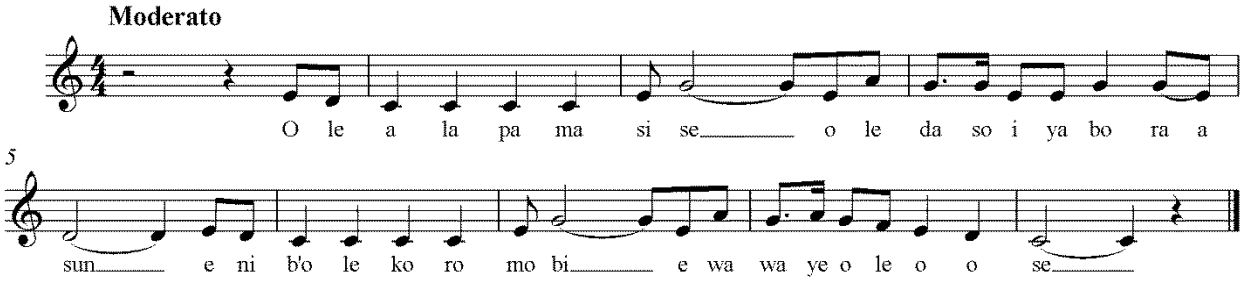
Ebi n p'ekun



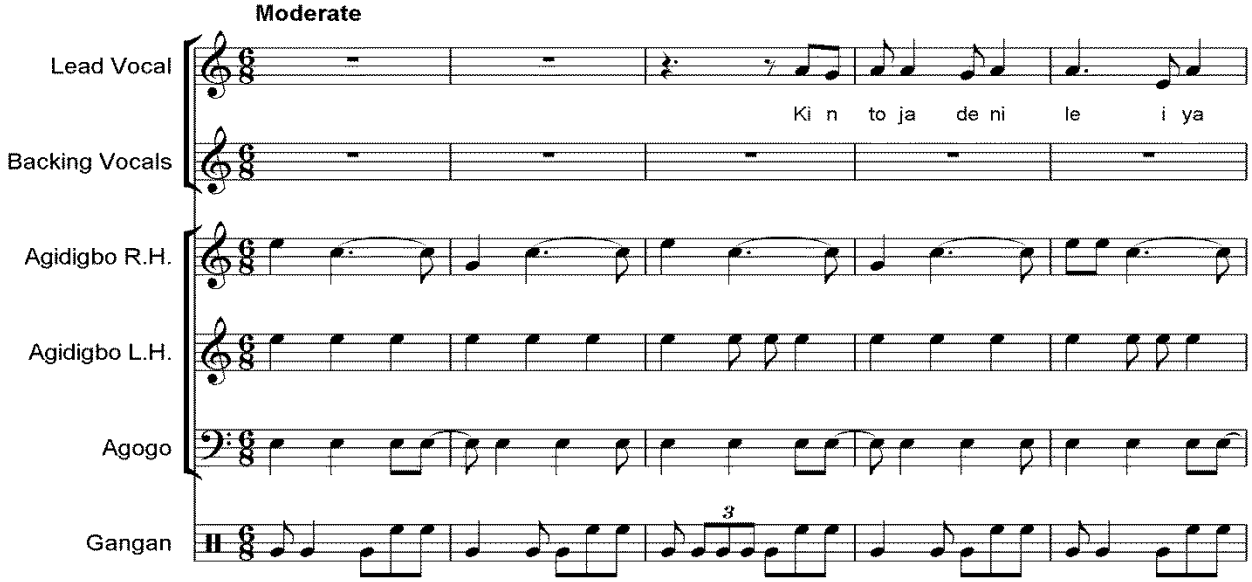
3.

