

CHAPTER ONE

INTRODUCTION

1.1. Background to the study

Marriage is a very important institution among the Yorùbá and it is celebrated with singing and dancing. The *Alága idúró*¹ and the *Alága ijókòó*² are two persons that conduct contemporary Yorùbá traditional wedding ceremonies. They are chosen by the families of the bride and the groom to coordinate the procedure of nuptial performances with regards to music, dance and drama. The Yorùbá traditional wedding ceremony in the contemporary society is known as the engagement. The *Alága ijókòó* (meaning sitting chairperson) is the master of ceremony or spokesperson representing the bride's family and the *Alága idúró* (meaning standing chairperson) is the master of ceremony representing the groom's family. The *Alága idúró* leads the prospective groom and members of the groom's family to the prospective bride's parents' house, while the *Alága ijókòó* welcomes the groom and his family members to the bride's parents' house or the location of the traditional wedding ceremony. The contemporary Yorùbá traditional wedding is the combination of the presentation of the bride price, called *idana*³ and the request for the bride, known as *ìtoro*.⁴

This study focuses on the activities of *Alága idúró* and *Alága ijókòó* musicodynamic negotiations during engagement ceremonies. Musicodynamics in the study is the musical negotiation and dialogue between the *Alága idúró* and *Alága ijókòó*, during Yorùbá traditional marriage ceremonies. It is an element of their performance used to interpret different procedures of engagement ceremonies, to express the meanings they want to give to songs, to reveal fluctuations in mood and to entertain during engagement ceremonies. Negotiation is a mutual discussion and agreement of the terms of a transaction.

A change in dynamics (degree of softness or loudness) of music during the musical performance is usually inspired by the composers' or performers' feelings which result in mood interpretations and fluctuations. An increase in loudness brings about excitement, while the reduction in dynamics will produce a calm mood. Musicodynamics is an element or basic part of music that musicians and composers change or manipulate to help them express the meaning they want to give to a song. It

includes the enthusiasms and energy applied to make innovations and compose, improvise and extemporise.

From time immemorial, marriage contracts in Yorùbáland have been a display of nuptial negotiations. Negotiations have always been part and parcel of wedding ceremonies. Negotiations start when the prospective groom takes an interest in the prospective bride and approaches her for marriage. Negotiations continue until the day of the wedding ceremony and even after. In Yorùbáland, after the marriage contract has taken place, members of the groom's family continue to give respect to members of the bride's family; as an adage says, "*a kù rí àna fín*," meaning, "You must not disrespect your in-laws."

Musicodynamics negotiation is a musical dialogue between two parties, who are trying to reach an agreement or concession. In the past, housewives known as *Ìyàwó ilé*⁵ in Yorùbáland, during marriage ceremonies, handled musicodynamic performances between themselves. Housewives from the bride's family engaged the housewives from the groom's family in various musicodynamic negotiations. They must prove through their performance and the lyrics of their songs that they would take care of the bride. It was then that the housewives from the bride's family released the bride to the housewives of the groom's family. Housewives, through the medium of music and dance, would engage in musicodynamic performances. Housewives from the bride's family would escort the bride to the groom's house; they would engage the housewives from the groom's family in various musical dialogues and negotiations before the bride would finally be released to the groom's family's housewives. Housewives of the groom's family performed nuptial songs and must sing satisfactorily, declaring in their songs that they would take care of the bride, before the housewives of the bride's family would release the bride to the groom's family members (Ajibade 2009:52).

The role of the housewives in nuptial performances, in the past, cannot be overemphasised; they sang various cultural songs that revealed people's beliefs, history and exploits. Members of the same family and clan lived together in the same compound. Housewives of each compound called, *obìnrin ilé* or *iyàwó ilé* would come together during special occasions for the performance of songs and dances; sometimes, they would employ *dùndún*⁶ (Yorùbá talking drum) and traditional drummers to play for them. They would accompany the bride to the groom's house and then hand

the bride over to the housewives (*iyàwó ilé*) of the groom's family and family members. After this, the bride would move to the groom's house in the company of friends and housewives with singing, dancing and drumming. Housewives in the bride's family created riddles through the medium of music, to be solved by the housewives of the groom's family, also through singing and dancing. The housewives from the husband's family with singing and dancing welcomed the bride into the husband's family. It is important to note that these activities entailed various musicodynamic negotiation displays among the housewives of the bride's and groom's family members (Ajibade, 2009).

In recent time, *Alága ijókòó* and *Alága idúró* have taken over the musicodynamic performances during Yorùbá traditional marriages; they have introduced various musicodynamics of colour and beauty into the traditional wedding ceremony. They employ the medium of music to communicate and negotiate during performances. *Alága* uses songs to display various styles of negotiations such as reticence, avoidance, competition, revenge, accommodation, compromise, dialogue, resolution and collaboration. Through dramatic performances and musicodynamic negotiations that involve the participation of the audience, *Alága ijókòó* and *Alága idúró* reveal different stages of Yorùbá marriage ceremony procedures.



Plate 1: Alága idúró and Alága ijókòó at a traditional marriage ceremony

Masters of ceremonies (*Alágas*) have commercialised engagement ceremonies by requesting for money at the various stages of engagement ceremonies; they display pomp and pageantry. Through the medium of music, *Alága idúró* and *Alága ijókòó* have introduced various musicodynamic performances into Yorùbá traditional wedding ceremonies and have been able to negotiate and reach compromises dramatically. They employ artistic creativity and elements of African theatre. They can be regarded as agents of continuity and musicodynamics resolution in Yorùbá traditional epithalamium performances. Oladipo (2015:239) reveals that the *Alágas* are necessary human resources that add fun to Yorùbá wedding ceremonies; although their "dramas are unscripted," they engage music and dance drama aimed at marriage negotiations and resolutions quite effectively.

Masters of ceremonies' songs address societal issues like; good conducts, religion, economic and social relationships. Their performances are full of dramatisation and display of body languages and gestures. *Alága* must know many songs and praise chants known as *oriki*⁷ from different Yorùbá dialects. They act as the bridge between the old and contemporary nuptial performance, thereby, acting as agents of continuity in wedding contracts through musical negotiation. Through the medium of music, *Alága ijókòó* dialogues with the *Alága idúro*, teases or asks rhetorical questions from the *Alága idúro* and members of groom's family as well. The *Alága idúró* responds with singing and dancing. The *Alágas* (*Ijókòó* and *idúró*) interact and perform through music, riddles, jokes, answering questions, negotiating and reconciling.

Among the Yorùbá of Southwestern Nigeria, marriage plays a vital role in human procreation, cultural development and economic empowerment. Marriages are seen as the union of families. Adegboye and Dare (2010:23) attesting to this revealed that:

There is much communal significance attached to ceremonies culminating in a marital union. Traditionally, a match may be proposed to strengthen the bond of friendship between fathers, repay debts, resolve conflicts, promote inter-ethnic relations, or to improve collective wellbeing.

A marriage rite is a succession of processes. In the olden days, it was the responsibility of the parents of the prospective groom to search for a good wife, from a responsible family for their son. At times, parents did the searching or entrusted it to a trusted person called *alárinà*⁹ (an intermediary), who could either be a male or a female. Wives were sought from families with a

good moral background that do not have records of stigmatised diseases such as; madness, leprosy, epilepsy or any other social stains (Adeoye, 1979).

Nowadays, the groom searches for a lady he loves. The groom does not necessarily need the involvement of his parents or any intermediary in his search for his bride; the lady also gives her consent before she informs her parents about the relationship. The Yorùbá traditional wedding ceremony can take place in the bride's father's house or any other place; it is usually a big celebration. The prospective groom's family members are given the lists of things to bring for the ceremony; this includes the bride price and other materials. This is what is called engagement in the Yorùbá contemporary society. In the modern society, the *Alága* have transformed the process of traditional engagement ceremonies. This research focuses on the musicodynamic negotiations in the nuptial performances of selected *Alága idúró* and *Alága ijókòó* in south-west Nigeria. It examines their music improvisation and extemporisation, dance, drama and compositions (Musicodynamic displays) and their strategies of negotiations.

1.2. Statement of the problem

As earlier revealed, musical negotiations have always been part and parcel of Yorùbá marriage ceremonies. In the past, housewives accompanied the bride to the groom's house and handed her over to the housewives (*iyàwó ilé*) of the groom's family, after satisfactory musicodynamic negotiations must have taken place between them. In the contemporary society, *Alága idúró* and *Alága ijókòó* have taken over these performances; they display various musicodynamic negotiation skills during engagement ceremonies. The *Alágas*, through music, negotiate with each other and these negotiations in turn lead to the marriage contract. They have been able to sustain the procedures of the Yorùbá traditional marriage culture, although with more variation and colour. The importance of negotiation in Yorùbá traditional marriages cannot be under-estimated; it is evident that it is the negotiation that leads to the marriage consummation. Research on Yorùbá nuptial music by Faniyi (1975), Adeoye (1979) and Mustapha (2009) concentrate on bridal poetry and the conduct of Yorùbá traditional marriage. Fagbile (2008) discusses the role of music in Òyó Yorùbá traditional wedding ceremonies. In the course of this research, it is observed that little attention has

been paid to the role of masters of ceremonies, as agents of musicodynamic negotiation in Yorùbá nuptial performances.

Ajibade, (2009:205) notes that the Yorùbá epithalamium has not ‘completely gone into extinction, but is now being reproduced and performed by the masters of ceremonies’ called the *Alága ijókòó* and *Alága idúró* in a unique social context and manner different from the old pattern. There appears to be no extensive study that has been carried out on the musicodynamic negotiation of Yorùbá traditional wedding masters of ceremonies and their contributions to the negotiations in Yorùbá traditional nuptial contract. The study examined the new songs they have introduced into nuptial performances to entertain and negotiate at different stages of the traditional wedding proceedings. The study also discusses the role of the *Alágas* in marriage negotiations and consummation, in the preservation of the Yorùbá nuptial musical performances, culture and marriage rites.

Nuptial songs are instructional songs that educate brides on how to be excellent home keepers. In the past, prospective wives learnt nuptial poetry from older women. The educative role of nuptial songs is now being performed by masters of ceremonies (*Alágas*) in the contemporary Yorùbá society. Scant attention has been paid to the educative role of housewives and masters of ceremonies in the performance of nuptial music in the Yorùbá society. Through songs and gesticulations, masters of ceremonies teach brides expected behaviours in their matrimonial homes.

This study also discusses the role of *Alága idúró* and *Alága ijókòó* in musicodynamic negotiations in Yorùbá traditional engagement ceremonies. It is an in-depth study of the functions, compositional techniques and performance practices of the masters of ceremonies and their use of musical negotiations in Yorùbá marriage contracts. The research fills in a gap in the ethnomusicological study of musicodynamic negotiation styles in the musical performances of *Alága* in the contemporary Yorùbá society.

