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# FROM MEDICAL PRACTICE TO PRACTICAL MUSICIANSHIP: AN EXPLORATION INTO THE LIFE AND WORKS OF DAYO OYEDUN

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**Samuel, Kayode M. Ph.D & Ashaolu, Samuel Oluwaseun**

## **Introduction**

African music is often generally classified into three categories namely, traditional, popular and art music. Traditional music is the type that explores oral tradition and largely anchored to how a group of people of a nation specifically identify themselves. It often consists of songs or pieces taught through performance rather than rendition through musical notation. To this end, the music is orally transmitted from one generation to the other. Examples of performers of traditional music include: Zabiya Togoli, Nii Ashiley, Dan Maraya Jos, Ezigbo Obiligho, Hubert Ogunde, Mamman Shata amongst others.

The second category is popular music, otherwise referred to as pop music. Popular music is mass-disseminated music of recent centuries. Its performance is usually not by sight reading/playing or sight singing but such that have developed musical style not distinctive of a certain region or ethnic group. Sometimes, rendition of popular pieces may share certain features with traditional or/and art music, the major differences often lie in the level of exposure and educational achievements of composers and performers in each case, their styles of performance; central thematic issues as well as sophistication (or lack of it) in instrumentation among others (Randel, 1986, Omibiyi-Obidike, 1994, Omojola, 2014).

Popular music is a type of music where its audience sometimes freely take part in performance. It is seen by some as music for the ordinary people because it is easy to dance to and there is usually no conductor. Both the performers and audience are free to express themselves by clapping, wailing, screaming, dancing and striking together various objects such as woods, sticks and so forth. Omibiyi-Obidike (1994) categorised popular music in Nigeria into three: (i) those that are based on western pop; (ii) those whose foreign and African elements intermingled and (iii) those localised among particular groups. Examples of popular music include: Blues, Hip Pop, Hot Rhythms, Rhythm and Blues, Rock and Roll, Jazz and so forth.

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Composers and performers of popular music in Nigeria include: Innocent Ujah Idibia (also known as Tuface Idibia, the twin brothers - Peter Okoye and Paul Okoye also known as P-Square, Abolore Akande also known as 9ice, Oladapo Daniel Oyebanjo (D-Banj), Tony Tetulla, Naeto-C, Wiz-Kid, Flavour, Eldee, Darey, Banky W and J-Martins to mention but a few.

One notable fact is that Nigerian popular music is largely characterised by intercultural elements and it often attracts more patronage from the audience compared to the other two categories of music. In her discussion of the new trends, Omibiyi-Obidike observed the dropping of some traditional musical instruments in favour of guitar, band set, keyboard, synthesizers, amplifiers, trumpets, saxophones, and indigenous ones, including those of neighbouring countries.

The third category is Art music, which is musical performance intended for the concert repertory, as distinct from a folk or popular one. An art song traditionally is a setting of a text of high literacy quality and, unlike most folk and popular songs, includes a compartment that is specified by the composer rather than improvised or arranged by or for the performer (Randel 1986:56). It is performed by either sight playing or sight singing in a large hall, auditorium, theatre or concert hall. Its audience, mostly elites, pay prompt attention and would express their appreciation in form of applause at the end of each rendition and finally at the end of the performance. To this end, they are not expected to dance to or interrupt the performer(s), but keep their emotion in check in line with established tradition of art music performance.

Essentially, composers of art music are music literates whose works are transcribed. More often than not, they employ different compositional techniques, including borrowing elements from African traditional music (melodic, harmonic, rhythmic and so forth) but presenting same in Western European idioms. Performance of art music demands a high level of training with some of the works, especially of choral and orchestra, subject to conducting by a trained music personnel. Omojola's (1995) treatise on the lives and works of prominent Nigerian Art composers represents the first extensive discourse on the subject matter. According to him, although it was through the church that the concept of music as a contemplative art

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received widespread popularity in Nigeria, it was left to the efforts of formally trained composers and musicologists to add new idioms and styles in their works to develop Nigerian Art music (Omojola 1995:39). Several composers, such as T.K.E. Philips (a pharmacist turned musician), Fela Sowande, Akin Euba, Ayo Bankole, Lazarus Ekwueme, Adam Fiberesima, Wilberforce Echezona, Okechukwu Ndubisi, Harcourt Whyte, Samuel Akpabot and several others belonging to the first three generations of art musicians were included in Omojola's study.