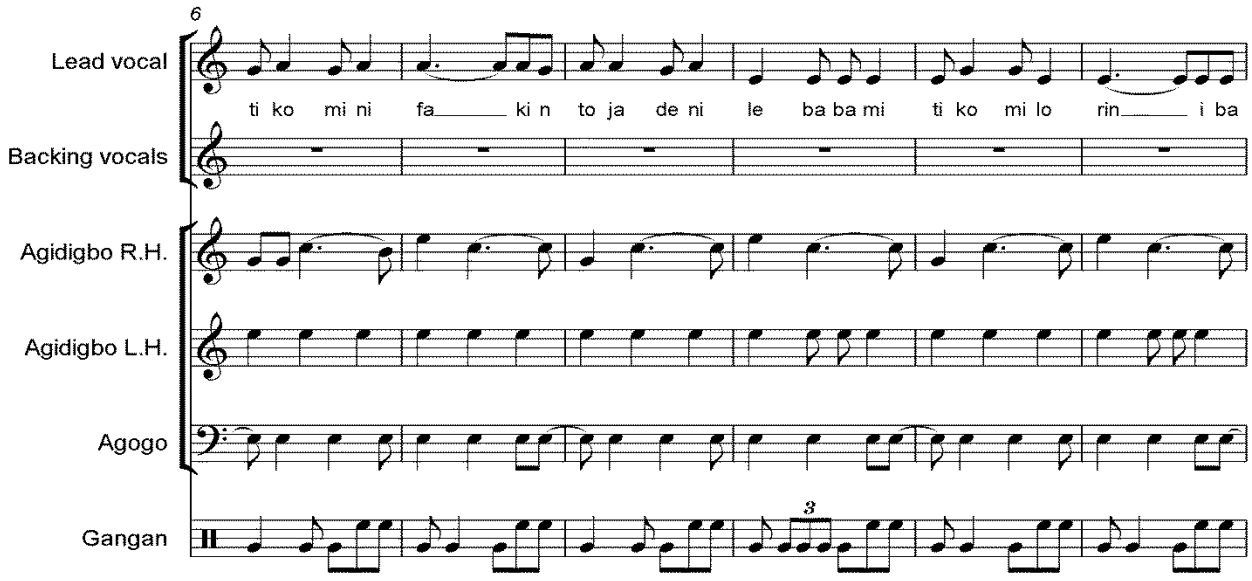
Ole alapa ma sise

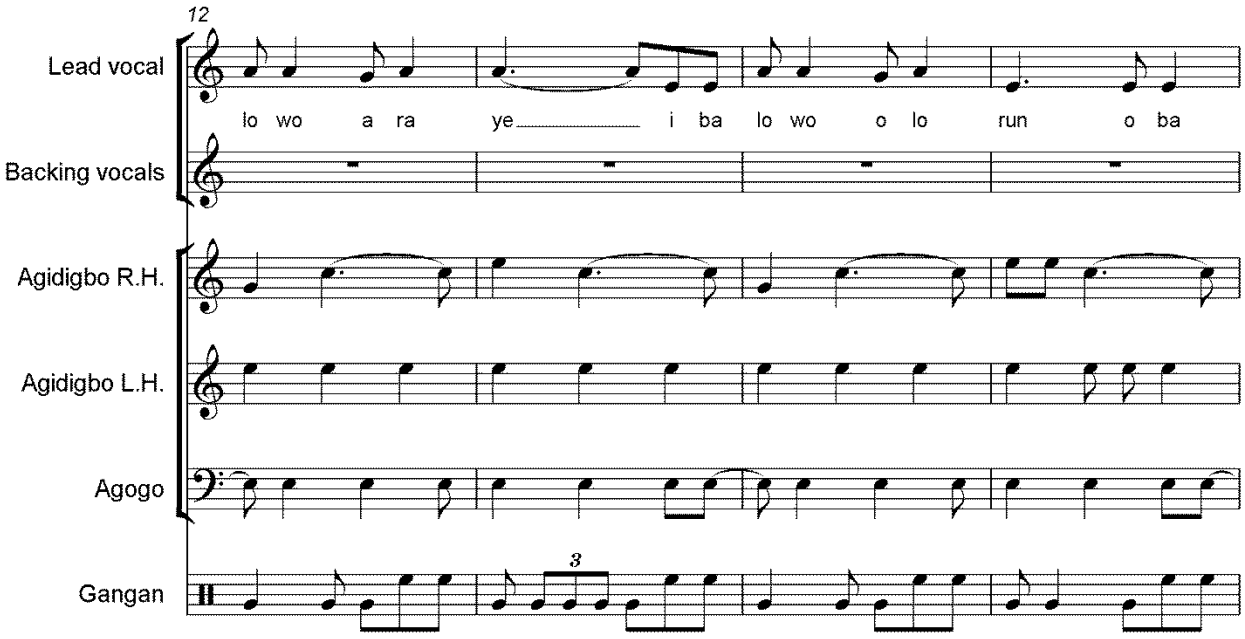
Moderato

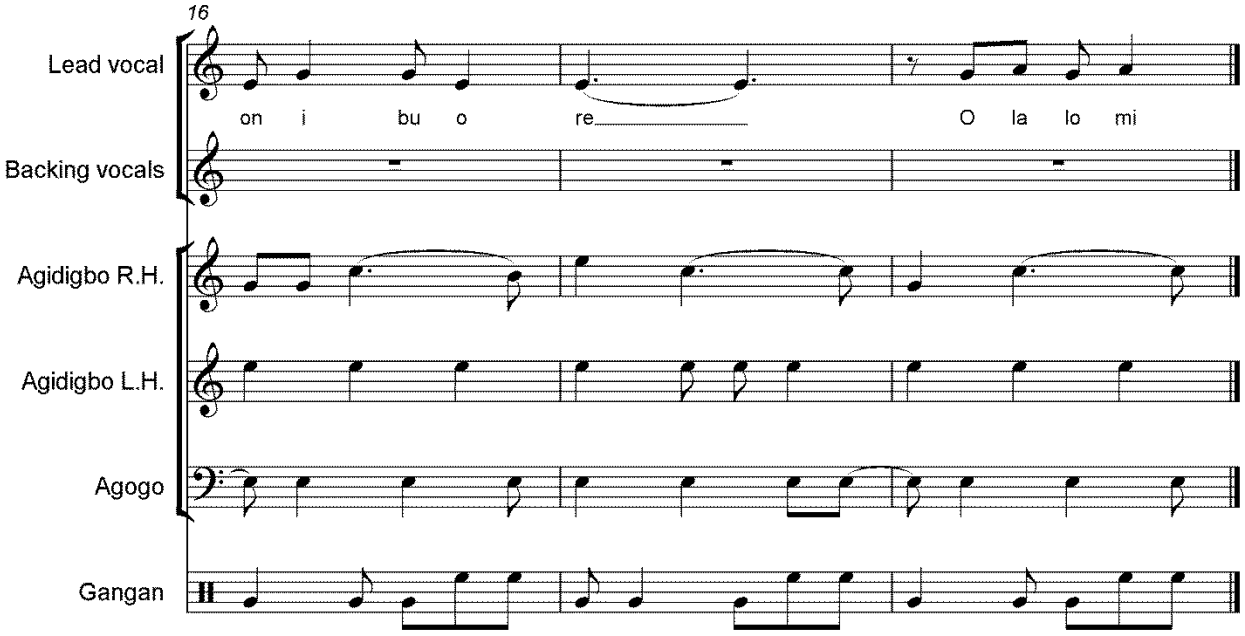


Ki n to jade ni'le

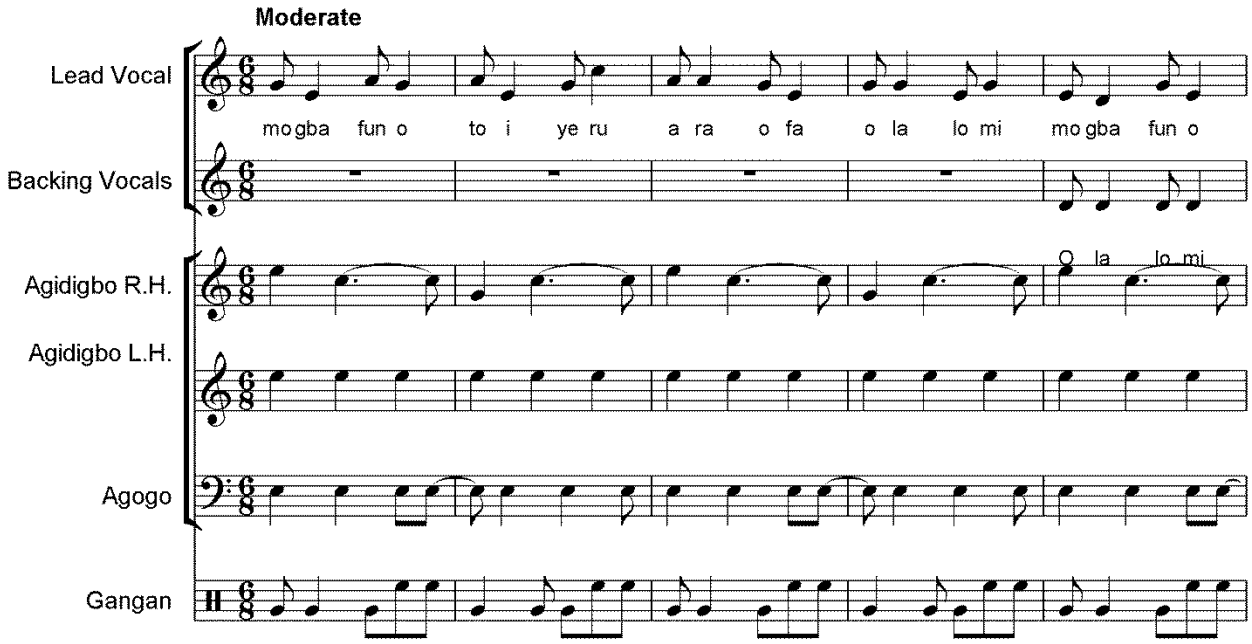


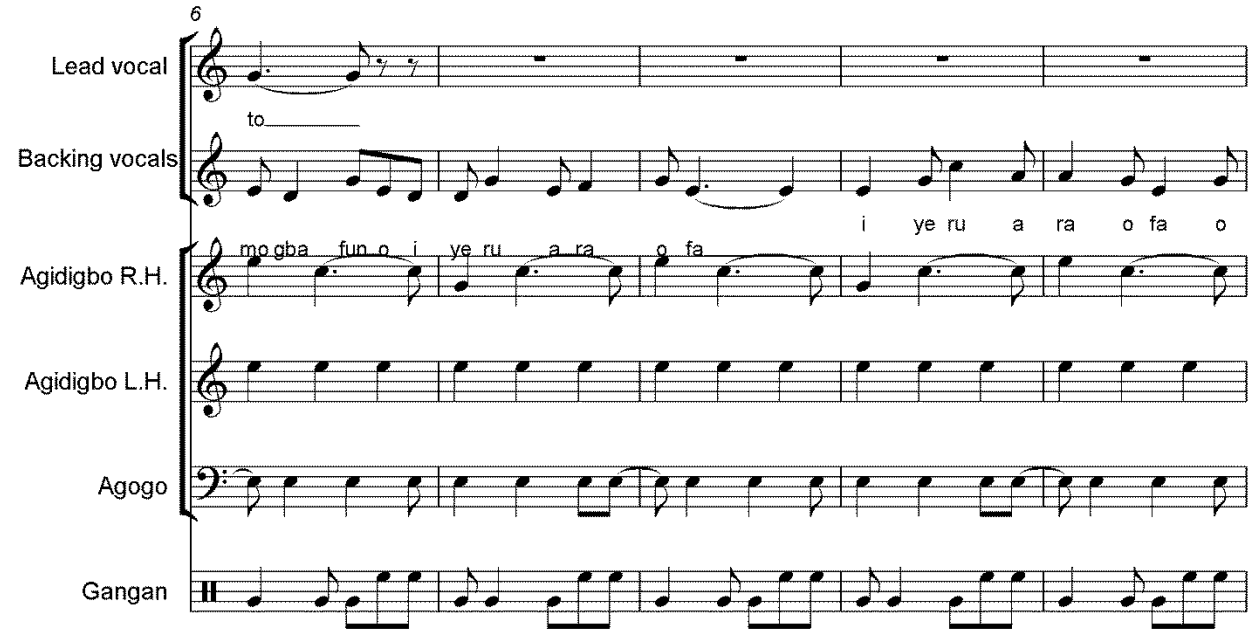


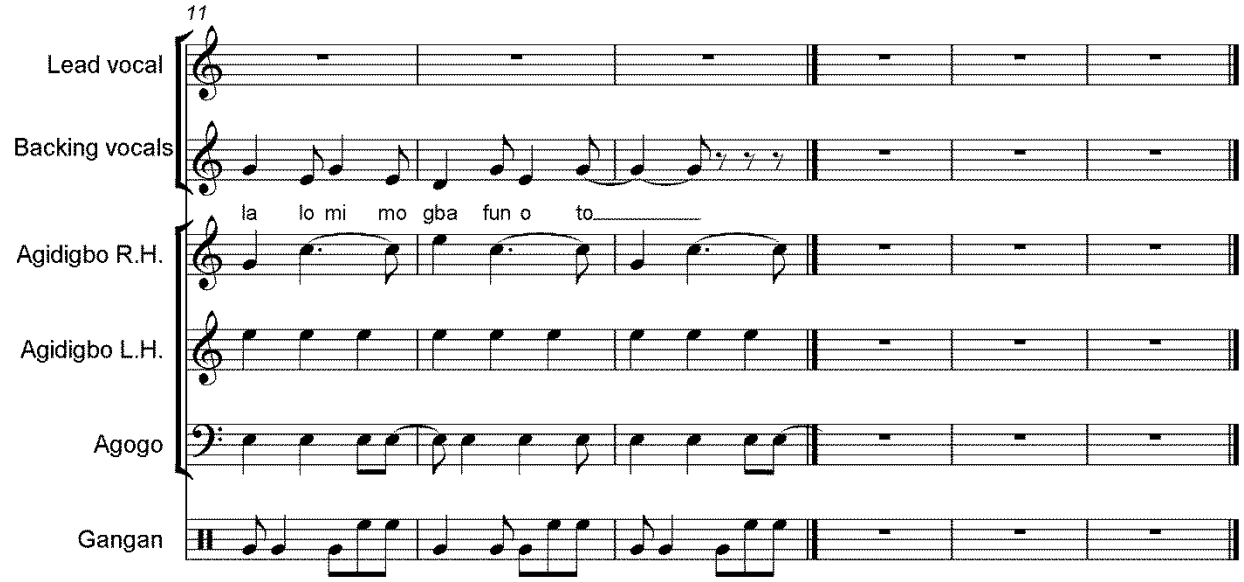

12
Lead vocal
lo wo a ra ye i ba lo wo o lo run o ba
Backing vocals