1.3 Need and justification for the study

Several scholars have investigated the significance of traditional marriage ceremonies in Yorùbáland, but the role of the *Alága idúró* and the *Alága ijókòó* in the conduct of Yoruba traditional marriages have not been given significant scholarly attention. There is the need to examine their significance in the contemporary Yorùbá society and their role in the continuity and change in the

Yorùbá traditional marriage ceremony. The study is, therefore, justified because it contributes to the ethnomusicological study of the Yorùbá marriage ceremony culture. The research is necessary because marriage is an important institution among the Yorùbá and must be studied with regards to its cultural significance among the Yorùbá. The study has also been able to examine the elements of music, dance and drama in the musicodynamic negotiation of masters of ceremonies.

1.4 Aim and objectives of the study

The concept of musicodynamics in this study is the element or basic part of music that traditional marriage ceremony moderators (*Alágas*) manipulate to express their desired meaning in the songs they engage in their performances. These songs are used as the medium of communication; masters of ceremonies improvise and adapt various genres of music. They sing fuji, juju and hip-hop and may at times compose on the spur of their performances. The *Alágas* have introduced various musicodynamics of colour and beauty, which includes music, dance and drama into Yorùbá traditional wedding ceremonies. The primary aim of the research is to investigate the musicodynamics of lyrics, response patterns, drama, dance styles and various negotiation styles such as reticence, collaboration, competition and avoidance, integrated into Yorùbá traditional engagements. The study also investigates the activities of the Yorùbá traditional marriage masters of ceremonies (*Alágas*) in musicodynamics negotiation in Yorùbá traditional marriage performances.

The specific objectives are to:

1. Examine the innovations/new styles of musicodynamic negotiations the *Alága idúró* and *Alága ijókòó* have introduced into Yorùbá wedding ceremonies.
2. Examine song texts as instruments of musicodynamics negotiation in the performances of *Alága idúró* and *Alága ijókòó*.
3. Investigate the extent to which dramatisation has helped in musicodynamic negotiations in the performances of *Alága idúró* and *Alága ijókòó*.
4. Identify the continuity in the musicodynamics negotiation of housewives in the performances of *Alága idúró* and *Alága ijókòó*.

5. Analyse the structure of the music employed in musicodynamic negotiations by *Alága idúró* and *Alága ijókòó*.

1.5 Research questions

This research addresses the following questions:

1. What new musicodynamics negotiation styles have *Alága ijókòó* and *Alága idúró* introduced into Yorùbá wedding ceremonies performance?
2. How have song texts contributed to musicodynamic negotiations in the performances of the *Alága ijókòó* and *Alága idúró*?
3. To what extent has drama contributed to the musicodynamic negotiations of the *Alága ijókòó* and *Alága idúró*?
4. In comparison with musicodynamic nuptial performances of housewives in the past, to what extent has *Alága ijókòó* and *Alága idúró* contributed to continuity and changes in nuptial performances?
5. What are the forms, structures and compositional techniques and instrumentation of the musical performances of *Alága ijókòó* and *Alága idúró*

1.6 Significance of the Study

The study is important because the review of existing literature has revealed that there appears to be very little literature on the musicodynamics of negotiation of *Alágas* in Yorùbá nuptial performances. There also seems to be few scholarly works on the role of contemporary Yorùbá masters of ceremonies (*Alágas*) as agents of negotiation in Yorùbá traditional marriage contracts. The research is significant because it examines the role of masters of ceremonies in traditional wedding ceremonies. The study embarked on the documentation of musicodynamic displays of *Alágas* in traditional marriage ceremonies and the old Yorùbá traditional marriage music. It also identifies the ancient styles of negotiation by housewives and the musicodynamics of negotiation by contemporary Yorùbá marriage masters of ceremonies (*Alága ijókòó* and *Alága idúró*) and the relevance of musicodynamics performances in Yorùbá traditional marriages. The research contributes to the preservation and documentation of the rich Yorùbá marriage traditional songs.

The study analyses the performance of the traditional marriage masters of ceremonies. The preservation of the old Yorùbá marriage music through musical notation is included in this study. The research identifies and notated different stages of the contemporary wedding ceremonies and songs used for negotiations at these stages and the musicodynamic manner of performances.

The research gains insight into the activities of the Yorùbá masters of ceremonies and their roles in the preservation and transformation of Yorùbá marriage tradition. It investigates the use of music in the mode of conduct of Yorùbá traditional marriages in the contemporary society, the moral lessons they teach couples, the manner of the *Alága* performance and how they train and recruit group members.

1.7 Scope of the study

The study investigates the musicodynamics negotiation and performances of Yorùbá contemporary masters of wedding ceremonies. It analysed their strategies of negotiations and their role as agents of continuity and change in Yorùbá nuptial performances. It has been discovered that there is homogeneity with few variations in the performances of the *Alágas* in Yorùbáland. For example, at all of the engagement ceremonies attended in Ìjẹ̀bù and some part of Lagos State, the *Alágas* demanded money from brides, while at other places, money was not collected from brides, but grooms and other family members. The clapper (idiophone instrument) was part of the instruments played at one of the engagements in Ìjẹ̀bù-Òdẹ̀, the rattle called *sẹ̀kẹ̀rẹ̀* was noticed at some engagements attended in Lagos. The scope of the study is limited to musicodynamic negotiations of 56 Yorùbá traditional marriage masters of ceremonies (*Alágas*) in South-west Nigeria.

Adetugbo (1973) in Ajibade (2001) divided Yorùbá dialects into three groups. They are; South-East; Yorùbá spoken in Ondo, Ijebu, Owo and Ikale, North-West Yorùbá is spoken in Oyo, Ogun, northern Egba and Ibadan and Central Yorùbá are the Yorùbá dialects spoken in Ilésà, Ifẹ̀ and Èkìtì. The study covers the three dialects groups.

1.8 Operational definition of terms

Musicodynamic: This refers to the various displays, musical colour, pump and pageantry, which include music, dance and drama that Yorùbá marriage masters of ceremonies have introduced into the conduct of Yorùbá traditional wedding ceremonies.

Musicodynamics negotiation: This denotes the musical dynamics of negotiation employed by the *Alága ijókòó* and *Alága idúró* during Yorùbá traditional marriage ceremonies. These negotiations include music, dance and dramatic displays.

Masters of marriage ceremonies: they are Yorùbá traditional marriage moderators, called *Alága ijókòó* and *Alága idúró*. The literal interpretation of *Alága* is chairperson, but they function as masters of ceremonies.

Alágas: They include the *Alága ijókòó* and the *Alága idúró*. They are masters of marriage ceremonies, who conduct the procedures of Yorùbá traditional marriage ceremonies. Ordinarily, *Alága* in Yorùbáland means chairperson. The *Alága ijókòó* and *Alága idúró* moderate Yorùbá traditional marriage ceremonies.

Alága ijókòó: is the marriage chairperson or spokesperson for the bride's family.

Alága idúró: is the marriage chairperson or spokesperson for the groom's family. She leads the groom's family members to the venue of engagement ceremony.

Engagement: This is the contemporary Yorùbá traditional marriage ceremony.

Housewives: They are women married to the men of the same family; they are called *iyàwó ilé in* Yorùbáland.

1.9 Endnote

1. Mrs Kemi Adegoke, the National President of the Association of Yorùbá traditional marriage conductors, revealed that *Alága idúró* is the marriage chairperson, spokesperson, or master of ceremony for the groom's family; who leads grooms' family members to venues of engagement ceremonies.
2. Mrs Kemi Adegoke, during an interview, noted that *Alága ijókòó* is the chairperson and spokesperson, or master of ceremony representing the bride's family; she welcomes the groom's family members to the venue of the engagement ceremony. She dictates the activities of the traditional wedding ceremony. Both the *Alága idúró* and the *Alága ijókòó* are chosen by members of the groom and bride family to conduct traditional marriage ceremonies.
3. According to Mustapha (2009), *Ìdána* is an essential aspect of marriage ceremonies during which the bride price is presented to the bride's parents. It is the traditional marriage and in the olden days; it was not an elaborate ceremony.
4. *Ito* is the request for the bride's hand in marriage. Adeoye (1979) notes that, in the past, the parents of the groom searched for a bride for their son, through a thorough investigation about a girl and her parents. The prospective groom's parents would then send representatives to the bride's parents to request for the bride's hand in marriage.
5. *Ìyàwó ilé* are housewives in Yorùbáland; they are women married to members of the same family (Fadipe, 2012).
6. The *dùndún drum* is an hourglass shaped membranophone musical instrument, made of wood and animal skin (Vidal, 2012).
7. *Oríkì* is praise chants of lineages in Yorùbáland, every lineage has its praise chants. This information was gathered from an *Alága*, Docas Adeoye.
8. *Alárinà* in the olden days an *Alárinà* was chosen by the parent of the groom. The literal interpretation is the person that knows the way; he was assigned with the responsibility of investigating the background, suitability of the bride's family and also is the intermediary between the prospective bride and the groom's family.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.0. Introduction

This chapter reviews relevant literature and examines the theoretical framework. The literature on the performance and role of masters of Yorùbá traditional wedding ceremonies in the use of music in the negotiation of Yorùbá traditional marriage contract is scarce. This study assesses the literature on the new dimensions of musicodynamic negotiations and changes in nuptial performance as a result of the innovations of acting, dancing and singing, *Alága idúró* and *Alága ijókòó* have introduced into nuptial performances in the contemporary Yorùbá society and the continuity in Yorùbá epithalamium. The literature on the study is presented as follows:

2.1.1 Music in African societies

The people that create, perform and listen to music determine what music is. This means that the term 'music' is defined by the society. Music is either learned or inherited; it is a product of the mind and a product of the activities of human groups. This innate ability of music as a product of the mind has helped masters of ceremonies to compose music on the spur of the moment. During performances, they improvise existing songs, sing other people's compositions and also compose theirs on the spur of the moment. Blacking (1976:67) notes that composers acquire characteristics of styles by listening to the music of the past and present. Musical characteristics develop as a result of the composer's environment and experience. In the contemporary Nigerian society, music is omnipresent. Musical sounds can be heard almost everywhere: marketplaces, streets, religious places and entertainment halls (Omibiyi-Obidike, 2002:10). Masters of ceremonies adapt the music composed by various musicians to suit their performances. Blacking defines music as; 'Humanly organised sound, intended for other ears and possibly enjoyed by the composer's friends and thus concerned with communication' (Blacking, 1976:12).

The groups of people that come together at social gatherings are usually from the same cultural or linguistic group and they often have the same beliefs, values and traditions. The social cohesion in

such societies is strong; they may be bound by social relationships and values. Musical performances provide a means of strengthening relationships and expressing group sentiments (Nketia, 1982:22).

Music can also be organised as a free activity, not attached to ceremonies or rituals. Musical styles are determined by what people choose 'as a part of their cultural expression.' These include man's nature, external factors, how his psychological capacity, through culture, has been structured as a result of his ability to perceive music. The sound is the object, while the man is the subject. It is necessary to understand the relationship between the object and the subject (Blacking 1976:25).