Despite the fact that composers in these fields are diverse and unique in their own style, not much focus has been placed on the new and emerging art composers. While there are studies which have examined the works, life histories, styles and contributions of musicians of other forms/genres to the growth and development of African music, not much have been done to focus on studying new generation of art musicians in Nigeria. In the same vein, few studies exist on Nigerian professionals who deviated from their normative career orientations to pursue music. There is no gain saying that more Nigerian art music composers are emerging and are displaying a variety of skills and styles through their compositions. These composers include Emurobome Idolor, Dayo Deleke, Ayo Ogunranti (Oluranti), Peter Sylvanus, Dayo Oyedun and Obaseki Kayode to mention but a few.

This paper focuses on Dayo Oyedun, who was trained as a medical practitioner, but later underwent some form of musical training and had since engaged himself in writing and performing music, especially the organ and piano. He also produces operas and directs different choirs for the purpose of entertainment and education. Beyond creating a greater awareness and appreciation for Dayo Oyedun's music, the purpose of this study is to articulate various African musical elements embedded in the works of the composer with a view to promoting and encouraging the study of Art music in Nigeria and, thereby expand the frontier of knowledge through extension of literature. In a nutshell, this study investigated the contributions of Dayo Oyedun to the growth and development of music in Nigeria. Specific objectives include:

- ✓ to examine the life history of the man- Dayo Oyedun through an exploration of his musical training and exposure as a whole with



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a view to encouraging up-coming composers of art music gain knowledge and desirable exposure, especially those with a different background from music

- ✓ to categorise his works with a view to expanding literature on art music in Africa
- ✓ to make a brief analysis of some of his compositions

The value of this study is primarily in the area of documentation, which could serve as useful educational materials for teaching music in Nigerian schools. Secondly, an exploration into the field of contemporary compositional styles and techniques in relation to Nigerian Art music which promote the norms, moral values, codes and conducts of Africa is required at this time when there are repeated criticisms against musical production which do not promote good values in contemporary African society. Although fairly well known in Ibadan and its environs as a composer and organist of repute, Dayo Oyedun is yet to gain prominence nationally despite having works modelled after notable composers like Akin Euba, Meki Nzewi, Samuel Akpabot, Bode Omajola, Alexander Johnson, Dan Agu, Christian Onyeji, Jean Zaidel Rudolph, Joshua Uzoigwe and Okechukwu Ndubusi. This Nigerian born music composer of the twentieth century (Dayo Oyedun), as at the time this study was conducted, had several original compositions credited to him. These include three Oratorios, namely "*Iyin*", "*Obangiji*", and "*Itunu*"; two operas, namely, "*The Moon and I*" and "*Juliano*" and two cantatas namely, "*Hospital Cantata*" and "*Palm Wine Cantata*". He has, in addition, written several choral and solo works. For the purpose of this study, the investigators have purposively selected one each, from the foregoing major types. They are "*The moon and I*", "*Iyin*" and "*Omo Ogba*". For more supportive examples, the works entitled "*Tokunbo*", "*Omo Onires*", "*American Visa*" and a few others were also included.

