STRUCTURE AND FUNCTION OF *ÌRÈGÚN* MUSIC IN YÀGBÀLAND, KOGI STATE

BY

Olúsé gùn Stephen TITUS
B.A. (Hons) Music (UNN), M.A (Hons.) Music (UNN)
(MATRICULATION NUMBER: 142264)

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CERTIFICATION

I certify that this work was carried out by OLÚSÉ□GUN STEPHEN **TITUS** at the Institute of African Studies, University of Ibadan, under my supervision and approved as meeting the requirement for the award of Doctor of Philosophy in African Music.

…… ……

DATE **Supervisor**

MOSÚNMÓ□LÁ A. OMÍBÍYÌ-OBIDIKE
B. A., M. A., Ph.D (UCLA)
Professor of Ethnomusicology
Institute of African Studies
University of Ibadan

DEDICATION

This work is dedicated to the King of kings, Lord of lords, giver of life and the Rock of Ages. It is also dedicated to my darling wife Pharmacist Rachel Olúwaké□mi Obonose Titus and our lovely daughters Deborah Iviavor Olúwaseun Titus and Damaris Olúsèyí Titus.

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TABLE OF CONTENT

CHAPTER THREE: RESEARCH METHODOLOGY

CHAPTER FOUR: MUSICAL CULTURE OF YÀGBÀLAND

CHAPTER FIVE: *ÌRÈGÚN* MUSIC HISTORY, ARTISTES, INSTRUMENTATION AND PERFORMANCE PRACTICE

CHAPTER SIX: STRUCTURAL ANALYSIS OF *ÌRÈGÚN* SONGS AND CHANTS

CHAPTER SEVEN: FUNCTIONAL AND TEXTUAL ANALYSIS OF *ÌRÈGÚN* SONGS AND CHANTS

CHAPTER EIGHT: SUMMARY, CONCLUSION AND RECOMMENDATION

LIST OF TABLES

Table

LIST OF PLATES

LIST OF MAPS

Map

LIST OF CHARTS

ABSTRACT

In African societies generally, social commentaries as well as issues regarding etiquettes and societal values are clearly articulated in satirical musical performances. This is one notable way to ensure some measure of social control and foster cohesion among the people. Previous studies on Yàgbà people are scanty. The few available ones have not undertaken ethnomusicological analyses of *Ìrègún* music, even when the continuity of the genre is greatly threatened. This study, therefore, focused on *Ìrègún*, a trado-satirical musical genre of the Yàgbà in Kogi State, Nigeria. Both the traditional and contemporary performance structure and function of *Ìrègún* music were documented.

The theories of socio-cultural and structural-functionalism were adopted for the study. Primary data were collected through 6 In-depth and 6 Key Informant interviews of leaders and members of *Ìrègún* musical groups from Yàgbà-West, Yàgbà-East and Mopamuro Local Government Areas of Kogi State. Focus Group Discussion were also conducted with chiefs and elders in each of the LGAs in addition to three Participant Observation and 6 Non-Participant Observation methods. Music recordings, photographs of *Ìrègún* performances, and 53 songs and chants were purposefully sampled. Secondary data were collected through library, archival and Internet sources. Data analyses were carried out through transcription of the songs and chants with Sibelius and Finale music software, textual and content analysis.

The structural analysis of *Ìrègún* music revealed that *Ìrègún* songs are in call and response, antiphonal, through-composed, strophic and strophic responsorial forms. The predominant song scales employed were tritonic, tetratonic, pentatonic, hexatonic, heptatonic and while the rhythmic types were essentially trochaic, iambic, dactylic, anapestic, spondaic and tribrachic. The melodic form were classified into ternary, quartenary, quintenary and sextenary, while the harmonic forms in *Ìrègún* music were monophony, polyphony, polarity, and heterophony. The

chants were characterised by musical intonation, narrow melodic range, tonal sequences and tonal contrasts. Although closely interwoven, *Ìrègún* performance practice was structured into preparation, actual and post-performance, while chanting, singing, playing of instruments and dancing formed the performance dimensions. Instruments used in accompanying *Ìrègún* music include *ìyá-ìlù, omele ako, omele abo* and *gúdúgúdú* which were all drums, as well as *sèkèrè* (rattle) and *igan* (flute). Observable changes in *Ìrègún* musical groups were: the admission of willing youths as members and the preference of praise songs above insult songs. Among the Yàgbàs, performing contexts shape *Ìrègún* musical functions, which include education, caution, counselling, criticism, chronological reference, entertainment, drive and praise of individuals and group of persons in Yàgbà communities.

The *ìrègún* music, with a predominant trochaic and monophonic structure, performs largely satirical and praise functions. Thus, despite its threat of extinction, it serves as a veritable mirror and cultural preserver in Yàgbà communities. Given these social roles, *ìrègún* should be promoted by the government of Kogi State and Non-Governmental Organizations through regular sponsor of their performances in order to sustain and globally popularise the tradition. Future studies on *ìrègún* music should concentrate on technological innovations in the construction of its instruments.

Key words: *Ìrègún* music, Performance structure, Musical functions, Yàgbàland.

Word count: 486

CHAPTER ONE

BACKGROUND OF THE STUDY

1.1 Introduction

Every society in Africa is identified with a kind of traditional music which exists in oral tradition, and is predominantly practised in rural areas by professionals and non-professionals alike. Traditional music refers to musical practices that are largely indigenous to the various ethnic groups. Omíbíyì-Obidike (1975) notes that traditional music centers on folklore which crystalises the history, philosophy, arts and literature of the people. Nzewi (2002) explains that traditional music is a social organiser, that supervises the operation of established government, assists in the maintenance of the land, safeguards and perpetuates tradition. Traditional music discourages the degeneration of personal or corporate morals, promotes social equity and fights injustice. It crowns rulers, welcomes births, buries the dead, enforces the rule of law and enlivens different purposes of communal get-together. Omíbíyì-Obidike (2002) observes that traditional music was already in existence before the influx of foreign music and that it continued to be practised by the indigenous people during colonial period despite the Christian war against it.

This study focuses on *Ìrègún*, a traditional music typology of the Yàgbà of Kogi State, Nigeria. *Ìrègún* music is a satirical genre, which is performed by adult men and women with a lead vocalist, and uses imagery to critique social ills and expose deviant members of the society. In this way, *Ìrègún* music, through satire, had played very significant roles in the functioning of the society. Nketia (1974) notes that satirical songs have been especially suited for insult, exhortation, and warning of the people in African societies. These songs, according to Nketia, may be addressed to individuals, commoner, king, dead or alive or a group in the society. It also brings out individuals who deserve to be criticised or ridiculed. Those who are praised or ridiculed may be mentioned by name. Sometimes, the satire may be presented through the use of appropriate allusions or oblique references.

Ilètógùn (2009) explains that before the colonial era, Nupe[1] and Ìbàdàn[2] imperialism, Christianity and Islamic religions in Yàgbàland, *Ìrègún* music functioned as a social symbol for maintaining acceptable moral norms in Yàgbà society. The music focused on matters of patriotism, peaceful co-existence, and acceptable socio-cultural values. The Yàgbà hold it in

very high esteem for its functionality, as the songs teach morality and uphold their cultural values. Yàgbà society, including the musicians themselves, accepts the criticism that comes their way through *Ìrègún* music, in as much as it helps to maintain the values and norms of the society and shapes the lifestyle of individuals to conform with societal standards. Sunday, one of the respondents and an *Ìrègún* singer explains the place of satire in irègún music with an instance of when he was commissioned by *Àgbànà*[3] of Isanlu in Yàgbà East Local Government Area to compose *Ìrègún* songs to satirize a compound in Isanlu-Makutu. Occupants of this compound were believed to be stealing products from different farms. According to this respondent the songs were performed around the compound, and this resulted in the reduction of the said vice in the community.

Ìrègún music in Yàgbàland has a dual role of communicating to the performer and audience. An *Ìrègún* singer is expected to live within culturally acceptable norms in order to courageously sing to correct, encourage and warn other members of Yàgbà society. An *Ìrègún* musician monitors the activities of people in the society and then composes songs based on the reports of evil deed of some members of the community. Akpabot (1988:62) explains that music and musicians are the common daily newspapers of the villagers.

Ìrègún satirical music became disproportionate between 1980s and 1990s which resulted in the transformation of its performance structure and functions as, presently practised. Before its transformation, *Ìrègún* songs focused on infidelity, drunkeness, misers, stinginess, gluttony, murder amog others. The performers usually inserted real names of culprits and pointed fingers at them if they were present at the scene of performance. This was acceptable in the performance context, which is meant to educate and correct.

1.2 **Statement of the Problem**

Studies that examine cultural practices among the Yàgbà of Kogi state of Nigeria have been extensively carried out by scholars like Ìjágbèmí (1976), Simoyan (1988), Iyekòló (2000, 2006), and Metiboba (2009). These have resulted in documentations of Yàgbà cultural practices like traditional belief system, funeral rite, politics, kinship and language. However, in-depth ethnomusicological study of Yàgbà musical practices, particularly *Ìrègún* music is still largely unavailable. Apart from sketchy comments by Iyekòló (2000), where he shows a picture of the musical instruments used in Yàgbàland including *Ìrègún* musical instruments, and the

picture of some *Ìrègún* performances, no detailed study has been carried out on *Ìrègún* music, in spite of the fact that its performance went beyond the confines of Yàgbàland to cosmopolitan cities of Lagos, Kano, Kaduna, Port Harcourt, Ilorin, Lokoja, Ìbàdàn and other places in Nigeria where Yàgbà indigenes sojourn. Little or nothing has been documented on the origin, stages of development, functions, forms, compositional techniques, performance practice and even the exponents of *Ìrègún* music. Secondly, the ethnomusicological studies of the musical tradition of a people also serve as materials for educational purposes. A lot of folk music practices among the Yàgbà and other African cultures have become extinct owing to the influence of Christianity, Islam, and urbanization. The non-availability of documented materials on *Ìrègún* music in Yàgbàland makes Yàgbà music as a reference source for research purposes a difficult task. This study, therefore, is intended to fill the gap in documentation and analysis of *Ìrègún* music in terms of its origin, stages of development, functions, forms, compositional techniques and performance practice.

1.3 Need and Justification of the Study

Quite a number of traditional songs like *more* and *agbeleke* in Yàgbàland are now extinct. This is a result of the encroachment of Western culture which has eaten deep into the society, such that anything traditional is treated with despicable terms. This trend needs to be stopped which necessitates this study. The dearth of *Ìrègún* songs for teaching in Yàgbà schools is worrisome. This is because there are no means of collecting, notating, and preserving them for teaching. The present clamour by Africans from all quarters to identify with African culture and values in its entire ramification will make this study relevant and the collection of songs can go a long way in facilitating music education.

The collection, transcription, and documentation of *Ìrègún* songs will provide appropriate materials for educational use, which eventually will help to inculcate African values in the psyche of younger generations. The present study, therefore, is justified not only because of the apparent inadequacy of information on *Ìrègún* music in Yàgbàland, but also because of its relevance to studies in African music in general. There is, therefore, need for a research that will give insight into the functions and performance structure of *Ìrègún* music.

1.4 Aim and Objectives of the Study

The aim of this study is to investigate the structure and function of *Ìrègún* music. The study objectives are to examine *Ìrègún* music as a language or means of communication and an object of aesthetic interest in Yàgbà culture. It also includes the examinations and documentation of the history, development as well as functions of *Ìrègún* music in Yàgbà society. The study examines the structural, forms and techniques of the music, in line with Swanwick's (1988) argument that theories are not the opposite of practice but its basis. The study also investigates the value of *Ìrègún* music in Yàgbà communities and discusses the usefulness of *Ìrègún* music as a medium of enlightenment and an instrument for fighting vices. It highlights the implication of abuse in the use of satirical music, even when the initial intention is to educate and correct social and moral vices. The study documents the performers, chanters, singers, dancers and instrumentalists of Ì*règún*, views their performances, and explains the musical instruments used, including their technological make-ups. Furthermore, it analyses the functional vitality of satirical and praise songs and chants in modern Yàgbà society against the background of what it was, what it is and how it would be. Also, it presents a platform for other researchers that would use this as a reference material for a research in Yàgbàland.

1.5 Research Questions

The following research questions were designed to pilot the study:

1 What is *Ìrègún* music?
2 What are the forms, structures and functions of *Ìrègún* music in Yàgbà land?
3 What instruments are used in the performance of *Ìrègún* music?
4 Who are the performers of *Ìrègún* music?
5 What changes have occurred in *Ìrègún* musical practice?

1.6 Scope and Limitation of the Study

This study investigates *Ìrègún* music in Yàgbàland with focus on three communities selected from the three Local Government Areas in Yàgbàland: Isanlu in Yàgbà-East L.G.A, Egbe in Yàgbà-West L.G.A and Mopa in Mopa-Muro Local Government Areas, where the practitioners

live. Attention was given to *Ìrègún* music performances during burial, naming, house dedication, conferment of chieftaincy title, coronation of kings, and marriage ceremonies in Yàgbàland. There is a relative homogeneity in the cultural belief and shared customs, including musical heritage with little differences among the Yàgbà people. Also, comparative studies were carried out between the structures of *Ìrègún* groups in each local government area since each has some variations in their performances. However, other musics associated with Yàgbà people like *Igbemo*, *Agbeleke*, *Yankutu/ite* *Tariki*, *Iréwọlédé*, *More*, E*wẹ*, *Gbáládùn* and E*lẹlẹtùrẹ* musical genres were not included in the study.

1.7 Significance of the Study

There is practically no literature on *Ìrègún* music. This study is therefore, significant in that it is a pioneering work. It attempts to meet the need for documentation of *Ìrègún* music in general, and to provide some insight into this musical genre. The study provides realistic and reliable knowledge of irègún music as well as deeper insight into the activities of *Ìrègún* musicians. This enables a better evaluation and appreciation of their contributions to Yàgbàland and Nigeria.

The study also would contribute toward preservation and dissemination of *Ìrègún* music through notation. Lack of continuous performance of many good songs in local languages has led to their extinction. This study, through the notation of some of *Ìrègún* songs, would help to preserve them from total extinction. This would help keep the musical culture of Yàgbà people.

Furthermore, the study will provide necessary stimulus for further research into other aspects of musical genres such as *Egúngún*[4], *ẹlẹlẹtùrẹ*[5], *Gbáládùn*[6], *Iréwọlédé*[7], *è□wé□*[8] , *more*[9], *Agbéléke*[10], *Yánkútú*[11] *Tàrìgì*[12] and *Igbemo*[13] in Yàgbàland. All of these are possible research areas, which are not included within the scope of this study. The findings would serve as a good reference material for other researchers, stakeholders in music and music education who may wish to research into *Ìrègún* music or make reference to it. This has become imperative as so much of *Ìrègún* music is yet to be understood outside Yàgbàland for the purpose of appreciation and intellectual discussions. The significance of this study is further heightened by the fact that it would aid music textbook writers, curriculum designers of Nigerian education to produce properly selected *Ìrègún* songs and organize them into strata relevant to music education of pupils and students in primary, and secondary schools including

tertiary institutions. Music teachers would have qualitative materials for pragmatic music lesson.

1.8 Ethnography of Yàgbàland

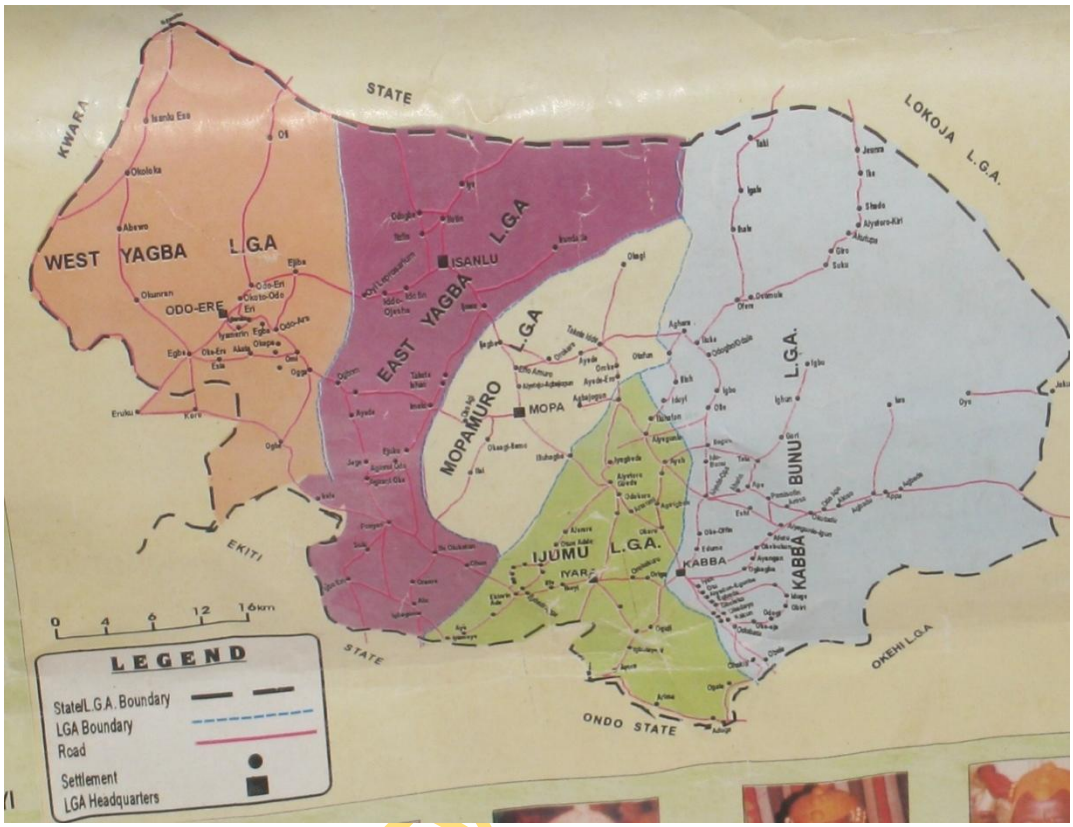
Yàgbàland is in the present-day Kogi State located at the north-central part of Nigeria and situated along longitude 7.30^{o} to 9.34^{o} E and 7^{o} to 8^{o} N. See Map, example 1, 2 and 3 on Yàgbà, Okun-Yorùbá, and Nigeria where Kogi state is situated. This area is most often referred to as the Middle-Belt region of Nigeria inhabited by other ethnic groups like the Ebira, Tiv, Igbomina[1], among others (Iyekòló, 2006). The Yàgbà were formally under Kabba Province in northern region with the headquarters in Kaduna. However, following the creation of six states out of the northern region in 1967, it became part of Kwara state with headquarters in Ilorin. Further restructuring of the country in 1991 by the then military Head-of-State, General Ibrahim Gbadamosi Babangida led to the creation of more states including Kogi State with headquarters in Lokoja. Kogi state has three major ethnic groups –Igala[2], Ebira[3] and the Yorùbá-Okun people. Kogi State comprises 21 local government areas. Yàgbà ethnic group falls under the Kogi West Senatorial District which incorporates all of Okun land. These include Yàgbà-East, Yàgbà-West, Mopa-Muro Local Government Areas, Owé and Bùnú in Kàbbà/Bùnú Local Government Area; Ìjùmú and Gbed□ e□ in ÌjùmúLocal Government Area. Yàgbà has an area of 3,519 km², and has boundaries with the Nupe and Ìgbómìnà in the north, the Èkìtì and Ondo in the south and south west, Ìjùmú and Bùnú in the south-east and east.

Yàgbà is one of the minority groups in Kogi State of Nigeria. There are over seventy-five towns, villages and hamlets. Following the 2006 census, the population of Yàgbà people was estimated to be three hundred and thirty-three thousand, two hundred and ten-333,210 (Nigeria LGAs population, internet, 2009). Yàgbàland has an undulating contour marked by dotted chains of hills interspersed with small rivers. The climate of Yàgbà is tropical, with two seasons: raining and dry seasons. The raining season extends from April to October, while between November and March the weather is dry. During the early part of the dry season, the Harmattan wind from the Sahara sweeps across Yàgbàland, resulting in relative low weather temperature. According to an informant, the climate of Yàgbàland is subdivided into the following. See this in table 1.

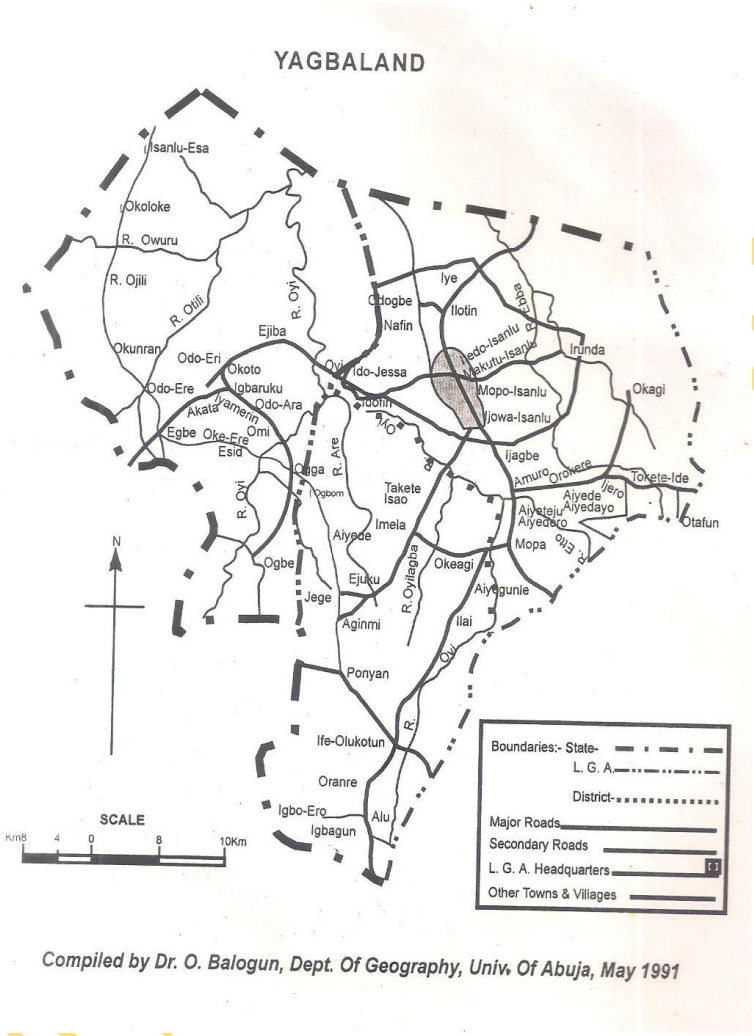
Season	Period –Month(s)
Àsé rò Òjò (early rainfall)	April
Òjò ro tàrà (raining much)	July-August
Arin Igboko (raining with flood)	August to September
Ìkálè òjò, òjò ìkáhùn(dry season begins)	October

Table. 1: Yàgbà seasons throughout the year

Map1: Map of Nigeria showing Kogi State in North Central zone



Map2: Map of Okun-Yorùbá people of Kogi State



Map3: Map of Yàgbàland

Ilètógùn (2009:2) reports that Yàgbàland is blessed with varieties of cash crops such as palms, orange, cocoa, coffee, bananas, and cashew. There are also economic trees like mahogany, *iroko*, a*wo*, *ìyá* in large numbers in the area. Besides crop farming, the people also engage in animal husbandry by rearing animals like goats, pigs, and others. Among Yàgbà craftsmen, some weave baskets, local trays, *garri*-filters, mats, chairs, while others carve images, mortars and pestles, and produce musical instruments for personal use and for sales. Ò□ mì dam, Òyì River and others in Yàgbàland provide opportunity for fishing and regular irrigation water for their farms.

Iyekòló (2000) notes that the thick forests of Igbagun, Alu, and Pó□ nyàn settlements provide games for hunters who supply the populace with meat to earn some income. Many timber dealers have taken advantage of these forests, which provide many economic trees, to supply timber to the African timber and ply-wood industry and numerous sawmills at Ife-Olúkò□ tún, Egbe, Odo-ere, Odo-eri, Isanlu, and other locations. Many others are employed with some local, state and federal government establishments in Yàgbàland, while others work with the private sectors. Yàgbà is blessed with solid mineral resources which are sold in great quantity. Trade and business ventures are essential parts of Yàgbà. Many people trade in local products while others trade in imported commodities and spare parts.

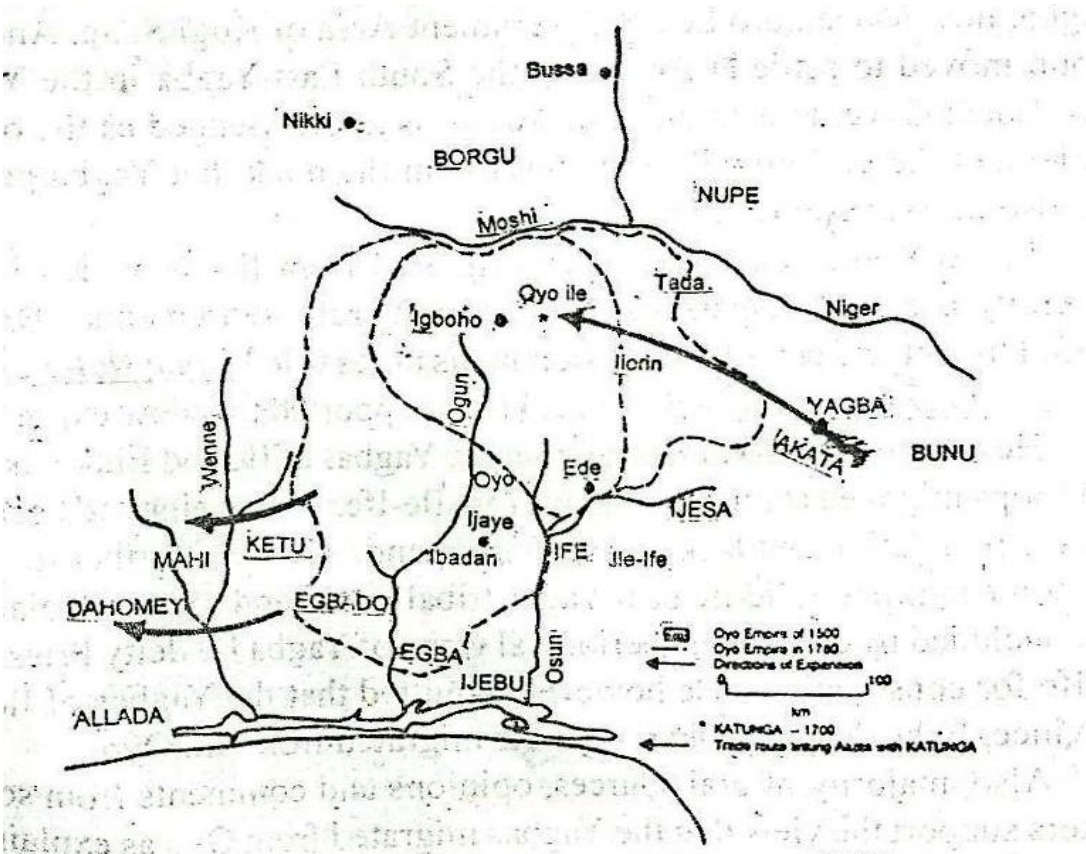
Oral history reveals that the Yàgbà are Yorùbá and descendants of a renowned Princess from Ò□ yó□ ,who, in her later life, was called *Ìyá-àgbà* (old woman) from which the word Yàgbà was derived (Iyekòló, 2000, and 2006). She led a group of immigrants from Old Ò□ yó□ ,and settle at Akata-Ere in the present Yàgbà West Local Government Area of Kogi State, over four hundred years ago. See Map 4, on the movement of Yàgbà people from Ò□ yó□ to the present settlements. Iyekòlóreports that some Yàgbà people claim they are from Ile-Ife. The Yàgbà from Ilé-Ifè□ include Yàgbà from Mopa, Ifè□-Olúkòtún, Èjùkù and Ìsánlú communities. He confirms the periodic visits of Yàgbà Ifá priests to Ilé-Ifè□ for consultations.

Simoyan (1991) reports that some of those who settled in Akata-Ere later left to settle at ìlâì, now in Mopa-Muro LGA. Another group moved to settle in Awoyo in southeastern part of Yàgbà in the present Yàgbà East L.G.A. Métìbó□ ba (2006) explains that the expression Yàgbà-Yorùbá is used to refer to a distinct socio-linguistic unit of the Yorùbá cultural group. The term *okun*[3] is a mode of salutation common but not exclusive to the area. Yàgbà therefore, refers to the people and their language and is applied to the geographical area which they occupy. Johnson (1921) notes that the Yàgbà are north-easterly sub- ethnic groups of the Yorùbá; they are distinguished by their long tribal marks on each cheek meeting at an angle of the mouth. Today, just a few elderly people can be seen with marks, as they are no longer in vogue due to modernization. Formerly, Yàgbà villages consisted of a number of units, independent of one another and recognizing no central authority.

Iyekòló (2000) opines that Yàgbà were small Yorùbá independent states, which have occupied north-eastern Yorùbáland before the 19th century. According to him, Yàgbà settlements suffered incessant and severe raids from Ìbàdàn, Nupe and Fulani attackers and

these resulted in the total destruction of many of the settlements. As a result, most Yàgbà communities then settled on not-easily-accessible hilltops or inside thick forests and farmed the plains for subsistence and survival. Oral information reveals that it was not until the end of the raids in late 18th century and the arrival of the British colonial officers and Christian missionaries that many communities in Yàgbà today descended from the hilltops and emerged from forests to inhabit the plains. In Yàgbà-East, the thick forest of Ìgbágún then was a place of safety and protection for Pó□nyàn people. Oral information reveals that the Pó□ nyàn were later joined by some people from Ìlái, Jege, Èjùkù, Ifè□-Olúkò□tún and Mópà communities who fled for safety to Igbagun thick forests.

Ìjágbèmí (1986) divides Yàgbà into four sub-regions. Iyekòló (2000) added one to the four groups making them five all together. First is Yàgbà of Egbe, Ere, Eri, Ogga, Ejiba, Okoloke, formerly known as Yàgbà Pategi to the west, which accept Akata in Ere as the oldest settlement and source from which other settlements sprang up. The second group of Yàgbà people includes Isanlu, Amuro and Mopa in the north-east, take Ilae (Ilai) as their oldest settlement and source of dispersal. The third group includes the Yàgbà of Èjùkù, Jege, Pó□ nyàn, Alu, Igbagun and Ife-Olúkò□ tún to the southeast who regard Awo□ yo□ as their oldest settlement and the centrifugal point. The fourth group is Yàgbà of south-west which initially comprised Ògbé, Ìrèle, Òkè-Àgó, Ìpáò, Aiyédé, Ìtápájì and Iyemèrò carved out after several boundary adjustments and merged with Yàgbà-West. These communities in the south-west are now called *È□ ka-Márùn* in Iko□le Local Government Area of Èkìtì State. The fifth group comprises the peripheries namely Yàgbà of Kóro and Erùkú, Agbo□ro□ in Kwara State and Yàgbà in Ije□ lu, Aiyédé and Òmùò in Èkìtì State. These are Yàgbà communities ceded to Ilorin and Ondo provinces respectively, now Kwara, Èkìtì, and Ondo states, respectively during series of past boundary adjustments.



Trade route linking Akata-Ere with Katunga 1700

(Map 4, Source: Iyekolo, 2000)

1.9 Definition of Terms

1 Structure - is an intellectual movement that developed in France in the 1950s and 1960s, in which human culture is analysed.

2 Musical Forms- is the method in which songs are sung, this could be solo-chorus alternation

3 Musical Performance- it is the method or way music is displayed

4 Ìrègún – is a concept of railing and glorying on good work done for others

End Notes

1. Nupe Imperialism (*Ogun Ìbó□ n àbítápà*) means Nupe war: *ìbó□n* or *tápà* are the names given to Nupe people who enslaved Yàgbà people in the 19th century before the British colonial masters arrived in Yàgbàland.
2. Ìbàdàn imperialism (*ògún Ìbàdàn*) Ìbàdàn people are Yorùbá people of southwestern state; Ò□ yó□They also imperialized Yàgbà land during the 19th century.
3. À*gbànà* of Isanlu is the title of the paramount ruler of Isanlu in Yàgbàland,
4. *Egúngún* music - This is masquerade music performed in Yàgbàland during traditional worship of gods of iron and other deities
5. *ẹlẹlẹtùrẹ* music - is the only traditional type of music of Yàgbà people which features *àgìdígbò* musical instrument prominently.
6. *Gbáládùn* music - is another traditional music performed by Yàgbà people which uses dùndún as its major musical instruments
7. *Iréwọlédé* music - This is a traditional music performed by a group from Pó□ nyànin Yàgbà-East
8 *è□wé□* music - is performed by people from Yàgbà-West Local Government Area
9 *More* music - is a traditional music performed by people from Yàgbà-West Local Government
10 *Agbeleke*, - is a cultural music that uses bembe drums common among Mopa people
11 *Yankutu/ite* – is a socio-cultural music of Isanlu people
12*Tàrìkì*, - is another traditional music common among Yàgbà-West communities
13 *Ìgbèmò□*- *Igbemo* is a socio-cultural music that is played during *igbemo* festival common among Yàgbà-West
14 Igbomina is a sub-Yoruba ethnic group in the present Kwara and Osun States in Nigeria
15 Igala is the major ethnic group in the present Kogi State and occupies the eastern senatorial district in the state.
16 Ebira is the third largest ethnic group in Kogi State they are situated at the Central Senatorial District in Kogi State.
17 *Okun* people occupies the Western Senatorial District in the state, in which Yàgbà is a sub-ethnic group.

CHAPTER TWO

THEORITICAL FRAMEWORK AND LITERATURE REVIEW

2.0 Introduction

In the previous chapter, the general background of the study, the statement of the problem, the justification for the study, the objectives of the study, the research questions, the scope and limitation of the study and the significance of the study were examined. This chapter presents the theoretical framework on which the study is based and reviews literature relevant to the work.

2.1 Theoretical Frame Work

This study is based on the theories of Socio-cultural and Structural-Functionalism

2.1.1 Socio-cultural Theory

The Socio-cultural theory was propounded by Vygotsky (1934). The theory is the systematic learning that takes place as individuals interact with people, objects, and events in the environment. Vygotsky used this theory to study the learning process of children as they participated in social, cultural life of their society and interacted with elders in musical activities in the society. Vygotsky discovered that learning among children is more rapid and faster when they are processed through elderly ones especially musical activities. According to Vygotsky (1934), socio-cultural perspective has profound implications for teaching, schooling, and education. A key feature of this emergent view of human development is that higher order functions develop out of social interaction. Vygotsky argues that a child's development cannot be understood by a study of the individual; it must also examine the external social world in which that individual life has developed. Through participation in activities that require cognitive and communicative functions, children are drawn into the use of these functions in ways that nurture them. Vygotsky's theory emphasises the influence of culture, peers, and adults on the developing child and discussed the importance of cultural tools to the socio-cultural approach. These are items in the culture such as traditions and music that teach children about the expectations of the group. By participating in the cultural events and using the tools of the society, the child learns what is important in his culture.

Vygotsky (1934) states that both social and cultural factors are part of the socio-cultural theory in which norms play a huge role. To Vygotsky, individuals come to learn the meanings of a culture by internalizing its meanings and by being transformed by them as they learn to speak the language of the culture. Thus, citizens create their own knowledge and develop musical meanings as they learn to explain and justify their thinking to others. Therefore, ethnic perceptions of the makers are absolutely essential in articulating the parameters of any given music. The foregoing theory is quite relevant to, and has been adopted for this study in its application to the learning of social and cultural life of Yàgbà by individuals, adults, children, leaders, kings and even the performers through *ìrègún* songs. *Ìrègún* songs are means of educating, entertaining, warning and correcting members of Yàgbà society. Also the youths in Yàgbà communities are trained and incorporated into the way of life, and what the society demands from them through the performances and various lessons that *ìrègún* songs teaches. *Ìrègún* singers as educators and teachers in the traditional system school Yàgbà people on the culture and current affairs in Yàgbàland. They also predict future occurrences which serve as a guide for the people.

2.1.2 Structural-Functionalism Theory

The study adopts the theory of structural-functionalism as propounded by Talcott Parsons (1951). Structural-functionalism is defined as the relationships between fundamental elements within which some higher mental, linguistic, social and cultural values are situated. It is a social structure and institution in society, the relationship between them, and the manner in which these structures constrain the actions of individuals. The theory was applied by Talcott Parsons to the study of the psychology of human behavior. He discovered that individuals in the society are structured and able to function based on their temperament, exposure to environment, culture and social strata. Blacking (1967, 1971) also applied it to analyse Venda melodies. He discovered that Venda melodies are categorised into deep and surface structures. Akpabot (1998) applied the theory to identify the structural devices and functions in Ibibio music. In this study, the theory has been applied to identify the performance practice of *Ìrègún* chants and songs. It was discovered that performance practice of *Ìrègún* chants and songs are in three structural formations: pre-performance, actual performance and post performance. It also identifies the structures in both the chants, songs, dance and the musical instruments of irègún

music. Furthermore, the theory is applied to the functionalism of Irègún music. *Ìrègún* chants and songs perform specific functions, which include entertaining, warning, correcting and educating specific persons, who could be individual, group, a leader or the led in the society.

Socio-Cultural and Structural-Functionalism theories are applied to the musical analysis and considerations based on the musical perception, judgment and applications of Yàgbà culture. Yàgbà people are structured into different societies and institutions which include age grade, occupational, royal or kingship, marriage and family life, educational, healing homes, and the religious institutions. *Ìrègún* musical group links up all these institutions by making them to see their roles and functions in Yàgbà societies through regular interpretation, timely warning and encouragement that *Ìrègún* musical activities in Yàgbàland produce. Individuals that constitute members of institutions like men, women, kings, different religious leaders and followers are linked through *Ìrègún* music formation, performance, instrumentation and vocal structures. Also, since individuals are governed and controlled by principles of the land, people are made to realize their functions through *Ìrègún* music. Also *Ìrègún* musical group is structured into human and musical structures. The human structure consists of the leader/ chanter, the treasurer, PRO of the group, the chief drummer, chief dancer to members of the group. The musical structures include the chanting, which is mostly followed by the song before the instrumentation comes up.

2.2 Literature Review

Since practically nothing has been written on *Ìrègún* music, literature on aspects of African music will be reviewed and it shall be presented under the following themes: socio-cultural expression of African music, musical structure in Africa, the composers and performers of African music, African music performance, chant performance in Africa, song performance in Africa, the functions of African music, satire in African music and the concept of irègún.

2.2.1 African Music: A Socio-cultural Expression

In all societies of Africa, musical practices, like other forms of artistic expressions, represent an integral part of the total culture. Okafor (1994) describes culture as the total expression of life of any given group of people which is usually passed from generation to generation. He explains further that the music of a given culture is the traditional music of the

people, which is generally a communal composition. Nketia (1979) explains that African music as the music of African societies whose musical cultures not only have their historical roots in the soil of Africa, overlaps in certain aspects of style, practice, or usage, and shares common features of internal pattern, basic procedure, and contextual similarities. Agu (1999) notes that in typical African cultures, music is a rallying point and unifying factor in community life.

Nketia (1974) notes that African music in Ghanaian societies reflects the day – to – day living the content and context of African music–making. He notes that music and life are inseparable, because there is music for many of the activities of everyday life. He also explains that musical verbal texts express the African's attitude to life, his hope and fears, his thoughts and beliefs. Music, therefore, becomes a medium for expressing and displaying cultural and social life of different African peoples. Samuel (2009) observes that musical activity in African societies is functional and often reflects the socio-economic and political organisation of the society. To him, emphasis is placed on musical activity as a functioning part of the society and that the music life in sub-Saharan Africa is focused on social events. O□ mó□ jo□ là(2006) is of the views that though much diversity exists in the music of Africa from one culture area to another, there exist in its features an appreciable level of unity or similarities.

Seeger (1975) explains that traditional music is a homemade type of music arising out of older traditions but with a meaning for today. They are sometimes identified as the music of the rural peasant people of a country or community. He notes that traditional music is an artistic creation, believed to be stored in the singers' head but only exists when it is actually uttered. However, the next performer who comes along may sing it differently. It is the most direct and spontaneous expression of human nature. Kebede (1982), in his discussion of music in North Africa, argues that traditional music is ordinarily performed by the common people, not by the professionally trained (literary) musicians. Its repertory consists of material that has been passed down through generations orally.

According to Bohlman (1998), traditional music evolves variously within its history, just as the fine arts have theirs. Traditional music mirrors the culture and values of the people who perform it, or from where the music originates. Scholars like Jones (1954), Nketia (1975), Omíbíyì (1975), O□ mó□ jo□ là(2006), Samuel (2009), Adélékè (2008) and Ogli (2010) among others observe that the musical traditions of the different peoples of Sub-Saharan Africa exhibit certain common characteristics from which their African identity derive. They argue that

traditional music is still very much vibrant in present-day Africa, especially in small towns and villages where it continues to perform important roles in the lives of the people. O□ mó□ jo□ là explains that in addition to its use in traditional religious and social contexts, traditional music is found in such far-flung contexts as house warming ceremonies. Activities such as naming and marriage ceremonies as well as funeral rites continue to involve traditional music in the ever changing Africa environment. Beside these contexts, it is also performed and rearranged for modern concerts as well as media broadcasting (O□ mó□ jo□ ̣là2006). Omíbíyì (1975) explains that music is part of sociological and psychological aspects of life that fulfill specific functions in traditional ceremonies and occasions such as the life circle celebrations (birth, marriage and death), work, worship, festivals, recreation and entertainment. Blacking (1971) explains that Venda music reflects not only musical conventions of Venda culture which are transmitted from one generation to another, but also cognitive and social processes which are endemic in all aspects of their culture and particularly present in musical activities. According to Sloboda, (1996), music, as an expression of philosophy, depends on the way people in different cultures hear and organise them which tends to conform with their philosophy, beliefs and perceptions of the cosmos.

The social-cultural aspect of music in Africa would help the researcher to look at the roles of *Ìrègún* music in the light of social and cultural aspects of Yàgbà communities. It would help this study to explain most of the activities associated with *Ìrègún* musical groups as they are intended to communicate the belief system, cultures, morality, peaceful co-existence, and civil responsibility to the citizens.

2.2.2 **Musical Structure in Africa**

Composers have used musical structures ofmany standardized patterns over the centuries to show the arrangement, relationship and organisation of various elements in a piece of music. Jackson (1998) notes that structures describe the pattern of organization; departure and return, pattern of contrast, repetition, and key relationship in a piece of music. He explains that one significant feature of African music is its highly intricate rhythmic complexity achieved through lineal syncopation and juxtaposition of multiple time patterns in a piece of music. according to Jackson (1998), structure in music is the traditional way in which music is constructed. “It is the basic concepts of scales, tonality and a central tone known as the

keynote around which all melody, harmony, and counterpoint revolve" (Jackson 1998:3).

Nketia (1974) describes the structures used in African music to represent usages which are learned through participation in musical events, passed on orally from one generation to generation, and applied, modified and expanded by succeeding generations. According to him, structures include melodic and rhythmic patterns, which permit limited improvisations to be made where appropriate. For instance, Blacking (1971) explains that the surface structures of Venda music reflect not only musical conventions of Venda culture which are transmitted from one generation to another, but also cognitive and social processes which are endemic in all aspects of their culture and particularly present in musical activity. The choice of scales, modes, instruments and vocal ensembles, and the recruitment of performers in Africa has been generated by the social function and/or history of the people.

Agu (1999) explains that the structures of songs in African societies are not limited to solos, call and response, call and refrain and solo/chorused refrain patterns alone. Rather, African composers create much larger forms which are referred to as the mixed structural forms. Brown (1989) observes that the use of call and response in African music is more of a performance style than a structural form, because a solo performance of the same piece does not show incompleteness of any sort. It only shows the complementary phrasing of the song itself, which in a group performance may be presented in complementary call-and-response style for aesthetic and labour distribution purposes. Arom (1991) notes that the structure of African music is also characterised by varying number of phrases determined by what the artiste intends to put across and the style of his/her presentation. Sometimes, in a four–phrase song structure, the fourth line, rather than being a repetition of the first, is used as concluding statement. The instrumental structures of African music allow members of the ensemble to exhibit their dexterity individually and collectively. The output of this dexterity stimulates vigorous dance performance and audience participation. Akpabot (1998) describes clearly the interwoven nature of African musical structures, forms and functions. According to him, it is more rewarding examining cultural tradition and structure side by side to find out how a piece of music is put together and why it is so conceived:

> Examining structure in African traditional music, we find certain factors which influence the shape of the music. One of these is the type of society from which the music evolves. The structure of music that is kinship-oriented will be

> different in conception from music in a headless society. The characteristic one finds in a certain society is linked with the structure of the music obtainable there. Legend, myths and symbols which are integral parts of African belief system are other factors that determine the structure of music in a particular community (Akpabot, 1998:15).

Akpabot defines rhythm as the organization of music in respect of time. He explains that it is the regular or irregular recurrences of groups and motions in relation to each other. He explains this relation in respect of pulse, meter, stress, duration, accent, pitch, contour and design, all functioning within the architectural structure of the artistic whole. Rhythm can be free, flexible, measured or metrical. Agawu (2003) also examines the nature of rhythm in African music and concludes that it is the central element in the structure of traditional music. according to him, additive rhythm describes a pattern of organization in which non-identical or irregular durational groups follow one another and operates at two levels: within the bar and between bars or groups of bars. He remarks that a highly developed rhythm is the outstanding characteristic of African music.

Nketia (1979) observes that since African music is predisposed towards percussion and percussive texture, there is an understanding emphasis on rhythm, because rhythmic interest often compensates for the lack of melodic sophistication. Nketia (1979:128) writes that divisive rhythms are those that articulate the regular division of the time span, rhythms that follow the scheme of pulse structure in the grouping of notes. They may follow the duple, triple or hemiola scheme. Chernoff (1979:47) elaborates on cross rhythm by adopting the term "staggered entries" to describe independent rhythmic patterns of different instruments resulting from layers of entry points. However, Nzewi (1997) argues that, in communal African team relationship, there exists no cross purposes, but inter–dependence for the collective achievement of success. He thus sees the relationship between two or more player who utilize triple motive against other motives playing inter-rhythm and not cross rhythm. He explains that rhythms in Africn musical context is not played in isolation as a musical presentation, but as an integral part of a poetic perception of motion that altogether makes what he refers to as mega-rhythm. Samuel (2009), Ogli (2010), Okúnadé (2010) and Loko (2011) note that rhythm in African music is pivotal to the performance of any ensemble. To them it may be in dùndún ensemble, court music, music for funeral rite or music for religious activities.

Structure in African music helps this study to look at the structures in *Ìrègún* music in terms of its melody, harmony, tonality, phrases, rhythm, tone, language phoneme, instrumentation, and various scales that the composers uses, including the musical forms.

2.2.3 The Composers and Performers of African Music

Omíbíyì (1979) observes that African music scene is proliferated with different musical typologies, and consequently, there are various categories of musicians and composers. These composers, according to Omíbíyì, are influenced by the historical, political, cultural and social situations surrounding them. The activities and functions of the African traditional musicians are seen as those of poets, journalists, and philosophers in African culture. According to Akpabot (1986),

> An African musician, first and foremost, is a poet who unlike the Western poet, does not write for different performers, but has his poem tied to special occasions where he reaches an audience. His output can be seen as a commentary of lifestyles, praising, protesting and cursing human foibles and fads, reminiscing on the exploits of national heroes, invoking the might of ancestral gods; importing knowledge, arousing emotions and making suggestions for the common good (Akpabot, 1986:4).

In traditional African society, music copyright belongs to the community. Any singer is free to perform any song composed by the musician. As Nzewi (1977) notes,

> if another group picks my tune or song and I hear them playing it, I will say to myself these people are playing my music. It will make me happy. But when next I play it, I will recompose it so that it will sound different…, thus I make my style of playing it something fresh. There is no shame or offence about playing someone else's original composition (Nzewi, 1977: 428).

Okafor (1990) explains that African musicians have very good memory of their songs. The African musician could just easily pick up the poems and fix the words line by line without singing the songs over again or humming them. Although not literate, it is evident that the musicians have all the poems in their memory as well as the background information to the songs.

The Yorùbá word for verbal art is *eré*, and the term for verbal artists is *àwọn òsèré* or *àwo□n eléré* (both meaning performers).The term *eré* also refers to all performances of oral and dramatic arts. If Ifá priests go to town to perform their poetry backed with the rhythm of

agogo Ifá (Ifá gongs), people would say: *Àwo□ n onífá n seré* (Ifá priests are performing). O□ lájubú(1978) defines performers and verbal artists in Yorùbáland as:

> Persons who by conscious art or mere habit imitate and represent various objects through the medium of the voice. The imitation is produced by rhythm, language, or harmony, either singly or combined. What the sculptor does with his chisel, what the painter accomplishes with his brush and paints, verbal artists achieve with words-that is, the production of true and beautiful works of art that would please all men at all times, that stand up to repeated examination and remain worthy of perpetual admiration. The material they use is language, and through their command of language they form grand conceptions that stimulate powerful and inspired emotions. These they achieve by the proper formation of figures of thought and speech, and through the creation of noble diction by clever choice of words (O□ lájubú, 1978: 676).

O□ lájubú further notes that the total effect of all these techniques is beauty, sublimity, and grandeur of language. Apart from masterly use of language, Yorùbá verbal artists also use tune and rhythm to produce harmony. According to O□ lájubú, Yorùbá verbal artists include oral poets, singers, dramatists, storytellers, public orators, priests and diviners, and others who perform by word of mouth in the presence of an audience or even without an audience. They include those who sing or chant at work to reduce the tedium of labour, those who intone the advertisement of their merchandise, and those who have to chant incantations privately to them to ensure the efficacy of a drug or as a form of prayer. He further explains that under this wide umbrella we have not only all exponents and chanters of the various genres of Yorùbá traditional poets of folktales and myths, mothers who chant lullabies and rhymes, and those who perform at traditional festivals, but also modern folk dramatists, *akéwì* (modern poets), and modern music makers, of all these, only the oral poets, singers, music makers, and dramatists regard themselves as verbal artists (*òsèré*).

O□ lájubú posits that the terms *eré* (performance) and *eléré/òsèré* (performer), applied to Yorùbá verbal arts and artists respectively, indicate that the Yorùbá see verbal arts as performance, a sort of drama acted or imitated, thereby forging an identity between verbal art and drama. Oral poets and singers, apart from being regarded as *eléré* (performers) are also regarded as *olórin/akorin* (singers), and they see themselves as such. O□ lájubú notes that there is no problem in calling a singer an *olórin*, but what about a poet? The answer lies in the fact that Yorùbá poetry is produced by chanting or intoning the words. Thus as O□ lájubú (1976) observes all Yorùbá verbal artists have certain things in common: they all formulate and create

in words on specific occasions, and they all perform in the presence of specific audiences. It is fashionable to regard verbal artists as mere transmitters of old traditional recitations. Yorùbá verbal art, although rooted in the tradition of orality, is a dynamic art which blends old themes and sayings with modern thoughts and usages.

Creativity and reinventions leading to new music genre was also evident among the Venda people of South Africa. According to Blacking (1971), composers and performers of Venda music must be examined both on the surface and inner level of structures. To him, at the surface level, creativity in music is expressed in organising new relationships between sounds or new ways of producing them, that is, in musical composition and in performance. These two aspects of musical creativity are inseparable, no matter the society in question.

This study benefits from this review and it would help the researcher to examine *Ìrègún* composers, poets, chanters and performers in order to determine their training, talent, knowledge of tradition, gift both in the art and act of singing and composing. Also in regards to gender, both males and females are grounded in the cultural and historical life and knowledge of Yàgbà people, their kings, towns and different phases that Yàgbà people have passed through since the inception of Yàgbà as an ethnic group.

2.2.4 African Music Performance

Nketia (1974) defines music performance as the act of playing a musical instrument, singing with the voice, dancing with the body, or acting in a music drama. To him, it is the art of decoding, enacting, and interpreting the composer's intentions through some dramatic gestures, musical instruments, personal appearance, and appropriate scenic paraphernalia. In the oral tradition, however, it is a skill presenting pre-rehearsed imaginations or inspirations to a listening audience without a written score. These are due to some of the skills, which are supported by biological factors such as good voice and memory. The community provides the environment, the infrastructure and the support with which artists produce the music.

Kebede (1982) examines various concepts of performance to include solo performance by only one person, duet by two persons, trio (three persons), quartet (four), quintet (five), sextet (six), septet (seven), octet (eight), nonet (nine) and chorus (more than nine). Kebede explains that most African and Asian vocal groups number between ten and

twenty five and that their religious music is often performed *a cappella*. The performing function involves artistes in traditional music; fame and popularity arising from frequent outings in a public setting ascribes to artistes a high connotation of the term "musicians". Artists in African traditional situations play multiple roles such as singing, playing musical instruments and dancing, most times simultaneously. Fiagbedzi(1985) notes that an African musician who is a master drummer and choreographer is able to integrate the several art forms of songs, drumming and the dance into one unified production such as can be put in a show in one or two hours of performance. Omíbíyì-Obidike (2002) explains that performance comprised drumming, singing, and dancing during social celebrations, life cycle ceremonies and religious festivals. The creative function of African music practitioners entails the ability to reorganise music experiences skillfully, and imaginatively to produce a new or spectacular kind of music in the form of song, dance and playing of musical instrument.

Nzewi (1991) remarks that the African traditional artiste remains, to a large extent, the soul and conscience of his entire community; his integrity as a musician is important to him and is appropriately recognised. Okafor (2001) describes the musician in the society as one who plays a specific role and may hold a specific status within his society, which are determined by the consensus of society as to what could be proper behaviour for the musician.

Nketia (1975), Agawu (1984), O□lánìyán (1984), Euba (1990), Avorgbedor (1990), Omíbíyì-Obidike (1975), Nzewi (2001), O□ mó□ jo□ là(2006) and Samuel (2009) note that musical performances of traditional music do derive meaning and relevance from their association with non- musical events and that they often attract wide and open participation. Such performances are often led by a group of professionals who possessed a systematic knowledge of their music, and whose composition and performances are underlined by culturally defined aesthetic philosophy in which various musical elements like rhythm, melody, instrumentation and formal organisation are carefully defined and judiciously combined to achieve the desired effects. Furthermore, while it is true that the significance of music may be determined or enhanced by its association with non musical events, musical performance often lend meaning, character and identity to non – musical events with which they are associated. O□ mó□ jo□ làexplains that performances of traditional music provides the framework through which aesthetic meaning is formulated and generated, and other events associated with the musical performance derive added significance. To O□ mó□ jo□ là,the strong relationship

between music and extra-musical events in African societies, therefore, derives from the value of music as a unique mode of expression. It is a reflection of the inherent power of music to symbolize, re-define and re-interpret extra musical messages in musical terms

Musical performance in Africa maintains an integral relationship with other aspects of life. A notable feature of this interaction, as we have stressed, is the fact that music is often performed in a multi – media context in which dance, elaborate costume, mime, poetry and drama are featured in a total theatre spectacle (O□ mó□ jo□ là2006:17). The location of this total theatre spectacle within the context of religious, social and political activities underlines the indigenous perception of music as an expressive idiom, combined with musics and are characterised by an engaging interaction between professional musicians. These musicians who lead the performances and the community, who in addition, provides critical assessment of the performances, take part by dancing, singing and clapping.

Samuel (2009) comments on the performance of *dùndún* musicians pointing out that *dùndún* combine both musical role as well as speech surrogate role. Samuel further explains that within traditional musical performances in Nigeria, social roles held by the community can be represented, reinforced, commented upon and even reversed. And that the musical arena does serve as a forum for such open expression and commentary.

Euba (1990) distinguishes three ways by which *ìyáalu* utilizes literary materials in performance. The first is when *ìyáalu dùndún* plays solo as an organ of direct speech without musical attributes; the second instance is when it talks in musical context with the secondary instruments performing purely musical role. The third is when the *ìyáalu* imitates the voice, that is singing a literary text.

Ìrègún music performance, like other musical performances in other parts of Africa, is purposeful they are performed in line with the cultural beliefs and ethos of the society. This study benefits from performance structures in Africa. It also examine *Ìrègún* music performances in terms of its singers/chanters, musicians/instrumentalists and dancers, including the audience who are part of the performance. Like performances in other parts of Africa it would consider the arrangement or order of performance during festivities like marriage, burial, naming, chieftaincy title and such others.

2.2.4.1 Concept and Features of Chants Performance in Africa

Vidal (1971) defines chant as poetry or stylised speech sung to music. Bamgbose (1966), Abímbó□lá (1968), Babalo□lá (1976), O□ látúnjí (1980), Adédèjí (1991), Adélékè (2008) and Adédùntán (2009) employ the terminology "chanting" to describe the performance of Yorùbá oral poetry. They assert that chanting can be described as a musical style rather than a speech style, because chanting is also singing though within a limited scope. Vidal explains that s*un* in Yorùbá, means, to chant. Thus, one hears *sun rárà* (chant rárà), *sun Ìjálá* (chant ìjálá), *sun Ìyè□ rè□* (chant *Ìyè□ rè□*) and *sun iwi* (chant iwi). Others are *ekúnìyàwó* (bride's lament), *ege* (an egba chant), *Alamo* and so forth. Chants can be identified musically by their intonation, narrow melodic range, melodic contours and tonal register. According to Vidal (1971),

> chants are distinguishable from other modes such as the speech and song modes, by the musical intonation, narrow melodic range, tonal sequences and tonal contrasts at the cadential points, the frequency of repeated pitches, melodic contours and their direction, the absence of regular or stereo-typed rhythm and cyclic rhythmic units, and the variation in the structure of the melodic contour during performance from one artist to another (Vidal, 1971:36).

Adélékè (2008) notes that there are many types of Yorùbá chants, which are broadly divided into two groups, namely, religious and secular chants. The religious chants include Ìyè□ rè□ - chanted in praise of Ifá and *Ò□rúnmìlà*; *Ìjálá*- chanted in praise of *Ògún; È□ sà*- chanted in praise of *egúngún*; *orisa pipe*-chanted in praise of other deities such as *O□ balùfo□ n, E□ le□ gbara, O□ bátàlà*, and so forth. He also notes that secular chants include *rárà*, Yorùbá praise chant popular in Ò□ yó□ area, *Ege*, similar in performance norms to *Rárà*, but popular in È□ gbá and òwú; *Olele*, in Ijesaland; *Alamo*, in Èkìtì, and *Ekúnìyàwó*, common in the whole of Yorùbáland. Vidal identifies four main modes of chants as; ìwí, *iyè□rè□-Ifá*, *Ìjálá* and *rárà*. Each mode of chanting is associated with a particular group-musical, religious, or occupational which cultivates it. Adélékè notes that the chants are classified according to the group of people to which the repertoire belongs, such as professional or religious guild, societal groups, age groups, and so forth. The *iwi* mode uses a high falsetto voice quality. It employs antiphonal, solo, and unison styles of chanting, and is performed by old women and men who are devotees and members of the *egúngún* ancestral cult. Its characteristic tone quality and intonation and its almost flat melodic contours make it easily identifiable.

Ìyè□rè□ Ifá is one of the Yorùbá religious chants, performed in praise of *Ò□ rúnmìlà* during oracular consultation such as in Ifá worship and ceremonies such as naming, marriage and funeral, to convey spiritual and moral instructions and to satisfy the musical need of the occasion. Adélékè (2007) notes that there are two myths of origin of Ìyè□ rè□ chanting. According to the first myth, *Ìyè□ rè□* Ifá started as a dirge. *Ìyè□ rè□* was the name of the first son of *Ò□rúnmìlà*. When *Ìyè□ rè□* died, *Ò□ rúnmìlà* and his other children chanted *Ìyè□ rè□ Ifá* throughout the night to mourn his departure. It then became a tradition in Ifá worship. The second myth, according to Adélékè, is that *Ìyè□ rè□* started as *orin abamo* or *aro* chanted by the children of *Ò□ rúnmìlà* to plead with their father who left them and departed to heaven in annoyance because one of them was rude to him. The *Ìyè□ rè□ -Ifá* mode has, characteristically, a trembling voice quality, clear and pure tones, and highly structured sequences. It employs a responsorial style of chanting in which the chorus responds with the word *hen* at the end of every chanted line of the poetry by the leader, who is the soloist. The tone of the chorus responds to the particular cadential tone at the end of the line. The chanted lines of poetry (about five or six) form a verse, each of which is followed by a refrain chanted by both the soloist and the chorus before another verse is started. The verses are taken from the Ifá liturgy.

Vidal (1971), Adélékè (2008), and Adédùntán (2009) explain that the ì*jálá* mode is chanted on a variety of pitches, often nasal and ringing. Babalolá (1976) states that ì*jálá* is a genre of spoken art practised mainly by the Ò□ yó□ Yorùbá people of Western Nigeria. He further notes that the origin of *ijálá* is traced to *Ogún*, the Yorùbá god of iron, who started to chant in accordance with a divination that said he would establish his reputation as an entertainer. *Ìjálá* is a chant because it employs a style, which is midway between singing and speaking. Chant may be characterised as monophonic, which is the use of a voice at a time, as in a solo. He further explains that *Ìjálá* is a form of poetry because it is an elevated expression of thought-feeling in metrical form. It is solo chanting characterised by a song-like effect and approximating melodious singing. To these, choruses are provided at appropriate intervals during the course of chanting, usually with accompanying drums or claps. This mode is easily identified by its nasal and intense tone quality, its wide tonal range, and its melodic contours.

The *rárà* mode, according to Vidal (1971) and Adélékè (2009), is characterised by a long, drawn-out wailing tone quality. It uses a nasal vocal quality with the area around the base

of the neck for resonance. Usually a solo form of chanting, in some areas it is sometimes terraced--more than one person singing in parallel seconds above or below the principal part. The intonation varies according to area to which the performer belongs, but its wailing and nasal characteristics are still retained.

Vidal expatiates that chants can be distinguished from one another by the vocal technique and tone quality employed. Each mode has particular tonal sonority in which it must sound, and the mode is easily identified by the type of intonation employed at the initial phase of the chant. It is, therefore, unusual and probably impossible for one performer to perform correctly in all four modes. If a performer has a suitable voice for one mode, he will probably not have a suitable voice for the other modes. All the four modes of chanting draw on the same textual contents but are poetically and musically structured differently. It is, therefore, the mode of performance and not the textual contents which determines the classification. Vidal (1971) observes that besides these four modes of chanting there are other modes that, because of their localization and diversity, are not widely distributed throughout Yorùbáland. Among the diversified ones are those connected with various religious groups such as Sango, Osun, Erinle, Orishala and Ogboni. The modes of chanting for these groups are universally classified as *ohun oosa*. That is, the musical tones of the gods.

Barber (1991) notes that *oríkì* can be described as attributions or appellations: epithets, elaborated or concise, which are addressed to a subject and which are equivalent to, or alternatives to, names. All entities in existence are said to have their own *oríkì*. *Oríkì* are felt to capture and evoke the essential characteristics of the subject in order to have the most profound and intimate access to its inner nature. In utterance, therefore, they evoke the subject's power, arouse it to action, and enhance its aura. They are always in the vocative case, and in utterance, the performer always establishes an intense, one-to-one bond with the addressee as long as the utterance lasts. To her, *Oríkì* are a labile and disjunctive textual form. Epithets are accumulated over time; they are composed by different people, on different occasions, and with reference to different experiences. Any subject's corpus of *oríkì* is, therefore, composed of a number of autonomous items. Furthermore, *oríkì* are often obscure, their meaning carried in a separate, parallel explanatory tradition transmitted outside them.

Each *oríkì* gestures away from its location within the performed text to a hinterland of meaning outside the text (Barber, 1991). Barber further explains that not only this, but each

oríkì, may lead to its own hinterland by a different route. Some are literal, some ironical, some are specific historical references and some are generalised comments referring to a timeless or ideal state of affairs. An *oríkì* chant is a shifting, fluctuating combination of fragments, which are linked only tenuously and variably in performance, and which may take on different meanings when differently combined. *Oríkì* are felt not only to encapsulate the essence of the subject, but also to augment its presence in the social and natural world. Towns, lineages, individual people, *òrìs□ à, egúngún* and even animals are enhanced in relation to--sometimes almost at the expense of--other like entities through the performance of their *oríkì*. Enhancement is construed in terms of profusion. Barber notes that more *oríkì* a subject acquires, the greater it's standing. The more epithets a performer can find to heap on the subject's head, the better. Performers, therefore, raid the *oríkì* corpuses of other subjects to find more material; they may even raid other genres, such as *Ifá* verses, proverbs and riddles. When an important man is being saluted, references to other people help to augment his status, as "father of", "husband of" or "child of" a wide network of relatives. Genealogy is exploited to supply the performer with a source of names with which to expand the aura of her chosen subject. A profusion of people is attributed to the subject in a way that obscures and jumbles the actual pattern of kinship and affinities in question, but which builds him up by placing him at the centre of it. Because the individual components of a corpus of *oríkì* are autonomous and self-contained, borrowing from it and incorporating material into it are easily accomplished. The *oríkì* chant is fluid and without boundaries; the textual items in any performance are united not by permanent internal semantic links but by the fact of being applied to a single subject. The subject is the only centre of the chant. The performance builds up this subject by directing all available textual resources towards it. More units can be added by simple aggregation, and become united with existing ones through a relationship of equivalence. Thus, though *oríkì* are felt to encapsulate the essence of the subject, they are often borrowed and shared. This results in a kind of floating and overlapping of identities. The result is paradoxical. The unique individual evoked by the intensely personal and intimate *oríkì* is actually a composite, who participates in others' identities, subsuming them into his own but also lending (not consciously) parts of his own to others.

The main responsibility for the *oríkì* tradition lies with women. Though there are male specialists who perform chants based on *oríkì*, the principal and most ubiquitous tradition is the

domestic one carried by the wives and daughters of compounds. These are not entertainers and do not make money from their performances, but are often recognised within their compounds, and sometimes beyond, as experts (Barber, 1990). The most skilled among them are called on at every household and town ceremonial to supply the vital component of *oríkì* chanting.

Chanting is common in Africa and this study will benefit from the review by examining the features and performances of *Ìrègún* chants. It will also help to see the ranges or coverage of its messages among Yàgbà people.

2.2.4.2 Concept and Features of Song Performance in Africa

Ogli (2010) defines song as the combination of music and words to provide a universally accepted platform for expressing joy, sorrow, love, and appreciation that can deeply impact on the audience. Song is a short lyric or narrative text set to music. The music often reproduces the mood of and lends a heightened emotional expression to the song's text, which is often a poem. In modern usage, the term song is usually restricted to compositions for one or two voices, frequently with instrumental accompaniment (Microsoft Encarta, 2004).

Agu (1999) notes that in all sub-Saharan Africa, songs conform to the principles guiding the relationship between speech-tone and melody. He cites the Igbo language which contains tonal levels; which are called low, mid and high. Vocal melodies reflect closely the rhythm and stress of language. Nketia (1974) notes that African traditions deliberately treat songs as though they were speech utterances. Arom (1991) explains that music and language are closely interconnected and that the phonemic structure of language has powerful constraining effect on the melodic structure of the songs. African songs contain lyrics that are composed in a narrative style. The narrative section is a sequential unfolding of the story line song, and supported by a refrain. Arom explains that the influence of tone language, using the language of *Monzombo* among others, resort to four level tones with more gliding tones that further impose more melodic combinations on her music. He explains that the Bantu speech – tone does not only influence its melodies but also directs the course of its polyphonic thought. He notes that word and music been intimately linked to the tonal language are themselves pregnant with meaning and each syllable has its own pitch intensity and duration to which may be assigned a musical notation.

African musicians believe much in the interrelatedness of words that precede and follow each other to communicate thoughts and expressions. Although the language is tonal with some identifiable tone levels, words are set to melodies with a lot of flexibility. African compositions and performances show that even the gliding tonal syllables in the language that naturally would have required slur expressions are treated normally like every other syllable.

O□ lájubú (1976) posits that today, Yorùbá verbal art is being used to convey twenty-first century thoughts and concepts. The dynamic nature of Yorùbá verbal art has made it possible to incorporate new genres and consequently new breeds of artists. The genres include *àpàlà*[1], *sákárà*[2], *dàdàkúàdá*[3], *were*[4] and *wákà*[5], which are all adaptations of old verbal art forms with heavy dance-music accompaniments but with the vocal aspects predominating. Each of these is limited to local or religious communities. O□ lájubú explains that *Àpàlà* and *sákárà* belong to Ò□ yó□ □ , È□ gbẁ*Wákà* is restricted to women while, *Wéré* is for men. The content and context of both forms are the same; the differences lie in the rhythm of the drum music and the chanters. All these new forms are organised on an orchestral and mostly professional basis. As discussed above, the term "traditional" is becoming in-adequate for describing Yorùbá verbal art because it fails to account for the dynamic nature of the content, form, and scope of the art.

Ogunba, (1975), using textual contents as criteria, classifies Yorùbá songs into six categories: satirical, political, entreaties, interrogatory, incantatory and eulogistic. According to him, the use of imagery and heteronyms in the poetic forms combining with the elements of repetition and solo/chorus alternation in the musical forms characterises the expressive style of these songs. Kubiks (1994) wrote on the *Alo* Yorùbá story songs, and it's limitation to one genre and deals with the musical forms of this genre in terms of performing practices. Euba (1970) reports the use of parallel seconds and occasional parallel thirds and fifths in the musical style of traditional ijesa songs. *Ìrègún* song performance, like in other parts of Africa, will be examined.

2.2.4.3 Similarities and Differences in the Features of Chants and Songs

Vidal (1971) successfully identified the musical similarities and differences between chant and song. Thus:

> Musically speaking, chant can be differentiated from song on the basis of intonation, melodic range, melodic contours, tonal register and absence or presence of a fixed musical pattern including rhythmic and tonal pattern. Ìwí, Ìyè rè ifá, Ìjálá and Rárà are classified as chants on the basis of their speech-music intonation, narrow melodic range, and absence of a regulative beat, unstereotyped rhythmic pattern, tempo rubato, and the use of melodic formulae at initial and cadential points of phrase units in the place of fixed melodic patterns usually encountered in songs. Chant is characterised by their intonation, narrow melodic range, melodic contours and tonal register, while song is characterised by melodic repetition, melodic sequence, melodic inversion, and melodic variation. The presence of a time span insures a cyclic movement when the cycle progresses literally. The features also include strophic, through-composed, and solo-chorus alternation. (P34)

Vidal's criteria for distinction apply to chants in general. Chants such as Ìyè rè ifá and ìwí are closer to the song mode. Ifá chants of all the chants are the closest to the song mode. This is because the ifá chants are musical. Where the chanting modes of chants are very close to song mode, then not all the criteria identified by Vidal above will be applicable. For instance, some of the *ìrègún* chants have considerable wide range just as the *ìrègún* songs.

Various categories of chants are found among the Yorùbá people. There are chants that cut across ethnic borders. Such are to be found all over the Yorùbáland. Others are musically, linguistically and contextually ethnic bound such as ìrègún chants. The chants used in the worship of Orunmila are more of the first category than the second category.

2.2.5 The Functions of African Music

African music has indeed played a lot of roles in objectifying and unifying the philosophy and religious tenets of the African communities. Nketia (1963) explains that African music presents a wealth of knowledge and stimulates learning experiences among its audience. It is often well worded in proverbs, idioms, etc so that audience is always given food for thought. The composer also makes use of parables to stimulate audience imagination in acquiring deductive meaning from the performance communication.

Nzewi (1991) opines that the knowledge of the African cultural value systems provides the understanding to interpret African songs and deduce full meaning from the communication experience. Agbese (1989) argues that music has always been the most visible attempt employed by ourselves to listen to ourselves. African music is a powerful medium of communication, through which human actions and reactions are expressed by Africans. It

provides a forum to mirror the society so that members could understand things better and learn more about life. African music focuses on the teaching of morality and building restraints into the psyche of the public.

Avorgbedor (1990) argues that African musi,c being more of a stage art, stimulates both active and participating listening. The musicians point fingers at the members of the public whose wanton attitudes they critique, if they were present among the audience. This style of presentation heightens the sense of seeing and listening that together stimulates loud responses from the audience. The effect of this preponderates over the stimulus – response produced by the effect of listening to recorded music.

Akpabot (1975) discusses *Mbopo* music of the Ibibio[6] puberty initiation ceremony for those about to wed, and argues that if in the cause of the initiation, when the woman is kept in the "fattening room", she becomes pregnant; the women folk make songs of insult and abuse to discredit and banish her. He adds that the music of the *Ebre* society maintains a continuity of virtuous living from puberty to old age, and exerts social control by "exposing thieves and women of easy virtue to ridicule". African music, therefore, is used to critique, ridicule and discredit wrong doers in the society so that other members of the society will develop better attitude.

Discussing music among the Venda people, Blacking (1973) observes the absolute clarity of mind of the Venda people on what music is or what it could not be. He believes that musical intuitions and judgment is made possible by their understanding of Venda society and culture. This is the reason African music must be studied along with how it fits into the society, because music has its root in the culture of the people, based on the views of those who conceptualised and organised it. Merriam (1964), Blacking (1977), Stone (1998), and Nketia (1985) in the same vein, opine that ethnomusicological studies must deal with the ethnography of music. This implies studying the roles and functions of music as determined by interrelations between music and other aspects of culture.

African songs present a body of texts that contain much information about the African continent. They embody chronological facts and reference which need little explanations to understand. Larrey (2003: VIII) explains that African music is an instrument of cultural identity. The musicians and people of Africa see music as a mark of ethnic distinction. Blacking (1967) explains that African music provides entertainment to the public and the

public in turn reward the musicians in different ways like giving of money and material things. This act of giving to musicians elevates and exhilarates the spirit of the musicians to perform more for the enjoyment of the audience, thereby creating and sustaining amusement. Chernoff shares his research experiences in Ghana and argues that music helps to objectify the philosophical, religious and moral system of the society. He states that upon his introduction as a researcher, the priest was asked to inquire of the deities whether his heart was pure or not. He was perplexed as the divination slates were turning upward, indicating that he was a man with pure heart, who would not hurt any man (Chernoff, 1979). Like other music in Africa, *Ìrègún* music roles in the society would be examined.