Music making in Africa is usually performed at social gatherings and on special occasions. In some communities, music is organised as an activity preceding an event, it could also be the final aspect of a ceremony. African music is largely functional; it is not just performed for the fun of it (Samuel, 2009). Music making in traditional societies brings members of the community together for leisure, recreation, rites, festivals and ceremonies (Nketia, 1974). This is also applicable to the Yorùbá that have several ceremonies celebrated with music and dance. People gather together for social events such as naming ceremonies, marriage ceremonies and other activities (Nketia 1986:24). Music in Yorùbáland performs ceremonial, ritual, entertainment and recreational functions (Omibiyi, 1975: 80).

Music develops from human experience and is useful to the social lives of the people. Mantle, hood (1971) asserts that musical terms are subject to the interpretations given to it by the society and culture. Music making is part of the societal culture. Social events determine musical instruments. Nketia (1982) notes that there are some musical instruments that are set aside for the worship of divinities and such musical instruments cannot be played just anyhow. Some musical performances can be seasonal. An example is a musical performance related to harvesting of crops. Beliefs and customs of the community may at times dictate musical performances. Music may be performed to meet the needs of the performer. Street vendors may perform music to attract customers. (Nketia, 1982).

The performance of masters of ceremonies in nuptial engagements, in the eye of the contemporary Yorùbá society, is seen as part and parcel of Yorùbá traditional engagement ceremonies. In the past, the nuptial chant was a norm that every bride must perform. However, masters of ceremonies (*Alágas*) are now part of an adaptive process of maturation in Yorùbá marital culture; their musicodynamics activates the principles of organisation in nuptial performances.

Communicative use of music can be grouped into artistic and utilitarian. Music is a shared experience within the framework of cultural experiences. It is an expression of social values and logical reasoning. Music is heard and appreciated by people who have the same culture and experiences. Music, therefore, reveals the culture that exists in any given society.

Choice and use of scales are developed from cultural and social processes and not necessarily from acoustic properties of sound. The use of the heptatonic, hexatonic and pentatonic scales in a society is not necessarily related to the acoustics of sound but a reflection of social changes and the development of different musical styles by various performing groups in various societies. The music of people speaks for itself, the studying of notes alone cannot precisely analyse music. A musical analysis must begin with the role of music in a given society, because the patterns of culture and the society shapes humanly organised sound (music) (Blacking 1976).

Music is an integral part of the African culture that accompanies Africans through life. As an African child grows up, the different stages of his development are marked with various rites celebrated with music. It is part of the cultural and social lives of the people of Africa. Musical culture is passed down through oral tradition. In some African societies, history is institutionalised (Nketia, 1970). Omibiyi (1987) notes that in traditional African societies, the musical culture is passed down from one generation to another through formal and informal education. Formal training includes imitation, observation and rote learning.

Omojola, (2006) also confirms that music is engaged in different stages of development of African societies, it is used to mark different stages of life-cycle (birth, marriage and death). It is used to initiate the youths into adulthood (Omojola, 2006). Different rites are celebrated with musical performances; it is part and parcel of African existence and activities (Akpabot, 1998). In

Yorùbáland, performance takes place during ceremonies and sounds are used to represent various activities. Music is used to mark various stages of human development from cradle to maturity. For example, in Ghana and among the Igbo people of southeastern Nigeria, music is used to mark puberty rites (Oladipo, 2014).

Marriage is an essential institution in Yorùbáland, every ceremony attached to marriage rites is highly esteemed. Marriage union at the same time brings about a union of (the groom's and bride's) families. The first step in marriage is when a man is mature enough and he looks out for a wife. Men get married in order to have a help mate or for procreation. The Yorùbás believe that the marriage union must bring about procreation. (Mustapha,2009).

2.1.2 Musical performance in African societies

Musical participation may be by a group of people of the same age bracket, sex, interest, or occupation, or people born to musical families, for example, the people born into the family of *Àyàn* in Yorùbáland. Among the Hausas of Nigeria, musical performance is done by people of low social status, while the people of higher social status are entertained. Ritual and ceremonial musical performances are done by professional musicians (Nketia, 1982).

It is not unusual to see people gather at places where performances are taking place. Some people are attracted by the sound of the music. Some attend because they like the musical genre and are familiar with the performances of the musical group, while others may attend because they were invited. When performances take place in open spaces, spectators are naturally attracted by the sound of music. Spectators group themselves on one side of the performance venue, while the instrumentalists and singers stay on the other side of the open space. The performance arena is usually informal. Spectators move freely and can leave at anytime they choose. Seating arrangements during performances vary from one society to another. Musical performances in an open space are more common in Africa than in other continents. Indoor performances are usually restricted to prominent personalities, like kings, chiefs, patrons and ritual ceremonies. Music making in Africa emphasises artistic, political, social and religious values of the people (Nketia, 1982).

Music usually generates a reaction and an outward dramatic expression of feelings. The audience's reaction will reveal whether the performance is satisfactory or not. It must reveal whether it satisfies a moral need and social value. Performance must be able to generate reactions from the audience. At times, the spectators may join the performer in singing choruses or dancing. They may place money on the forehead of a musician, (to give them moral support) spread cloths on the floor for them to walk on, or help them clean sweat off their forehead with clothes. All these prove that spectators enjoy the musical performance (Nketia, 1982).

The contributions of women to musical performances in Africa are notable. Women's contribution to the development of African musical art include taking part in musical performance, they also sponsor musical performances and production. An example is Mrs Obasa Olajumoke, who sponsored musical performances and productions (Omibiyi, 2002). In the Akan society of Ghana, for example, women sing songs during puberty rites for girls. They sing songs that talk about motherhood. The *dipo* puberty rite among the Adangme of Ghana is conducted by women. Women sing instructional songs that instruct girls, kept for the *dipo* puberty rites in fattening rooms, on the act of motherhood. After the puberty rite is concluded, girls go round the town with singing and dancing and are given gifts (Nketia, 1982). The performance of *dipo* puberty rites can be likened to *ekún iyàwó* (bride's nuptial chant) performed in the past by prospective wives, who go round the village to inform the people of their intention to get married and bid their people bye-bye. Women called housewives (*iyawo ile*) also performed the *ekún iyàwó* (Bridal chants) during marriage ceremonies and special occasions.

Masters of Yoruba wedding ceremonies are mostly women and rarely men and may not necessarily be family members of the bride or groom (Ajibade, 2008). They have introduced more musical genres and compositions into nuptial performances. They display musicodynamism in every stage the of traditional engagement ceremony, marking each process with musicodynamic negotiation display. Music making is integrated into traditional marriages to reveal various stages of marriage ceremonies (Oladipo, 2015), Nketia (1982) confirms that music during traditional ceremonies "may be integrated with events, either to set the mood for actions or to provide an outlet for expressing the feelings they generate". Blacking (1976:17) describes such music as a musical sequence to achieve relaxation-tension-relaxation. Masters of ceremonies through musicodynamic negotiation

help to release tension. An example of this is when the *Alága ìjókòó* (bride's master of ceremony) sanctions the *Alága ìdúró* (groom's master of ceremony) while the *Alága ìdúró* pleads for pardon with musicodynamic displays.

The name of a musical genre can be derived from the social occasion, festival or rite. The musical instruments may also be used to name the musical performance. An example is the *dùndún* music of the Yorùbás named after the *dùndún* drum. At times, the types of dance performed to a musical genre can be used in naming the music.

It is common to find musical instruments accompanying musical performances in Africa; musical instrumentation goes hand in hand with musical performances. *Alága ìdúró* and *Alága ìjókòó* usually engage the services of the Yorùbá traditional talking drum (*gáangan or dùndún*) player, who accompanies them to engagement ceremonies. Akpabot (1986) discloses that African musical instruments can be categorised into four and they are; Idiophones, membranophones, aerophones and chordophones¹.

The *gáangan and Dùndún* talking drums are Yorùbá membranophone instruments commonly played during ceremonies in the Yorùbá land. These drums are capable of imitating the Ọ̀yó Yorùbá dialect. The drums make use of the heptatonic scale; the heptatonic scale is a seven note scale. The instruments are constructed from *òmò* or *apá* wood. These trees are used because they grow at roadsides and are believed to have ears to listen to people's conversations as they pass by. According to Akpabot (1986), this has made it possible for talking drums to imitate Yorùbá Ọ̀yó dialect. He further states that African musical instruments are sources of information on the 'artistic values, religious beliefs, family life and general social structure of the society'. He adds that, the rhythm the talking drum produces is the 'key to African spirit and culture' (Akpabot 1986:98). In Africa, the event determines the rhythm of music and the rhythm played during events is recognised by the society. Music used during ritual (*orò*) is different from the rhythm performed during marriage ceremonies, naming ceremonies and other cultural occasions.

There are seven rhythmic patterns in Nigerian music; they are percussive rhythm, melodic rhythm, free rhythm, standard rhythm, polyrhythm, bell rhythm and speech rhythm (Akpabot, 1986). The

Yorùbá language is tonal in nature and the three tones are ‘doh, reh, me; because the instrument can play the three tones, it is used to communicate and recite proverbs of Yorùbá. It is a very prominent instrument played during engagement ceremonies in Yorùbáland. Melodic and speech rhythms are prominent rhythms noticeable in Yorùbá marriage chairpersons’ musicodynamic negotiations. The *gagan* membranophonic instrument used to accompany engagement ceremonies is a percussive and melodic instrument.

When studying the music of the Venda, Blacking (1971) observes that musical sound cannot be compared solely on the premise of the acoustics of the sound; the structural interpretation of musical sound is dependent on culture. He gave the example of ‘sea’ and ‘see’; these two words, though of same sound pattern, are different in structure and semantic significance as a result of language. Blacking (1976) notes that the Venda are taught music when they are young, so much that they know musical sounds just like they know the speech sounds. Some people are born into the families of the musician.

The musicodynamic performances of masters of ceremonies reveal that the structured musical behaviour of engagement songs, performed during Yorùbá traditional marriage ceremonies are sociological and culturally structured to achieve nuptial negotiation and contract (Oladipo, 2015). Musical behaviour is prearranged in relation to cultural, sociological, biological, psychological, or purely musical progression. The role of the ethnomusicologists is to identify the relevance of the musical sounds (Blacking, 1976).

Music and musical styles are acquired through learning processes and are dependent on what the society has chosen as part of its cultural expression. These include man's physical stimuli or mental processes that have been formed by experiences of relationship with people and interactions with things. This is the basis of culture in music. Okafor (2005) reveals that culture is the product of man and his environment. Culture is the entirety of life that is distinct; it differentiates one community from another. Music is an expression of feelings; it is a means of communication of emotion. Mental stimuli are essential for music making; the sound is the object while a man is a subject. Culture is a determinant of the structure of music and this is revealed in the performances of masters of ceremonies.