Omibiyi (1973) presented music as a cultural phenomenon which varies often in principles and always in detail from region to region and from locale to locale'. According to her, it should be well planned to reflect any form of variations. More explicitly put, in the words of Achinivu (1985:147), one's taste in music depends, to a considerable extent, on the lent in which one grows up and that type of music to

which one has been exposed. Omojola (2000) discussed the attempts made by modern Nigerian composers in terms of the need to make either their vocal or instrumental works or both culturally relevant, and this has been their major pre-occupation. He expresses further that an unmistakable feature of modern Nigerian music is the transformation of traditional folk into art songs conceived in a European contemplative idiom. Such works like Oyedun's composition have folk songs as the creative basis, exploring such traditional features as rhythm, melody, and harmonic patterns, formal structures such as call and response, ostinato patterns, dance and performance moods. Nzewi (1991:144) adds that 'the musical and textural themes for contemporary choral works are based on traditional folk songs and folk tales.

Onyeji (2005:28) noted that although there are noticeable efforts by most Nigerian composers to contribute to the new stylistic paradigm that has greater cultural influence from Nigerian traditional music, it is observed that much of such attempts have not been quite successful. He refers to Omojola (2000:211) where he said that 'mere use of a national melody is not enough to give a work a national identify. This, Nzewi (1997:72) observed would be a 'token African gesture in essential Western classical compositions.'

The works of Dayo Oyedun are performed periodically (at least two major concerts annually) by the University College Hospital (UCH) *Sinfonia* choir before a large audience. The group consists of choir members and non-choristers (instrumentalists and technical support staff/volunteers) who come together to put up well appreciated performances to the admiration of audience largely made up of elites. Dayo Oyedun essentially composes sacred works, including oratorios along with some morally suitable secular music. Many of his music feature during religious (Christian) worship. A couple of Oyedun's recordings can be found on compact disks [CDs], video compact disks [VCDs], and digital video disks [DVDs]. Vidal (2012) revealed that music serves as an important media of communication for social discourse and also constitutes an important form of entertainment. The entertainment may take the form of recreation, diversion or amazement of individual and corporate groups in the society. Therefore, the works of the composer under study as a form of entertainment in the society

can be referred to as the UCH *Sinfonia* entertainment in big Ibadan halls e.g. Paul Hendricks Lecture Theatre. The functional role of this contemplative music as entertainment further makes the study of Oyedun's music worthy as an academic adventure.

### **The Man: Dayo Oyedun**

Dayo Oyedun was born into a musical family on May 21, 1972, at the General Hospital, Abeokuta, Ogun State, Nigeria. He is the third and only son of Mr. and Mrs. Gabriel Bamidele Oyedun's four children. It was reported that at the time of his birth, the attending midwife, noticed certain unusual movements on his fingers and was quoted to have remarked, 'Wow! See how fast his fingers run; he certainly will be a great pianist'<sup>1</sup>. His father was a foremost organist who played the pipe organ at the First Baptist Church, Ijaye in Abeokuta between 1978 and 1988. He was one of the few organists trained by Baptist missionaries in the 1950s. Mr G. B. Oyedun was inducted into the art of organ playing by Miss. Alma Rohm at the famous Baptist College, Iwo. He later served as the Organist, Oritamefa Baptist Church between 1986 and 1996. Naturally, the musical environment in which Dayo was raised from childhood must have been instrumental to his love for music, as the only thing that would calm him down or prevent him from crying at home then was Mozart's *Eine Kleine Nachts* music.

### **Educational Background**

Dayo Oyedun started his primary education at Baptist Day School, Idi-Aba, Abeokuta, in 1975. This was however interrupted in 1978 when his father, a teacher at Baptist Women College, Idi-Aba, was transferred to Ibadan, Oyo State, following the creation of additional states in 1978. He later continued his primary school at Abadina Primary School and completed same at the Staff School, University of Ibadan (U.I.). He had his secondary education at both at Loyola College, Ibadan, between 1983 and 1985, and International School, University of Ibadan (ISI) between 1986 and 1990. The testimonial he was awarded in ISI reads "Dayo was an asset to the School Choir, a valuable one indeed". Between 1990 and 1994, Dayo studied Biochemistry at the Obafemi Awolowo University, Ile-Ife, and later gained admission to study Medicine at the University of Ibadan in 1995. He completed his medical training in the 2002/2003 session, and later

proceeded for his postgraduate education in Anatomy in 2008, in the same institution.