2.2.6 Satire in African Music

Elliott, (1997) opines that the word "satire" comes from Latin *satura* and that satire is found in many artistic forms of expression, including literature, plays, commentary, and media such as song lyrics. In satire, human or individual vices, follies, abuses, or shortcomings are held up to censure by means of ridicule, derision, burlesque, irony, or other methods, ideally with the intent to bring about improvement. Elliott further explains that though satire is usually meant to be funny, the purpose of satire is not primarily humour in itself so much as an attack on something of which the artist strongly disapproves, using the weapon of wit. Elliott (1997) defines satire as a literary genre or form, found in the graphic and performing arts. He notes that satire is the strong vein of irony or sarcasm, but parody, burlesque, exaggeration; juxtaposition, comparison, analogy, and double entendre are all frequently used in satirical speech, writing and music. Northrop notes that satire is a medium employed to put in place orderliness in the community setting. Without satire as a method of discipline and warning, the community order will be turned to anarchy. Akpabot (1998) observes that the family concept in African society is very strong and this is reflected in the way they conceptualise their music; He exemplified this with the Efik[6] people who believe in maintaining their cultural heritage in music, dressing, cooking, entertainment, and neatness and also in ridiculing those who needed to be corrected. Nwoga (1981) discusses the performer and audience relationship in the festival of *Umueghu* in Ideato Local Government Area of Imo State, Nigeria. According to Nwoga, the young people who are in the performing group watch the behaviour of community members during the year, collect names and oral records of evildoers and set them to satirical music. On the *Umueghu*[7] day, they employ an anthropomorphic being, spirit–manifest termed masquerade

to present the satirical songs before the audience, who later use the songs against the culprits as societal or social reprisal before the next festival. Okafor, (1990) explains that satirizing is paramount in cultural life, with conscientious effort to maintain a customary life in the area of morality and cultural promotion. Satirizing through music is a common artistic phenomenon in every African culture. Abegunde (2000) notes that during *Gè□lè□dé□* celebrations, the night preceding the *grand finale* is always referred to as *È□fè□*. He explains that it is a conglomeration of activities which involves elaborate dance. Abegunde notes that the young *Oríkì* is the first to appear at the dance- arena, entertaining people. This is immediately followed by *Oríkì* ile (*Oríkì* on the ground), where *akogi* (the male *Oríkì*) and *abogi* his female counterpart entertain the audience. During this time, certain ills of the society such as promiscuity, tale bearing, drunkenness, envy, backbiting and so on are derided. (Abegunde, 2000:36). Abegunde (2000) further notes that *È□fè□* receives the power of prophecy from the witches. He says that if someone has offended the society, *È□fè□ will* compose a song predicting his doom and this usually comes true. Abegunde (2000) observes that *È□fè□* has the ability to control the social ills rocking the society. To him, the role of *È□fè□ could* be likened to those of the police, journalists and social critics in the society. It is from *È□fè□* that people get acquainted with the latest news. O□ lábímtan(1981) notes that one other point that affects the persuasiveness of *È□fè□* message is the credibility of *È□fè□* .He usually gives the impression that he is ubiquitous, that he usually hides himself inside the hole of a tiny *osúnsún* tree, watching the activities of all men including the holders of traditional titles who are the custodians of Yorùbá customs. *È□fè□* ,as a spokesman of the society, can stir up emotions against the behaviour or attitude of an individual and later influence the opinion of members of the community about the individual (Abegunde, 2000). He could also arouse mass reaction against non-conformist. *È□fè□* also have the confidence and protection against any harm or unfavourable reaction to whatever is said during the performance. *Ìrègún* music has a similar musical performance of satire to warn members of the society for better collective living.

2.3 The Concept of *Ìrègún*

Ìrègún is a concept among Yorùbá ethnic group which means glorying as a result of help rendered to another person and making such effort known to others. According to Yorùbá dictionary, *Ìrègún* means *s□ís□e ògó lórí is□é□ rere tí e□nìkan s□e fún e□nìkejì*

àpe□ re□ kí e□ nìkan so□ wí pé kí kìbás□ e torí tèmi kòle dé ipò tí ó wà ye□. (That is, irègún means taking glory unnecessarily for help rendered to others. For instance a statement like if not for me he can not get to that position). In the album of O□ látúnjí(2011), he refers to God as *O□ba ton sore lai se 'règún* . Likewise in some of the Yorùbá proverbs/adage we have statement like "*Aríse ni aríkà, aríkà ni baba ìrégú. Ohun tí a bá se ní òní, ò□ rò□ ìtàn ni bí ó di ò□ lá*". (Literally, what you have done is what people will recollect about you). It, therefore, means that irègún word is used in different situations, like rallying, insulting, and mocking others. Also, it is used in remembering past events that takes place in the society. One of my informants rightly explains that irègún is used to remember past event that people have done whether good or bad. Irègún songs, therefore, focuse on insult, rallying and mocking originally. It is also used to remember the activities of individuals in the community, who have made the community proud.

2.4 Conclusion

This literature review has shown the exigency of this study. It has established the link between music, structure and function as cultural products, and how the study of these could facilitate a better understanding of culture. This study explores the structure and function of *Ìrègún* music among Yàgbà people and Nigeria in general.

Endnotes

[1] *àpàlà* is an Islamic influenced music performed by Yorùbá Muslims and made popular by Alhaji Ishola Hárúnà and Àyìnlá O□ mo□ wúrà

[2] *sákárà* is a plaintive, melancholic Islam influenced Yorùbá popular music genre, popularised by Yusuf Olatunji.

[3] *Dàdàkúàdá* is a traditional music of the Ilorin people.

[4] *wéré* is an indigenous music of the Yorùbá used to arouse the Islamic faithful to pray and feast during Ramadan festival.

[5] *wákà* is a Yorùbá music that was influenced by Islamic religion and made popular by Alhaja Batile Alake and others like Abeni Salawa.

[6] Ibibio people: The Ibibio is one of the ethnic groups in the present Akwa-Ibom State of Nigeria.

[7] Umueghu day: it is the memorable day of festivity in Umuegbu in the present Anambra State in Nigeria

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

The first chapter serves as the introduction. It discusses the structure and function of *Ìrègún* music in Yàgbàland as gaps in knowledge. It also sets specific objectives for the study. Chapter two reviews relevant literature on the subject matter. It also discusses theories of socio-cultural and structural-functionalism upon which the study is based. This chapter examines the methodology employed in carrying out the study.

3.1 Study Design and Approach

Sachs (1962:45) divides ethnomusicological research work into two: field work and desk work, while Reck, Stobin and Titon (1982:18) suggest pre-field, field and desk work. Reck, Slobin and Titon (1992:444) argue that although researchers may travel to faraway places to meet, see and relate with unfamiliar things and people or search for marvelous treasures, the pot of gold is hidden in one's own background. They encourage researchers to seek out close-by musical cultures, which they can observe, understand and document, in order to contribute to knowledge on musical activities generally.

Ethnomusicologists such as Sachs (1962), Nettl (1964) and Omíbíyì-Obidike (1999) have adopted similar research procedure in their individual researches in which they referred to data collection and data analysis as field work and desk work, respectively. Akpabot (1998) recommends accurate transcription, notation of songs, analysis of form, and structure of the music. The research approach to this study is in three stages: library or pre-field preparations; field work and post- field work.

3.2 Study Population

The population for the study consists of *Ìrègún* performers drawn from Isanlu community in Yàgbà-East, Egbe community in Yàgbà-West and Mopa community in Mopa-Muro Local Government Areas of Kogi State. They served as respondents and key informants. Historically, Yàgbà people in the aforementioned areas have a common ancestry and close cultural affinity.

3.3 Sampling Procedure

Three research procedures were used to carry out the research; they are pre-field, field and post-field.

3.3.1 Pre-field Preparations

The researcher sourced extensively for materials using both internet and library sources on relevant studies and publications on the subject matter. It also took the researcher to various libraries in the country; including libraries at the University of Ìbàdàn, University of Ilorin, Kogi State University, Ayangba, Federal College of Education, Okene, former Kàbbà Province headquarters, Kabba. National and branch Archives were visited at the University of Ìbàdàn and Lokoja for the purpose of gathering relevant information on the study. Some states and National Museums were visited. They included; Kabba, Lokoja, Ilorin and other places where materials that could update knowledge in form of books, journals, thesis, newspapers, magazines were consulted. This approach helped the researcher to determine the areas of the study that needed further research and thus sharpened the focus of the study.

The researcher appointed research assistants[1] who helped in various ways on the field to facilitate links with key-informants, especially the artistes, and in the collection of useful data. Since the quality of data obtained during fieldwork depends largely on the level of the investigator's acceptance by the respondents, much effort was expended to create rapport with all the informants. They were instructed and trained on things to do and how they should be done. Areas of training included, taking of still photograph, video coverage, arranging and organising singers and instruments as required. Pastor Sesan Igunnu[2] was a link between the researcher and *Ìrègún* musical group in Isanlu, Yàgbà-East Local Government Area. Mr. Toyin Gbáládùn[3] assisted in establishing a link between the researcher and the *Ìrègún* music leader in Egbe community. Also, Mrs. Olú-Tete facilitated contact between the researcher and *Ìrègún* musicians in Mopa. These contacts determined the date and time for meeting the musicians for performance and engagement schedules of the musicians and special recording sessions.

The researcher acquired some recording and photographic materials lsuch as video recorder, digital photo camera, portable tape recorder, and bought manuscripts, and note books for note taking. Adequate arrangements were made to provide all necessary materials such as clothing and finance for the researcher and the assistants to forestall any disappointment.

3.3.2 Methods of Data Collection (Field Work)

The researcher did not employ any of the scientific technique for data collection because the work was purely musically and historically based. The researcher used ethnographic techniques such as, In-Depth Interviews (IDI) with key informants, Focus Group Discussions (FGD), Participant Observation (PO) and Observation Methods (OM). Through these methods, information on various traditions about the origin of *Ìrègún* music was elicited. Other issues relating to contemporary modes of performance practices were sought. Life histories of *Ìrègún* music leaders were obtained from personal interview. Video recording of some of the musical performances were made in order to provide the complementary visual dimension. Interview sessions were, however, recorded with the aid of a functional tape recorder with good sound quality. In addition, through the aid of digital camera, special moments were captured during the fieldwork and presented as plates in the body of the report.

3.3.2.1 Observation Method

During fieldwork, a non-participatory observation method of data collection was used. This method is inevitable considering the fact that it helped to make the work as qualitative as possible. This was with the aim of carefully observing performances at audience level. As noted earlier, arrangements were made to capture audio-visual recordings of the various performances. These were later carefully studied after several days play-back to enable the investigator get more acquainted with the sounds, patterns, movements, performance practices and other related artistic involvements in the performances. All these were carefully noted and consequently formed the basis for further discussions and investigations during interview sessions conducted at later dates. Specifically, three performances by each *Ìrègún* musical groups were observed. The *Ìrègún* musical group in È□ gbé□ performed at È□ gbé□ , Òkèré and Odò-Èré. They performed at a burial, marriage and chieftaincy title ceremonies. Also, Mopa *Ìrègún* musical group performed at Mopa for a marriage, at Aiyétòrò for a burial and at Ilè□ té□ júfor a house warming. *Ìrègún* musical group in Isanlu performed at Isanlu-Mokutu,

for a burial, at Kàbbà for a marriage as well as at Iffe-Ìjùmú town for a house warming. We observed that the cultural life of Yàgbà people is deeply embedded in *Ìrègún* music. The language, style of performance and behaviour patterns relevant to the research were recorded.

3.3.2.2 In-depth Interview with Key-Informant

The key-Informants were selected based on the fact that they are *Ìrègún* song leaders, drummers, lead dancers, chiefs in various towns selected and important personalities in Yàgbà land. These Key informants included Mr.Sunday Maku, leader of *Ìrègún* singers in Mopa; Mrs Grace Ajàkàíyé, the *Ìyá E□gbé Ìrègún* cultural music in Mopa-Muro Local Government Area; Mr Mákanjúó□ lá Àlàbí, lead drummer of *Ìrègún* music in Mopa. The key-informants from Yàgbà-East Local Government Area included Olu-Tete, who is the first daughter of Late Àìná Àmpìtán popularly known as Tetebiare, and the lead singer and dancer in Yàgbà-East Local Government Area. Others were Mrs. Ayanna Tetebiare, wife of the leader of the group; and Ayeye Aliu who is the lead instrumentalist. The key-informants from Yàgbà-West included Chief Mrs. Funke Aiyekitan, leader of the musical group; Chief Mrs. Wemimo Ogunleye, lead singer and dancer of the group; and Mrs. Ìyábo Abubakar who is the administrator of the group. Others included Chief. Idowu Ilètógùn, chief cultural officer in the Ministry of Arts and Culture for Yàgbà-East,Yàgbà-West and Mopa-Muro local government areas; Mr. Ikúboríjé□ Olú, and Mr. Sé□gun Jimoh, lead drummers and makers of *Ìrègún* musical instruments in Yàgbàland.

Life histories, training and works as well as the organizational structures of selected performers were obtained from personal interview sessions with each of them. A total of seven song leaders, three dance leaders and four *Ìrègún* music drummers were interviewed. This took the form of face-to-face discussion with the respondents which were recorded with the aid of a functional magnetic tape recorder already pretested and made ready for the field work. Permissions to record the responses using the tape recorder were sought and obtained from all respondents. Interviewees were asked questions which did not restrict their answers. They were encouraged to express their views as freely and as elaborately as time permitted. Although the researcher made use of prepared questions as interview guide, more questions were asked arising from answers to previous ones, especially for the purpose of clarification. At other times, the respondents were required to provide a much desired elaboration and explanation to some answers which were considered unsatisfactory. The

interview guide made it possible to follow up unexpected cues and for the investigator to redirect inquiry into more desirable areas on the basis of emerging information. It also enhanced the recording of non-verbal displays for a more meaningful interpretation.

3.3.2.3 Participant Observation

This method of data collection took the form of attendance of the performance by the researcher at public performances of *Ìrègún* music at an audience level only. This method was used at Mopa community at a marriage ceremony where the *Ìrègún* musical group from Mopa performed on the 18th of September 2009. This was with the aim of observing, very carefully, performances in thir natural state. As noted earlier, arrangement was made to capture audio-visual recording of the various performances. These were later carefully studied after several playbacks to enable the investigator get well used to sounds, patterns, movement, performances practices and other related artistic involvements in the performances. All these were noted and consequently formed the basis for further discussions and investigation during the interview sessions which were scheduled and conducted much later with each of iregun singers, chanters, dancers and drummers. Specifically, a total number of three performaces were witnessed. Subsequent visits led the researcher to participate (in form of dancing) and playing of two secondary iregun drums as accompaniment to their music performances after due permissions were granted.

3.3.2.4 Focus Group Discussion (FGD)

The researcher successfully organised three Focus Group Discussions (FGD) among *Ìrègún* musical groups which include singers, drummers and dancers in each group. The groups are: *Ìrègún* musical groups in È□ gbè□ , Ìsánlúand Mopa communities. The discussions were conducted at a convenient time for all participants and in a very conducive atmosphere. The FGD in Egbe was done in the home of Chief Mrs. Funke Aiyekitan, popularly known as Fúnké□-Adútà, being the leader of the group in Yàgbà –West Local Government Area. The home of late Chief Ampitan Tete was used for the FGD in Yàgbà –East LGA, and the home of *Ìyá E□gbé□ Ìrègún* was used in Mopa-Muro LGA. The researcher acted as the moderator of each session to prevent any individual from dominating the discussion unduly. This gave opportunity to all participants to air their views, cross fertilise ideas others. This helped in authenticating information earlier obtained from the in-depth interviews. All these were

recorded with the aid of a functional tape recorder. The FGD focused on the structure and function of iregun music. The FGD reveal the changing functions and roles of iregun songs which were formally and originally satire but have changed and modified though still retain the name and the basic structure in terms of performances.

3.3.3 Post Field: Data Analysis Procedure

Post fieldwork in ethnomusicology deals primarily with collation, codification analysis and publishing of data and analyses. The nature of the data collected is qualitative. As a result, the transcription of interview and focus group discussion sessions were carefully done to allow content analysis, grouping of responses and sorting out of comments and statements. Inferences and meanings were drawn on issues and responses expressed by the respondents. All these were subsequently translated into English Language.

This was followed by the structural analysis of the music, which determined the structure of the melodies, melodic range and contour, tonality, scale of each song, meter, rhythm, harmony, and vocal forms. Textual analysis involved translating both musical and non-musical texts relevant to the work to English Language. This aided textual comprehension, identification of symbolisms and figurative expressions in the texts and how they were used to reflect feelings, praises, insults, hopes and aspirations

Instrumental analysis was also done to critically examine the type of instruments used, the manner of usage, the number of instruments involved, rhythmic analysis of instrumental music and the musical dialogue or exchange between the singer and the instrumentalists. Inferences were drawn based on the data obtained from field work alongside the findings in existing literature and thereafter report writing commenced.

3.4 Conclusion

Ethnomusicological research has been observed to involve both field work and desk work. The field work was carried out with the assistance and cooperation of *Ìrègún* music performers. The researcher met the respondents personally for interviews and observations, recorded interviews and focus group discussions, and made photo coverage of *Ìrègún* music performances at various occasions. All these facilitated the collection, processing and analysis of the data collected.

Endnotes

1. The research assistants included Ké□hìndé Joseph, Oke Oriowo, Idowu Ilètógùn, Toyin Gbáládùn, Sè□san Ìgunnu, Káyò□dé Samuel, Ilésanmí Mark, Fúnké□ Amos, Dupe□ Ayò□délé, and Divine James.
2. Pastor Sè□san Igunnu is the parish pastor of the Redeemed Christian Church of Christ; A member of his church is a younger sister to the wife of *Ìrègún* music leader.
3. Mr. Tóyìn Gbáládùn was researcher's class mate in primary school he facilitated my meeting iregun singers and gave useful information concerning the changing roles of iregun songs in Yagbaland.

CHAPTER FOUR
MUSICAL CULTURE IN YÀGBÀLAND

4.0 Introduction

Previous chapter discussed the techniques employed in collecting data on the study. This chapter is focused on the ethnography of Yàgbàland. It examines the geographical features, location, population, and economy of Yàgbàland. It also discusses the history, cultural life, social institutions, religion and belief system, language phoneme and music of the Yàgbà people.

4.1 Yàgbà Cultures and Festivals

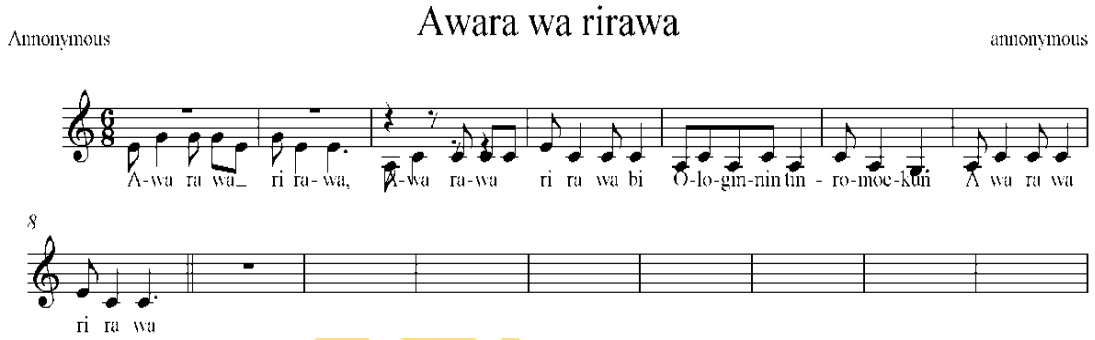
Culture is applied to describe the many ways in which human beings express themselves for the purposes of uniting with others, forming a group, defining an identity, and even for distinguishing themselves as unique (Okafor, 2002). Among Yàgbà people, kindness and hospitality toward visitors is a way of life. They would rather borrow to entertain a stranger and pay after the stranger had gone than not entertaining the visitor. Iyekòló (2000) notes that mutual respect for elders is another strong way of life of the Yàgbà. Yàgbà culture demands that elders must be treated with courtesy and respect. They must be assisted, supported and honoured as custodians of traditions, leaders and spokesmen for families and final arbiters. The Yàgbà when greeting usually use the veneration of *ope*, meaning old man or old father and *yeye* or *iye* for old woman.

Ilètógùn (1996) and Iyekòló (2000) report that the hunter's festival in Yàgbàland is the coming together of hunters and warriors; it is a rallying point for the young and old, rich and poor. Hunters association is an organised group. Its members may hunt alone and also with younger hunters in training who are members of the association. Their costumes for performance include cloths beautifully designed with cowry shells, beads and feathers. The ritual of hunters' festival takes place annually, every third week of March. Materials for rituals include dog, pounded yam, vegetable soup, local wine and so forth. Ilètógùn (1996) reports that the ritual and celebration are significant in many ways. The celebration brings the hunters together, thereby creating more unity among the members. The celebration appeases the gods of iron since their instruments are made of iron. It is also done to see how the organisation can move forward. The assembly ground used in Odo-Ere community for the offering of rituals is

today used for the rendition of traditional songs and dances with heavy *dùndún* drums. One of the hunters' songs in Yàgbà land is this music example 1:

Àwa'rawa rí'rawa o,	We can see each other
Àwa'rawa rí'rawa	We can see each other
Bí olóngìnní, tin r'ó□mo□ e□kùn,	as a cat sees a leopard
Àwarawa rírawa	We can see each other

Example 1



The song recounts the reunion of hunters just as cat and young leopard meet as friends.

Musical instruments include *dùndún* set of drums and *Igan* (flute), *agogo* (gong). Hunters perform *Ìjálá* chant characterised by a large variety of text or verses. The hunters take turns at performing the chants to those assembled, recounting the experiences of hunters in the forest, and singing the praise of Ò*gún* and specific objects of nature such as particular animals, birds and trees, as well as crops that sustain hunters while they are out in the bush.

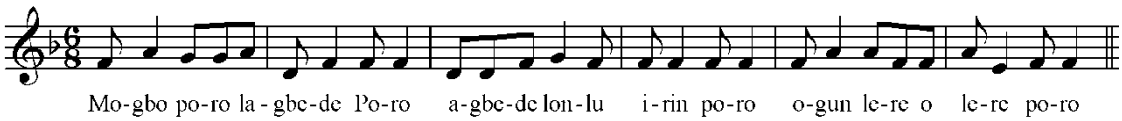
Ilètógùn (1996:2) reports that Yàgbà people are worshipers of Ò*gún* (god of iron). He explains that the history of Ò*gún* festival is traced to the fore-fathers who were *Olukosi, Oguntosin, Agbana, Owa Aji Gbewu* and *Owa Asipa. Owa Asipa* is the present head of Ò*gún* worshipers in Yàgbà–West, which is the cradle of Yàgbàland. Ilètógùn (1996:2) explains that the worship of the god of iron (Ò*gún*) involves both men and women unlike hunting which is a purely male affair. The festival of Ò*gún* in Yàgbàland is held for twenty-one days and it is an

annual celebration. The celebrants are all in white head-ties and rappers, the women plait their hair in *suku* style. The musical instruments of *Ògún* festival include two *eku* drums (pot drums), two *emele*, two *bembe*, and two *dùndún* drums. One of the *ogun* festival songs is music example 2 below.

Mogbó□ poro lágbè□de□	I heard *poro* at the iron-smith's hut
Poro	poro
Àgbè□ de□ló□nlurin	The Iron-smith is at work
Poro	poro
Ògún lérè ólérè	The god-of-iron is profitable
Poro	poro

Example 2

Mogbo Poro Lagbede



The song tells of blacksmith worker in his hut and all the activities he carries out on daily basis.

The festival starts with rituals at *Ògún* shrine and then the worshipers move to the blacksmith workshop for entertainments.

Agan is another festival observed by males in Yàgbàland. It is a festival to commemorate blessings for men. Ilètógùn (1996:1) reports that, four days before the festival, a cow is sacrificed at Akata (the cradle of Yàgbà people). This is done to appease the gods of the land. During *Agan* festival, people do not go to the farm so that they can participate fully in the celebration. Musical instruments used for *Agan* festival include wooden clapper, *igan*-flute, and dundun drums.

Olókè festival is another cultural festival observed in Yàgbàland. It is performed once in three years. Ilètógùn (1997) reports that the festival is celebrated annually to worship the deity of mountains in Yàgbàland. It lasts for five days and is performed by both sexes, young and old

inclusive. Yàgbà people believe that the gods on the mountains helped in their deliverance from the Nupe, Hausa and Ìbàdàn people's imperialism during the raids. Ilètógùn explains that on the day of the celebration, all *olókè* worshipers gather and dance uphill with wine, salt, kola-nut, and pounded yam. All these are sacrificed to *Olókè* to appease him. During the festival, *Àwòrò Olóke*[4] comes out to give the message of peace, fruitfulness and prosperity to the people.

Egúngún festival is also celebrated in Yàgbà land. It is an annual festival (Ilètógùn, 1997). Masquerade festivals involve only the men both old and young in Yàgbà land, and the celebration is lead by a priest called *Alága*. (Ilètógùn, 1997, Iyekòló, 2000). On the festival day *Alaga* and members carry yam, goat, and drinks to *Ìgbálé* (masquerade grove) for rituals to appease the gods of the masquerades. Musical instruments used include ten big and small rattles, big and small *agogo* (gong).

Aaré, the Age-grade association, is one of Yàgbà's most valued societies. It is a rite of passage and system of social stratification whereby male adults are initiated to manhood and are organised into age-groups for community chores and administration (Iyekòló, 2000, 2006).Every ale adult from fifteen years of age upward must be initiated into a particular age grade in a row of three age-grades, right (ò□ tún), left (*òsì* or *òhì*), middle (*àrín*). Common Yàgbà delicacies menu are pounded yam (*ìyán*), yam or cassava flour (*amala-eka*), cooked beans, (*è□ wà, sóbò□ , erè*) guinea-corn flour and cooked beans (*Yarìyá or ghagha*); rice (*iresi*), cooked maize with cooked beans is called *Sò□sò□*.Yàgbà dressing code includes *agbádá, dàn□ síkí, só□ró□* ,trousers and cap to fit, for men, *ìró* and *bùbá* for women.

4.2 Religion and Belief System in Yàgbàland

Before the advent of Christianity, Islam and Western influence, Yàgbà practised traditional belief system. To them, traditional worship can rightly be said to be as old as Yàgbà. To this day, some of them still worship traditional deities, though the number of adherents has reduced considerably. The Yàgbà believe in a Supreme Being, the Creator of all things. Although it may appear as if individuals cannot see or contact God directly without intermediary deities through their oracles, Yàgbà believe they are capable of contacting the Supreme Being through prayers, songs, pity and witty sayings. Some of the deities of the Yàgbà are : *Òrìs□ à* (god of agriculture rain and fertility), *ògún* (god of iron, war and justice), *S□ àngó* (god of thunder and lightning), *Ès□ ù* (a deity of sanction), *Ifá* (divine source of

vision), *Imo□ lè□*, *Alase* (creator god), *Oloke* (god of the hills), *Iroko*, *Ore*, *Epa*, *Arufe*, *Osanyin* (god of sickness, and health), *Igunnu* (god of motherhood), *Bànùmò*, *Awiyi* and *Bàtà tákò*, *Pàràkà*, *Kòtò*, *Òrìgbá*, *Owe oníyangan*, *È□ lè□ ngè□ dè*,□(Iyekòló,2000:34). *Orisa* has various name adaptations in Yàgbàland. These include *Orisa-Oko* which is the farm deity.

Yàgbà believe in life after death. Death, to them, merely transforms an individual to the spirit world from where they keep surveillance over their offsprings on earth. According to Iyekòló (2000) and Ilètógùn (2010), this explains why they bury their dead within their homes where the spirit can easily be appeased and supplicated occasionally. Such sacrifices include items like chickens, goats, cows, cooked and uncooked food. Yàgbà carry out elaborate and befitting burials for their departed parents as demonstrated in two types of burials practised by them: first and final burial. The latter is done a few years after the first burial. They bury their departed at the veranda of their houses. Generally, the grave of aged people are dug in one of the bedrooms. In the case of the wealthy, after the ground has been dug to a depth of about six feet, in the veranda, the corps is then carried on horizontally towards one of the bedrooms; so it is literary in the bedroom.

In Yàgbàland, Christianity commands greater fellowship than Islam. Whereas Islam influenced the lives of Yàgbà people. Although Islam predates Christianity in Yàgbà, the fact that it was introduced by Nupe and Fulani intruders made the people to associate Islam with slavery, oppression and vandalism, thus making it less desirable. They readily embraced the Christian religion when it was later brought in 1908 because of its civilizing influence and the peaceful approach of the missionaries. Iyekòló (2000), however, notes that south-east Yàgbà has the greatest number of Muslims, with evidence of many mosques in Ife-Olúkò□ tún .Èjùkù follows, having about 50% of her population as Muslims. Isanlu ranks next to Èjùkù, with at least 5% of her population as Muslims. In Egbe, Odo-eri, Odo-Ere and the rest of Yàgbàland small number of Muslims can be found. A good number of Yàgbà Muslims have performed the Hajj pilgrimage to Mecca.

The advent of Christianity in Yàgbàland is one significant event that has greatly impacted the lives of Yàgbà people since 1908. Iyekòló (2000) notes:

> The first visitors (European traders, missionaries and government officials) to Yàgbàland came in early 19th century, and with the inhuman treatment meted out to Yàgbà people by the oppressors especially the Fulani and Nupe in the eighteenth and nineteenth centuries, most Yàgbà rejected Islam as the Nupe

> tried to have converts among them. Instead, the Yàgbà embraced whole heartedly a new religion, Christianity, introduced by the Sudan Interior Missions (SIM) missionaries. Christianity has spread rapidly through SIM/ECWA churches in Yàgbà since it was founded by Rev. Tommie Titcombe in Egbe in 1908, Odo-Ere and Ejiba in 1912, Isanlu and Pó nyàn 1915 and Mopa in 1927(Iyekòló,2000:39).

Christian missionaries preached love and peace to Yàgbà people; human sacrifices ceased while worship of various divinities considerably reduced. Churches of various denominations have sprung up by leaps and bounds all over Yàgbàland, in towns, villages and hamlets. Today different denominations could be seen all over the land. Including Sudan Interior Mission (SIM/ECWA), Anglican Communion in Nigeria, and CMS as first settlers. Christ Apostolic Church (CAC), Methodist Church, The Redeemed Christian Church of God (RCCG), Celestial Church of Christ (CCC), Cherubim and Seraphim Church (C/S), Assembly of God (AG), Deeper Life Bible Church (DLBC), The Apostolic Church, Apostolic Faith, Soul Winning Christian Fellowship, Chariot of Christ Gospel Church (CCGC), Jehovah Witness, African Apostolic Church, Gospel Faith Mission International (GOFAMINT), Winners Chapel, Foursquare Church, Baptist Church, and many others.

4.3 Language among the Yàgbà

Encarta (2006) defines language as communication among human beings that is characterised by the use of arbitrary spoken and written symbols with agreed meaning. It is also defined as a means of communication in speech signs and writing that is used by people of a particular society. Onwuekwe (2008) defines language as the system of sounds and words used by humans to express their thoughts and feelings.

Yàgbà is one of the dialects of Yoruba and means of communication among the people. The dialect has helped in the transmission of their culture from one generation to another. Every aspect of life is expressed in the dialect of Yàgbà people. These aspects of life include their beliefs, religions, values, philosophy of life, social relationship, food production, and building of houses and most importantly, their music (Iyekòló, 2000).

4.4 Music in Yàgbàland

In Yàgbàland like any other African community, music-making is generally organised as a social event. It is characterised by spontaneity, creativity and drama. Public performance, therefore, takes place on social occasions and nobody is excluded from music-making. Yàgbà people are an embodiment of musical culture that is highly functional in all the societal activities and ceremonies. Musical groups are organised along age, sex and social groupings in the society. Musical experience begins at childhood when a child observes the mother sing to accompany virtually every activity within and outside the home. As the child later becomes involved in musical plays with other children and begins to listen to neighbours sing about issues they are unable to converse on freely, he learns more about the values of his people and the role music plays in his society. Therefore, the Yàgbà grows to learn that his environment serves as source of training and musical materials for creativity.

4.5 Types of Music in Yàgbàland

There are different types of music in Yàgbà culture, which range from religious, socio-religious to non-religious. Religious music are used for religious activities only, and they are usually ritualistic in nature such as *e□pa, olókè, s□angó, Imo□lè□* and others. They are often performed during festivals, individual or communal sacrifices and burials. As ritual music, they are restrictive in performance context, instrumentation and membership. Nketia (1974) notes that practitioners adhere to prescribed format so as to be acceptable to the gods and ancestors, and to renew and control the world around them in accordance with symbolic archetypes. An example of this is the *Orisa* (gods of agriculture, rain and fertility) performance, which seeks to re- establish fellowship with the gods for blessing of rain, and fertility for people of Yàgbà (Iyekòló,2000). Other religious music includes the Christian music which permeates Yàgbàland.

Ilètógùn (2010) observes that semi-religious music combines elements of religious and non-religious music. When designed for religious or ritual roles, they adhere strictly to laid-down rules. They may apply to the number of participants, venue, time and purpose for the performance, sacrifices proceeding or following the performance, instrumentation and costume. Often, performances of this nature take place as a funeral rite for one who belonged to a musical group. But when performances are for social and entertainment purposes,

religious/ritual activities do not apply. Musical groups that combine these dual roles include *egúngún*, *ode*, *Aagan*, *Aree*.

Non-religious music designed exclusively for entertainment also abounds in Yàgbà. Such music do not involve ritual performances at any occasion; rather, it fits into whatever situation that presents itself. Membership of such groups is not restricted to specific sexes but includes both men and women. When a member of such musical group dies, the group performs in honour of the late member without ritual elements. Non-religious musical groups include *Iréwọlédé, Gbáládùn, ẹlẹlẹtùrẹ', Ìrègún, egbe ìyáwole, aringin, olìlùisé*.

Musical performances are equally organised along sex and age lines. Although there are mixed musical groups for men and women, Yàgbà traditional belief supports exclusive male groups. Hence, musical activities by men that have ritual or religious implication normally exclude women and children. Iyekòló (2000), Ilètógùn (2010), and Simoyan (1999) explain that Yàgbà tradition not only forbids women from participating in some of these activities, it totally forbids women and children from watching them. Violation of this taboo could result in barrenness, loss of children or death of the violator. For example, women are forbidden to view *Epa* ritual masquerade. Therefore, they go into hiding whenever he approaches. Women and children are also forbidden to use or touch any utensil or item used by *Imolè* devotees during his manifest. Violation of this taboo results in the wrath of *Imo lè* spirit, which may lead to a mysterious diarrhea and eventual death.

There also exist all-women musical groups like *Ìyàwolé* musical group which perform during marriage ceremonies. These women play the musical instruments to accompany their singing and dancing to praise the bride and to welcome her to womanhood. Ogli (2010) notes that in Idoma, which is applicable to Yàgbà, during wake-keep and funerals, women sit and perform beside the corpse in the room where the corpse is laid. Besides, there are mixed musical groups which draw their membership from adult men and women.

Christian music is another type of music in Yàgbàland. Christian music is used mostly in the church during worship and also during other activities carried out outside the church. This takes different shape and dimensions. Iyekòló (200) explains that SIM/ ECWA came to Yàgbà in 1905 and also came with its doctrine and music, hymns musical instruments like organ, trumpet, trombone and such others. Other churches like Baptist, CAC, CCC, C&S, Assembly of God church, RCCG, Deeper life Bible Church and several others perform music

in the church and other several ceremonies like house warming, child dedication, and funeral rite of members. Also, its a regular church choir sing during crusade, conferences and retreat. Gospel music has really taken root in Yàgbàland. One of the earlier singers is Mr. Balogun from Takete in Mopa-Muro Local Government Area. Also, the Muslim call to prayers is actually a chant, but the use of musical instrument and singing in the mosque among Muslim is not very prominent.

4.6 Musical Instruments in Yàgbàland

Musical instruments used by Yàgbà reveal their natural environment and cross-cultural interaction and exchanges with other ethnic groups around them. Nketia (1974), Omibiyi (1977) and Samuel (2009) note that in African states, including Yàgbà communities, instruments are manufactured from the resources within the environment, such as iron, tree trunks, skins, seeds and gourds. Some of the instruments are in use among neighboring ethnic groups like Èkìtì, Akoko, Gbede, Igbomina and Nupe. All the musical instruments can be classified in different groups using Sachs and Hornbostel's system of classification.

4.7 Idiophone Family

Idiophone is a group of musical instruments widely employed in Yàgbà music. The most common idiophones are the rattles also known as *sè□kè□rè□*. *Sè□kè□rè□* are in different sizes. It is a primary rattle used to strengthen the rhythmic line of music. Where no gong is employed, it plays the role of a time–line for other instruments. *Sè□kè□ □rè□* is a dried gourd covered with a net of beads and often with an extended neck which the player holds. It is not a ritual instrument, and as such is used by different music groups for performance. *Ìgbò□ wó□* is another primary rattle made by putting dried seeds or stones into a dried gourd with an extended neck. This is the basic instrument of the *Igbowo* musical group; the group is named after its primary instrument. As a ritual instrument, it is played only on occasion of burial performances or festivals. Only elderly women play the instrument by beating it on their palm or simply shaking it, creating a sharp rhythmic sound to accompany their body singing. There are also secondary rattles including all such rattles which are made by enclosing dry seeds or stones inside small casings, made from raffia, palm fronds, or metal sheets. See an example of Sekere in plate 1. These are stringed together and tied round the knee

or ankles and therefore called anklets. Other struck idiophones include the gong, single, double and triple clapperless bell, wooden block and empty bottles. All these instruments are struck either with a stick or metal object. The single or double clapperless bells could be used for ritual purposes.In the idiophone family we have the *agogo*, which are grouped into single,double, triple.

4.8 Membranophone Family

These are instruments which produce sound through the vibration of a membrane. The instruments commonly found in this family are drums. Yàgbà use drums of varying sizes and shapes, which are identified based on the number of membrane sides they possess. The most pervasive is the *Dùndún* family made up of *Ìyá ìlù, ìsáájú, ke□ríke□rì, àtè□ lẹ́ gángan, kànàngò, gúdúgúdú* with two black wax spots. *Ìrègún/Bè□mbé□* musical instrument is another set of drums used by the *Ìrègún* musical group in Yàgbà. It consists of *Ìyá ìlù, gúdúgúdú, ako ati abo.*

Eku (pot drum) is another drum common among Yàgbà people. It comprises of two drums *Eku* Ìyá ìlù and *Eku Emele*. *Eku* is made of clay covered with membrane. Bàtá drum is another set of drum that is used in Yàgbà. it is in different sizes. We have the *Ìyáìlù bàtá, bàtá olójúmé□ta ako□, abo* and *gúdúgúdú. Àkúbà* drum is single-headed and commonly used in Yàgbàland. It is in different sizes but usually used with a *dùndún* drum. Another form of membrane in Yàgbàland is sakara. It is in different sizes and it is a single-headed drum.

4.9 Aerophone Family

The aerophone is another family of musical instruments used in Yàgbà. They are instruments that produce sound through the vibration of air passing through a column. They are played in consort with drums and rattles in an ensemble performance to accompany dance. Horns are referred to as *Ìwo* in Yàgbà. Some horns are made from cow horns, like the one used to accompany *E□pa* masquerade dance. Other horns are made from elongated dried gourd with both ends cut open. However, it is the end with a smaller opening that serves as the mouthpiece. Although they have a very limited pitch range, the low but powerful sounds produced indicate strength, intended to instill fear.

There are three kinds of flutes associated with Yàgbà music. *Igan* is a notched flute with two holes by the two upper sides of the instrument which serve as stops. *Ìyè* has a sharp, piercing context of sound which could be heard even above the sounds of drums. It has a unique structure, having two usage extensions from the mouthpiece and hooked to the sides of the performer's nostrils for the purpose of stabilizing the instrument during performance. *Ìyè* is used for crowd performance and communication. It is made from the root of a hard wood called *Ìrókò*.

4.10 Conclusion

Yàgbà culture is rooted in their history as traced from Ilé-Ifè and Ò yó, which explains their cultural ties with other dialects like Èkìtì, Gbede, Akoko and Nupe. Their social. political and religious practices are inseparably entrenched in their history. Musically, Yàgbà people believe the gods and ancestors listen to and understand music just like the humans. Consequently, music is made to appreciate them. Also, Yàgbà people believe in the use of music to correct social ills and, therefore, make use of satire and praise songs for individuals that deserve it. In musical performances, they strengthen rhythmic and tonal activities, create variation by playing episode roles, enrich the texture and sonority of the music, and direct the execution of dance choreography.

Endnotes

1.Eku- it is a drum made of clay pot, used only for traditional worship activities.

CHAPTER FIVE

THE HISTORY, ORGANISATION AND MUSICAL INSTRUMENTS OF *ÌRÈGÚN* MUSIC

5.0 Introduction

In the previous chapter, the ethnography of the Yàgbà is discussed. In this chapter, the meaning of *Ìrègún* music, the history of *Ìrègún* music and the musical instruments used in the performance of *Ìrègún* music and prominent performers are discussed.

5.1 Meaning of *Ìrègún* Music

Ìrègún is a social-cultural music of the Yàgbà. Fúnké□-Adútà (leader of one of the musical groups) explains that *Ìrègún* is a name of the most popular social-cultural music of the Yàgbà practised for centuries. It has been in existence since the founding of the Yàgbà. The word *Ìrègún* means satire, insult, and railing. It also means trying to take glory for what one has done for someone. Ogunleye an informant explains that it means"Emphasizing ones good work and things done for others, in a manner that others will know that it is through the person such problem got solved". For example, if one is given a gift of cloth and any time the person wears it the giver tells people around that she/he gave the recipient or beneficiary the cloth. Maku, one of the informants, explains that *irègún* connotes something that makes one to remember past in life. *Ìrègún* connotes insult or rallying. *Ìrègún* is a social music of the Yàgbà practised during burial, naming, chieftaincy, house warming, lunching, and any other social events in Yàgbà communities and beyond. This study, the historical development of *Ìrègún* music, is divided into four periods as follows:

5.2 Origin and Historical Development

The first period is between 1200-1900, second period is between 1901 to 1959, the third period is between 1960 to 1990, while the fourth period is between 1991 to 2010

5.2.1 First Period (1200 – 1900).

This period covers *Ìrègún* music from the time the Yàgbà arrived at their present settlement in the 12th century. Only little information is available because of the orality of history. An informant notes that this period was peaceful, loving and quiet for the Yàgbà who went about doing their farm work and came together to perform their indigenous music. Oral accounts identify *Aringin*[1] as one of the oldest music of the Yàgbà. The form and text of this

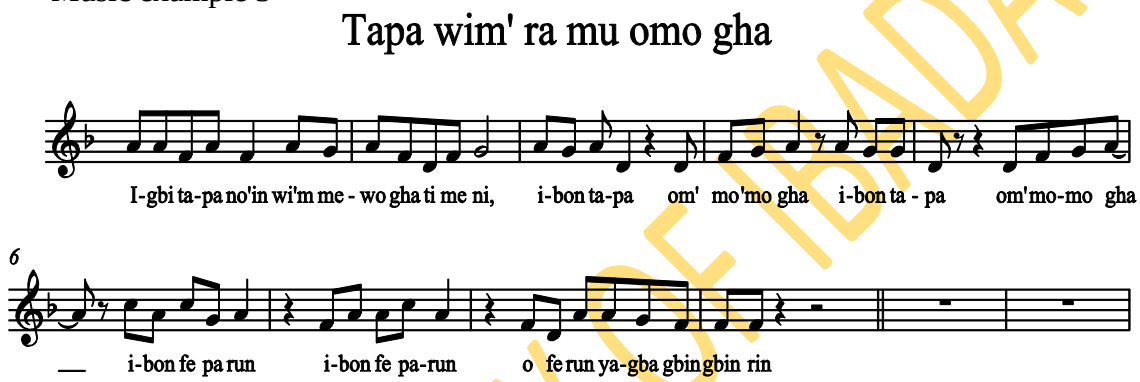
typology are not influenced by any other neighbouring culture. Fúnké□-Adútà (an ìrègún singer) informed the researcher that her father, Aiyekitan, was a drummer of reknown during the reign of four consecutive crowned kings in Egbe community. Aiyékitan, according to Funke, performed *Tàrìgì* music from where irègún music developed. Fúnké□-Adútà explains that after the death of her father she felt she has to keep the music genre alive and then change the name of the music from *tàrìgì* to *ìrègún*. Another account of the origin of ìrègún music was from Maku (an Ìrégún singer) who explained that the music started in 1948 in Isanlu community. Maku notes that Chief Àbè□ dó was the founder and performer of the genre in Yàgbà East. Others who joined the group include Madam Às□ àké, Mrs. Banreko who was the Ìyá E□ gbé□ ìrègún during those early years. Others include Comfort Ose and Aaron Ape□re□. *Ìrègún* music became the second typology to evolve among the people. Maku reports that it was originally used to correct those that do not do well in the society like thieves with the hope that the songs will help them to change and live according to the standard the community demands and be good citizens. It also featured in chieftaincy ceremonies, child dedication, marriages and other ceremonies in Yàgbàland.

Ilè□tógùn (an informant) explains that this period was characterised by slavery, under Ìbàdàn and Nupe imperialism. It was really a bitter moment, especially in the 18th century, when the Etsu of Nupe invaded Yàgbàland and the Yàgbà started paying tribute in cowries. After some time, the Etsu directed that since there are no cowries to pay or give, each family had to give a son each year to Etsu in place of cowries. This led to men marrying more wives. Ilètógùn inform the researcher that his great, great, grandfather informed the children that one of his sons was kidnapped from the farm which was a normal ocurrence during Nupe invasion of Yàgbàland. They so impoverished the Yàgbà that some of the villagers were totally annihilated. *Ìrègún* music at this time of invation and slavery dwindled. Some of *Ìrègún* songs gave the history of this episode and troubles that Yàgbà people experienced at that time. It also talks about the deliverance of the Yàgbà from invaders through the amalgamation of forces of the Yàgbà, Owe, Bunu Ìjùmú and Gbede people and the help received from Niger Corporation in fighting the Nupe people and declaring that the Yàgbà are free from paying tribute to the Nupe people. Some of the songs really captured the situations at this time. One of the songs attempts to protect the political system and this is linked to the political imbroglio in the land then. Another song philosophically examines the position of a father in the home to establish

his leadership roles; another song chronicles the events in Yàgbà, especially the experiences and combats with Nupe and Ìbàdàn imperialists. See this in, musical example 3 of Ìrègún song below.

Ìgbi tápà nò□ ìn wí'm r mèwó	Etsu of Nupe commanded
Ghá, tím 'eghe□ nì,	To pay tributary of cowries
Ìbó□ n- tápà, ó m'ra mò□'mo□ ,	When the cowry got exhausted
Ìbó□ n- tapa, o m'ra mo'mò□	Etsu commanded that I should give my son
O'mrá mu o□mo□ m□'di	Etsu of Nupe commanded
Ìbó□ nfe□ pa Yàgbà run gbingbinrin	that I should give my son
	Etsu determined to totally ruin Yàgbàland completely

Music example 3



5.2.2 Second Period (1901 – 1959)

The political terrain in Nigeria at this time included the activities of the colonial leaders. like the amalgamation of Lagos and the Southern Protectorates in1901, and that of Southern and Northern Nigeria in 1914. At this time, Yàgbà was a district under Kabba province, being part of Okun between 1897 and 1921. Amalgamation of all Yàgbà groups as earlier mentioned under Kàbbà Province was done at this period (Iyekolo, 2000). This was when Ìsánlú was made a district in Yàgbàland. The 1914 amalgamation of both Southern and Northern protectorates of Nigeria placed Yàgbà, as part of the northern government despite all the agitation to be carved among other Yorùbá-speaking people. This period also witnessed the growth and work of missionaries in Yàgbàland, especially the Sudan Interrior Mission (SIM) lead by Rev. Tommy Titcombe who arrived in Yàgbà in 1901. He settled in Egbe in the present Yàgbà-West and from there was able to reach other parts of Yàgbàland with evangelistic outreaches.

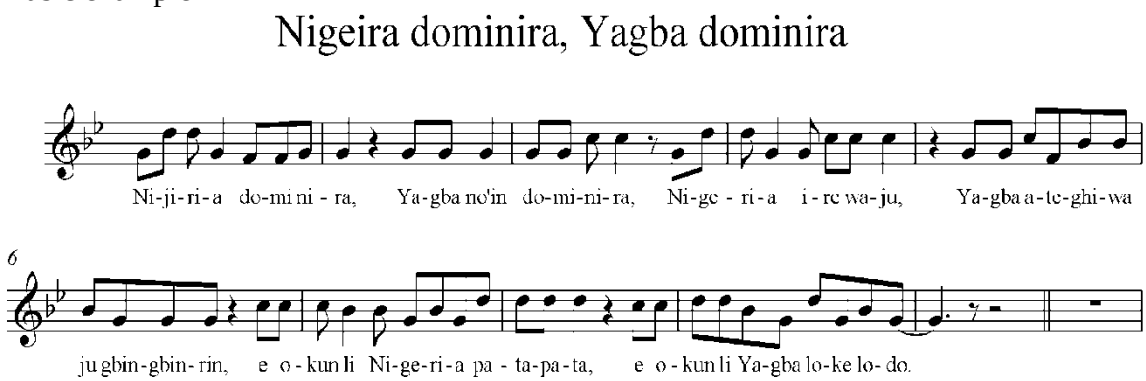
The economy of Yàgbà at this time was getting better, having been set free from the imperial bondage of Etsu of Nupe and was able to gain and make progress economically through the sales of farm products. The themes of the period focused on the protection of

Yàgbà heritages. Some of the songs attempt to contest that the Yàgbà traditional religious system has more values to the people than the Islamic and Christian religions introduced by the Nupe and missionaries. Subsequent songs suggested efforts to protect the territorial inheritance of Yàgbà especially when they were informed of their geo-political status as member of the Northern Protectorate. According to oral report, ìrègún music grew in terms of performance at this time and there are personalities that helped the genre. Thess include late Àìná Tetebiare, Maku Sunday, Iyabode Abubakar, and Funke Aduta who are still alive.

Ìrègún songs deal with the efforts of the whites to make the Yàgbà minority Yorùbá people in the Middle Belt when other Yorùbá sub-ethnic groups are living independently. By 1930s and 1940s, *Ìrègún* music has become a social tool for fighting corruption, crookedness and moral decadence within and outside Yàgbàland. The themes began to centre on individuals who contravene cultural norms. Miserly married women who starved their husbands, traditional and customary court chiefs who were corrupt and sex workers became the main focus. Other themes defended traditional ethos, commended members of Yàgbà communities who maintained moral uprightness and defended the sustainability of Yàgbà. The following song 4 is a sample that reflected the period.

Nìgérià dímìnira, yàgbà nò in dòmìnira	Nigeria got her independence,
Nìgérià ìté ghíwájú, yàgbà ate ghíwá jú	*Y*àgbà land got her independence
E okun ò línígérià pátápátá, e'kun lìyágbà	Nigeria is moving farward,
Onim noin eriba, Nígérià yo lówó amúnihìn,	Yàgbà is moving farward
Atìserù lábé onikán , igha kiá se'jòba gha tik	hello Nigerians,
	am greeting you too Yàgbà people
	My people can you see,
	Nigeria is free from colonial rule,
	We can now govern ourselves as Nigeria

Music example 4



5.2.3 Third Period (1960- 1990)

This period witnessed a revival in the cultural life of Nigerian people; the new government organised festivals, established cultural troops, instituted Irègún music in primary schools to help preserve the cultural inheritage that has been basterdised during the colonial rule. During this time too *Ìrègún* music and musicians performed on many occasions like art festivals in Kaduna, Lagos, and Kwara states and many other places. Olu-tete (an irègún singer) explains that *Ìrègún* musical ensemble as a group got the ball of cultural showcasing rolling at this time. This period was the frame between Independence and the creation of Kogi State where Yàgbà live. Songs were on genealogy of Yàgbà and its children. Much activities and attention during the period was focused on the activities of sex workers and the consequences of the practice, as well as other wanton attitudes of community members. This period was characterised by attacks against *Ìrègún* musicians for performing satire.

Also, irègún songs focus on the civilian and military rulers who kill to take over the government and the wanton gluttony of the civilian rulers were put into satire by *Ìrègún* musicians of the time. This includes rulers, agitation for independence, and post-independence activities and expectations of leaders and kings in Yàgbàland and Nigeria in general.

5.2.4 Fourth Period (1991 – 2010)

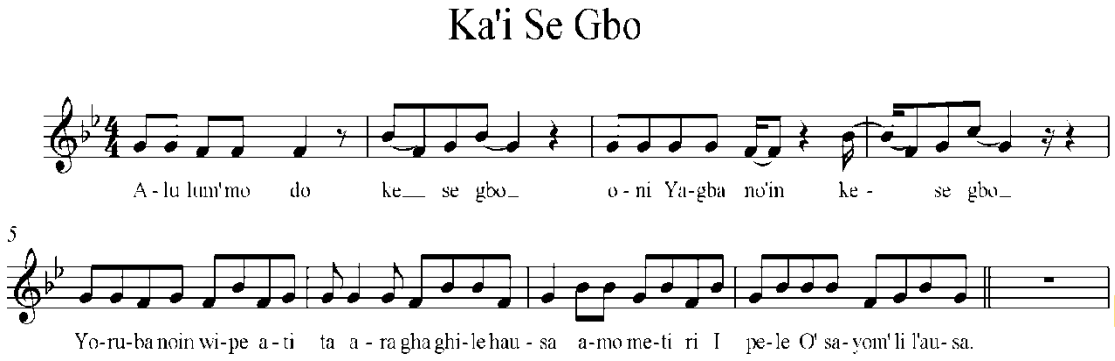
During this period *Ìrègún* music witnessed a dwindling, and unstable performances, but got a revival towards the end of year 2000; and since then it has experienced a boom again. The creation of Kogi State brought different ethnic groups together which included Okun-Yorùbá, Ebira, Igala, Ogori-Magongo, Bassa and drew the attention of *Ìrègún* and Yàgbà people to the fact that they have been yoked together with people of different cultures, languages, history and

nationality. Sensing the fact that Okun people who are just 14% of Kogi state then, according to census , it appears that they will not have a say in decision making the Yàgbà prefer to be merged or grouped with the Yorùbá of Kwara or Èkìtì than the Igalas and other ethnic groups. This led *Ìrègún* singers to put it to the people and the government that the Yàgbà want to be with Yorùbá nationals, and that they do not want to be Yorùbá minority group in Middle-Belt.

Ìrègún musicians also performed more during the regimes of some of the Governors. *Ìrègún* musicians were placed on government payrole at a time in Mopa-Muro Local Government Area, just to encourage them to perform and keep Yàgbà cultural music alive. Some themes of their songs during the period focused on the Yàgbà political institutions. They also sang about politicking and thugery in politics. It warned and satirised boys who will go and kill themselves because of someone who wanted to be a governor, senator, member of House of Representatives, chairman or even member of House of Assembly while those candidates kept their own children abroad in good schools, good accommodation etc. It also focused on the place of the Yàgbà in Nigeria, and that they were neither birds nor animals. The Hausa call them birds (Yorùbá); other Yorùbá groups call them North-Central *Omo Hausa*. Example 5 illustrates it.

Álùlù m' mo'do ké□sè□ gbo	My drummer wait, and hear me now
O□ni yàgbà no□in , ké□sè□ gbo,	My Yàgbà people, how do we explain this?
Yorùbá noin gha omo hausa	Other Yorùbá nations sees us as slave to hausa
Ka' se, amoo,me ti ri oni je□	Since we are politically in the north
Ìpélé tàbí ó□sátó□ba lile□ hausa	Hausas sees us as Yorùbá people
	I've never heard of Ìpèle or Osatoba in Hausa land

Music example 5



5.3 Transformation

Because of the attacks on *Ìrègún* musicians, it changed from satire to educative, and praise songs. Sunday, one of the informants, opines that they have to gradually shift to singing praise songs because of low patronage. Other transformations include Christian and Moslem or Islamic texts set to *Ìrègún* tunes. Respondents agree that they started setting irègún tunes to Christian texts so that the music can appeal to Christians in Yàgbàland. That brought *Ìrègún* music closer to Christianity and Islam since at least Christian and Islamic texts are heard during marriages, burials of their loved ones when *Ìrègún* singers are allowed or invited to sing. Young ones, both male and female, are now welcome to *Ìrègún* musical group; their age range from five to thirty year.

5.4 Attributes of an *Ìrègún* Musician

5.4.1 Age

Age is an important factor, especially in determining the leader of an *Ìrègún* musical group. The leader must have acquired a great deal of experience over the years. As a result, the leader is usually relatively old, experienced and highly skilled in the art of singing. The systematic organisational structure of a typical *Ìrègún* group makes the position of the leader unmistakable. The chain of command is orderly, such that there is usually a second-in-command and so on. What is being reiterated here is that age is important, but certainly not the only factor taken into consideration in determining the leader of *Ìrègún* musical group. Indeed, attributes as commonly found in many other African societies are equally essential. They are

qualities, particular skills and abilities, which differentiate master musicians (specialists) from other members of the society who could be referred to as general musicians.

5.4.2 Knowledge of Oral Literature, *Oríkì* and Traditional History of Communities

It is essential for an *Ìrègún* specialist performer to be well versed in oral literature and traditional history of towns, especially their genealogy; chronicles of kings, their praise names and that of their lineages. All of these must be clearly articulated in musical performances. A Master drummer and singer is seen and known as a walking encyclopedia of traditional philosophy, such as proverbs, wise sayings, riddles and myths amongst others, which he expresses through puns and figures of speech.

5.4.3 Good Memory

Furthermore, the *Ìrègún* specialist performer must possess a good memory, especially for poetry and historical genealogy already mentioned. The art of composing for *Ìrègún* performance requires a reliable musical memory. The lead singer must be able to retrain and utilize musical ideas whenever the need arises.

5.4.4 Skill in the Art of Singing *Ìrègún* Songs

The singer must be highly skillful in singing *Ìrègún* songs. Such an individual must possess a good voice to skillfully produce the right kind of tones and dynamics.

5.4.5 Mental Alertness and Possession of Good Ear

The singer must be able to concentrate well so as not to get distracted by the parts of other singers and drummers. This ability is developed very early in life. Indeed, it explains why an apprentice is not allowed to change to another drum until he has mastered the one assigned to him for practice for some year. Similarly, singers do not take lead position until they have mastered to chorus part very well. The primary aim is to assist the individual singers and drummers to be mentally alert and gradually develop relevant skills to locate and maintain the various rhythmic and melo-rhythmic patterns. Furthermore, he is expected to possess a good ear in order to assist other members of the group to sing correctly.

5.4.6 Creativity and Resourcefulness

These could be described as a twin mark of distinction which cannot be compromised when defining an *Ìrègún* singer. Musical ingenuity of a lead singer is profoundly expressed through his linguistic creativity. There is a lot of freedom of expression on the part of an *Ìrègún*

singer and an ample opportunity to display skill, and talent. All these are achieved by means of numerous resource materials such as *oríkì* (descriptive poetry), *owe* (proverbs) and *àfojúinúwò* (imagination), among others, as an artiste and singer (Samuel, 2009). The lead singer must be able to create the right atmosphere and mood for musical dexterity.

5.4.7 Effective Control and Coordination of Performance

Moreover, the power to exercise control and effective coordination of the entire performance rests squarely on the leader. It is his/her responsibility to set the correct tempo and mood for other singers and drummers to follow as well as ensure good rapport with the dancers. Where there is need to effect a change in the music from one *isise* (movement) to the other, the singer never fails to indicate this and immediately provides necessary impetus through appropriate cues, thereby showing the direction to move. An *Ìrègún* singer can artistically attain any possible level through notable extemporisation in various styles. All these are done to eliminate monotony and boredom.

5.4.8 Non-musical Leadership Quality

Besides all the aforementioned qualities, there is a non-musical attribute which an *Ìrègún* song leader must possess. This is leadership quality. Omíbíyì (1983) rightly observes that the success of any musical group depends on good leadership. In the same vein, a leader must be able to manage an *Ìrègún* musical group. The leader is expected to take into account individual personalities, background and differences, and must be able to coordinate them effectively well. The lead singer of an *Ìrègún* musical group is expected to lead and not dominate the group. The full cooperation of other members is paramount to the success of the entire performance to prevent a situation where group members are running at cross purpose.

5.5 The Poet, Composer and Performer

In this section some prominent irègún singers, instrumentalists and dancers are examanined. In terms of their personalities, training, background and family life.

5.1 Chief Àìná Àmpìtàn (1923 - 2003)

Plate 1: Chief Àmpìtàn Àìná (Tetebíaré)

a) Family Background and Education

Chief Àìná Ampitan, popularly known as Tetebíaré, was born in Ìlàfin Ìsánlú Yàgbà-East Local Government Area of Kogi State in 1923 to the family of Chief and Mrs.Òsháníyì Ò□ basun Àìná was the first son but the third child of his parents, who had earlier lost many children to sickness. He was exposed to music early in life through his father, Chief Òsháníyì. His father was a musician of renown in Yàgbàland; he was one of the foremost musicians in the mid 19th century when Tetebiare refurnished the music. His mother, Mrs. Òsháníyì, was a petty trader and full time house wife.

B, Childhood Experience

According to Iyekòló (2000), Ilafin, the home of Chief Àìná, featured prominently in the musical life of Yàgbàland. Tete was born and nursed in Ilafin and during his childhood days he was given musical training by his father in the traditional art of singing and dancing. As O□lanìyán (1984) notes, the talent of composing is based on musicality, together with certain influences that have been of importance in the development of the necessary motivation and mental attitudes. These include the inspiration of the composer/performer with whom a child has come into intimate contact during his apprenticeship. Chief Àìná started his music carreer as he followed his father for different musical performances when he was still a teenager. He learnt music by following his father to musical performances during work time in Isanlu town; from there he rose to form his own band. He has performed at different functions including Okun Day, Ìsánlú Day, and visit of government officials.

c) Training, Performance and Professional Practice of *Ìrègún* Singing

Tete was privileged to have been groomed by an inspired father, even right from his tender age. As O□lanìyán (1984) explains, intuitive response cannot be made without previous hard and intensive hearing or, training and a constantly alert mind. Little wonder he (Tete) achieved a lot in the field of traditional music, especially in *Ìrègún* music performance.

Tete trained as a palm wine tapper and farmer. He would always follow his father for any performance. He was musically gifted as a young boy. Tete was already assisting his father by the time he was eight years old and by the time he was twelve he had become a good singer and dancer in his father's musical group. He has contributed to the growth and development of *Ìrègún* singing in Yàgbàland. He was one of the artistes that performed during the FESTAC organised by Federal Republic of Nigeria in 1977.

d) Formation of Group

He performed annually in Yàgbà towns, especially on Isanlu Day, Egbe Day and he was one of the musicians that performed during the visit of former Kwara State governors such as Adamu Atta and Dr. Olús□o□lá Sàràkí and many others. Tete's musical records are still thriving today. Nigerian Television Authority, Lokoja uses *Ìrègún* musical ensembles for the 7 O'clock network news in Yorùbá language.

Tetebiare did not only teach most of the younger generations, he also became a model for traditional musicians. One of the major achievements of Tete was that he trained and developed young musicians' such as Olú-Tete.

e) Family life

He was married to three wives who had many children for him. In January 2003, the legend Chief Tetebíaré died in his home at Okedori Compound in Ilafin-Ìsánlú at the ripe age of 80.

5.5.2 Chief Mrs.Fúnké Aiyékìtán, also known as Fúnké-Adútà (1929-till date)

Plate 2: Mrs. Fúnké Aiyékìtán

a) Family Background and Education

Chief Mrs. Fúnké Aiyékìtán popularly called Fúnké-Adútà was born on 5th January 1923, in O gbà Olúmò sì in Oke-Egbe.

b) Childhood Experience

She could not go to school but got engaged with musical activities early in life through the mentoring of her father who was a chief drummer for four different crowned kings in Egbe Town. Fúnké Adútà[2], as she is known, will ever be remembered.

c) Training Acquisition, Performance, Professional Practice of *Ìrègún* Singing

Funke Aiyékìtán's work, spanning over seventy years now, is particularly distinguished. She is blessed with good memory of praise names (oríkì). She and her group had performed wonderfully on different occasions. She is a talented singer, performer and dancer of *Ìrègún* music. Mrs. Aiyekitan is a revolutionary thinker whose celebration of African identity serves as the underlying impetus for all her creative activities. Her creative imagination finds counterpart expression in her performances. Her oratory and eloquent sonority of voice speaks volume and show the dynamics of change and retention in traditional music, especially *Ìrègún* music. Combining singing and dancing, her musical career has been devoted to engaging the musical ramifications of social and political change in Yàgbà and Nigeria as a whole. She focused almost exclusively on the issues of identity and social relevance as engendered by the challenges posed by the dynamics of colonisation and globalisation.

Funke Aduta's work and performances are particularly distinguished by her thoughts on such issues as African creativeness, cultural composition and praise singing and chanting. Her valorisation of African identity is reflective of her sensitivity to a need to resurrect the marginalised Africa, African, African musician, African knowledge, African social, political and cultural systems and values of the past. Madam Fúnké believes in the potency of traditional African knowledge, the existence of distinguished traditional thinkers, and compelling traditional thought systems.

d) Formation of Group

Funke started her musical group when her father who was a drummer for four different crowned kings in Egbe Town died. She informed the researcher that she actually decided to start a group to make sure the musical life that she inherited from her father did not go into oblivion and that is why she started what is known as *Ìrègún* music with about 15 members that regularly perform on different occasions all over the country.

e) Family Life

This great perfomer is still bouncing and performing *Ìrègún* music. Though she could no longer stand to dance as old age is setting in, she sits to sing while others dance and chorus the songs. She is presently living in Egbe, one of the towns in Yàgbà West Local Government Area in Kogi State.

5.5.3 Chief Mrs. Grace Bámigbe Àjàkáiyé

Plate 3: Mrs. Grace Bámigbé Ajàkàíyé

a) Family Background and Education

Chief Mrs. Grace Bámigbé Ajàkàíyé, the Ìyá Egbe *Ìrègún* Culture Association, Mopa Branch. She was born in Mopa in the present Mopa/Muro Local Government Area of Kogi State in July 1956 to the family of Chief and Mrs. Abayomi.

b) Childhood Experience

Her father, Chief Ìnèdó, was one of the earliest Irègún musicians. Chief Mrs Ajàkàíyé was exposed to irègún music early in life through her father who was a reknown musician in Yàgbàland.

c) Training , Performance and Professional Practice of *Ìrègún* singing

Chief Mrs Ajàkàíyé is a dancer, singer and an administrator as the Ìyá Egbe *Ìrègún*. She is a bridge between the public and the group. She is also the treasurer. Mrs. Ajàkàíyé did not only teach most of the younger generations, but also became a model. She is also a fashion designer; actually, she designs the uniform the group uses.

d) Family Life

Chief Mrs Ajàkàíyé is married and the union is blessed with five children.

5.5.4 Mr Sunday Maku (1937-till date)

Plate 4: Mr. Sunday Maku performing at a wedding

a) **Family Background, Education and Childhood Experience**.

Mr. Sunday Maku, an indigene of Mopa, was born in 1939 to the music family of late Pa. Ayò□ o□ láFásìpè□. He is the second son. In addition to music, his father was also a farmer and a hunter. Maku did not attend any formal school but was trained as a hunter; and he always followed his itinerant father to performance events.

b) Training, Performance and Professional Practice of *Ìrègún* Singing

Maku was formally an *Ìrègún* singer in Isanlu in Yàgbà-East, but left Ìsánlú to establish *Ìrègún* music in Mopaland. He is a great *Ìrègún* singer who eulogises his audience with his Oríkì praise songs. He has performed in different cities in Nigeria including Ilorin, Lokoja, Lagos, Ìbàdàn, Kano, Kaduna and other towns in Yàgbàland.

c) Family Life

Maku is married and the union is blessed with four children.

5.5.5 Mrs. Olú-Tete (1950-till date)

Plate 5: Mrs. Olu-Tete during an interivew in her residence in Isanlu

a) Family Background, Education and Childhood Experience

Mrs.Olú-Tete is the first daughter of Chief Ayanna, popularly called Tetebíaré. She was born on 16th Jannuary 1957 in Ilafin Yàgbà- East LGA of Kogi State. She could not go to

school but got engaged with musical activities early in life through the mentoring of her father who was an *Ìrègún* musician himself.

b) Training, Performance and Professional Practice of *Ìrègún* Singing

Olutete's work, spanning over twenty-five years now, is particularly distinguished. She is blessed with good memory for praise names. She and her brothers continue to perform with there band of their late father and featured on different occasions in Yàgbàland and other cities where they go for performances. Like her father, she is a talented singer, performer and dancer. Olu-Tete's works and performances are particularly distinguished by her thoughts on such issues as African creativeness, cultural composition, praise singing and chanting. Her valorisation of African identity is reflective of his sensitivity to a need to resurrect the marginalised Africa, African, African musician, African knowledge, African social, political and cultural systems and values of the past.

c) Family Life

She is married and presently living in Isanlu town with members of her family

5.5.6 Chief Mrs. Wè□mímó□ Ògúnlé□ ye□

Plate 6: Mrs. Wè□ mímó□ Ògúnlé□ ye□being interviewed after a performance

Chief Mrs. Wè□ mímó□ Ògúnlé□ ye□is the second daughter of Chief Mrs. Fúnké□-Adútà. Born in 1958 in Egbe, Yàgbà-West LGA of Kogi State,she got engaged with musical activities early in life through the training from her mother who is an *Ìrègún* singer herself. Chief Mrs.Ògúnlé□ ye□is blessed with a good memory of praise name. Like her mother, she is a talented singer, performer and dancer. In dealing with these issues, She has evolved a number of analytical and critical concepts designed to provide a framework for the emergence of ideas and works which are relevant to the socio-artistic challenges of post-colonial Africa. Such concepts revolve around the notion of the African music that continues to draw significantly from the African resources while reflecting the realities of modern Africa.

She is married and presently living in Òkè-Èré town with members of her family.

5.5.7 Dr. Mrs. Ìyábò□ Abubakar

Plate 7: Mrs. Ìyábò□ Abubakar

Dr. Mrs. Ìyábò□ Abubakar is the first daughter of Chief Mrs. Fúnké□-Adútà. She was born on 12th December 1955, in Egbe, Yàgbà-West local government area of Kogi state. She could not go to school but got involved with musical activities early in life through the mentoring of the mother who is an *Ìrègún* musician herself. She continue to perform with her mother and they perform at different occasions in Yàgbàland and other cities. Like her mother she is a talented singer, performer and dancer. .

She is married and presently lives in Egbe town with members of her family.

5.5.8 Mákànjúo□lá Àlàbí

Plate 8: Mr. Mákànjúo□ lá Àlàbí

Mákànjúo□ lá Àlàbí was born to a musical family from Efo Amuro in Mopa/Muro Local Government Area. Mákànjúo□ lá Àlàbí's growing up was a beautiful experience; he started to show traits of a drummer and his father encouraged him. Ola recounted that as a little boy he had always dreamt of being a performer like his father. He performed as an amateur with the father's band who mainly played for Ògún and other dieties in Yàgbàland. He is

presently an inspector at the Local Government Education office but still an active drummer. He lives at Efo Amuro.

5.5 Appreciation, Patronage and Recompense

Yàgbà people value and enjoy *Ìrègún* music so much in the society. This explains why there are always crowds of admirers who form phalanx around *Ìrègún* performers, as it is always so difficult for late-comers among the audience to break through the phalanx. They further spray the musicians with money, kola nut, drinks etc. *Ìrègún* musicians also had their rewards from payments made for negotiated performances. It is noted that when *Ìrègún* musicians are invited to entertain families and guests at wedding ceremonies, burial, chieftaincy coronation, house warming, etc, the bargain for the performance is completed before the performance.

5.6 Sponsorship of Short Playing Record Albums

Prior to the advent of long play recording facilities, short playing record was available in Nigeria in the early 20th century when *Ìrègún* performance reached its height. Thus, almost all available *Ìrègún* records are in the short play form. The musicians had earnest desire to record their songs for the purpose of dissemination. Many of them, however could not beat the cost, but depended on well-meaning affluent poeple for sponsorship. Some of the rich voluntarily sponsored a number of ensembles for recording. Amongst these eminent sponsors was Chief Abiola the CEO of Polar soft drink in Isanlu who sponsored Mr. Àìná's recording. Others include Yeye- Odu, etc.

5.7 *Ìrègún* Musical Instruments

The instrumental resources at the disposal of performers of *Ìrègún* music naturally tend to be limited to those available in Yàgbàland. They are instruments constructed by the *Ìrègún* musicians. The musical instruments are rich, and diverse. The distribution, construction, tuning and playing techniques are largely influenced by the environment.

5.7.1 Groupings of *Ìrègún* Musical Instruments

Attempts to classify musical instruments are by no means recent. One of the most famous of the existing classification of musical instruments is the Eric Hombostel and Curt Sachs (1961). The assortment or classification of African musical instruments is due to the environmental factors, the kind of occupation which the society engages, and the history of the place (Nketia, 1974:66). Musical instruments function as accompaniment to musical

performances, either singing, dancing or both. They also produce background music to poetic recitation, incantation and narration. Many scholars such as Nketia (1974), Omíbíyì (1977;1979), and Samuel (2009) have researched into various aspects of traditional musical instruments of Africa. Their works have established among others the fact that vegetation determines instrumental distribution, which is responsible for regional music styles. Yàgbà people, as stated earlier, are farmers and hunters because of the forest/savannah vegetation of the place. The instruments are classified as membranophone, idiophone, chordophone and aerophone.

Ìrègún musical instruments are classified in relation to the manner in which they are manipulated to produce sound; that is, the technique of sound production, nature, size, gender and role; nature of peculiar sound; construction techniques; physical characteristics, functions, belief and values in Yàgbà culture. *Ìrègún* music makes use of three out of the four groups that Sachs and Hombostel provided. The grouping and the name, according to Jimoh, the lead drummer, is as follow:

5.7.1.1 Drums / Membranophone (Ìlù Bembe)

A membranophone is any musical instrument which produces sound primarily by way of a vibrating stretched membrane. Omíbíyì (1977:25) describes membranophones as instruments on which sound is produced through the vibration of membranes. Leather drums are invariably carved out of solid logs of wood and covered with skin of various animals. Other materials include gourd, earthen ware, tins and so on. They occur in a wide variety and shapes such as conical, cylindrical, bowl or cup-shaped and even in the shape of an hourglass as of *Ìrègún* musical group in Yàgbàland. While some can only produce a pitch others are constructed in a way that they could produce varied pitches of tuned instruments. Some are single-headed, opened at one end and closed at the other end; others are double-headed, closed at both ends with skin, either one or both ends are played. Skin of the drum itself may be glued, nailed, or suspended by pegs or tension thongs.

In *Ìrègún, bè□mbé□* drums are struck with sticks, bare hands or a combination of both. It is one of the four main divisions of instruments in the original Hornbostel-Sachs scheme of musical instrument classification. All membranophones are drums. Hornbostel-Sachs(1914) divides drums into three main types: struck drums, where the skin is hit with

a stick and the hand. String drums, where a knotted string attached to the skin is pulled, and friction drums, where some sort of rubbing motion causes the skin to vibrate (a common type has a stick passing through a hole in the skin which is pulled back and forth). Ìlù in *Ìrègún* music is similar to Sach-Hombostel membranophonic classification. Ìlù are made of skin on which sound is produced through vibration of membrane. One Yàgbà man and an *Ìrègún* musical instrument builder Mr. Olúsé□gun Jimoh who is a senior technologist, explains that the very first step in the making of a drum is the ceremony which placates the spirit inhabiting the tree that is to be cut down for the wood from which the drum frame will be subsequently carved. Olusegun Jimoh explained that the tree must be one that has grown in Yàgbàland and is accustomed to hearing human voice, only then will its wood speak well as a drum-frame.

Jimoh, Ilètógùn and Makanjuola (respondents) agree that drums can be deaf (*Ìlù diti*). To them, if the wood is not properly ceremonised before cutting or if the tree fell on its own and it is being cut to wood for frame of *Ìrègún* drums, the drum will not be able to produce the correct sound. Jimoh (2010, personal communication) affirms that a tree in the forest that has not been accustomed to hearing human voices will be unsatisfactory, because its wood will be dumb as a drum frame. Moreover, every drum has it's alter carved on the drum-frame. Here is the actual spot in which the drummers communed with their Patron deity of drumming. Makanjuola (2010, personal communication) explains that *Ìrègún* drummers must not neglect his regular communion with his Patron. *Ìrègún* drummer who neglects his regular communion with his Patron deity of drumming will find either that his drum goes to pieces or he will be constantly out of employment. *Ìrègún/bembe* drums include *Ìyá-Ìlù, Omele ako* and *abo* and *Gúdúgúdú*.

5.7.1.2 *Ìyá-Ìlù Ìrègún/Bè□mbé□* Musical Instrument

Iya-Ilu Irègún /Bembe is a drum with double membrane, one on each end. The *Ìyá-Ìlù* also known as the talking or mother drum, is most notably used as speech surrogate because of its wide range of pitches though its pitches is not as wide as the dundun talking drum. First, it acts as the leader of the *Ìrègún* ensemble. The *Ìyáìlù* player is the leader in the performance of irègún music. It is clearly distinguished from other members of the ensemble in terms of size and decorations on it. Example of *Ìyáìlù* is represented in plate 9.