Agidigbo R.H.
Agidigbo L.H.
Agogo
Gangan
3


16
Lead vocal
on i bu o re O la lo mi
Backing vocals
Agidigbo R.H.
Agidigbo L.H.
Agogo
Gangan

con't

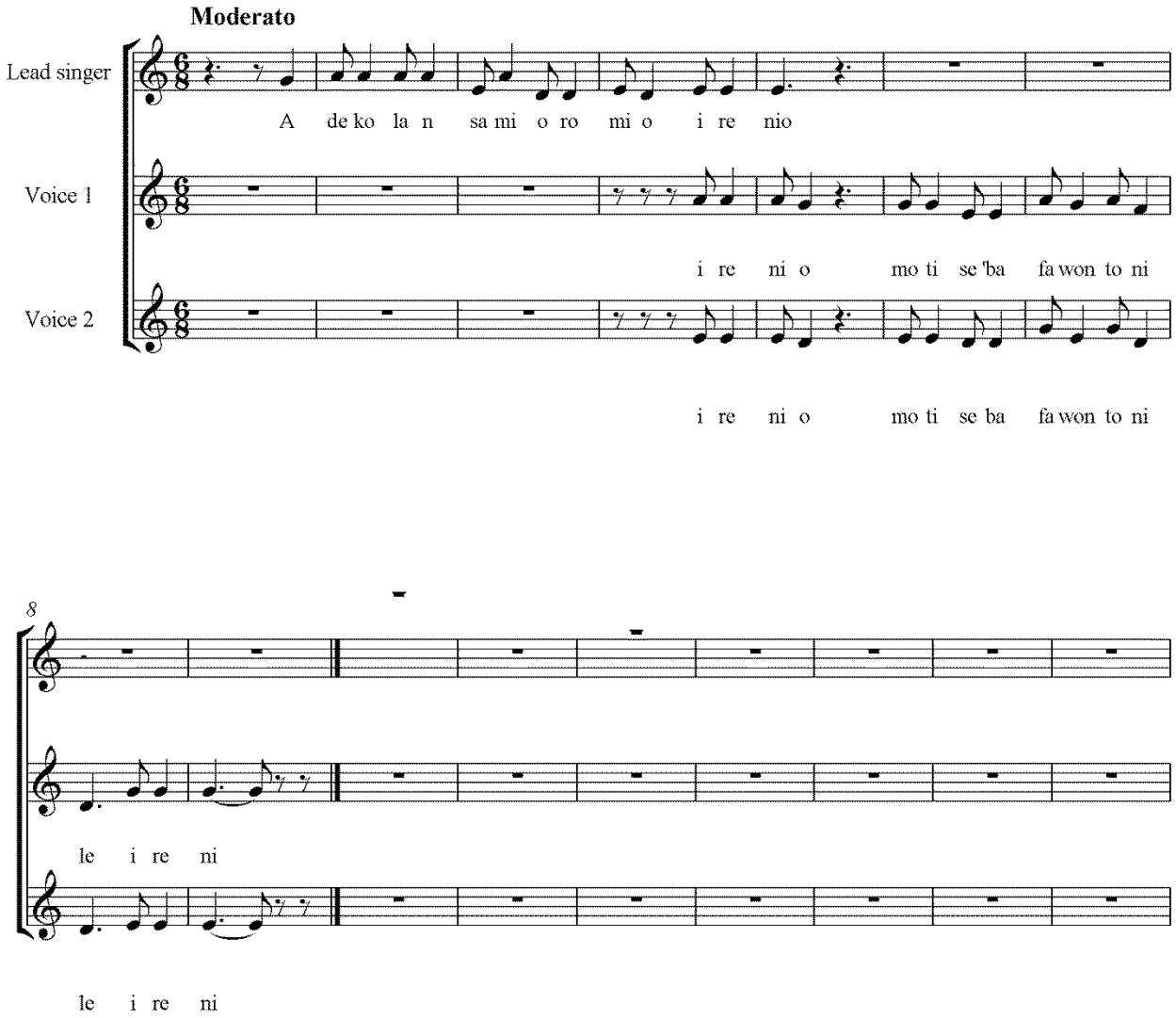

Moderate
Lead Vocal
Backing Vocals
Agidigbo R.H.
Agidigbo L.H.
Agogo
Gangan
mo gba fun o to i ye ru a ra o fa o la lo mi mo gba fun o
O la lo mi


6
Lead vocal
Backing vocals