Dayo was always a member of the school choir throughout the period of his educational training. He started as a member of the choir in Staff School, University of Ibadan, and became the band leader in Loyola College band. He was a tenor singer and accompanist of the school choir of the International School, Ibadan. At the Medical school in U.I., he was a tenor singer and organ accompanist of Oritamefa Baptist Church Choir, Ibadan. He later became the founder and music director of the *Sinfonia* choir, University College Hospital (UCH) Ibadan.

### **Musical Training**

The seed of Dayo Oyedun's musical training was first sowed by his father who introduced him to hymn playing at the tender age of four. Being of Baptist background, his father would make him practice hymns in different keys (one key per month). He later commenced violin lesson with Professor Isaac Grillo who encouraged Dayo by buying him his first violin and making him to practice different music exercises, including scales, hymns and violin solos on the instrument. As a pupil in both primary and secondary schools, Dayo learnt how to play the recorder and mouth organ. He joined the recorder ensemble in Loyola College Ibadan, and rose through the ranks to become its band leader from being a member. Under the tutelage of a teacher - Mr. Eynade, - he gradually perfected the art of playing recorder and mouth organ after being introduced to rudiments of music and later sacred music.

Dayo enrolled for the music graded examinations, (both theory and practical in 1981, and between 1982 and 1989), he sat for Associated Board of Royal Schools of Music (ABRSM) grades 1-8 examinations, passing with distinctions all through. At various stages of his ABRSM piano grade music examination, he was under the tutelage of the following music teachers: his father, Mr. G. B. Bamidele, Mr. Sapon, Messrs Philip and Emmanuel Boamah, Mrs. Amorelle Inanga, Dr. Mrs E. Miller and Late Pa Olaolu Omideyi. Dayo's interest in choral works was spurred by a number of factors. These include:

- a. As a child, he followed his father to choir rehearsals at the First

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Baptist Church, Ijaye and later at Oritamefa Baptist Church, Ibadan. The experience provided the right avenue for his exposure to, and interest in many famous choruses such as Handel's Messiah, particularly "Hallelujah", "And The Glory", "Gloria" and "O Thou That Tellest" etc.

- b. Dayo was fond of attending concerts, where he received inspirations for compositions and where he was mentored. His favourite conductors were: Mr Christopher Oyesiku Rev. John Aina and Tolu Fatoyinbo

His favourite concert pianists included: Van Clinburd (England), Mr Philip and Mr Emmanuel Boamah, Mrs Amorelle Inanga and Mr Richard Bucknor, while he greatly admired the following concert organists: Simeon Preston, Olaolu Omideyi, Dr Christopher Ayodele of the Polytechnic and All Saints Church, Jericho, Ibadan and Miss. Juliane Blaine. He also listed the late Professor (Mrs.) Mosunmola Obidike, Mr. Olu Abiola, Luciano, and Parvapati, Domingo among his favourite concert soloists.

Dayo Oyedun studied analysis of music and piano techniques under Mrs. Amorelle Inanga and Mr. Boamah. He also studied Cantata performance and compositions with Mrs. A. Miller. He studied organ techniques and pedalling with the late Nigerian doyen of Organ music - Olaolu Omideyi and studied sight playing and phrasing with Mr. Emmanuel Boamah. In 1989, he travelled to Ireland to study organ with Scott Bill (F.Rco) and later with Miss. Beatrice Watt, both of St. Jude, Basilica. Dayo Oyedun had developed special interest in opera since his senior secondary school days. He was part of the cast/crew in an opera entitled *Wizard of Oz*, performed in 1988. For assisting in developing an enviable skill in composition, Dayo has Revd Dr Davidson and James Yankee - his mentors to thank.