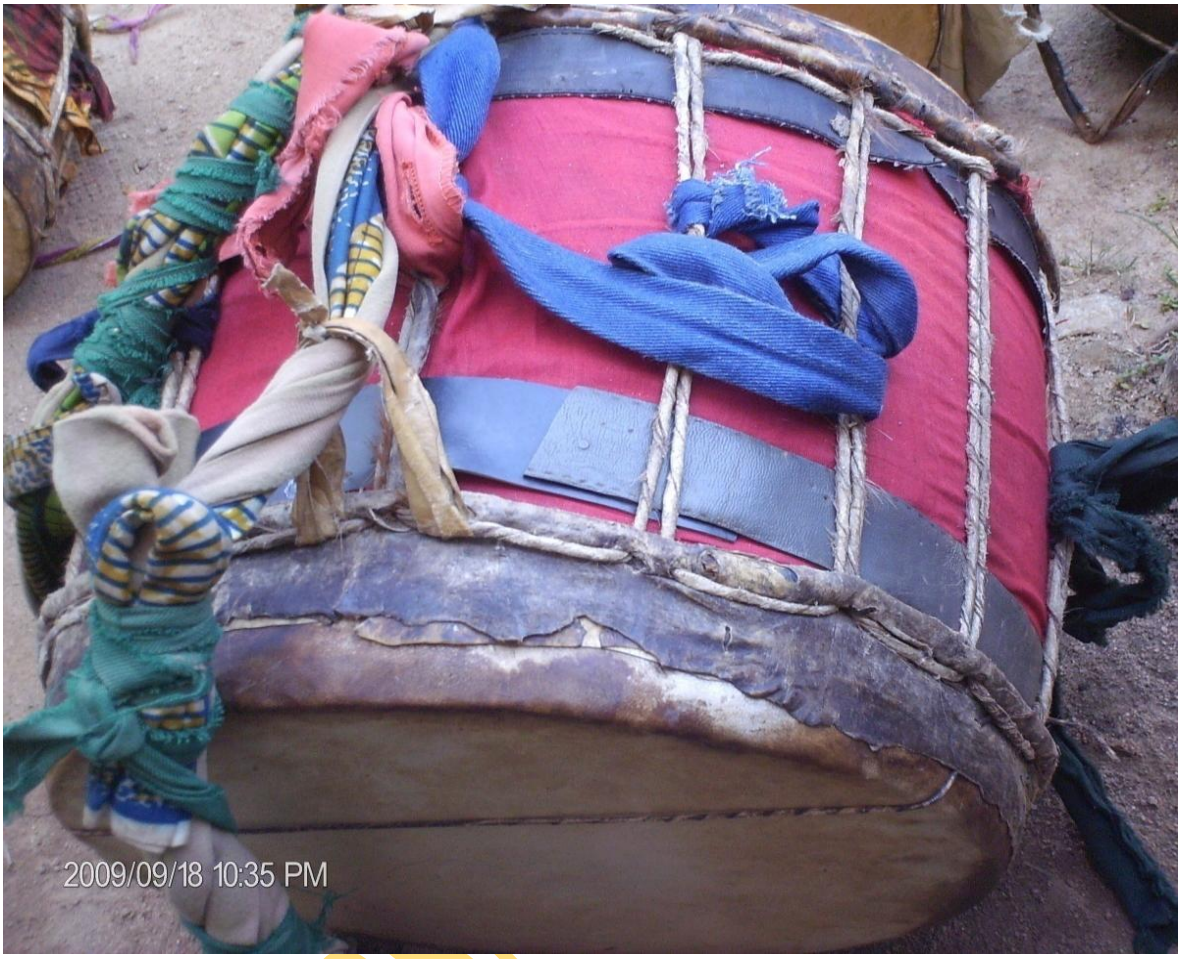


Plate 9: Ìyá ìlù of Ìrègún/Bè□mbé□ drums

The ìyá ìlù irègún /Bè□mbé□ drum playing positioning is simple. The normal practice is to carry *ìyáalu* on the left shoulder by means of the shoulder strap in a suspended manner (see plate 10 below for illustration). The *kongo*, held on the right hand is used to strike the surface of the drum on the thinner side. *Ìyáàlù* is made to rest against the hip-bone of the player

Plate 10: Playing position of Ìyá ìlù Ìrègún/Bè□mbé□

5.7.1.3 *Omele Ako*□ and *Omele Abo* of *Ìrègún/Bè□ mbé*□Instruments

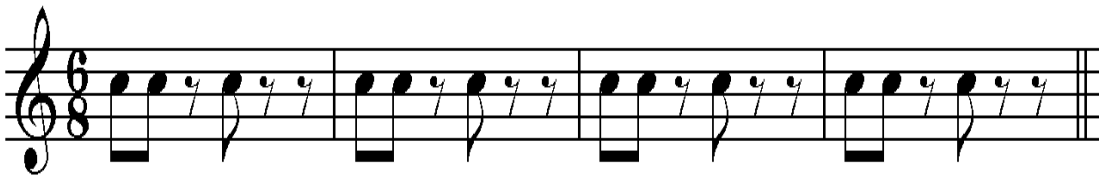
Ìrègún ensemble, like other Yorùbá drums, is classified based on family unit comprising father, mother and children with relatives as members. *Omele* comes from the word *omo-ile* which means children in the family. They are usually two (*ako*□ an *abo*). It must be noted here that there is no distinction between *omele ako* and *abo*, except that one is made to play the leading role while the other play the supporting role. *Omele ako*□ and *abo* are shaped like *Ìyáìlù* of *Ìrègún;* it is a *bè□mbé*□ drum, but smaller in size. They are both secondary drums of *Ìrègún* ensemble. The *ako* is about 10 cm wide and 25cm long; the *Abo* is almost the same size. They are capable of playing one tone each they are slung on the drummer's shoulders and supported under the armpit. Consequently, they are saddled with rhythmic role. The drummers hold one drumstick each and apply the palm of the other hand at the rim to affect the play of some muting

to generate more tones, as they desire. See plates 11 and 12.

Plate 11: Omele ako□ of Ìrègún/Bè□ mbé□drum

Just as the name *omele-ako,* the male front guard or forerunner indicates, it is the first to begin to play among the subsidiary drums and its major role is to maintain the rhythm and tempo set by the ìyáìlù. Example below is a rhythmic pattern for *omele ako□*.

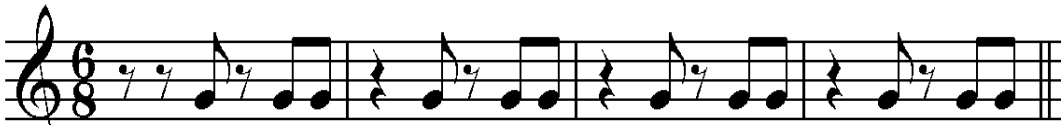
Music example 7



Omele Abo

Plate 12: Omele abo

Music example 8



Omele ako and *abo* are carried on the left shoulder like *ìyáìlù*. The only difference is that it is made to rest on the side of the stomach of the player. They are also played while seating, Omele ako and Abo are placed on the left leg while the player is seating See examples in Plates 13 and 14, and 15.

Plate 13: Omele ako playing position

Plate14: playing position of Omele Abo

Plate15: Omele Ako and Abo ìrègún instrument playing position while seating

5.7.1.4 Wood, Design and Construction of *Ìrègún, Bè□mbé□ Ìyá ìlú, Omele Ako□ Omele Abo and Gúdúgúdú* Drums

In sourcing for the wood, Chukwu (1999) explains that all lives start from the sea/ocean. The first life to survive on land was the plant life. Today, there is a great variety of plants in Yàgbàland. It is, therefore, necessary to have some system of identifying or classifying the plants for the purpose of this research work. Chukwu (1999) and George (1980) divide plants into two main groups; they are the Gymnasperm and Angiosperm. Gymnasperm are those plants with open seeds that produce soft wood trees, such as cashew, orange etc. Angiosperm are trees that have closed seeds that produce hard wood. Plate 16 is an example of inner core of a wood.

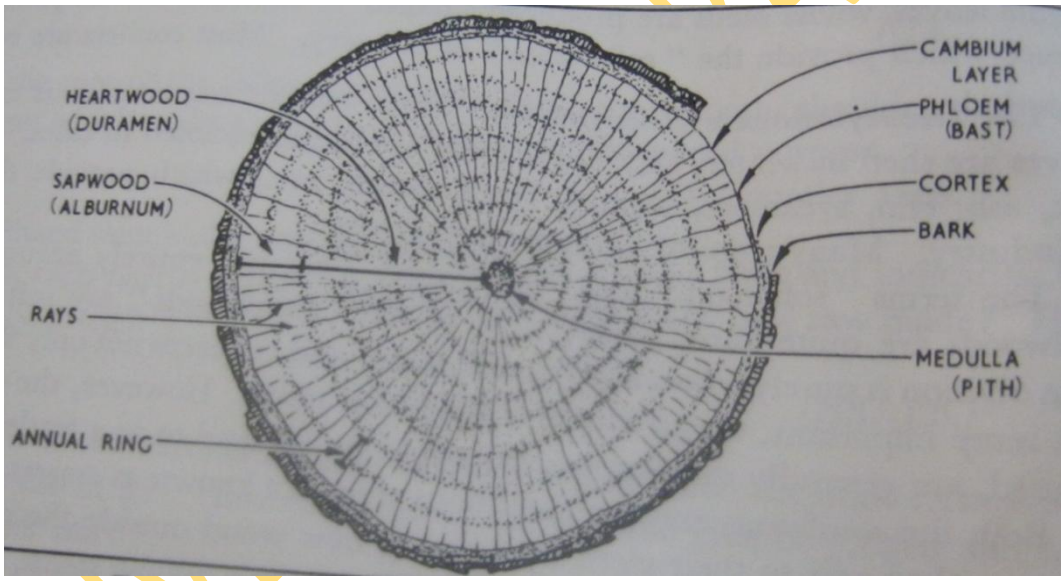


Plate 16: the inner core of wood cell (Source George1980)

There are factors that render woods useless and these are called wood defects. Defects can be natural or artificial. Natural defects in wood are in some woods that have knots. Knots refer to the hard lump in the wood when a tree branch or a cut was allowed to heal by the tree growth cells. Most times, knots disfigure the wood structure and may hamper the effective use of that wood. Artificial defects are caused by external objects on the wood such as nail.

Some of the symptoms of defects, according to George (1980) and Olusé□gun Jimoh (an irègún instruments maker), include Brittle Heart. Brittle Heart is a defect resulting from chemical or cellulose disorderliness during the growth process of the tree. This is an imbalance

of lignum hence the wood becomes too gummy and would be too hard to cut. Spongy effect is another. This is a decomposition in the inner heart of the wood caused by fungi which affects the inner structure of the tree. It becomes spongy and porous to form a good spacey. Lignum is the natural gummy nature of the tree that is used to join very smoothly the rings that develop in the wood tree. If the lignum content is too much in a tree or is not enough, the tree then develop gaps in the tree. Thunder shakes or cracks are caused by thunder storms. Thunder shakes are some defects found in Yàgbà tropical woods used for *Ìrègún* musical instruments. Mineral deposits is a chemical defect mineral that are found in the soil that go into the heart and cause defects in the wood. This can make the wood change or get formed into hard or soft wood. Insect is another major cause of defects and it is a problem to woods/trees. Some insects eat into the wood to live, or pass by thereby destroying the naturality of the wood. Some insect will even lay eggs and excrete there. Another source of defects are fungi. Trees are prone to infestation of fungi. This, therefore, calls for a careful check of converted woods used for *Ìrègún* musical drums. Reaction in woods is one of the defects in wood. Others are tension defects, and burr defects. Generally speaking, woods that are suitable for making musical instruments or other engeneering purposes are called standing timber or a tree. When a tree is felled it is called wood. It is then shaped and sawn to various required sizes to form other structures like plants peg, slaps trunks. At this stage, the wood is reffered to as converted timber.

Earlier scholars such as Thieme (1969), Euba (1990), Olanìyán (1984) and Samuel (2009) have extensively discussed the nature, structural design and forms of change in the process of constructing drums, which include dùndún, bata and bè□mbé□. It can, therefore, be concluded that the technology of *Ìrègún* ensemble which is one of Yorùbá musical drums by and large has relatively remained the same, except for a few modern tools which are now used by carvers, aimed at fast tracking construction process.

Ìyáìlù, *omele ako*□ and *omele abo* are all double headed tension drums. They consist of hourglass-shaped wooden shell known as *igi*, which acts as the resonator for the instrument. Wood appears to be the most available material in Yàgbàland, and the most commonly used in the construction of *Ìrègún* musical instruments. Another component of Ìyáìlù, omele ako and omele abo of irègún /bembe drums is the *osan* (tensioning thongs) in which the wood is fixed to the drum heads consisting of *awo* (animal skin).They are firmly fastened in such a way that, when pressure is exerted both heads are stretched simultaneously to raise the pitch of the drum.

Euba (1990) observes that the outer circumference of each drum head is defined by a stiff black leather tube known as *egi* acting as a protective binding for the edges of the drum. The *osan* are made to lie beneath the *egi*, and are both fastened to the *awo* by a thin leather tube known as *ogan*. Its threading is made visible over the *egi* as a parallel continuous line. *Apa*, a shoulder strap, is then attached to the *ega* at both ends of the drum by means of *okun apa* which are leather strings. *Ìyáìlù*, *omele ako* and *omele abo* drums are played with a curved stick known as *opa* or *kongo*. It has a flattened tip whose end is sometimes enclosed in animal skin of the same thickness as the *awo*, while the end of the stick, held by the drummer is bound with either a small wrapped piece of cloth or leather, depending on player's preference. This is used to cover the base of the stick in order to prevent any form of irritation on the drummer's hand as well as enhancing its firm grip. Plate 17, and 18 show the component of *Ìyáìlù*, *omele ako* and *omele abo*. Table5 show the instrument, the diameter, length and oru of iyailu, ilu ako abo and gudugudu drums.

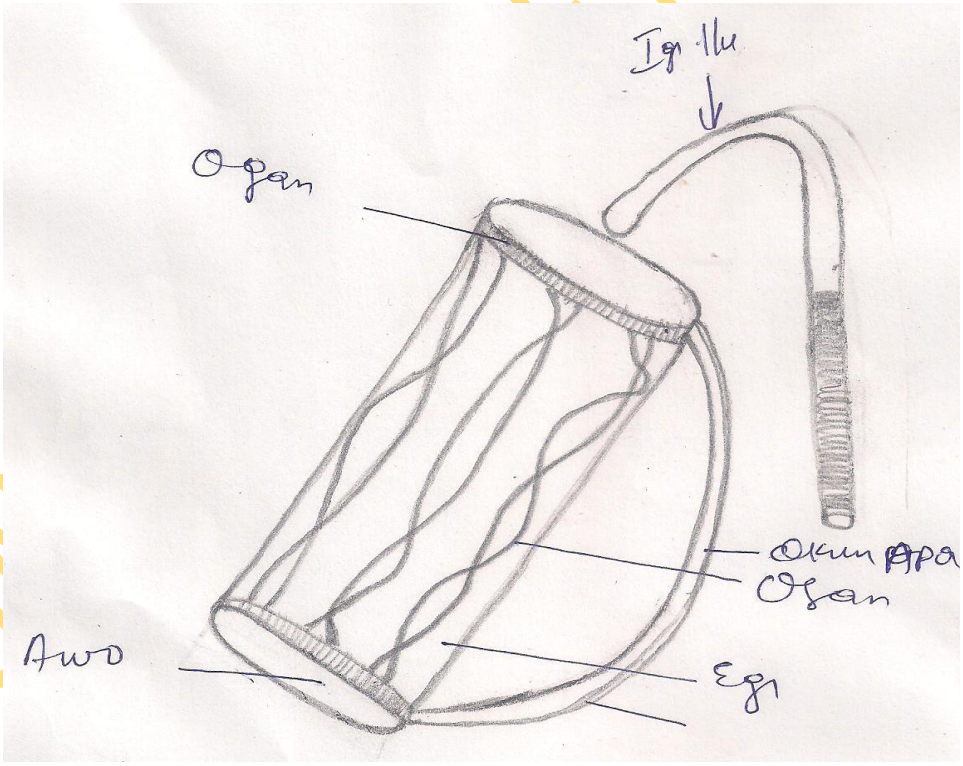


Plate 17: showing the parts of Iyailu Irègún

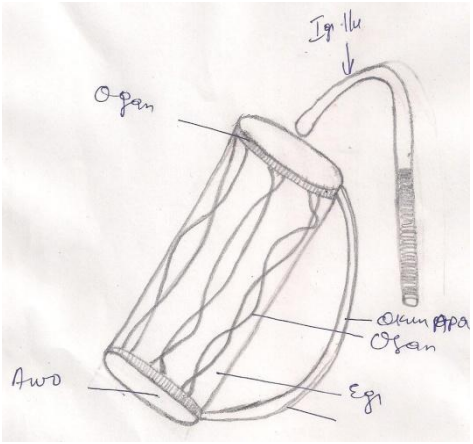


Plate 18: showing the parts of Omele ako and Omele Abo of Irègún /Bembe

Instrument	**Diameter**	**Length**	**Oru**
Ìyá ìlù	10	20	6.4
Omele Ako and Abo	6	12	6.2
Gúdúgúdú	4	5	2.2

Table 2: S*howing the Instrument, Diameter, Length* and *Oru*

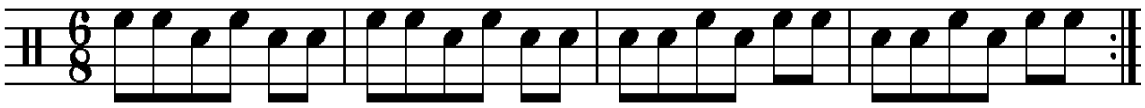
Gúdúgúdú

Gúdúgúdú is the only single headed membrane drum in the ensemble. It is the smallest among the drums and the only one not played with drum sticks in the ensemble. It is played with two twisted leather throngs made from ram or goat skin. It is shaped like a bowl and the wooden frame is covered with a membrane held in position by five small pieces of wood on which the leather straps of goat skin are fastened. *Gúdúgúdú* is the only member among the secondary drums of the ensemble that is of dual tone. This is made possible by the black substance pasted on the surface of the membrane. This black substance makes tone variation possible when played. The black substance is called ì*dá.* Whenever the drummer hits the point of the black spot a lower tone is produced, but whenever the drummer hits other parts of the membrane a middle tone is produced. The rope made of woven cloth is hung on the neck region of the player, while the drummer's abdomen supports the drum. The leather throngs that are used in playing the drum

are either tied to it or kept separately detached. Sometimes the drummer used improvised rubber like material to play when leather throngs are not available. Plate 19 exemplifies this. Also music example 9 typifies the rhythm of gúdúgúdú in the ensemble.

Plate 19: Gúdúgúdú drum the head view

Music example 9



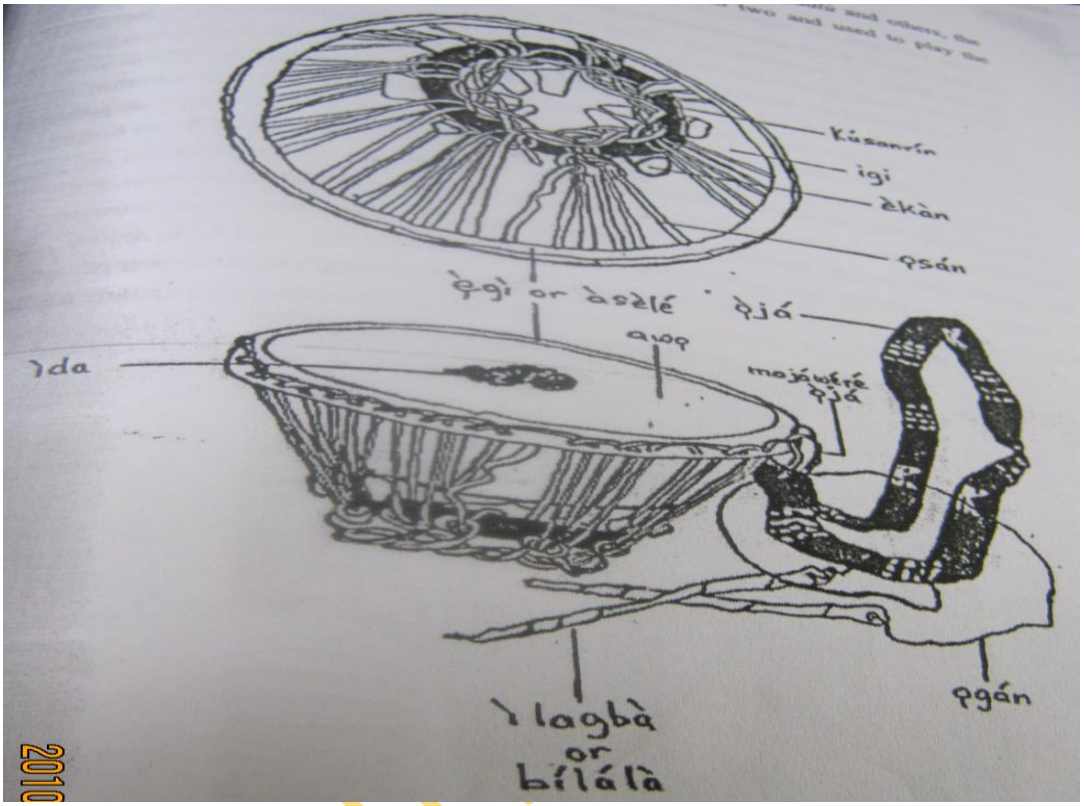


Plate 20: Parts of gúdúgúdú drum (source, Samuel,2009)

Gúdúgúdú regures the wearing of neck strap *(ò□já)* around the neck of the player or around the waist in a manner that the drum rests on the players' abdomen with the head facing outwards. *Gúdúgúdú* player alternatively uses a pair of *bílálà, osan* and sometimes a plastic held on both hands to play the instrument. Also the player placed the instrument in between its legs while seating .See plates 21 ans 22.

Plate 21: Playing position of Gúdúgúdú

Plate 22: Seating Playing Position of Gúdúgúdú

5.7.1.5 Sekere- the only Idiophone instrument of Irègún Ensemble

Idiophones are the most common musical instrument in Africa. They are instruments which make sounds by themselves when they are hit, shaken or scraped. Omíbíyì (1977:1) notes that idiophones are self-sounding instruments which produce sound without the addition of a stretched skin, string or vibrating column of air. Their sounds emanate from the materials available in the environment where they are made either by being shaken, scraped, stroked, plucked or stamped. They are made of materials such as gourd, wood metal and cane. Idiophones range from simple to complex and occur in two major categories. The first are those that are basically rhythmic, while the second include those that combine both the rhythmic and melodic components. Omíbíyì (1977:2) explains that the rhythmic idiophones include the instruments that are shaken, struck, scraped and stamped to produce the required rhythm and this again is musically grouped as primary and secondary rattles.

Primary rattles are those played as part of ensembles and are either struck or shaken

directly. Ratles are the only idiophone instrument used in irègún ensemble. *Ìrègún* sekere, rattles, are primary rattles made of gourds and produce sounds by striking. The gourd rattle, called Sèkèrè, and covered with nets, sea shells, pieces of bones, bamboo, to which is fastened cowry accompanies *Ìrègún* music ensemble in Yàgbàland. Rattles of different shapes and sizes are used in *Ìrègún* music. It may be spherical, either without a handle or with the neck of the gourd or calabash serving as the handle. Plate 23 is an example sample of sekere used in *Ìrègún* musical groups, music example 10 shows the rhythm that sekere plays in the ensemble.

Plate 23: Ìrègún sekere-rattle

In constructing sèkèrè, a thoroughly washed gourd is a major material to be used. Cotton thread is folded into two equal parts and tied to the string round the neck of the gourd. The thread would then be knotted in triangular form round the gourd before setting the cowry shells on the tied string. The maker checks the knotting from time to time to ensure that they are neither too tight nor too loose. This is a shaken idiophonic gourd rattle with indefinite pitch in *Ìrègún* musical ensemble. It is constructed by netting *leke* (beads),*ere* (seeds) or even buttons around a gourd. The neck of the gourd serves as the handle. An average *asike* has a height of 23cm, while the belly, neck and mouth (open end) have circumferences of 53cm, 15cm, and 19cm

respectively. See plate 24. Sèkèrè instrument with strings of beads is made of calabash body, averaging about 120cm to 130cm in circumference (Thieme, 1969:285) . They are strung with rows (usually seven or eight) beads. A calabash is carefully selected by the maker for its resonance strung. A network of strings run vertically, in pairs, down the sides of the calabash. The strings are then rejoined in pairs below the last row of beads and put together at the base of the instrument. Sèkèrè, because of its fragile nature, is protected from moisture to avoid decay, from being eaten up by rats and from breaking through dropping from a height. See plate 24.

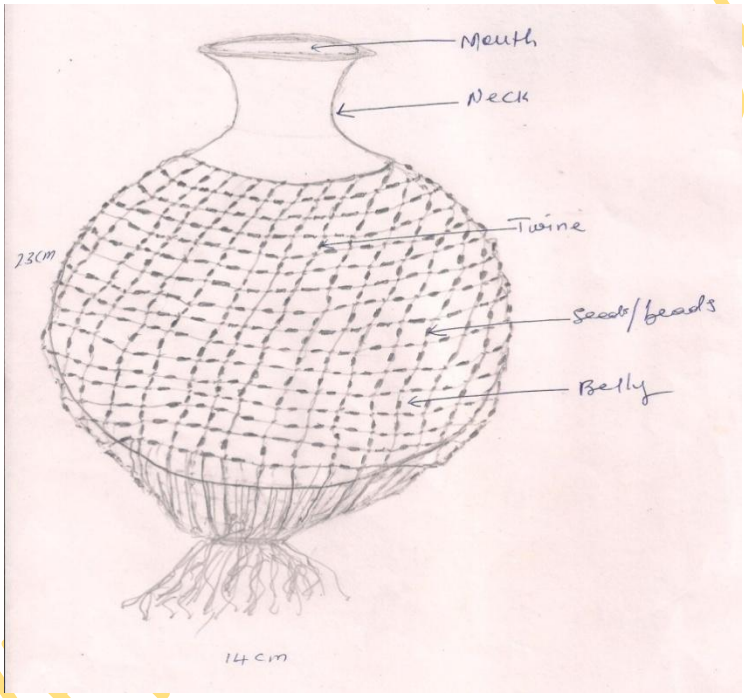


Plate 24: Construction and body parts of Sèkèrè

Music example 10

Sèkèrè is beaten as well as shaken. It is usually done in a brisk, side by side, rotary motion. The instrument is gripped by the right hand around the neck and the left hand is placed inside the strings at the bottom of the instruments. The heel of the left strikes the bottom of the instruments, giving impetus to the shake. The notation merely indicates the point at which the

player causes the bead to strike the surface of *sèkèrè* either by hand stroke or shaking. The sound of *sèkèrè* in *Ìrègún* musical ensemble is pervasive and sonorous. Its structural role in the ensemble is essential. See plate 25 for an example.

Plate 25 playing position of sekere

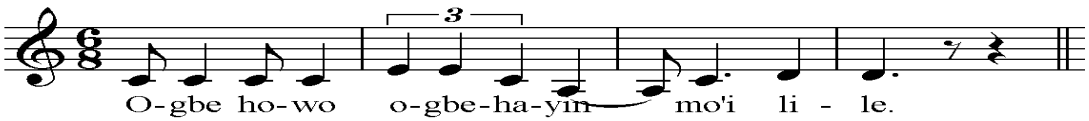
5.7.1.6 *Igan*-Flute an Irègún Aerophone Instrument

Aerophone is any musical instrument which produces sound primarily by causing a body of air to vibrate, without the use of strings or membranes, and without the vibration of the instrument itself adding considerably to the sound. It is one of the four main classes of instruments in the original Hornbostel-Sachs scheme of musical instrument classification. Hornbostel-Sachs divide aerophones according to whether vibrating air is contained in the instrument itself or not. These are instrument on which the sound is produced through the vibration of column of air (Omíbíyì, 1977:22). Aerophones are grouped into three: one,

instrument of the flute family, two, pipes and thirdly horns and trumpets. *Ìrègún* flute musical instrument is made of wood. They are open ended, and designed to be played horizontally; they vary in length and sizes. They are used as solo instruments, playing fixed tunes, improvised pieces, for giving of signals, and arousing excitement among *Ìrègún* dancers. In *Ìrègún* musical ensemble, *igan*, flutes, combined with drums, and rattles to accompany singers. *Igan*, which accompany irègún musical performance, is end-blown. It is with incised decoration and geometric design made with a hot implement. See plate 26 the instrument. Music example 11 exeplifies one of the rhythms played by *igan*.

plate 26: Showing Igan instrument used in irègún ensemble

Music example 11



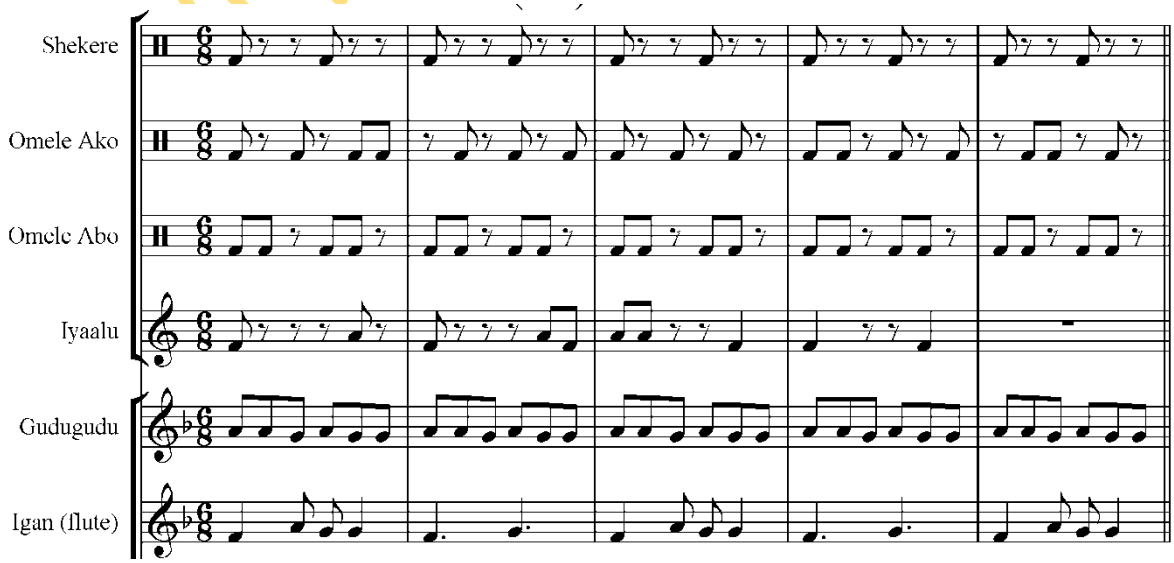
Igan is a melodic and earophone instrument of *Ìrègún* music. Playing of *igan* is by placing the opening against the lips. See plates 27

Plate 27: playing Position of Igan-flute

Example *Igan* melody in Irègún instrumental orchestral

Ìrègún instruments are of both definite and indefinite pitches as earlier explained. The music example 12 shows the orchestration of instruments in a performance.

Music example 12



5.7.1.6 Care, Repair and Maintenance of *Ìrègún* Musical Instruments

The durability of any instrument is, by and large, subject to its maintenance. A well built and well maintained *Ìrègún* instrument could last up to four years or more before it would need major overhauling. With the exception of the heads of the tension drum, which are replaced from time to time, most other component parts of *Ìrègún* such as *osan* (skin) and *igi* (shell) do not wear out easily as they are known to be able to withstand serious pressure from incessant playing. Indeed, it is generally agreed among most *Ìrègún* drummers that the durability of the instrument is subject to the frequency of its utility. In other words, it is made to be long-lasting if it is played frequently

5.8 General and Formational Organisation

Ìrègún ensemble is organised like a socio-cultural club. It comprises the administrative, vocal, instrumental and dance sections. Early *Ìrègún* ensembles had leadership position that was held by lead performers, with few positions to take care of the social and economic aspects. But later development brought in two categories of leadership, namely, the purely administrative and the musical. The executive member of the ensemble takes charge of general meetings and the entire affairs of the body, while the musical leaders are given the responsibility to take charge of rehearsal sessions and performances. The lead singer is often seen as the overall leader who directs and moderates the affairs and activities of the ensemble, both at rehearsals and performances. He/she is supported by all other officers of the group. The leader of irègún musical group is most of the time the founder or members of the family of the founder. The lead vocalist is the chief executive of the ensemble. He/she directs the secretary to convene meeting and rehearsals as well as to document proceedings and handle all correspondence on behalf of the group. He/she equally directs the vice secretary in his/her absence.

The chairman directs the public relations officer to present and receive all negotiations, gifts, or charges on behalf of the body. For instance, in Mopa-Muro, the leader is Mr. Maku Sunday. He is in charge of all the administration of the group. His roles are to direct, control and gulde the group. He chairmans meetings and leads in any of the activities of the group. Likewise, in Isanlu, in Yàgbà-east, Olu-tete is now the leader of the group since the father died. She leads the group and chairs all the meetings relating to the group. Likewise, Funke Aduta is the music

leader of the group in Yàgbà-West and she lead in all the meetings of the group. Assistant Leader is the next in command to the leader. He/she deputises for the leader when he/she is not available to chairman and direct meetings of the group. The welfare officer is in charge of members welfare which include caring for members. The role of welfare officer is also to share money to members after each performance. The treasurer keeps the money that the group got through donations and money got at performances. After sharing some percentage by the welfare officer the treasurer keeps the rest of the money in the account of the group by the direction of the leader. The secretary takes care of all the documents and record that belongs to the group, he also keeps munites of meetings for the group. The secretary keeps the invitation letters sent to the group. The Public Relation Officer (PRO) is the person who performs the roles of linking all the members of the group with necessary information like meeting days. He also link the group with the public. The spokesman hands overall income received to the financial secretary who after recording, hands over to the treasurer, for safekeeping. He collects all invitations to perform at a function and pass the same to the leader. The police is the person who caries out the duty of dicscipling eering members of the group and also enforces the rules that the group has. For instance, one of the leaders of the group informs the researcher that the his police normally discipline or collect fine by member who goes against the rule of the group. Like coming late to meetings, making noise during the meeting, or fighting. Another serious offence is for the member to misbehave when call to perform at any function. The Police makes sure that money, excommunication, fine of cola nut or whatever is decided will then turn them to the welfare office or treasurer. The general members of the group are those who do not hold any position but are faithful to the group.

The lead vocalist in each of the groups is Mr. Sunday Maku for Mopa-Muro, Olu-tete from Isanlu and Funke Aduta for Egbe irègún group. They work directly with the receiver-soloist, lower part singer, chorus members and drummers. All members of the ensemble participate in the singing, and dancing. During rehearsals and performances, special seats are arranged for the leading vocalist and the drummers. Other supporting singers, administrative heads and some prominent members of the audience may then seat by the sides. Tables 3and 4 illustrate the positions.

THE ADMINISTRATIVE STRUCTURE

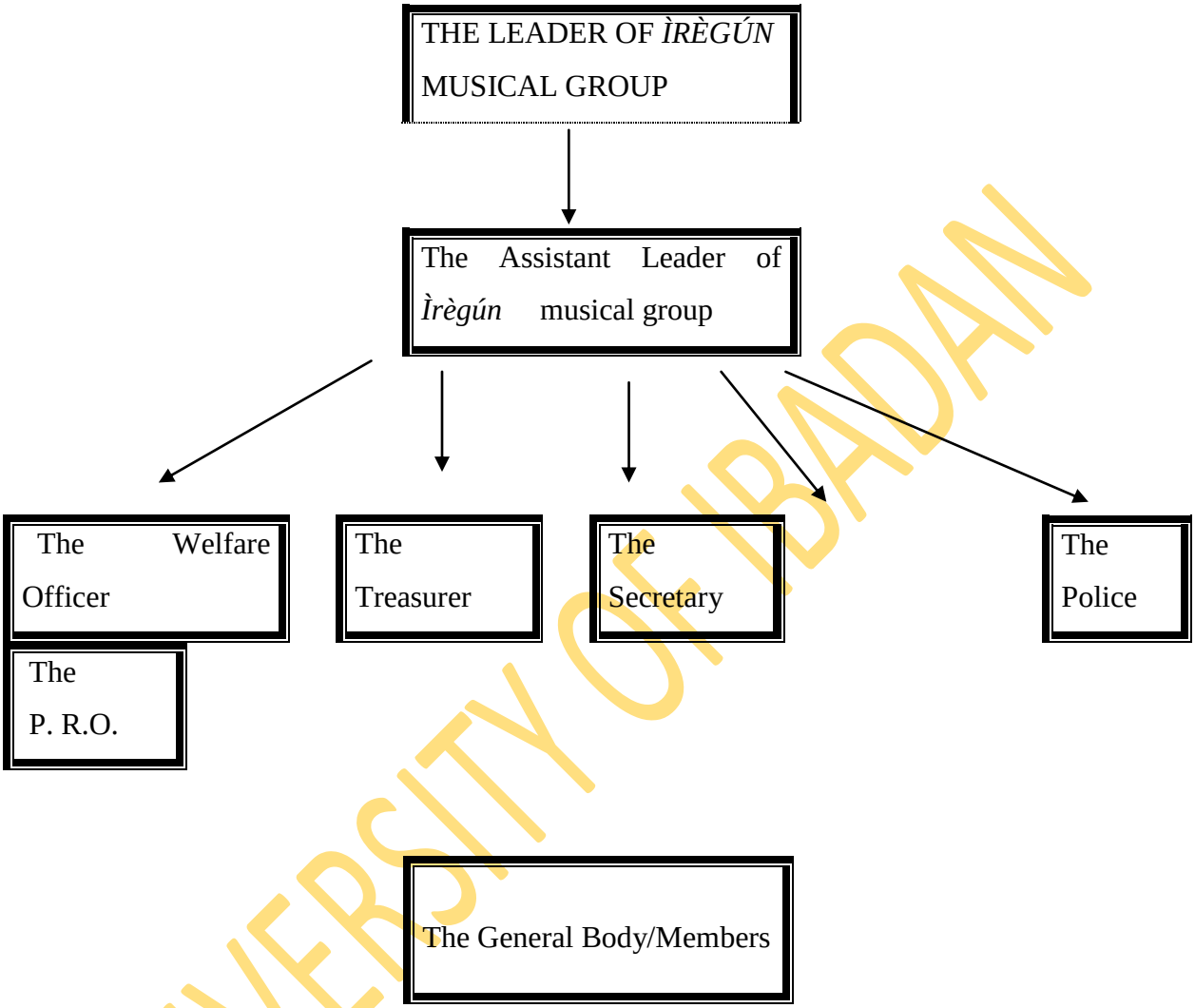


Table 3: Organogram of administration of ìrègún musical group

THE ENSEMBLE STRUCTURE

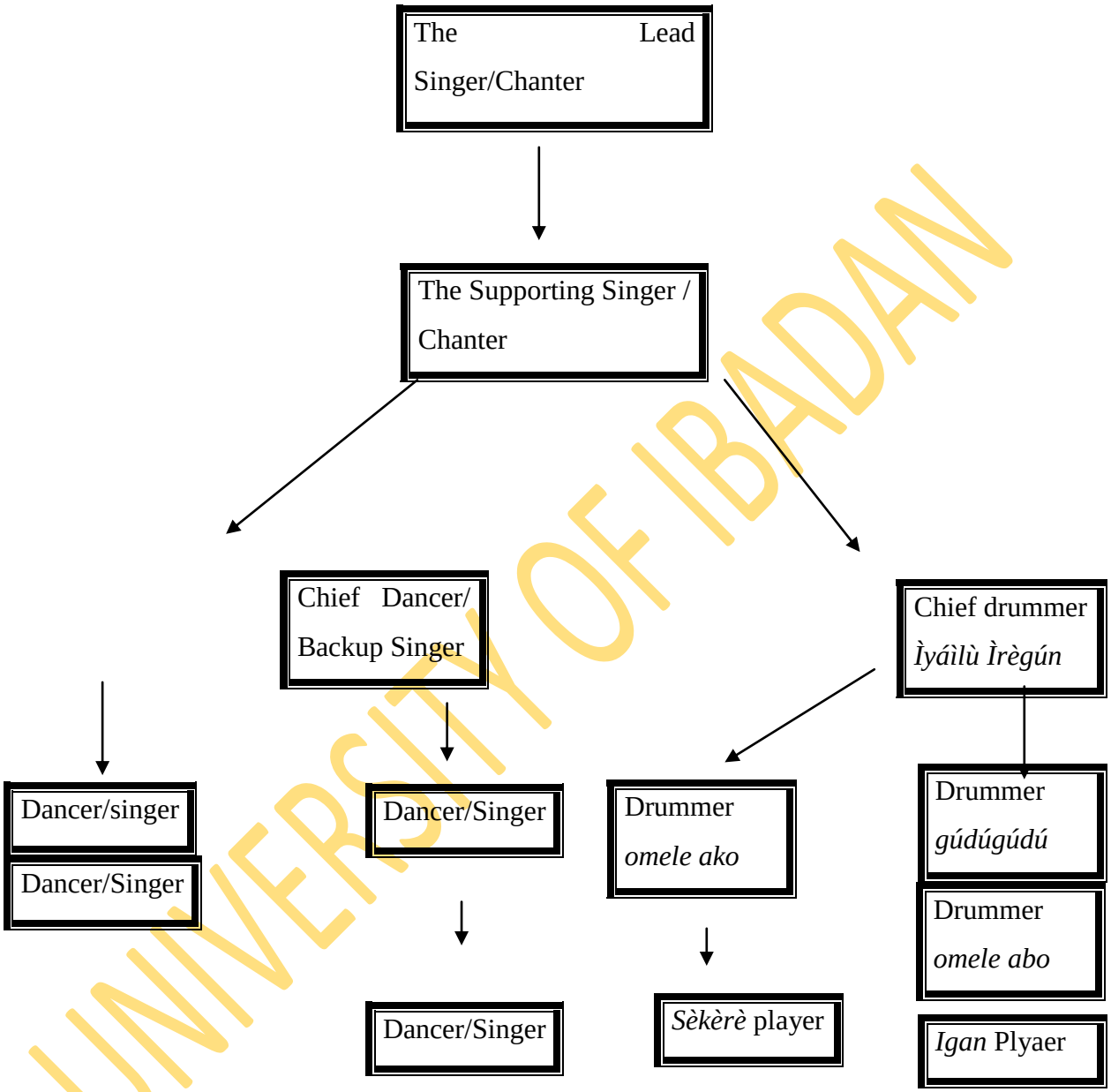


Table 4*: Organogram of the ensemble of Ìrègún musical group*

5.8.1. Performance Organization

The performance organisation of irègún musical ensemble is under vocal and dance organisation.

5.8.2 Vocal Organization

The combination of voices and instruments is a very significant aspect of *Ìrègún* musical performance. Both voices and instruments play leading and supportive roles in the performances. Achinivu (1985) observes that the key of a song is determined by the convenience of a cantor in African traditional music. The cantor leads the song and others follow which continues on the convenience of the key. *Ìrègún* singers, like other African traditional music, sing in any key that is convenient. They do this with the knowledge of African oral and perceptive theoretical principles in mind. Maku (2011, personal communication) explains that they have the sensibility and ability to distinguish between tonal registers or tonal centre that could be appropriate, too high or low for the convenience of their voice range.

This is to say that in *Ìrègún* singing, there is no fixed tonality or predetermined tonal centre. The same song can be rendered in several other keys at every other performance, even when the same group under similar conditions performs it. *Ìrègún* performance is a fusion of two types of communication, chants (melo-rhythmic speech) and songs (music). The introduction of *Ìrègún* chanting is entirely unaccompanied, followed by the lead singer singing. The instrumentalists then join in the performance. *Ìrègún* music shows no rigid format of repetition. Its design and plan are dictated entirely by the chanters who chant in turns. The vocal music that sustains the chanting may differ from chant to chant, because they all follow the chanting ideals and moods of the chanters who explore excellent possibilities of continuous poetic expressions.

The feature of two-part harmony is prominent in *Ìrègún* music. *Ìrègún* musicians claim that the performance requires four major voices, which do not mean four parts as in western musical performace. They are four major voices assigned with certain responsibilities, in order to distribute the tasks of presenting the narratives. The performers name the first two voices as *Adarí Orin ati Olórí Orin* (lead singer) and describe the other two as *kan hin gbe – oogbe* (chorus singers). The musical structure of *Ìrègún* music is partly determined by the poetic structure of the chant. Vocal melody and chant of *Ìrègún* are both lyrical and dramatical. Lyrical in the sense that it expresses intimate poetic sentiments. Therefore, it enhances the general mood of the poetry and drama to the extent that it pictures specific words or phrases.

Ìrègún chants and songs are performed principally during activities and ceremonial events like naming, burial and wedding. Involving members of Yàgbàland at home and in the diaspora. *Ìrègún* chants and songs have been performed in media houses for broadcasting and jingles, during musical concerts, and arts festivals. Other occasions when *Ìrègún* is performed include funeral, chieftancy installation, initiation ceremonies and house warming. *Ìrègún* is performed by professional groups who are trained in the art of chanting and singing of *Ìrègún* songs. They perform to entertain at different ceremonies.

Performance Practice of *Ìrègún* Chants and Songs

There are three different stages in the performance of ìrègún chants and songs. Mákù (an informant) explains, "ò *nò méta ki aré ìrègún pín ghí; `akókó, ìmúra aré,ìkéjì, aré síse lójú agbo ati ìkéta ìparí aré*"(there are three sections in *ìrègún* performance. They include preparation, actual performance and post-performance activities). These three sections are explained below.

***Eto Imura-Are* (Pre-Performance Activities)**

According to *Iya Egbe Ìrègún*, pre-performance of *ìrègún* music starts with the invitation letter; that is, when the group has been given an invitation to perform for burial, wedding, launching, house warming, child dedication or chieftaincy title. A meeting is then called among the executive of the performance group to discuss the invitation and consider the personality, cost, and terms of agreement also to be sure the group does not have another performance on the same date. When all the factors are well considered the favourable message of acceptance is sent to the person inviting the group on certain conditions of payment, which ranges between ten thousand to fifty thousand naira depending on the location, time and distance. Ògúnleye, an *ìrègún* singer, explains that on the day of performance the group would have been ready at least an hour before the performance, if the place is within the town so that they can have time for spiritual preparations and create awareness. Most of the time the group sings from the house of ìyá Egbé *Ìrègún* to the venue of the ceremony, if the ceremony is within the town, and if it is outside, they ask a driver to drop them off about one hundred meters to the venue so that the group can create awareness. Plates 28 and 29 show *ìrègún* singers in a procession and creating awareness as they mobilise for a performance at a burial ceremony.

Plate 28 : Ìrègún musicians in a procession for a burial ceremony

Plate 29: *ìrègún* instrumentalists in a procession for a traditional marriage

Eto Are sise - Actual Performance Activities:

Chant is usually the starting point of an *ìrègún* performance, followed by song, musical instruments and dance. *Ìrègún* chants and songs are performed principally during certain activities and ceremonial events involving members of Yàgbà ethnic group whether at home or in the diaspora. At performances, performers sing *Ìrègún* lines as part of their total involvement in the music. Some *ìrègún* performers explain that in the process of singing, when they are "moved", they are able to tap into a vast repertory of chants/songs lines which are not always accessible to them outside the context of the performance. As one of *ìrègún* performer explains, "when I am singing, the words come out without my trying to say anything, when I am thinking deeply about the history of Yàgbà people and what we have passed through". *Ìrègún* chants and songs are frequently based on texts on a common stock of traditional lines and themes.

The performers alter the songs in ways which reflect their own personalities and which suit the particular situation about which they wish to comment. In the performance of *Ìrègún*, singers both improvise new lines and select traditional lines from a storehouse of somewhat standardized *Ìrègún* expressions and themes. In addition to using a common stock of *Ìrègún* expressions, performers include material in their performances which is drawn from other traditional forms of Yàgbà oral literature such as story- songs, poems and proverbs, etc. The song lines frequently serve as symbols with a variety of meanings, and the singer does not have to labour his point. If he wishes to express joy, sorrow, anger, or some other emotions, he has only standard lines which allude to them. During a performance of *Ìrègún* song/chants, the Yàgbà audience hear lines of chants and songs packed with meaning , and dwells on a stream of images before the next line is sung. Thus, the performer, for example, may allude to the loss of freedom to Nupe and Ìbàdàn imperialism. Some performers have indicated that in the process of singing, when they are moved, they have access to a vast repertory of songs/chants lines which is not always accessible to them outside of the context of the performance. For example, I begged one of *Ìrègún* singers to teach me to sing but rather suggested that I taped or record his performances and then learn the material from the tape. Although *Ìrègún* chants and songs frequently base their music on texts on a common stock of traditional lines and themes, they alter them in ways which reflect their own personalities and which suit the particular situation

about which they wish to comment. For instance, the song "*oba 'règún relehin epamolowo*", (the king of irègún is going to his eternal abode, but, he is making preparation at present).

Like the *Ìjálá* singers, *Ìrègún* singers use traditional material in a traditional way, but no two singers use exactly the same material in a traditional way (Adeduntan 2009). As one would expect, then, given the spontaneous nature of the *Ìrègún* songs, the song texts differ, when an individual singer performs the same piece on different occasions. Moreover,lines of *Ìrègún* songs that appear in one piece can also appear in others. Performers may also sing in one context poetic lines originally improvised in another. That is, lines which were originally a response to a larger religious event such as Imo□ lè□are frequently sung outside this context as, for example, when a musician plays *Ìrègún* instrumenst for the entertainment of others. Similarly, participants in an *Ìrègún* group may sing about events which have taken place outside of the context of the performance. In these ways, *Ìrègún* songs and chants texts are similar to song- texts reported in other parts of Africa, in that the themes of songs and chants are not rigidly compartmentalised and contextual categories and thematic categories may overlap (Nketia, 1974). *Ìrègún* songs and chants does not follow a continuous thematic development but is rather a mosaic of texts, each dealing with the total life experience of the people, their proverbs, social and political commentaries, encouragements to participants of *Ìrègún* music, praise to the present and past members of the family participating, the airing of common troubles with humour to lighten their burden, and so on. Sometimes, a singer slowly weaves his story through this mosaic of different themes. An idea is developed for a while and then dropped until later in the song. Sometimes, different ideas are developed at the same time. A singer does not always try to tell a story as such. Rather, he or she may let each statement stand by itself, having its own particular wisdom and creating a mood with the music. The *Ìrègún* lines are performed as long as the artist remains in the mood and receives new ideas and images from the music.

During a performance of *Ìrègún* song, a rapport is created between the singers and members of the audience as the singers express their feelings, taking the audience into the challenge of interpreting their song-texts. Since subtlety is an important element in the art of *Ìrègún* , performers strive at times to express themselves indirectly and members of the audience must guess at the meaning of their words. It is not uncommon for individuals listening to a performance of *Ìrègún* music to derive differing meaning from the singers' lines. The

explanation for this can be found in examining a number of different factors related to the performance of *Ìrègún*. They range from the techniques utilised by singers in a deliberate attempt to obscure their meaning to the different contexts in which the performance of *Ìrègún* is heard**.**

Ìrègún singers frequently express their feelings about personal, social or political issues through allusion rather than direct statement. According to *Ìrègún* singers in general, divergent reference to personal feelings of troubles might embarrasses the singer and indirect ways of dealing with social problems appear to be considered best. An additional motivation is that it can be dangerous for Africans to express their political sentiments openly. Several techniques are used by singers to make their points indirectly, thereby being clever with words and avoiding possible recrimination for the things which they express publicly through song.

Singers incorporate in their lines abstract images that will evoke a different form of associations for different listeners. Grace reports that this is accomplished by using such forms of traditional Yàgbà language proverbs –*oghe*, parables- *itan abi alo,* and secret language or obsure allusions. The meaning of such lines is often elusive due to a quality of the language that a word, phrase, or sentence can have many different meanings. A sentence or phrase which, in a particular context, has a commonly understood meaning can, in another context, even have the opposite meaning. Additionally, singers sometimes obsure their meaning so as to create ambiguity for their audiences. For instance, when a singer alludes to a person whose name has additional meaning as an independent word or phrase, it is not always clear in such instances whether the singer's remarks are intended to refer to the person or to the thing after which the person has been named.

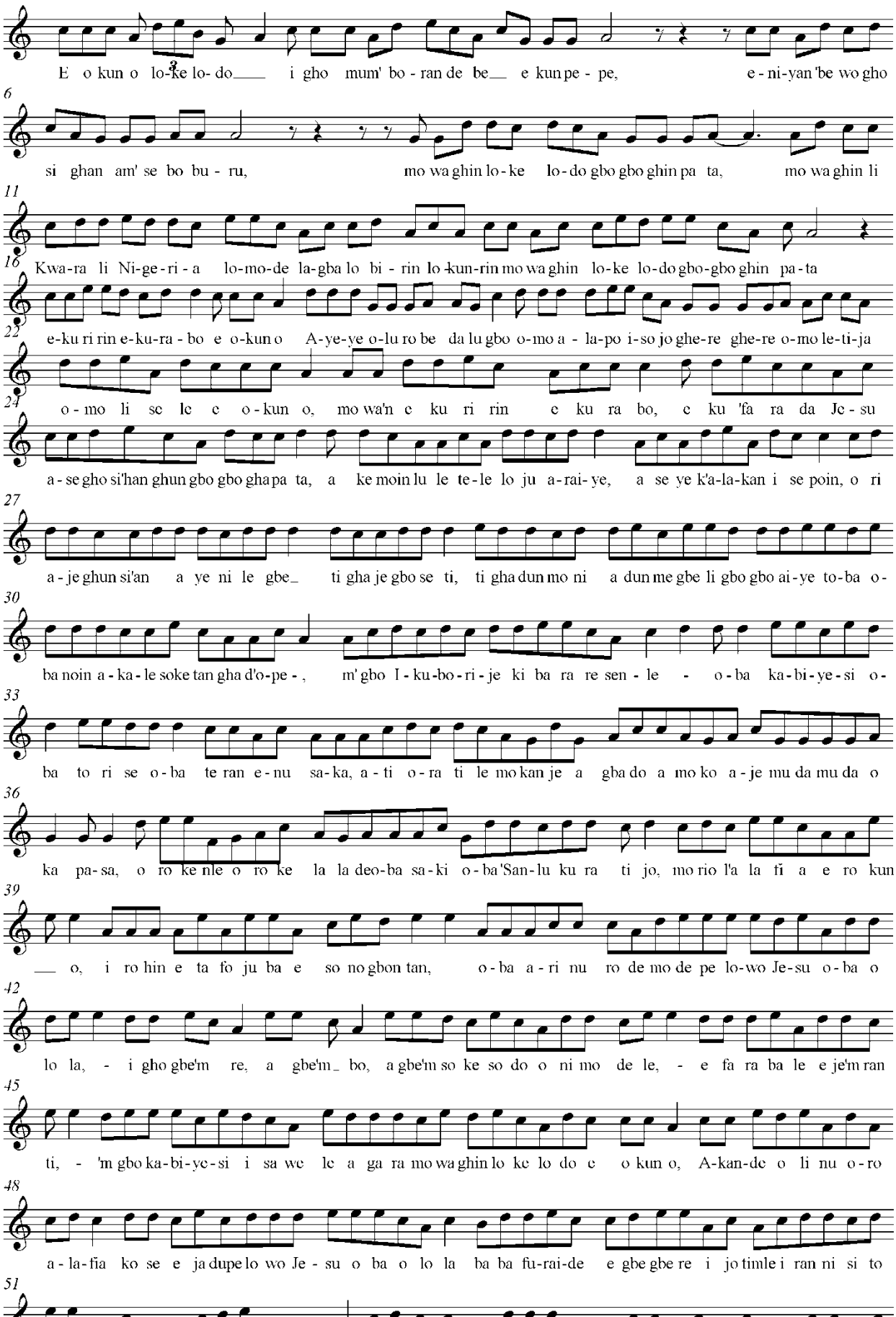
Ìrègún chants and songs do not follow a continuous thematic development, but rather they are mosaic of texts, each dealing with the total life experience of the people, their proverbs, social and political commentaries, encouragements to participants of *Ìrègún* music, praise to the present and past members of the family participating; the referencing of common troubles with humour to lighten their burden, and so on. Sometimes a singer slowly weaves his story through this mosaic of different themes. An idea is developed for a while and then elaborated upon by an *irègún* singers. Sometimes, different ideas are developed at the same time. The *Ìrègún* lines are performed as long as the artist remains in the mood and receives new ideas and images from his/her music sensibility.

During a performance of *Ìrègún* song, rapport is established between the singers and members of the audience as the singers express their feelings, bringing the audience into the challenge of interpreting the song-texts of their music. Since subtlety is an important element in the art of *Ìrègún*, performers strive at all times to express themselves indirectly and members of the audience must guess the meaning of their words. It is not uncommon for individuals listening to a performance of *Ìrègún* music to derive different meanings from the singers. The explanation for this can be found in examining a number of different factors related to the performance of *Ìrègún*. They range from the techniques utilised by singers in a deliberate attempt to obscure their meaning to the different contexts in which the performance of *Ìrègún* is heard**.** *Ìrègún* singers frequently express their feelings about personal, social or political issues, through allusions rather than direct statements. An informant reports that this is accomplished by using such forms as traditional Yàgbà proverbs (ò*ghe),* parables *(ìtàn àbí àlò),* and secret language or obscure allusions.

According to an informant, *Ìrègún* songs and chants are led by a chanter or/ song leader. He /she starts by greeting the people seated at the ceremony from the highest person, who could be a king or a chief; and he/she would just chant to praise and thank everybody for coming to the event. *Ìrègún* ensemble, led by a chanter includes the drummers and dancers. Sometimes, the chanter is also the lead dancer. In all the performances of *ìrègún*, the procedure is similar and often follows a sequence, which, according to Iyabode, an *ìrègún* singer, is that chant performance comes first, followed by the song; the musical instrumental performance; then dance performance comes last. In any of the performances the first chant and song is to greet members of the audience. See this in examples 13 and 14:

Chant 1 *E okun o loke lodo Igho mum' moran de be ekun pepe, Oniyan biwo gho sian am' sebo buru, Mo wa ghin loke lodo gbogbo gha pata* *Mo wa'n li Kwara li gbogbo Nigeria,* *lomode lagba lobinrin Lokunrin,* *Mo wa ghin loke lodo gbogbo ghin pata,* *Eku ri rin eku rabo e o kun o, Ayeye olurobe Dalugbo, omo alapo isojo ghere ghere,Omo Letija, omo li sele e okun o ,* *Mo wa'n, Eku ri rin eku raboE ku farada ,* *Jesu ase gho sian ghun gbogbo gha pata,* *A ke moin lule tele loju araiye, Aseye k'alakan ise poin, Ori aje ghun sian a senilegbe, ti gha je gbo seti, Tigha dunmoni, adun megbe li gbo gbo aye,* *T'oba oba noin akalesoke tan gha dope,Mgbo ikuborije , kibarare senle,Oba kabiyesi, obatorise oba teran enu saka Ati oran Tile mokan je, Amoko aje mudamuda oka pasa,Oro ken le oroke lalade, Oba saki, oba 'sanlu kuratijo,Mo rio l'alafia e ro kun o,* *Irohin etafojuba esono gbon tan,Oba arinurode o, modepe lowo jesu oba olola, I gho gbem re, agbem bo,agbem sokesodo, onimodele,Afara bale ejem ranti,* *Mgbo kabiyesi isawele …aga/dara* *Mo wa ghin loke lodo e okun o,* *Akande olinuoro o kun o,* *Alafia kose, eja dupe lowo jesu oba olola,* *Baba furaide egbegbere ijoko ijotile,Iranni sitoko, pasu baba mgbo omo olori ode,Ode gho gba samsam, ode gho pa tutu, pa bigbe,* *Omom olose ya kankanran, egbeni sesese,* **Song 1** *solo Igha mori segbe règún ape ade o* *Chorus Igha mori segbe règún ape ade o* *Solo Igha mori samuludun ape ade o* *Chorus Igha mori segbe règún ape ade o*	I greet you all my people, I say I greet you *when* one is looking at what is good people think he is wicked, I greet you all My people from Kwara, all over Nigeria Women, men young and old I greet you all Ayeye you, re the true son of your father son of the real father you are I'm greeting you all, you have really endured to be here, Jesus will bless all of us as we are here we will not fall in the present of enemy my destiny prospers us so that life will be pleasant for us so that friends can rejoice with us even kings will see the goodness and they too will be happy, I greet you my king, Ikuborije the Àgbànà of Isanluland the great leader, whose father is a great leader I hail you, my king, I great you my king long time , hope you are living in good heath I thank Jesus the king that knows all things He that protected me when I was going will bring me back safely. I am greeting all of you once again I greet you Akande the son of the gods, I greet you, Hopeyou are fine Friday's father the blessed one, how are you? The son of the chief hunter, how is home? I can remember that your father killed big animals, in the rain and also during dry season, is a specialist in hunting. We are Ìrègún singers, and we have come We are Ìrègún singers, and we have come We are the merry makers, and we have come We are Ìrègún singers, and we have come

E OKUN O


E o kun o lo-ke lo- do___ i gho mum' bo - ran de be__ e kun pe - pe, e - ni-yan 'be wo gho
si ghan am' se bo bu - ru, mo wa ghin lo - ke lo - do gbo gbo ghin pa ta, mo wa ghin li
Kwa-ra li Ni-ge-ri - a lo-mo-de la-gba lo bi - rin lo-kun-rin mo wa ghin lo-ke lo-do gbo-gbo ghin pa-ta
e-ku ri rin e-ku-ra - bo e o-kun o A-ye-ye o-lu ro be da lu gbo o-mo a - la-po i-so jo ghe-re ghe-re o-mo le-ti-ja
o - mo li se le e o - kun o, mo wa'n e ku ri rin e ku ra bo, e ku 'fa ra da Je - su
a - se gho si'han ghun gbo gbo gha pa ta, a ke moin lu le te-le lo ju a-rai- ye, a se ye k'a-la-kan i se poin, o ri
a - je ghun si'an a ye ni le gbe_ ti gha je gbo se ti, ti gha dun mo ni a dun me gbe li gbo gbo ai - ye to-ba o -
ba noin a - ka - le soke tan gha d'o-pe - , m' gbo I - ku-bo - ri - je ki ba ra re sen - le - o - ba ka-bi-ye-si o -
ba to ri se o - ba te ran e - nu sa-ka, a - ti o - ra ti le mo kan je a gba do a mo ko a - je mu da mu da o
ka pa- sa, o ro ke nle o ro ke la la deo-ba sa-ki o-ba 'San-lu ku ra ti jo, mo rio l'a la fi a e ro kun
___ o, i ro hin e ta fo ju ba e so no gbon tan, o - ba a - ri nu ro de mo de pe lo-wo Je-su o - ba o
lo la, - i gho gbe'm re, a gbe'm_ bo, a gbe'm so ke so do o ni mo de le, - e fa ra ba le e je'm ran
ti, - 'm gbo ka-bi-ye-si i sa we le a ga ra mo wa ghin lo ke lo do e o kun o, A-kan-de o li nu o - ro
a - la-fia ko se e ja dupe lo wo Je - su o ba o lo la ba ba fu-rai-de e gbe gbe re i jo timle i ran ni si to

***Eto Li Gbare Ba Pari*-Post Performance Practices**

Post-performance activities include the assessment by the performers themselves of their own performance; eating their food, sharing of the money that they got at the performance which is done according to leadership role and position. The leader who is the song leader will have greater share than the rest and then some part of the money will be kept with Iyá Egbé as the treasurer for future use. After the sharing, they plan and make preparation for future performance. Plates 31 illustrate the post-performance activities of irègún ensemble.

Plate 31: showing the post performance activites of an irègún group

5.8.3 Dance Performance and Organisation

Ìrègún music and dance are quick and fast rhythms with a specialised choreography. *Ìrègún* dance is employed demonstratively to enact the oral narratives. The movements follow the singing as well as the drumming. Dance is more prevalent, and functions rhythmically in those societies with highly integrated social structures. Furthermore, Okafor (1998) believes that dance in Igboland is an expression of joy, love and grief. He sees dancing as a communal expression, a socialization process and an expression of group solidarity.

Ìrègún music requires a fast pace, because of its vigorous nature. The dance, therefore, is equally fast and there can even be moments of increased progression from fast to very fast. The dance has a pattern of movement that is uniform and specialised, though there are moments of liberty when each dancer displays his/her rhythmic skill after which he goes back to the uniform pattern of movement.

The dancers of *Ìrègún* music are mostly women and a dance movement is fashioned more after the drumming pattern than the singing pattern. When the chanter is chanting, the dancers prepare for energetic dances. The lead vocalist is often a skillful and a graceful dancer, whose dance movements motivate other dancers who follow supportively. The dancers pay close attention to the song leader, who is also sometimes the dance leader. *Ìrègún* dance requires knowledge of the rhythmic progression of the drummers to deliberately observe brief stopping to mark the rhythmic phrases of the dance and also to mark important cadences as they occur. Different dance formations are formed during performaces they include circle, semi-circle, serpentine, lineal, V. shape formations. See plate 32,33 and 34.

Plate 32 two *irègún* dancers in actual performance at a ceremony

Plate 33: irègún dancers in a linear formation

Plate 34: irègún solo dancer performing at a function

5.8.5 Costume and Paraphernalia

The costume and paraphemalia for *Ìrègún* performance vary for both sexes. The men, especially lead singers from Yàgbà-East, tie a big wrapper, about six-yard measure of any kind around their waist and put on shirts. The wrapper covers from the waist to the ankle and a light clothing materials known as *siketi*, is chosen for the top, to avoid much perspiration. This is peculiar to Chief Ayanna Itetebiere. But in other places, they wear *dànsíkí* or *bùbá and sóró*, while the women wear *bùbá* and ìr*ó*. Another prop is the *irukere* mostly in the hand of chief dancers. Also, the Ìyá egbe *Ìrègún* most of the time wears the necklace for occations. See plates 35, 36 and 37:

Plate 36: Iya Egbe ìrègún with *ìrùk*ẹrẹ (horse tail)

Plate 37: Ẹgẹrẹ *the chief dancer with irùkẹrẹ*

Plate38: Ìrègún dancer with Ileke-beads

5.8.6 Training of *Ìrègún* Chanters, Singers and Dancers

Omíbíyì (1975), in her explanation of musical universalism, remarks that every culture has a system of introducing members into its musical tradition. This is applicable in the training of *Ìrègún* artistes who, in most cases, are trained from childhood. Children learn from adult of the community by observation and by their skill as they grow. The children make use of the available opportunities such as beating the drums that are kept at their parents homes and these they often found at the scene of rehearsals. When it becomes necessary to train any member of the ensemble, various techniques are employed. One of the first methods in the training process is that of conscious imitation often expressed as "play it like this".

O lájubú (1976) notes that among the Yorùbá, verbal art is a specialist art, and the artists are special members of the society. Yorùbá verbal artists, in most instances, are born rather than made. In traditional Yorùbá society, art, occupation, and religion are practised along family lines. The child follows the trades, occupation, and religion of his forefathers or of his maternal relations. Only in exceptional cases occasioned by misfortune does an individual take to the trades and religions of lineages other than his own. In such a society the religion and art

of a child, like his name, are prescribed before or at birth. He further explains that the genre of verbal art that one would practise is also dictated by the religion, trade, or occupation into which one is born.

In traditional Yorùbá society, every religious sect and trade guild has its own music, poetry, and songs which are performed during the festivals of that group. For instance, hunters and all workers who use iron tools are of necessity devotees of *Ogun*, the god of iron, and their verbal art is *Ìjálá*, the poetry of *Ogun*. *Esa*, also known as *Iwi*, is the poetry of *Egúngún* masqueraders and consequently the preserve of members of the *Egúngún* cult. While Sango-Pìpè, the chant specially reserved for invoking and singing the praises of Sango, Yorùbá god of thunder, is taught only to the adult male or female person set aside at birth for the worship of Sango. Olanìyán (1985) explains that *dùndún* musicians in Yorùbáland introduce or expose their male children to the art of drumming from a very tender age. He remarks that once a child starts to walk, he starts to go with his father to performances.

Olaniyan (2001), however, argues that the best way a child can learn the art of music is to learn under an instructor over a period of time, a year or two, depending on the quickness and understanding of the neophyte. Here, the teacher works with his pupils at stated times, explaining his roles and teaching him basic rhythmic and melodic patterns, as well as song texts and sometimes using the method of playing the drums. By this method, the instructor who is usually an expert takes the drum and sets the example to be followed. For the various drum which has variations, the learning is done phrase by phrase or cycle by cycle. Thereafter, the learner attempt to put the phrases or variations together. Another technique is that of onomatopoeic verbalisation of a melo-rhythmic phrase or structure in two distinctive tones. The instructor verbalises the melo-rhythm of the instruments and the learner is guided to reproduce it.

The instructor may also teach the learner how to put the drum in proper playing position and to place the left hand on the rim to depress the membrane and effect muting or stopping to generate higher tones. They may include a guide on how to use the drum stick to give strong and light strokes in order to generate two or more tones on the drum. When a certain level of mastery is achieved, the instructor or another instrumentalist in the group takes one other drum and tries to play together with the learner to give him the experience of coordination. With a good deal of repetition during the training session, personal practice at other times and

participation during general rehearsals, a higher level of mastery is gradually attained. For a new member in the vocal section, his training begins with voice. If new members are more in number, the lead singer handle their training; sings a short song or phrase and instructs them to sing it after him. After some rounds, they are capable of reproducing tones accurately and to keep quiet while others continue.

After this first step, the phrase-by-phrase method is applied in teaching a narrative song. The new member sings the phrases after the instructor. When the new member is a little sure of himself, the lead singer or old members sing with the learner, to enable him/her correct some of his/her mistakes without stopping the melodic flow. Sometimes the learner is required to sing together with the lower voice for the purpose of enhancing vocal group work which involves good aural perception. Another level of training exists amongst lead singers. This is either by open invitation or observation approach.

The second approach which is by observation occurs when a group of singers feel the need to acquire more skills and new songs without the knowledge of the model artistes. Sometimes this method may involve participation in the ensemble that is understudied. Young *Ìrègún* singers and chanters learn to sing and chant *Ìrègún* songs by imitating the style of older artistes who they respect, and later branching off to add their own individual mark to the music. Their expertise is geared toward building up a storehouse of traditional *Ìrègún* expressions and lines. Even after the initial imitation of one or two models, singers continue to expand their repertory of *Ìrègún* lines, borrowing freely from each other's performances. Performers who are just starting to learn to sing and chant *Ìrègún* songs, learn by imitating more experienced performers; then, the young artist builds up a storehouse of traditional *Ìrègún* themes. Through diligent practice and in the context of formal musical events and sometimes at informal practice sessions with other musicians, the performer develops the ability to coordinate the vocal parts with instrumentation without faltering. Eventually, as they become mature artists, they develop the ability both to draw lines freely from their repertories to express a particular point, and to improvise newsongs which fit patterns emerging from the instrumentation at the performance.

While many people in a village have some general knowledge of Irègún , frequently a few individuals are singled out for their extraordinary skill. The expertise of the singer is determined by their skill and sensitivity to a number of aspects of the art. First, skillful singers respond to the instrument or are able to chant and sing to cue with the instrumentalists. They

must demonstrate their ability to hear and interpret the inner parts of the instrumentation. Also, experts have a feeling for the appropriate balance among the different vocal styles and the instruments. This means they know when to switch back and forth between the instrumentalists, dancers and the back-up singers. They must be able to give the instrumentalists chance to display their gifts. A skillful singer-performer knows when the instrumentalist's beat is accompanied by one style rather than another, as well as what time to devote to each.

Experts are able to sing with spontaneity and introduce new ideas into their performances. Repeating the same vocal line too much, lesser singers are known to compose their lines outside of the context of the performance and to repeat them later as memorized. While this practice is appropriate for beginners, it does not produce a performance of the spontaneous nature which one associates with experts. The more popular singers introduce new materials in their performances and achieve spontaneity both by improvising new lines in the context of the performance and by selecting lines from their extensive repertoires of expressions freely. This is not to say, however, that a certain amount of repetition is not considered appropriate. Accomplished singers and chanters are known to repeat their lines occasionally during the performance of a piece and from one piece to another.

Also, skilled singers perform with deep feeling. This implies that the performer sings and chants with conviction and that the audience is moved by his/her words texts, beliving them to be deeply felt. For example, after a performance at a funeral rite, Maku sang about death and separation; the audience responded with satisfaction, tears rolling down from the eyes of some members of the audience. Expert singers are known to express things indirectly, to be clever with words. Individual singers are sometimes appreciated for their keen sense of humour, their ability to entertain their audiences and evoke laughter on one level while making a serious point on another level. Some singers are praised for the power of their voices and for the sheer energy which they put into their performances. Singers can be regarded highly because of the sound of their voices. The quality of the voice can be distinguished from the manner in which the performer uses his or her voice.

5.8.7 Medicine for Voice Sonority, Courage and Protection

Ìrègún musicians especially the chanter's use *af'oghun*, washing or clearing of the voices, to enable lead singers produce very clear tones and sing mellifluously. When the voice

is hoarse, the singer may have to chew some *atare,* commonly call alligator pepper, to clear the voice. Some may chew some seeds of young leaf of a plantain sucker while others may chew fresh okro, to clear the voice.

A special medicine may be prepared from a certain herb called *amohundu.* The herb is collected, squashed and concentrated into a bowl of water and seven slices of ripe plantain are added to it. The lead singer then picks a slice of plantain with his right hand and puts it into his mouth. After chewing and swallowing it, he/she uses his bare left hand to take a sip from the liquid content of the medicine. He/she must start and end the action with the right hand, because it is considered significant for the efficacy of the medicine as the right hand is stronger than the left in majority of cases. The action of picking the slice and taking the water is repeated seven times alternating the functions of the two hands successively. Whenever elders call on God, a deity or the spirit of an ancestor to give power to medicine or sacrifice, they would call three times, and remark that an elder must hear a report three times.

The performance of *Ìrègún* music requires a lot of courage, because it is not easy to say or sing satire of the people without anticipating an attack. Each lead singer also seek and possess powerful medicines for his/her own protection. Apart from the courage to perform before the subjects, amongst whom may be sorcerers, the courage to overcome stage nervousness is also required. Some musicians, therefore, feel the need to prepare medicines that could make them bold. Sometimes, irègún leaders go for spiritual powers through sacrifices before going for performance. Makanjuola shared with the researcher an experience during a performance when he discovered that the skin of the instruments that suppose to tighten it to produce high tone was cutting mesteriously. And that is why he went into the realm of the spirit and was able to win by tying cloth round the drum. According to him the wicked man can not tear the cloth because he is wearing cloth, if he attempts to tear the cloth on the drum it will surely affect the cloth he/she is wearing. Irègún singers also have what is called, medicine that is capable of stopping the effects of poison and uncontrollable or inconsistent performance.

5.9 Conclusion

This chapter has discussed the historical phases of *Ìrègún* music in Yàgbàland. It showcased the diverse classification of the musical instruments used in the music. Also highlighted are the formational and organisational charts of *Ìrègún* dancers, singers and players of instruments.