Composers acquire characteristics of style by listening to the music of the past and present (Blacking, 1976:67). Musical styles develop as a result of the composer's environment and experience. The groups of people that come together at social gatherings are usually from the same cultural or linguistic group. Usually, they have the same beliefs, values and traditions. The social cohesion in such society is high. They are often bound by social relationships and values. Musical performances provide a means of strengthening relationships and expressing group sentiments (Nketia 1982:22).

African culture makes the messages of African songs easily decodable (Nzewi, 1991). The total inflexion of musical sounds is genetic to the word and reveals the meaning of the song. Poetry and music in Yorùbáland are closely related. The poet does not write down his poetry; it emanates from his innermost being. Recitation of poetry is an innate tendency, unlike the Western poet, who writes down his poetry and makes use of rhythmic sounds at the end of each line. The Yorùbá poet makes use of regular sequential tones (Sowande, 1970).

Music like language has the potential to communicate, although not as directly as spoken words. The messages music carries are culturally defined and are capable of producing a spontaneous reaction from the listener. Nketia (1970) further reveals that there are several musical languages in Africa (Nketia 1970). The texts of the songs sung by masters of ceremonies reveal some Yorùbá culture associated with marriage negotiations such as the belief in the importance of marriage negotiations, respect for in-laws and other cultural values associated with marriage contracts. Through musicodynamic negotiations, *Alágas* help in marriage negotiations. Masters of ceremonies pass information to couples, family members and participants at marriage ceremonies, during performances (Oladipo, 2015).

Singing can be solo singing or group singing. Solo singing can be organised in a strophic form with a single line repeated severally with slight variations. The gap between stanzas may be bridged with the playing of musical instruments or the voice and instrument could work together in call and responsorial form. Group singing can be in duet or may involve four people singing in parts, antiphonally or in call and response form. The singing in call and responsorial way entails the lead singer singing, while the other members of the group respond. It could also be a group of lead singers singing, while other members of the group sing the chorus. Response at times can be the

direct repetition of the cantor. The lead singer can also sing while the other singers sing a set of lyrics similar to those of the lead singer, or continuation of it. At times, the response will be the same throughout the performance while the lead singer varies what he/she sings (Nketia, 1982 Euba, 1990).

Akpabot (1998) and Nketia (1982) corroborate Euba, (1990) as they assert that the response of a chorus can be the exact repetition of the lead singer's melody or a response that makes use of a motif or expression from the lead singer's melody, or an entirely different melody. The response is usually the continuation of the lead singer's melody and the two melodies complement each other. Strophic melodies are usually repetitive, short, non-modulatory moves around a tonal centre. Phrases sung by the cantor and the chorus can be juxtaposed; the lead singer starts singing before each chorus ends. There can be a concluding section, sung by the lead singer and chorus at the same time (Nketia, 1982). Usually during an engagement, masters of ceremonies lead songs and some of these solo and responsorial styles of singing are noticeable in their performances. In some cases, there can be an introductory section by the lead singer or singers. The call and response may be a long section. A common feature of the musicodynamic negotiation of masters of ceremonies is the call and response pattern, where the lead singer sings and other members of the group and the audience respond. For example,

Call: *ilé waá dùn* we have a happy home

Response: *Oko ní foso* the groom washes clothes

A prominent feature in the musicodynamics negotiation of the master of Yorùbá engagement is the characteristic of involuntary counterpoint noticeable in Nigerian music. During musical performances, the accompanying singer may predict the entry of the other master of ceremony by few bars, or improvise to fill-in if she perceives that the other person has nothing to sing. The accompanying singer may hum an improvisatory portion as the lead singer sings along. Sometimes, the accompanying singer varies the two-part harmonic pattern to produce an involuntary counterpoint.

Poetry and chants are renditions between singing and talking. Music in Yorùbáland includes singing with, or without musical accompaniments, poetry and chants. Chanting is a Yorùbá oral performance that can be classified as a form of singing. Chants can be differentiated from songs on the basis of intonation, melodic range, melodic contours, tonal register and the absence or presence of fixed musical patterns including rhythmic and tonal patterns. Examples of chants are *Rara*, *Ijala* (hunters' chants), *Iyere* (*Ifa* chants) and *Ekún ìyàwó* (bride's lamentation). Chants are distinguishable from other modes such as the speech and song modes (Vidal 1971, Vidal 1981). In the past, *Ekún ìyàwó* and *Iyere ifa* were performed during marriage ceremonies. The *Ekún ìyàwó* was performed by the prospective wife and housewives, while *Iyere ifa* was performed in praise of *Orunmila* during wedding ceremonies (Adeleke, 2008).

Housewives, during special occasions such as marriage ceremonies, in the past, recited poetry or praise chants called *oriki*, which reveal the peoples' exploits, culture and history. Masters of ceremonies consciously or unconsciously have sustained Yorùbá nuptial performances by synthesising the old nuptial performance with the new. Praise chants are sometimes employed in musicodynamic negotiations as some *Alágas* are versed in the recitation of Yòrùbá poetry and songs. In the Yorùbá contemporary society, the *Alágas* at times use the *oriki* in their musicodynamic negotiations and in the collection of money. *Oriki* is used to praise the family members of the bride and the groom and important dignitaries present at the engagement ceremony. Praise chants called *oriki* are appellations, equivalent to names, which expose the characteristics and inner nature of the subjects. They are appellations addressed to people, towns and animals. *Orikis* are powerful tools of negotiation for masters of ceremonies who know the proper recitation. They penetrate the subjects' inner nature, thereby evoking an aura or pride which stimulates people into action. They are composed for people, lineages at different occasions and involve coded metaphorical, historical and mythical languages. Most often, the person whose *oriki* is recited is spurred or incited into giving money to the *Alága*. (Barber 1990). Titus (2012) made it clear that:

In utterance, therefore, they evoke the subject's power, rouse it to action and enhance its aura. They are always in the vocative case and statement; the performer always establishes intense, one-to-one bond with the addressee as long as the utterance lasts. *Orikis* are labile and disjunctive textual form (Titus, 2012: 45).

African songs are between speech tone and melody, the gliding tonal syllable in the language that naturally would have required slur expressions is normally treated like every other syllable (Titus 2012). Amon (1991) explains that because of the interrelationship between music and language, the meaning of thoughts and expressions are decoded. The lyrics of songs reveal the message which the singer intends to pass across to her audience. Music is a creation of the behaviour of human beings; it could be learnt formally or informally: According to Blacking (1976:10), Music is humanly organised sound. It is a tradition that is 'shared and transmitted'. Marriam (1964:24) feels that music is a learned behaviour and exists in social interaction. Masters of ceremonies pass down the Yorùbá traditional marriage musical tradition through informal training.

2.1.3 Categories of African music

Euba (1970) categorises types of music into five typologies and they are traditional, neotraditional, western pop music westernised pop music and Western conservatory music. Omibiyi (2002) stated that traditional music in the contemporary Nigerian society had been influenced by foreign culture and religion. Religious music is a combination of intercultural and acculturated musical practices. It is performed in churches, crusade grounds, Quranic schools at social gatherings such as marriages, funeral ceremonies and other such festivities (Omibiyi, 2002). Traditional music is that music that had been in existence before any foreign influence.

Music in the African society could be vocal participation, playing of musical instruments and dance (Tracy, 1958). Masters of ceremonies combine instrumental and vocal performance. Most of the time, they perform at engagements with traditional *gáangan* and *dùndún* (Yorùbá traditional drums) drummers. The drummers drum and the *Alágas* sing. Akpabot, (1986) notes that there are fourteen categories of song texts in African music; they are; historical, praise, social control, funeral, work, insult, humorous, communication, women's, philosophical, children's, ritual, obscene and war songs. Ogunba (1971) classifies Yorùbá songs into six: eulogistic, political, satirical, incantatory, entreaties and interrogatory songs. He concludes that songs have elements of repetition, solo and chorus alternation.

The principal actor, *Alága ijókòó* through music instructs the *Alága idúrò* and the groom's family members and through songs, *Alága idúrò* carries out the orders. The strength of the musicodynamic

negotiation of an *Alága* lies in her ability to sing songs that have melodious and convincing lyrics to reveal activities and stages of the traditional marriage. They sing songs that fit into every segment of negotiation in traditional engagement (Oladipo, 2015).

Song texts reveal people's cultural values and they are set to meet the need of the singer. The song text in Nigeria is more important than the melody, they perform special functions, they are melodies are logogenic in nature. Pathogenic melodies are melodies intuitive from emotions; logogenic, melodies are melodies developed from word and melogenic melodies are developed from music (Sachs, 1940).

There are songs for different stages of life; at different points in the life cycle, from birth till death. There are songs for 'birth, puberty, marriage, death'. Yorùbá engagement moderators have in their repertoire various marriage songs engaged in their musicodynamic negotiations. Their song texts are powerful instruments of marriage musicodynamic negotiations and bargaining and means of collecting money.

Song texts serve special functions and functions confine form, because the use determines the form. Akpabot (1986), describing the music of the Ibibios' *Mbopo* fattening room ceremony when clitoridectomy is performed on a virgin, reveals that musicians play and sing for her to ease the pain of clitoridectomy.

At times, song texts are interspersed with proverbs and mythical references to reveal the valour and legendary powers of past heroes. Yorùbá oral poetry reveals their historical background of stirring battles and has produced warriors and heroes (Akpabot, 1986). Some masters of ceremonies are versatile in the performance of *oríkì*, which is a praise chant of different lineages. Akpabot (1986:42) defines *oríkì* as music and consisting of 'a form of historical commentary that serves ... special functions'. Akpabot, (1986:69) further says that 'a poet is both a performer and a composer'. This is observed in the performances of some masters of ceremony representing the groom's family members, who shower encomium on the bride's parents, other family members and the bride herself and recites *oríkì* to reveal exploits of their past heroes. Masters of ceremonies also recite the *oríkì* of participants at occasions; they use the medium to incite people to attract money to themselves. The musicodynamic negotiation of song texts makes engagement ceremonies interesting.

Musical scales are artificial and acoustics is not necessary for the organisation of sounds. The cultural and social environment in which musical performance takes place is more relevant to the ethno-musicological study. Ellis in Blacking (1976) notes that music expresses attitudes and thus, must be studied regarding being a creation of the human mind and a product of culture and society.

Rhythm is synonymous with culture and time, it distinguishes songs from speech and it is 'an expression of cultural patterns'. Every culture has its rhythm ordered into the life cycles of its people (Blacking, 1976:27-30). In Africa, the event determines the rhythm of music and the rhythm played during events is recognised by the society. Music used during ritual (*orò*) is different from the rhythm performed during marriage ceremonies, naming ceremonies and other cultural occasions.