### **Awards**

Dayo is a recipient of the following music awards. These include:

- Late Rev. Dr. Dahunsi award for the best teenage Baptist pianist (1983);
- Best Foreign students in ABRSM Grade VI (1984),
- 2nd Runners Up, Mozart Piano Competition, Austria (1988)

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- Best graduating music student, ISI (1998)

### Music Appointment/Accomplishment

Dr. Dayo Oyedun had served in the following capacities:

1. Band Leader, Loyola College, Ibadan, (1983-1984).
2. Accompanist, International School Choir, Ibadan (1985-1988).
3. Associate Organist, Oritamefa Baptist Church, Ibadan (1989-1996)
4. Music Director, UCH Sinfonia, Ibadan (1998-2000).
5. Music Director, Victory Singers, Agodi Baptist Church, Ibadan (1990-98).
6. Pianist/Organist, Antioch Baptist Church, Ogbomoso (1992-1994).
7. Principal Organist, Oritamefa Baptist Church, Ibadan (1997-to date)
8. Organist, Ibadan Baptist Mass Choir, Ibadan (1996 till date).
9. Member, Ad hoc Committee for the establishment of Music Department in University of Ibadan (2008-2009).
10. Visiting Organist, to the following churches: Methodist Cathedral, Elekuro, Ibadan (2005 to date), CAC Agbala Itura, Ibadan (1994 to date), Anglican Church of Messiah, Bodija, Ibadan (2009 to date), SS. Peter and Paul Student Choir, Ibadan 2000 to date), Christ Chapel Church UCH, Ibadan (2003 to date) and St. Paul's Church, Yemetu, Ibadan (2005-2006).
11. Voice trainer, for Anglican Church of Messiah, Bodija, Ibadan, and Christ Chapel, UCH, Ibadan (2003-2004).
12. Patron, The International School, I.S.I. Choir, Ibadan (2007 to date).

### Dayo Oyedun as a Composer and Performer

Dayo Oyedun was said to have begun composing music at a tender age of six and he wrote short pieces for voice and the piano. However, his first choral composition was in 1990. This trait got him closer to Professor Mosunmola Omibiyi Obidike, of the Institute of African Studies, University of Ibadan. As at the time this study was conducted, Dayo Oyedun had composed three operas, namely: *Juliana*, *Pirate of Badagry* and *The Moon and I*. The last one was premiered at Paul Heindrickse lecture Theatre, University College Hospital (UCH),

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Ibadan, on 26th August, 2008 to mark the 10th Anniversary of the UCH *Sinfonia* group.

He also composed three cantatas namely, *The Palm Wine Cantata*, *Golden Bells of Parriel* (a French Ballad, which is a collection of his common compositions including a chorale entitled "Let Music Reign") and *Hospital Cantata*, which happens to be the most popular probably because it depicts the day-to-day life experience of typical medical student in UCH, Ibadan. The *Hospital Cantata* contains six pieces which are either his original compositions or arrangement/re-arrangement of notable popular tunes. Some of them (choral pieces) include: "Tokunbo", "Omo Ogba", "American Visa", "Sugar Daddy" and "Omo Oniresi" (an adaptation of a popular Yoruba folksong). Some of the themes of his cantatas centre on love, social commentaries, satires in form of counsels, rebuke, drive for success in life and so forth.

As stated earlier, Oyedun is noted for his sacred music compositions, perhaps because of the type of choir he became familiar with (Oritamefa Baptist Church, Ibadan) and for which he has served as organist for many decades. One of his oratorios is an adaptation of the signature tune for a popular television soap opera - Village Headmaster which featured in the 1980s. Another example is "Iyin Oratorio," which is in three parts. Part one contains songs like "Bi wo ba wale aye", and "Geage", while part two consists of songs like: "Jesu mi seun seun", "Oyigiyigi", "Hallelujah", and so forth. The third part has songs like "Okan mi yin o," "Ogo" and "Obangiji". Some of them were composed in his twenties. They include: "O walk with the Lord" and "Iya mi, e se pupo," both composed in July, 1991; and "Ajodun nla", "Ore, yin Jesu and "Ogo" composed in May, 1996.