Endnote

1 *Aringin* is one of the first types of traditional music in Yàgbàland

2 Aduta- is the highest traditional title given to women in Egbe community, Yàgbàland.

CHAPTER SIX

STRUCTURAL ANALYSIS OF *ÌRÈGÚN* CHANTS AND SONGS

6.0 Introduction

Chapter Five discussed the history, instrumentation and formational and organisation of *Ìrègún* musical ensemble. This chapter focuses on structural analysis of *Ìrègún* chants and songs. Fifty songs and fifty chants are structurally analysed.

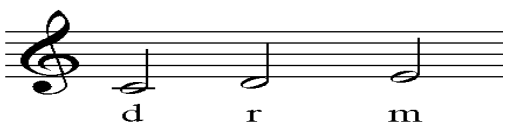
6.1 Structural Analysis of *Ìrègún* Songs

The structures used in *Ìrègún* music are learnt through participation in musical events, and passed on orally from one generation to another. These include the scale, melody, harmony, tone, rhythm and other internal structures of both songs and chants including the musical forms as applied, modified, and expanded by succeeding generations.

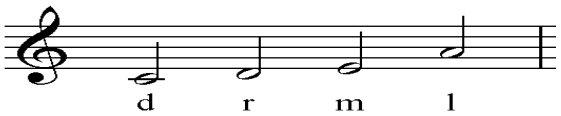
6.1.1 Scales of *Ìrègún* Songs

Scales of *Ìrègún* song are varied. The composer chooses the scale which suits him best. In doing this, however, his creative act is guided by certain rules, like the proper placement of words to achieve intelligibility, ensuring that the intervallic range of notes and the ambit of the melody agree with the speech-tone patterns of the chosen text; and he also ensure ensuring that the melody conceived is based on the chosen mode of the text. Akpabot (1998) notes that scale patterns in African music are very important not as a vehicle for a theoretical exercise for Western scholars, which in the end is counter-productive, but as an important yardstick for looking at traditional melodies and melodic movement. Ogli (2010) notes that Idoma music is conceived and built on the tonal pattern of Idoma language. Likewise, *Ìrègún* music is patterned after Yàgbà language. Although African music is generally characterised by pentatonic scale, in *Ìrègún* songs as studied, some of the scales employed include tetratonic, pentatonic, triotonic hexatonic and heptatonic scales. This is exemplified in music example 20.

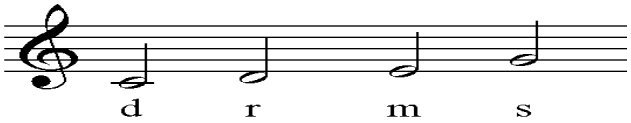
Triotonic Scale is a scale with its music built on three notes. For instance, see the example below.



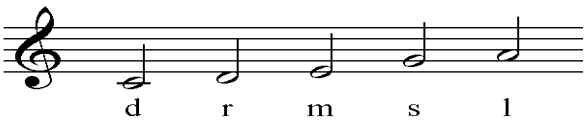
Tetratonic Scale is a scale with its music built on four notes. For instance, see tetratonic example below.



The tetratonic scale above comprises C,D,E and A notes. At other times the tetratonic could comprise C, D, E and G. See example below.

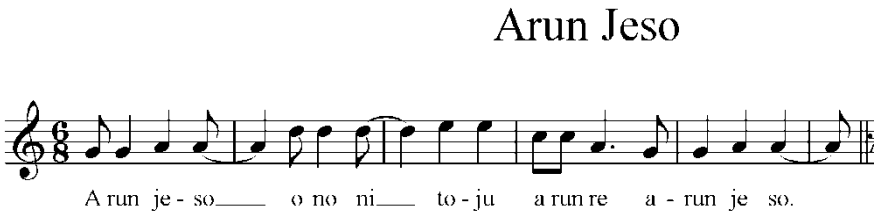


Pentatonic Scale comprises music built on five musical notes. See the example below.

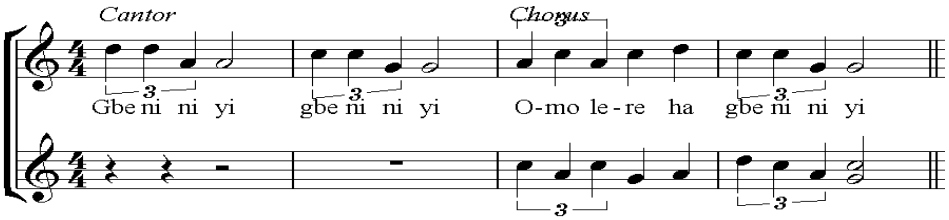


The five-tone pentatonic scale is a common feature of *Ìrègún* songs as most of the songs collected are based on the pentatonic scale. The pentatonic scale entails notes of: C, D, E, G and A. See music examples 21 and 22.

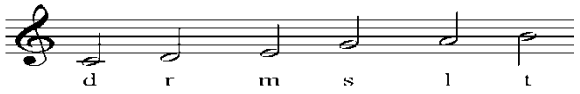
example 21

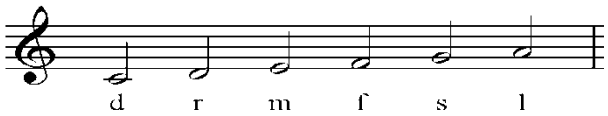


Example22

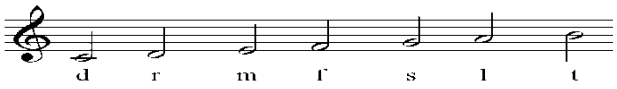


Heptatonic Scale is song built on six notes. For example, the heptatonic scale in example 16 is constructed with C, D, E, G, A, and B. The other types of heptatonic do not make use of leading notes in the build-up. See example 23.

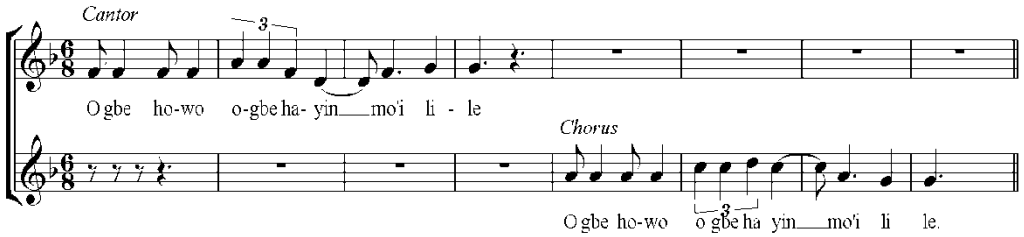




Hexatonic Scale typicalises the Western diatonic scale that comprises seven notes. The hexatonic in example use of C, D, E, F, G, and A notes.



Ìrègún song in music example 24 uses hexatonic scale.



The results of the fifty *ìrègún* songs sampled show that 42% of the songs are in pentatonic scales; 12% in triotonic; and 46% of *ìrègún* songs are in tetratonic scale. The scales of *ìrègún* songs in percentages are represented in chart 1 below. Also, the scale, frequency, percentage, and number of songs are analysed in table 5.

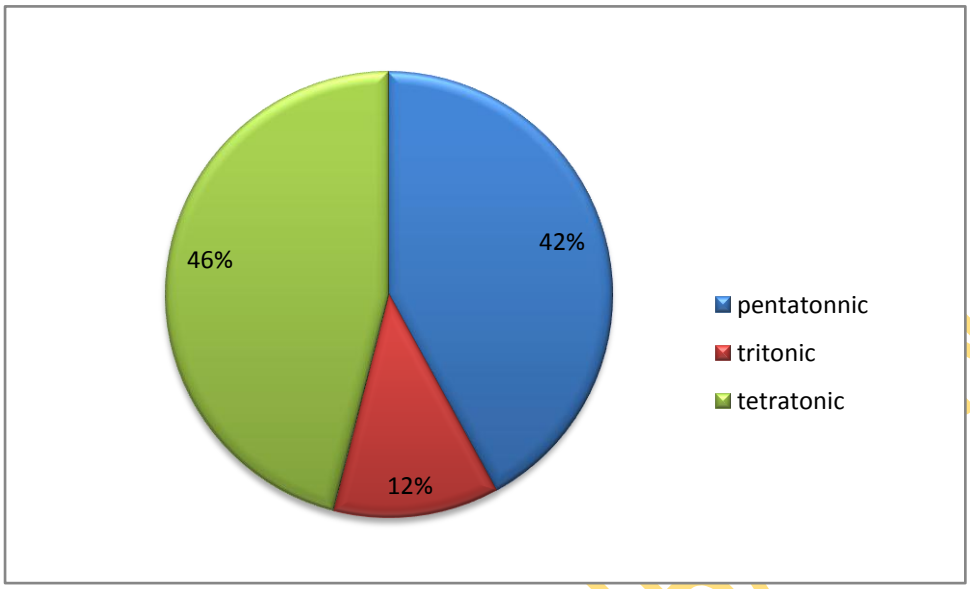


Chart 1: Proportion of Scales in Percentage

Scale	Frequency	Total	Percentage	Songs
Pentatonic **d r m s l** **d r f s l**	**10** **11**	**21**	**42%**	**1,2,3,4,7,8,9,10,11,16,18,19,20,22,23,24, 25,28,34,35,37.**
Tritonic **S d l** **d r m**	**2** **4**	**6**	**12%**	**14,30,31,33,38,39**
Tetratonic **d r m l** **d r m s**	**10** **13**	**23**	**46%**	**5,6,12,13,15,17,21,26,27,29,32,36,40,41, 42,43,44,45,46,47,48,49,50**
Total	**50**	**50**	**100%**	**50**

Table 5: Table showing the frequency of songs, percentage, scale type, and the song

6.1.2 Melodic Structure in Ìrègún Songs

Ogli (2010) notes that melodies are the evidence of artistic and aesthetic creativity of composers, which vary in rhythm, range or choice of notes. Akpabot (1998) explains that there are three ways in which we can examine African melodies: the movement of the melodies,

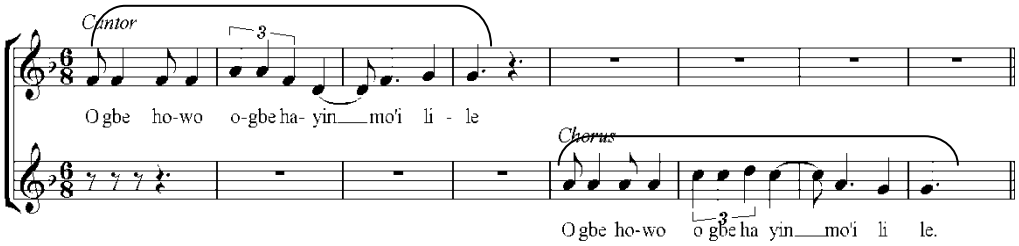
whether upwards or downwards, whether melodies is constructed conjunctly or disjunctly, narrow or expanded, and the range of melodies. Agu (1999) succinctly expresses this when he observes that most African songs are characterised by short melodic motifs which serve as a basis for repetition, variation and extemporisation. Longer melodies occasionally occur, but with motifs reappearing repeatedly in different forms. However, there are variations in the range of the melodies because of the particular notes used. Irègún song melodies are examined based on the phrases, contours and intervals.

6.1.3 Melodic Phrase in Ìrègún Songs

Different melodic structures are observable in *Ìrègún* songs. One of such is phrase in song melody. Musical phrase is a section of a musical line somewhat comparable to a clause or sentence in prose and are typically defined by arrival at a point of momentary stability such as is created by a cadence. The varieties of melodic phrases observed in the songs sampled include; two melodic phrases (binary); three melodic phrases (ternary); four melodic phrases (quartenary); five melodic phrases (quintenary).

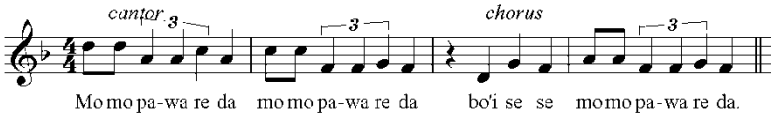
In two melodic phrases, usually, the first phrase in most *Ìrègún* songs anticipates a concluding phrase. This is most evident where the cantor's call forms a single phrase to which the chorus provides the concluding phrase recall through its reponse. This arrangement is refered to as antecedent and consequent phrases or question and answer phrases. The consequent phrase may be a variation of the antecedent phrase or entirely different phrase. Repetition of phrases is a common feature in *ìrègún* songs. Sometimes, the repetition could be full or partial repetition. In example 25, the melody has just a phrase; the second phrase is a repetition of the first phrase, while in example 26 the second phrase repeat part of the first phrase.

Example 25



Example 26

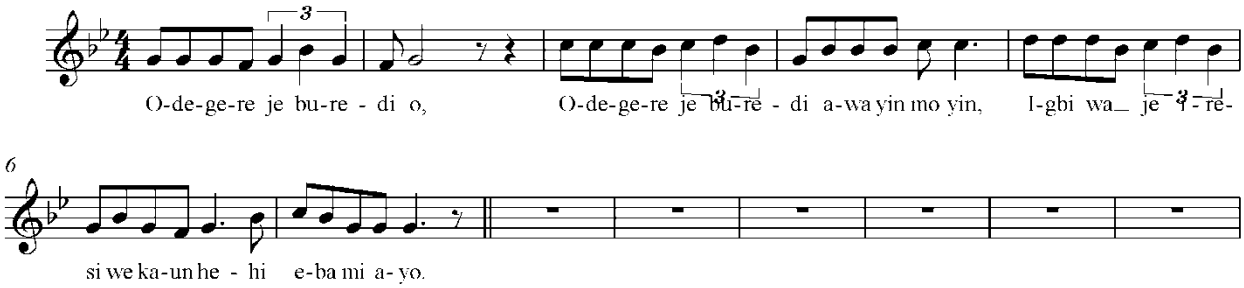
The phrases in the example above are repeated with slight variations.



Ogli (2010) explains that an observable element of Idoma funeral songs is the asymmetrical nature of the phrase lengths. This is also similar in *Ìrègún* songs. See example 27:

Example 27

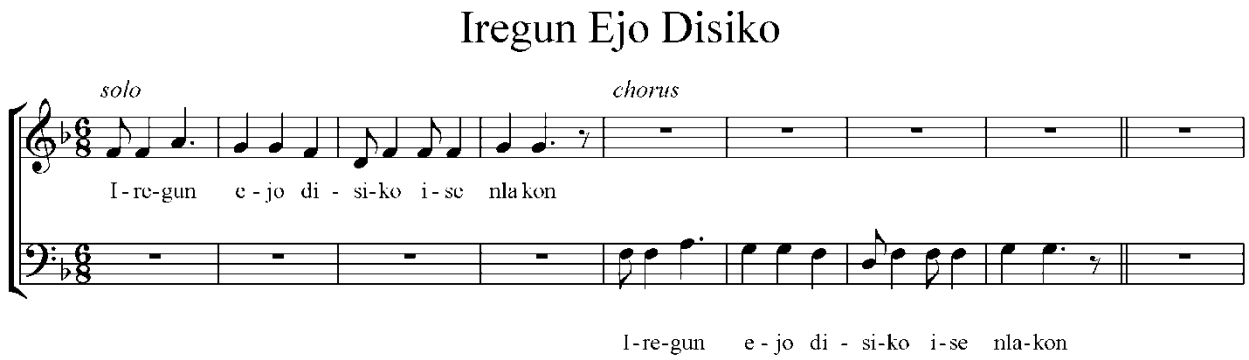
odegere je buredi



The first phrase is one and half bars, while the second phrase is two-bar and the third phrase is three bars. This is explained by the fact that messages of songs texts largely determine the structure of the melody. The second phrase of this song is a commentary and extention of the first, requiring a longer musical period for expression than the first phrase. The third phrase is the completion and full answer to the first and second phrases. Therefore, the first phrase is shorter than the second and the third is longer than the second in order to create enough time space for the second and third phrases, while maintaining a musical balance in the overall song.

Other different melodic phrase structures, as observed in *Ìrègún* songs, include the two-phrase structure. This occurs as AB and AA_1 and this could be observed in some of the songs collected . The phrase structure is ABB, where the third is a full repetition of the second phrase by the chorus. Four-phrase melodies are also common in *Ìrègún* songs. The four- phrase melodic structure has variants in *Ìrègún* music, which are severally arranged as $ABCB_1$, ABAC and ABCD. Most of the melodic phrases studied are short, spanning only four bars or less. See example 28.

Example 28

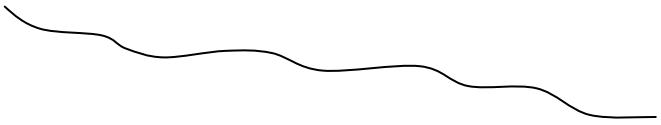


6.1.4 Melodic Contour in Ìrègún Songs

Ogli (2010) observes six melodic contour in Idoma funeral songs. This is also observed in *ìrègún* music and includes undulating, cascading, ascending, oblique, angular and irregular melodic contours. Undulating melodic contours rise and fall without creating very sharp points. The melody begins at a lower pitch, then rises and falls; or it may begin at a higher pitch, moves downwards and returns to its starting point. It is illustrated thus:

Some of the songs that deploy undulating contour include songs 2 and 3 among others. See this in the appendix.

Cascading melodies always start at higher pitches and gradually descend to lower pitches. However, the descent is neither sharp nor straight; it then rises a bit and descends further until it reaches its end. Adedeji (2004) refers to such movement as terraced. Cascading melodic contour characterises some of the irègún chants and songs and could be represented thus:



Some of the songs that deploy cascading contour include songs 12 and 23 among others. See this in the appendix.

Ascending melodic contour tends to rise to a pitch higher than where it originates. The rise is gentle and gradual, although it may have some points of slight falls and then further rise to a

level where it finally end. Some of the songs started at the lowest note of the melody but gradually rose to ends at a higher pitch.Songs 9, 30, and 33 among others exemplify this. See them in the appendix.

In the oblique melodic contour, the melody begins with a brief rise, and then returns to the low point of starting. Usually, it creates a pyramid shape. Very few *ìrègún* melodies studied follow this shape. Oblique melodic contour is illustrated. Songs 14,15, and 16 are examples. See the songs in the appendix.

Angular melodic contour have sharp and several angles. It is associated more with instrumental music than vocal music because of the sudden leaps up and down (Adedeji, 2004). This is observed with *Igan* flute melody and represented thus:

Songs 19, 22, 24 are examples. See the songs in the appendix.

However, some *ìrègún* song melodies could not be clearly classified into any of the contours earlier discussed and are classified as irregular contours. Examples are as follows:

Songs 13, 35, 36 are examples. See the songs in the appendix.

Chart 2 elucidates the percentages of contours, while Table 6 gives the frequency occurrence of melodic contour in the sampled ìrègún songs.

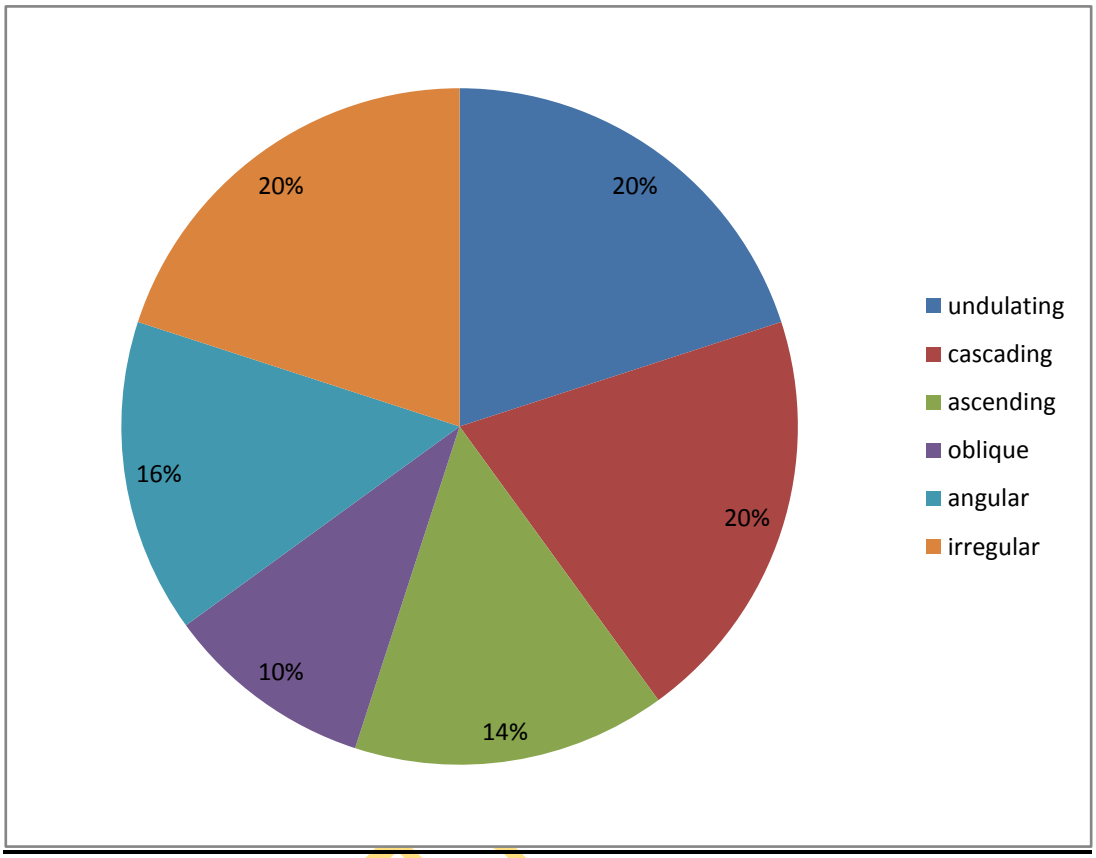


Chart 2: Showing the melodic contours in Ìrègún songs

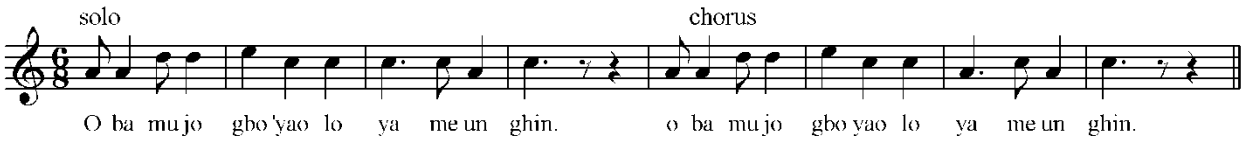
Melodic Contour	**Frequency**	**Percentage**	**Songs**
undulating	**10**	**20%**	**1,2,3,4,5,6,7,8,10,11, ,**
cascading	**10**	**20%**	**12,23,24,25,26,27,28,29,,31,32,**
ascending	**8**	**16%**	**9, 30,33,34,39,41,42,43,**
oblique	**5**	**10%**	**14,15,16,17,18**
angular	**7**	**14%**	**19, 22,24,26,27,49,50**
irregular	**10**	**20%**	**13,35,36,37,20,44,45,46,47,48,**
Total	**50**	**100%**	**50**

Table 6: showcasing the melodic contour, frequency, percentage and songs

6.1.5 Melodic Intervals in *Ìrègún* Songs

The melodic intervals in *Ìrègún* songs are mostly steps and sometimes leap or stepwise. The melodies are further characterised by both conjunct and disjunct movements. Some melodies are more conjunct than others, because there is no strict adherence to balancing the usage of these movements in a given song. Small leaps of 3rds are more common than leaps of 5ths and 6ths, although leaps of 5ths and 4ths occur within melodies. This is observed in the song below:
Example 29

O ba Mu 'Jo Gh'oya



Leaps of 3^{rds} are sometimes used as a bridge when a syllable is to be sung over several notes (as a melisma) that could involve internals of 4^{ths} and 5^{ths}.

Furthermore, melodies that begin at higher pitches with a leap either upward or downward before cascading down to end at a lower pitch employ more leaps than others that begin and end on the same pitch. In instances where the first note of the melody begins at a different pitch from the ending note but not with a leap, the leaps are observed to be less frequent and smaller. Chart 3 summarises the percentage of this occurrence.

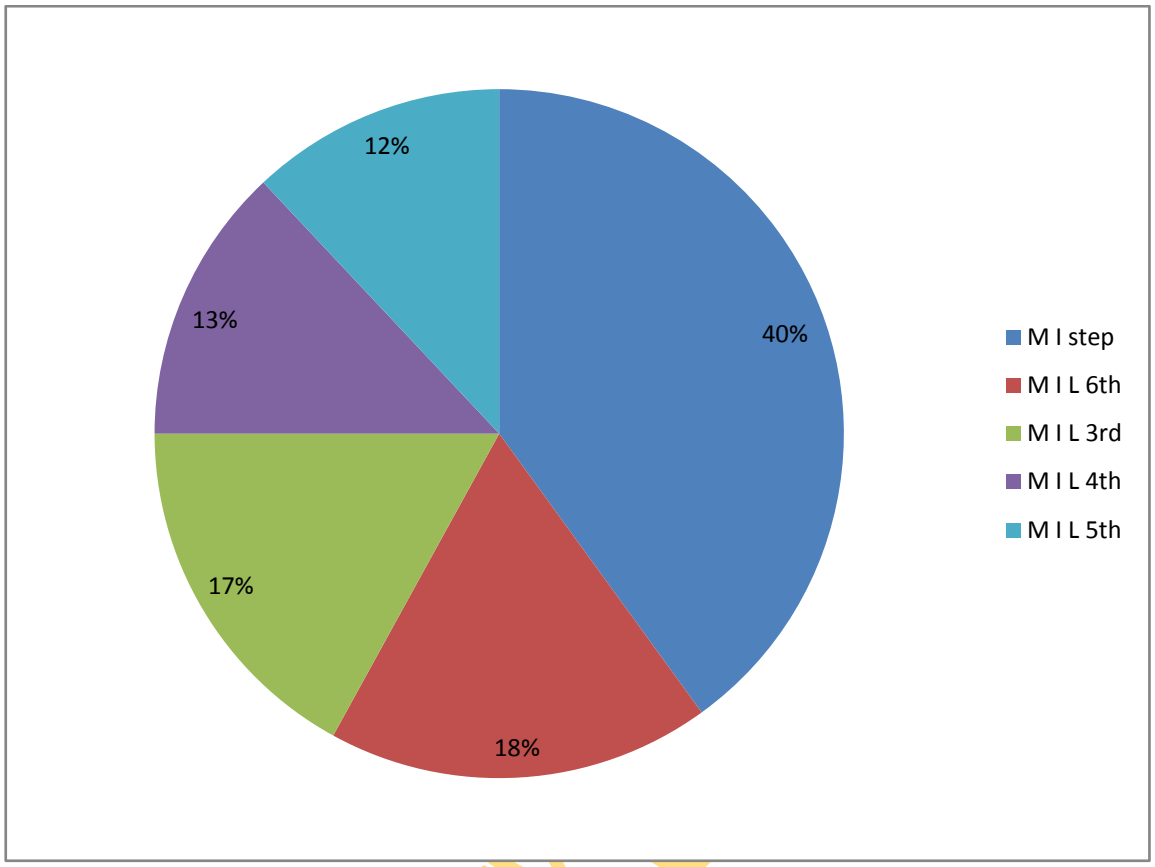


Chart 3: Showing melodic interval by step, and by leap of 3rd, 4th, 5th and 6th

6.1.2. Tonal Organisation of *Ìrègún* Songs

According to Ofosu (2000), tonality implies loyalty to a tonic or key system as uncompromisingly practised and guarded in Western music. African music exhibits little or no allegiance to tonal rigidity in the Western sense. Rather, they reflect speech tone patterns and inflexions as obtÀìnáble in given cultures. Nketia (1974) earlier expresses this view when he said that African traditions give similar tonal treatment to both songs and speech. *Ìrègún* songs are treated along this same general principle underlying African songs. He further observes that African music is organised around a tonal centre rather than the key. He went further to highlight the following as indices for indentifying the tonal centre. Although this general principle is applicable to most African cultures, the speech and tonal variations on which African music is based make it imperative that music from different cultures demand tonal arrangement based on its background. Ogli (2010) notes that in Idoma, the tonal centres of

most vocal music lie around the centre of the entire range of a given melody. Ogli further notes that the tonal note is often the ending note of most songs, forming the cadential point for ending the songs.

Some of the *Ìrègún* chants and songs melody begins on a higher pitch. The melody still cascades down to end on a mid-range note. In other songs, the melody begins at the middle of the range and either moves up or down but eventually ends on the same middle note. In the following example, the melody begins on a tone slightly above mid-range and cascades down a perfect fifth below. However, the central note on one-line B still exerts the strong central tone between the beginning and ending of the song. Chart 4 summarises the percentages of tonal organisations, while Table 7 summarises the tonal centres, frequencies of the usage, percentage and the songs.

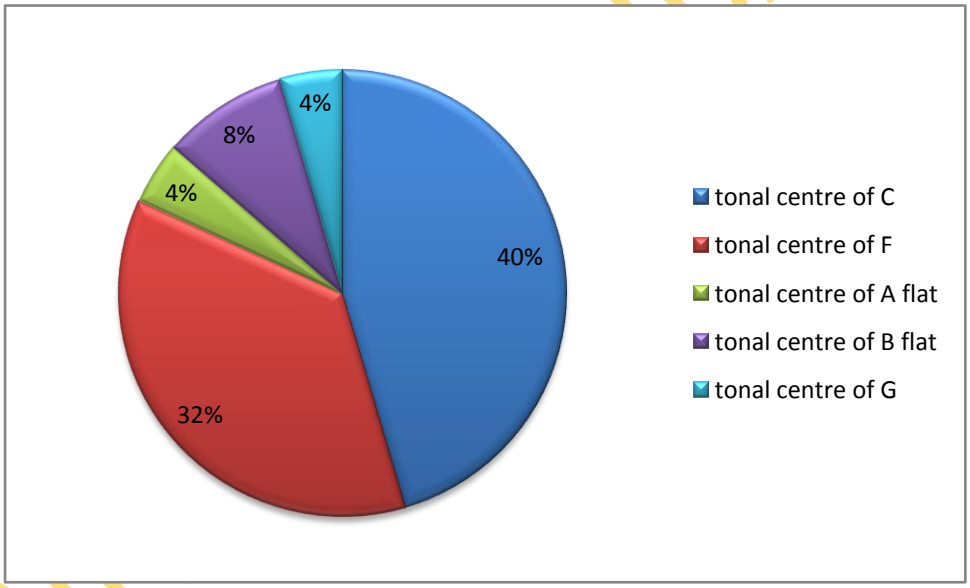


Chart 4: Showing the Percentage of tonal Centre of the selected *Ìrègún* Songs

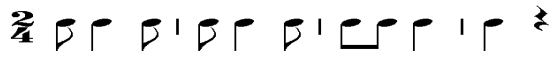
Tonal Centre	Frequency	Percentage	Songs
Tonal Centre of C	20	40%	1,2,3,4,5,6,7,8,9,10,11,12, 13,20,22,26,27,28,29,30
Tonal Centre of F	16	32%	28,30,31,32,33,34,35,37, 38,39,40,42,46,48,49,50
Tonal Centre of B^b	4	8%	16,17,18,47,
Tonal Centre of A^b	2	4%	,43,45
Tonal Centre of G	2	4%	23,41
Total	50	100%	50

Table 7: showing the tonal centre, frequency, percentage and the song

6.3 Rhythm in Ìrègún Songs

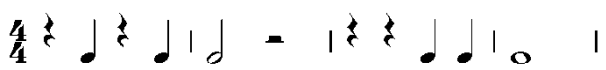
Akpabot (1998) defines rhythm as the organisation of music in respect of time, which can be expanded by adding that it is the regular or irregular recurrence of groups and motions in relation to pulse, metre, stress, duration, accent, pitch, contour and design, functioning within the architectural structure of the artistic whole. Rhythm can be free, flexible, measured or metrical. Akpabot notes that the rhythm of a song, which was determined by its poetic context, was divided into long and short corresponding to the six generally accepted rhythmic modes, which are trochaic, iambic, dactylic, anapest, spondee and tribrach. The most commonly used in ìrègún songs is trochaic. Nketia (1974) observes that the rhythm organisation of African music includes various complex structures such as hemiola, cross rhythm, additive, strict and free vocal, multilinear hocket and interlocking. *Ìrègún* music also reveals that no single rhythmic mode is used throughout a given piece of music; rather combination of rhythmic modes as determined sometimes by Yàgbà speech pattern. However, the two common modes that frequently recur are the Trochaic and Iambic meters. It is obvious that the choice of rhythmic mode is made with deep consciousness of tonal compatibility and phonic structure of the language, especially for the purpose of variation, emphasis or stress. The iambic metre, as used in one of the songs, has the following rhythm:

Example 30



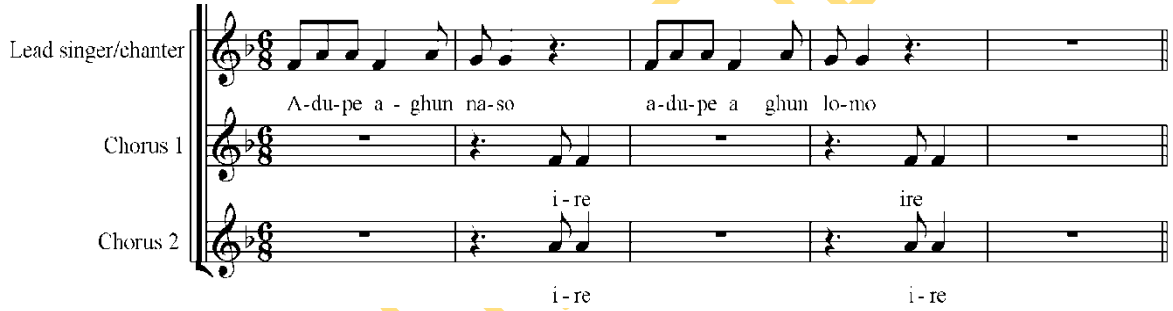
One of the *Ìrègún* melodies employs the following trochaic rhythmic structure e.g for example.

The gúdúgúdú drum and the omele ako and abo also play hemiola rhythm such as



For instance, the song titled *Momo pawareda* uses four crotchets beat in a bar, while the song titled *Ire* uses six quavers beat in a bar.

Example 31



This, however, does not mean that only the rhythmic example above, forms the entire rhythmic strucutres of the melodies; rather, these are basic rhythmic variations and developments which result in the use of more than one rhythmic mode in a single melody.

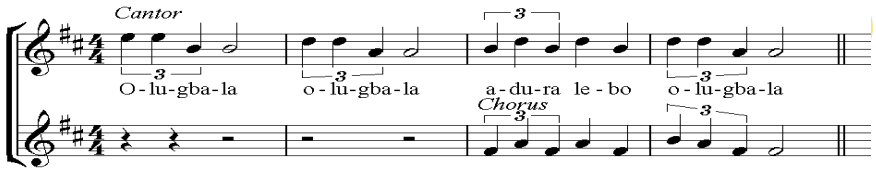
6.4 **Harmony Structures in Ìrègún Songs**

Harmony is a common feature in African music. Nketia (1974) notes that harmonic textures of African music include monophony, polyphony,polarity, and occasional heterophony, among others, which employ several intervals such as seconds, thirds, fourths and fifths. He explains asserts that these could be in two, three or four-part arrangements. Ogli (2010) notes that among the Idomas, melodies are performed in two parts. Ogli further explains that in Idoma funeral songs, the lead singer starts the song before the secondary melody comes in after a few notes. Agu (1999) notes that the two parts which characterise most African songs are the primary and secondary (harmonising) melodies. According to him, in most cases, the

secondary melody is sung an octave lower, or at an interval of a minor third, perfect fourth or perfect fifth.

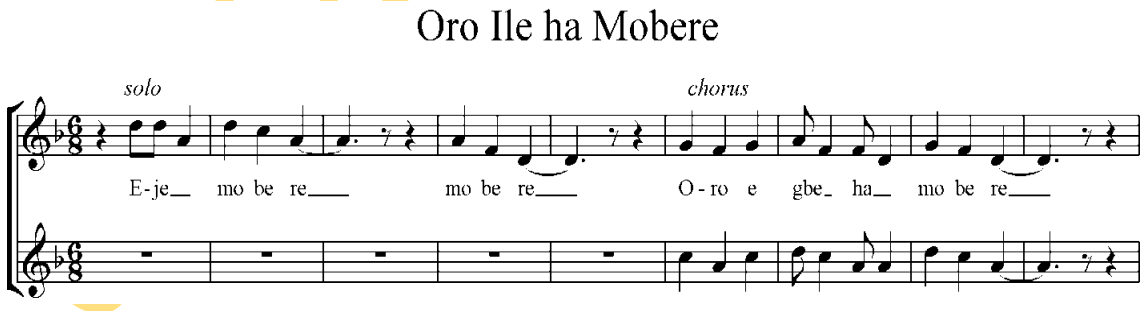
Ìrègún song melodies are mostly performed in two parts. In most *Ìrègún* songs, the singer sings the song before the chorus will be sung mostly in two parts. Part singing is a natural expression of vocal beauty and artistry among *ìrègún* singers. The secondary melody is neither learnt nor pre-meditated; no specific individuals are mutually assigned to sing it. It is a group response which is culturally in-built. However, the soloist often exhibits liberty for melodic improvisations more than the secondary part. See example 25.

Example 32



In most of the songs, the secondary melodies are lower in pitch than the primary melodies. In some cases, however, the secondary melody is higher than the primary melody. This is observed in example 33.

Example33



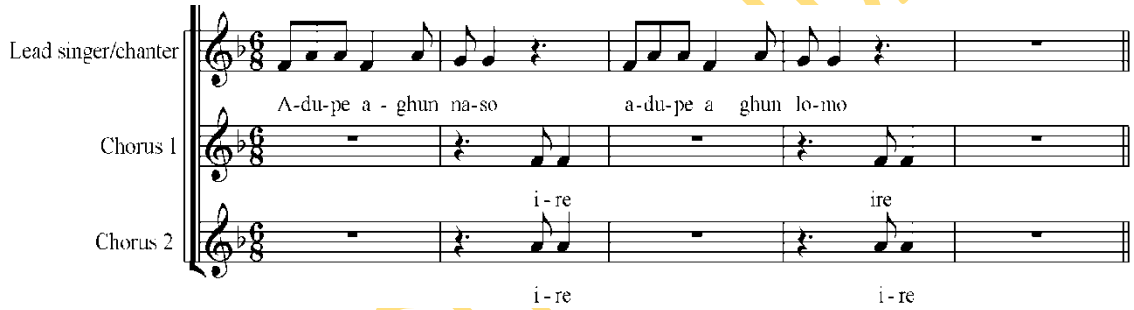
6.5 Musical Forms of *Ìrègún* Songs

Four types of musical forms are used in the entire collection of songs. Vidal (2004) describes these forms as: call and response antiphonal form,the through-composed form, the strophic form and the strophic responsorial form. All these musical forms are applicable in

Ìrègún songs. The call and response antiphonal (A-B) form appears in *Ìrègún* songs. The call and response form involves a solo which alternates antiphonally with a chorus. There is, however, a variety of ways in which such alternation can occur. Vidal (2004) asserts that when the chorus part is different from the solo part but is also of equivalent musical length with it, we have a variety known as A-B antiphonal form. Agu (1999) notes that Refrain-repetition is when the performing members sings a refrain which is continuously repeated after the soloist call or phrase.

Solo: Àdúpé□ ághún na sọ	we thank God for the gift of cloth
Chorus: Ìrè	thank God
Solo: mòdúpé□ ághún no□mo□	we thank God for the gift of children
Chorus: Ìrè	we thank God

Example 34

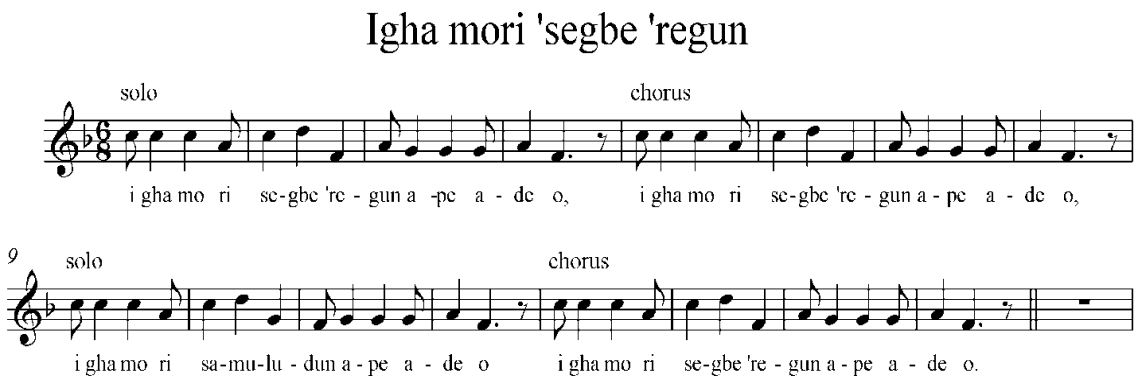


Another group is when the chorus part is parallel to the solo part either by direct, modified or sequential repetition there is another variety of the call and response form known as the A-A or A-A1 antiphonal form. In this variety, the texts of the soloist and chorus are parallel through identical lexical ending.

The commonest form in *Ìrègún* vocal music is solo and chorus alternations. The chorus repeats exactly what the solo sings.

solo	*Igha mori se□gbé□ règún ape□ ade o*	We are *Ìrègún* singers and we have come
Chorus	*Igha mori se□ gbe□ règún ape□ ade o*	We are *Ìrègún* singers and we have come
Solo	*Igha mò□ri samuludun ape□ ade o*	We are *Ìrègún* singers and we have come
Chorus	*Igha mó□ri se□gbé□ règún ape□ ade o*	We are *Ìrègún* singers and we have come
Solo	*Igha mori segbe règún ape ade o*	We are *Ìrègún* singers and we have come

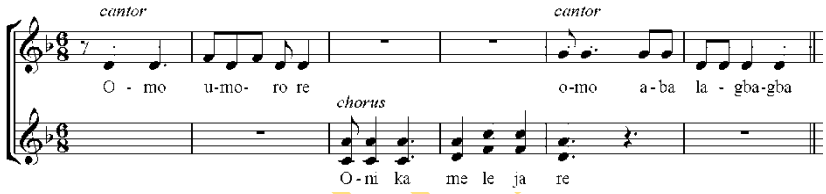
Example 35



6.5.1 Overlapping

Ogli (2010) explains that in Idoma funeral music, there are instances where the lead singer's part overlaps that of the chorus. This is also common in *Ìrègún* music where the cantor's part overlaps the chorus especially after the cantor introduces a song. While the chorus is being repeated, he may be chanting another melody along. This is illustrated in example 36:

Example 36

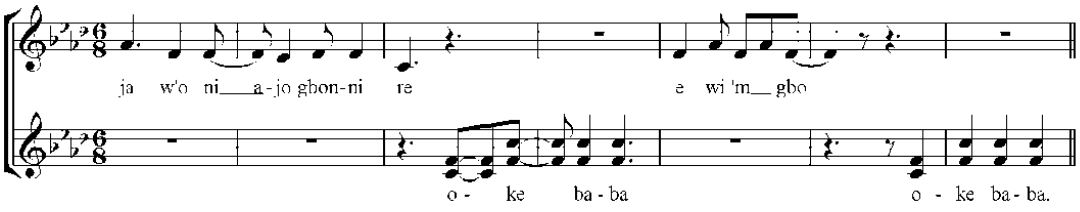


The overlapping occurs in the beginning of bar five of the song.

6.5.2 Short Leading Phrase (S.L.P)

Ogli (2010) notes that Short Leading Phrase is used to cue in or link the lead singer's part with the chorus. The SLP is also common in *Ìrègún* music. It is usually sung by the soloist at the end of the solo part. The short leading phrase could be a sign for the chorus to repeat its part without the soloist singing his or her part. It could feature in call and response or strophic musical forms. See example31:

Example 37



Also, SLP could be used to create overlapping where ordinarily it does not exist between the soloist and the chorus.

6.5.3 Concluding Phrase Recalls (CPR)

Ogli (2010) defines concluding phrase recalls as a performance technique in which the lead singer recalls different phrases earlier sung in the performance while the chorus continues to respond with the last phrase of the chorus. This is common in *ìrègún* songs; it is characterised by the use of phrase recalls as an end to group singing.

6.6 Structure of Ì*règún* Chants

Ìrègún chants reflect the basic intervallic relationship between the speech tones and the tonal structure characteristic of every line. Vidal (1971) asserts that the intervallic relationship between a middle-level tone and high-level tone varies, and the one a mid-level tone and low-level tone also varies from about a major second to about a minor or major third. The intervallic relationship between a high-level tone and a low-level tone varies from about a perfect four to about a perfect fifth. Between these are the glides-rising, falling, or both (a double glide). In the transfer of words into music, the performer has the freedom to choose any of the possible pitch realisations of any given tone pattern as his musical interval. In music, the tonal register of words and phrases can be shifted by steps up or down the pentatonic scale/mode. This means that the musical phrases are not static. There is considerable melodic movement within the poetic lines.

Each *ìrègún* chant is organised in a number of units or lines hereafter called the units of structure. Each poetic line corresponds to a musical phrase that is well defined by tonal cadences and periodic pauses. A single-line unit punctuated by a cadence-low, middle, or high-will be referred to as a linear unit (that is, a musical phrase). It also constitutes a sense-group which refers to a meaningful unit. A two-unit structure is a pair of lines or musical phrases that contains a pair of thoughts and is parallel and balanced rhythmically and tonally. The tones at the cadences are usually a high and middle, or a low and middle. This two-unit structure will be referred to as couplet.

A three-unit structure is a series of three musical phrases which contains three lines of thought, the first two of which are usually musically contracted, while the last one acts as a link to the first two. The combination of tones at the cadence is usually high-low-middle or low-high-middle. A four-unit structure is a series of four phrases which contains four lines of

thought. The first two and the last two of which can be roughly described as a couplet (or double couplet). The combination of tones at the cadences is usually high-low-middle, or high-low-low-midle,or middle-low-high-middle.

O□ lájubú (1978) identifies the three classes of traditional oral poetry which are, according to him, speech or recitation mode, and chant and song mode. Chant generally is regarded as a form of Yorùbá oral poetry, on a larger scale. Vidal (1971,) explains that chant is a musical recitation of a poem, a poetic or prosaic passage. It may be defined as stylized speech or poetry sung to music. Vidal is rightly of the opinion that among the Yorùbá chanting is a form of musical expression, a mode of poetic rendition, and a vehicle for verbal and non-verbal communication.

It is important to distinguish between *ìrègún* chants and *ìrègún* songs. Vidal (1971:20) acknowledges this problem when he writes that although the distinction between poetry and chant may be clear, the difference between chant and song is one of the problematic areas of Yorùbá vocal musical study. The verb *sun*, and *ki* applies to *Ìrègún* chants just as the verb *ko* (sing) applies to *ìrègún* songs. Some of *ìrègún* chants have a considerable wide range just as the *ìrègún* songs. Also some of the chants are long while most are in short form.

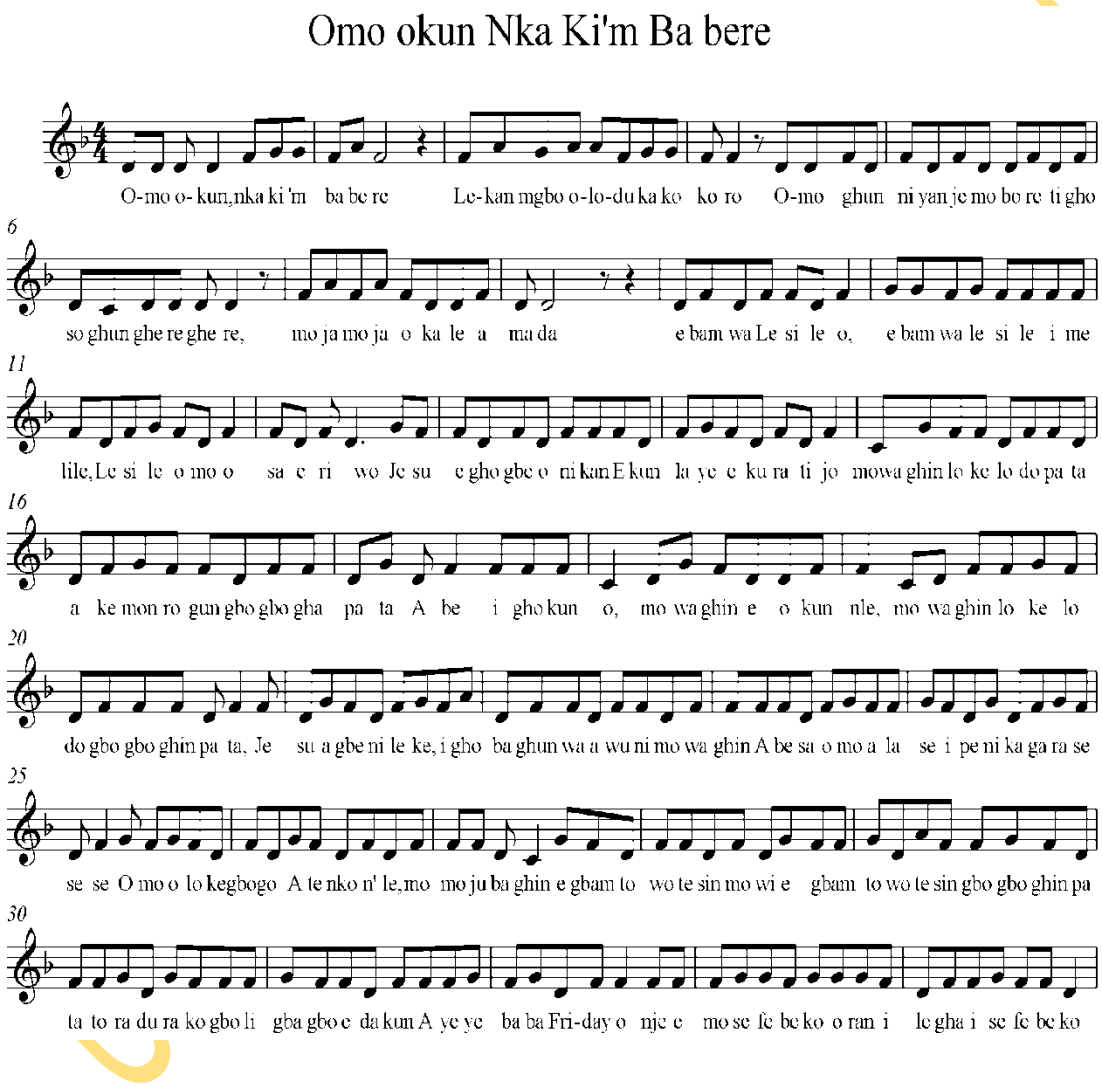
6.6.1 Analysis of Ìrègún Chants

In this attempted analysis, both the musical and the textual aspects are combined together. The forms are discussed separately. The transcription, which appears at the end of this work, is done in the exact keys in which the music was performed.

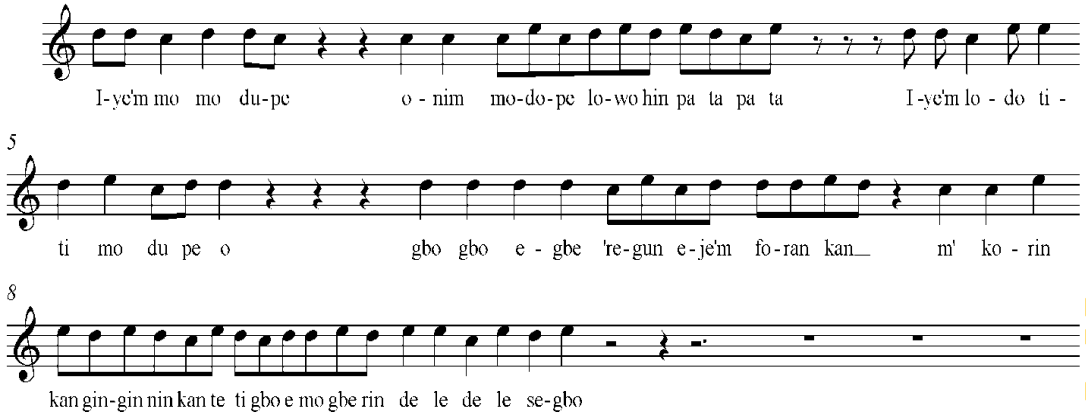
The word "*ohun*", "*irò*" and "*dídùn*" refer to sound or pitch among the Yorùbá people (Adédèjì, 1991:89). The word sound or pitch here refers to a musical tone and not any of the Yorùbá speech tones. This is recognised in Vidal's work (1971:20). Vidal writes that like the raga of the Indians, the magma of the Arabs, the Dastgah of the Persians, the Church modes of medieval Europe, the Ohùn of the Yorùbá gives a chant or musical composition its distinctive characteristics. In *ìrègún* chants, music tones are used to intone a particular speech. Tone among the Yàgbà is three basic speech tones- up, middle and low. The number of musical tones used varies per poetic line. It ranges from the minimum of three to the maximum of five, as dictated by the speech tones. The order in which the pitches occur refers to the scale mode. Three different scales are identified in ìrègún chant-forms transcribed in this study: the

hemitonic pentatonic scale, a five tone scale without half steps, tritonic, a three note scale and tetratonic, a four note scale.

As the number of tones used varies per poetic lines, so is the order in which they occur. Each line of an ìrègún chant starts on a different note of the scale most of the time. Apart from this, each chant starts on a different pitch of the scale and the order of pitches varies according to the tonal inflections of the language. See examples 38 and 39.



Example 39



Among the ìrègún chants sampled the percentage of the scale used is represented in Chart5:

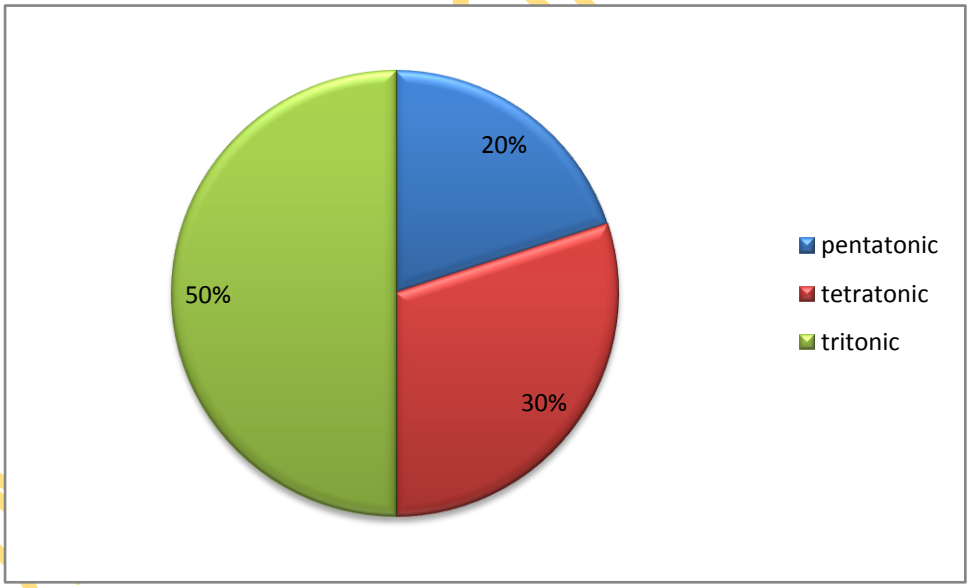


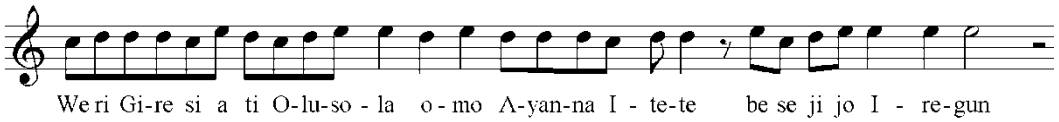
Chart 5: Showing the scale used in *ìrègún* chants.

6.6.2 Melodic Movement and Contour

Citing Ologunde's reference to Sach's classification of melody into three, Adedeji (1991:90), mentions the terms logogenic (word-born), pathogenic (emotion-born), and melogenic (music-born). These, in an implied sense, form the resources of melodies. Practically, the melodies of ìrègún chants are word-born. The melodies on which the texts are

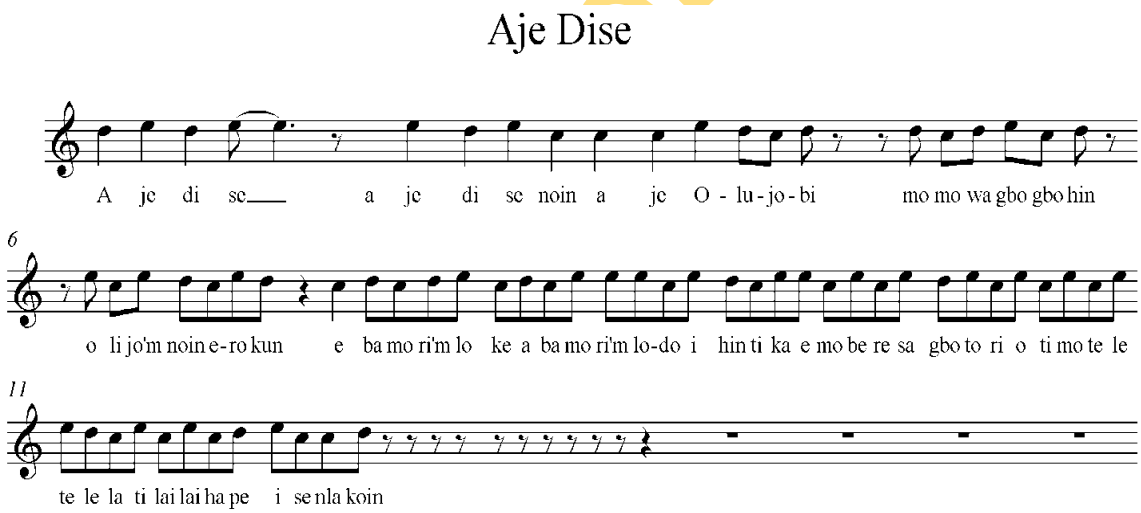
based, obey the tonal inflections of the Yàgbà language. Vidal's (1971) assertion that the melody contour shows a general downward movement in all the four types of chants which he had examined cannot be generalised, since the work covers chants generally as a survey. Adedeji (1991) notes that the melodic movement of Ìyè□ rè□-Ifá that he worked on is neither downward nor upward like Vidal's but it is pendular. Ìrègún chant movement is both of downward, upward and pendular movements. The melody of some of the chants goes upward and then comes downward, while others go downward and then come upward. At other times, it goes upward and settles in the middle. See examples 40 and 41.

Example 40

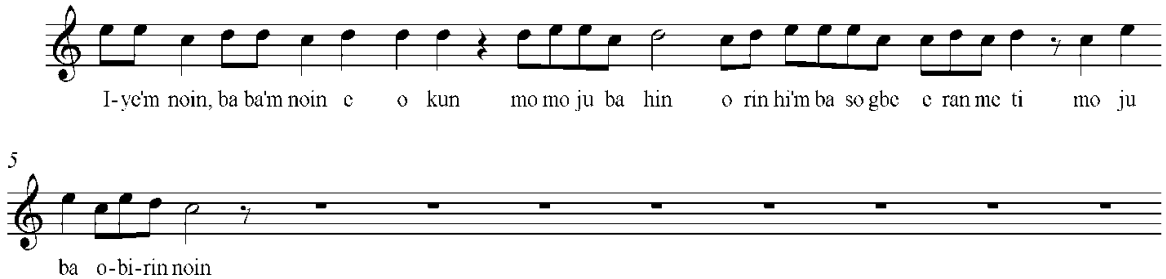


In the example above the chant starts from middle and ended upward.

Example 41



The chant in example 42 started on note D and ended in D.



In example 43 the chant started with upper notes and ended in the middle of the staff.

The percentages of the melodic movements in the chants sampled are stated in Chart 6.

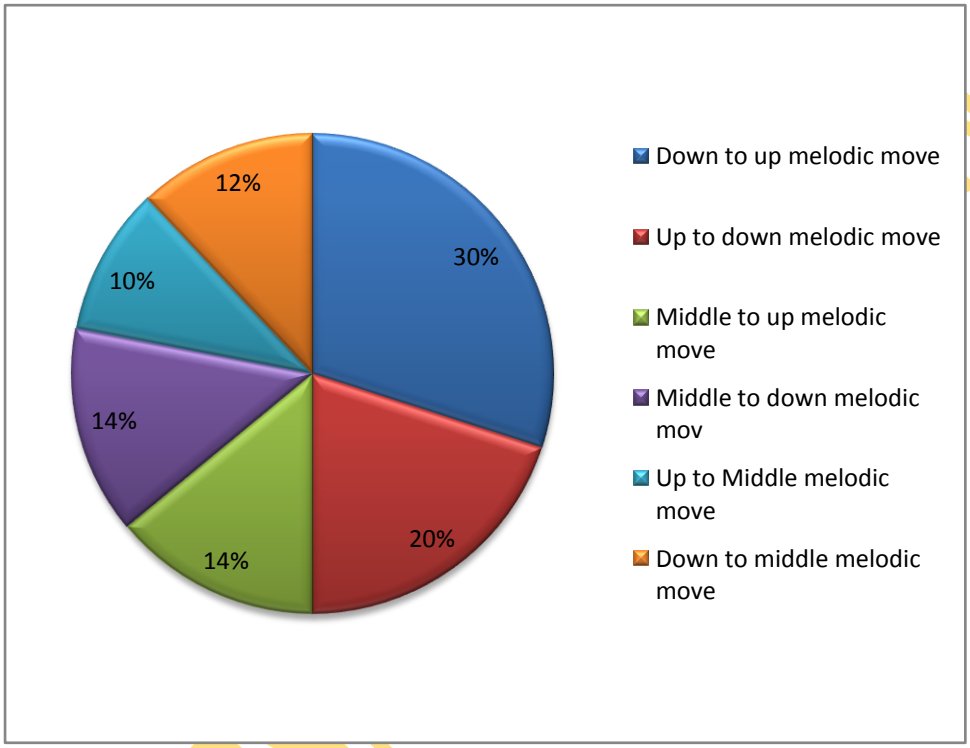
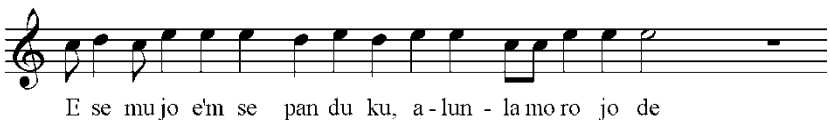


Chart 6: Showing the percentage of the movement of ìrègún chant

6.6.3 Melodic Intervals, Range and Tessitura

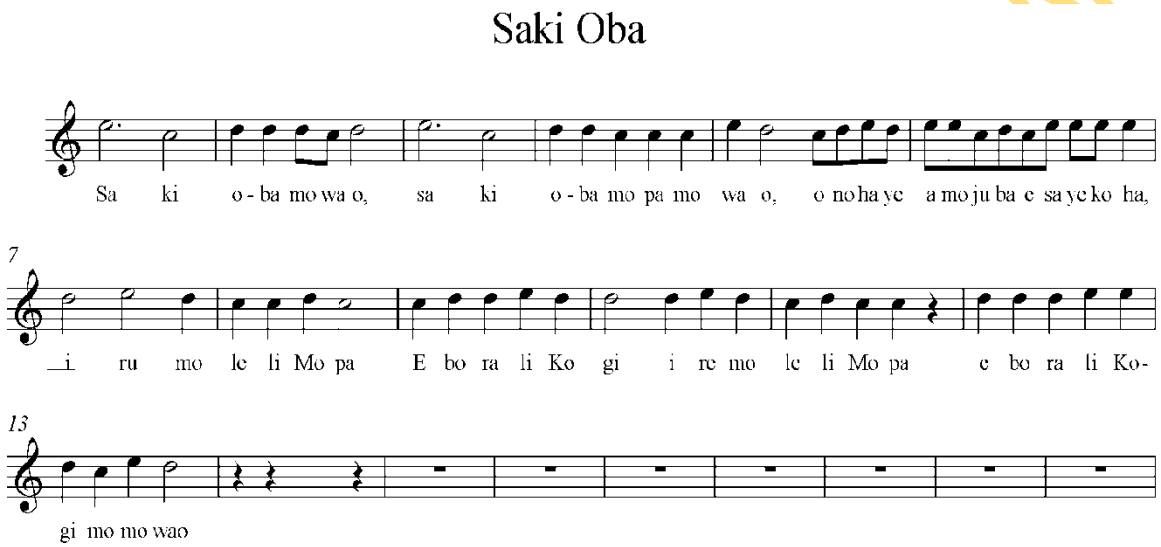
As observed by Vidal (1971:22-25), the three basic Yorùbá phonemic tones, high, low and middle, are expressed by certain intervals in different Yorùbá chants. However, this study reveals that the interval between the speech tones of high/low or low/high is either represented by an interval of second, third, fourth or fifth. That of low/mid or mid/low and high/mid or mid/high in the speech tones is rendered as major second or minor third in all the Ifá chants. In *ìrègún* chants, the occurrence of these intervals depends on the arrangement of the speech tones of the texts. See example 44 below.



The interval of second is observed between the first and second notes of example 44. Also interval of third is seen between the third and fourth notes.

While the tessitura is generally in-between high and low, that is middle, the melodic range of each chant is not anything lower than an octave, and none of the range is above one and the half octave. The melodic range of the first note and the last note of example 45 *ìrègún* chants as transcribed in this study is in E the fourth space to D the fourth line in treble staff.

Example 45

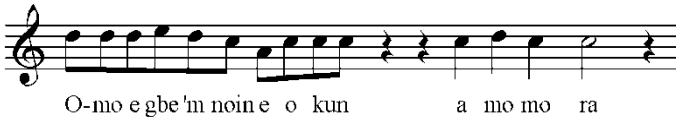


6.6.4 **Tone Quality, Voice Range and Cadential Ending**

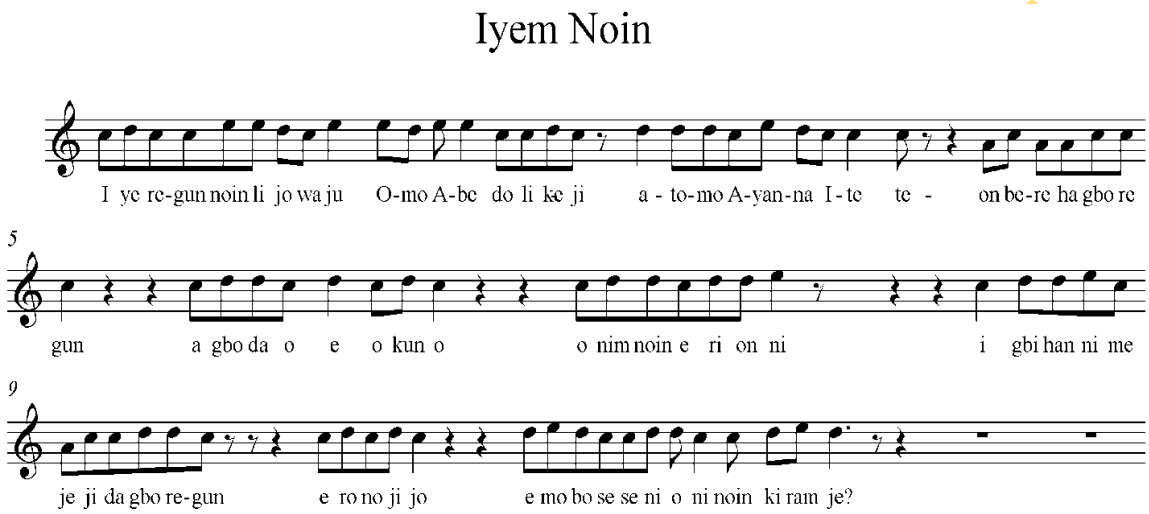
All the *ìrègún* chants collected reflect a high degree of tone quality. Although the chanters use their natural voices in the performance, their voices are specially manipulated to have very fine quality. For instance, the voice range of Ògúnlé□ ye□ ,an *ìrègún* chanter from Yàgbà-west is from middle C to F, the last line in treble staff. Tete and Maku's voice range is in G in Bass staff to E fourth space in treble staff.

Since all the *ìrègún* chants are melodies on their own, they have cadential endings. The tonic is identifiable. Hence, it is easy to perceive the relative key of a particular performance. In all the categories of *ìrègún* chants, the same pattern of cadential ending that marks the constant short phrases continues until the song section. A chant does not necessarily end on the tonic. See examples 46 and 47.

Example 46



Example47

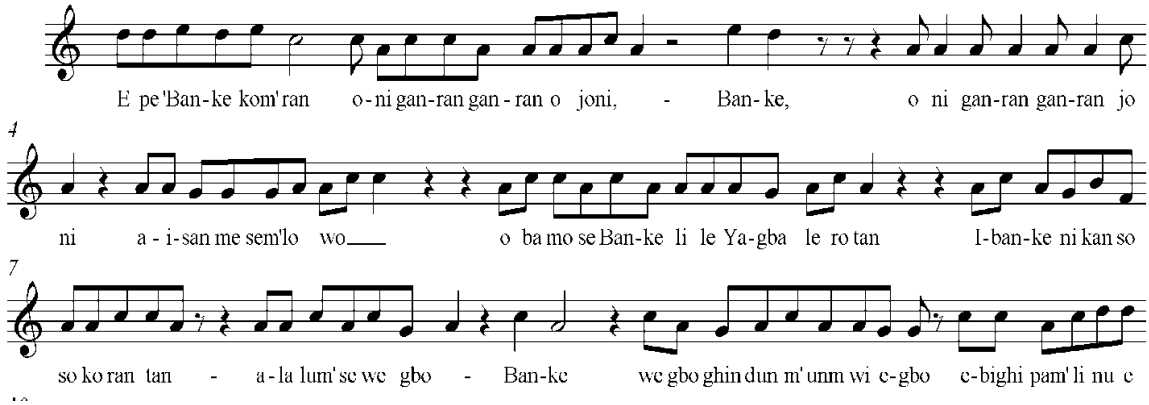


While example 36 started on supertonic and ended on tonic, example 37 stated on tonic and ended on supertonic.

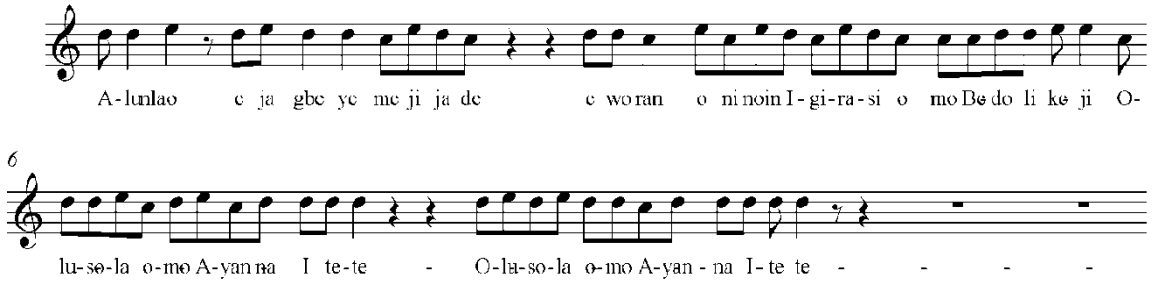
6.6.5 Texture, Rhythm and Tempo

The harmonic texture of *ìrègún* chants is monophonic, which features throughout *ìrègún* chants.see example 48 and 49.

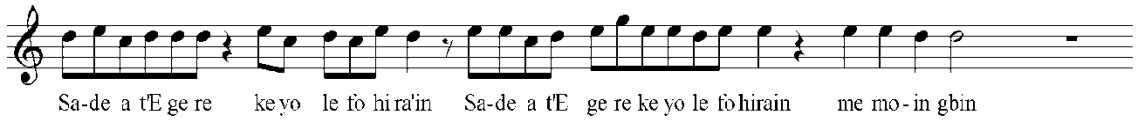
Example 48



Example 49



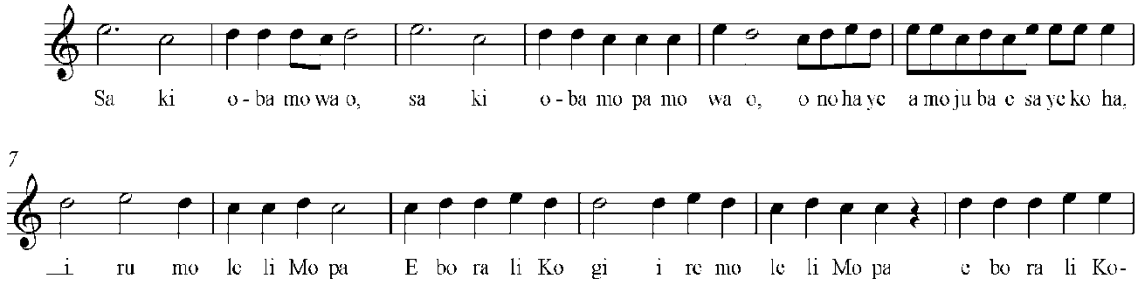
All *ìrègún* chants are rendered in free rhythmic style. One has to concede that the Western notation system cannot adequately describe the rhythm for *ìrègún* chants. This reason accounts for the transcribed *ìrègún* chants that are without meter and time signature. The tempo, also as a result of the free rhythmic nature, is slow. See example 50.