African instruments are more of percussive or rhythmic in nature than melodic and instrumental rhythms are organised in multilinear and linear forms; they are either syllabic or pure rhythmic patterns. There are seven rhythmic patterns in Nigerian music; they are percussive rhythm, melodic rhythm, free rhythm, standard rhythm, polyrhythm, bell rhythm and speech rhythm (Akpabot, 1996). Melodic and speech rhythms are prominent rhythms noticeable in Yorùbá marriage chairpersons' musicodynamic negotiations. The *gagan* membranophonic instrument used to accompany engagement ceremonies is a rhythmic and melodic instrument that imitates the Yorùbá Òyó dialect. According to Nketia (1970), syllabic rhythmic instruments play the lyrics of songs; an example is the *gangan* musical instrument which plays the three Yorùbá tones, which are, "doh, reh mi". Due to this, the instrument is used to communicate and recite proverbs of Yorùbá. It is a very prominent instrument played during engagement ceremonies in Yorùbáland.

2.1.4. Use of drama in the Alága nuptial negotiation

Yorùbá traditional marriage is usually a lively occasion that both the families of the bride and groom look forward to. Masters of Yorùbá engagement ceremonies, through the medium of music, set the mood for engagements. Music, dance and dramatic performances are engaged by Yorùbá marriage masters of ceremonies to set the mood for their musicodynamic marriage negotiations and consummation.

Yorùbá marriage moderators (*Alágas*) have introduced more elaborate theatre into traditional marriage. They are, in a way, theatre practitioners who use music, dance and drama in marriage negotiations. African theatre, according to Ekwueme (2014:429), is a participatory drama that brings about connection between the actors and the audience. The audience is involved in the performance and at times there is an exchange of roles between the actors and the audience. Professional actors perform in manners that appeal to the audience, who in turn get actively involved in the performance. Nketia (1982) reveals that music making in Africa may go hand in hand with set progression of representational actions, performed with or without props by specific people playing given roles. These actions, which are dramatic in character, take place in the presence of participants or spectators.

2.1.5. Changes in nuptial performance due to the introduction of drama by *Alágas*

Ekwueme (2014:415-420) reveals that theatre is a common tradition acceptable and loved by Nigerians. Theatre usually involves singing, dancing and miming. Okpewho (1981:52) stresses that theatre is music and dance. Ekwueme (2014:417) notes that actors of theatres demonstrate their actions through their body movements, voice and imaginations. The dominant characteristics of African theatre are music and dance (Finnegan 1977:517).

The involvement of contemporary masters of ceremonies in Yorùbá traditional engagements started in Lagos state of Nigeria in the late 1980s. The *Alágas* have now introduced acting that reveal different stages of marriage ceremonies. Through dancing, acting and singing, different stages of engagement performances are negotiated. The *Alága* gesticulates and display different body messages. Performances include spoken words, display of behaviour and feelings that create responses from participants and the audience (Barber 2007:1445). They are the essential personnel in Yorùbá traditional marriage ceremonies that add fun and reveal different actions and stages of Yorùbá traditional marriage processions. Although the dramas they act are unscripted, the audiences are active participants in the drama (Oladipo 2015).

African theatre is all encompassing; it reveals the lifestyle and culture of the people, which includes the people's conduct of marriage. Discussing the role of women in theatre performances, Akunna

(2007), reveals that they play very significant roles, whether for rituals, political or social purposes. Through theatre, women have taught “moral values” and have “promoted peace in the society” (Akunna, 2007:20). Drama educates and informs the society. The Yorùbá traditional moderators, who are mostly women, most times, teach moral lessons, promote peace and healthy co-existence through the texts of their musicodynamic performances. They teach the husband and the wife how to treat each other and, invariably, teach the audience which is also an active participant in the ceremony, good human relationship (Ezeajughb 2012: 318).

African theatre is a participatory drama that brings about a connection between the actors and the audience. The audience is involved in the performance and at times, there is an exchange of role between the actors and the audience. Yorùbá traditional marriage coordinators (*Alága*) fit into this observation of Ekwueme (2014:429). The professional actors perform in manners that appeal to the audience, who in turn are actively involved in the performance.

Dramatic elements are evident in the activities of masters of ceremonies that represent the groom and the bride’s families. They dance, sing songs and display various musicodynamic performances. Yorùbá traditional masters of ceremonies stylistically dramatise different activities of traditional marriage ceremonies, they also use the avenue to collect money

Dramatisation takes place in the activities of the masters of ceremonies to mark various processions of the traditional engagements. On the engagement day, the bride’s family will be seated, while the groom’s family will assemble to go to the bride’s house, to ask for her hand in marriage. *Alága idúró*, the spokesperson of the groom’s family, leads the groom and his family members to the prospective bride’s house (Ajibade, 2009).



Plate 2: *Alága idúró* leading the groom's family members to the venue of the traditional engagement

Thus, the masters of ceremonies communicate, dramatise and have become agents of negotiation in Yorùbá traditional marriage performances. Music, drama and dance play prominent roles in modern Yorùbá engagements. They are used as means of communication.

2.1.6. Musicodynamics of more elaborate dances in nuptial performances

Dance has always been part and parcel of human activities and exists in all societies; it must have existed from time immemorial. "Dance is as old as the man" (Nwabuoku 1999:5). To buttress this, Akunna (2005) says that dance is an essential part of African tradition from the beginning. Nigerian dances are traceable to their tradition and way of life as observed in their various festivals and ceremonies (Abbe 2007:4). In the traditional society, marriage ceremonies are celebrated with singing, drumming and dancing; contemporary, traditional masters of ceremonies have introduced more elaborate dances into nuptial performances.

In Yorùbáland, musical performances which include dancing mark every activity of the people. It is an integral part of the people's culture that serves as the storehouse of cultural values. Different activities such as marriages, naming, initiations and burials, are celebrated with music and dance. The entire life of the Yorùbá is surrounded with musical activities (Abbe, 2007:4).

Yorùbá traditional marriage is full of artistic creativities. The contemporary masters of ceremonies spice traditional marriage ceremonies with colourful and dramatic activities. They mix the old traditional songs with contemporary music, thereby creating an atmosphere of joy which transform Yorùbá nuptial performances. They use the medium of music, drama and dance to spice traditional marriage ceremonies. Okoroboche (1994:4) says that dance is a form of poetry spoken with the human body. Various activities in the African society have various dance performances. To Olomo (2005; 26), dance is a medium of communication that reveals the peoples' belief, history, social and economic life.

Dance is vital to the Yorùbá people of South-western Nigeria. The masters of ceremonies use dance and other media to reveal the importance of marriage to the marriage chairpersons. A marriage ceremony is a time of celebration: Abbe (2007) concludes that;

Dance is an expression of joy, hope, aspiration, etc. while others see it as channel of communication... It is a reflection of the sum total of doings of the people. (Abbe 2007:1).

Dance is calculated movements in an improvisational manner. Dancing involves the movement of the entire body. African dance involves the will, mind and emotions of the performer (Lange 1975:10).

2.1.7 The Alága musicodynamic negotiations as agents of continuity in Yorùbá culture

Yorùbá masters of ceremonies, through their performances, pass vital information to their audiences. They compose music to suit the different stages of traditional marriage ceremonies. They use the medium of music to announce every stage of epithalamium performances. There are ten stages of Yorùbá traditional engagements (Oyeladun, 2012). Oyeladun (2012) reveals that the stages of Yorùbá traditional engagements are as follows: arrival of members of the groom's family, presentation of request letter from the groom's family, presentation of acceptance letters to the bride's family, arrival of groom, arrival of the bride, presentation of gifts to the bride's family, presentation of rings, presentation of hat, introduction of family members and cutting of cake.

The Marriage chairpersons are endowed with rich cultural heritage and lots of this culture is embedded in their indigenous music. Through the medium of music, the Yorùbá traditional masters of ceremonies help to transmit and preserve the Yorùbá traditional music and culture. In the African

traditional society, African music was used as a medium of transmission of culture and values of the society. African music can be a tool for teaching cultural heritage (Omibiyi, 1992).

During introduction, Oyeladu (2012) notes that songs such as the following are performed:

ENIYAN NI MU NI M'ONIYAN

E - ni-yan ni mu ni i mo-ni yan e - ni-yan lo mu-ni i mo-ni-yan

ni-ke lo mu wa mo yin o e - ni-yan lo mu-ni i mo-ni-yan

Example: 1

Translation

Èniyàn ní mú nìi mò 'niyàn. People get to know one another through introduction, 2ce

Níke ló mú wa mò yín o. Nike introduced you to us

Èniyàn ní mú nìi mò 'niyàn. People get to know one another through introduction

Through the above song, masters of ceremonies expose the Yorùbá belief in family ties. The most eminent and important personalities in an engagement ceremony are the bride and the groom. The *Alaga* celebrate the bride and the groom and reveal the importance of unity between the couple. Through theatrical displays, music, dance, gesticulations and demonstrations, masters of ceremonies reveal Yorùbá cultural beliefs. African theatre performance is a cultural indicator which reveals the belief and identity of the people. The traditional masters of ceremonies expose the culture of the marriage chairpersons about marriage, parental blessings and respect for parents and elders. Through this, they help in the continuity of Yorùbá epithalamium beliefs.



Plate 2. 3: The groom and his friends prostrating for the parents of the bride



Plate 2. 4: Engagement items

Some of the materials taken to the bride's parents by the groom's family are symbols for prayer for the couple. Items taken by the groom to the bride's parents in the traditional society is slightly different from one community to another, but generally, things taken for traditional wedding ceremonies in the olden days are 40 kola nuts, 40 bitter cola, 40 tubers of yam, a bag of salt, different

clothing, 3-bottles of hot drinks, honey, fresh fish, *àádùn* (made from corn) and bride price (Mustapha, 2008).

List of things that are usually taken to the bride's parents in the contemporary Yorùbá society are the Holy Bible for the bride for Christian traditional engagements or Quran for Muslims, an engagement ring, a bag of salt, tubers of yam, honey, baskets of fruits such as; oranges, pineapples, bananas, a set of dish bowls, a box containing shoes, bags and clothing for the bride, an umbrella for the bride, crates of minerals and maltina drink and sugar. (Oyeladun, 2012).

2.1.8. Relationship between music and culture

People living together in a society abide by traditions handed over to them through the years and these traditions affect their behavioural pattern and one of such behaviours is music. Clark (1922:155) in Akpabot (1986:90) reveals that 'music is a stable cultural trait and, therefore, provides useful basis for determining the fusion of other cultural traits'. One of the ways by which the culture of people can be known is through the comments musicians make during performances.

Music, among other phenomena, is a phenomenon of life, the performance and practice of music in the society is reliant on this premise. If a group perceives the sound of wind and trees as music, so it is. The concept of what musical sound is and what it is not differs from one society to another. Test for musical ability is culture bound. Marriam (1964) said everybody is born with an inherent ability for music, which is developed through training that makes one person more outstanding than another. The concern of an ethnomusicologist should be the "nature of music and how it fits into the society and the concept at which it is used by the society that organised it" (Marriam 1964).