Besides these major works, he also wrote several vocal and instrument pieces, including an *a capella* for male voices in four Nigerian languages. "Uzoigwe", Piano and Violin Duet, titled "Dance of Agama Lizard", a Piano Solo: titled "Courante in A Minor", and so forth. He compiled descants to some favourite hymns, such as "All Things Are Thine" which is being used during offertory (offering collection) in his church to date, "Since I have been redeemed" and "To God be the Glory" amongst others. Many of such works are often rendered as anthems by the choir. In addition, Dayo Oyedun has performed as a

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music director, organist/pianist and part leader. He also directed the performance of Mozart's "Marriage of Figaro" mounted by the International School, Ibadan (ISI) choir on 11 and 12 December, 2006. In addition, he led his group - the *Sinfonia* Choir - most famous for performing most of his compositions at special occasions and ceremonies as well as in churches. Members of the audience that attended one of his productions testified that his music is educational, entertaining, and unique and above all, had contributed to the development of the society in general.

### **Musical Analysis**

Dayo Oyedun's compositions are based on several stylistic modes. Sometimes he deploys bi-cultural techniques by crisscrossing cultural boundaries like many Nigerian art music composers before him (Barber and Waterman 1995). At other times he seems to embrace indigenized global musical cosmopolitanisms through his exploration of what can be described as 'alternative nodes' (Williams, 1997; Turino 2000; White 2002). The first striking element, as our analysis of Oyedun's works seeks to reveal, is his creativity, especially his ability to adapt indigenous resources to generate a contemporaneous piece in such a manner that they become affirmative and interpretive. Secondly, we find his aesthetical approach as not only socially engaging, but also musically appealing for his audience, especially against his focus on various topical issues within his immediate cultural locale.

Fully aware of different possible analytical approaches, we opted to adopt a vertical dimension approach to the way he constructs his music as we limit our discourse only to the significance of layered melodic and rhythmic phrases in his works. On a macro level, there seems to be no significant deviation from the linear orientation in most of his compositions. In fact, they tend to follow a similar pattern. His treatment of melodic materials also suggests a cyclic repetitiveness not just on the surface level (melodically) but also harmonically and rhythmically (ostinati).



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### Compositional techniques

Repetition (direct, sequential and imitation), improvisation and dialogue are the dominant compositional techniques in Dayo Oyedun's compositions. The sources of most of his songs are intuition (original compositions), biblical texts, existing anthems or hymns/hymn tunes (which he re-arranged or to which he wrote descants). According to the composer, 'a notable composition, entitled *Iyin Oratorio* was 'received' or crafted through divine inspiration' (pathogenic source). On some occasions, songs could come to him through dreams, prayers and meditation from biblical texts, while at other times they were largely drawn from different real life experiences (both self and other persons') in the regular day-to-day proceedings. The musical example below was motivated by a biblical text from the book of Psalms.

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "O ba lu wa O ba lu wa O ba lu wa o bo te mi O ba lu wa Ba ba : gao te". The piano accompaniment is on a grand staff (treble and bass clefs). The music is in 4/4 time and features a repetitive rhythmic pattern in the piano part.

Some peculiar vocal styles associated with Oyedun's works include humming. Examples can be found in such pieces like '*Laughter song*' (last bar i.e. bar 193), *Goddie Na Helele* (male voice singing - bar 33 of *Stodola Pumpa*), '*Omo Oniresi*', '*Omo Ogba*' and *Tokunbo* (bar 117).

Omo Oniresi – Omo Oniresi ti de, obe re sin ta sansan.