Agidigbo R.H.
Agidigbo L.H.
Agogo
Gangan
to
mo gba fun o i ye ru a ra o fa
i ye ru a ra o fa o


11
Lead vocal
Backing vocals
la lo mi mo gba fun o to
Agidigbo R.H.
Agidigbo L.H.
Agogo
Gangan

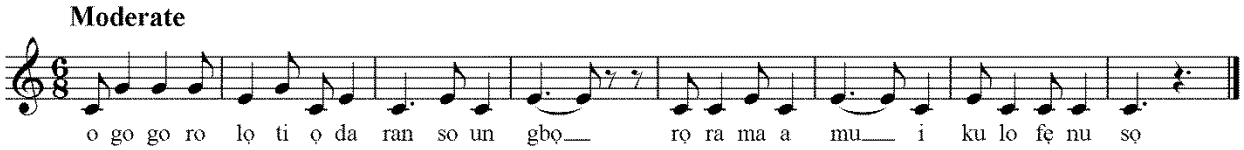
5.

Ire ni o



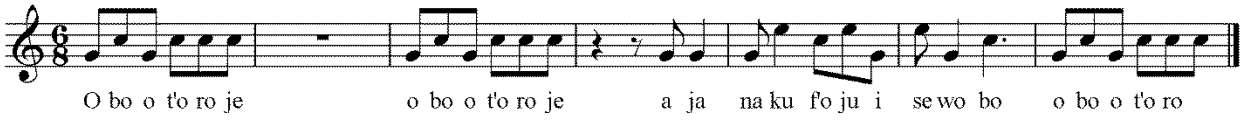
6.

Ògógó'ro lọti ọdaran



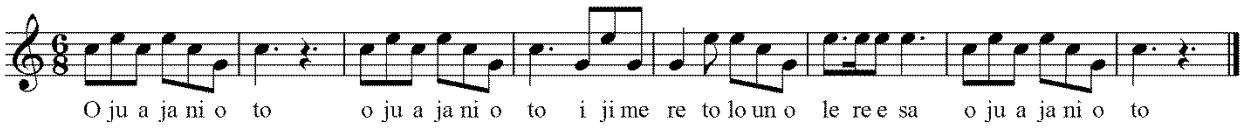
7.