6.6.6 Dynamic Expression

As part of the compositional techniques of *ìrègún* chants, lot of dynamic expressions are used. These are evident in the recorded pieces. Such dynamic expressions are the various types of repetition: direct, modified, sequential, tonal shift, variations, embellishments. The word play features prominently throughout *ìrègún* chants. The same phrase or word may be rendered sequentially. This may not reflect the true meaning of such a phrase or word, but the dynamic expression beautifies the chant and makes creativity possible the more. See example 51

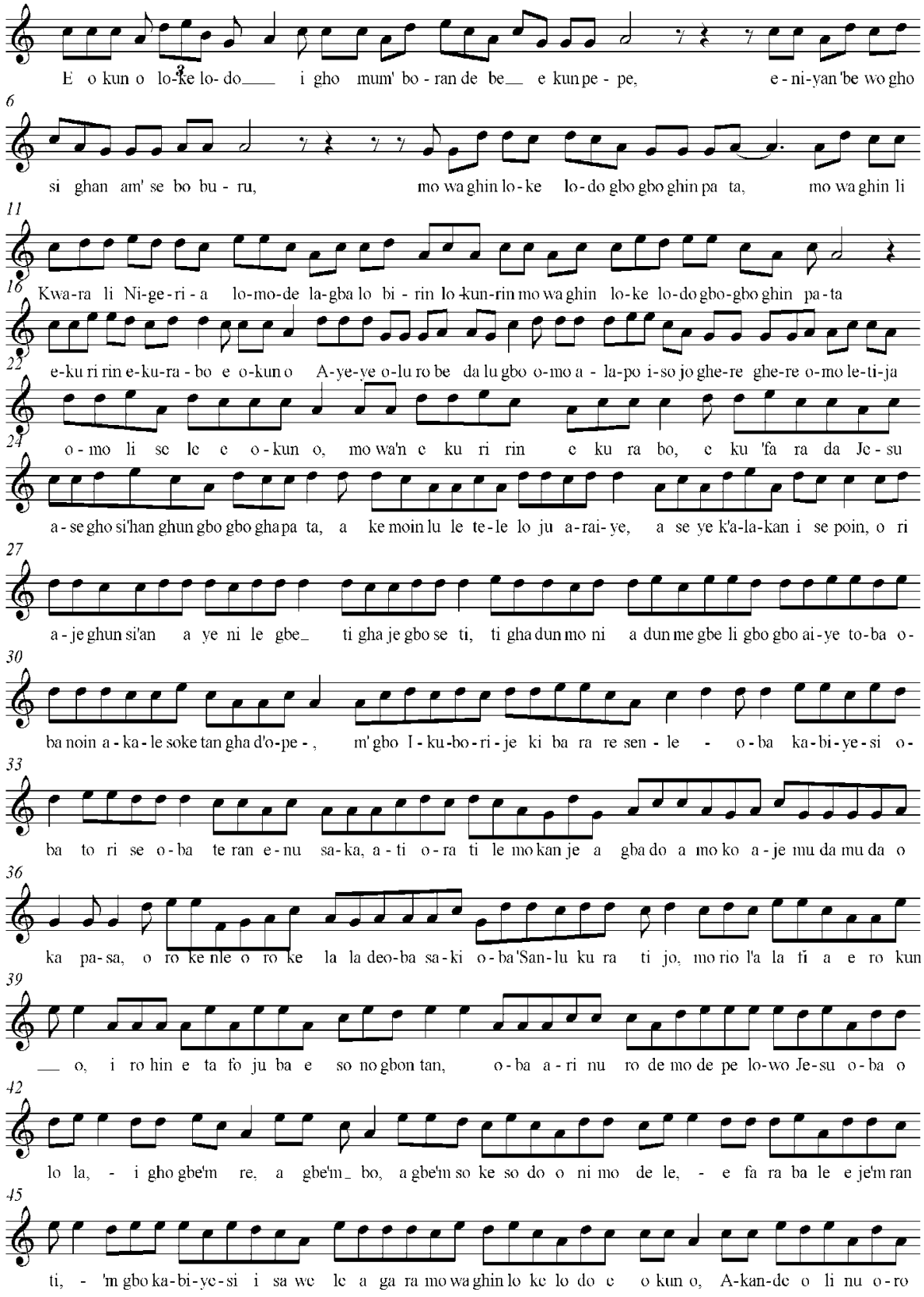
Example 51



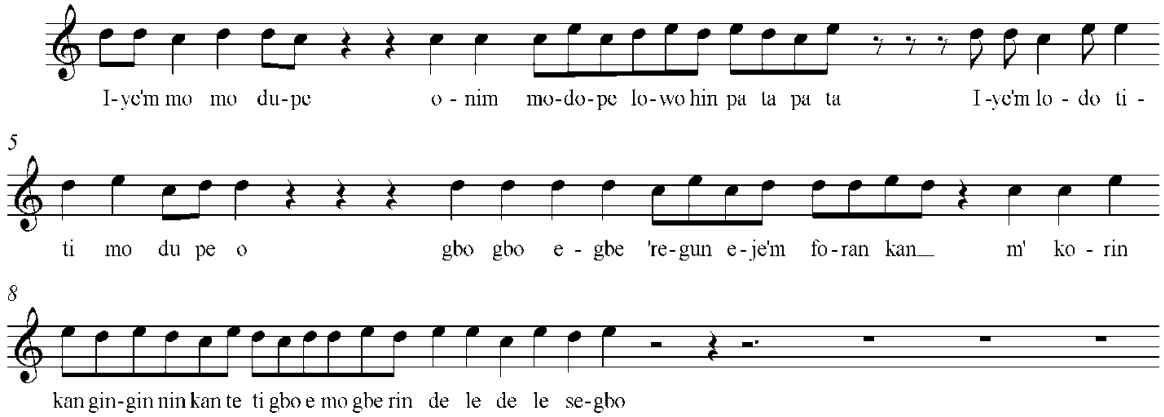
6.7 Musical Forms of *Ìrègún* Chants

Vidal (1971) and Adedeji (1991), discussed the musical forms of chants in their works, identify long litany form and short verse form with or without refrain. *Ìrègún* musical form is both long and short without any refrain and always ends with a song. Chant one is the longest among *ìrègún* chants sampled. All the chants are performed in the vocal medium only. Ìrègún chant is through-composed. See example 52, 53 and54.

Example 52

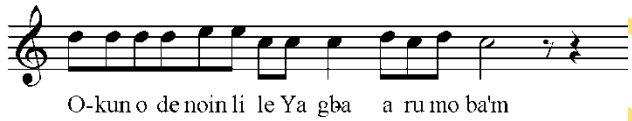

E o kun o lo-ke lo-do i gho mum' bo-ran de be e kun pe-pe, e-ni-yan 'be wo gho
si ghan am' se bo bu-ru, mo wa ghin lo-ke lo-do gbo gbo ghin pa ta, mo wa ghin li
Kwa-ra li Ni-ge-ri-a lo-mo-de la-gba lo bi-rin lo-kun-rin mo wa ghin lo-ke lo-do gbo-gbo ghin pa-ta
e-ku ri rin e-ku-ra-bo e o-kun o A-ye-ye o-lu ro be da lu gbo o-mo a-la-po i-so jo ghe-re ghe-re o-mo le-ti-ja
o-mo li se le e o-kun o, mo wa'n e ku ri rin e ku ra bo, e ku 'fa ra da Je-su
a-se gho si'han ghun gbo gbo gha pa ta, a ke moin lu le te-le lo ju a-rai-ye, a se ye k'a-la-kan i se poin, o ri
a-je ghun si'an a ye ni le gbe ti gha je gbo se ti, ti gha dun mo ni a dun me gbe li gbo gbo ai-ye to-ba o-
ba noin a-ka-le soke tan gha d'o-pe-, m' gbo I-ku-bo-ri-je ki ba ra re sen-le - o-ba ka-bi-ye-si o-
ba to ri se o-ba te ran e-nu sa-ka, a-ti o-ra ti le mo kan je a gba do a mo ko a-je mu da mu da o
ka pa-sa, o ro ke nle o ro ke la la deo-ba sa-ki o-ba 'San-lu ku ra ti jo, mo rio l'a la fi a e ro kun
o, i ro hin e ta fo ju ba e so no gbon tan, o-ba a-ri nu ro de mo de pe lo-wo Je-su o-ba o
lo la, - i gho gbe'm re, a gbe'm bo, a gbe'm so ke so do o ni mo de le, - e fa ra ba le e je'm ran
ti, - 'm gbo ka-bi-ye-si i sa we le a ga ra mo wa ghin lo ke lo do e o kun o, A-kan-de o li nu o-ro

Example 53 is one of the longest chants studied in this work



Example 52 is not as long as example 53 while example 54 is one of the shortest chants studied.

Example 54



6.8 Conclusion

This chapter has analysed the structures of ìrègún chants and songs, putting into consideration the internal organisations. Also, with the use of tables and charts, the percentages and frequencies of the usage in the songs and charts sampled have shown the structures.

CHAPTER SEVEN

FUNCTIONAL AND TEXTUAL ANALYSIS OF *ÌRÈGÚN* CHANTS AND SONGS

7.0 Introduction

In chapter six the musical structures of irègún chants and songs were examined and analysed. In this chapter the functional and textual analysis of irègún chants and songs will be examamine.

7.1 Thematic Use and Function of Irègún Chants and Songs

Merriam (1964) draws a line of difference between uses and functions of music. He argues that though the two terms have been used interchangeably in discourses, they do not mean exactly the same thing. He went further to explain:

> When we speak of the uses of music, we are referring to the ways in which music is employed in human society, to the habitual practice or customary exercise of music either as a thing in itself or in conjunction with other activities. The song sung by a lover to his love is being used in a certain way, as is a sung invocation to the gods or a musical invitation to animals to come and be killed. Music is used in certain situations and becomes a part of them, but may or may not also have a deeper function. Such music may be analyzed as the continuity and perpetuation of the biological group. When the supplicant uses music to approach his god, he is employing a particularly mechanism in conjunction with other mechanisms such as dance, prayer, organized ritual, and ceremonial acts. Use then, refers to the situation in which music is employed in human action; function concerns the reason for its employment and particularly the broader purpose which it serves (Merriam, 1964:34).

Ìrègún music serves different functions in Yàgbàland, ranging from social, moral, religious to political. It has functioned so much in entertainment and most members of the society were normally intrigued to watch the performances. *Ìrègún* songs have historical facts connected to time, place, events, vice and effects, and are not just narratives of detached facts that are functionally ephemeral. They are songs whose poetry focus on, and employ nature and metaphysical imagery, as well as wise sayings and inveterate philosophical wisdom of common experiences to the Yàgbà in particular and other cultures that are capable of fixing congruous ideas into the minds of listeners. The functions of music in the society include unarguably that performance as entertainment can make people happy. According to Maku, songs can make people forget about death and fighting and words of some songs remind people of the past and

of other occasions for praise signing, because, praise singing occurs during parties, celebrations, or other events that call for entertainment.

Ìrègún music does not aim at providing just temporary happiness in entertainment. It does not give momentary joy that makes people forget about realities of life. It rather presents issues of the moment and provides stimulus to re-thinking about behaviours that are contrary to the norms of the society and such vice that could even be dangerous to both those who indulge in them and the society. It prompts members of the society to examine and address facts about life. *Ìrègún* music deals with frank issues of life, and there is no hiding in its practice. When the composer-performer means to criticize, he/she does so directly and when it becomes necessary to praise, he/she does so frankly. We have not found in this study that *Ìrègún* music could make people forget about the reality of death. We have not also found criticism under the guise of praise. Music as a medium for achieving a change in the state of consciousness in our ethnic groups, has two functions. The primary function is recreative, entertaining, but a more momentous function of the music is found in ceremonies when one tries to reach another, to enhanced state of consciousness.

Ìrègún music is capable of elevating the spirit of the performers, as well as taking the audience to higher levels of consciousness about societal values. Although we argued earlier that the force of performance inspiration could come upon the performer and he/she could feel like performing endlessly, it is not a practice in *Ìrègún* performance that any performers in the group are expected to be possessed and fall into trance as may be found in other traditional music typology.

7.1.1 *Ìkó□ni Àti Ìlaniló□ye*-Education and Enlightenment

Ìrègún musicians have played significant roles in educating and enlightening the Yàgbà public through their musical performances. Most *Ìrègún* themes are educative either by the use of direct statements or by the use of idioms, epigrams and proverbs that are poetically structured to stimulate further reasoning and realisation of meaning through deduction. The songs ranges from the civic roles of individuals in the society, which include paying of tax, to government, obeying the rules and regulation of governance, even on the electioneering in Yàgbàland. *Ìrègún* musicians educate the populace on the danger of HIV/AIDS; censors, and sensitise the people on some new product in Yàgbàland. *Ìrègún* songs educate parents on the need to educate or train their children and pay school fees; *Ìrègún* songs enlighten youths to be

focused in life and not to be derailed with lust, hard drug and other vices. *Ìrègún* songs also provide enlightenment to the general public about the perception they had on *Ìrègún* musicians in the society. The singer promises not just to educate people through his songs but to train some youths through university education and also expects some parents to do likewise. Song example 55 and 56 exemplified this.

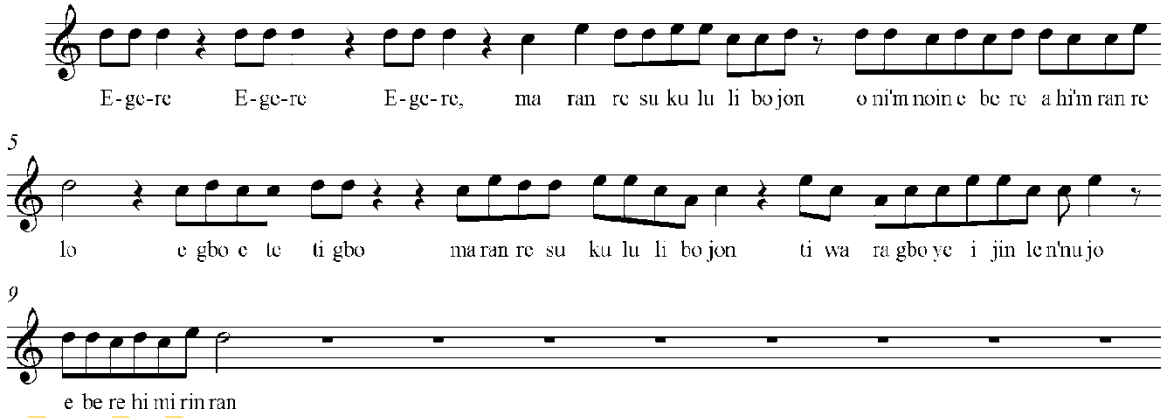
Chant:

È□ gè□ rè□,È□ gè□ rè□,EÈ□ gè□ rè□,	È□ gè□ rè□È□ gè□ rè□È□ gè□ rè□
maran re sukulu libòjon	I will send you to a school that is very far away
O□nim' noin ebè□rè□ a him rán re□ lo□	My people ask me what school I am sending him to
E□gbo□ e□te□ti gbo□ ,	Please listen very well
máran re sukulu libojon	I will send you to a far away school, So that you will go
tí wara gbo ye□ ijinle□ n'nu jo	and learn and research more about dance performance
e□bere himirin na.	Ask me where I am sending him to

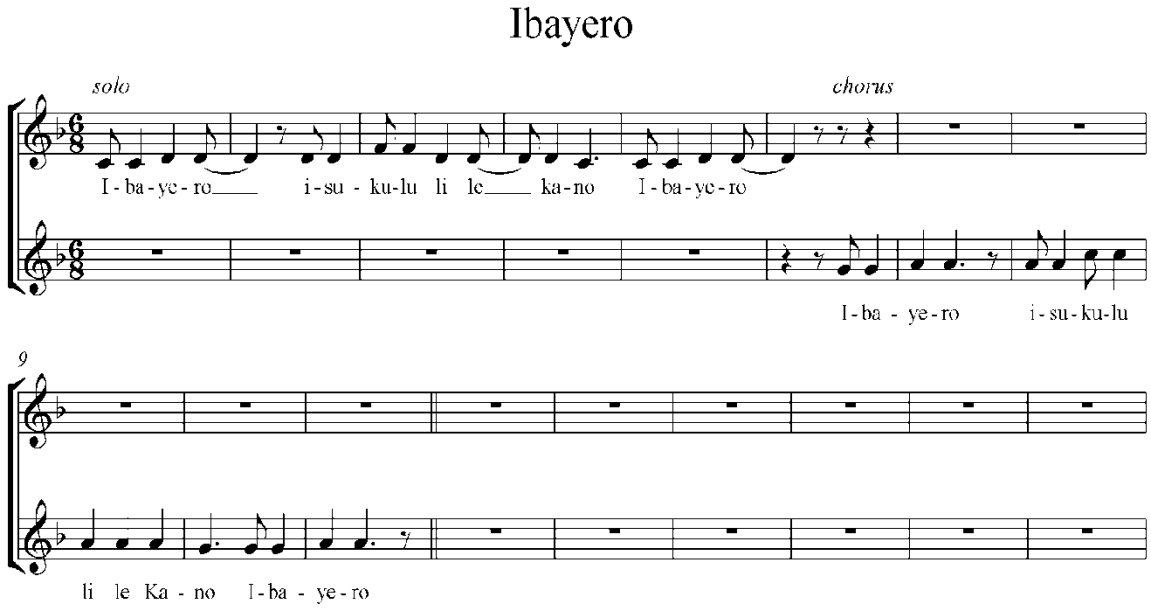
Song

solo:Ibayero isukulu lile□ Kano Ibayero	Bayero University in Kano State
chorus: isukulu lile kano ibayero	I am sending him to Bayero University in Kano State
solo: isukulu lile kano ibayero	Bayero University in Kano State
chorus: isukulu lile kano ibayero	I am sending him to Bayero University in Kano State

example 55



Example 56



The song explains the need for quality education. The singer is very careful and selective about a school to send È□ gè□ rè□to. The purpose of sending È□ gè□ rè□to Bayero is to go and learn *oye Ijinle* to go and research deeply on dance performance. Ìrègún music knows the important of good research in any field of endavoir which the government should take as a priority in giving quality education. The song makes a conscious effort to make education a priority in its plan so that there will development in the society.

Solo: tisa no□in e□jo□ e□ko□mo□ no□in	teachers, please train these students
Chorus: e□ko□mo□ no□in	teach these students
Solo: tisa no□in e□jo□ e□ko□mo□ no□in	teachers, please train these students
Chorus: e□ko□mo□ no□in	teach these students
Solo: ojò□ wà ju ghà k'o□mo□ komo	they are the future hope of our land
Chorus: e□ko□ mo□ no□in	teach these students

The song draws the attention of teachers to their duty of training, teaching and mentoring the pupils and students in schools. Knowing that this is the only means in which the students will be able to succeed in their educational endeavour. For instance, considering the results of the O' level examinations in the past three years 2009-2011, it has been very woeful and it is due to teachers' strike actions that took them out of the classroom. The government surely has its major blame but the singer is appealing to teachers to teach since they are the only hope that the country and continent have to produce quality education.

7.1.2 *Ìkìlò□ àti Igbanilamoran*-Caution and Counsel

The function of music in warning and counceling members of the society is paramount in Africa. *Ìrègún* musicians warn and counsel their audiences against some wanton attitudes and practices that could result in painful experiences. Some of the warnings and counsels are sometimes directed to individuals. For instance, *momo paware da* was addressed to an individual, a notable Yàgbà man who has been helping and making Yàgbà people, especially youths, to progress through sponsorship. The song *Esefebe ko* is a song for the *eredu* communities in Isanlu. The song says that the issues in the community must not be turned to warring, especially the issue of kingship and land ownership. This is also a warning to Yàgbà and Nigeria citizens in general. The song titled *eleyameya abaunje* (tribalism and ethnocentric altitude in Nigeria will divide us and that we should avoid ethnocentric tendencies both in Yàgbà and in Nigeria as a whole. Song example 56 exemplifies this.

Solo weri mò□mò□ paware□da mo□mo□ pawareda Do not change your good character
bo'i sese mò□mò□ paware□da As you have been doing good do not change

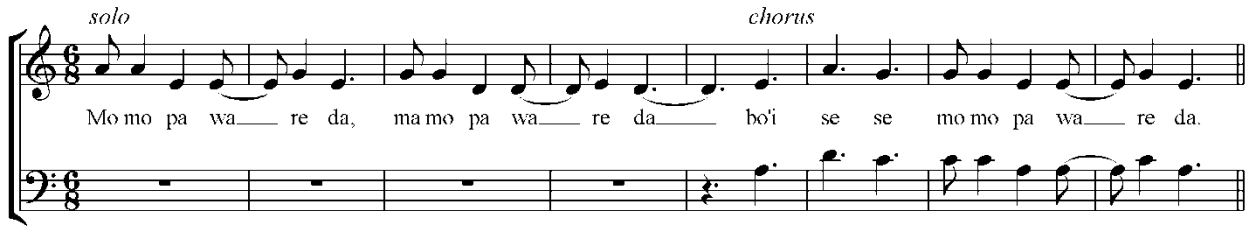
Chorus bo□'ì sese mo□mò□ paware□da As you have been doing good do not change

Solo bo□ 'ìsese mo□mò□ paware□da As you have been doing good do not change

Chorus bo□ 'ìsese mo□mò□ paware□da As you have been doing good do not change

Solo bo□ 'ì seseo paware□da As you have been doing good do not change
Chorus bo□ 'ìsese mo□ mò□paware□da As you have been doing good do not change

Mo Mo Pa 'wa Re Da



7.1.3 *Ìbáníwì àti Ìtonighono*-Criticism and Correction

Burton and Chacksfield (1979) remark that in all countries poets and singers are idealists. Their idealism makes them sensitive to the faults that they see in their own nation and quick to condemn those faults. They also resent bitterly any failure to achieve the high standards that they value. Waterman (1998) writes that Fela Anikulapo Kuti music is a socio-political weapon with strident lyrics, attacking the excesses of foreign capitalism and Nigerian

leaders. Ìrègún singers correct and criticize individuals, family, community, kings, youth, and political officers if they go out of the rules that govern the land. Such songs and chants are exemplified below:

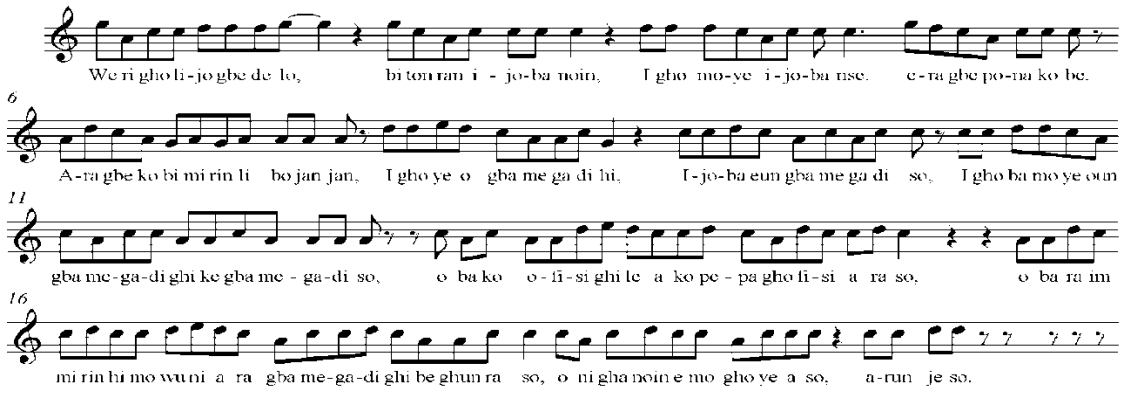
we ri ho lijo gbede loin,bitonran ijoba noin	don't you see my dancers? Like our government,
I gho moye ijoba nse, era gbe pona kobe	what they are suppose to do, they will not do,
Ara gbe kob'o mirin libo janjan	the things that they should not do,
Igho ye□ o□ gba megadi hi,	that is what they do.
Ìjo□ba egba megadi so□	For instance if they are supposed to construct a road at a place
igho bamoye ogba megadi hi,	they will not construct it,
ke gba megadi so	if they need
o□ba ko□ ofisi hile ako pepa ho□fisi ara so	to put security at a place they will not do it
o□ba ran mirin he wuni ara gba megadi hibe hun ra so	they can put a paper in one office and
oniha no□in emo ho ye aso□, arun ko□je□ so□	take heavy security on ordinary paper instead of securing lives, my people, what we should secure is our mouth

Song

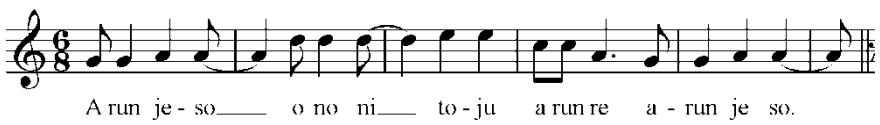
solo : o□no□ni un to□ju arun re arun je□so□	secure your mouth its worth securing
cho o□no□ni un to□jú arun re□ arun je□so□	keep your mouth my people it's worth keeping
solo : o□no□ni un to□jú arun re□ arun je□so	keep your mouth my people it's worth keeping

example 58

Ijoba Gha



Arun Jeso



The song begins with a chant and the chanter explains to the audience that the corrupt leaders in government find ways of impoverishing the community they govern through unconstitutional awards of contracts such as roads. Line two says *I gho moye ijoba nse, era gbe pona kobe,* where they are supposed to construct a good and useful road, they will not construct it. This stresses lack of focus, sensitivity to the need of the populace but are enmeshed in corruption because they either divert the money to their pockets or construct a bad road that will need to be repaired later. The song also talks about good governance and good security of people, goods and the community in general. But the government that is not governing well will still employs *megadi* security officers and instead of securing lives, the government uses them in securing and protecting empty *ofisi* (office) which depicts bad governance. The singer, however, cautions the audience that though the government is not really responsible until they prove themselves wrong with the allegation levelled against them by *ìrègún* singers on good governance, they have a duty to make security a priority and that starts with *arun jé□só□*- secure or protect your mouth from tale bearing, lying and keeping quet where necessary so that their life and future can be protected.

Another song enjoins parents to train up their children and in-built in them good character and virtue early enough. See this in example 59.

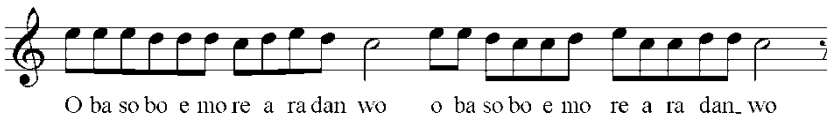
chant

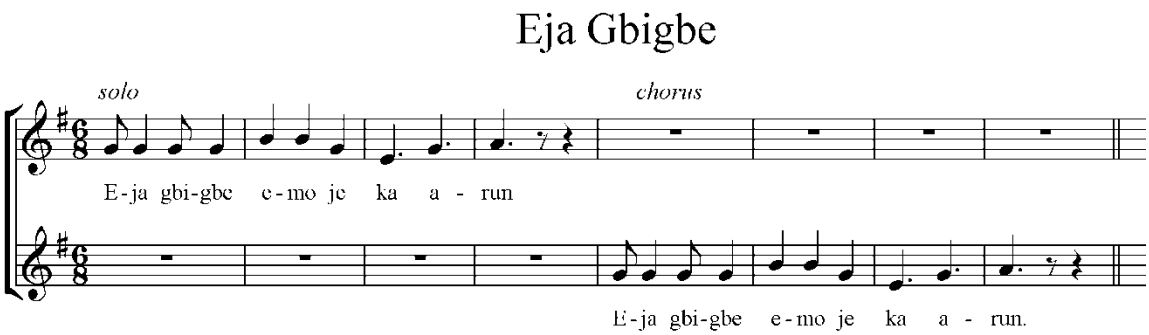
'oba so□bo o□mo□ je□ a be□ ni ran dan wo	if it is a lie let go and try it ,
'oba so□bo o□mo□ je□ a be□ ni ran dan wo	I say if I am lying let us go and try it

song

solo: ima run o eja gbígbe□ émò□ jéká árún	dry fish cannot be bend it will scatter
chorus: e□ □jà gbígbe emo□ je□ka arùn	dry fish cannot be bend it will scatter
solo: e□jà gbígbe emo□ je□ká arun	dry fish cannot be bend it will scatter
chorus: e□jà gbígbe è□ mo□je□ka arun	dry fish cannot be bend it will scatter

example 59





The song is a caution to modern-day families, especially women that do not have time to train their children. The song says there is no way one can bend a dry fish. This implies that when parents refuse to train their wards early in life they will surely develop bad character later in life and they will not be able to control them or correct those bad actions anymore. Therefore, parents should give time to the training of their children on good moral, social and inter-personal relationship.

7.1.4 *Alaye Itan ati Ipelenpele Ibiabini*- History and Chronological Reference

Chronological reference is a common phenomenon in African songs. Stone (1998) writes that Africans mostly tied events that are chronological to special events like death of kings, experiences of famine in a community. The musicians are found to use indirect chronology, since they inform later generations that some years ago, musicians were generally considered to be vagabonds and lazy people. The short profiles of some Irègún musicians who composed and performed these songs and the song-texts provide us with information. Yàgbà oral tradition calls events to remembrance by referring to other natural events that happened around the same time. Chronological references are, therefore, made in ìrègún songs and chants to death, eclipse, marriage, birth, war etc.

Yàgbà political trajectory is chronologically described in this chant:

Yàgbà noun koko labe ijoba Kabba, Yàgbà people were formally under Kabba Province
Atikorelorin, atiba mua ghikogi moved to Kwara when it was created, now part of Kogi
Yàgbà eo kun ekunarinka State, Yàgbà people, I am greeting you, you have really
Translation moved around

The chant traces the political movement of Yàgbà sub-ethnic group of the Yorùbá people since they left Ile-Ife and Ò□ yó□till now, as explained in chapter two.

7.1.5 *Igbadun Ere, Idari ati Isoniji*-Entertainment, Restraint and Drive

Irègún songs are entertainment, restraint and drive based. Peterson (1993) writes that the tradition of entertainment is an important one in many African states. Ìrègún music performs the functions of entertainment to deserving members, in order to encourage such persons who are doing well in the society to continue in their good deeds, as well as stimulate others to emulate them. Even when the songs are satirical, the *ìrègún* composers still consider the value of entertainment very important. They ensure that the text of the songs and all other musical and extra-musical elements that are capable of stimulating a good sense of humour are contained in the songs.

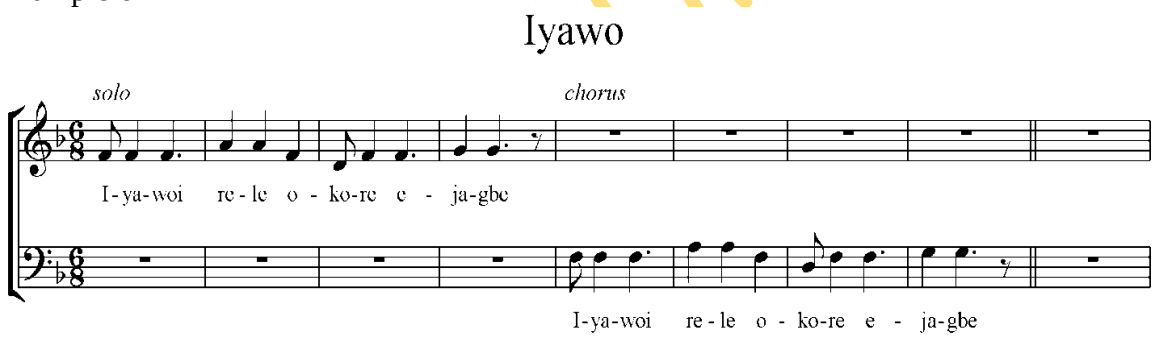
Ìrègún musicians use several figures of speech, imageries and sound effects, as discussed earlier, to thrill their audiences. Even the very critiques of social and moral behaviour directed at specific persons were well received as forms of entertainment to the audience, because though real names could be used, some imagery were normally created to criticise one thing as if it were another. It is this aspect of the entertainment that charges the audience to always come together to enjoy themselves in the satirical oral narratives. Until the abuse of the true use of satire which later talked about conflict between innocent victims and *Ìrègún* musicians, both performers and audiences used to find real entertainment in the performances of *Ìrègún*. Burton and Chacksfielld (1979) remark that traditional songs tell stirring stories, or express strong emotions such as love, hate or jealousy, or depict intense states of mind such as adoration, ecstasy or despair. *Ìrègún* music tells stories of political development, love affairs, dedication, faithfulness, drunkenness, envy and miserly activities to stir up emotions and despair among the audience. There are oral accounts that the severity of *Ìrègún* satire pricked the emotions of some victims sharply that they wept openly in the public during the performances. Others went to their homes downhearted, ruminating over the satires that were composed and performed about them. All these made members of the communities to be careful not to do untoward things that go against the values of the society. Meriam (1964) examines the use of song texts, particularly those with vulgar tendencies, in driving zeal and will in human beings by creating some kind of fear in the psyche of the listeners who are expected to take certain actions:

Images in music as discussed under imagery have assisted the composers in building fear and restraints into the psyche of their audiences in order to give them increased sense of consciousness about the ideals in the society. To some degree, human beings need some kind of

force to check their excesses, thus the idea of satire is a relevant feature in human societies and in *Ìrègún* musical culture in particular. Some inimical activities that people often get involved in, particularly for selfish reasons at the expense of others require a check in order to ensure a safe and healthy society. Ordinary words of counsel are never sufficient for some people to draw lessons from, but when they publicly reproached could be checked and corrected. *Ìrègún* music has been a useful instrument is this form. Some of the songs are in example 61 below:

Ìyáwo irele o□ko□re□ e□jagbe the bride is going to the bridegroom's house let's take her there
ìyáwo irele o□ko□re□ e□ja gbe the bride is going to the bridegroom's house let's take her there
Ìyáwo irele o□ko□re□ e□ja gbe the bride is going to the bridegroom's house let's take her there
ìyáwo irele o□ko□re□ e□ja gbe the bride is going to the bridegroom's house let's take her there
Ìyáwo irele o□ko□re□ e□ja gbe the bride is going to the bridegroom's house let's take her there
ìyáwo irele o□ko□re□ e□ja gbe the bride is going to the bridegroom's house let's take her there

Example 61



The song is an entertainment song telling the people of a newly wedded wife that now that she is going to her husband's house and that they should carry her there.

7.1.6 *Igboriyin ati O□niwa*- Praise and Commendation

African music is full of praise and commendation. Peterson (1993) writes that the tradition of praise singing is an important one in many African states, most notably, Senegal, Gambia, Guinea, Mali, Nigeria and South Africa. They are oral praise singers, historians, and preservers of culture. Arntson (1998) argues that performance as entertainment can make people happy, praise singing occurs during parties, celebrations, or other events that call for entertainment. Ìrègún music performs the functions of praise and commendation to deserving members in order to encourage such persons who are doing well in the society to continue in

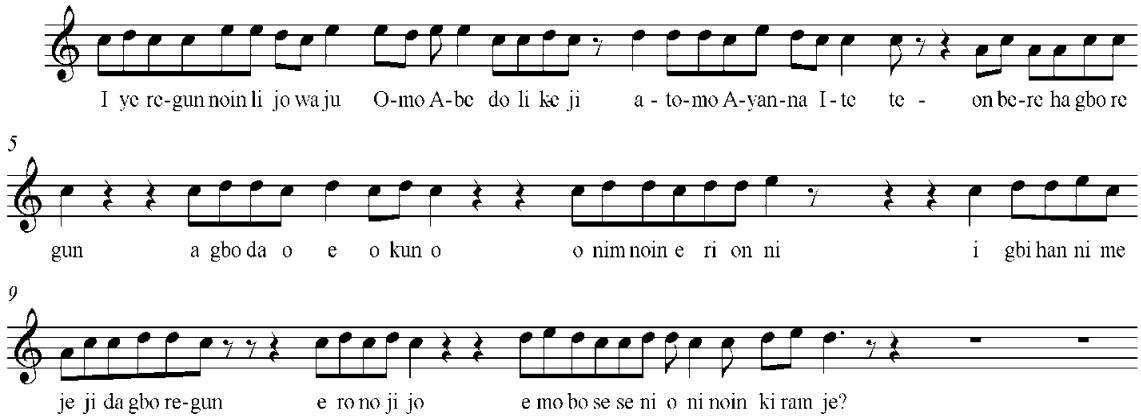
their good deeds. It also stimulates others to emulate them. Even when the songs are satirical, the *ìrègún* composers still consider the value of entertainment very important. They ensure that the text of the songs and all other musical and extra-musical elements that are capable of stimulating a good sense of humour are contained in the songs. This is shown in example 62 below.

chant

Iyerègún noin líjó□wajú	*Ìrègún* matrons in the future
O□mo□ abedo likeji atomo àyànná itete	The daughters of Abedo in Ikeji and Ayanna Itete
O□ n bere ha gborègún agbo da o□	As soon as they came out to dance others disappeared
E□ okun o□ni no□in e□ri o□n ni	My people, didn't you see them
Igbi han ni mejeji dá gbo règún ro□no jijo?	When they came out did you see any other dancers?
E□ mo□ bosese ni, o□ni no□in kiram je□	did you know why?

Example 62

Iyem Noin

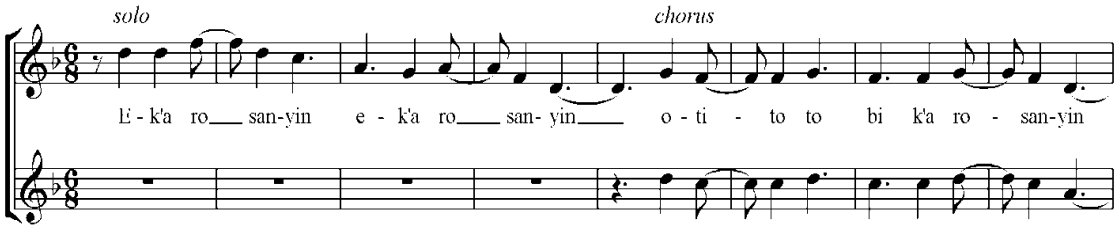


The chanter is eulogizing two of *ìrègún* dancers in this chant.

Solo e□ka'ránsányìn eka'ransanyin	please helps me greet Arosanyin
Otito to be eka'ransanyin	the truth is big, help me greet Arosanyin
Chorus otito□ to bi e□ka'ransanyin	the truth is big, help me greet Arosanyin
Solo seun otito□ to be e□ka'ransanyin	the truth is big, help me greet Arosanyin
Chorus otito□ to bi e□ka'ransanyin	
Solo seun otito□ to be e□ka'ransanyin	

Example 63

Ek'Arosanyin



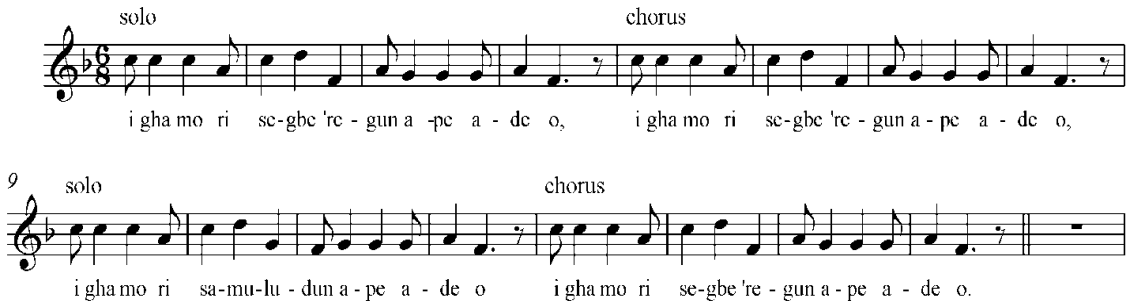
The song is telling people around that they should help the singer greet a philanthropist in Yàgbàland named Arosanyin.

Music generally, as an aspect of culture, functions in identifying cultural and ethnic groups, and in the spirit of performers-audience participation, creates the sense of belonging to an identified group. Allen (1993) writes that people living through periods of fundamental social change generally suffer deep crises of identity, their search for a way of making sense of their existence manifests in cultural forms such as musical style. This is not an exception in *Ìrègún* music. The following exemplifies that.

Solo:	*Ìha mo□ ríse□ gbe□règún ape□ adé o*	We are ìrègún musicians, we have come
Chorus	*Ìha mo□ ríse□ gbe□règún ape□ adé o*	to entertain you.
Solo	*Ìha mo□ ríse□ gbe□règún ape□ adé o*	We are ìrègún musicians, we have come
Chorus	*Ìha mo□ ríse□ gbe□règún ape□ adé o*	to entertain you.
Solo	*Ìha mo□ ríse□ gbe□règún ape□ adé o*	We are ìrègún musicians, we have come
Chorus	*Ìha mo□ ríse□ gbe□règún ape□ adé o*	to entertain you.

Example 64

Igha mori 'segbe 'regun

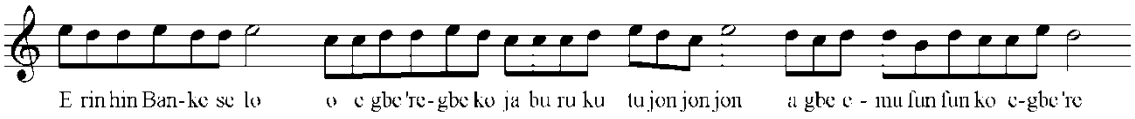


7.1.7 *Às□ à àti Ìs□ e* Socio-cultural

The socio-cultural place of irègún music is so unique that it encapsulates the essence of Yàgbà and Nigerian people. These include the material culture, non-material culture and social activities in general. Irègún music projects and synergises these socio-cultural issues and through this created a continuum of cultural properties and rescued them from getting into oblivion Irègún song and chant text explicate this. One of these is the language. Yàgbà dialect as one of the 26 sub-ethnic of Yorùbá language is sustained and protected through irègún chants and songs. All the songs and chants are in Yàgbà language including those languages that are Yàgbàlised. Also some material culture mentioned in the chants and songs are *burukutu, emu funfun.* See some examples below:

e ri hin banke se lo, o egbe règún koja burukutu jon jon jon, *e ri hin banke se lo, o egbe règún koja burukutu jon jon jon, agbe emu funfun ko egbe règún*	Can you see what Banke did? She said that irègún musical group has gone beyond a childish thing and that they fit to take palm wine instead of *burukutu*

Example 65



7.2 *Ìrègún* Chant and Song Texts

Chants and song-texts serve as the most reliable instrument for decoding *Ìrègún* music. According to Merriam (1964), one of the most obvious sources of insight into human behaviour, especially in connection with music, is song text. Nketia (1974) expresses a similar notion when he observed that song texts, whatever their cultural function, provide a clear reflection of the personal and social perspectives in societies-the way in which people assert their presence, relate to one another and express some of their most broadly shared anxieties. This is akin to music language in general, especially as every music bears elements of psychological, cultural and socio-environmental background underscoring the sound patterns (Agu, 2008). Yàgbà people appreciate music that communicates clearly, and this is achieved through song text.

The transcription and translation of texts is important in this study. This is because *Ìrègún* presentational content is text based. *Ìrègún* songs are indeed oral poetry; even the

language of the musical instrument is poetic, since it could be verbalized and its symbolic communication could be understood as instrumental language. Nzewi(2001) argues that musical text could be understood in the forms of songs as vocal expressions, metal-songs as language of the instruments, visual poetry of dance as choreographed metaphor and extra-musical expressions as symbolic language.

The use of traditional poetry, history names and proverbs are means of eloquent vocal expressions in songs. Most songs reflect the cultural practices of the people and transmit their oral history. Texts have several levels of meaning, specificity, and allusion varying from place to place. Understanding of song texts may also differ from person to person, according to perceptions and contexts. It is all subject to the patterning process of rhythm, and depends on the style adopted by the performer.

In our study of *Ìrègún* music, song texts may undergo some transformational creative structure that could change grammatical order; the intention of the composer-performer is not to conceal meaning. Meaning, in the context of this study, is very essential, since the performers attempt as always to communicate significant messages to their audiences. The songs consist of some useful educative information that uphold and exemplify moral values. The text of songs and chants collected by the researcher were transcribed from tapes, for the purpose of analysis. The transcriptions follow a poetic pattern, as the songs were conceived and presented poetically. We structured the chants in verse forms in order to make their analysis simple. Each chant is identified by its title and the position of each is also clearly stated. The chants were collected from different *performers* of *Ìrègún* music.

7.2.1 Song Texts as Oral Poetry in *Ìrègún* Music

Song, oral poetry and text are terms used often in the discussion of certain literary and oral communication arts. Song is packaged information put together in various sound forms that involve a combination of sounds in melody, often with words that centrally dominate the communication role. That is, it is a short piece of music with words for the voice. Oral in this context refers to the unwritten poetry, as a tradition in *Ìrègún* performances. Poetry is an organised form of communication whereby words are skillfully and wittingly put together in manners that only few words may cleverly be used to express a body of ideas. Poetry in African tradition means the art of conceiving the verbalising poems in oral form. This involves beauty, grace and deep feelings. It is this poem that is used as text in songs. Text refers to the words

that in a song communicate thoughts, expressions and experiences. One can then understand the link between song, oral poetry and text as it is difficult to discuss one without the other, because all are integrated to create a musical form. *Ìrègún* songs as oral poetry and text are well packaged such that we cannot discuss one and leave another since they are interwoven.

7.2.2 Poetry as Speech and Song

Ìrègún is both chants in recitative and song form. Burton and Chacksfield (1979) present the concept of poetry both as speech and song, when they argue that:

> Poetry as speech even when it is written down-printed on a page in a book-a poem is essentially an oral communication, spoken by the poet and heard by his audience. Often, indeed, poetry is song: words communicated musically. Poetry is memorable in a way that prose is not. After we have read a novel, for example, we may well remember characters, incidents, descriptions of places, but we are unlikely to find that words or phrases or whole lines have lodged in our memories. After reading a poem, on the other hand, we often find that chunks of it have stuck in our minds. After repeated readings, we are often able to recite from memory most or the entire poem. In the truest sense of the expression, we have learnt it by heart, and with little trouble. And this memorable quality derives very largely from the fact that poetry has a firm shape-a pattern of sound-imposed upon it by its maker (Burton and Chacksfield, 1979: 63-64).

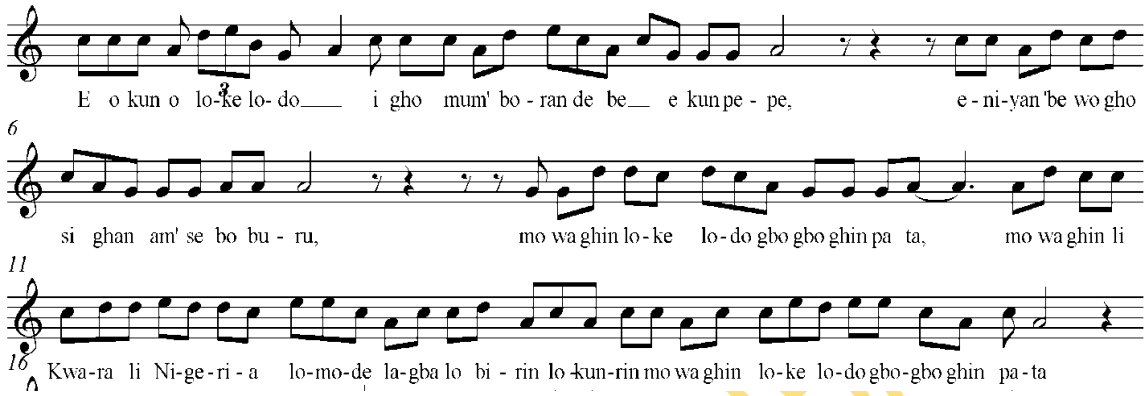
Speech is normally an organised use of words in spoken language to communicate feelings to an audience. Words (without musical sounds) are carefully put together in prose or poetry form to intimate an audience with a body of information, and on the other hand, may generally be referred to as text. There is, however, a link between these terms, (songs, speech and poetry), because there is normally a combination of the forms. In *Ìrègún* music for instance, the performer always opens a performance with an introductory chant. The information in this chant is usually not sung to any melody; it informs the audience about the background of the song or songs to be performed and prepares them toward the experience. For instance, the chant 66 below exemplifies it.

E□ okun o loke lodo I o mum' moran de be ekun pe□pe□ I greet you all, in Kwara, Kogi states

Mo wa'n li kwara li kogi li gbogbo Nigeria and all over Nigeria, male and female,

Ló□ kùnrin lóbìnrin ló□mo□ délàgbà gbo hin pata young and old,

Okun o o□ ba ikuborije o□ ba ìsálú King Ikuborije, Agba of Isanlu Town I salute you sir.



Burton and Chacksfield (1979) present the concept of poetry both as speech and as song, arguing that poetry as speech involves both elements of speech and of song. These elements make the songs memorable. *Ìrègún* songs and chants, whether short or long, are memorable. Thus, several *Ìrègún* songs and chants are performed by various practitioners in different parts of Yàgbà without distortion of coherence and meaning in the messages communicated through the songs and chants. The variety we have found so far in some of these songs and chants collected from the three *Ìrègún* groups are mere results of choice of words, where the performing musician/poet might insert new words that mean exactly the same as those they replaced.

Booth (1981) argues that a song consists of, a-not-very-long stretch of music, which may or may not be strophically repeated but which does have a distinct closure after it sets a moderate number of lines of verse; and for the other, a certain quantity of song verse. Since generally oral poetry in Yàgbà is not recited, except in story-telling forms, *Ìrègún* poetry does not exist as mere recitation, but in proper songs, structured introductory melodies for the singing voice to communicate. The songs are either short or long in some thorough composed narrative and varied verse forms. The simplest *Ìrègún* songs are composed in very short melodic sentences. Often, these short songs serve as preambles, mere introduction of the idea to the narratives. Only a handful short songs really exist. Thorough-composed songs of moderate length are structured in not very short melodic forms. They are rather composed in series of

melodic phrases that keep the narrative word-phrases moving till the last line is given the required period and perfect cadence. Single verse songs of nine to fourteen lines are often composed in a melodic stretch that is continuous to the full length. An eight-line or fourteen-line song, for instance, can be structured into two equal verses, where the melody is composed to the length of the first half and the second half is sung to the same melody. But this is not the case with songs of this length in *Ìrègún* music. Songs within this range of length are considered and structured into single melodic progression.

Kebede (1982) discusses the relationship between text and music in oriental Africa, presenting an argument that the performer communicates ideas to his listeners through music. To him, purely instrumental music, because of its illusive and intangible nature, may be harder to comprehend than vocal music. Meaning in vocal music is often direct, as long as the text sung is constructed to convey ideas and it is directly integrated with the melody. Sometimes melodies are primarily used to convey the message of the text; in this case, the text is considered more important than the melodies. This applies to the vocal music of oriental Africa. Vocables are also set to melodies, in which case the melodies are considered more important than the text.

Ìrègún music is a vocal form and not instrumental, though accompanied with some instruments as already discussed. It communicates to the audience through the texts or poetry enhanced by the use of mellifluous melody. The text and melody play complementary roles in the communication process. Neither *Ìrègún* musicians nor the audience consider the poetry more important than the melody or the melody more than the poetry. When they speak of the messages of *Ìrègún* music, though principally conveyed by the poetry, they say "the songs speak to us and teach us values" (Sunday Asala, oral interview). This indicates that the two are considered equally important in communicating messages.

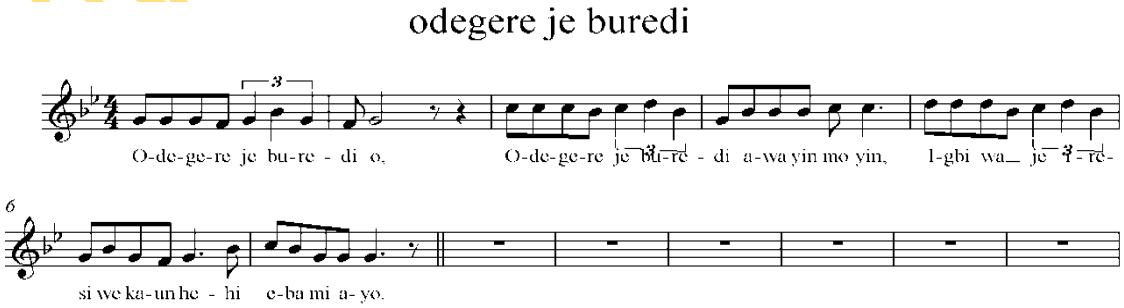
Ìrègún composers give emphasis to good choice of words and wise sayings. Phrasing and word selection both play important roles in the songs. Words that have roots in human experiences, some of which the composer might have had personal encounter with, and others based on the experiences handed down from past generations provide basis for philosophical constructions. Proper understanding of *Ìrègún* music depends much on the poetic structure, use of linguistic elements that all have bearings in the philosophical thought processes and wisdom embedded in the culture. Different forms of association between the audience, the performer

and the narrative character exist in *Ìrègún* music, depending on the perspective. The narrative performer is normally not a sympathizer, but one who exposes the evil deeds of the character derisively and satirically judging and condemning unworthy acts. The songs provide the audience the experience of the character descriptively, in such a way that the audience could be stimulated to imagine what pleasure or pains the character goes through as a result of his/her deeds. If the events narrated are, however pathetic, the audience could become sympathetic with the character, and if the narrative is of an abominable act, it has the propensity of stimulating the audience to want to dissociate from the subject in the society. The audience's association or identification with the performer mostly lies in relation to the entertainment and information he/she provides.

7.2.3 Language and Language Import

The principal language of *Ìrègún* music is Yàgbà dialect, but some *Ìrègún* poets and singers briefly insert words in English languages. Likewise Yorùbá of which Yàgbà is a dialect is sometimes inserted. to create some effects and sensation. We refer to the use of these words as language importation in the context of this discourse. In the song below, for instance, the poet employs the Yorùbá language to stimulate the sense of curiosity in listening to a different language for a moment, and in this connect various ideas together. The performer uses Yorùbá and Yàgbà to complement one another. Within the few lines where this importation occurs, the poet-composer makes a short statement in Yorùbá and expands it in Yàgbà before finally concluding the song in the home language. The song 67 below is an example.

*Ò□ dè□ gè□ re□ je□ bure□di o, o de gere je□ bure□di*You are just eating bread and you are
A wayin mo□yin , igbi wa je□ ire□si acting Like you have not seen it before
We kan'u ghe□ hi, e□ba mi ayo□ You might faint when you are able to eat rice



The English words bread and rice were imported into the song though they were Yàgbàlised. The combination of these languages together in expressing ideas that could be expressed in only one language, not only shows the language skills of the poet-composer, but stimulates a sense of cultural integration and assimilation.

Ojaide (2001) adopts the term neologism to describe the various coinages of words that have their roots in English language and other African languages. *Ìrègún* poets-composers have, in similar manners, adopted some other English and non-English words, apart from those already mentioned earlier, in new coinage or neologism patterns. These coinages are only used for expressions that would create some kind of multi-lingual effects and excitement on the listeners and not that Yàgbà do not have words equivalent to them in meaning. Some of these words include; *itisa* (teacher), *kompini* (company). It is exemplified in the song 68 below:

Solo: tisa noin ejo ekomo noin	teachers please train these students
Chorus: ekomo noin	teach these students
Solo: tisa noin ejo ekomo noin	teachers please train these students
Chorus: ekomo noin	teach these students
Solo: ojo wa ju gha k'omo komo	they are the hope future of our land
Chorus: eko mo noin	teach these students

The song is encouraging teachers to teach despite the situation in which the government places them by their low income.

7.2.5 Tone, Diction, Intention and Meaning in *Ìrègún* Music

Tone, diction, intention and meaning are interrelated in the study of *Ìrègún* music. We observe that the Yàgbà language, though tonal, is flexible when the words are set to music. Agawu (1988) examines that in tonal languages the tone must *as* far as possible agree with the rise and fall of the speech tone. He then argues that tone is operative on the level of syllable, word, phrase and sentence. We find further evidence of the language flexibility to melodic configuration. The word ì*gbà*, meaning time, has a homonym *igba,* meaning two hundred, *ìgbá* meaning a fruit, *igbá* meaning a plate. The first word would be toned low and middle while the second would be pronounced with high and low tones. Likewise, the word *ogun* has at least five possible pronunciations and meanings. One form of pronunciation which forms high to low tone with un-dotted vowel is homophonic in linguistic tone and can mean either of two things: ògùn- medicine, *ogún*-twenty, ò*gún*-god of iron, ogun-war, *ógùn* –long, ò*gùn*- the name of a

state in Nigeria, *ógún*- he pearced him. Some words derive their meanings not only from the tonal inflections, but from the use of the dotted vowel sounds. See the example 69 below:

O□ba ti bim Yàgbà ki'm bo□ba gbe next time that I will come to the world I will still be born
Tori o□ni Yàgbà so□ni gidi in Yàgbà land, because Yàgbà people are good people
Igb'ogun Tapa de Yàgbà when the Nupe war and imperialism came to Yàgbà
O□de□ no□in kale□,O□mo□ se , o□mo□ se the hunters rose up, the hunters try their best
Omi mo□ ro gbo□ jo□kalo□O□mo□se It is because the enemies possessed guns which they lacked.

In *Ìrègún* music performance, the tone and diction of the performer, as well as the figurative expressions suggest to the audience the intentions of the composer-performer. The quality of the sound of every word in *Ìrègún* musical presentation is required to be culturally acceptable to the people. The acceptable tone is mid-way between speech and song. Tone difference in Yàgbà language changes the meaning of words. For instance e*gúngún* means masquerade while *egungun* means bone. So if an artiste meant the former tone and uses the later tone in his/her musical performance, the actual response and meaning that he/she wants the audience to derive from the text of the song would be lacking. The following are further illustrated: *ọwọ*- hand, *ọwọ*-respect, *ọwọ*-broom, *ọwọ*-category, *ọwọ*-name of an Oke-Ogun Town in Yorùbáland, *ọwọ*-a Town in Ondo State. An *ìrègún* song like the one below exemplifies it:

ọwọ *ke'in ehin 'm kein* this is my hand and my feet
Meji faya I did not steal the fire light

The song above is about hand not stealing or picking other persons properties. The singer says, "See my hand and my leg I did not steal fire light". This means that the singer says he may not have much in life but surely he is not a thief. Another *ìrègún* chant says:

ọwọ *mọ ro ye ọba Yàgbà nọin* I honour and give respect to Yàgbà kings
Kabiyesi mojubaghin O King, this is my honour for you
The song is about respect for the leaders, and kings in Yàgbàland.

Burton and Chacksfield (1979:43) argue that in poetry, "how something is said is as important as what is said. In poetry, tone is not always a simple matter, but it is always necessary for the reader to tune in to the poet's tone of voice (the way in which the poet says what he says). Unless the reader is sensitive to the poet's tone he will misunderstand what the

poet is saying and why he is saying it. The poet provides the signals to help the reader to understand his tone of voice, but he expects the reader to be alert. His signals are subtle; they are hints rather than obvious statements". In *Ìrègún* musical genre, every aspect has its own peculiar tone. The tone of worship is different from that of praise and that of warfare is different from that of self appraisal.

The diction of *Ìrègún* artistes deals with the way they pronounce words. Most of the *Ìrègún* artistes interviewed have no problem with diction, as they are all vast in Yàgbà language, the language of the rendition of the chants and song. They most often combine absolute accuracy of diction with the associative power of language, thereby making their performance communicationally effective. Most of them are aware that good diction contributes to the implicit and explicit understanding of the words they use in their chants. If one is not vast in the language of *Ìrègún* rendition, one may not be able to comprehend the intentions expressed by the performer in the songs and chants.

7.3 Philosophical Thought Processes

Process Philosophy, a speculative world view which asserts that basic reality is constantly in a process of flux and change are part of irègún chant and song texts.

7.3.1 Synthetic Philosophy and Concept of Name

The *Ìrègún* artistes believe in the use of names and their significance in their performances. This makes them to name their children after the circumstances surrounding their birth, the state of the family economy, their achievements in terms of chieftaincy and promotions, etc. as seen in example 70 below:

Praise name of Isanlu King

Oba ikuborije , agbana isanlu	King Ikuborije, the Agbana of Isanlu
Oba ikuborije tikarare senle	*King Ikuborije how are you doing sir*
Oba kabiyesi, oba torise obi	king that is well to do whose his family is known
Oba toro eni saka	for greatness majesty and honour

The chant above sings the praise name of the paramount ruler commonly called *Agbànà* of Isanlu.

7.3.2 Anxiology (Ethics and Value Systems in Traditional Setting)

Anxiology (which is known as ethics and value systems) in Yàgbà traditional setting is paramount to people's life. Ethics is "a branch of philosophy that determines what is good for the people and is right for them to do; examination of human behaviour, the proper relation of one person to another , and the ultimate ends of human life; it explores the nature and limits of

obligation". He also discusses axiology as the sub-division of philosophy that studies value (the right, the good, the beautiful, the approved) and inquiry into the nature, criteria and application of value judgment. The study of the nature, types, and governing criteria of values and value judgments in Yàgbà cultural and indigenous belief exists and this is heard in the text of *ìrègún* singers. *Ìrègún* musician's arguethat value is placed by gods first and then the society follows by applying those value systems into their daily lives. The chant 71 below exemplifies it.

E okun ebora Yàgbà noin	I greet you the gods of Yàgbàland
E okun ebora Yàgbà noin	I greet you the gods of Yàgbàland
Ighin kokale agba Yàgbà	it's the time you arose that Yàgbà was delievered

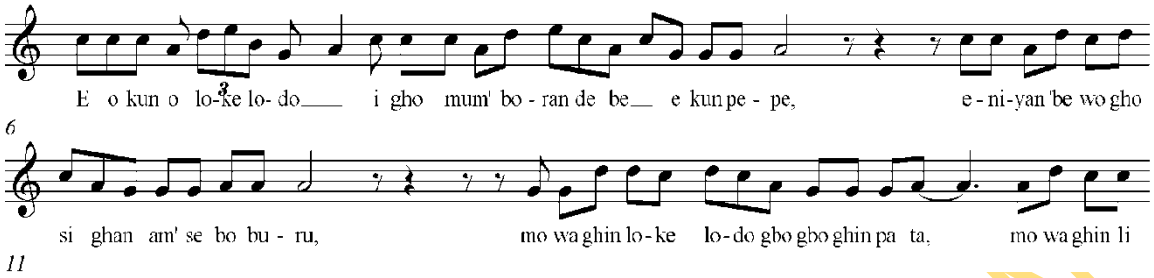
This chant is about the dark age of Yàgbà people under the imperialism of Nupe and Ìbàdàn. The chants praises the gods that they fought the enemies and the Yàgbà got delieverance from them.

7.3.3 Logical Approach in *Ìrègún* Chanting and Singing

Ìrègún chanting and singing require the ability to create reasonable and sensible verse in logical order. An artiste is expected to prove in his or her singing and chanting, in some basic or serious facts, reasons and ideas that are connected in a correct and intelligible manner. Ajah (2004:56) writes that logic is the study of philosophy itself and that it is the method and language that philosophy uses. To him, "the study of logic can even be viewed as an extension of the introduction of philosophy; logic is the technique of reasoning. It is the study on how to reason correctly". *Ìrègún* music follows a logical movement, from one performance to another. The logical progression of *Ìrègún* chanting and singing usually includes praise, satire, correction, chronicling.

E okun o loke lodo I gho mum' moran de be ekun pepe *Mo wa'n li kwara li kogi li gbogbo Nigeria* female, *Lokunrin lobinrin lomode lagba gbo hin pata* *Okun o oba ikuborije oba isanlu* IsanluTown	I greet you all, in Kwara, Kogi states and all over Nigeria, male and young and old, King Ikuborije, *Agbana* of I salute you sir.

E OKUN O



Chant is usually the starting point in the performance of *ìrègún* music in which audience, kings and people gathered for the occasion are greeted including the performers themselves. The chant above is a general greeting to people, male and female, and then Agbana of Isanlu, Oba Ikuborije. After the chanting, the *ìrègún* chanter, who is also the song leader in most cases, now introduces the song which is chorused by a back-up singers, and dancers including drummers as the case may be. Another chant and song on satire is written below, see example 72.

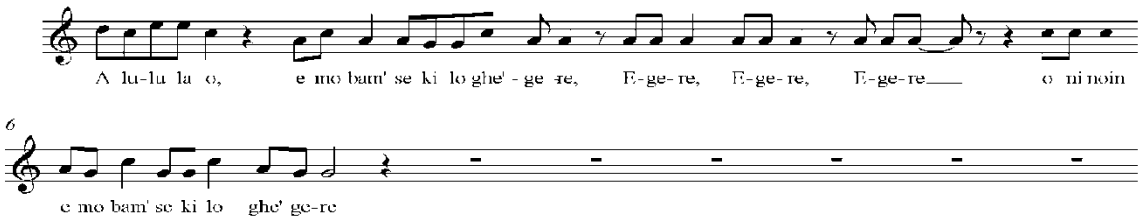
Chant

alu nla emo bam se kilo h'È□ gè□ rè□ My chief drummer help me warn È□ gè□ rè□,
È□ gè□ rè□o ,È□ gè□ rè□È□ gè□ rè□,È□ gè□ rè□,È□ gè□ rè□È□ gè□ rè□
*oni noin emo bam se kilo h'È□ gè□ rè□*everybody, help me warn È□ gè□ rè□

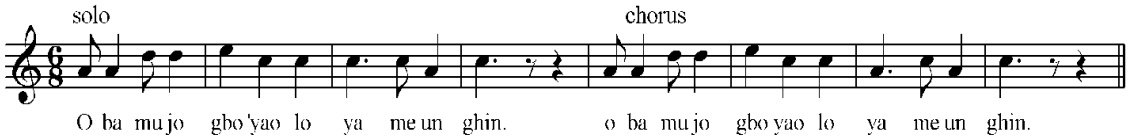
song

solo: oba mu'jo gbo'ya oloya me'un gbin if in the process of dancing you snatch
chorus: oba mujo gboyaoloya m'eun gbin another man's wife, I will not talk
solo: oba mu'jo gbo'ya oloya me'un gbin if in the process of dancing you snatch
chorus: oba mujo gboyaoloya m'eun gbin another man's wife, I will not talk

E BAM' SE KILO GH'EGERE



O ba Mu 'Jo Gh'oya

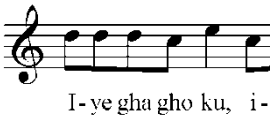


The chant starts by calling the name of the chief dancer who is a male named È□ gè□ rè□. È□ gè□ rè□is actually dancing with another female dancer at the moment. The chanter satirises È□ gè□ rè□that members of the *ìrègún* group should please warn him who is very good in dancing *ìrègún*. That he should not through dance snatch another man's wife, since the woman in question is married. The chanter concludes that if È□ gè□ rè□succeeds in taking another man's wife after the warning, he will not defend him when he is facing the result of snatching another man's wife. *Ìrègún* music is always in logical order mostly stating with chant, the song, while the chorus of the song goes with the instrumentation.

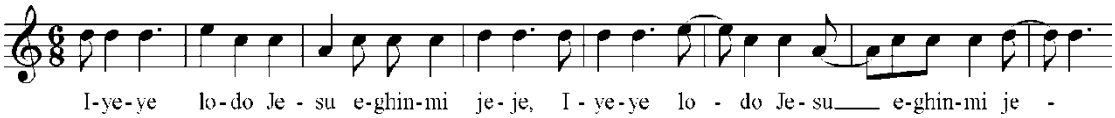
7.3.4 Metaphysics in *Ìrègún* Music Text

Yàgbà belief system is founded on the understanding of a Supreme Being as earlier mentioned. They also believe in deities. Ajah (2004) explains that metaphysics is after the things of the Supreme Being. It was originally derived from Aristotle's treatment of physics in which he indicated that they were those other things which had to come after the matters of physics were addressed. Its subject matter includes the concepts of existence. *Ìrègún* music employs metaphysics in their songs. They inform people about the gods, their role and place in Yàgbàland. They also instruct Yàgbà people to reference them. *Ìrègún* songs also make their audience to know that there is a place to rest after one dies. This is shown in chant 73 below:

chant	
iye ha ho'ku ise ki hin mi je□je□	our mother that is been buried today
eni bukata ihin mi je□je	she is just resting fully, she does not worry
iye ilodo jesu tehin mi jeje	over issues of life again, she is at the feet
song	of Jesus with everlasting rest
solo: iyeye ilodo jesu tehin mi jeje	Our mother is at the feet of Jesus resting
chorus: iyeye ilodo jesu tehin mi jeje	Our mother is at the feet of Jesus resting
solo: iyeye ilodo jesu tehin mi jeje	Our mother is at the feet of Jesus resting
chorus: iyeye ilodo jesu tehin mi jeje	Our mother is at the feet of Jesus resting



IYEYE ILODO JESU



The chant and song above inform us about the death of one *ìrègún* lover and fan. The chanter remarks in the chant and song that the mother who is dead is peacefully resting, that in the present state in which she is, she does not have any care, worry or anything to bother her mind. This is an example of issues that tell us about life beyond and also deal with metaphysical things.

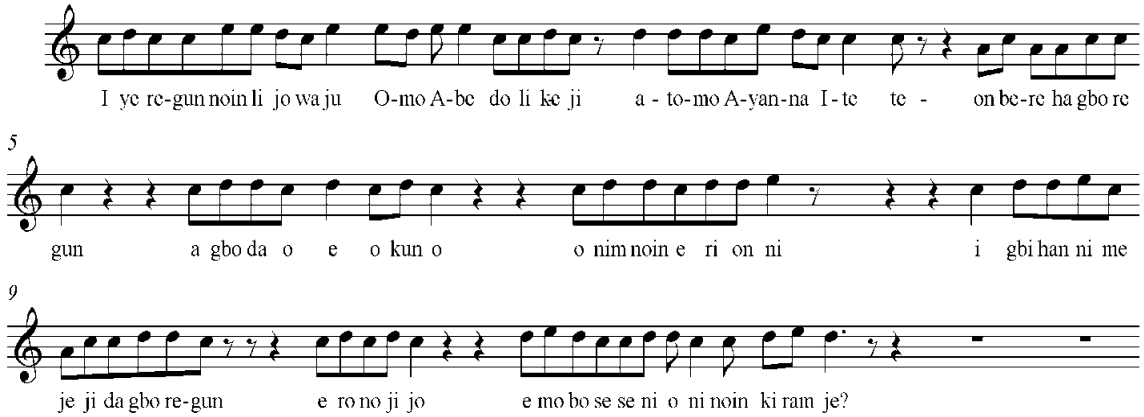
7.3.5 Realism and Idealism

Realism is the state of dealing with situation in a practical way without being influenced by feelings or false ideas. In other words, the theory holds that pictures of things are conceived in the mind before the thing can appear effectively in reality. *Ìrègún* chants and songs and chants are tied to fact, to what is the case, as opposed to what is wished, hoped or desired. *Ìrègún* singers and chanters think that they do not shrink from hard facts. They force their desires and interests to the background and accept the differences among the uniqueness of things as real and important features in Yàgbàland and the world in general. *Ìrègún* compositions are based on reality, things that have happened or are happening in the land. See example 74 of the chant and song bellow:

Chant

Iyerègún no□in líjó□wajú	*Ìrègún* matrons in the future
O□mo□ ɗbè□dó likeji	The daughter of Abedo in Ikeji
Àto□mo□ Àyànná itete	And the daughter ofÀìná Itete
O□n be□re□ ha gborègún	They came out to dance
àgbo da o□	And all other dancers disappeared
E□ okun oni noin eri on ni	My people didn't you see them
Igbi han ni mejeji da gbo règún	When they came out
O□ró□no jijo?	Did you see any other dancers?
È□ mo□ bosese ni, o□ni no□in kiram je□	Did you know why?

Iyem Noin



The chant eulogizes two of *ìrègún* dancers creating the reality of the worth of their effort and the quality of their dance production to the point that when they started dancing no one else could join them because everyone was thrilled with the skill they employ in the dance.

Idealism is the strong belief in principles of the standard, even when they are very difficult to achieve in real life. Idamoyibo (2006) defines it as accepting and living by lofty moral aesthetic, and religious standards or ability to visualize, and advocates, some plan or programmes that does not yet exist. *Ìrègún* songs and chants serve to achive social reform because the songs support something that has not yet come into existence in Yàgbà and even in the Nigerian society. *Ìrègún* songs are ideal based on culture and tradition. It talks about values of life as grounded in a realm beyond the individual and the social groups. It also discusses the individual self as having meaning and dignity; man having abiding worth and is superior to institutions and things. *Ìrègún* songs also deal with ideals that are yet to be or issues that they can sense will be in Yàgbà later in life. See the example.

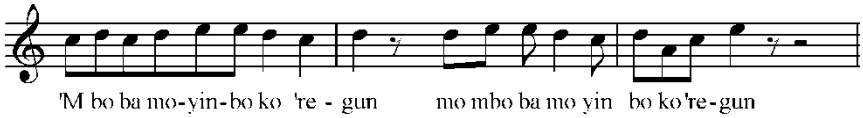
Chant

Mbo□ ba mòyìbó kò□règún	Very soon I will be using English language
Mo□ mbo ba mòyìbó kò□ règún	To sing *Ìrègún* songs

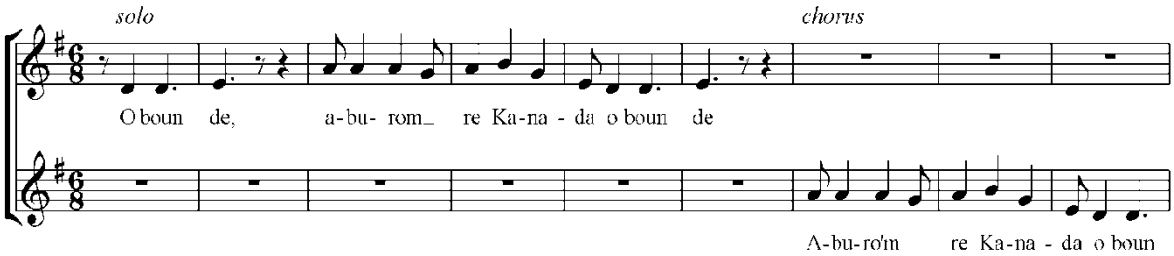
song

solo: o bo□n de lo□ aburom re kanada o bo□in delo□ he will soon be back; my younger brother
chorus: aburom re kanada o bo□in delo□ went to Canada, he will soon be back
solo: aburom re kanada o bo□in delo□ he will soon be back; my younger brother
chorus: aburo□m re kanada o bo□in delo□ went to Canada, he will soon be back

Oyinbo Ko'regun



Aburo'm Re Kanada



The chanter/singer tells us of a future ideal in the chant and song above, that he will soon start singing *ìrègún* songs not just with Yàgbà language which is the main means of communicating and singing *ìrègún*. He tells the audience that his younger brother has travelled to Canada to learn how to speak English and will soon return to teach him so that he can compose *ìrègún* songs in English language that will be accepted and have wider coverage without the issue of language barrier.