Omo Ogba: Jeje ni mo mi lo, si kilasi mi,

Godie na helele: Goddie na helele, Goddina waya 2x

Tokunbo: Talo ni dindirin

His vocal techniques are full of some grave tones. Examples can be found in: *The Moon and I (Laughter song)*, from bar 188 to the end. In addition is the piece: *Godie Na Helele* from bar 14 to 18. In *Stodola Pumpa*. We have full of dark and heavy colour, characterising the vocal

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imitation by musical instruments (accompaniment) for example, *tra la la la* in the portion 'let music reign'.

### Rhythmic organisation

Polymetre is another dominant characteristic of Dayo Oyedun's compositions. For example, *Omo Ogba* starts as a 4/4 time and changes to 6/8 in bar 20 before returning to 4/4 in bar 61. The music continues in compound quadruple time (12/8 time) in bar 132 and ends on bar 144. Another piece entitled *Tokunbo* starts on the simple quadruple (4/4) time before changing to compound duple (6/8) time in bar 50. It returns to 4/4 time startled with speech rhythm from bar 76. We see another change to 12/8 time in bar 118 after a fermata introduced in previous bar before ending on bar 161. The last example to be cited is *Omo Oniresi* which commences on a simple triple time (3/4 time) before changing to compound duple 6/8 in bar 39. The music however maintains the previous tempo up to bar 122 where it ends.

An example of Oyedun's work that exhibits speech rhythm is found in bars 76-78 of *Tokunbo* as shown below:

The image shows a musical score for the piece 'Tokunbo', specifically bars 76-78. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: 'o, si si ba da hun o wi pe. Mi mind tokunbo the same thing ma ni won ke. won kuku le mo you know.' The score shows a change in rhythm from compound duple (6/8) to simple quadruple (4/4) at bar 76. The piano accompaniment consists of chords and single notes, with some rests in bar 76.

The notes on staff are chordal que to project the speeches while bar 75 shows the end of compound duple time and 76 introducing a simple quadruple time.

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### **Instrumentation**

In terms of instrumentation, Dayo Oyedun's preference for organ/piano as accompaniment to his compositions is not in doubt. He hardly used African traditional musical instruments, although on a few occasions when he included other instruments as accompaniments for some of his choral and works, his choice was western orchestral instruments like violins, trumpets, clarinets and flutes. When it is impracticable to have a pianoforte or pipe or electronic organ, he often opted for electronic keyboards.

### **Conclusion**

The effects pulled by the works of Oyedun in the society are highly significant. His inputs deserve to be scholarly examined. His music is somehow a relief to any tired soul undergoing stress, and one that shifts one's attention from negative thoughts and engagements by members of the audience who chose to attend his concerts. Besides the foregoing, Dayo Oyedun's effort at identifying, training and developing music potentials of several undergraduate medical students is highly commendable.

The effort that Oyedun has invested into composing, training singers, organising and performing music, including his works should not be allowed to go into oblivion. Musicologists have the responsibility of collating and extending their research to other professionals whose career trajectories have shifted to music. Such an effort should not be left forgotten neither should such artistes die unsung. The music of Dayo Oyedun, by and large, contains instructive messages and social commentaries which prove useful in uplifting societal moral standards.

### **Recommendations**

Since African art music is the least patronised of the three major classes of music practised in Nigeria, there is the need to promote African art music and encourage its practitioners through sponsorship by philanthropists. By so doing, more Dayo Oyeduns would be discovered and encouraged. Invariably, art music as a genre would be made more relevant to the society.

Secondly, all recorded works of Dayo Oyedun and other composers like him captured on audio, video, compact disc (CD), and DVDs from

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concerts should be well labelled, duly acknowledged and copies made available for research purposes. A much better appreciation of art music can be engendered when more recordings of various concerts are made available to the general public.

Greater support should be given to the Sinfonia choir, University College Hospital, Ibadan and similar music groups on campus through basic musical training. In line with global best practice, all interested choristers should receive some form of training before music making.

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