There are three poetic modes and they are singing, speaking and chanting modes (Olukoju 1978). Olajubu (1978) observes that in Yorùbáland a performer is a singer, chanter, dramatist, poet and storyteller and is also anyone who engages in verbal performance. Housewives in the past combined singing, dancing and drama in their nuptial musicodynamic negotiations, however, contemporary masters of ceremonies have now brought in more innovations into their musicodynamic negotiations and have transformed nuptial performances by making it more elaborate and interesting.

Yorùbá poetry is characterised by tonal repetition, syntactic repetition, tonal contrasts and lexical substitution (Vidal 1984). Elements of improvisations noticeable in African music are usually

employed by masters of ceremonies. Masters of ceremonies are skilful music composers; they compose music on the spur of the performance. They must be able to recite *oríkì* and improvise during performance. According to Titus (2012), the literal Yorùbá word for a performer is *osere*, *eré* means performance. Nketia (1974) observes that performance is the interpretation of the composer's message. A performer must be skilful, have a sound memory and should be able to improvise during performances. The use of improvisation and extemporisation in Yorùbá nuptial performances has helped masters of ceremonies in musicodynamic negotiations. Akpabot (1986:4) opines that musicians in the African society functions as poets, he stresses:

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 causing 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).

2.1.8.1 Wedding traditions in other parts of the world

Wedding traditions in America consist of tossing the bride's bouquet to single female guests, wearing of blue and a touch of something new and old. In Congo, couples are not allowed to smile on their wedding day. In some parts of Mongolia proposed couple must butcher a chicken to look for a healthy liver of the chicken before they are allowed to get married, this is the symbol of love they have for each other. The bride in India must first get married to a tree and in South Korea; the groom's feet must first be whipped by his family and friends (www.brides.com).

2.1.9 Marriage ceremony in the Yorùbá traditional society

In the Yorùbá contemporary society, there are four types of marriages in the Yorùbá contemporary society. They are the traditional marriage, court marriage, Christian marriage and Muslim marriage; Nikhai (Fadipe, 2012).

Traditional marriages were used to create unions between families. Marriage is an important institution among all races (Fadipe 2012). Salami notes that there is no race, no social, ethnic or cultural group populated by human beings that does not have what is considered the socially acceptable relationship between a man and a woman (Salami 2004:12).

In Yorùbáland, marriage is an essential institution. When a man gets to a marriageable age, the normal thing is for him to get married. There are four forms of marriages. Apart from inheriting widows from a deceased husband, the recognised marriage is the one where the approval of the girl's parents is obtained and the bride price is paid. The third form is the type in which the parents of the lady present the lady to the man. The fourth form is when the girl and the man agree to marry each other without seeking the consent of their parents (Fadipe 2012).

Traditional marriage in Yorùbáland is the union between two families; the two families involved in the union see themselves as one family. Marriage is a family affair; the family members of the groom and the bride are involved in the union. There are two ways of searching for a wife in the Yorùbá traditional society. The first way is when parents of a man make request for a newly born baby from the baby's parents. The baby is nurtured by the prospective groom's family until she is mature for marriage (Adeoye, 1979).

In the past, the traditional marriage ceremony was entirely a family affair. It was the responsibility of the groom's parents to search for a girl from a responsible home for their son. Betrothal of girls could begin from as early as age five and marriage ceremonies conducted when the girl is in her late teens or early twenties (Abo, 2004). The period of betrothal is between ages 10-15. Mustapha (2009) says that an intermediary known as *Alarina* in the past was assigned with the responsibility of selecting girls for men. The *Alarina* acts as a link between the couple and monitors the relationship until the couple gets to know each other well enough. In the Yorùbá traditional society, the first marriage of a man is usually organised and conducted by his parents: payment of bride price is done

by his parents. While for subsequent wives, he organises the ceremonies by himself and pays the bride price.

Adegboye and Dare (2010) also confirmed that, when a man sees a lady that he likes, he does not go to the lady; he passes through an intermediary called *Alárinà*. The *Alárinà* finds out about the reputation of the family of the lady; it is the outcome of the *Alarina's* investigations that will determine whether the man can marry the lady. The *Alárinà* sets the couple up on a date and introduces them to one another (Adegboye and Dare, 2010).

The *Alárinà* (literally, the one who knows the path) plays a significant role in the coming together of a couple. Acting as a spokesperson when a man finds a girl he likes, the *Alárinà* is a messenger he sends when he desires to see the lady. The *Alárinà is the* chaperone when they go on dates. He is a negotiator when the man's family asks for the girl's hand in marriage and broker when the bride wealth is being determined. He/ she could make or break a union. In fact, some *Alárinà* have been known to sell out to the highest bidder when more than one man is interested in the same girl. Today, the *Alárinà's* role has morphed into that of an *Alága idúrò* and an *Alága Ijoko*, who preside over the Introduction and *Idana* ceremonies. Although the *Alágas* only preside over the conduct of Yorubá traditional marriage procedure through their musicodynamic performances, they may not be the persons who introduce the couple to each other (Adegboye and Dare, 2010).

Ifihan known as the introduction is the beginning of wedding ceremonies in Yorùbáland. The heads of both families meet to discuss the impending union at the instance of the *Alárinà* (Adegboye and Dare, 2010). *Ìdána* marked the grand finale of the ceremonies. The *Ìyàwó ilé* led the groom's family members to the bride's family house. The *Ìyàwó ilé* carries the bride price and when they get to the bride's family house; they dance and sing various songs. To pull their leg (grooms family members), to allow some musicodynamic displays, the bride's family may leave them in the sun for a while, or can even tell them to stop making a noise. The bride's housewives ask them few questions, to know the purpose of their visit (Adegboye and Dare, 2010). The interrogation can go thus:

Bride's family: Who are those noise makers outside?

Grooms family: We are the prosperous Obadana family from Ile-Ife. We saw a beautiful flower in your garden and we are here to seek your permission to pluck it.

These exchange and negotiations are usually musicodynamic in nature. When the groom's family members are allowed in, their women kneel, while men prostrate to greet their in-laws. If their performance is acceptable, they will be well received and permitted to sit. (Adegboye and Dare).

Payment of bride price is a crucial aspect of marriage rite in Yorùbáland. The bride price is paid in three instalments. During the *ìjehùn* (giving of consent) and *ìdána* (engagement). During *ìjehùn*, the groom's family members take 21 bitter kolas, 21 alligator pepper, two bottles of wine, two cartons of beer and two bottles of honey. Items presented during *ìjehùn* include clothing materials and the bride price (Fadipe, 2012).

The second and most commonly practised involves the groom's parents searching for a responsible lady from a reputable family for their son. When the lady is found, the parents of the prospective wife would then be contacted to inform them of their intention to have the hand of their daughter in marriage. The *ifa* priest would be consulted by the lady's parents to know if the prospective couple is compatible and if found compatible, the formal betrothal of the bride would then commence (Adeoye, 1979).

The formal betrothal of the bride involves the bride's family members and the groom coming together to agree on the joining of their children. This is called *Ìshìhùn* in Yorùbáland, which means giving of consent. After this, is a time of celebration called *Ìdána* that is, the payment of pride price and giving of gifts.

The families of the prospective couple would come together for the celebration, while the housewives of the groom would be in charge of all the items for *Ìdána* to the bride's parents. The items would be received by the housewives of the bride's family. The *Ìdána* is usually an interesting occasion. The nuptial performance during the *Ìdána* is always very interesting. Housewives from the bride's and the groom's sides recite praise chants, sings various cultural songs to grace the occasion (Mustapha, 2009).

The traditional wedding ceremony is usually a mild affair, it is not a large celebration on the morning of the wedding ceremony and bride goes to her father and mother to be prayed for and to bid them farewell (Aremu, 2005). The bride's parents would invite an *ifa* priest to divine the future of the bride. As the divination continues, celebration would continue and visitors would dine and wine. In

the evening, the bride would start with the recitation of the bridal poetry called *Ekún Ìyàwó* kneeling before her parents, after which her parents would pray for her. The bride would then be escorted by her friends with singing and dancing round the town. At night the bride's housewives are the people that escort the wife to the groom's family house. They escort her with singing and dancing and as soon as the housewives from the groom's family hear their songs, they welcome the bride. They engage the housewives of the groom in nuptial performance for a couple of minutes, before they release the bride to the groom's housewives. The feet of the bride would then be washed with water by the housewives of the groom's family before the bride is carried inside by one of the groom's housewives (Mustapha, 2009).

The arrival of the groom's family members to the bride's parents' house is usually heralded with music and dance; according to Oyeladun (2012), the lyrics of a song that performs this function are:

Song	Translation
<i>Àwa ebí rere lódé o</i>	we members of good family have arrived
<i>Àwa lódé</i>	we have arrived
<i>Tí e bá n gbó tijó tayò lóde</i>	our shout of joy and dance says we have come
<i>Àwa lódé</i>	we have arrived

Ekún Ìyàwó is a form of entertainment rendered by the prospective wife. *Ekún Ìyàwó* is designed to teach girls responsibilities of motherhood (Fadipe 2009) *Ekún Ìyàwó* (bride's chant) is chanted by the bride on the eve of her wedding day. This practice is found among Òyó, Òkéehò, Ìsáyìn and Saki areas of Òyó State, Nigeria. At a town called Ire, all the brides are given away on the same day. The bridal chant is performed on the same day. The tradition of '*ekun iyawo*' is handed over from generation to generation through oral tradition (Faniyi, 1975).

The bridal nuptial poetry expresses Yorùbá beliefs and culture. It exposes Yorùbá beliefs regarding marriage. Before the bride goes out of her parent's house to chant to the people in the neighbourhood, she kneels before her parents to express her gratitude for taking care of her and request for their blessings (Faniyi, 1975).

There was nothing like trial marriage in the traditional society, approval of the parents must be sought before marriage contracts. Couples would have to cooperate with each other in tolerance and understanding to do their marriage work (Fadipe, 2009). Traditional marriage is the joining of two families. A bride must remain a virgin until her wedding day. In the traditional society, premarital sex was frowned at. If a bride were found to be a virgin on a bridal night, the groom would send a match box filled with math sticks to the parents of the bride. If the bride was found to have lost her virginity an empty match box was sent to the bride's parents (Mustapha, 2009).

2.1.9.1 Types of marriages

Fagbile (2008) discusses three types of contemporary marriages. These marriages are; court, church and Muslim marriages. He describes the court marriage as a type of marriage that takes place in the registry. He notes that it can hold on any day of the week. This is the only official marriage the couple who have done church or Islamic marriage must also go through. This marriage is conducted before the court registrar and two other staff of the registry.

Fagbile (2008) further reveals that Church marriage is a marriage conducted in the church by an ordained priest or pastor. Praise and worship usually commences the service. The groom and the best man are already seated while the bride is taken in by her father holding her in his right hand as a sign of voluntary release of the bride into a new home. While the congregation sing the processional hymn to usher in the bride and the father. The bridal train also follows. The bridal train consists of the best lady, the flower girls, the ring bearer and others. When the processional hymn ends, the officiating minister preaches to the congregation and specifically addresses the new couple. He teaches them how to live successfully as husband and wife. The couple then declares their marriage vows. Thereafter, they sign the marriage certificate which is publicly presented to them before the gathered congregation.