Obo o t'oro je



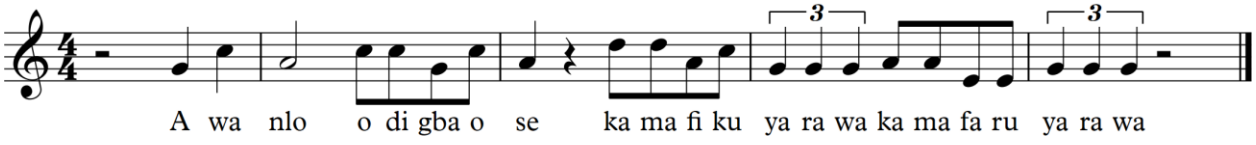
8.

Oju aja ni o to



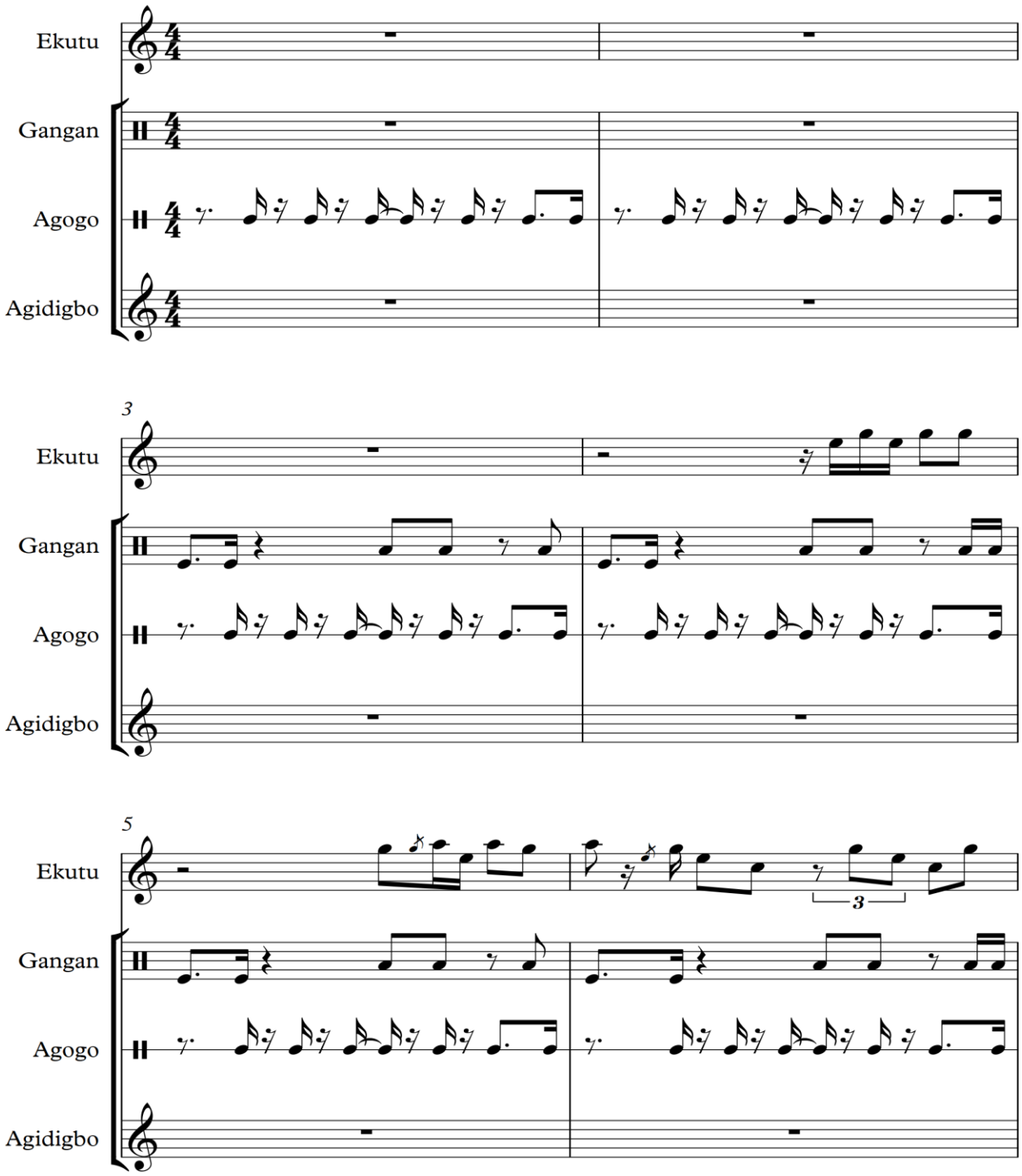
9.