7.3.6 Essentialism and Progressivism

Philosophical doctrine of essence views it that things have an essence or ideal nature that is independent of and prior to their existence. Essentialism believe that parents are to teach and train younger ones, while progressivism believes that younger ones do not need to be trained, that they will automatically fit into the community life through observation and participation. *Ìrègún* music teaches the younger ones way of life and how to relate in the society and to respect the traditions on ground so as to avoid evil occurrences in the community. Also, it makes it clear for parent the part they must play in bringing their children up so that they will not bring problems to the community, their homes and the nation in general. Such chants and songs are given below see example 75:

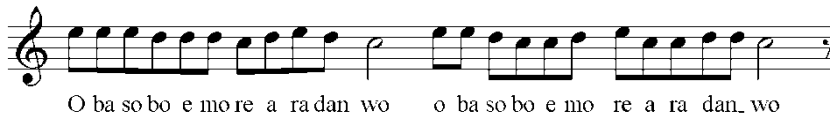
Chant

'oba sobo omo je a be ni ran dan wo	if it is a lie, let's go and try it ,
'oba sobo omo je a be ni ran dan wo	I say if I am lying let's us go and try it

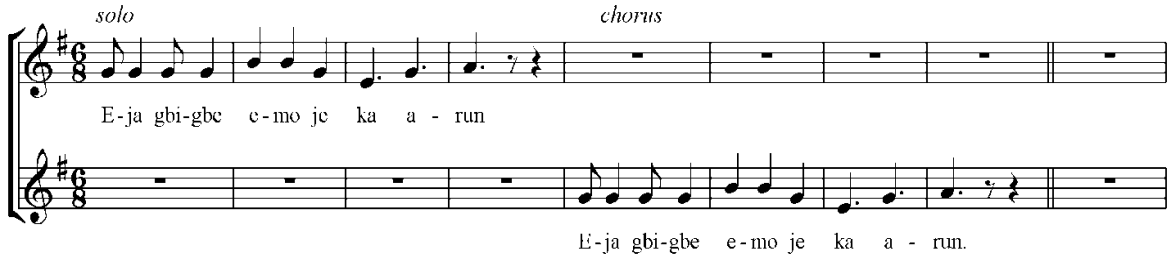
Song

solo: ima run o eja gbigbe emo jeka arun	dry fish cannot be bent it will scatter
chorus: eja gbigbe emo jeka arun	dry fish cannot be bent it will scatter

solo: eja gbigbe emo jeka arun
chorus: eja gbigbe emo jeka arun

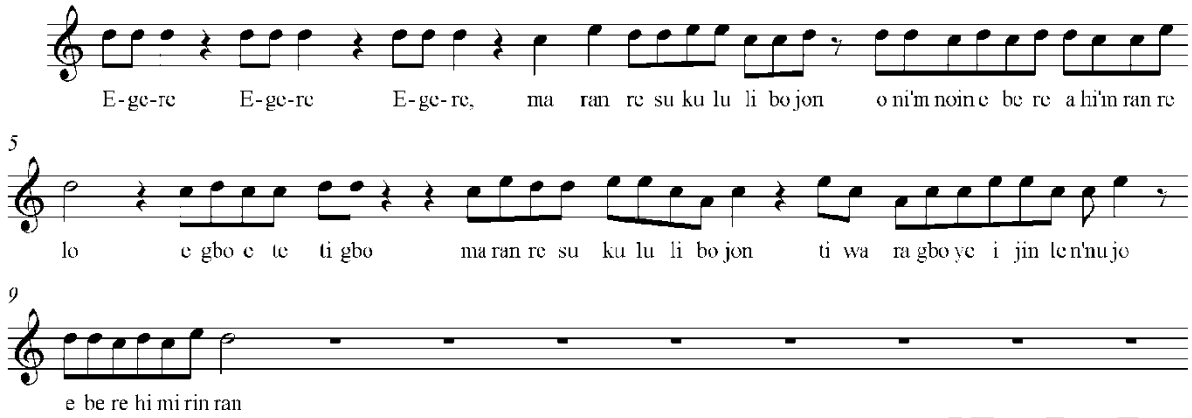


Eja Gbigbe

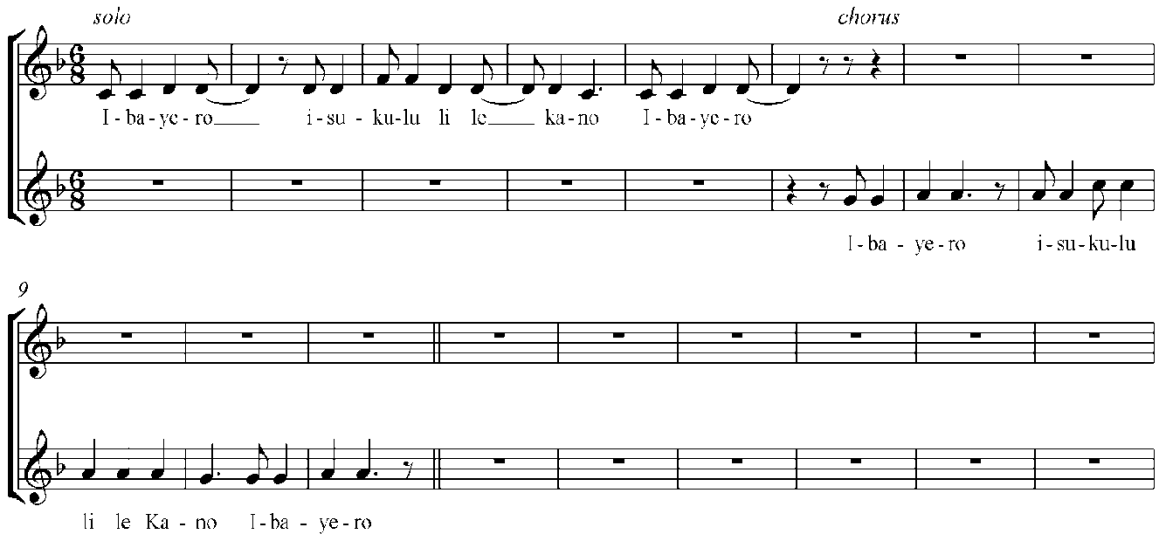


The song and chant is a proverbial statement. The chanter starts by telling the listeners that if he is lying we can give what he wants to say a trial, that a dry bone cannot be bent; that it will only scatter. This song is directly to parents that there is time to train their children, when they are tender, easy to control and direct. But as they grow older they will be difficult to control if the right character and virtue has not been built in them. The song actually advises parents so that their children will be useful to themselves and the society. The following song is directed to children. See example 76.

È□ gè□ rè□, È□ gè□ rè□, È□ gè□ rè□, È□ gè□ rè□I will send you to University that is far from our
maran re sukulu libojon community; my people, ask me the university I'll send him to
onim' noin ebere a him ran re lo please listen to me very well
e□gbo□ ete□ti gbo□ , University so that you will go and learn and
maran re sukulu libojon I will send you to a good school
ti wara gbo ye ìjìnlè□ n'nu jo do more research on dance performance
e□be□re□ himirin na
song
solo: ibayero isukulu lile kano ibayero I am sending you to Bayero University, Kano
chorus: ibayero isukulu lile kano ibayero I am sending you to Bayero University, Kano



Ibayero



The chanter emphasizes the need to train our children and give them the best education needed for them to be their best in life. The song and the chant tell us that the chanter wants to train someone at Bayero University in Kano being one of the best universities in Northern part of Nigeria.

7.4 Conceptual Analysis of *Ìrègún* Theme

Ìrègún music especially the chants and songs, sometimes use words that give different meaning. Sometimes, the song may be talking about someone who is lazy, prostitutes and those commiting other vices. The song may not mention it directly but the words or theme used give the interpretation of what the song is all about. Example 77 when taking about prostitution, irègún song like the one below comes to mind:

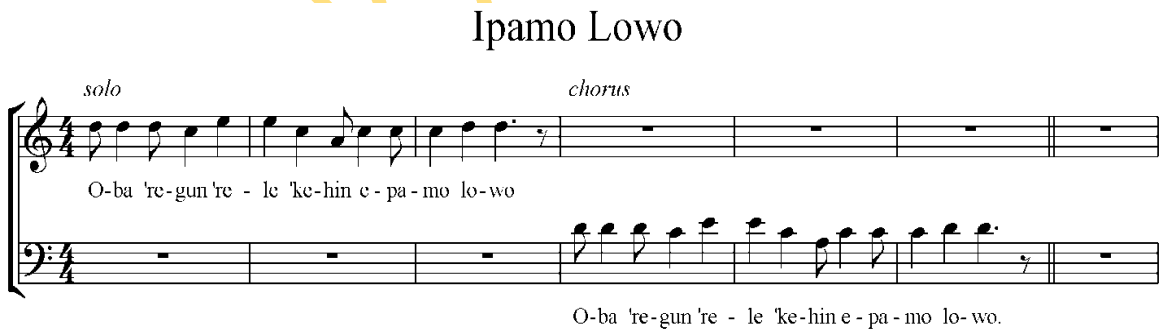
Solo:Odi bangu ghori ho□wo□ ma wo bi ayo□ri hi	she is fixing bangles on the head and
Chorus : mawo bi ayo ri hi	hands, I will see where this will
Solo:Odi bangu hori ho□wo□ ma wo bi ayo□ri hi	end
Chorus : mawo bi ayo ri hi	she will soon get pregnant
Solo: o bo un gbo,yun lode oyun ape□ ade	without a husband
Chorus: ma wo bia yo□ri hi	I will see where this will end

The song tells of someone with bangles, chains and attire of a harlot. Though prostitution is not mentioned the costuming of prostitution is named in the song depicting the character and traits of the person wearing them.

7.4.1 Proverbs

Proverbs are short sentences or phrases that convey general truths, philosophical approach to issues or advice, often structured into two sections. The use of proverbs in daily conversations, community meetings and public speeches is highly developed in Yàgbàland. Idolor (2001) observes that proverbs could be used as speech variation technique, sanitization or for vivid and dramatic effects. Expectedly, *Ìrègún* songs are usually laced with proverbs that provide interest and deeper insight into the thoughts of the singer. The following is an example 78 of proverb as used in a song:

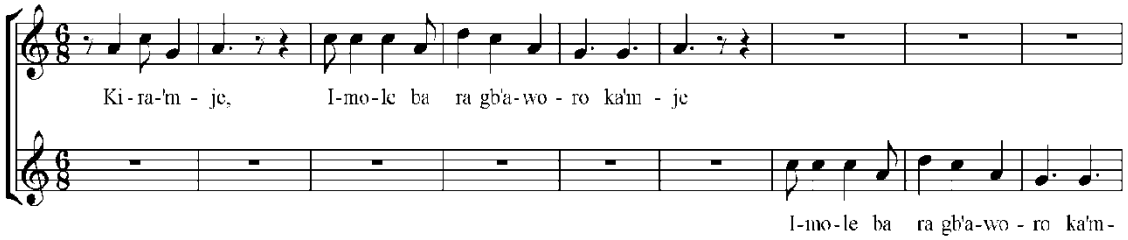
solo: o□ba règún relé ke□hìn e□pamo ló□ wó□	The king of *Ìrègún* is going home
chorus: o□ba règún relé ke□hin e□pamo ló□ wó□	and his preparing now.



This proverb informs on the role of death as a preparation to join the ancestors. The song teaches that death is a means of translation to another world. Another proverb in a song says:

Solo :ki ram je Imo□ lè□bara gbaworo kam'je□	If the spirit comes to posses the chief priest
Chorus: Imo□ lè□bara gba woro kamje□	who will bring him out?

Kiramje



In this proverb the song is commenting on the role of the priest of a god to ease those that are possessed, but if the priest himself now gets possessed, who will bring him out?

Another proverb in a song says:

solo: àgùntàn è□ mo□ no□ tárè tan mobáwí sheep did not know its enemies
chorus: àgùntàn è□ mo□ no□ tárè tan mobáwí who am I talking to?

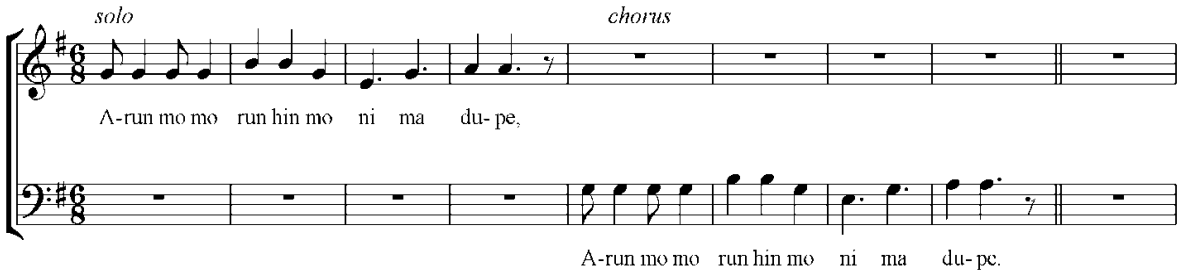
The singer through the song appeals to the people listening that whosoever he has offended should not be annoyed with him and should forgive him. That sheep does not know her enemies and as a singer he may not know the people he has offended and who may be trying to hurt him.

7.4.2 Idioms and Epigrams

. Epigrammatic discourse or expressions in ìrègún songs are witty, often paradoxical remarks, concisely expressed; a short, pungent, and often satirical poem, one having a witty and ingenious ending. *Ìrègún* music uses these in communicating to their audiences. See the 79 example below:

Solo:arun mò□mò□ run hin moní màdúpé□ If my mouth will not destroy what I have
Chorus : arun mò□mò□ run hin moní màdúpé□ I will thank God
Solo : arun mò□mò□ run hin moní màdúpé□ If my mouth will not destroy what I have
Chorus : arun mò□mò□ run hin moní màdúpé□ I will thank God

Arun



The song reminds us of the power in the tongue to destroy a mighty structure. The chanter tells the people that he will be grateful to god if his mouth will not be his downfall. It teaches and warns us to be careful with our speeches. Although not mentioned directly he uses idioms to give the message. The song also communicates with tale bearers to desist from that act.

7.5.1 Alliteration and Assonance

Alliteration is the use of two or more words in close succession, in order to repeat the sound of a particular constant letter within a line of a poetic verse, while assonance is the use of same or corresponding vowel sound closely within a line. In *Ìrègún* music performance, the uses of words that begin with the same consonant sounds create special effects. See example 80.

Igbi m're koro, ara jahi koto,	When I was going *to Koro* and fell into a pit
Àrò□ irin m', te m' se t'aro□,	My morning journey is better than the lame
Oju m' fo□ more□hin te□le□,	yes I know I cannot see but blindness is better
Te m' s□e taro□	than beieg lame

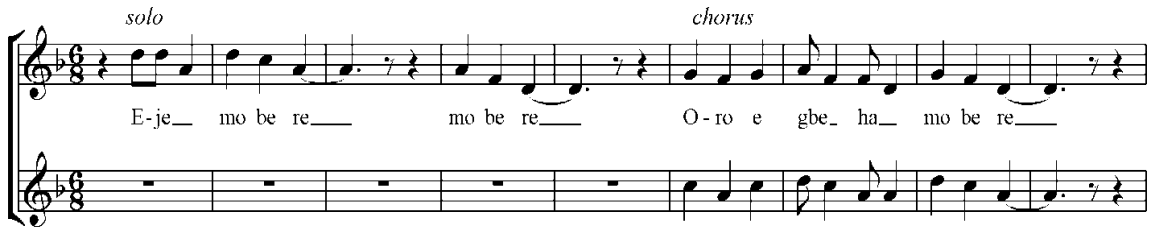
Koro is a name of a town in Yàgbàland, *and Koto* means pit. *Aro* means morning and *aro* mean lame man. These are words that sound almost the same. The uses of assonance, words that are technically similar in vowel sound, are also common in *Ìrègún* songs and chants.

7.5.2 Rhetorical Question

One common technique in *Ìrègún* text is the use of rhetorical questions. These questions are asked as a way of making statements, and answers are not expected from the audience. Sometimes, however, the questions change form and demand answers from the ensemble in solo-and-response order. Some of the questions receive their answers in the song as the narration progresses. When a question is raised in one line, the following line or lines may provide the answer either directly or indirectly by way of explanations. Sometimes the answers are also provided in proverbs or some idiomatic expressions. In indirect order, the narrator goes ahead to narrate what happens next in the event and implicitly fixes the answer therein. When an answer, on the other hand, is provided directly, particularly in solo-and-response style between the lead singer and the chorus, a dramatic effect is created with the dialogue. In some other cases, the person asks these questions and provides the answer of the subject. This is also dramatic, because it stimulates the feeling of a conversation going on between two persons. See the examples 81 in the song below:

Solo eje mobere mobere oro ileha mobere I am asking I am asking
Chorus oro ile ha mobere The matter of our land I am asking

Oro Ile ha Mobere



This song as a rhetoric question is not demanding for answer but it gives a thought and explanation on the issues of the state and condition of our community, and Nigeria as a whole. The condition of the country has not been very good with high level of killing, hired killer, religious problems, unemployment, poverty in the mist of wealth, lack of security, and the corruption that has eaten deep into the fabric of Nigerian from the leaders to the led. The song also reiterates the plight of Yàgbà people with the level of marginalization in the state where we have Igala domination.

7.5.3 Repetition

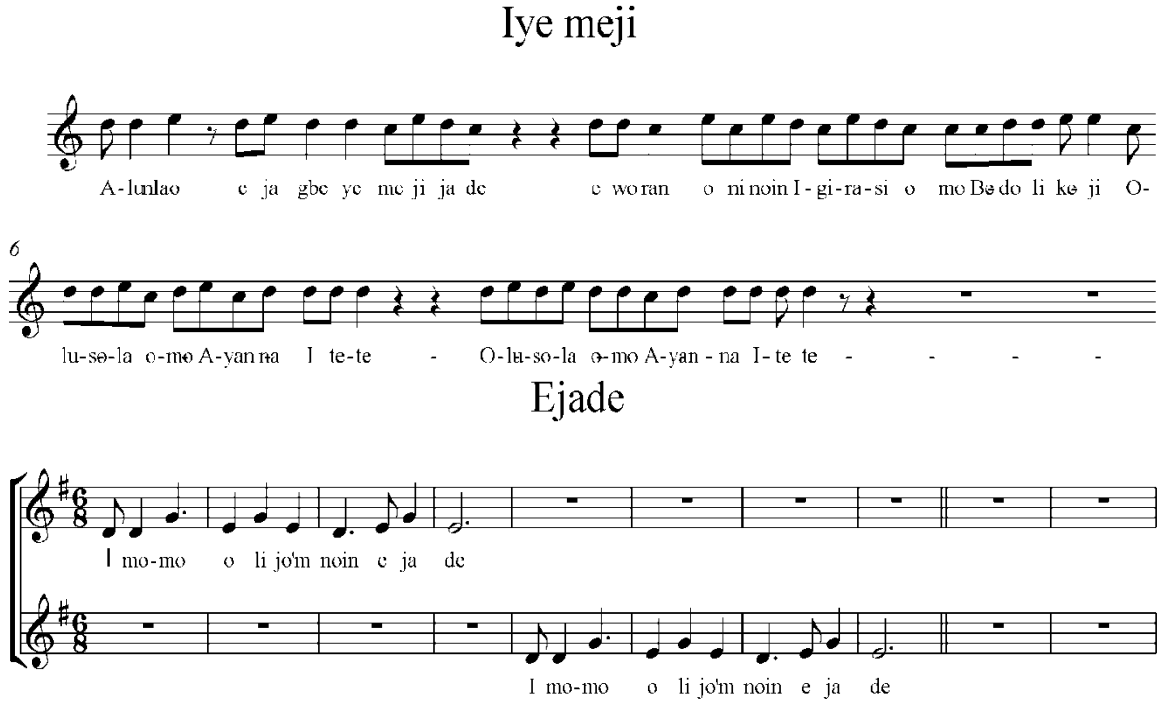
In *Ìrègún* songs, repetition often appears in forms of chorus refrain or a frequent return of the narration of the principal idea at strategic interval. Also *Ìrègún* songs and chants repetition is employed as a device to register the themes and sub-themes of the performances. The following chant and song are example 82 how repetition is used in *Ìrègún* performances:

Chant

Alu nla o eja gbe ye meji jade,Ewo ran oni noin	My chief drummer, can you see something
Igiresi omo bedo likeji, Igiresi omo bedo likeji	Grace the daughter of Bedo in Ikeji Mopa
Olusola omo ayanna itete,	Grace the daughter of Bedo in Ikeji Mopa
olusola omo ayanna itete	And Olushola the daughter of Ayanna Itete
	And Olushola the daughter of Ayanna Itete
	Let's bring out the two *ìrègún* senior dancers
	Out to dance

Song

Solo imomo oli jo'm noin eja de	Come out and dance, come out and dance
Chorus: imomo oli jo'm noin eja de	Women who are my dancers, come and dance
Solo imomo oli jo'm noin eja de	Women who are my dancers, come and dance
Chorus: imomo oli jo'm noin eja de	Women who are my dancers, come and dance



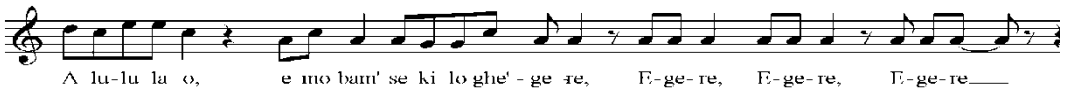
The song shows a repetition both in the chant and the song. It is a direct speech to two female dancers namely Grace and Olushola that they should come out and dance. Sometimes the repetition could be more than two for emphasis.

7.5.4 Homophonic Doubling of Words

This is another kind of repetition that occurs in a form wherein a word is doubled to express an idea. Homophonic doubling of words is a common feature in *Ìrègún* songs and chants.

Chant

alu nla emo bam se kilo h'È□ gè□ rè□ My chief drummer, help me warn È□ gè□ rè□,
È□ gè□ rè□o ,È□ gè□ rè□È□ gè□ rè□, *È□ gè□ rè□, È□ gè□ rè□*
È□ gè□ rè□



The chant repeats the name of È□ gè□ rè□.This is homophonic doubling of words for emphasis in

ìrègún chant.

7.5.5 Parallelism

Parallelism as opposed to repetition is the use of word that conveys the same meaning within two or more successive lines, but is not strictly a repeat of the preceding line word for word. Parallelism involves lexical matching, tonal counterpoint and other stylistic features. Ojaide (2001:22) comments that repetition is the most frequent device used in the songs of Urhobo people. It heightens the language of *Ìrègún* poetry, but two or more successive lines may have some words in common and may not necessarily convey the same meaning. Some of *Ìrègún* song has this feature. One of such is this: see example 84.

Eja se papapa ale ile Let us be fast and go, home it,s getting dark
Ejase papapa aleile o Let us be fast and go home it's getting dark
Ejase papapa ile isu Let us be fast and go home it's getting dark
Ejase papapa ile isuo Let us be fast and go home it's getting dark

The parallelism here is the phrase *ale ile* and *ile isu* which means it is now getting late. The song actually is a warning that we should do quickly because it's getting late.

7.5.6 Elison, Truncation and Word–link

Burton and Chacksfield (1979) define the term linking in poetry as a variety of repetition in form of a word or phrase that ends a line and reappears at the beginning of the line following it. Elision is a device employed in language and poetry, in which a vowel is deliberately omitted in a word. That is the process of eliding or leaving out a letter often a vowel in a word; while truncation is the deliberate shortening of a word in order to fit into a melodic fragment without difficulty. That is, it is the process of shortening a word. In *Ìrègún* music, elision and truncation of words are techniques employed in developing poetic line, in

order to link sounds together meaningfully. These techniques take into account the possibility of changing vowel sounds as they link to one another and of fussing two vowel sounds between two successive words to fit with a single melodic tone. The words so connected could exist within a given line or between two successive lines. These two poetic devices are employed in *Ìrègún* music, to create connectivity of word-sounds in songs and chants. A good example is the song below, instead of

Bọti sese mọmọ pa iwarẹda , we have Don't change your good character
bọ'i sese mọmọpa'warẹda

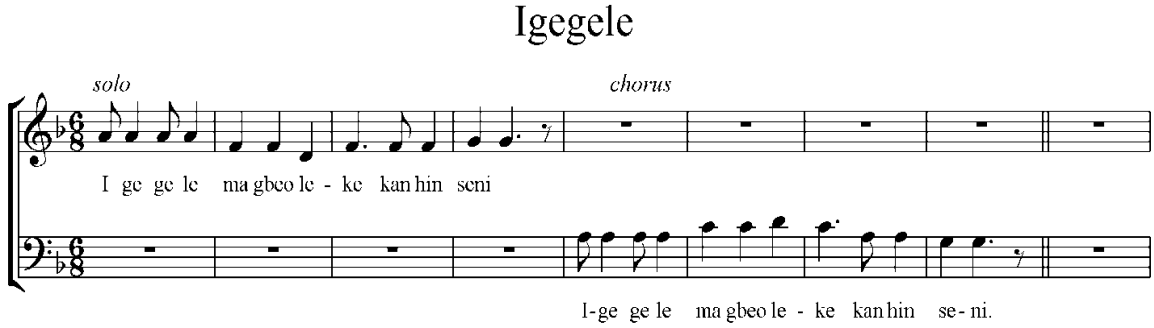
Instead of *bọ* taking a rhythmic sound and *ti* taking a different rhythmic sound, the two rhythmic sounds are reduced to just a rhythmic sound *bo'i*. The fusion of the two vowels into one is a case of simple elision and contraction. This shows that the first vowel could be omitted and the consonant before it is linked with it, to begin the word immediately after it. This creates an effective word flow in singing and chanting. Here is another example; instead of *ọba* ***Ìrègún írelé ikẹhin*** *ẹpamọ lọwọ* ,we have *ọba* ***'règún 'rele kẹhin*** *ẹpamọ lọwọ* the patron of *ìrègún* is going to his final abode and is preparing now.

In the example above, I in *ìrègún*, I in *irele* and I in *ikehin* are removed to feet into the rhythmic phrase. *Irègún* chants and songs uses word link but do not sacrifice meaning of songs for vocal sound.

7.5.7 Phonoaesthetics and Onomatopoeia

Phonoaesthetics are words whose sounds suggest their meaning, but may first sound to a listener as strange words (Babalola, 1976). This is a part of *Ìrègún* vocabulary. The following is an example:

ige gele ma gbeo leke kan ghin seni ige gele (lifter) will lift you high above the enemies
ige gele ma gbeo leke kan ghin seni.



Ige gele is a phonoaesthetic expression that functions as an adverb to describe the idea of getting lifted up high. The expression, *ige gele*, may sound strange in the ears of some listeners who are not so vast in Yàgbà language. Onomatopoeia is the use of words that imitate the sounds of things they are intended to represent, describe, express and suggest. See the example in the song below:

E□mo□ bam' wa kabiyesi oke help me greet the king on high
O□bam' loke, o□ba taa, bi ti bon my king in the highest, the one who sound *taa* like gun,
O□ba alagbalugbu bi okun the one who move *alagbalugbu* like the roaring sea

This is done to create a verbal effect that resembles the actual sound of the gun and the roaring sea or ocean in order to make the idea more vivid in the minds of the audience.

7.5.8 Rhyme

Rhyme is a device adopted by *Ìrègún* composers to create powerful effects of sound within lines or between lines of a verse. It is a creation that brings words that have similar sounds close to one another for a sort of agreement that stimulates heightened sense of hearing (aural perception). There are different kinds of rhyme which include the internal, end, half and full rhyme. The internal rhyme occurs where two or more words that sound alike appear close to one another within the same line, while the end rhyme is the agreement of sounds between the words that end lines that are close to one another. The half rhyme is a partial agreement in sounds between two or more words that appear close to one another. The full rhyme, on the other hand, occurs where words that sound perfectly alike come in agreement within or between lines. See an example 84 below:

Ọká eję'kà, The serpent does not eat corn
Ighin ję'kà, whatever eats corn
Kọ'ka íję. Is what the serpent eats

The chant is rhymed using *Ọká (*serpent*)* *eję'kà* suppose to be *eję Ọkà* (corn). With the rhyme, the chant could move well.

7.6 Imagery

In *ìrègún* music, several images are created by the composers to act as symbols that represent the themes of the songs and how they feel about the characters they describe. Very careful, study of the images is necessary to enable us tune our minds to the composer's intention and communication wave length, in order to enhance and balance interpretation. We

shall do this under the following headings: visual image, audile or auditory image, tactile and thermal image, olfactory image, gustatory image and motile or kinesthetic image.

7.6.1 Visual Imagery

Visual imagery is an image seen in the mind's eye. The theme of *Ìrègún* songs are represented with the image or sense of sight. For example, *Ìrègún* artistes narrate how *ìrègún* dancers are performing anddraw attention to them. See the example below: *Oni noin ewo ran ewo giresi ati olús□ o□ lámy* people see, see Grace and Olús□ o□ lá.

This implying that they should see Grace and Olushola. The chanter is drawing their attention to the two dancers that are performing wonderfully. Even though people are watching already but it calls on their visual imagery to appreciate and look at the dancers.

E□ba wok u bo□ba règún iseri come and see how the patron of *Ìrègún* will be buried
chorus: e□ba wok u bo□ba règún iseri

The song is giving visual imagery on how *Ìrègún* matron that died will be gloriously buried and he is inviting those that came for the wake keep to make sure they don't miss the real bureal

7.6.2 Audile or Auditory Image

Irègún singer do evoke auditory imagery during performance an example is in the song below.

Chant

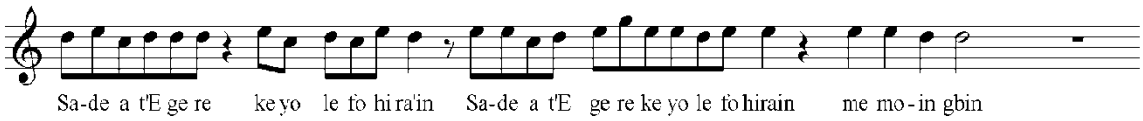
sade ate□ gè□ rè□, ke□ yo□le□ fo□ hi ra'in Sade and È□ gè□ rè□ are silently discussing

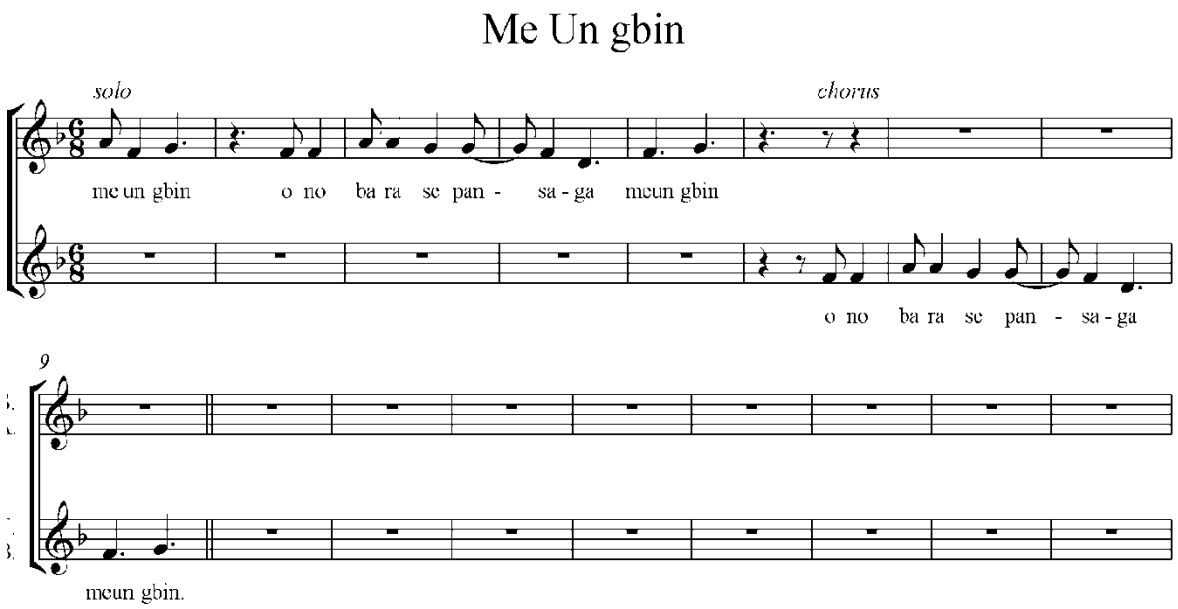
sade ate□ gè□ rè□, ke□ yo□le□ fo□ hi ra'in Sade and È□ gè□ rè□ are silently discusing

me mo□in gbin I will not say anything

Song

me moin gbin o□ no bara se pansaga me'un gbin I will not say anything if you secretly go
o no bara se pansaga me'un gbin And commit adultery I will not talk





The chant and song is a satire of two *Ìrègún* dancers, a male named È□ gè□ rè□, and the female is Sade. The singer says they were discusing as they were dancing; that the male said he would come and sleep in the house of the female dancer when it is evening. The singer now concludes that he will not talk if he sees anyone commiting adultery since both of them have their wife and husband. The phrase *me'un gbin* actually means I will not defend you or say anything when the problem of your actions descends on you.

7.6.3 Tactile and Thermal Imagery

An image of an object as perceived by the sense of touch. *Ìrègún* chant and song showcase the image of touch. This following is a good example:

Oni Yàgbà lokelodo emo kuri se e□kurabo My Yàgbà people, how is our work
Ebam kilo□ h'È□ gè□ rè□u mo□mujo gba o□ya o□loó□ya Please help me warn È□ gè□ rè□
Ekilo hÈ□ gè□ rè□to ri o□ya o□ ló□ya È□ gè□ rè□is stylishly touching his fellow dancer
hi *mo□wo□ra layin tori ijo* Please help me warn him

The singer/chanter calls for a warning for È□ gè□ rè□that the way he is stylishly touching his fellow dancer will land him in trouble. Sense of touch is evoked here in *ìrègún* music**.**

7.6.4 Olfactory and Gustatory Imagery

Holoryd Burton and C.J. Chacksfied (1997) define olfactory image as an expression that arouses and refers to the sense of smell. *Ìrègún* song uses olfactory image to depict sense of smell. A good example is the chant below.

O□be□re□ Ita him limu lo□ iye , Your soup is giving out a lot of aroma
Mo□ o□be□re□ ita him limu lo□ I said your soup scents in my noscil

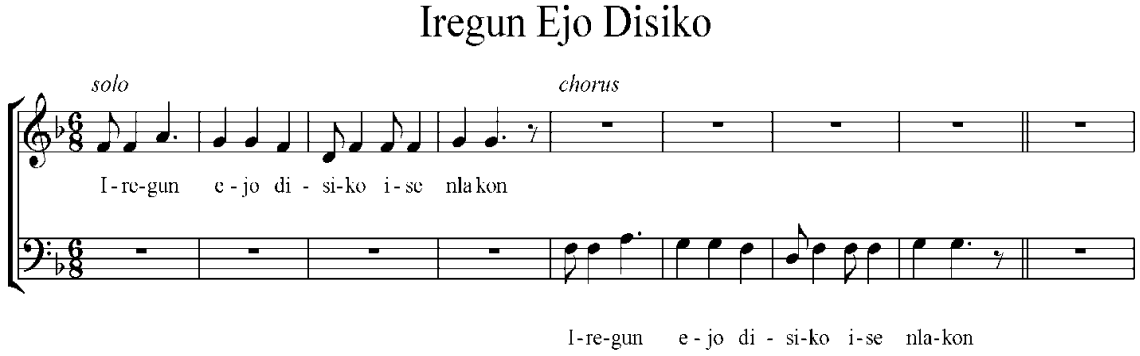
The song expresses the aroma in the soup of this cook, which the singer praises as a good cook. Holroyd and Chacksfied (1997) write that gustatory image is that kind of expression that stimulates the sense of taste. *Ìrègún* song is performed calling the attention of the listeners through the sense of taste. Example is shown below**:**

Iyem olisowo iye o□lo□be□ dùndún Madam the buseness woman with a delicious food. *Ìrègún* music depicts songs with the sense of taste. The singer is praising the cook for the delicacy in the food which she cooked and which he was feed with.

7.6.5 Motile or Kinaesthetic Imagery

Kinesthetic imagery can be further divided into: sense of touch, temperature, movement, and feelings. Holroyd and Chacksfield (1997) state that, expressions, which appeal to the sense of movement, are motile or kinaesthetic images. Images of this kind are prevalent in *Ìrègún* music. See the example below:

Ìrègún e□jo□ disiko ise□ nla kon *Ìrègún* dance is not like disco dance; it's a big work.
Ìrègún e□jo□ disiko ise□ nla *Ìrègún* dance is not like disco dance; it's a big work.



The song expresses the hot rhythm in *ìrègún* music which makes it difficult for those that have not learnt it. The song shows the differences in the *ìrègún* and hiphop or disco dance. The chanter asserts that dancing *ìrègún* is more difficult compared to disco. This expresses motile or kinaesthetic image used in *ìrègún* song.

7.7 Figure of Speech

Figure of speech refers to expressions that are made to describe persons and objects in manners that present connotative and suggestive meanings. The words used in these sorts of expressions are often not direct, but they imply viable information that could be deduced from them. *Ìrègún* musicians have used such figures of speech with great effects, to represent one thing as if it were another, and create greater stimulus to imagination amongst the audience than the use of common expressions would ordinarily do. These figures of speech have always been illuminating, though they are very crisp and short. They are expressed in brevity to prompt the audience to think beyond what is presented before them and derive all intended meanings from the short available framework. Often, they are used to create pictures in the minds of the audience in figurative styles that may be comparative or descriptive. They could appear in forms of understatement or overstatement, in order to heighten emotional excitement, contemplation and comfort. Heart-breaking information may then be presented in such a ways that they appear mild, while trivial issues may be expressed in manners that make them look very serious. These figures of speech are simile, metaphor, metonymy, synedoche and personification, paradox pathetic hyperbole, euphemism and litotes or mesiosis innuendo, oxymoron and irony.

7.7.1 Simile

Simile is a figure that likens one thing to the other in order to create certain effects. *Ìrègún* musicians make use of simile, drawing images from the natural resources in the environment to describe their subjects in a number of cases.

So□ra re□ o□mo□ so□ra re□ Be careful, my son, be careful
O□re□ gh'o se bitadan 'yeye so□ra re□ o□mo□ Friends like bats are many, be careful

The song uses simile for friends that are not reliable and can change and disapoint at any time, and likens them to bats that act like animal and also as bird.

7.7.2 Metaphor in Irègún Chants and Songs

Metaphor is a figure of speech used to describe something as if it were indeed another. That is, one thing is referred to by another name or is given an image which it is not in practical term. *Ìrègún* singer uses metaphor in their singing. See, this example:

Okun gbogbo hin lìyágba Greetings to you my people in Yàgbàland
Mo wa in lokelodo I am greeting you all
Olúyo□rí mòti dàràbà lìyágba Oluyori is now an *araba* tree in Yàgbàland

The word *araba* is a big tree in Yàgbà that brings succor and refuge to people. Oluyori is one of the indigenes of Yàgbà who brings peace and joy to Yàgbà people through his philanthropic activities is regarded as an *araba* by *ìrègún* singers.

7.7.3 Metonymy, Synedoche and Personification in Irègún Songs

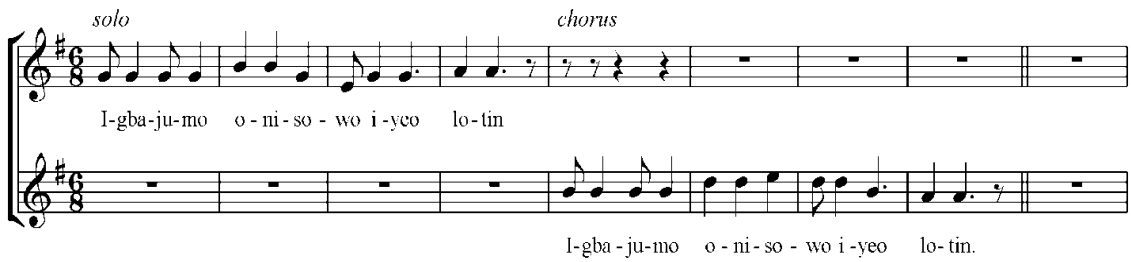
Metonymy is a figure that uses an associated thing or name to describe or refer to another without mentioning real names directly. *Ìrègún* musicians employ metonymy to describe individuals in the society. It could be the praise name, the nature of work or occupation, position in the society. A good example is shown below:

omo u'morore, aba, lagbagba, My son who knows about gods you landed in *agbagba*
olodoide, omo olisu ado gogogobe Golden morter,with a big yam that got pilled while standing

This is an oríkì of the Ogbaogun Compound from Pó□ nyàn, a community in Yàgbàland where the researcher hails from. Synecdoche is a figure that uses the name of a part of a thing to refer to its whole or the name of the whole to refer to its part as the case may be. Inexplicating individuals, synedoche are applied in *ìrègún* text. This is an example of such:

igba jumo onisowo iye onìyán Popular business woman running a restaurant
igba jumo onisowo iye onìyán Popular business woman running a restaurant

Iye Olotin



The song here uses the work or the occupation of a woman whom they are singing about to describe her. With the synecdoche *iye onìyán* (pounded yam seller) people know the person *ìrègún* singer is singing about and this will make her to come and give them money or kola as they perform.

Personification is a figure that represents an inanimate object as if it were a person. A good example of this in *ìrègún* text is

Okun ale□, ale□ lile□ morofa sababi Night, I greet you, it's the darkness that cause this
Ale□ ihin we□ see□jo□ fo□hode Night, what you are doing is evil by hiding the adulterers
Olì pansaga no□in ko□ mupamo□

Night is personified here by *Ìrègún* chanter while trying to mock adulterers in Yàgbà that are hiding under the cover of the night to carry out immoral acts.

Abe□ku be□ku iku oghe gbe□be□ We besought Death but Death refused beseeching
Iku mu baba ìrègún re gbingbinrin Death has taken away an *ìrègún* patron

Here, Death is being personified as being begged not to kill but refused and still killed the *ìrègún* patron.

7.7.4 Paradox in Irègún Music

Paradox is a figure that expresses ideas in a manner that seems contradictory or absurd and requiring careful listening to comprehend its appropriateness. A paradox is an apparently true statement or group of statements that seems to lead to a contradiction or to a situation that defies intuition. Typically, either the statements in question do not really imply the contradiction; or the puzzling result is not really a contradiction; or the premises themselves are not all really true (or, cannot all be true together). This is common in *Ìrègún* songs especially during satirical or praise singing. See an example in the chant below:

Okun omo akurese, ebam wa Well done, you young man; help me greet this boy who
omo hin jole baba re hun kurise is burning down his father's house; that is really doing well

Greeting a boy who is destroying his father's property "well done" is actually telling him that he will suffer for it later but telling him "well done" is paradoxical.

7.7.5 Pathetic Fallacy and Allusion

Pathetic fallacy is a figure that creates impressions that nature objects have feelings as human beings do. This is common in *ìrègún* text. An example below shows this:

Aiyé fojú , onim no□in mo□ aiye foju The world is blind, my people the world is blind
O□mo□ òde oni ti laju alaghigbara The youth of this generation
O□nim no□in aiye fo□ju Has turned modernity to madness

The world is blind is a kind of pathetic fallacy employed by the poet. It describes the world as if it were a living creature that has an eye that is blinded like human beings. But it does not in any case stimulate any imagination to seeing this physical world as a living being that has an eye that is blind. It is rather to be understood as signification of the situation of the youth and children of nowadays that take evil things as modernization.

7.7.6 Hyperbole in Irègún Chants

Hyperbole is an expression that is deliberately used to exaggerate an idea or incident in order to create some desired effects on listeners. See an example of *Ìrègún* song below:

O□mo□ ghin se□le□ lagbo 'règún Something is happening in *ìrègún* dancing circle
I'un kan ìs□ è□ lè□lagbo règún I said something is happening in *ìrègún* dancing *circle*
ofu re ra se pansaga obo□n delo they will soon come back, the dancers went to commit adultery
ofu re ra se pansaga obo□n delo□ they will soon be back

The two dancers have been close or dancing together and left the dancing centre to the audience that watches while they were giving money; but the singer satire them and make a hyperbole that they went to commit adultery that is why they left the stage for a moment.

7.7.7 Euphemism and Litotes or Mesiosis

Euphemism is a mild or gentle expression employed instead of a more opposite, but harsh word or statement. Litotes and meiosis are interchangeable terms used for expressions made in form of an understatement rather than the use of the direct form. See an example of *ìrègún* chant and song text on euphemism, litotes or mesiosis below:

O□mo□ gha no□in, emomo□ kole baba ghin ta Our children do not sell your fathers; houses
O□mo□ mirin tita òrìre, Some children have sold their future

ùn ti mo ighin s□e□le□ e□pa eti boro By the time they realized it, it was too late.

This is an appeal to the youth not to squander their father's property because it is the property they will come to inherit. He notes that some had done that and to reverse their actions was too late for them.

7.7.8 Innuendo, Oxymoron and Irony

Innuendo is a figure used to address a person or thing that is not openly or directly stated. Irony, on other hand, is an expression that means the direct opposite of what is said, while oxymoron is the use of two contradictory words in an expression.

oba règún rele ke□hin e□pamo□ ló□ wó□The patron of *Ìrègún* is going home but he's preparing now
oba règún rele ke□hin e□pamo□ ló□ wó□The patron of *Ìrègún* is going home but he's preparing now

The singer notes that the dead patron is just preparing for his final home; death is actually preparation for a new abode. That is, "prerparing" means that until he is buried he is still preparing.

7.8 Oral Poetic Form

Oral peotic forms, in this context, refer to the various forms of narration in *Ìrègún* music; the forms of poetic-song and chant composition and presentation, with reference to the sort of accounts the songs record, and transmit. As opposed to structural forms, these forms are about the length of the songs and the various images they employ in the art of communication. This concerns the manner of presentation as well as the kinds of characters and themes that the songs and chants address.

7.8.2 Epic and Biographical Praise

Barber (1991) defines epic as a very long narrative poem, usually consisting splendid needs of some heroes of history or legend and often relates to warfare. Arntson (1998) writes that praise songs most often compliment an individual (or individuals) present at a performance; the vehicle for praise, and advice or challenges offered in the guise of praise, take the form of a song in praise of a historical or mythical person from past. Praise singing

offers more than mere praise: it invokes the heritage of man and its lineages; in addition, it publicly musters social roles and expectations related to this heritage and to contemporary contexts. The texts of praise words include proverbs or references to proverbs; a brief narration or description of the current situation; commentary, advice or criticism; bits of text, drawn from a much longer narrative to which the praise song alludes at that moment. *Ìrègún* vocal music on epic and biographical praise is written below:

O□nim loke titi sabe□re□ dewo nko□nle	the honourable tailor across the road
Ose kini jo□ro□jo□ro□	the man that is well built
O□mo□ han li gboro Pó□ nyàn	their son in the town of Pó□ nyàn
Ase kini were o□ba, o□mo□ dúdú	from the royal lineage, dark and bright
O lo□mo□ lokene	his son is schooling in FCE Okene

The singer gives a praise name and trade name of a man who is well built and honorable.

7.8.3 Elegy, Ode and Monody

Barber (1991) writes that an elegy is a lyric poem of lamentation for the dead. Classical elegies addressed various subjects, including love, lamentation, and politics, and were characterized by their metric form. In modern poetry, elegies have been characterized not by their form but by their content, which is invariably melancholy and centers on death. In music, the term *elegy* is frequently applied to a mournful composition. Ode dignifies an elaborately structured lyric poem praising and glorifying an individual, commemorating an event, or describing nature intellectually rather than emotionally. Odes originally were songs performed to the accompaniment of a musical instrument. Among the ancient Greeks, odes fell into two broad categories: choral odes and those to be sung by one person. The choral ode, patterned after the movements of the chorus in Greek drama, has a three-part stanza structure: the strophe, the antistrophe, and the epode. Ode is equally a poem of lamentation, while monody is an ode sung by a single voice to mourn the dead. *Ìrègún* text on elegy, ode and monody is represented in the example of text below:

Iye, iye'règún , iye'règún iye'nla	oh mother, mother of *Ìrègún* is gone
Iyerègún relekehin, mo, yeye 'règún	mother is gone to her final home

Relekehin o, Iyem' moro okun ba lagbagba she surrounded herself with pineapple in all season
Atobasi go□go□go□, lokokotiko O□mo□ olisulaja, she has Yam in the ceiling for raining the season

The chant is an ode to one of *ìrègún* lover who died during burial ceremony

7.8.4 Fable and Memoir

Fable is a very brief story designed to teach some moral lessons. The characters of the story are often animals, birds, or insects, which converse like human beings. Fablesis a short literary composition in prose or verse, conveying a universal cautionary or moral truth. The moral is usually summed up at the end of the story, which generally tells of conflict among animals that are given the attributes of human beings. Memoir is a record of events of which the author has some personal experiences (Barber 1991). *Ìrègún* chant and song below exemplify fable and memoir text in its musical performances:

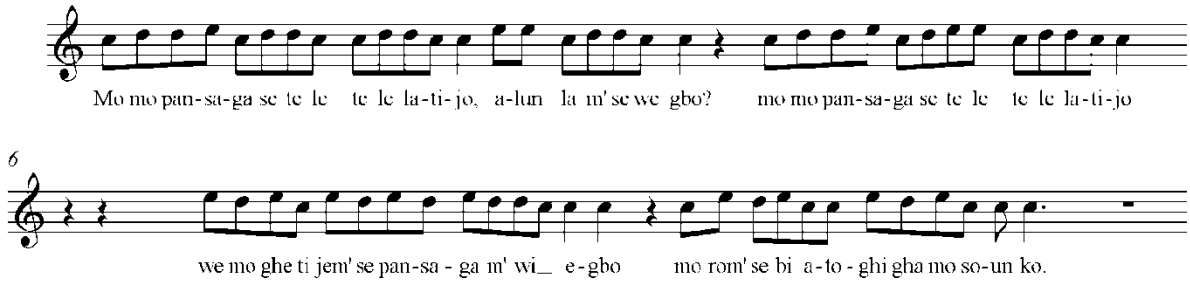
Chant

momo pansaga se teletele latijo	I like chasing women in my early life
alu nla se wegbo	my drummer can you hear me?
momo pansaga se teletele latijo	I like chasing women in my early life
we mo ghe ti jem se pansaga m'wi egbo	do you know why I stopped I will tell you today
mo rom se bi ato hi ha mo soun ko	I may be thinking that I got STD while it is not

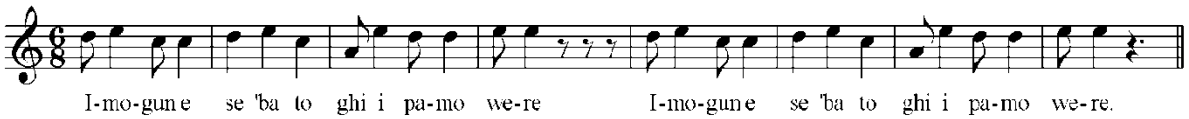
Song

solo: imogun ese batohi pamo were	charm kills, faster than STD that is why I stopped
chorus: imogun ese batohi pamo were	charm kills, faster than STD that is why I stopped
solo: imogun ese batohi pamo kia	charm kills, faster than STD that is why I stopped
chorus: imogun ese batohi pamo were	charm kills, faster than STD that is why I stopped

Mo Mo Pansaga Se Latijo



Imogun



The chanter tells of his personal story using a memoir as a woman chaser which is somehow common among musicians who are heroes and journalists in the communities. It also intends to pass a message to those who still have the habit of womanizing, that HIV is in town, that they should run from immoral life.

7.8.5 Satire and Lampoon

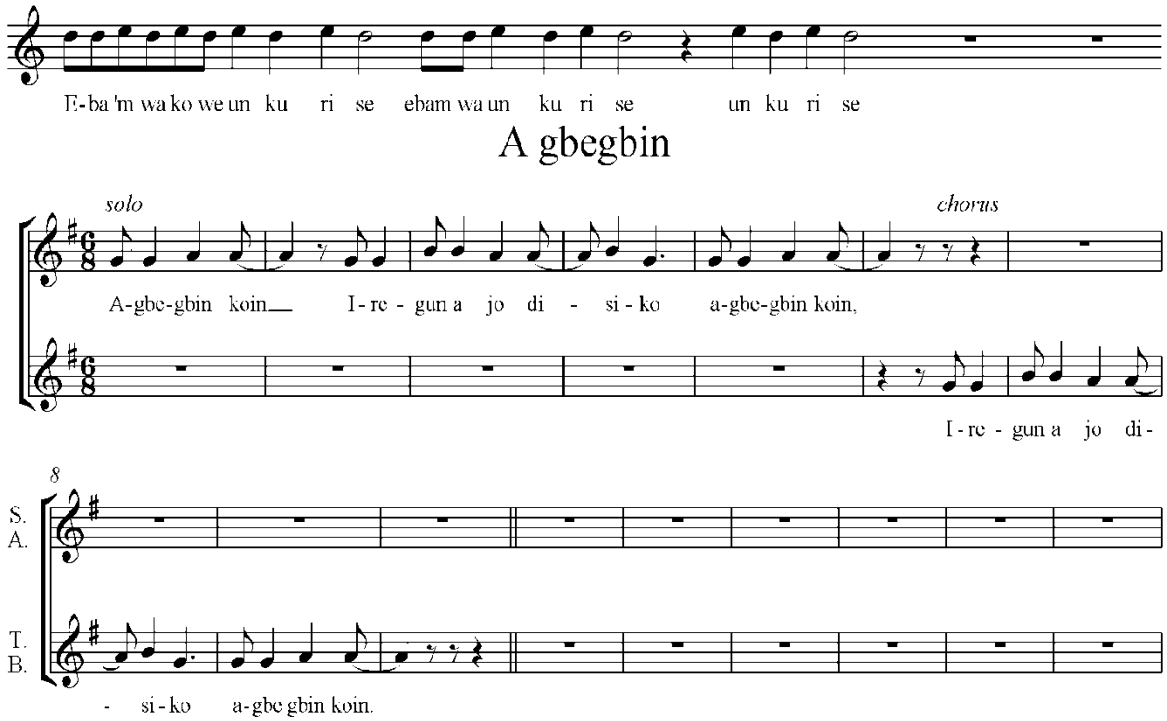
Satire is a poem or prose that attacks folly and vice in the attitude and deeds of human beings in the society (Barber 1991). Satire whether in literature, proses or verse employs wit in the form of irony, innuendo, or out right derision to expose human wickedness and folly. Satires were intended to tax weaknesses and to correct vice wherever found. Lampoon similarly is short satire that attacks an individual. *Ìrègún* songs are full of satire text and one of such is given below:

Chant

ebam wa akowe un kuri se help me greet the researcher that he is
ebam wa un kurise, aun kurise learning to dance *ìrègún*

Song

solo : agbe gbin koin ìrègún ejo disiko agbe gbin koin *ìrègún* is not like disco it is a big work
chorus: ìrègún ejo disiko agbe gbin *ìrègún* is not like disco it is a big work
solo: ìrègún ejo disiko agbe gbin *ìrègún* is not like disco it is a big work
chorus: ìrègún ejo disiko agbe gbin *ìrègún* is not like disco it is a big work



Here, the researcher was tries to learn and dance *ìrègún* but the chanter picks him up and satirises him; that he is dancing *ìrègún* as if dancing disco. Learning to dance *ìrègún* takes patience and energy considering the hot tempo that is used in the beating.

7.9 Conclusion

In this chapter, we have discussed the textual, functional analysis of *Ìrègún* music in Yàgbàland; it showcased the poetic devises and also highlighted the different functions of *Ìrègún* music in Yàgbàland.

CHAPTER EIGHT
SUMMARY, CONCLUSION AND RECOMMENDATION

8.0 Introduction

This chapter summarizes the entire discourse of the study and makes categorical conclusions on the structure and function of ìrègún music in Yàgbàland, based on the data provided, the implications of this development on the growth of African music and some workable recommendations as well as suggestions for further studies in the nearby future are made.

8.1 Summary

The introductory chapter gives a background to the study and stated the place of ìrègún music among Yàgbà people. Among other things, it identifies specific gaps in knowledge as evident in the lack of scholarly investigation on the structure and function of Ìrègún music among Yàgbà people. The existing knowledge which presents Yorùbá socio-cultural music among Yorùbá speaking people of Nigeria has been extensively carried out (Vadal, 1971; Olaniyan, 1984 and Samuel, 2009). No attention had been paid to the subject of structure and function of ìrègún genre in Yàgbàland. The study addresses the dearth of information on the roles of ìrègún musicians as well as their contributions to the growth and development of music in Nigeria as a whole. Arising from the foregoing problems, the study brazes the trail by being the first documentary research on ìrègún music and its place not only in Yàgbà but in Nigeria in general. The searchlight was therefore pointed to the structure and function of Ìrègún music. In an attempt to meet the set objectives of the study, research questions were designed to provide clear direction, just as the scope of the study was pegged to structure and function of Ìrègún among Yàgbà people.

The second chapter deals with the theoretical framework upon which the study was based. These are the structural-functionalism and socio-cultural theories. It explicates the learning of social and cultural life of Yàgbà by individuals, adults, children, leaders, kings and even the performers through *ìrègún* songs. *Ìrègún* songs are means of educating, entertaining, warning and correcting members of Yàgbà society. Also the youths in Yàgbà communities are trained and incorporated into the way of life, and what the society demands from them through the performances and divers lessons that *ìrègún* songs teach. *Ìrègún* singers as educators and teachers in the traditional system schooled Yàgbà people on the issues, happenings and current

affairs in Yàgbàland and even predicted future occurrences which served as a guide for the people. Yàgbà people are structuralized into different societies and institutions which include age grade, occupational and royal or kingship. Others include marriage and family life, educational, healing homes, and the religious institutions. *Ìrègún* musical groups linked up all these institutions by making them to see their roles and functions in Yàgbà societies through the regular interpretation and timely warning and encouragement *ìrègún* musical activities in Yàgbà land produce. Individuals that constitute members of institution like men, women, kings, different religious leaders and followers are linked through *Ìrègún* music formation, performance, instrumental and vocal structures. Also, since individuals are governed and controlled by principles of the land, people are made to realize their functions through *ìrègún* music. Also, *ìrègún* musical group is structuralized. These include the human structure of the leader/chanter, the treasurer, the PRO of the group, the chief drummer, the chief dancer to members of the group. The musical structures include the chanting which is mostly followed by the song before the instrumentation comes up.

In addition, the chapter makes an extensive discourse and review of related literature germane to the study of traditional music, and its structure and function in Africa. Under such headings as African Music: A Social-cultural Expression; Musical Structure in Africa; Rhythm in African Music; The Composers and Performers of African Music; African Music Performance; Chants Performance in Africa; Song Performance in Africa; The Functions of African Music; and Satire in African Music.

In the third chapter, the systematic procedure involved in carrying out the study is clearly spelt out. It explains the research methodology employed by the investigator in terms of the various techniques from the pre-field stage through the fieldwork stage and up to the post field stage.

Chapter Four focuses mainly on the ethnography of Yàgbàland and elucidates on issues such as the economy, history, geography, language, religion and musical culture of the people. Chapter Five is devoted to the history of ìrègún, the biographical profiles of the ìrègún musicians, and the organization and performance structure of the groups. The historical development of *Ìrègún* music is divided into four periods. The First Period is from 1100–1900; the second period is from 1901-1959; the third period is from 1961-1990, and the fourth

period is 1991–2010. Attributes of an *Ìrègún* musician include age. Age is an important factor especially in determining the leader of *Ìrègún* musical group. The leader must have acquired a great deal of experience over the years. As a result, the leader is usually relatively old-experienced and highly skilled in the art of singing. Knowledge of oral literature and traditional history of towns is another attribute. Good memory, skill in the art of singing *Ìrègún*, mental alertness and possession of good ear; creativity and resourcefulness; effective control and coordination of performance, non-musical leadership quality are others. The chapter looks at the life and work of ìrègún singers, artists and poets, which include Chief Àìná Àmpìtàn (1923-2003), Chief Mrs. Fúnké Aiyekitan, popularly called Fúnké-Adútà (1929-till date), Chief Mrs. Grace Bámigbé Ajàkàíyé, Sunday Maku (1943-till date), Olu-Tete (1950-till date), Chief Mrs. Wè mímó Ògúnlé ye, Dr. Mrs. Ìyábò Abubakar, Mr. Aye ye Olúgbèmí, and Mákanjúo lá Àlàbí. *Ìrègún* Musical Instruments are grouped into: *Ìlù*-drum, s*èkèrè*-rattle and i*gan*-flute. *Ìrègún* drums include *Ìyá-ilù, omele ako* and o*mele abo* and g*údúgúdú*. The technological construction of the instruments are also analysed with the playing positions, general and formational organization. *Ìrègún* music is organized like a socio-cultural club. It comprises the administrative, vocal, instrumental and dance sections. The early *Ìrègún* ensembles had leadership position that was held by the leading performers, with few positions to take care of the social and economic aspects. But later development brought in two categories of leadership, the purely administrative and the musical. With respect to performance and vocal organization, the combination of voices and instruments tends to be a very significant aspect of *Ìrègún* musical performance. Both voices and instruments play leading and supportive roles in the performances. Other sub-headings include *Ìrègún* Chants and Songs Performance, Medicine for Voice Sonority and Courage.

Chapter Six is devoted to the structural analysis of ìrègún music. The internal structures of ìrègún music are looked into. These include the scales, melodies, harmony, rhythms, tonal centres and musicl forms of both the songs and the chants. Chapter Seven is devoted to textual, functional analysis. Chants and songs texts serve as the most reliable instrument for decoding *Ìrègún* music. Song as oral poetry and text in *Ìrègún* music is also looked into. Song, oral poetry and text are terms used often in the discussion of certain literary and oral communication arts. Song is a packaged information put together in various sound forms that

involve a combination of sounds in melody, often with words that centrally dominate the communication role. That is, it is a short piece of music with words for the singing voice.

This final chapter (eight), therefore, concludes the discourse by summarizing the findings as well as suggestions on areas for further studies especially with respect to contemporary developments in the field of music as they relate to traditional music genre.

8.2 Conclusion

Since this is a pioneering work on ìrègún music in Yàgbàland we do not claim it was revealed that *Ìrègún* music plays a major role in the functioning of the society. It presents a wealth of knowledge and stimulates learning experiences among its audience. It is often well-worded in proverbs and idioms, so that the audience is always given food for thought. *Ìrègún* correctional songs focused on social deviance among sex workers, drunkards, misers, gluttons, murderers and perpetrators of other acknowledged vices in the society. The transformation that occurred in the genre includes the fact that Christian texts now are set to *Ìrègún* tunes and an increase in instrumental music performance. The musical groups have started to accept young members, unlike previous times when only the old dominated the scene, and they now perform more songs of praises than of insult. The structure of *Ìrègún* music is diverse in formation, and these include the performance practice, narrative compositional style, intricate rhythmic complexity and vocal melodies which reflect closely the rhythm and stress of the language.

8.3 Recommendations

Ìrègún is steeped in music-society dialectic although the form is on the verge of going into extinction. It would be most helpful for cultural memory if the genre is preserved through structured documentation. This enterprise is best achieved through a collective response of the three tiers of government: Federal, Kogi State and the three Local Government Areas in Yàgbà land. Also, corporate organizations, non governmental organizations, wealthy individuals and all Yàgbà indigenes at home and in the Diaspora have a duty to support the projection *Ìrègún* music to the world.

Greater effort should be made by the government, various funding bodies and agencies and indeed all stakeholders to encourage ìrègún performers in particular in providing them with finance to purchase musical instruments for the groups.

Nigeria needs more non-governmental organizations (NGOs) within and outside the country to actively participate in the promotion of Nigerian traditional culture. They will be

able to complement the commendable efforts of such NGOs. Government cultural agencies and establishments on their part can partner with such NGOs in their noble efforts at promoting Nigeria's cultural heritage. This could, be in form of providing grants for the sponsorship of annual performances of ìrègún musicians in Yàgbàland.

Musicologists in Nigeria are challenged to assiduously work further on the documentation of traditional music, musicians and musical instruments particularly from other groups from Nigeria which had not attracted much scholarly attention till date. The time is now for genuinely commited ones to engage in meaningful researches to prevent many of the atrophying cultural practices from going into total extinction.

8.4 Suggestions for Further Study

The scope of this study is limited to the structure and function of ìrègún music. Other music typologies like *Ewe, Tarigi, Ireso, Egungun, Eleleture* and others could still be under studied.

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PERSONAL INTERVIEWED

People interviewed

Chief Mákànjúolá O – chief drummer ìrègún musical group Mopa-Muro LGA. Lives in Mopa community. interviewed on the 12/11/2010

Chief Mrs Fúnkéọ Adúrà – chief singer/ chanter and Dancer Ìrègún Musical group in Egbe, Yàgbà-West LGA. Lives in Egbe Community, Was interviewed on the 16/12/2009

Chief Wèrẹmímóọ Ògúnléṣe – a singer and chanter ìrègún group in Yàgbà-West LGA. Lives in Egbe, was interviewed on the 15/12/2009

Mr. Maku Sunday- Chief singer Ìrègún Musical Group Mopa-Muro LGA. Lives in Mopa community, was interviewed on the 13/12/2009

Mrs. Olú- Tete – she is a dancer and a singer of Ìrègún Musical group from Ìsánlú, Yàgbà-East LGA. Lives in Ìsánlú community, was interviewed on the 14/12/2009

Chief Mrs. Grace - Ìyá Eṣẹgbẹ Ìrègún and a chief dancer from Mopa-Muro LGA. Lives in Mopa, was interviewed on the 13/12/2009

Chief Ilèṣẹtógùn a traditional chief from Odò-Èré, Yàgbà West LGA

Mr. Séṣẹgun Eṣẹkùn a traditional worshiper from Odò-Èré Yàgbà West LGA

Mr. Tóyìn Gbáládùn A drummer from Eṣẹgbẹ Yàgbà West LGA

Mr. Káyòọ déSamuel a traditional chief from Ejiba Yàgbà west LGA

Mr. Ayeṣẹye Irègún Singer/ Drummer From Isanlu Yàgbà East LGA

Pastor Sè□san Ìgunnu RCCG parish pastor Isanlu Yàgbà-Esat LGA

Mr. O□ ló□ runfè□mi Gabrael lecturer/Instruemtalist from Kogi Poly. An indigene of Yàgbà Land
Mrs Ayisatu A.an aged mother from Ìgbàgún Yàgbà-East LGA

RESEARCH ASSISTANCE
Samuel Kayode Olayemi, Oriowo Pó□ nyàn
Kehinde Joseph, Funmilayo VP, James Divinity

APPENDIX
Chants and Songs Sampled

Chant 1.

E okun o loke lodo Igho mum' moran de be ekun pepe, Oniyan biwo gho sian am' se bo buru,Mo wa ghin loke lodo gbogbo gha pata,Mo wa'n li kwara li gbogbo Nigeria,lomode lagba lobinrin Lokunrin, Mo wa ghin loke lodo gbogbo ghin pata,Eku ri rin eku rabo e o kun o, Ayeye olurobe dalugbo, omo alapo isojo ghere ghere,Omo letija, omo li sele e okun o , Mo wa'n, Eku ri rin eku raboE ku farada Jesu ase gho sian ghu gbogbo gha pata,A ke moin lule tele loju araiye, Aseye k'alakan ise poin, Ori aje ghun sian a senilegbe, ti gha je gbo seti, Tigha dunmoni, adun megbe li gbo gbo aye, T'oba oba noin akalesoke tan gha dope,Mgbo ikuborije , kibarare senle,Oba kabiyesi, obatorise oba teran enu saka,Ati oran Tile mokan je, Amoko aje mudamuda oka pasa,Oro ken le oroke lalade,Oba saki, oba 'sanlu kuratijo,Mo rio l'alafia e ro kun o, Irohin etafojuba esono gbon tan,Oba arinurode o, modepe lowo jesu oba olola, I gho gbem re, agbem bo, agbem sokesodo, onimodele,Afara bale ejem ranti,Mgbo kabiyesi isawele ...aga/dara,Mo wa ghin loke lodo e okun o,Okande olinuoro o kun o,Alafia kose, eja dupe lowo jesu oba olola,Baba furaide egbegbere ijoko ijotile,Iranni sitoko, pasu baba mgbo omo olori ode,Ode gho gba samsam, ode gho pa tutu pa gbigbe,Omom olose ya kankanran, egbeni sesese,	I greet you all my people, I say I greet you over Nigeria Women, men young and old I greet you all Women, men young and old I greet you all, Ayeye you are the true son of your father son of the real father you are *A* we will not fall in the present of enemies I'm greeting you all, you've really endured to be here Jesus will bless all of us as we are here may destiny prospers us so that life will be pleasant for us so that friends can rejoice with us I hail you, my king, , hope you are living in good health I'm happy that you are healthy was going will bring me back safely your majesty I am greeting all of you once again I greet you Akande the son of the gods I greet you, Hope you are fine Friday's father the blessed one how are you The son of the chief hunter how is home, I can remember that your father kill big animals in the rain and also during dry season

Song1

solo Igha mori segbe règún ape ade o *Chorus Igha mori segbe règún ape ade o* *solo Igha mori segbe règún ape ade o* *Chorus Igha mori segbe règún ape ade o* *solo Igha mori segbe règún ape ade o* *Chorus Igha mori segbe règún ape ade o*	We are *Ìrègún* singers and we have come We are *Ìrègún* singers and we have come We are *Ìrègún* singers and we have come We are *Ìrègún* singers and we have come We are *Ìrègún* singers and we have come We are *Ìrègún* singers and we have come

chant2

Omo okun, nka kim' ba bere, Lekan mgbo olodu kakokoro Omo ghun niyan je, mobore tigho, so ghun ghereghere Mojamoja okale amada, ebam wa Lesileo, ebamwa Lesile, Ime lile, Lesile omo osa eriwo, Jesu eghogbe onikan Ekun laye, ekuratijo, mowa ghin lokelodo, Ake mon rogun gbogbo gha pata Abe igho kun o, mo wa ghin , e o kun nle Mowa ghin lokelodo gbogbo ghin pata Jesu agbe nil eke, igho ba ghunwa awuni, Mo wa ghin Abesa, omo alase ipeni kagara sesese Omooloke gbogo Ate nko, nle Momojubaghin, e gbam towo tesino, mo wi egbam Towotesin gbogbo ghin pata, to radura ko gboligbagbo Eda kun Ayeye, Baba Friday o, nje emosefebeko oran egbegha	Well done son, that is why I am asking Lekan a man with a big eyes, the son of a big farmenr who always made pounded yam at all season When they tells him not to fight that is the time you will see him with cutlass and gun Please help me greet Leslie, he is gently seating at a cunner, please help me greet Leslie, the son of the gods, Jesus will not forget any one of us Leslie longest time hope you are fine? Abe, I am also greeting you, Jesus will lift you up above your enemies,what ever is good is good Abesa you are the one I am greeting now long time, the son of Abesa the son of the mountains My people I bow down and reference you all All of you must rise to help me, because it is only prayer that can save at the end of life especially the Christian that believe in Jesus Please Ayeye, Friday's father, how is the matter Of this irègún group, the wrong motive you are thinking about us is not so.

song 2

solo Ese febe ko, ese febe ko oran egbe ha e se ebe ko chorus oran egbe ha e se febe ko solo oran egbe ha e se febe ko chorus oran egbe ha e se febe ko solo oran egbe ha e se febe ko chorus oran egbe ha e se febe ko solo oran egbe ha e se febe ko chorus oran egbe ha e se febe ko solo o dowo Jesu oba e se febe ko chorus oran egbe ha e se febe ko	It is not the way you are thinking about it, the issue of our group is not the way you are thinking about it the issue of our group is not the way you are thought the issue of our group is not the way you are thought the issue of our group is not the way you are thought the issue of our group is not the way you are thought

chant3

baba Akin Ansewo, Ansewo e o kuno Ti ghan lobangede, kan ka ko megbe yayi Ansewo gberege jejeje ba obarin lokelodo, mo wa ghin, Momo waghin lokelodo. Baba Daudumo mo waghin Ayeye da ghun gbologhun kan E gbogbo egbe gha, aira bere oran kan gbogbo	Ansewo, Ansewo the father of Akin in Obangede I salute you, it is this kind of people that make irègún group tostill standing, Ansewo the one who moves and others get silence I greet you I will not forget youDaudumo's father Ayeye please answer this question, my singers, dancers and musicians, we want to ask a question

egbe gha O n'o ba nisuru I ghun gbogbo koni Aseye kala kan isepoin.	Aman who possessed the spirit of patience has everything

Song 3

Solo den den den den one ede na Chorus dende Solo den den den den one ede na Chorus dende Solo one ede na Chorus dende Solo one ede na Chorus dende Solo o ne ede na Chorus dende Solo den den den den one ede na Chorus dende	Den den den den no one can hinder you Den den Den den den den no one can hinder you Den den Den den den den no one can hinder you Den den Den den den den no one can hinder you Den den Den den den den no one can hinder you Den den Den den den den no one can hinder you Den den

chant 4.