Muslim marriage is usually called Nikah. It is a sacred solemnisation between the couple. In Islamic religion, Nikah is a contract that cannot be broken. The groom gives the bride Mahr as part of the marriage contract. Mahr can also be given as a gift or paid in cash to the bride. The Mahr is paid according to the groom's ability. It can be paid on the day of the marriage ceremony or after the ceremony. According to Islamic religion, Nikah is a worship that takes place in the mosque and it is usually not an elaborate ceremony. The requirement for this type of wedding include, Ijab and cubul, that is, an agreement between the couple and two witnesses to the couple (Fagbile; 2008).

2.1.10 Changes in Yorùbá traditional wedding ceremony music due to foreign influences

In the Òyó Yorùbá traditional society, housewives performed nuptial music; they had repertoires of songs and chants they performed during marriage ceremonies. These songs performed various functions of social control and the induction of brides into womanhood. Faniyi (2013) corroborates this in her research on music performed by *Obìrin Ilé* (housewives) in Èsàòkè, Òsun State of Nigeria and adds that, women have performed music during various ceremonies such as funeral rites and marriages. She further observes that music in traditional societies was performed according to the function they performed and according to gender.

Indigenous performance practices can be categorised as either completely extinct or existing in their natural environment according to indigenous performance standards. Music performed by *Obìrin Ilé* (housewives) in Èsàòkè, Osun State of Nigeria, dates back 200 years and has undergone several changes. *Sèkèrè* and *Agogo* have now been adopted into the performance to replace earthenware that was formerly played. Changes are now noticeable in all facets of the Yorùbá society (Faniyi, 2013).

Yorùbá music can be grouped into instrumental and vocal music. Yorùbá traditional poetry is an oral act that is transmitted through the medium of performance. Yorùbá poetry is inseparable from music. Among the marriage chairpersons, music, chants and poetry are interwoven and interrelated (Euba, 1975: 476 Euba, 1977: 471). Songs, chants and poetry are classified as vocal music. Vidal (2012: 151) notes that poetry is part of music and praise chants called *oríkì* among the marriage chairpersons is the unification of poetry and music. During a traditional marriage, the *oríkì* is usually evident. A chant is a musical rendition of poetry or prose. Vidal states that it is verbal/musical

performance. He reiterates that chanting in Yorùbá content is a form of musical expression, a mode of poetic rendition and a vehicle for non-verbal communication.

As a form of musical expression, the chant is a creative medium of expression of emotions, affection, aesthetic concepts and experiences of individuals and groups in a community. Chants constitute part of the whole body of musical activities practised by the Yorùbá people. ... It is an art concerned with the organisation of musical sounds into aesthetic form that reflect the cultural values of the people (Vidal, 2012:161).

Barbar (1994:151) reveals that *ẹkun Ìyàwó* is an *oríkì* chant or poetry recited by the bride on the eve of her wedding day. The bride starts reciting the chant from her compound called *agbo-ilé* and then goes to other places in her community, bidding her people farewell. Bridal lamentation was defined by Ajibade as:

A conglomeration of Yorùbá ritualistic female valedictory and philosophical poetry that is performed in the form of songs, chants and recitation associated with consummation of marriage, mainly performed by women either in preparation for or during the marriage that may or may not be accompanied with musical ensembles (Ajibade, 2009:42).

Ajibade (2009: 51) notes that the nuptial performance has witnessed a lot of revolution in the modern-day Yorùbá society. It has gone beyond *ẹkun Ìyàwó*. Modernity, Christianity and Islamic religion have contributed to changes in nuptial songs. The activities of the contemporary masters of Yorùbá traditional marriage ceremonies have been partly influenced by foreign cultures. Ògùnsola (1974), states that religion, colonisation, economic development and new traditional structures have had great impact on oral poetry. These factors have contributed to the lack of development of oral literature in the modern Yorùbá society.

Adeogun (2013) opines that the development of popular music in Nigeria is traceable to colonialism, Euro-American missionaries and the coming of immigrants from Cuba, Brazil and Sierra Leone. He concludes that these factors paved the way for the development of Western popular music and Nigerian popular music in Yorùbáland. The popular music is evident in the performance of the Yorùbá traditional masters of ceremonies. Euro-American popular music developed into ballroom dancing, night club music and dinner party and the establishment of military and police bands that

provided music. There was an increase in performance and music lovers increased. Several musical bands were established. Elites were entertained at nightclubs, banquets and dinner parties. Palm wine music developed for none-elite. Urban popular music harmonised indigenous musical elements with imported performance repertoires. Through that, the people in the performance career developed and relied on music for their livelihood, while some others perform music for the fun of it and entertainment.

Omibiyi-Obidike (2013) supports this assumption of Adeògùn (2013). She observes that the contact with colonial experience and European missionaries led to the development of various musical forms in Nigeria. In the 20th Century native opera developed and women participated as members of the group. In 1960 popular music such as juju highlife, rock 'n' roll and *àpàlà* was dominated by men but from the 1970s, women such as Comfort Omoge and the Lijadu Sisters joined the popular scene, from this time women have been taking active role in musical performances. Nuptial performances are dominated by female folks. Gospel music is now used for social entertainment, at times, rearranged with the existing choruses or with newly composed texts and melodies.

The migration of Islamic traders and scholars into the country has brought about the transculturation of Islamic cultural values, which encouraged some African practices such as polygamy. This aided the spread of Islamic religion in the northern part of Nigeria, intermingling with the traditional values of the people and the symbiotic coexistence of these cultural values. In view of this, the introduction of Islamic religion resulted in the development of Islamised music that made use of Yorùbá traditional instruments, the call and responsorial pattern of music and Arabic chanting (Omojola, 2006:72). Islamised popular music such as *wákà*, *sé lí*, *wéré* and *fújì* have been introduced into Islamic Yorùbá traditional marriages (Fagbile, 2008:68-71).

In the nineteenth century, European Christian missionaries visited Badagry and got to Abèòkúta in 1846. Vidal (2012:27) reports that the European musical heritage is evident in Yorùbá contemporary music today and this is as a result of the activities of the European missionaries that came to Nigeria in the 19th Century. For over one hundred years, European cultural values through the activities of the missionaries have flourished among the Yorùbá people and have influenced their cultural lives. Vidal (2012) stresses that the European musical heritage in Yorùbáland started in 1841 when the

Wesleyan visited Badagry, they later moved to Abeokuta in 1841. The influx of the missionaries have influenced the cultural and religious lives of the people and have "brought with them significant religious music from Europe". During Yorùbá traditional engagements, masters of ceremonies sing various choruses sung by Christians in churches and contemporary gospel music artistes.

Modern technological communications such as television, radio and other forms of mass media are playing significant roles in communication. These have had great impact on cultural development in Nigeria (Vidal, 2012:162). Nuptial chant called *ẹkun Ìyàwó* is practised by the Òyó Yorùbá people and is performed during marriage ceremonies. As a result of modernity and new innovations introduced by masters of ceremonies, the culture of nuptial performances by the bride is gradually going into extinction.

In 1807, the British government passed an act to abolish slave trade. The squadron was authorised by the act to liberate slaves on the shores of Sierra Leone. Liberated Africans including Yorùbá people who were named 'Aku people' because of their mode of greetings, settled in Sierra Leone. They were trained in mission schools and European traditions. In 1939, some of these liberated Africans who were mostly Yorùbá returned to their homelands. They arrived in Lagos and moved to Abeokuta to settle. Also, ex-slaves and their descendants from Cuba and Brazil that had got their liberty, through good conduct traced their way back to Yorùbáland. By 1866, almost 1500 Sierra Leoneans, 42 Europeans and 1200 Brazilians had migrated to Lagos, Nigeria. These emigrants had great influence on the musical scene in Lagos. They played in ball rooms, organised concerts coupled with establishments of mission schools and churches that emphasised the teaching and the performance of Western music. There was the development of musical genres such as Rhythm & Blues, Juju and Highlife and so on that intermingled with western and African culture. This aided the intercultural flow of music between Africans and non-Africans and the development of popular music in Nigeria. Ex-slaves and missionaries performed in chambers, schools and concert halls. This chamber music is reflected in the performance by the masters of Yorùbá traditional marriage ceremonies.

2.1.11. Training in nuptial music in Yorùbá traditional society

When it comes to the recruitment and training of musicians, there are qualities or attributes of musicality that a man should have before joining a performing group. The success of a musical performance lies with talented musical leadership and other recruited musicians. The social organisation determines recruitment. Traditional training of musician is not usually formal (Nketia, 1982).

Music is integrated into the lifestyle and culture of the people. Music performances in Africa have flourished through many centuries (Rita, 2013). Musical culture is passed down from generation to generation through oral tradition. Parents teach their children the profession of the family. Children born into families of drummers learn the art of drumming from childhood. There are professional musicians that earn their living through musical performances. They have different repertoires of vocal and instrumental music for different ceremonies.

Ekun Ìyàwó as a nuptial chant is prominent among *shaki*, *okeiho*, *Ọ̀yó* and *Iseyin*. In *Ọ̀yó* Town, the bride's parents choose a convenient day for the *ekun Ìyàwó* performance. The bride learns *ekun Ìyàwó* from elderly women. At evenings, the bride goes to these women to learn the recitation of *ekun Ìyàwó* from them (Barbar, 1991:87-134). Olukoju (1978) and Olatunji (1984) reveal that Yorùbá oratory is a warehouse of Yorùbá belief.

In the olden days, brides performed the nuptial poetry called *ekún iyàwó* on the eve of the marriage ceremony. The bridal poetry was an expression of her emotions. Adeoye (1979:227-229) states that it was the nuptial song by the bride to express her appreciation to her parents and the people around her, Adeoye (1979:227), in his book '*Àsà àti Ìse Yorùbá*' wrote out the *Ọ̀yó* bridal chants and it goes thus:

	Translation
<i>Èmi mà mà tún rèé</i>	I am here to
<i>Mo yíka bàbá tí mo ní</i>	Honour my father
<i>Bàbá lónìì mo wá gba' reè mi</i>	My father told me to come and obtain his blessings
<i>Kí n tó màa re'lé oko</i>	Before I depart to my husband's house
<i>Bàbá mo ní bí ire mi kò pò,</i>	Father, even if my blessings are not much

<i>Bàbá mo ní bí ire mi kò tó sínkíní,</i>	If it is very little
<i>Bàbá sá fún mi ní ire'kí n tó máa lo</i>	Father bless me before I depart
<i>Ire eja lénu eja ní ti í wá</i>	The blessing of a fish is pronounced by a fish
<i>Ire kònkò, baba</i>	The blessing of a toad, father
<i>a mo ní l'ódò l'ó wà</i>	is pronounced by toad
<i>Ire àkèé l'ó lè b'ódò dé lè.</i>	The blessing of a crab, will come to pass
<i>Èyí tí e bá mà mà fò,</i>	Whatever blessing you pronounce into my life
<i>Bàbá mo ní èyí tí e bá mà mà wí,</i>	Whatever blessing you pronounce into my life
<i>Ire òhun l'ó lè b'órì mimu.</i>	will stick with me forever.