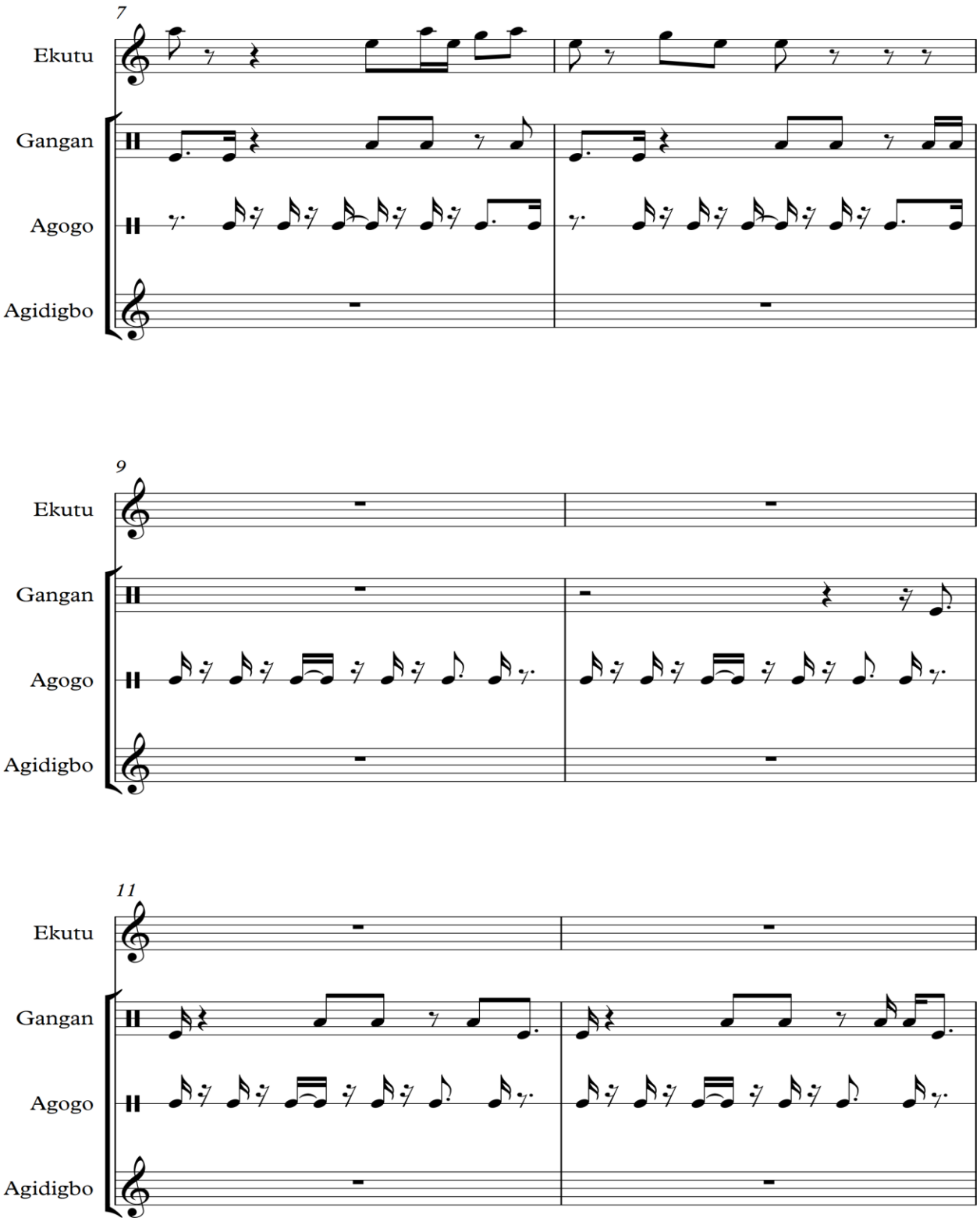
Awa nlo

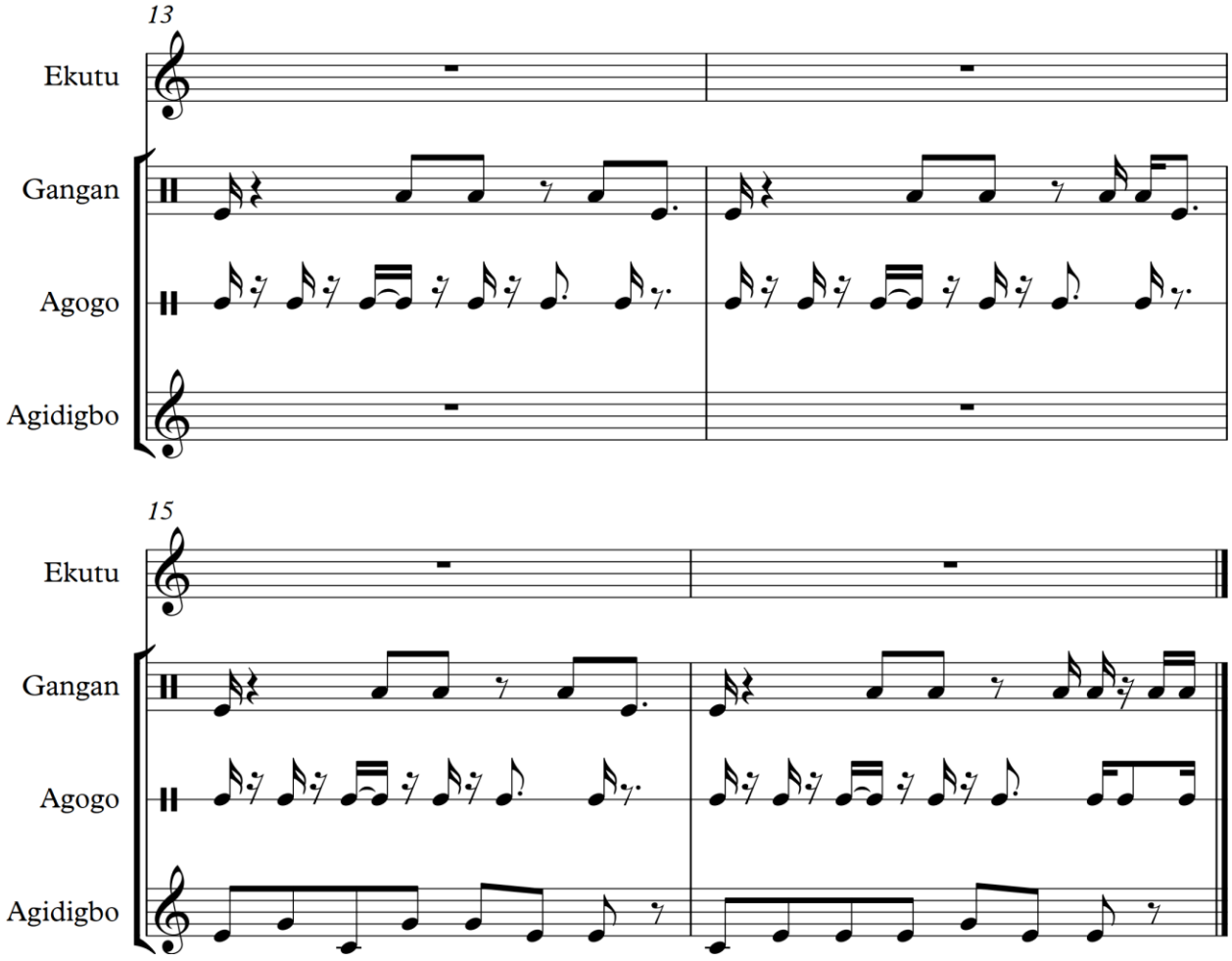


10.