Ekare lokelodo, e okuno, o nim noin, Baise segbe règún ire akari ma wa ghon Agbelowo nko inle, Owu legbe nkokan arun gben be ngho kumo Arungbemti karare se illile Olomi ewuro, mowa ghin gbogbo ghin gbogbo ghin egbam towo tesin Gbogbo ghin pata, lobirin lokunrin mo wa ghin E mo bam Kayisatu, Ayisatu omoagbona imelile Oba kabiyesi, ewe ladodo, ejom lowo eja gbororororo E melibijoko, iwo kim Kabiyesi obato, oba laye luwa ime lile Ona kan owoja nwokuno, rorun gbon gbon gbon oya omo Amsanyin Omo Akure okun Layi, omi kekere to korese, imelile, ejireo, arosokun imelile	That is great my people I greet you all As we are singing irègún songs we will prosper How about Agbelowo? Hope you are fine? Owu from Egbe town the great man of valour Who has water as pepper, a man who is bless with handsomeness, accept me as I am today Ayisatu where are you, help me praise Ayisatu, a woman like a man with a leopard anger, she is seating queitly at present His Royal Majesty the flowering tree in the forest,with the leaves growing longer and longer Your majesty is seating, the buseness mogul king, the wife of Amsayin you are recognized, your praise name is in my mouth, how are you doing the lion-like, the great hunter's wife I great you Layi the son of Akure the little water can kill and can also save that is you Layi. Layi is here too

Song 4

Solo weri momo pawareda momo pawareda bo'i sese momo pawareda Chorus bo'i sese momo pawareda	do not change your good character as you are doing good do not change do not change your good character

Solo bo'i sese momo pawareda Chorus bo'i sese momo pawareda Solo bo'i sese momo pawareda Chorus bo'i sese momo pawareda Solo bo'i sese momo pawareda Chorus bo'i sese momo pawareda Solo bo'i sese momo pawareda Chorus bo'i sese momo pawareda	as you are doing good do not change do not change your good character as you are doing good do not change do not change your good character as you are doing good do not change do not change your good character as you are doing good do not change do not change your good character as you are doing good do not change

Chant 5

Omo rere bi wole oniyan afe gho sain afam lowo Igho mum ranti adiye, Ojo n gho kun, iwo ko kom pasito ti karare se lile, eli tedo Gbogboghan fefe, eba ki Jemisi Asowo aji wepe wesowo Arimonran ewa lalubi jowojowo, ligboloko, Ojo omo Meyayi imelile, Agbele kale bi ere gbam towotesin o dowo olorun.. Aese jade akan amomire, biwajuni, bayin ni ono ba mo bire un wi mgbo, Mgbo Ayeye? Olorun ko moin, tori Jesu mogho sian obato, obarinu rode, oba olumoran okan oba gho da konkoin, ada erira, adare adalori,ada gho rorin, adagherorin olorun koye	When a home is blessed with new baby good things will be handed unto him or her, This is what reminds me Ojo, Ojo you thought me he lives in Itedo in Isanlu town, James Asowo I greet you too, the son of a farmer, the great farmer how are you doing? Ojo the sonof Meyayi is doing fine, he built his house like some one erecting a shring for beautyand greatness, accept me completely When Alakan is going out who knows whether he moves with his face or back side any one who knows should answer? Ayeye can you tell me the answer? I can not answer it is only God who knows the answer . the creator of heaven and earth, omniscience, omnipotent, and omnipresent,who created what can move and can not move

Song 5

Solo agbe ni niyi agbe ni niyi *chorus: omo lere gha agbe ni niyi* *Solo agbe ni niyi agbe ni niyi* *chorus: omo lere gha agbe ni niyi* *Solo agbe ni niyi agbe ni niyi* *chorus: omo lere gha agbe ni niyi*	Childen will be honour, Childen will be honour, Children is our inheritance and will bring us honour Childen will be honour, Childen will be honour, Children is our inheritance and will bring us honour Childen will be honour, Childen will be honour, Children is our inheritance and will bring us honour

Chant 6

Ijesu eso gbe oni kan to noni ki gbo, Mgbo egbem noin, o nim noin, e o kun I gho mum boran debe oi gbo I gho mum ranti , oteti gbo a gbe ja omo	Jesus did not forget any of us, he is listerning to all the requests, my members I think I am right The reason why I said this is what made me to remember Asore, Asore the father of Iyabo,a

Asore in wo kun o, Asore baba 'Yabo In wo kun Asore, ogbologbo idokita Iyinniyinkomo oniyan Asore Osanipin in wo kun o, baba ikayode in wo kun laye Ighon ko megbe yayi Abiola I gho kun omotolukure Abiola, I gbose koki de gbogbo aiye gbo I gbi mode kompini abiola I gbi mode kompini Abiola	powerful and talented medical doctor , an experienced Medical doctor, Asore my doctor I greet you Osanipin I can not forget you, Osanipin, Kayode's father, you made this irègún musical group lively by your generous donations Abiola the great, the founder of Polar drink in Isanlu, Abiola I can remember the time I went to his company oh, Abiola when I got to his campany

Song 6

Solo abiola sekoki de aiye gbo Chorus igba o se koki de aiye gbo o Solo igba o se koki de aiye gbo o Chorus abiola sekoki de aiye gbo Solo igba o se koki de aiye gbo o Chorus abiola sekoki de aiye gbo Solo abiola sekoki de aiye gbo Chorus igba o se koki de aiye gbo o Solo abiola sekoki de aiye gbo Chorus igba o se koki de aiye gbo o	Abiola has produce Polar let every body know Abiola has produce Polar let every body know Abiola has produce Polar let every body know Abiola has produce Polar let every body know Abiola has produce Polar let every body know Abiola has produce Polar let every body know Abiola has produce Polar let every body know Abiola has produce Polar let every body know Abiola has produce Polar let every body know Abiola has produce Polar let every body know

Chant 7

Dajuola tikarare senle, ori jalalatilehin Gbogbo gha pata, esa mi ase Ayeye Ayeye-Amin amin ase Ori lalatilayin gbogbo gha pata Atilayin ejateriba ghun omo, omo kekere, agbalagba mosomoderi, I gho mum ranti Isanlu ilu gha Toron gbogbo dowo Jesu Mobere, nka kimoba bere Aworo, aworo Aiyedogbon Omo gbenka korokoro Omo ghun niyanje ti gbogbore diyan fun Sirun ghereghre, mojamoja okale amukadara gbonra Osori soro sori su yomyom Aworo m gbo okun Adejola atu e o kun li mokutu, mo wa ghin fefe E o kun limokutu omo okin ababababa tiba, ope owa Yàgbàdo amu okete sagbe papa dura omo gha kon ghi li dale adari dele o ke mon kuku moto	Dajuola, how are you doing today, may we have a dependable supporters, Ayeye say amen, (amen amen) may we have a dependable supporters, it could be a young man or older person This is why I remember our town Isanlu, our town can develop through the help of Christ Please have you seen the chief preist of resent? Aworo, Aworo Aiyedogbon, the son of the person who give pounded yam, Aworo I great you, the great man and the spiritual leader of our land igreet you Adejola Atu you are recognized how is Makutu our home hope you are doing well and healthy? Our children will not die of accident Whether through motor vehicle Or through motor cycle All our children in foreigh lands Will prosper and bring their profit to help raise our town high inMokutu. That is why I am asking about our town

Song 7

Solo eje mobere mobere oro ileha mobere Chorus oro ile ha mobe Solo oro ileha mobere	Please I am asking , the issue of our town I am asking Please I am asking , the issue of our town I am

Chorus oro ile ha mobe Solo ayeye oro ileha mobere Chorus oro ile ha mobe Solo oro ileha mobere Chorus oro ile ha mobe Solo oro ileha mobere Chorus oro ile ha mobe Solo oro ileha mobere Chorus oro ile ha mobe Solo oto	asking Please I am asking , the issue of our town I am asking Please I am asking , the issue of our town I am asking Please I am asking , the issue of our town I am asking Please I am asking , the issue of our town I am asking Please I am asking , the issue of our town I am asking Please I am asking , the issue of our town I am asking

Chant8

Esomoko mope alelonijo aso kini se Aso berererere aran iran nile Olorun ase gho sighan asinikankan afe aferesi Olorun enje ari idamu omo araiye Oluwa agbagha sile lowo araiye Ijesu ase gho sighan aran a lowo Ori lomo nika mosun, nka moba bere, ile gha isanlu Omo ni sen moni ose jererere makoso, Luku o, omo baba egbe okun o iku sanwo eran Sewo mujemuje, ngbo okun lepo, Ejo jele ejo joko ejo tile eran ni si took Momo jole gbasu baba Omo Omosaiye nko o, Olusegun nko okun laredu	The Lord will give all of us the best in life Jesus will do us good in life And will deliever us from the wroth of evil men That is why I am asking of our home That is why I am asking of luke , Luke the son of our patron Olusegun okun o, mowa o, the son of the gods, whose fathers desended from okokotiko

Song 8

Solo laredu laredu iyi laraha laredu Chorus iyi laraha laredu Solo iyi laraha laredu Chorus iyi laraha laredu Solo iyi laraha laredu Chorus iyi laraha laredu Solo iyi laraha laredu Chorus iyi laraha laredu Solo iyi laraha laredu Chorus iyi laraha laredu Solo iyi laraha laredu Chorus iyi laraha laredu	Laredu descendance, you are honoured Laredu descendance, you are honoured Laredu descendance, you are honoured Laredu descendance, you are honoured Laredu descendance, you are honoured Laredu descendance, you are honoured Laredu descendance, you are honoured Laredu descendance, you are honoured Laredu descendance, you are honoured Laredu descendance, you are honoured Laredu descendance, you are honoured Laredu descendance, you are honoured

Chant 9

Aje noin mojenope, Ighum boran debe Omo iba kologbe n gho kun o, ode pa sam sam agbagba kan gho nilu e gbam towotesin momo juba ghin Obinrin kan gho nilu momo ju ba ghin	Witches in our land I need you support The son of Iba Kologbe the great hunter The elders in our town I need your support The women in the land please support me That is why I am calling Marrion the beer seler

Im me pe Marioni iye olotin Im me pe Marioni iye olotin I pem loni kakoro, omo ghun niyan je, I me gbo ne seghun ghereghere Wa bam wa Boasi, bam wa Boasi imelile Bam wa Boasi, baba jako nghan ko megbe yayi E bam gbela mosun ghoye yam yam Olugbadirin, .. ebam ki Lesile ebamki lesile omegbe yayi Olomi bagere, n ghokun o, Ijemisi ngbo o kun omo oligba kurururu Ogbadiko layio sian Ibakimoje, momori bale Momoribale, ejo romlowo Tekale soke teranm lowo Egba m towotesin gbogbo ghin pata E je lisanlu lisanlu ile gbogbo gha, odun soju gha , asoju emigha Amo kuku moto, aamo kuku ayokele, kinikan ghun mo se nikan Tomotomo, tayataya tokotoko, tiletile,karibi gbe gba tewotewo, karibi gbegba tomotomo, Karibi gbegba akan mowobosu, kama ri jamba ati ibinu omo araiye E je e, e ja a, ori rere ese rere, oni base ni n bere Onibani ghun nbere o ghun rere bi ye Aiye e fe ni foro ayeye oniyan nsebi paparo karaye ghafe	I am calling Marrion the beer seller Help me greet Boase, pease help me greet Boase He is seated in our mist, Boase the father of Jacob the great supporter of Irègún group Help me greet Leslie too and James all these men supported and still helping irègún musical group financially and materially Our town Isanlu, it is the home of all of us, Isanlu town I pray that the good of the land will be ours We will not die before our time we will live long to enjoy the goods that will come to Isanlu community We shall not through accident, nothing evil will happen to any of us, Nothing will happen to our children, wives, husbands, homes, king, buseness, properties The world is bad , evil men do not have good intentions for persons Ayeye, I said trhe world is evil, poepl and evil men always desire that one should strugle without sucess but we irègún singers will make it

Song 9

Solo eka'ransanyin eka'ransanyin otito to be eka'ronsanyin Chorus otito to bi eka'ransanyin Solo seun otito to be eka'ransanyin Chorus otito to bi eka'ransanyin Solo seun otito to be eka'ransanyin Chorus otito to bi eka'ransanyin	Help me greet Aransanyin, help me ghreet Aransanyin, the truth is big help me greet Arosanyin the truth is big help me greet Arosanyin the truth is big help me greet Arosanyin the truth is big help me greet Arosanyin

Chant 10

Iyem momo dope *Onim noin modope lowo hin patapata* *Iye'm lodo titi modope o* *Gbogbo egbe règún*	Mothers in the land thank you all My people thank you The woman across the road thank you All the members of Irègún musical group

Moridupe, egbe règún *Eje'm foran kan* *M' korin kan gingin ni* *Kan te gbo, emo gberin* *Deledele segbo*	say thanks you Let me say something and sing a song afte I havesang please reply with the rephrase in a resounding way, hope the message is clear?

Song 10

solo: ige gele ma gbeo leke kan hin seni *chorus: ige gele ma gbeo leke kan hin seni* *solo: ige gele ma gbeo leke kan hin seni* *chorus: ige gele ma gbeo leke kan hin seni* *solo: ige gele ma gbeo leke kan hin seni* *chorus: ige gele ma gbeo leke kan hin seni*	The Lord will lift you higher than your enemies The Lord will lift you higher than your enemies The Lord will lift you higher than your enemies The Lord will lift you higher than your enemies The Lord will lift you higher than your enemies The Lord will lift you higher than your enemies

chant 11

gbogbo oli'jom'non etetite gbo, *gbogbo oli'jom'non etetite gbo.* *Ekola, ekotomati, eragbogbo.*	All my dancers, listen, All my dancers listen, You can go the market to buy, akro, tomato and peper

Song11

Solo :Iheniyan hataloja ntihaye ko *chorus :Iheniyan hataloja ntihaye ko* *Solo :Iheniyan hataloja ntihaye ko* *chorus :Iheniyan hataloja ntihaye ko* *Solo :Iheniyan hataloja ntihaye ko* *chorus :Iheniyan hataloja ntihaye ko* *Solo :Iheniyan hataloja ntihaye ko* *chorus :Iheniyan hataloja ntihaye ko*	Destiny has predesninate each of us of what we are going to do on earth Destiny has predesninate each of us of what we are going to do on earth Destiny has predesninate each of us of what we are going to do on earth Destiny has predesninate each of us of what we are going to do on earth

chants 12

aje dise ajedise noin aje olujobi *momo wa gbogbo hin,olijom'noin erokun* *ebamo ri'm loke aba mo rim lodo* *ihin tika emo bere sagbo* *tori oti mo tele tele lati lailai ha* *pe ise nla koin*	The honourable business men and women I am greeting all of you, my dancers well done If you do not see me around Then you should come to the dancing stage Because you know from the beginning that irègún Music and dance is a big work

song 12

solo: Ìrègún e jo disico ise nla koin *chorus: ìrègún ejo disiko ise nla* *solo: ìrègún ejo disiko ise nla* *chorus: ìrègún ejo disiko ise nla* *solo: ìrègún ejo disiko ise nla*	*ìrègún* is not like disco it is a big work *ìrègún* is not like disco it is a big work *ìrègún* is not like disco it is a big work *ìrègún* is not like disco it is a big work *ìrègún* is not like disco it is a big work

chorus: ìrègún ejo disiko ise nla *solo: ìrègún ejo disiko ise nla* *chorus: ìrègún ejo disiko ise nla* *solo: ìrègún ejo disiko ise nla* *chorus: ìrègún ejo disiko ise nla*	*ìrègún* is not like disco it is a big work *ìrègún* is not like disco it is a big work *ìrègún* is not like disco it is a big work *ìrègún* is not like disco it is a big work *ìrègún* is not like disco it is a big work

chant 13

alu nla emo bam se kilo h'È gè rè *È gè rèo ,È gè rèÈ gè rè,* *oni noin emo bam se kilo h'È gè rè*	My chief drummer please helpme warn È gè rè È gè rè,È gè rè,È gè rè Every body here help me warn È gè rè

Song13

solo: oba mu'jo gbo'ya oloya me'un gbin *chorus: oba mujo gboyaoloya m'eun gbin* *solo: oba mu'jo gbo'ya oloya me'un gbin* *chorus: oba mujo gboyaoloya m'eun gbin* *solo: oba mu'jo gbo'ya oloya me'un gbin* *chorus: oba mujo gboyaoloya m'eun gbin* *solo: oba mu'jo gbo'ya oloya me'un gbin* *chorus: oba mujo gboyaoloya m'eun gbin*	if in the process of dancing you snatch another man's wife, I will not speak if in the process of dancing you snatch another man's wife, I will not speak if in the process of dancing you snatch another man's wife, I will not speak if in the process of dancing you snatch another man's wife, I will not speak

chant 14

Alu nla o eja gbe ye meji jade, Ewo ran oni noin *Igirasi omo bedo likeji, Igirasi omo bedo likeji* *Olusola omo ayanna itete, olusola omo ayanna itete*	Chief drummer let us bring the two matrons of irègún music to dance, look at Grace the daughter of Ibedo of Ikeji Compound in Mopa and Olusola daughter of Ayanna Itete

Song 14

Solo imomo oli jo'm noin eja de *Chorus: imomo oli jo'm noin eja de* *Solo imomo oli jo'm noin eja de* *Chorus: imomo oli jo'm noin eja de* *Solo imomo oli jo'm noin eja de* *Chorus: imomo oli jo'm noin eja de* *Solo imomo oli jo'm noin eja de* *Chorus: imomo oli jo'm noin eja de*	Come out and dance, come out and dance Women who are my dancers, come and dance Women who are my dancers, come and dance Women who are my dancers, come and dance Women who are my dancers, come and dance Women who are my dancers, come and dance Women who are my dancers, come and dance Women who are my dancers, come and dance

Chant 15

Iyerègún noin lijowaju *Omo Abedo likeji atomo Ayanna Itete* *On bere ha gborègún agbo da o* *E okun oni noin eri on ni*	Senior Irègún group matron in the future, The daughters of Abedo in Ikeji and Ayanna Itete When they came out to dance others disappeared form the stage, my people did you not observe

Igbi han ni mejeji da gbo règún erono jijo? *E mo bosese ni, oni noin kiram je*	that? When these matrons came to the stage to dance did you see others coming out to dance, Did you know the reason?

Song 15

Solo :ki ram je Imo lè bara gbaworo kam'je *Chorus: Imo lè bara gba woro kamje* *solo: Imo lè bara gba woro kamje* *Chorus: Imo lè bara gba woro kamje* *solo: Imo lè bara gba woro kamje* *Chorus: Imo lè bara gba woro kamje* *solo: Imo lè bara gba woro kamje* *Chorus: Imo lè bara gba woro kamje*	If the spirit comes to posses the chief priest who will bring him out? If the spirit comes to posses the chief priest who will bring him out? If the spirit comes to posses the chief priest who will bring him out?

Chant16

Alu do oti han join diun mirin, ihan bajo moro lu hian	My chief drummer please wait, the dancers had turned this dance to another thing

Song 16

Solo jawo najo gbon nire *Chorus oke baba*	Let us see the person who will be the best dancer Let us see the person who will be the best dancer

Chant 17

Oba règún hin rele hain omo gho seni *Oti gbe règún sori joko mimikimi irègún I mi lokelodo tetele* *Oninoin mse bi irègún abaje gbiringbirin*	This Irègún patron that would be bury today,did you know what he has done, he has done much to carry irègún music to the highest level of excellence, others thought irègún will grumble

Song 17

Solo: koin ho m' sebabaje obo koin *Chorus: koin hom se baba je obo koin*	Those that thingk irègún group will scatter it a lie Those that thingk irègún group will scatter it a lie

Chant18

mbo ba moyibo korègún *mo mbo ba moyibo korègún*	Soon I will be singing irègún songs in English language, I say I will soon be singing Irègún songs in English

Song 18

solo: o bon de lo aburom re kanada o boin delo	He will soon come back, my brother travel to

chorus: aburom re kanada o boin delo *solo: aburom re kanada o boin delo* *chorus: aburom re kanada o boin delo* *solo: aburom re kanada o boin delo* *chorus: aburom re kanada o boin delo* *solo: aburom re kanada o boin delo* *chorus: aburom re kanada o boin delo*	Canada he will soon come back He will soon come back, my brother travel to Canada he will soon come back He will soon come back, my brother travel to Canada he will soon come back He will soon come back, my brother travel to Canada he will soon come back

Chant 19

saki oba mowa o, saki oba mopa mowa o *o'no ha ye amo ju ba esaye koha* *irumole li mopa ebora li kogi* *irumole li mopa ebora li kogi* *momo wao*	Your highness, I worship, your highness the Elulu of Mopaland IIgreet you, who so refuse to worship and respect elders can not be elder too Your highness, the Irumole of Mopa, and Ebora in Kogi State I greet you your highness

Song 19

Solo : elulu h'o nile mopa se ilile *Chorus: elulu h'o nile mopa se ilile* *Solo : elulu h'o nile mopa se ilile* *Chorus: elulu h'o nile mopa se ilile* *Solo : elulu h'o nile mopa se ilile* *Chorus: elulu h'o nile mopa se ilile* *Solo : elulu h'o nile mopa se ilile* *Chorus: elulu h'o nile mopa se ilile* *Solo : elulu h'o nile mopa se ilile* *Chorus: elulu h'o nile mopa se ilile* *Solo : elulu h'o nile mopa se ilile* *Chorus: elulu h'o nile mopa se ilile*	The Elulunof Mopaland hope he is at home The Elulunof Mopaland hope he is at home The Elulunof Mopaland hope he is at home The Elulunof Mopaland hope he is at home The Elulunof Mopaland hope he is at home The Elulunof Mopaland hope he is at home The Elulunof Mopaland hope he is at home The Elulunof Mopaland hope he is at home The Elulunof Mopaland hope he is at home The Elulunof Mopaland hope he is at home The Elulunof Mopaland hope he is at home The Elulunof Mopaland hope he is at home The Elulunof Mopaland hope he is at home

Chant 20

iyem noin babam' noin e okun *momo juba hin ,orin hi'm ba so gbe* *eran meti, moju ba obirin noin*	The ancestors and the great mothers and fathers I worship, please any song that want to escape my memory bring it back

song20

solo: orin hin ba ti hogbe eran m' leti *chorus: orin hin ba ti hogbe eran m' leti* *solo: orin hin ba ti hogbe eran m' leti* *chorus: orin hin ba ti hogbe eran m' leti* *solo: orin hin ba ti hogbe eran m' leti* *chorus: orin hin ba ti hogbe eran m' leti*	Any of the songs that I have forgotten, spirits remind me Any of the songs that I have forgotten, spirits remind me Any of the songs that I have forgotten, spirits remind me

chant21

Omo Bedo likeji, Sola omo Ayanna tete, er'È□ gè□ rè□ ni?È□ gè□ rè□ mo gba jore gun gbingbinrin	The daughters of Ibedo in Ikeji and Ayanna Itete È□ gè□ rè□ has now learnt irègún dance to maturity

song21

solo: È□ gè□ rè□ti gba jo règún seun laye *chorus: È□ gè□ rè□ti gba jo règún seun laye* *solo: È□ gè□ rè□ti gba jo règún seun laye* *chorus: È□ gè□ rè□ti gba jo règún seun laye* *solo: È□ gè□ rè□ti gba jo règún seun laye* *chorus: È□ gè□ rè□ti gba jo règún seun laye* *solo: È□ gè□ rè□ti gba jo règún seun laye* *chorus: È□ gè□ rè□ti gba jo règún seun laye* *solo: È□ gè□ rè□ti gba jo règún seun laye* *chorus: È□ gè□ rè□ti gba jo règún seun laye*	È□ gè□ rè□is now a very good Irègún dancer È□ gè□ rè□is now a very good Irègún dancer È□ gè□ rè□is now a very good Irègún dancer È□ gè□ rè□is now a very good Irègún dancer È□ gè□ rè□is now a very good Irègún dancer È□ gè□ rè□is now a very good Irègún dancer È□ gè□ rè□is now a very good Irègún dancer È□ gè□ rè□is now a very good Irègún dancer È□ gè□ rè□is now a very good Irègún dancer È□ gè□ rè□is now a very good Irègún dancer

Chant 22

omo kokore modupe omoseun agbeoga	The Son of Kokore I thank you

song 22

solo: agbe niga loju elekan agbeo ga *chorus: agbe niga loju elekan agbeo ga* *solo: agbe niga loju elekan agbeo ga* *chorus: agbe niga loju elekan agbeo ga* *solo: agbe niga loju elekan agbeo ga* *chorus: agbe niga loju elekan agbeo ga*	God will lift up before the mockers God will lift up before the mockers God will lift up before the mockers God will lift up before the mockers God will lift up before the mockers God will lift up before the mockers

chant23

we ri ho lijo gbede loin,bitonran ijoba noin *I ho moye ijoba nse, era gbe pona kobe* *Ara gbe kob'o mirin libo janjan* *Iho ye o gba megadi hi,ijoba egba megadi so* *iho bamoye ogba megadi hi, ke gba megadi so* *oba ko ofisi hile ako pepa hofisi ara so* *oba ran mirin he wuni ara gba megadi hibe hun ra so* *oniha noin emo ho ye aso, arun koje so*	Don't you see my dancers? Like our government what they are supposed to do, they will not do, the things they should not do, that is what they do, For instance if they are to construct a road at a place, they will not construct it; if they need to put security somewhere, they will not do it they can put paper in one office and take heavy security on ordinary paper instead of securing lives. My people,

	what we should secure is

song23

solo : ononi un toju arun re arun jeso *chorus : ononi un toju arun re arun jeso* *solo : ononi un toju arun re arun jeso* *chorus : ononi un toju arun re arun jeso* *solo : ononi un toju arun re arun jeso* *chorus : ononi un toju arun re arun jeso* *solo : ononi un toju arun re arun jeso* *chorus : ononi un toju arun re arun jeso* *solo : ononi un toju arun re arun jeso* *chorus : ononi un toju arun re arun jeso* *solo : ononi un toju arun re arun jeso*	our mouth, secure your mouth it's worth securing keep your mouth my people it's worth keeping our mouth, secure your mouth it's worth securing keep your mouth my people it's worth keeping our mouth, secure your mouth it's worth securing keep your mouth my people it's worth keeping

chant24

È□ gè□ rè□,È□ gè□ rè□,È□ gè□ rè□, *maran re sukulu libojon* *onim' noin ebere a him ran re lo* *egbo eteti gbo ,maran re sukulu libojon* *ti wara gbo ye ijinle n'nu jo ebere himirin na*	È□ gè□ rè□ I will send you to University that is far from our community; my people, ask me the university I'll send him to, please listen to me very well University so that you will go and learn and I will send you to a good school, do more research on dance performance

Song24

solo: ibayero isukulu lile kano ibayero *chorus: ibayero isukulu lile kano ibayero* *solo: ibayero isukulu lile kano ibayero* *chorus: ibayero isukulu lile kano ibayero* *solo: ibayero isukulu lile kano ibayero* *chorus: ibayero isukulu lile kano ibayero* *solo: ibayero isukulu lile kano ibayero* *chorus: ibayero isukulu lile kano ibayero* *solo: ibayero isukulu lile kano ibayero* *chorus: ibayero isukulu lile kano ibayero* *solo: ibayero isukulu lile kano ibayero* *chorus: ibayero isukulu lile kano ibayero*	I am sending you to Bayero University, Kano I am sending you to Bayero University, Kano I am sending you to Bayero University, Kano I am sending you to Bayero University, Kano I am sending you to Bayero University, Kano I am sending you to Bayero University, Kano I am sending you to Bayero University, Kano I am sending you to Bayero University, Kano I am sending you to Bayero University, Kano I am sending you to Bayero University, Kano I am sending you to Bayero University, Kano I am sending you to Bayero University, Kano

chant 25

omo olu ode obare jem si ehin gbe *ima wonu oyam lile*	The daughter of the chief hunter, if your beauty carried me away I will not be happy with you because I am married and my wife is at home

Song 25

Solo : o yam lile ese hinu epon hayin moi lile *Chorus : ese hinu epon hayin moi lile* *Solo : ese hinu epon hayin moi lile* *Chorus : ese hinu epon hayin moi lile* *Solo : ese hinu epon hayin moi lile* *Chorus : ese hinu epon hayin moi lile* *Solo : ese hinu epon hayin moi lile* *Chorus : ese hinu epon hayin moi lile*	My wife is at home she is not pregnant neither nursing baby presently My wife is at home she is not pregnant neither nursing baby presently My wife is at home she is not pregnant neither nursing baby presently My wife is at home she is not pregnant neither nursing baby presently My wife is at home she is not pregnant neither nursing baby presently

chant26

eokun emasiyemeji ise kologbon *eokun emasiyemeji ise kologbon*	Please do not nurse any doubt about the dancers The woman that is wise will take care of her husband to get her favour that is what is happening at the dancing stage

Song 26

Iyeye hin toju okore sekogbon *Iyeye hin toju okore sekogbon* *Iyeye hin toju okore sekogbon*	The woman that is wise will take care of her husband The woman that is wise will take care of her husband

chant 27

molonijo molonilu arempe *molonijo molonilu arempe* *molonijo molonilu arempe* *molonijo molonilu arempe* *oniha noin o ba pem li Kanada mopamo tan*	I have dancers and I have musical instrumentalists, I have dancers and I have musicalinstrumentalists\ I have dancers and I have musicalinstrumentalists I have dancers and I have musicalinstrumentalists My people if I am invited in Canada I am ready

Song 27

solo: oba pem li kanada mopamo tan *chorus: oba pem li kanada mopamo tan* *solo: oba pem li kanada mopamo tan* *chorus: oba pem li kanada mopamo tan* *solo: oba pem li kanada mopamo tan* *chorus: oba pem li kanada mopamo tan* *solo: oba pem li kanada mopamo tan* *chorus: oba pem li kanada mopamo tan* *solo: oba pem li kanada mopamo tan* *chorus: oba pem li kanada mopamo tan* *solo: oba pem li kanada mopamo tan* *chorus: oba pem li kanada mopamo tan*	If I am called in Canada to perform I am ready If I am called in Canada to perform I am ready If I am called in Canada to perform I am ready If I am called in Canada to perform I am ready If I am called in Canada to perform I am ready If I am called in Canada to perform I am ready If I am called in Canada to perform I am ready If I am called in Canada to perform I am ready If I am called in Canada to perform I am ready If I am called in Canada to perform I am ready If I am called in Canada to perform I am ready If I am called in Canada to perform I am ready

chant 28

okun ode noin li le Yàgbà aru mo bam	Hunters in Yàgbàland I am greeting you, hunters, I am nursing some fear in my heart

Song 28

Agbinrin ba yo lankule ode a gbena	If antelop appear at the backyard, hunters will rise to hunt

chant 29

E pe Banke kom' oniganran ganran ijoni *Banke oni ganran ganran ijo ni* *Aisan me sem' lowo,O ba mo se Banke li gbogbo* *Le Yàgbà lero tan, Ibanke nikan soso koro tan* *Alalum' se we gbo Banke we mo gbo hin dunm'* *Ebi hin pam' linu eta run gbe,*	Help me call Bánké, who resemble the mother so perfectly Bánké, I want you to know that I am ill, and it is only you that can heal me my drummer, hope you are listening to do you know the sickness The hunger that I'm having is not as much as the thirst.

Song29

Solo: Wa mu kere somi kom'arun gbe *chorus: Wa mu kere somi kom'arungbe* *Solo: Wa mu kere somi kom'arungbe* *chorus: Wa mu kere somi kom'arungbe* *Solo: Wa mu kere somi kom'arungbe* *chorus: Wa mu kere somi kom'arungbe* *Solo: Wa mu kere somi kom'arungbe* *chorus: Wa mu kere somi kom'arungbe* *Solo: Wa mu kere somi kom'arungbe* *chorus: Wa mu kere somi kom'arungbe*	Give me a cup of water to quench my thirst Give me a cup of water to quench my thirst Give me a cup of water to quench my thirst Give me a cup of water to quench my thirst Give me a cup of water to quench my thirst Give me a cup of water to quench my thirst Give me a cup of water to quench my thirst Give me a cup of water to quench my thirst Give me a cup of water to quench my thirst Give me a cup of water to quench my thirst

chant 30

ese mujo em'se panduku, alunla *moro jode*	See the dancers they are no longer following the structure of irègún dance, Chief drummer, I can dance too

Song 30

Morojode on bakem darigidi morojode *Morojode on bakem darigidi morojode* *Morojode on bakem darigidi morojode*	I can dance if you can take me to Arigidi Town I will dance I can dance if you can take me to Arigidi Town I will dance

chant 31

I bo wuo sapamosi layin layin mamuo jade *Oso wora, Oso wora, oun tika omo lole oso wora*	Wherever, you are hiding, at the extreme I will bring you out to the state of performance Oso, I greet you, he is a great indigene

Song 31

Oso wora, oun tika omo lole oso wora *Oso wora, oun tika omo lole oso wora* *Oso wora, oun tika omo lole oso wora*	Oso well done, a honourable indegene of Mopa Oso well done, a honourable indegene of Mopa Oso well done, a honourable indegene of Mopa

chant32

sade atÈ gè rè, ke yole fo hi ra'in *sade atÈ gè rè, ke yole fo hi ra'in* *me moin gbin*	Sade and È gè rè, two of my dancers were secretly discussing, I mean the dancers are secretly discussing love affairs and I will not talk or coment

Song 32

O no bara se pansaga me un gbin *O no bara se pansaga me un gbin* *O no bara se pansaga me un gbin* *O no bara se pansaga me un gbin*	I will not talk if you secretly go to sleep with another man's wife, your secret wii be revealed I will not talk if you secretly go to sleep with another man's wife, your secret wii be revealed

Chant 33

Omo egbe m' noun e okun amomora	Irègún members I am greeting you all, we know those who are members indeed

Song 33

solo: amora bai se segbe règún amora *chorus: amora bai se segbe règún amora* *solo: amora bai se segbe règún amora* *chorus: amora bai se segbe règún amora* *solo: amora bai se segbe règún amora* *chorus: amora bai se segbe règún amora* *solo: amora bai se segbe règún amora* *chorus: amora bai se segbe règún amora*	We irègún members we know ourselves We irègún members we know ourselves We irègún members we know ourselves We irègún members we know ourselves We irègún members we know ourselves We irègún members we know ourselves We irègún members we know ourselves We irègún members we know ourselves

Chnat 34

Iyem olotin onigbajumo Pataki lile Yàgbà okun, iye olotin, iye olotin	The famous business woman , in Yàgbàland who run a restaurant

song 34

solo:Igbajumo onisowo iye olotin ***chorus:*** *Igbajumo onisowo iye olotin* *solo:Igbajumo onisowo iye olotin* ***chorus:*** *Igbajumo onisowo iye olotin*	The famous business woman who run a restaurant The famous business woman who run a restaurant The famous business woman who run a restaurant The famous business woman who run a restaurant

solo:Igbajumo onisowo iye olotin ***chorus:*** *Igbajumo onisowo iye olotin* *solo:Igbajumo onisowo iye olotin* ***chorus:*** *Igbajumo onisowo iye olotin* *solo:Igbajumo onisowo iye olotin* ***chorus:*** *Igbajumo onisowo iye olotin* *solo:Igbajumo onisowo iye olotin* ***chorus:*** *Igbajumo onisowo iye olotin* *solo:Igbajumo onisowo iye olotin* ***chorus:*** *Igbajumo onisowo iye olotin*	The famous business woman who run a restaurant The famous business woman who run a restaurant The famous business woman who run a restaurant The famous business woman who run a restaurant The famous business woman who run a restaurant The famous business woman who run a restaurant The famous business woman who run a restaurant The famous business woman who run a restaurant The famous business woman who run a restaurant The famous business woman who run a restaurant

chant 35

omo hin sele lagbo règún *iun kan isele lagbo règún* *I hon bajo morelu hi oun*	Did you know what is happening on the dancing state? I tell you drummers something is happening

Song 35

Jawo ni ajo gbonnire *Oke baba*	Let us see whowill be the best dancer amist them

Chant 36

ewa ye taiye mo ewa ye taye	Help me slute the mother of twins, please help me greet the mother of twins

Song36

Aseji woro lile okore iye taiye	The mother of twins, who gave her husband twins children

chant 37

we ri giresi ati olusola omo ayanna tete be se jijo ìrègún	Can you see Grace and Olusola daughter of Ayanna Itete how they are dancing irègún so perfectly

song 37

song : irasaki , iwasiu ejo keu *chorus : irasaki , iwasiu ejo keu* *song : irasaki , iwasiu ejo keu* *chorus : irasaki , iwasiu ejo keu* *song : irasaki , iwasiu ejo keu* *chorus : irasaki , iwasiu ejo keu* *song : irasaki , iwasiu ejo keu* *chorus : irasaki , iwasiu ejo keu*	Rasak and Wasiu, are both muslims Rasak and Wasiu, are both muslims Rasak and Wasiu, are both muslims Rasak and Wasiu, are both muslims Rasak and Wasiu, are both muslims Rasak and Wasiu, are both muslims Rasak and Wasiu, are both muslims Rasak and Wasiu, are both muslims

chant 38

alun la bam se kinikan ti un ye ni *bam dipe hun gbogbo ni jakejado gbingbinrin fefe o gberin*	Chief drummer please help me do something Please help me beg every body to sing

Song 38

Isanmori egberègún moi gberin *Isanmori egberègún moi gberin* *Isanmori egberègún moi gberin*	Non members, audience and members of irègún I say you should sing

chant 39

ebam wa akowe un kuri se ebam wa un kurise, aun kurise	Help me greet the researcher, that he is trying, that I say well done

Song 39

solo : agbe gbin koin ìrègún ejo disiko agbe gbin koin *chorus: ìrègún ejo disiko agbe gbin* *solo: ìrègún ejo disiko agbe gbin* *chorus: ìrègún ejo disiko agbe gbin* *solo: ìrègún ejo disiko e o kun* *chorus: ìrègún ejo disiko agbe gbin* *solo: ìrègún ejo disiko agbe gbin* *chorus: ìrègún ejo disiko agbe gbin* *solo: ìrègún ejo disiko e o kun* *solo: ìrègún ejo disiko agbe gbin* *chorus: ìrègún ejo disiko agbe gbin*	*ìrègún* is not like disco it is a big work *ìrègún* is not like disco it is a big work *ìrègún* is not like disco it is a big work *ìrègún* is not like disco it is a big work *ìrègún* is not like disco it is a big work *ìrègún* is not like disco it is a big work *ìrègún* is not like disco it is a big work *ìrègún* is not like disco it is a big work *ìrègún* is not like disco it is a big work *ìrègún* is not like disco it is a big work *ìrègún* is not like disco it is a big work

Chant 40

iye ha ho'ku ise ki hin mi jeje *eni bukata ihin mi jeje* *iye ilodo jesu tehin mi jeje*	Our mother that is been buried today She is just resting fully, she does not worry She is at the bosom of Jesus resting peacefully

Song 40

solo: Iyeye ilódò Jésè téhin mi jejé *chorus: Iyeye ilódò Jésè téhin mi jejé* *solo: Iyeye ilódò Jésè téhin mi jejé* *chorus: Iyeye ilódò Jésè téhin mi jejé*	Our mother is at the feet of Jesus resting Our mother is at the feet of Jesus resting Our mother is at the feet of Jesus resting Our mother is at the feet of Jesus resting

chant 41

'oba sobo omo je a be ni ran dan wo *'oba sobo omo je a be ni ran dan wo*	If I am lying let us give it a trial, if what I want to say is a lie let us give it a trial

song 41

solo: ima run o eja gbigbe emo jeka arun *chorus: eja gbigbe emo jeka arun* *solo: eja gbigbe emo jeka arun* *chorus: eja gbigbe emo jeka arun* *solo: eja gbigbe emo jeka arun* *chorus: eja gbigbe emo jeka arun*	Dried fish cannot be bent it will break Dried fish cannot be bent it will break Dried fish cannot be bent it will break Dried fish cannot be bent it will break Dried fish cannot be bent it will break Dried fish cannot be bent it will break

chant 42

e ri hin banke se lo, o egbe règún koja burukutu	Can you see what Banke did? She said that irègún

jon jon jon, *e ri hin banke se lo, o egbe règún koja burukutu* *jon jon jon, agbe emu funfun ko egbe règún*	musical grouphas gone beyond a childish thing and that they fit to take palm wine instead of *burukutu*

Song 42

E sihako, burukutu mo nia raju esiha ko *E sihako, burukutu mo nia raju esiha ko* *E sihako, burukutu mo nia raju esiha ko* *E sihako, burukutu mo nia raju esiha ko*	Palm wine will not make us drunk, it may make other people drunk Palm wine will not make us drunk, it may make other people drunk

chant 43

momo pansaga se teletele latijo *alu nla se wegbo* *momo pansaga se teletele latijo* *e mo he ti jem se pansaga m'wi egbo* *mo rom se bi ato hi ha mo soun ko*	I like chasing women in my early life my drummer are you hearing me like chasing women in my early life do you know why I stop that habit, I will tell you today, I may be thinking that I got STD and it's not

Song 43

solo: imógùn èse bàtòhì ípamo weré *chorus: imógùn èse bàtòhì ípamo weré* *solo: imógùn èse bàtòhì ípamo weré* *chorus: imógùn èse bàtòhì ípamo weré*	charm kill faster than STD that is why I stop charm kill faster than STD that is why I stop charm kill faster than STD that is why I stop charm kill faster than STD that is why I stop

Chant 44

we mo ti ba È gè rè jijo e mo sÈ gè rè ni kan ki jijo	You better be careful the way you dance with È gè rè on the stage, È gè rè is using Juju to dance and you don't have any thing

song 44

solo: irege ilabe soye iba jo *chorus: irege ilabe soye iba jo* *solo: irege ilabe soye iba jo* *chorus: irege ilabe soye iba jo* *solo: irege ilabe soye iba jo* *chorus: irege ilabe soye iba jo* *solo: irege ilabe soye iba jo* *chorus: irege ilabe soye iba jo*	He posseses powers to dance better than others He posseses powers to dance better than others He posseses powers to dance better than others He posseses powers to dance better than others He posseses powers to dance better than others He posseses powers to dance better than others He posseses powers to dance better than others He posseses powers to dance better than others

chant 45

e o kun o lileYàgbà loke lodo *onim' base un jem'gbo*	I am greeting yu my people in Yàgbàland whosoever I have offended should let me know

Song 45

solo: aguntan emo no tare tani mobawi *chorus: aguntan emo no tare tani mobawi* *solo: aguntan emo no tare tani mobawi* *chorus: aguntan emo no tare tani mobawi* *solo: aguntan emo no tare tani mobawi* *chorus: aguntan emo no tare tani mobawi* *solo: aguntan emo no tare tani mobawi* *chorus: aguntan emo no tare tani mobawi*	Sheep do not know its enemies, likewise myself Sheep do not know its enemies, likewise myself Sheep do not know its enemies, likewise myself Sheep do not know its enemies, likewise myself Sheep do not know its enemies, likewise myself Sheep do not know its enemies, likewise myself Sheep do not know its enemies, likewise myself Sheep do not know its enemies, likewise myself

Chant 46

Ebam wa iye'm Akin, hin mura ile lowo *Ebam wa iyem, a okurimura*	Help me greet this great matron that will be buried today, that how far is her preparation

Song 46

solo: oba règún rele kehin epamo lowo *chorus: oba règún rele kehin epamo lowo* *solo: oba règún rele kehin epamo lowo* *chorus: oba règún rele kehin epamo lowo* *solo: oba règún rele kehin epamo lowo* *chorus: oba règún rele kehin epamo lowo* *solo: oba règún rele kehin epamo lowo* *chorus: oba règún rele kehin epamo lowo* *solo: era o ogunjobi rele kehin epa mo lowo*	The patron of irègún is preparing for his final home The patron of irègún is preparing for his final home The patron of irègún is preparing for his final home The patron of irègún is preparing for his final home The patron of irègún is preparing for his final home The patron of irègún is preparing for his final home The patron of irègún is preparing for his final home The patron of irègún is preparing for his final home The patron of irègún is preparing for his final home

Chant 47

Iye noun ebam gbadura gbogbo hin patapata *Arun umo run m'*	My people please join me to pray all of you that my mouth will not destroy me

Song 47

Solo : arun momo run hin moni madupe *Chorus : arun momo run hin moni madupe* *Solo : arun momo run hin moni madupe* *Chorus : arun momo run hin moni madupe* *Solo : arun momo run hin moni madupe* *Chorus : arun momo run hin moni madupe* *Solo : arun momo run hin moni madupe*	If my mouth will not destroy me I will give thanks If my mouth will not destroy me I will give thanks If my mouth will not destroy me I will give thanks

Chorus : arun momo run hin moni madupe *Solo : arun momo run hin moni madupe* *Chorus : arun momo run hin moni madupe*	If my mouth will not destroy me I will give thanks If my mouth will not destroy me I will give thanks

Chant 48

Eworan, oniYàgbà eworan	See Yàgbà people,can you see this?

Song 48

O degree je 'buredio ojÈ gè rèje buredi Awa yin moyin *Igbi wa je iresi we kan'un hehi eba mi ayo* *OdÈ gè rèlale mefa o, odÈ gè rèlale mefa* *Oko ibinu, igbi wa ni dosini e kan'un ghehi eba mi ayo*	You got bread to eat and you are doing as if you are a king, what will you do when you have rice to eat I just have six concubines my husband is angry, what will you do when I increase it to twelve, you may kill yourself

Chant 49

Okun omo danieli, omo danieli okun ejagbe	Well done the son of Daniel, son of Daniel I am greeting you

Song 49

Solo :Iyawo irele okore ejagbe *Chorus: iyawo irele okore eja gbe* *Solo :Iyawo irele okore ejagbe* *Chorus: iyawo irele okore eja gbe* *Solo :Iyawo irele okore ejagbe* *Chorus: iyawo irele okore eja gbe* *Solo :Iyawo irele okore ejagbe* *Chorus: iyawo irele okore eja gbe* *Solo :Iyawo irele okore ejagbe* *Chorus: iyawo irele okore eja gbe*	The wife is going to her husband house today The wife is going to her husband house today The wife is going to her husband house today The wife is going to her husband house today The wife is going to her husband house today The wife is going to her husband house today The wife is going to her husband house today The wife is going to her husband house today The wife is going to her husband house today The wife is going to her husband house today

chant 50

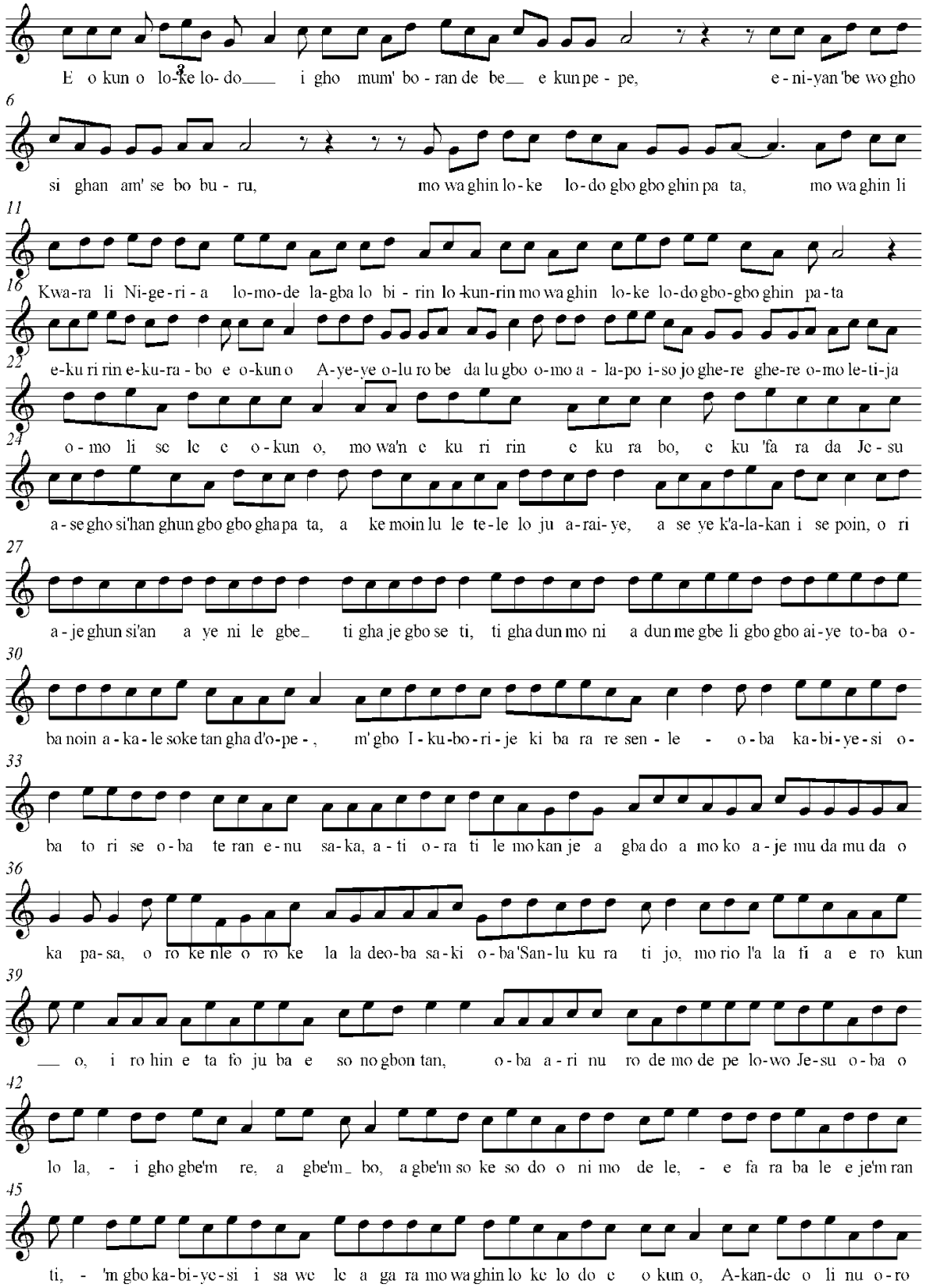
igbi règún de lu' badan aru bani	When irègún music got to Ìbàdàn city it was a great performance

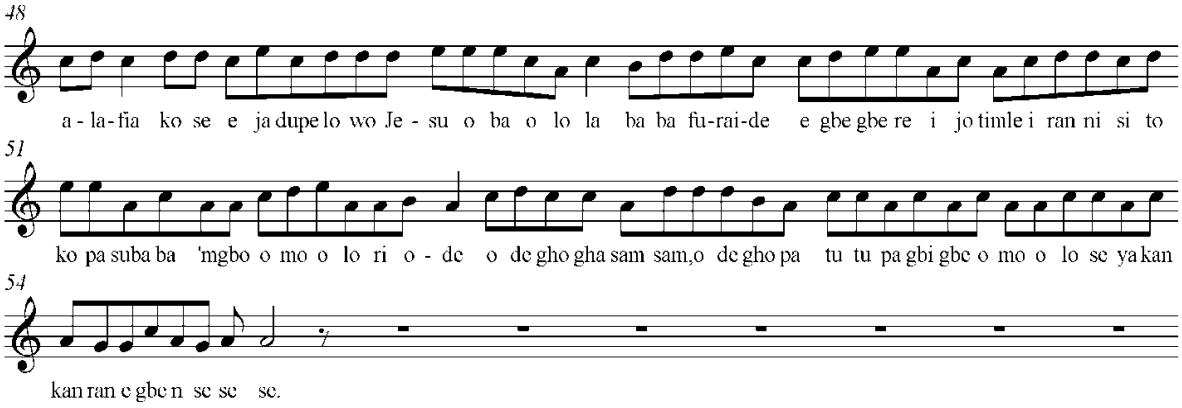
Song 50

solo : ìrègún do lumloke agbegbin *chorus : ìrègún do lumloke agbegbin* *solo : ìrègún do lumloke agbegbin* *chorus : ìrègún do lumloke agbegbin* *solo : ìrègún do lumloke agbegbin* *chorus : ìrègún do lumloke agbegbin*	Irègún became Oloke gods of Ìbàdàn people with great performaces experimented Irègún became Oloke gods of Ìbàdàn people with great performaces experimented Irègún became Oloke gods of Ìbàdàn people with great performaces experimented Irègún became Oloke gods of Ìbàdàn people with

	great performaces experimented

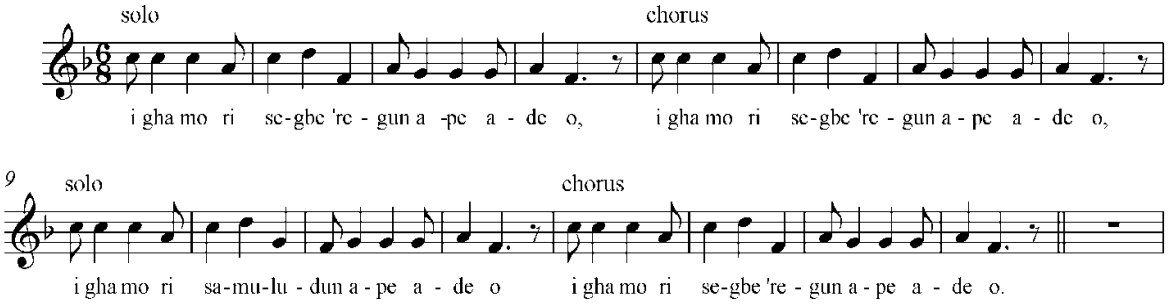
E OKUN O


E o kun o lo-ke lo- do___ i gho mum' bo - ran de be__ e kun pe - pe, e - ni-yan 'be wo gho
si ghan am' se bo bu - ru, mo wa ghin lo - ke lo - do gbo gbo ghin pa ta, mo wa ghin li
Kwa-ra li Ni-ge-ri - a lo-mo-de la-gba lo bi - rin lo-kun-rin mo wa ghin lo-ke lo-do gbo-gbo ghin pa-ta
e-ku ri rin e-ku-ra - bo e o-kun o A-ye-ye o-lu ro be da lu gbo o-mo a - la-po i-so jo ghe-re ghe-re o-mo le-ti-ja
o - mo li se le e o - kun o, mo wa'n e ku ri rin e ku ra bo, e ku 'fa ra da Je - su
a - se gho si'han ghun gbo gbo gha pa ta, a ke moin lu le te-le lo ju a-rai-ye, a se ye k'a-la-kan i se poin, o ri
a - je ghun si'an a ye ni le gbe_ ti gha je gbo se ti, ti gha dun mo ni a dun me gbe li gbo gbo ai-ye to-ba o-
ba noin a - ka - le soke tan gha d'o-pe - , m' gbo I - ku-bo - ri - je ki ba ra re sen - le - o - ba ka-bi-ye-si o-
ba to ri se o - ba te ran e - nu sa-ka, a - ti o - ra ti le mo kan je a gba do a mo ko a - je mu da mu da o
ka pa - sa, o ro ke nle o ro ke la la deo-ba sa-ki o-ba'San-lu ku ra ti jo, mo rio l'a la fi a e ro kun
___ o, i ro hin e ta fo ju ba e so no gbon tan, o - ba a - ri nu ro de mo de pe lo-wo Je-su o - ba o
lo la, - i gho gbe'm re, a gbe'm_ bo, a gbe'm so ke so do o ni mo de le, - e fa ra ba le e je'm ran
ti, - 'm gbo ka-bi-ye-si i sa we le a ga ra mo wa ghin lo ke lo do e o kun o, A-kan-de o li nu o-ro



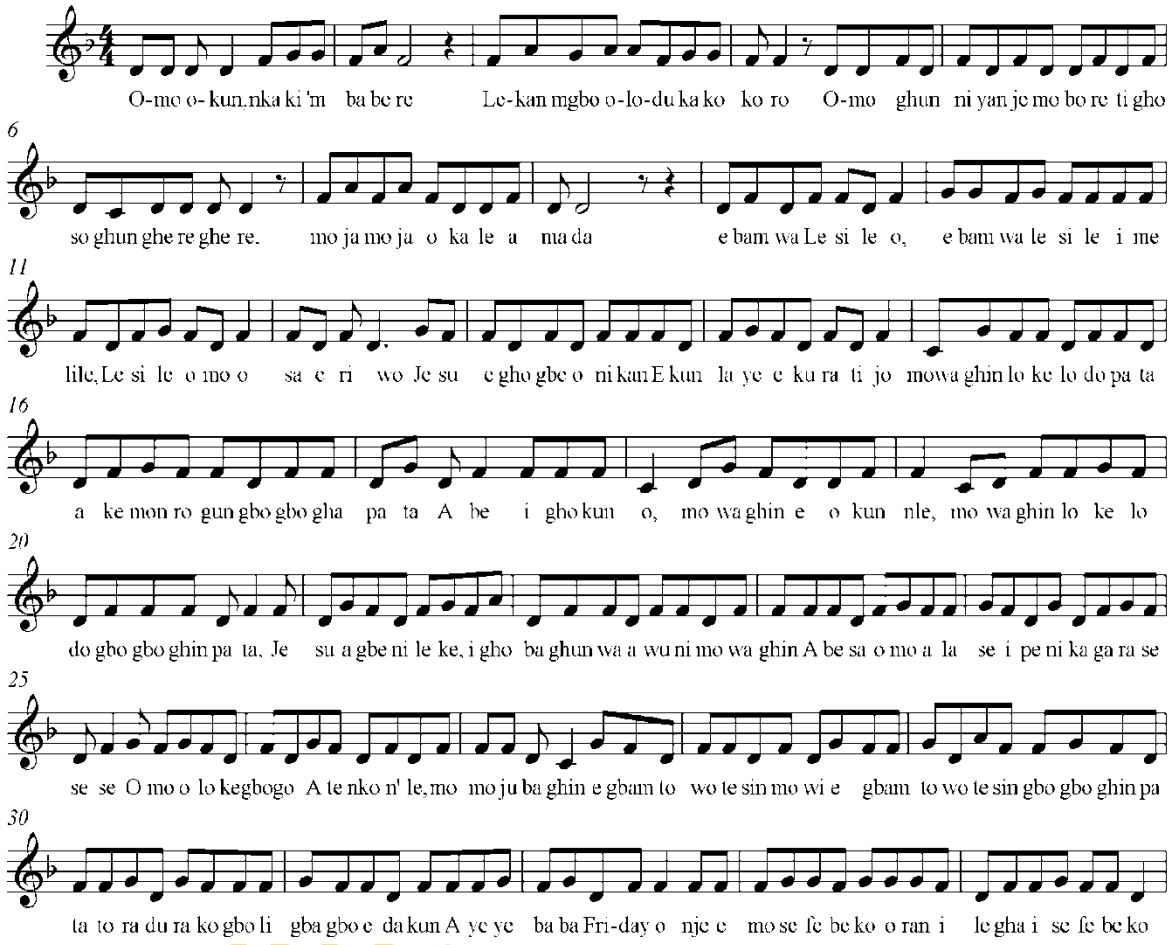
Song 1

Igha mori 'segbe 'regun



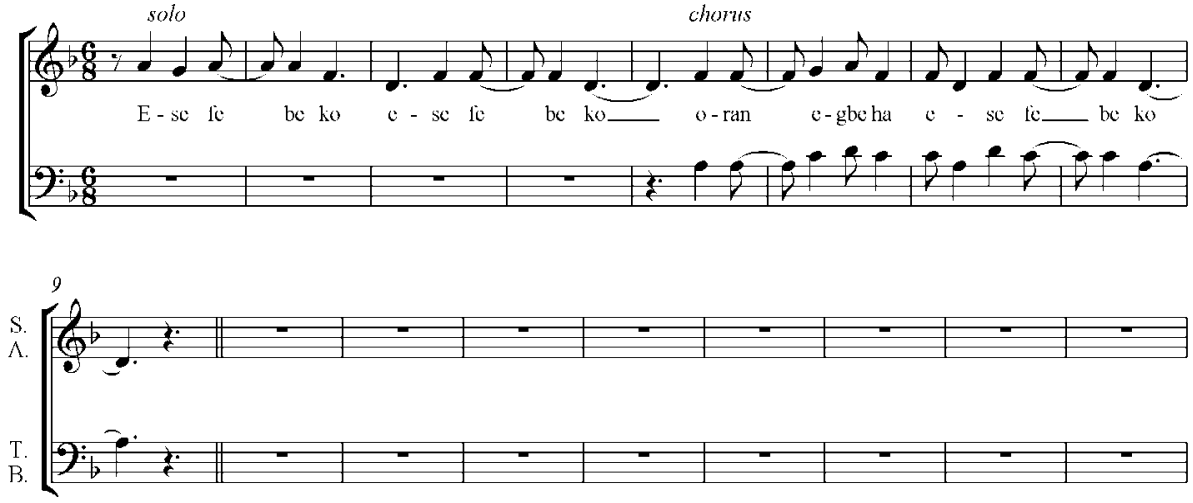
Chant 2

Omo okun Nka Ki'm Ba bere



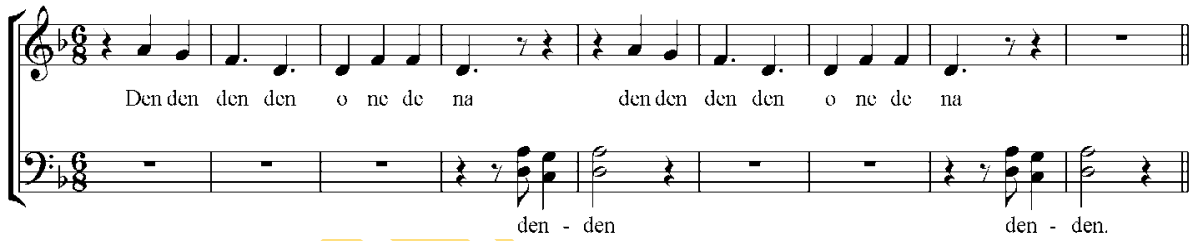
Song 2

Ese Febeko



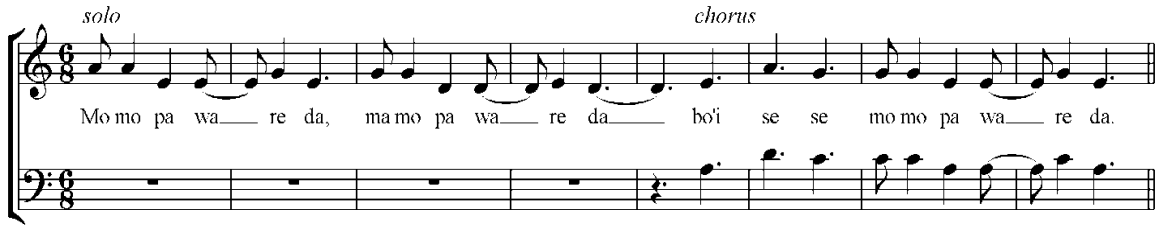
Song 3

Den Den

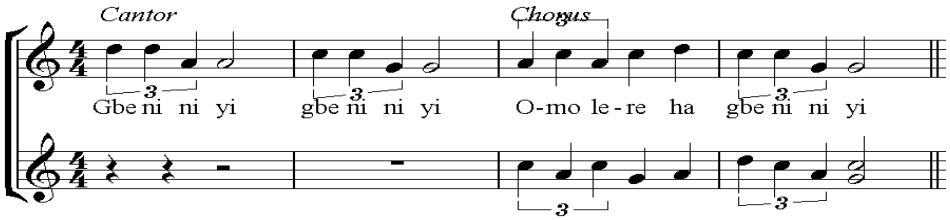


Song 4

Mo Mo Pa 'wa Re Da

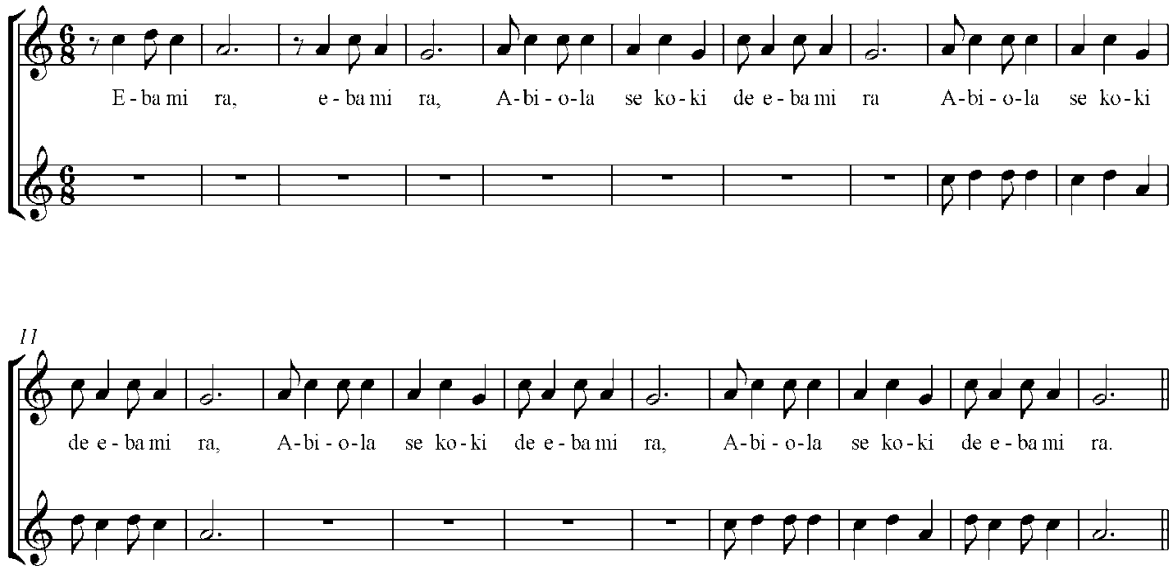


Song 5



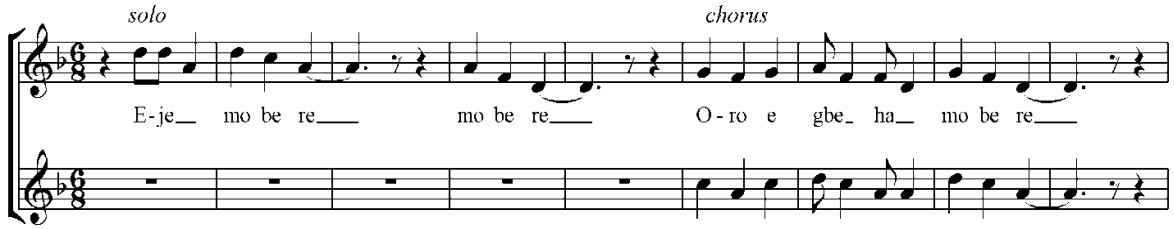
Song 6

Abiola SE Koki De



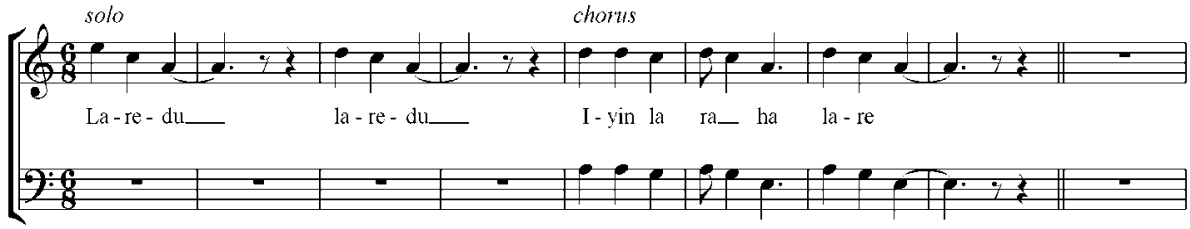
Song 7

Oro Ile ha Mobere



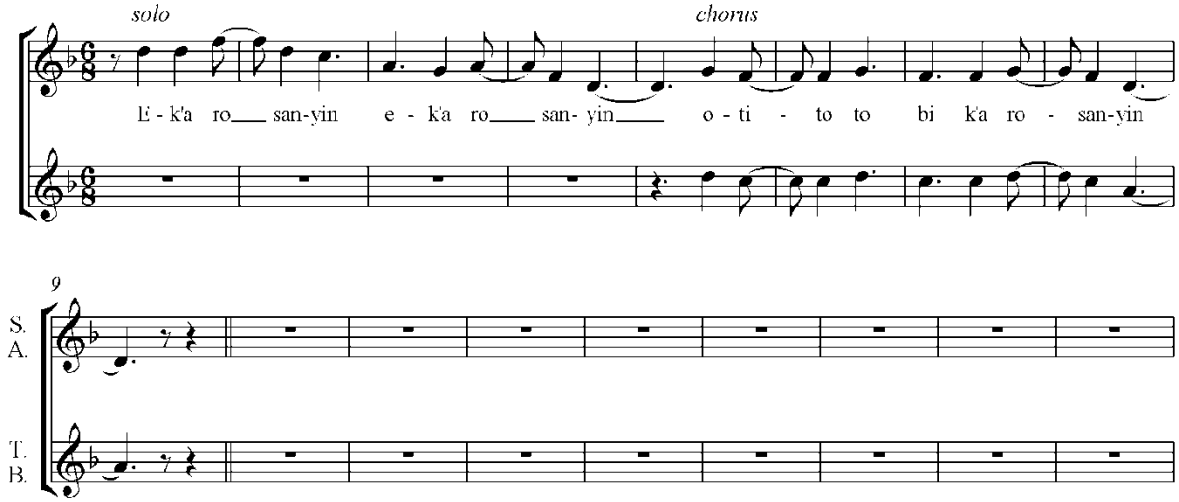
Song 8

Laredu

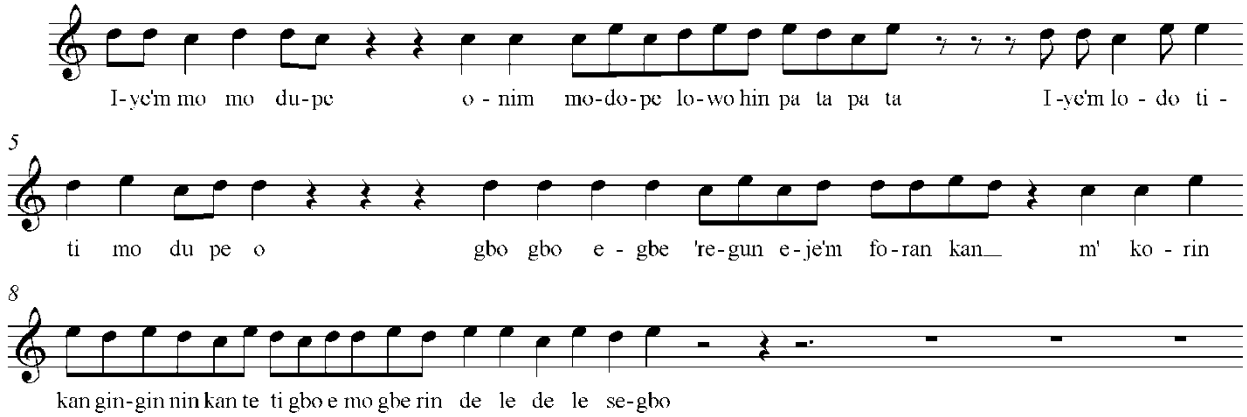


Song 9

Ek'Arosanyin

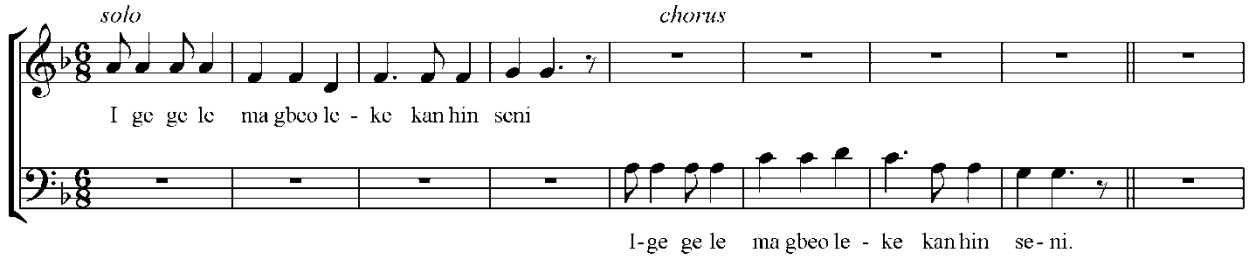


Chant 10

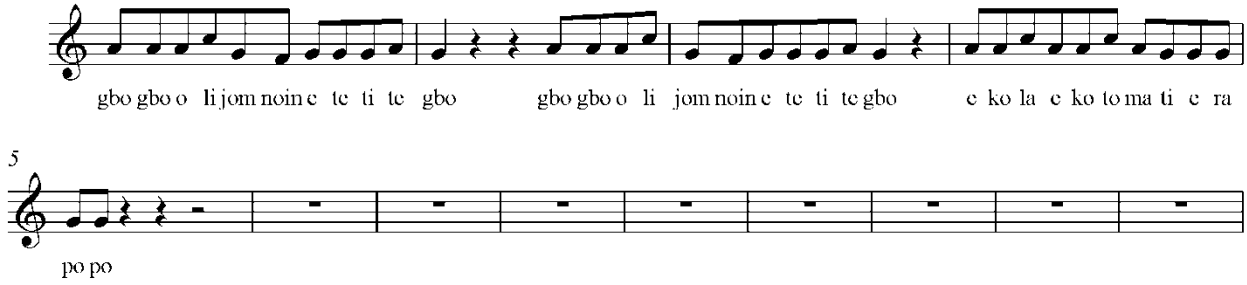


Song 10

Igegele

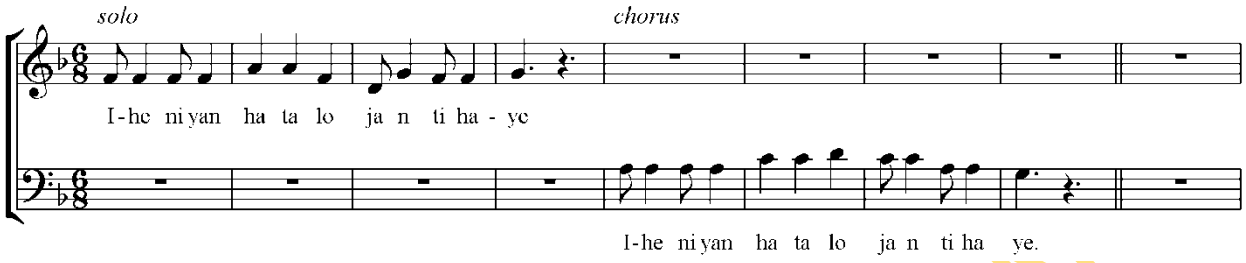


Chant 11



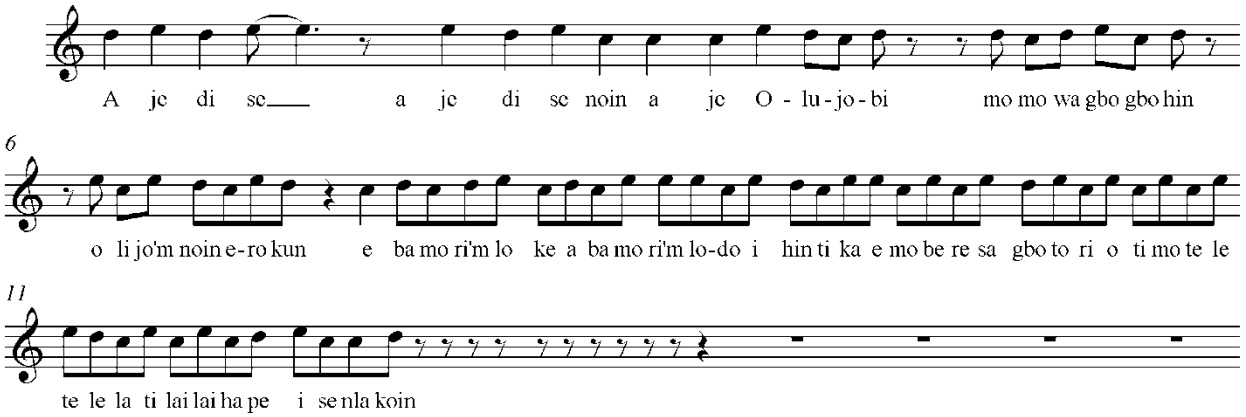
Song 11

Iheniyan



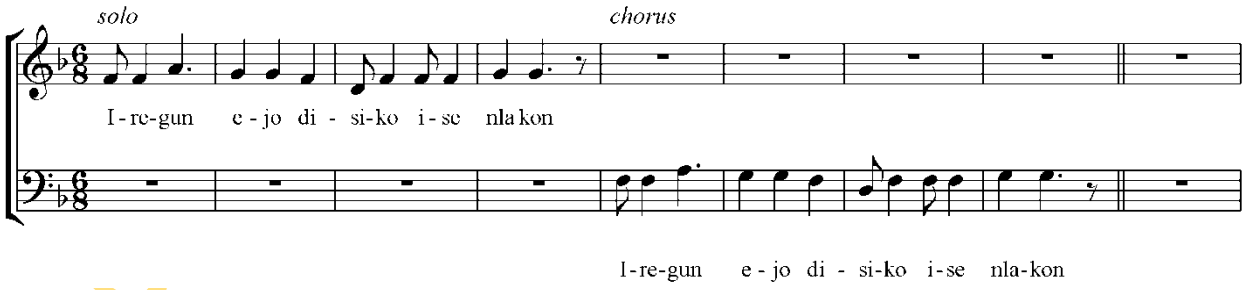
Chant 12

Aje Dise



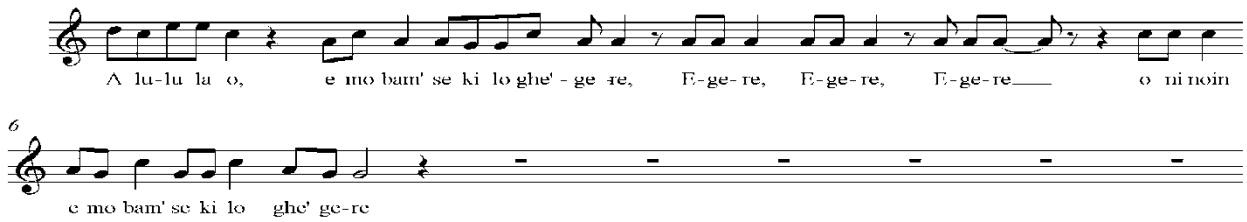
Song 12.