Agidigbo Instrumental

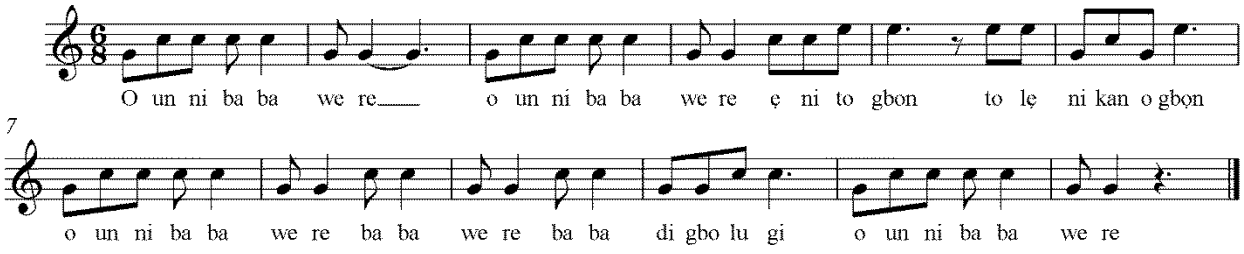



7
Ekutu
Gangan
Agogo
Agidigbo
9
Ekutu
Gangan
Agogo
Agidigbo
11
Ekutu
Gangan
Agogo
Agidigbo



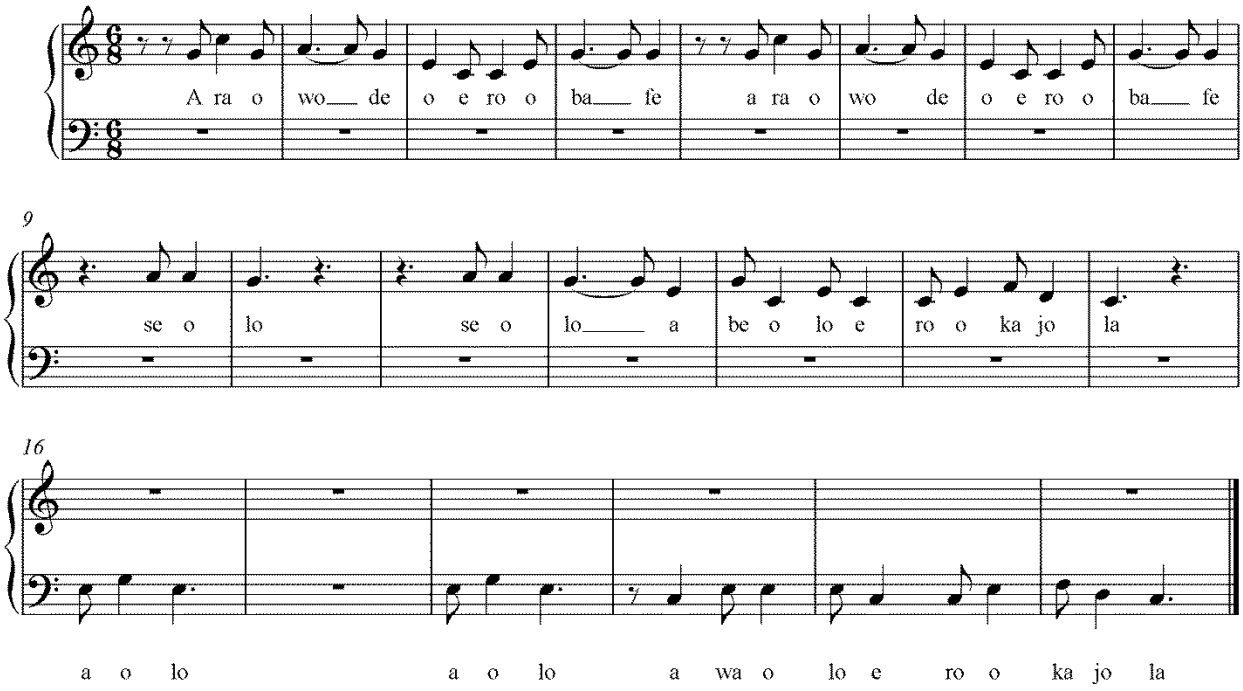
11.

Òun ni baba wèrè



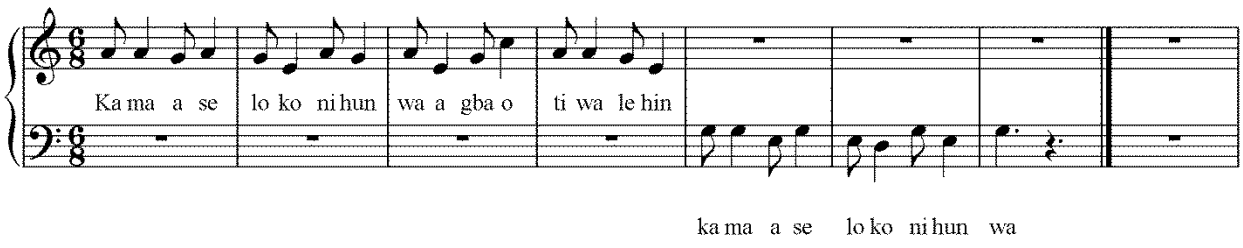
12
Ara Owode, ero Obafe

Moderate



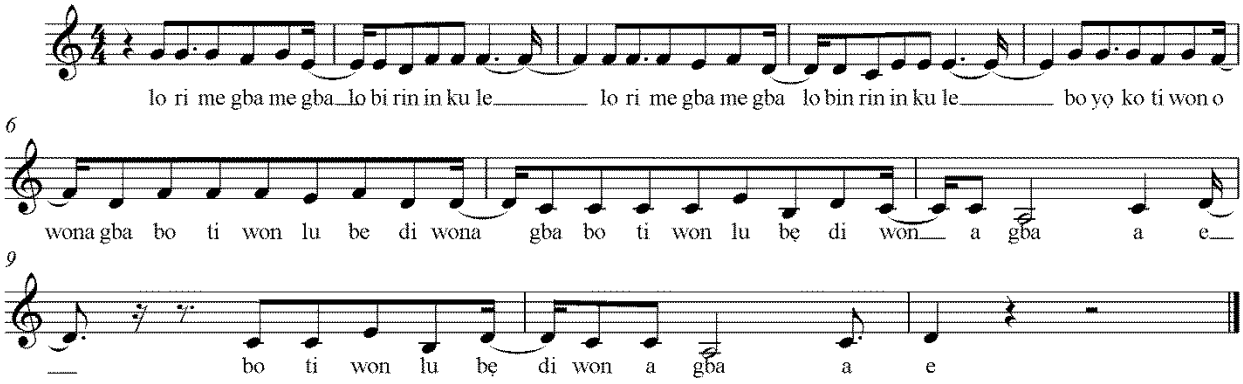
13
Ka ma a se lo ko ni hun wa

Moderate



Lórí mégba mégba lobinrin kú lé

Moderate



End Notes

[i] Edi festival is celebrated by Ife and its neibouring towns in Yorùbáland, especially,it is celebrated in Ife for Moremi- Ife heroine

[ii] This saying was adapted from *"l'ówe l'ówe là á lù'lù ògìdìgbó*[ii]*; ológbón ní í jo, òmòràn ní í mòó, ewé e kókò laa fíi sèè é, gànmù gánmú la fí lùú; kò gbodò fóó, béè ni kò sì gbodò ya*" meaning that *ògìdìgbó* drum is cryptically played like proverbs; it is only the wise that can dance to it and only the informed can discern it (Olatunji, 1984; Samuel, 2015).

[iii] Mr Abdul-Rsheed Iroko hailed from *Eruwa* Oyo State. He has an *Àgídìgbo* band and he plays the *àgídìgbo* very well; he is also a good singer. He was about 65 years during the fieldwork. He was one of the key informants for this work.

[iv] Thumb piano: This is a box-shaped African musical instrument with a row of tuned metal or wooden stripes that vibrate when plucked by the thumb.

[v] An African musical instrument that consists of a set of tuned metal or bamboo plates of varying length that are attached to a sound board.

[vi]Lamella: This is a structural part of metal that is criss-crossed to form a vault in the sound box of *Àgídìgbo*.

[vii] *Sákárà* is a vocal band with instrumental accompaniment among the Yorùbá that consists of *Sákárà* drum- a circular membrane instrument made from skin of animal and pot or any other round materials.

[viii] Igopha is a a new musical typology in Okpeland which is used for educative purpose as opposed to the *igoru* music which used imagery to critique societal ills and expose any defiant member of the society

[ix] *Egbelegbe* music is a traditional musical genre among the Amasoma tribe in Delta State (see Oyibo 2010 M.A thesis).

[x] See the list of field assistants in appendix II

[xi] Pa Ganiyu 'Dakaje is a traditional *Àgídìgbo* exponent hailed from Iwo, Osun State. The researcher was with him on several occasions for interview and interaction, being one of the key informants. Despite his eye challenge, he is a notable *Àgídìgbo* exponent in Iwo and its environs. He plays the *àgídìgbo* and sings very well. He was above 80 years old during the fieldwork.

[xii] Pa Sangoyemi is from Abekuta Ogun State. He is one of the traditional *Àgídìgbo* exponents in Abekuta during this research work and one of my key informants. He was well above 70 years during fieldwork. He constructed his *àgídìgbo* himself, the first one being constructed in 1979.

[xiii] *Olálomì* is a family name and of one of the Yorùbá ancestors. A name that is notable in praise singing among the Yorùbá.

[xiv] Mr Abdul-Rsheed Iroko hailed from Eruwa, Oyo State. He has an *Àgídìgbo* band and he plays *Àgídìgbo* very well; he is also a good singer. He was about 65 years during my fieldwork. He was one of my key informants.

[xv] Lagbaja (Bisade Ologunde) makes reference to *àgídìgbo* as an embodiment of wisdom through which he satirises the commercial sex workers and "sugar daddy," whom he refers to as "*gbomogbomo,*" that is "harlots' patronisers". He uses the instrument to speak in surrogate before verbalizing his statement that one day will be one day when the sugar daddy will meet his waterloo and carry problems. Lagbaja uses this musical excerpt to warn against promiscuity among some students, popularly known as "*Aristo* or *Asewo*" and their sugar daddy in higher institutions of learning.

[xvi] *Ògìdìgbó* consists of a set of single-headed drums in its ensemble. It is cryptically played in proverbs.

[xvii] For symbolic theory, See Idamoyibo, O.I. 2013. Theories of relationships and positions in african musical arts performance practice informed by indigenous knowledge in Okpe culture. *Journal of Association of Nigerian musicologists.* No7, 116.

[xviii] For direct reference, see Idamoyibo,O.I. 2013. Theories of relationships and positions in African musical arts performance practice informed by indigenous knowledge in Okpe culture. *Journal of Association of Nigerian musicologists.* No7, p119.

[xix] Oka or Amala is cassava or yam flower meal among the Yorùbá

[xx] *Péréseke* is on of the Yorùbá musical genres that predated waka music. The band makes use of saworo\ *Péréseke*, *àkúbà* and so forth. It is being played at Ibadan, Oyo State.

[xxi] Kete is a membrane traditional musical instrument made from animal skin, gourd and wood and that is used for social events; it has the *iya'lu, omele isaju, atele* and *konkonkolo*. The ensemble is still being played in Oyo town.

[xxii] *Ìlá* is a sub-ethnic group among the Yorùbá in present Osun state, Nigeria. They were known for palm wine tapping and selling across the Yorùbá land. *Àgídìgbo* was made popular through their palm wine business many decades ago.

[xxiii] Aregbe is a shortened form for Aregbesola; Ogbeni Aregbesola is the Executive Governor of Osun State, Nigeria during this research work.

[xxiv] Dùndún is hourglass-shaped drum which the drummer can use to produce different pitches thereby imitate the inflectional contours of the Yorùbá tonal language. The iya'lu dùndún speaks eloquently in surrogate more than any other musical instruments that speak in surrogate and it is a widely used instrument in both sacred and social contexts, including popular music, is designed for maximum intelligibility. Although, dùndún ensemble was purely a social ensemble, but now features prominently in sacred contexts like osun and egungun festivals.

[xxv] *Bàtá* ensemble consists of four, its principal drum is a bi-embranophonic conical- shaped drum used for Sango and Esu worship. Its coding method of drumming is attributed to its original function as an instrument of war, and later as a ritual instrument associated with pre-Christian and pre-Islamic deity devotion. It was intended to be understood only by a limited audience—the drummers and the cultural "insiders" with whom they were communicating. It is noteworthy that *Bàtá*, which was known for a sacred instrument in traditional religion, is now being used in social contexts and in some churches for worship in Nigeria.

[xxvi] *Ofafa* is an animal that comes out in the night, it usually shouts whenever he wants to come out of its hiding place to look for food. The hunter usually use its voice while shouting to identify the particular tree where it lives and then trace it and kill it during night game. Sometimes the hunter after identify its abode in the night may go there during the day to kill the animal.

[xxvii] *Megida* is an Hausa language for husband which the musician borrowed to add beauty to his music.

[xxviii] See Euba (1990), Olaniyan (1984) and Samuel (2009).

[xxix] Feere is a local flute, a wind instrument blown with the mouth to provide some melodic lines. Only Pa Iroko Atanda made use of this instrument in his *Àgídìgbo* band, hence, his nick/stage name: A fi feere korin (the one who sings with flute).