Iregun Ejo Disiko



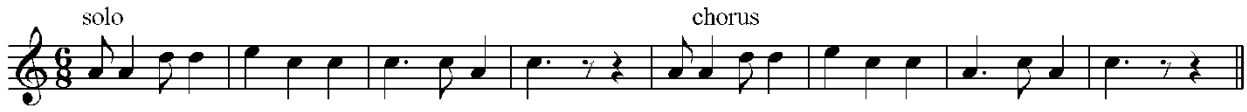
Chant 13

E BAM' SE KILO GH'EGERE



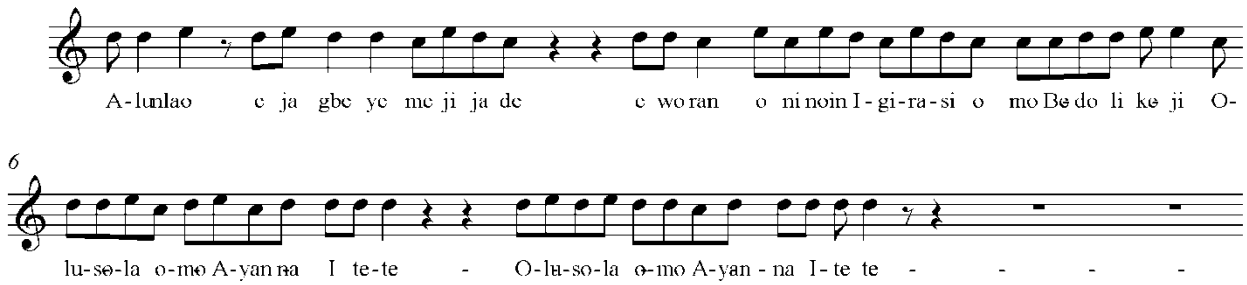
Song 13

O ba Mu 'Jo Gh'oya



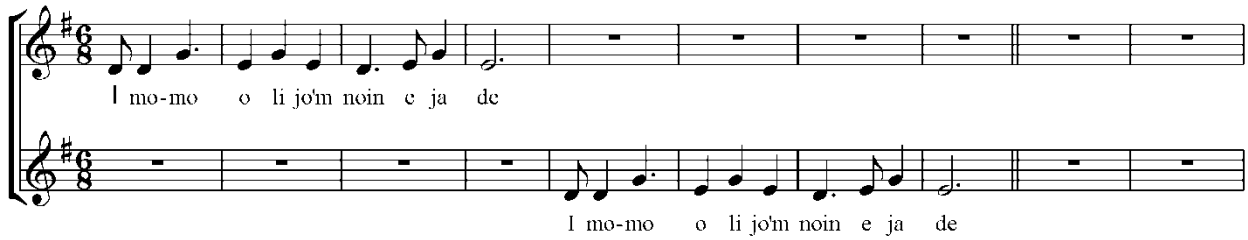
Chant 14

Iye meji



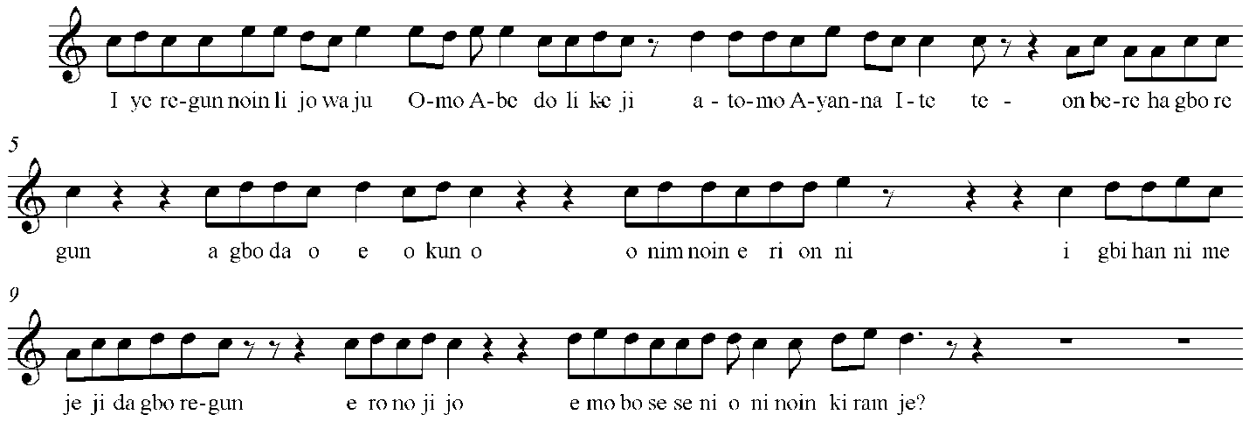
Song 14

Ejade



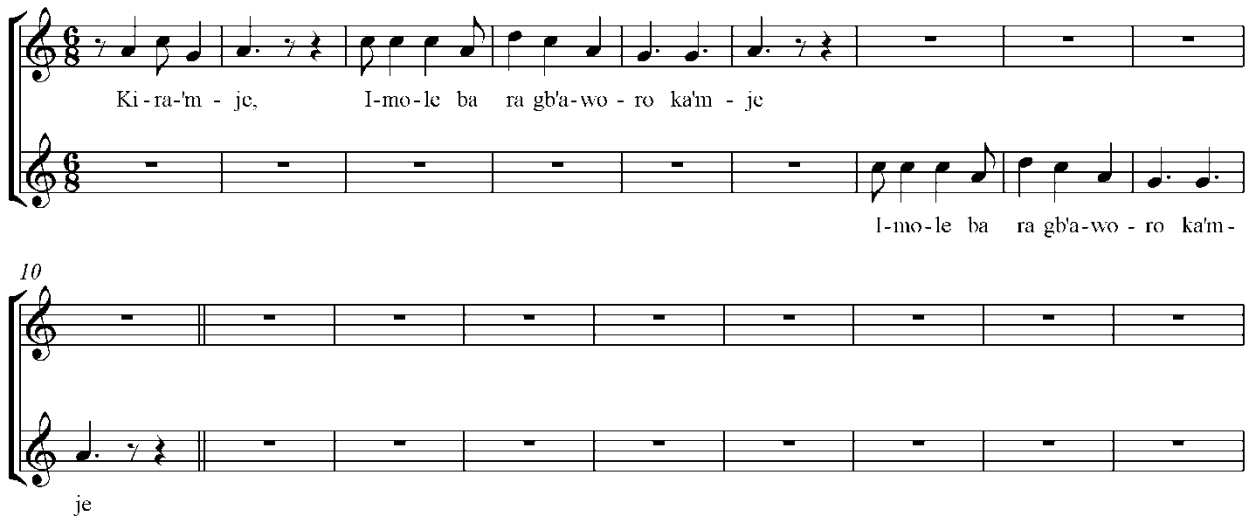
Chant15

Iyem Noin

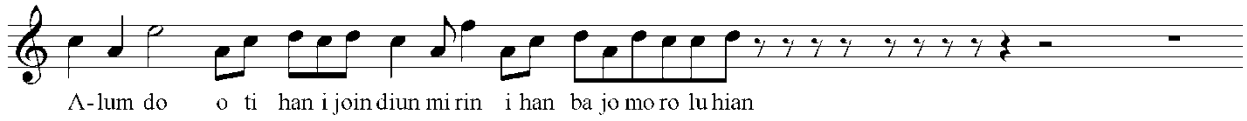


Song 15

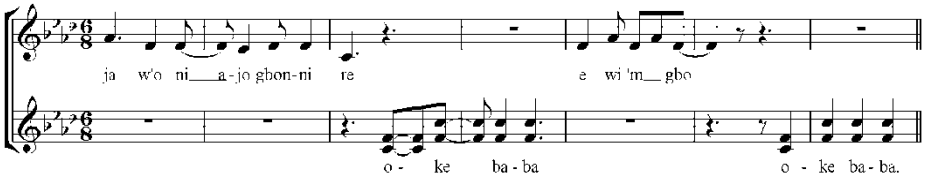
Kiramje



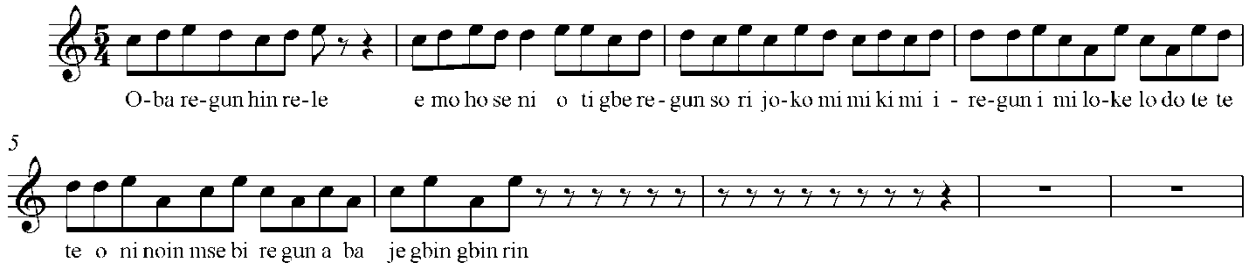
Chant 16



Song 16

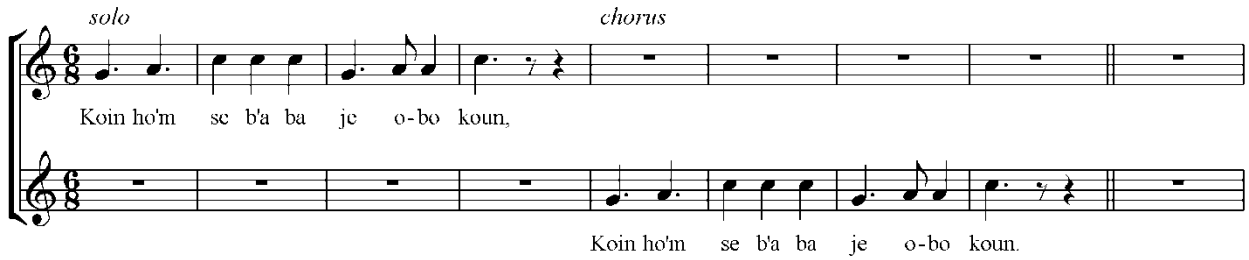


Chant 17



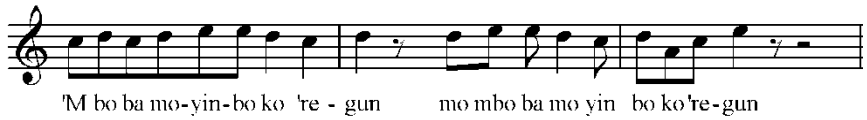
Song 17

Obo koun



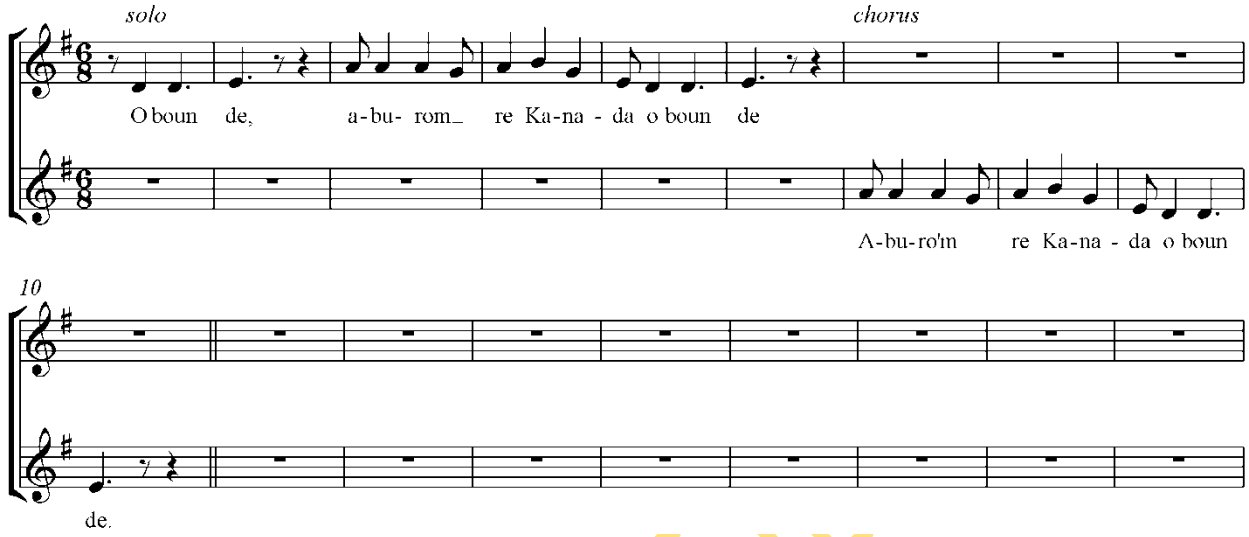
Chant 18

Oyinbo Ko'regun



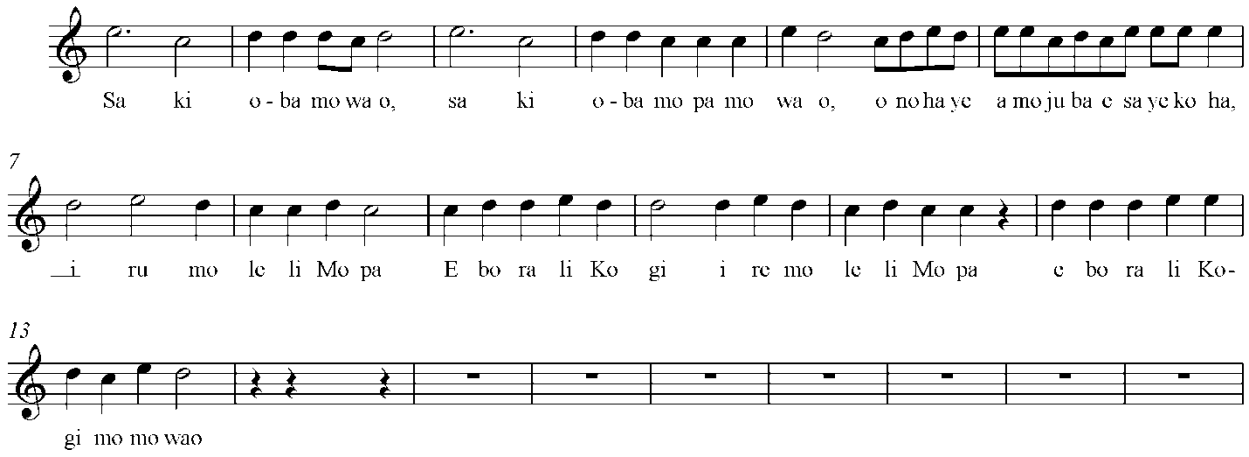
Song 18

Aburo'm Re Kanada



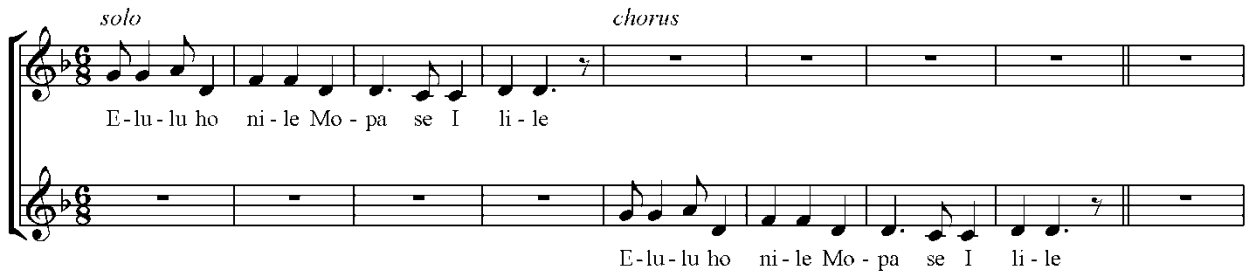
Chant 19

Saki Oba

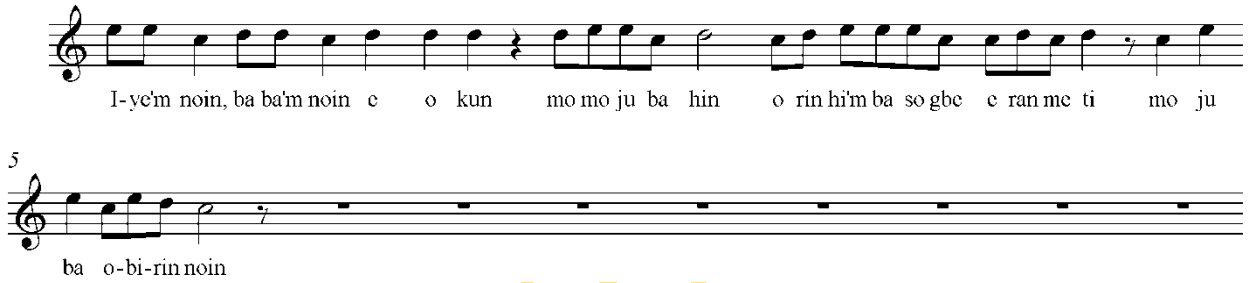


Song 19

Elulu Ho Nile Mopa

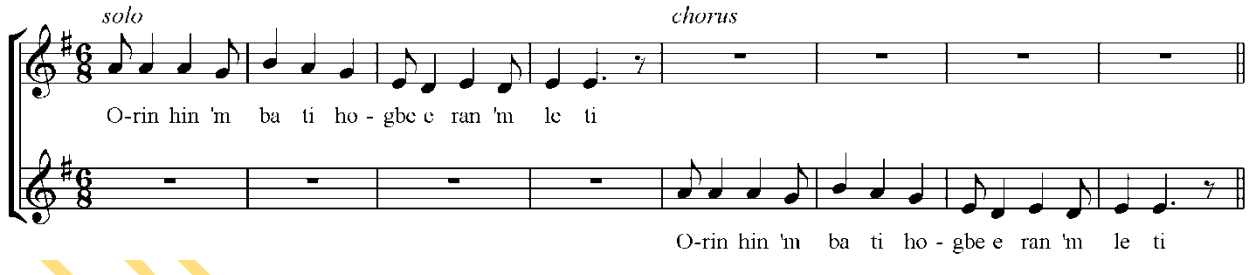


Chant 20

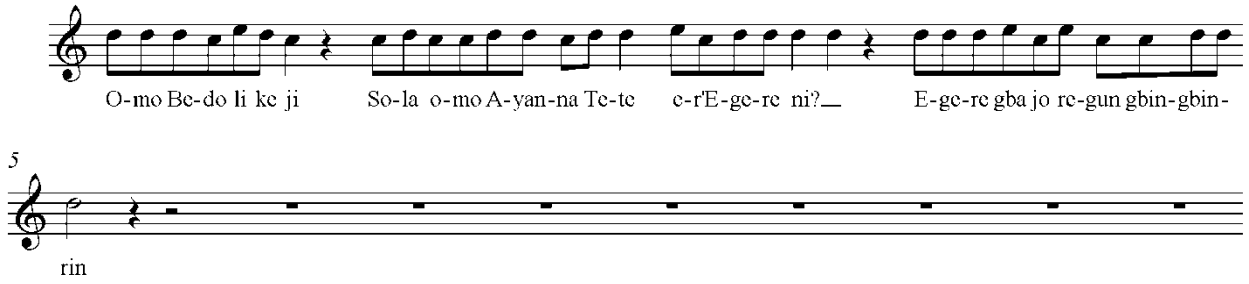


Song 20

Eran 'm Leti

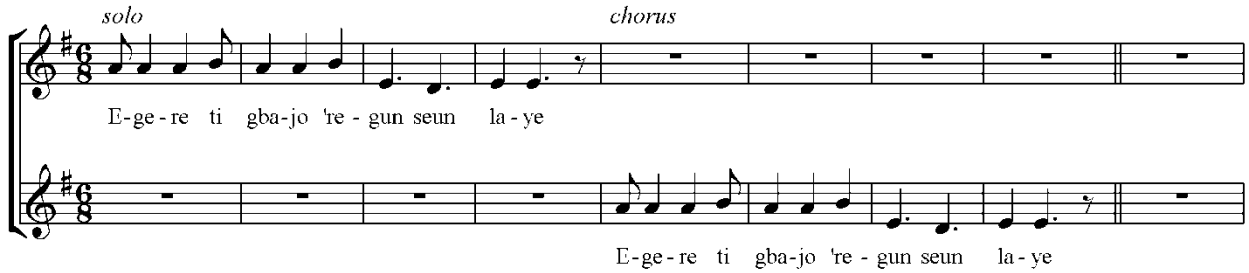


Chant 21

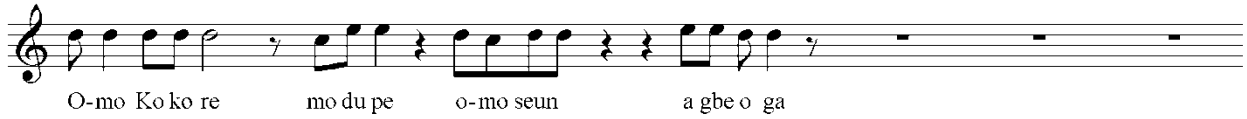


Song 21

Egere Gbajo Regun

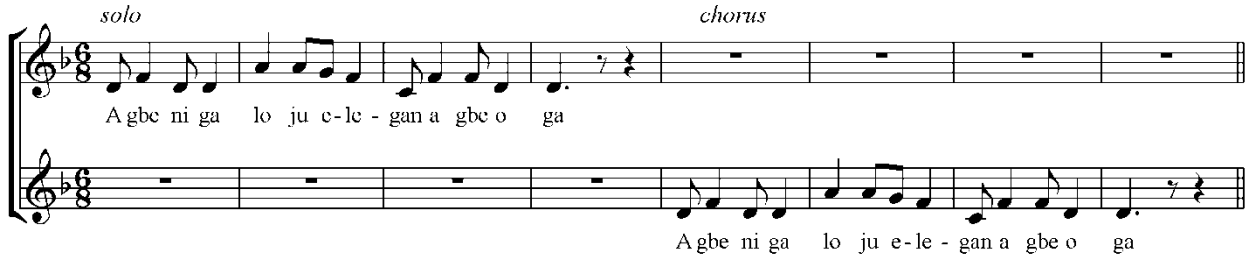


Chant 22



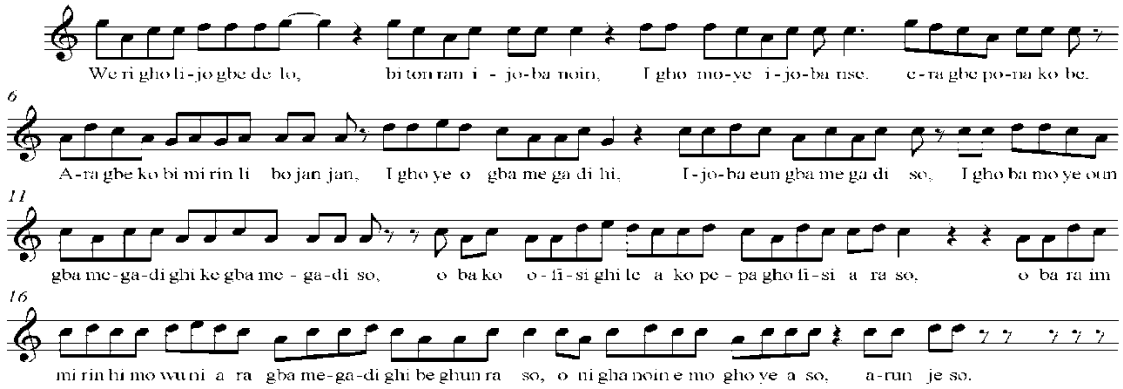
Song 22

Agbe Ni ga



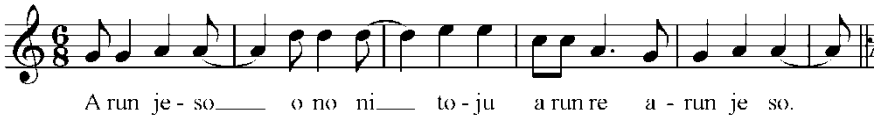
Chant 23

Ijoba Gha

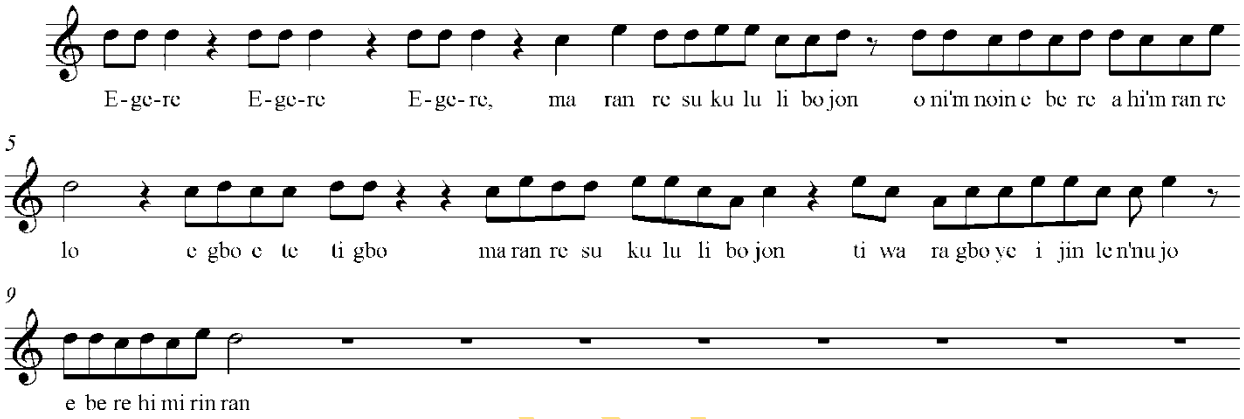


Song 23

Arun Jeso

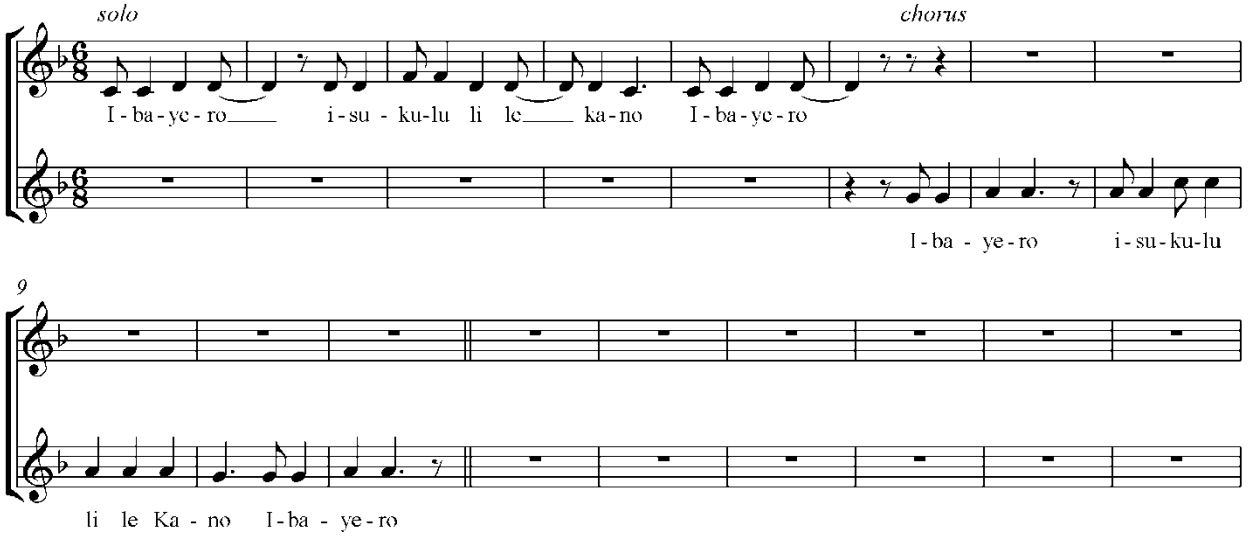


Chant 24

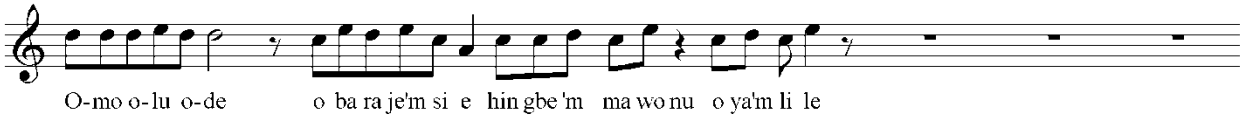


Song 24

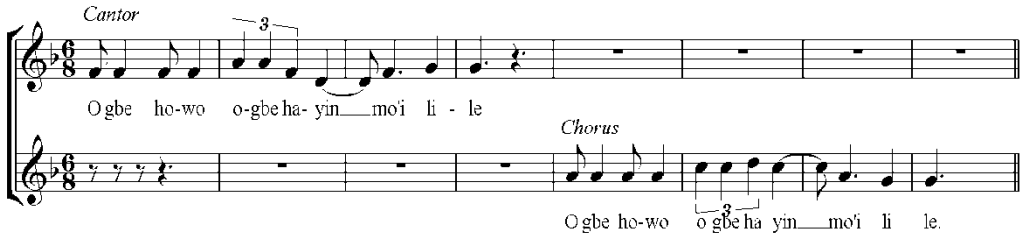
Ibayero



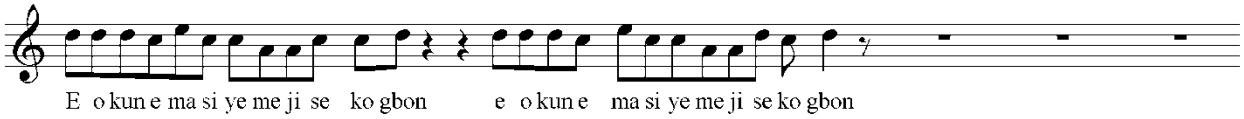
Chant 25



Song 25

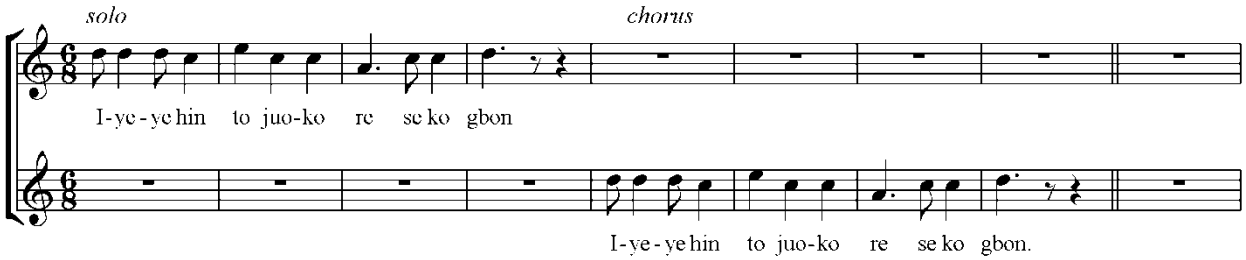


Chant 26

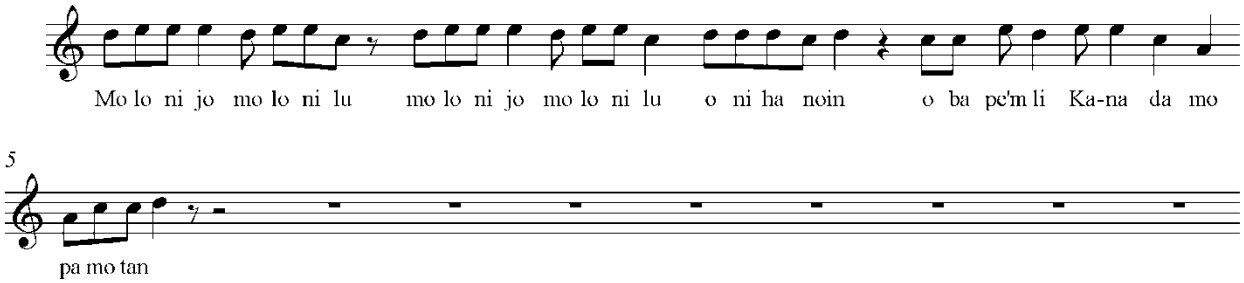


Song 26

Iyeye

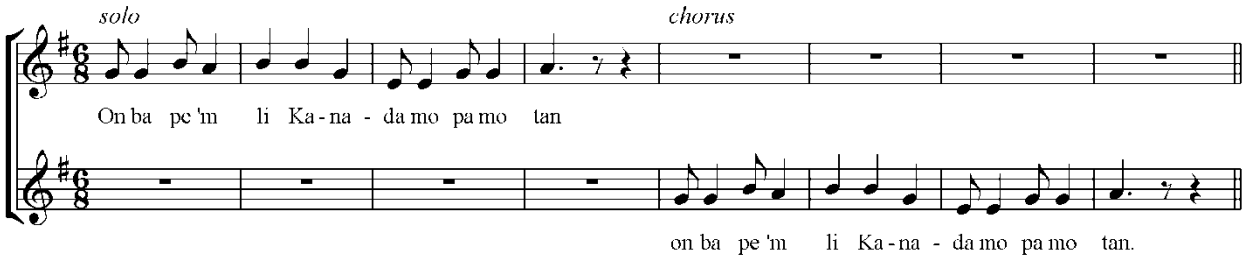


Chant 27

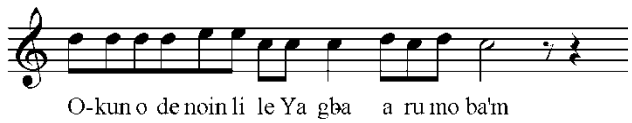


Song 27

Kanada

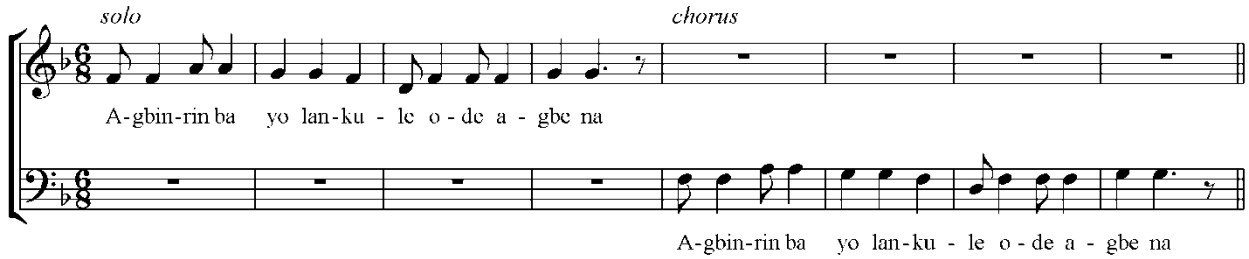


Chant 28



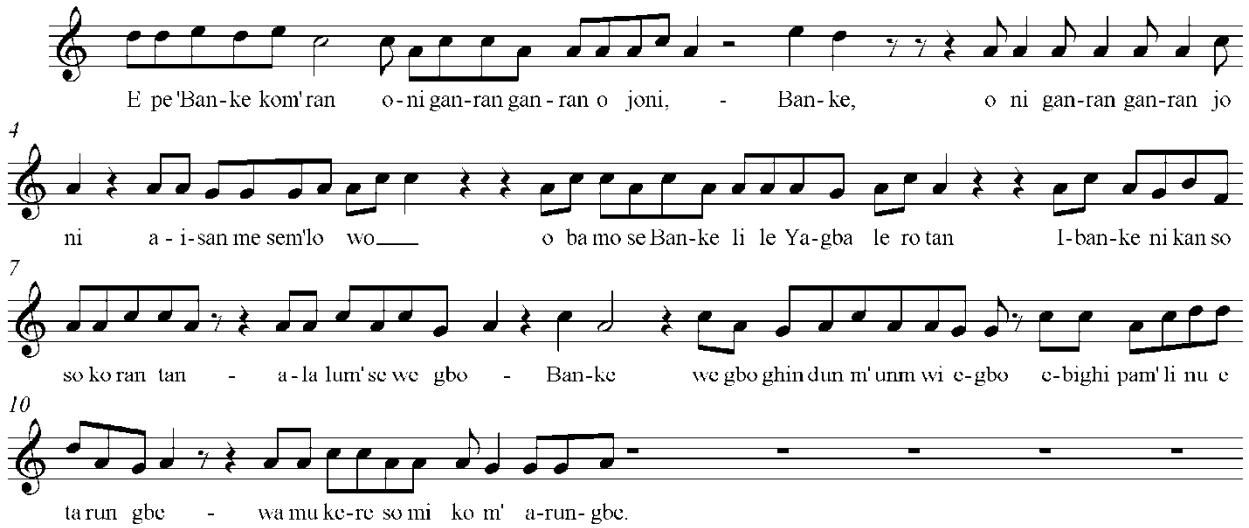
Song 28

Agbinrin



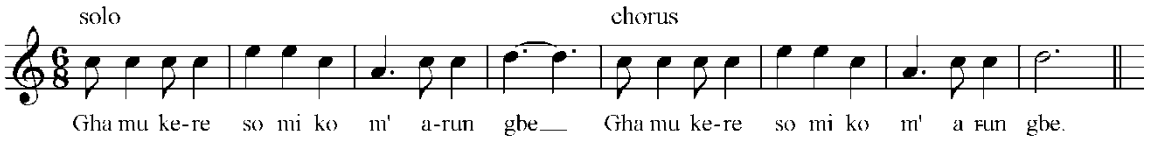
Chnat 29

IBANKE

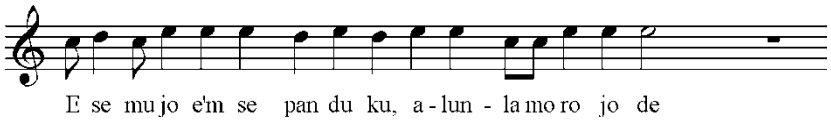


Song 29

Gha Mu Kere

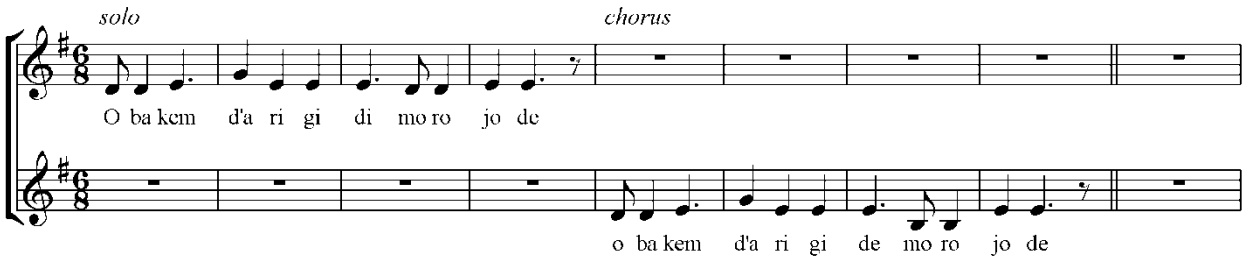


Chant 30

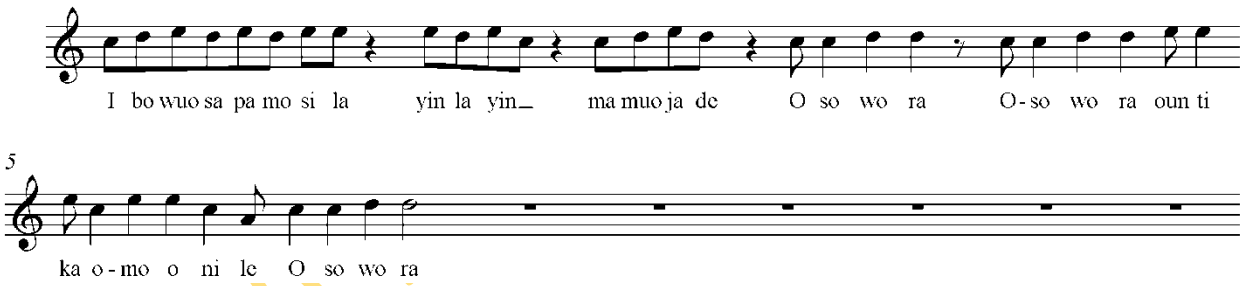


Song 30

Morojode

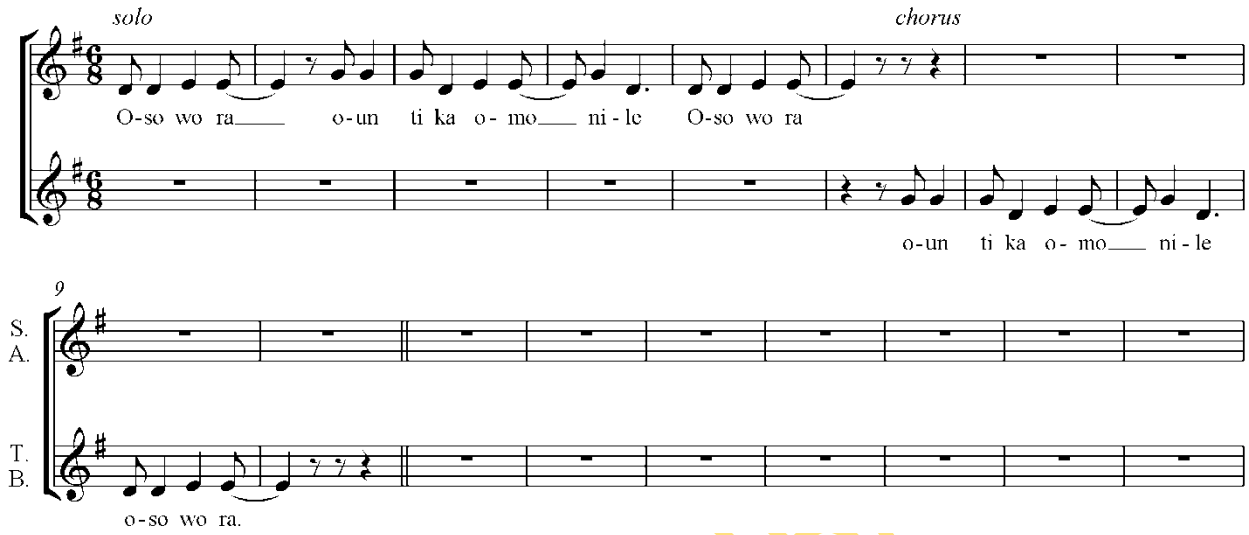


Chant 31

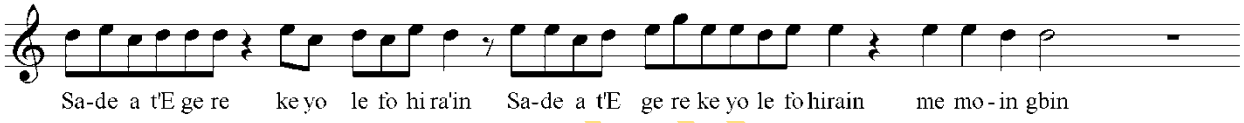


Song 31

Oso wora

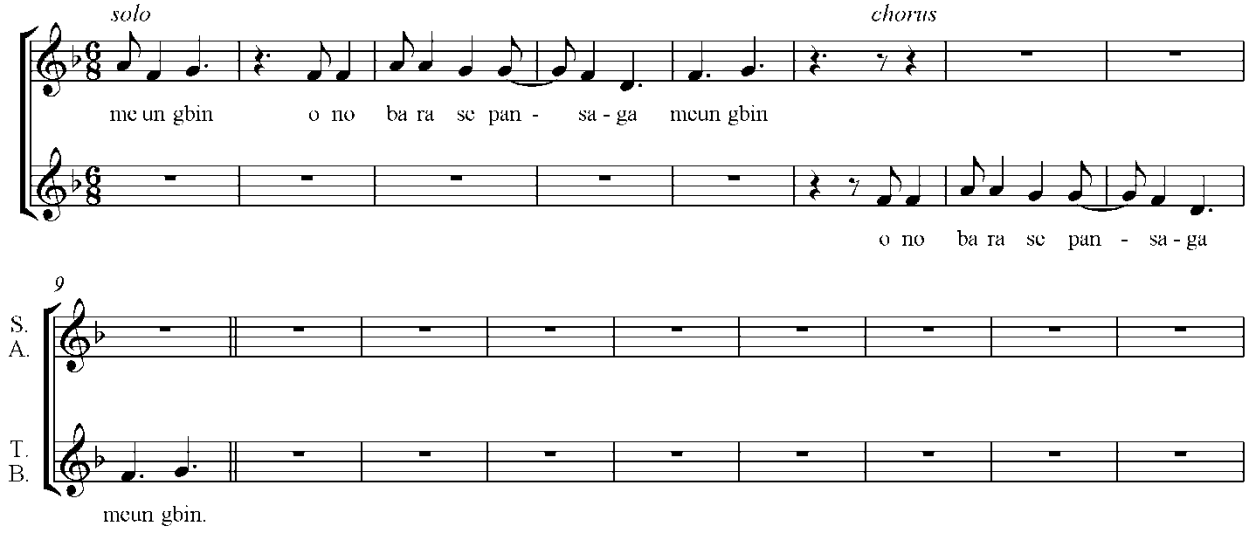


Chant 32

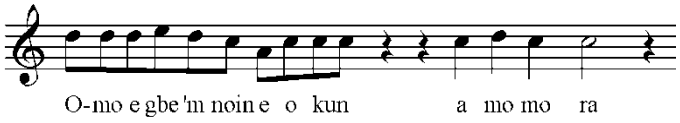


Song 32

Me Un gbin

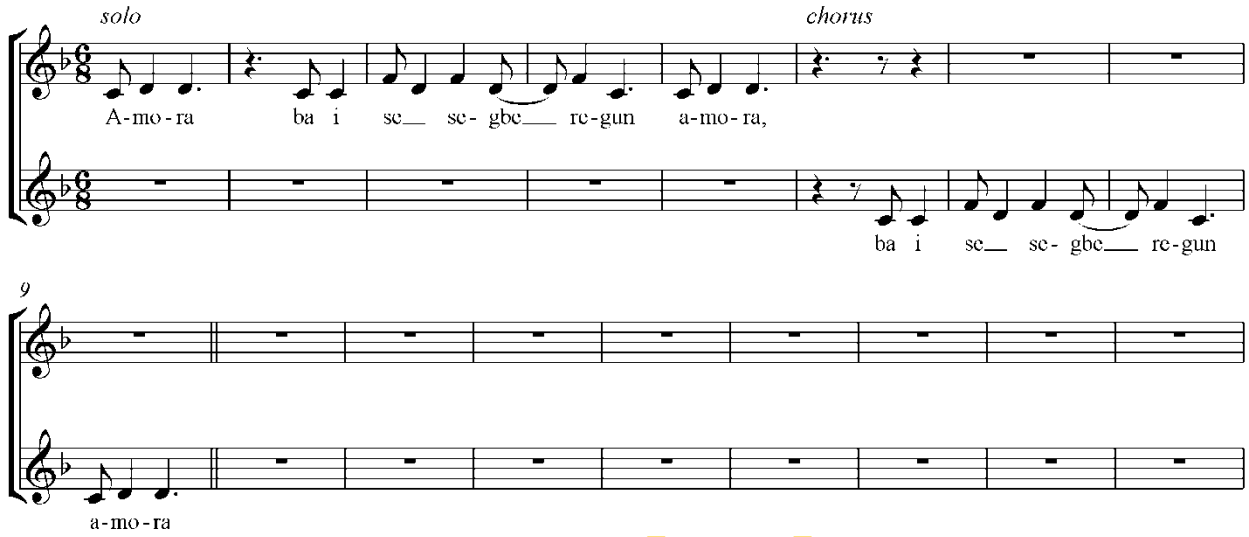


Chant 33

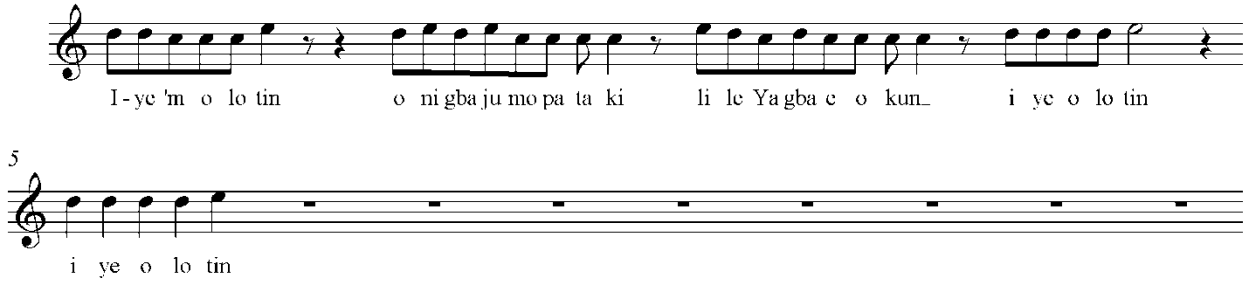


Song 33

Amora

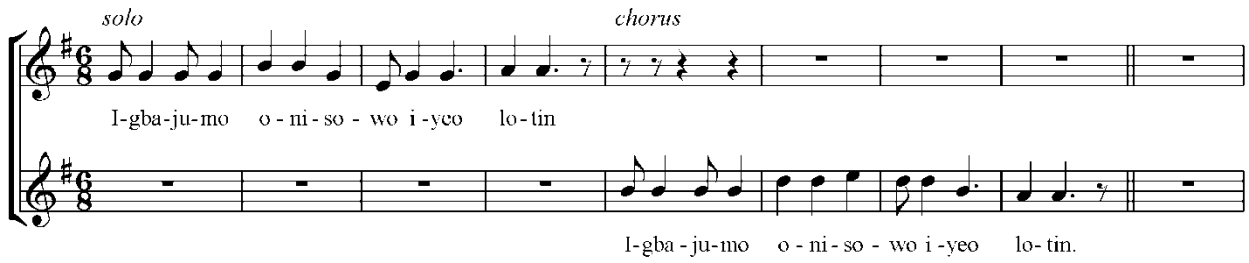


Chant 34

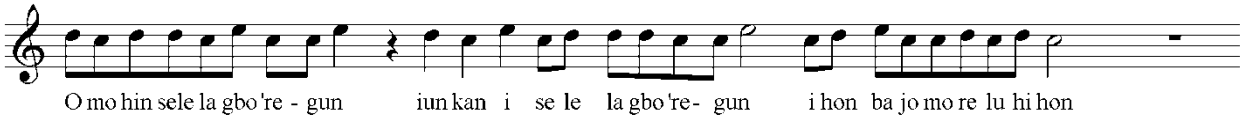


Song 34

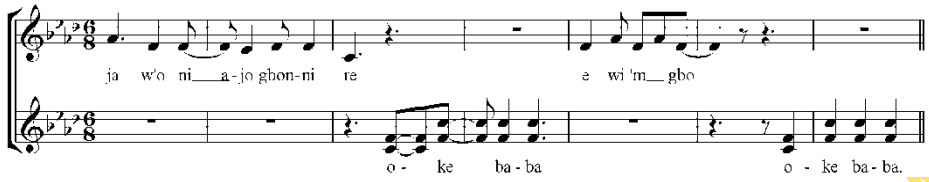
Iye Olotin



Chant 35



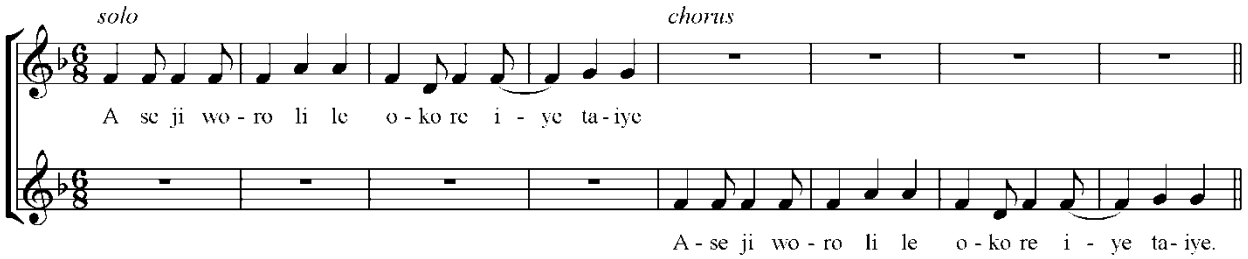
Song 35



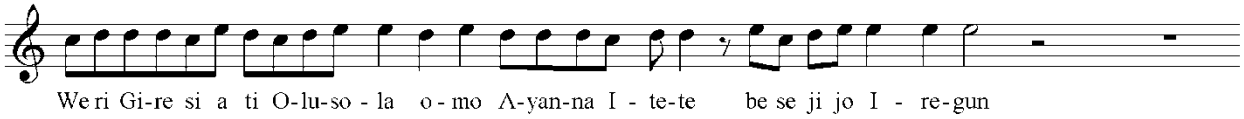
Chant 36

Song 36

Iye Taiye

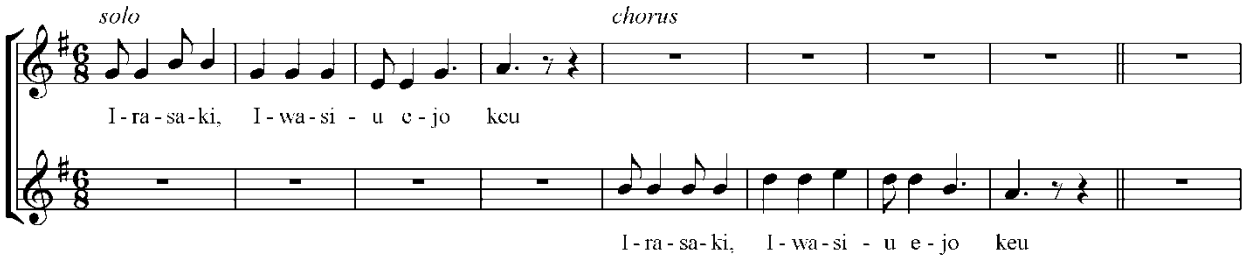


Chant 37

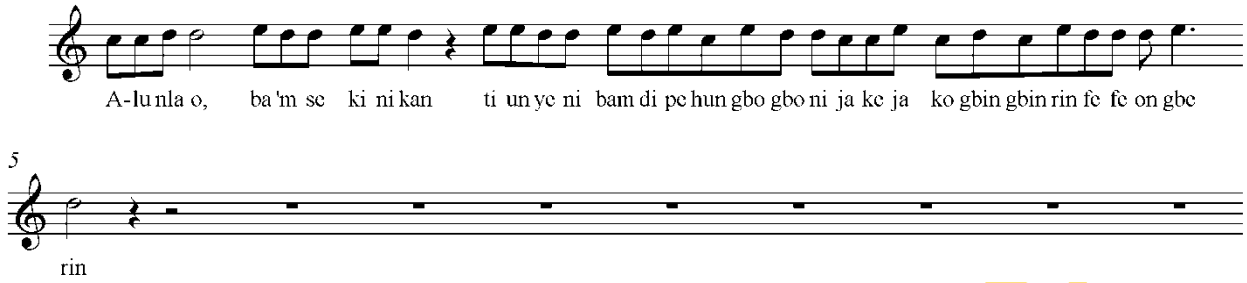


Song 37

Irasaki

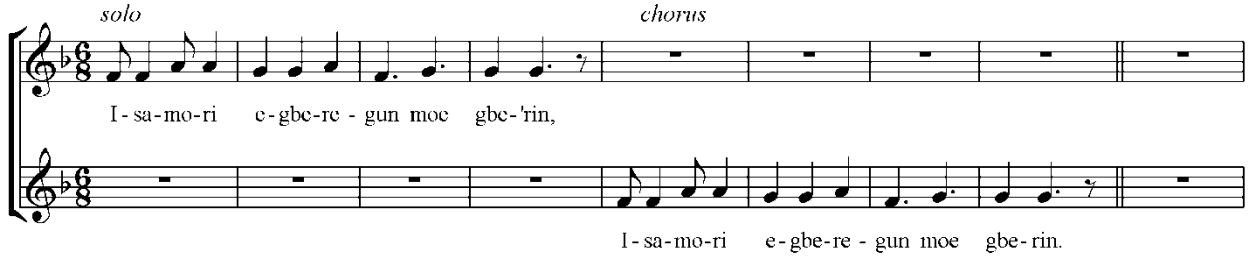


Chnat 38

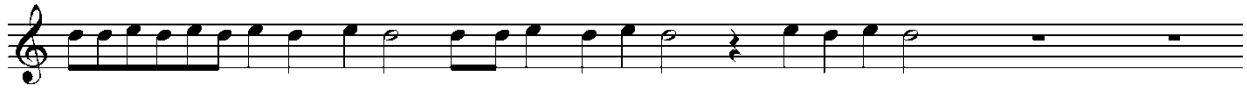


Song 38

E gberin

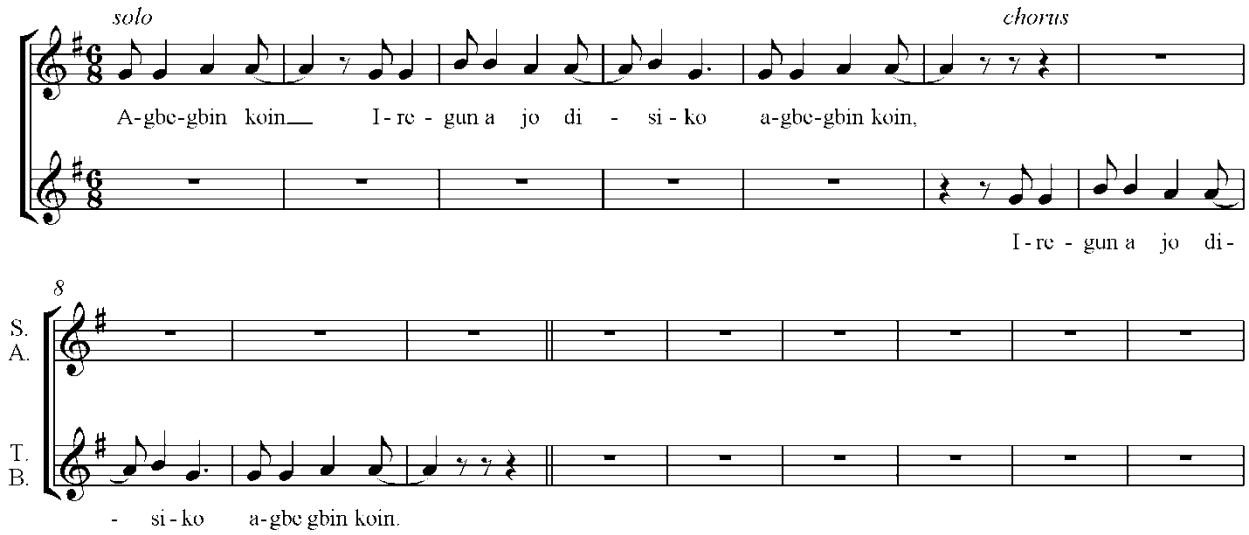


Chant 39



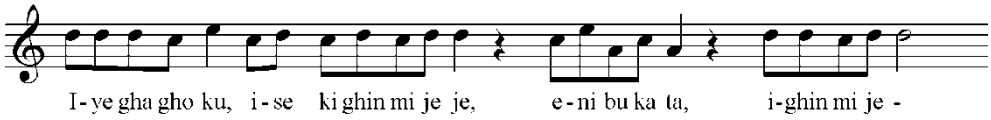
Song 39

A gbegbin



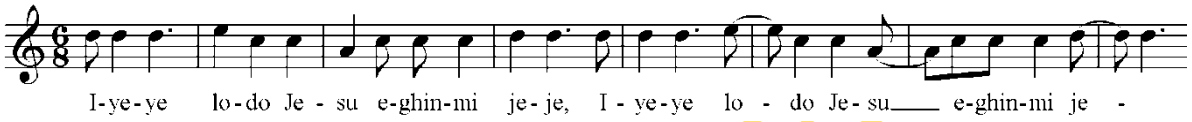
Chant 40

IYE GHA GHO KU MO

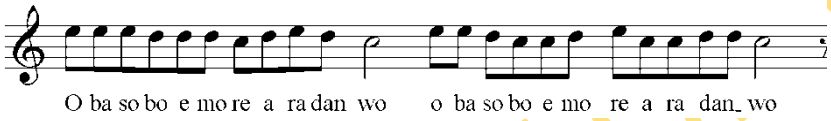


Song 40

IYEYE ILODO JESU

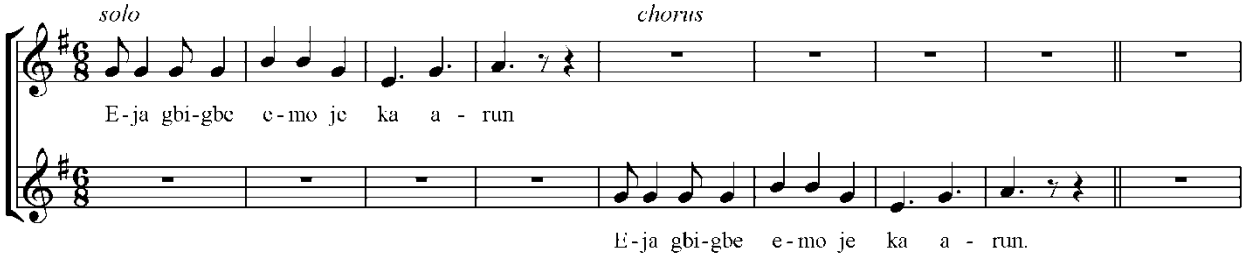


Chant 41

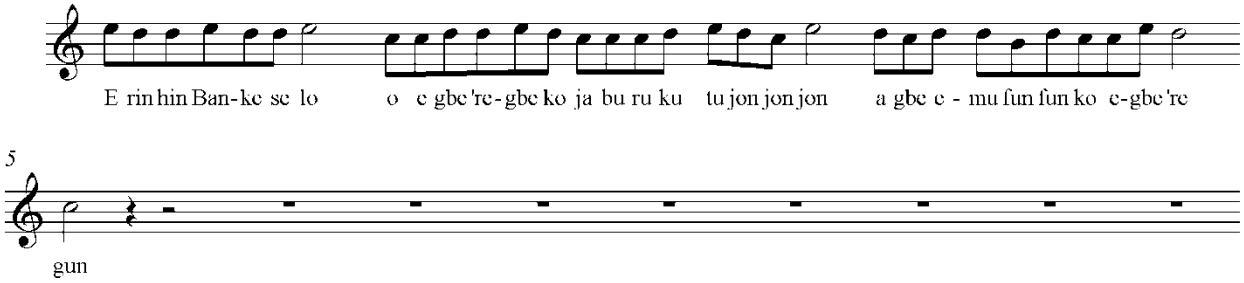


Song 41

Eja Gbigbe

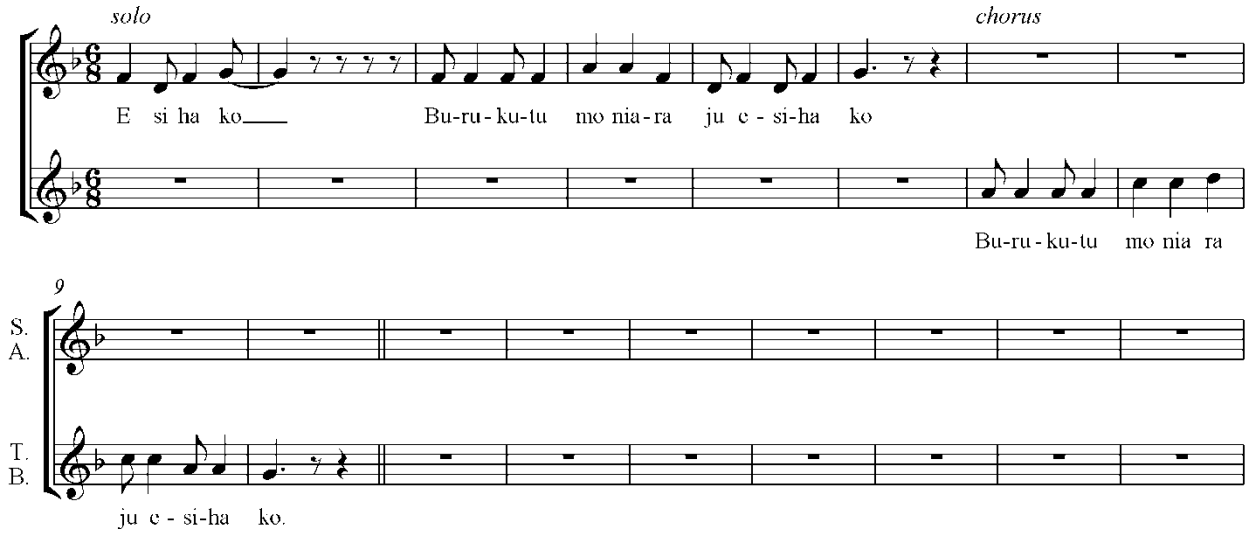


Chant 42



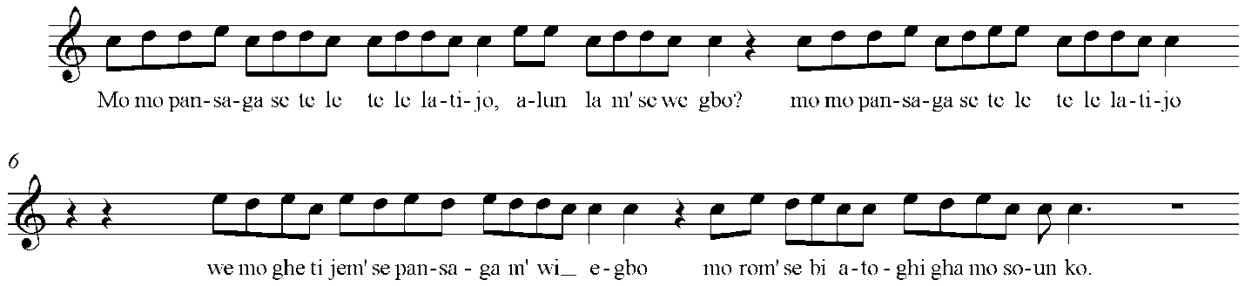
Song 42

Burukutu



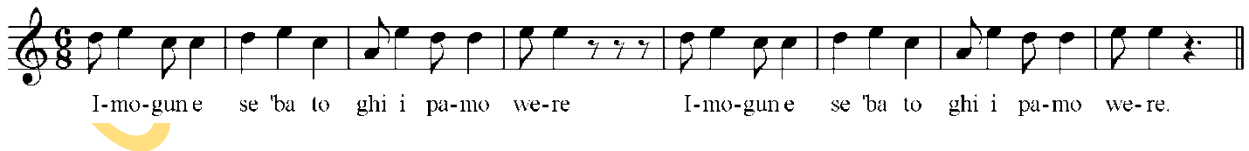
Chant 43

Mo Mo Pansaga Se Latijo

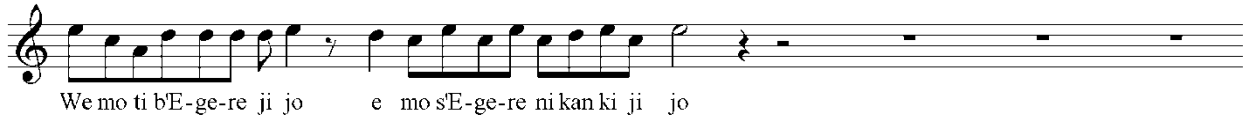


Song 43

Imogun

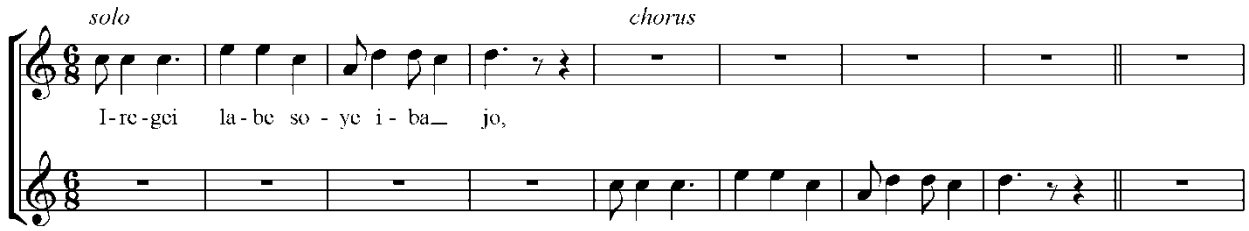


Chnat 44

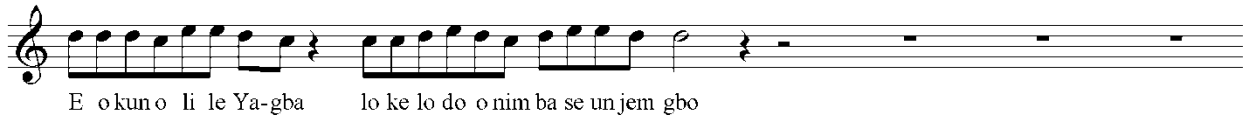


Song 44

Ibajo

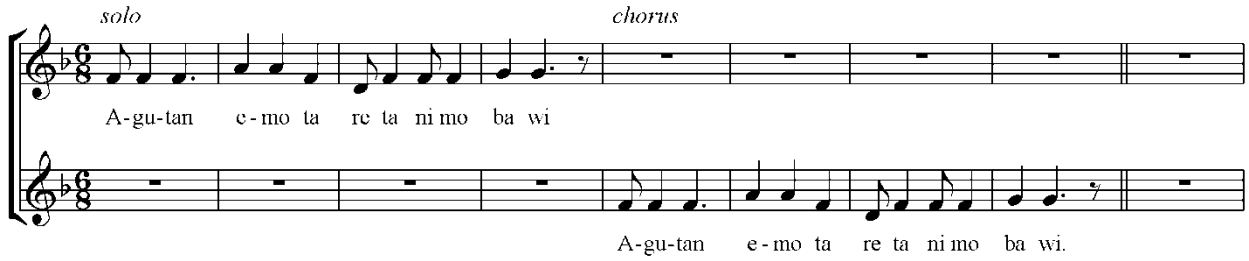


Chant 45

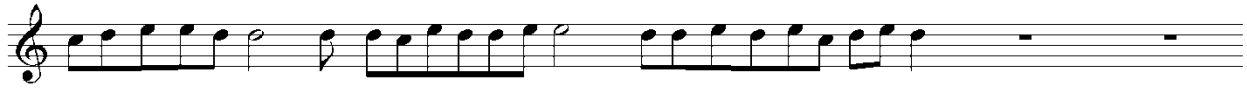


Song 45

Emota

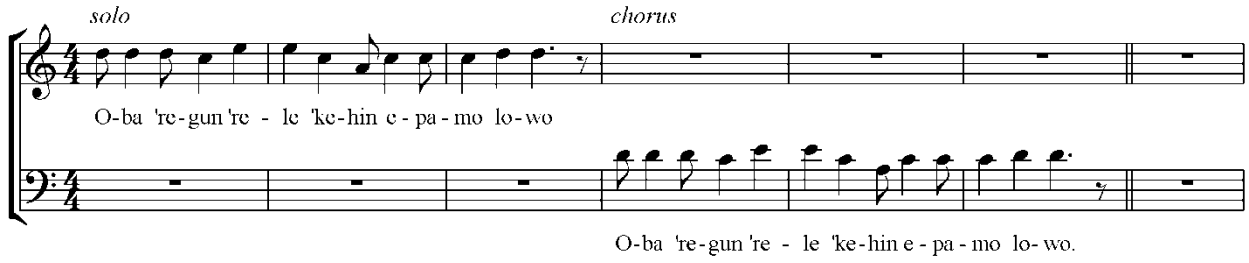


Chant 46

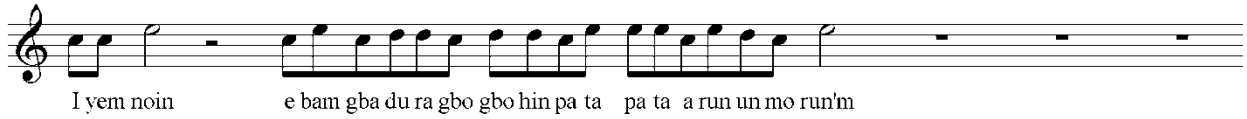


Song 46

Ipamo Lowo

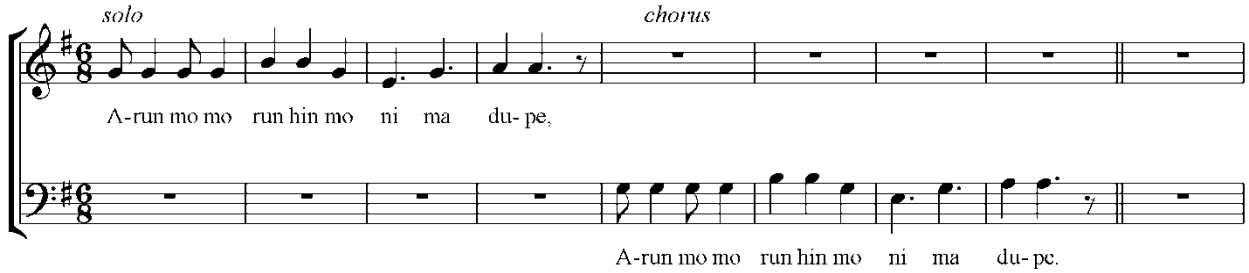


Chant 47

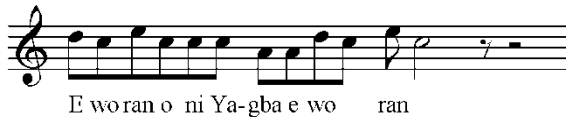


Song 47

Arun

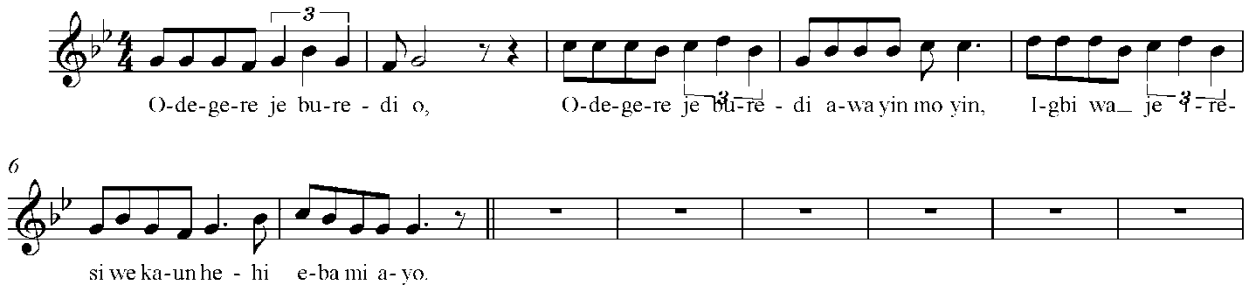


Chant 48

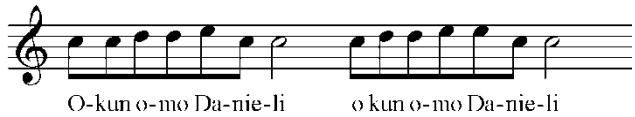


Song 48

odegere je buredi

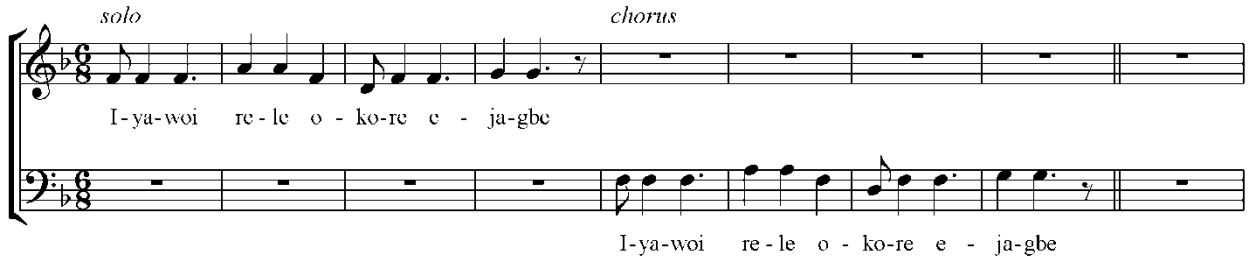


Chant 49

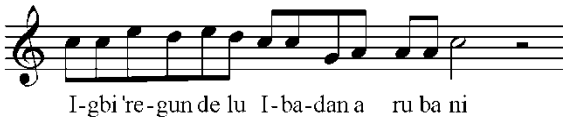


Song 49

Iyawo

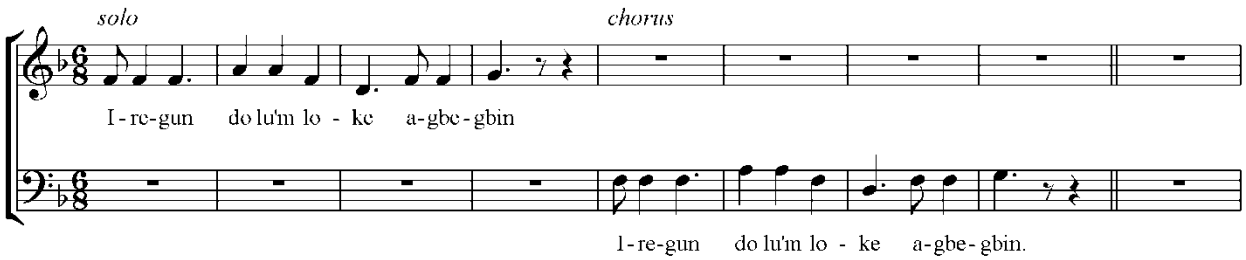


Chant 50



Song 50

Olu'm Loke



Sample of indept Interview Questions for Irègún Chant and Song Leaders

1, what is your name?
2, How old are you sir/ma?
3, How many children do you have?
4, is any of your son or daughter going to take after you?
5, what is your position in the Administrative cadre of Irègún group?
6, what is the meaning of Irègún ?
7 Is irègún used as satire?
8, When have you been singing irègún song?
9, is there any gender disparity or age bracket among irègún singers?
10, what is the number of irègún musical group
11, How do you train irègún dancers
12, Where are the places that you have performed?
13, what are the functions and uses of irègún music in the society.
14, who are the people that have been really helping the group
15, how many uniform do you have for performance?
16, what kind of musical group do we have before irègún music/other traditiona musical typology
17, how do you train younger singers

Sampled of indept Interview Questions For Irègún Chief Drummers
1, What is your name?
2, what is your position among Irègún drummers
3, when have you been playing irègún drum
4, whant are the roles of irègún musical instruments in irègún ensemble
5, what are the traditional names and classification of different irègún musical instruments
6, how do you made these instruments: the wood constructions,
7 How dÒ□ yó□u preserve these instruments
8, do we have ayan type of people among irègún drummers
9, how do you train irègún instrumentalists
10, what is the administrative structure of irègún musical instruments