(Adeoye, 1979:227-229)

2.1.12 Training in nuptial performances in Yorùbá contemporary society

Omibiyi (1974:490) notes that every society has a way of passing down musical culture. She observes that musical training in the Yorùbá society was either through formal or informal training. Formal training was an apprenticeship system, for talented people who made musical performance their profession. Music in the society was used to induct people into the traditional life of the society and it encouraged communal participation. Both the informal and formal system involved imitation, rote learning and participation. Yorùbá nuptial masters of ceremonies employ the method of imitation, rote learning and participation in their training techniques. They have helped in the induction of people into the traditional nuptial performance, although with modifications and adaptation of modern popular music. Apprentices accompany their masters to ceremonies and through these outings; they learn the art and acquire the needed skills. Often, the master sings, while the apprentice responds or repeats what the master sings.

Contemporary masters of Yorùbá traditional marriage ceremonies train their apprentices through imitation method. The apprentices follow their masters from one traditional marriage ceremony to another and learn to imitate their masters. The apprentices learn "various melodies, song types, singing styles and eventually gain mastery of song texts" until she can go out on performance alone. Traditional drummers learn from infancy. They are trained through formal and informal processes of observation and imitation. The Yorùbá traditional masters of ceremonies integrate the new and the old, to meet the contemporary demand for music. They incorporate traditional with contemporary music during musical performances (Omibiyi, 1975: 501). Idamoyibo (2013:185) also supports this view. She notes that knowledge is transferred through the experience of a master artist to the apprentice by instruction and observation. The leader initiates unity among members of the group. Chernoff (1979) described traditional music as:

An art form that results from the spontaneous and emotional creation of traditional origin that is uninhabited dynamic expression vitality. Most of what a performer does on stage is on the spur of the moment and bond out of its emotional creativity (Chernoff, 1979: 28).

In Africa, composers create and perform music and even recreate during performances beyond what they had rehearsed. The Yorùbá engagement master of ceremony might have rehearsed with her band for the performance, but she is at liberty to improvise during the actual performance. According to Idamoyibo (2013), originality can be measured through being able to carry the audience along; music is capable of changing mood. The performer is in charge of the change in rhythmic pattern and the lead singer selects new songs to attract audience participation. (Idamoyibo, 2013).

Omibiyi (1974:497) describes a good singer as someone that is versatile in his ability to recite and sing historical legends, chronologies and genealogies; she must also be able to incite a participatory response from the audience. The singer must have dexterity in performance skill and be sound in oral literature and repertoire. The Yorùbá masters of traditional marriage ceremonies must know the history of the people, hometowns and traditional songs of these hometowns. They must be good custodians of culture and history and these they teach the members of the group. Nuptial performance has transcended family performance into a serious vocation. Performers perform in traditional marriage ceremonies with professional drummers and other enhancers.

2.1.13 *Alága* as agents of continuity in nuptial music

Performance helps to preserve the culture and nuptial songs combine culture and societal beliefs. It reveals various heritages that are represented, created, generated and reflected. This is because the Yorùbá epithalamium is a product of the historical, cultural and social setting of the people. It symbolises the world view of the Yorùbá, most especially, marriage, childbearing as well as men and woman power relations in time perspectives. Ajibade (2009) explained that 'Epithalamium illustrates the culture of the Yorùbá people, especially the formation of social group, kingship, solidarity, sexuality and childbearing among others' (Ajibade, 2009:101). Adeogun (2013) supports the preceding assumption he says:

Music in Africa is "something lived" ... They know that if the music they are heirs to is not continuously performed it ceases to exist. Its existence depends on them and they depend on its existence not only as performers but as producers of knowledge, especially given music's didactic relevance, moralising imperatives and pedagogical functions (Adeogun, 2013:92).

Ensemble music is common in Yorùbáland. Among Òyó Yorùbá, a *dùndún* ensemble is usually performed in traditional marriage ceremonies. The Yorùbá antiphonal responsorial singing where the lead singer sings and what he sings is repeated by the other members of the group is a common style of the masters of ceremonies. During the traditional ceremonies, professional *dùndún* musical ensemble players play their musical instruments and participants dance and give the ensemble players money. This is also a common Yorùbá cultural practice. Masters of ceremonies are usually sprayed with money during performances.

Chanting is very widespread in Yorùbáland. It plays a religious role in the worship of deities and also a social role in the recitation of praises. During marriage ceremonies in Yorùbáland, it is common to see women reciting praise chants of important dignitaries, of the couples and the community. Ògùnsola (1974:334-335), observes that despite changes, Yorùbá oral literature such as *ìjálá*, *ìyèrè*, *oríkí* have been able to survive. Some Yorùbá traditional marriage masters of ceremonies are versatile in the recitation of *oríkí* known as praise chants and the recitation of bridal

nuptial poetry. At times, they recite it to add fun to the marriage ceremonies. This has helped in the preservation of Yorùbá oral traditional performance.

In recent times, various musical instruments such as *gáangan*, *omele méta* and so on, have been incorporated into Christian worship and praise in churches. Faleye (2011:127) observes that in the past Bola Are opposed the inclusion of traditional musical instruments in gospel music. She was of the opinion that such instruments have attachments with the worship of deities. Tracing the history of church music in Nigeria, Vidal (2012) reveals that traditional musical instruments were banned from Christian worship in churches. The establishments of African churches in the 1930s incorporated traditional musical instruments in their worship. Thus, traditional musical instruments crept back into Christian worship in churches. This is reflected in various musical performances in Yorùbá Christian traditional engagements. Modern Yorùbá traditional engagements combine oral musical performances and musical accompaniments. These performances have contributed to the preservation of some old traditional marriage music.

2.1.14 Negotiation

Negotiation is the act of bargaining involving different parties. The theoretical approaches used in negotiation studies are the bilateral monopolistic theory approach, the different theories of non-mathematical (more verbal) nature and the game theory approach (www.hsrcpress.ac.29).

Bilateral monopolistic theory tackles negotiation problems, but the research framework does not reveal this, it makes the operation difficult. Many variables are omitted. Bargaining theory gives little room for complexities as mixed motive situations, social, economic environment, history, intra-organisational bargaining, or the institutional needs of the parties.

The verbal and non-mathematical theory is a type of research based on theoretical perspectives such as historical analysis and interviews with negotiators, transactional analysis, systems theory, exchange theory and case studies. This theory is the most effective negotiation theory. It is an in-depth discussion of case studies; knowledge gained from this theory brought new understanding to basting theories on negotiation (Kohan, 1980, Bercovite, 1982).

None of these theories see negotiation as a complex and dynamic process of human behaviour which should be approached more realistically and productively. Conflict styles are: competing styles, collaborating styles, compromising styles, avoiding styles and accommodating styles. Competing conflict style is used when there is an emergency, where the second party is sure that he/she is right and when the issue is not very important. The competing style of negotiation is not appropriate when collaboration has not yet been done, co-operation with others is needed and when there is a demining of self-respect and opinion of others (Rowel, 2015).

The Collaborative style is the style of trying to gain for both parties; it puts in mind the interest of both parties. The collaborative style of negotiation is necessary when issues and relationships are significant, co-operation with others is essential and all concerns needs to be addressed (Rowel, 2005). The Compromising style is used in trying to split the difference. The Compromising style of resolution could be used when the issue is important but there are limited time and resources. The Avoiding style makes one party stay out of negotiations. Avoiding style of negotiation can be used when issues and relationships are not important, there is limited time and there is an attempt to block other parties (Rowel, 2005).

The Accommodative style is to be ready to succumb to other people's opinion. The Accommodative style of conflict resolution could be used when parties do not care about the issue at hand and one is powerless and does not want to stand in the way of others and then submits to other party's opinion (Rowel, 2005). The Competitive style is trying to prove that you know how to do it better than others. The other party tries to gain all that is to be gained while the Co-operative style is putting into consideration the feelings of others.

2.1.15 Gaps to be filled

As earlier discussed, scholars have written on the Yoruba traditional marriage ceremony; this study is an ethnomusicological survey on the musicodynamic negotiation of *Alága idúró* and *Alága ijókòó* during the Yoruba traditional marriage ceremony. Study on the activities of *Alága idúró* and *Alága ijókòó* is an area that scholars have not explored. The study is an exposition on the cultural

implication of their activities. The musical notations in the study serve as means of preservation of the *Alága idúró* and *Alága ijókòó* music. The study contributes to the literature on marriage in Yorubaland. It serves as resource material for researchers who may wish to conduct further on the roles of *Alága idúró* and *Alága ijókòó* in the marriage contract.

2.2 Theoretical Framework

The study centres on the musicodynamic negotiation of *Alága idúró* and *Alága ijókòó* during engagement ceremonies. The theoretical framework of negotiation and continuity and change were adopted in the study. Negotiation is the act of bargaining between two or more parties. During engagement ceremonies, *Alága idúró* and *Alága ijókòó* engage in musical dialogue and negotiations between each other. The theory of negotiation was used to examine the musicodynamic negotiations, which masters of engagement ceremonies employ during performances in the contemporary Yorùbá society. The theory of continuity and change was the momentum through which musicodynamic negotiation of housewives, in the past, in comparison with the *Alágas* (marriage chairpersons) musicodynamic negotiations, were examined.

2.2.1. Theory of negotiation

Rowel (2015) states that negotiation is a problem-solving strategy, which entails competition, accommodation, avoidance, compromise and collaboration styles. Negotiation could be verbal and non-mathematical; achieved through interviews with negotiators, transaction analysis, system theory, an in-depth discussion of case studies and historical analysis (Bercovite 1982).

Masters of ceremonies engage musicodynamic negotiation styles at every stage of Yorùbá traditional wedding ceremonies. From the commencement to the end of engagements, songs are employed in negotiations. They perform in manners that appeal to the audience, who in turn become actively involved in the performance. Dramatic elements are evident in the activities of masters of ceremonies; they dance, sing songs and display various musicodynamic performances and negotiations. Masters of Yorùbá traditional wedding ceremonies stylistically dramatise the different

stages of traditional marriage ceremonies. They also, through their dexterity and skills, solicit for financial gratification.

Although the order of traditional engagement performance by engagement ceremonies or chairpersons is not sacrosanct in Yorùbá traditional engagements, the arrival of the groom's family members is always the first stage. Other activities depend on the *Alága idúrò* and *Alága ijókòó* conducting the engagement ceremony. Oyeladun (2012) itemises the stages of Yorùbá traditional engagements. The stages are thus presented; arrival of groom's family members, presentation of request letter from the groom's family, presentation of acceptance letters to the bride's family, arrival of groom, arrival of the bride, presentation of gifts to the bride's family, presentation of rings, presentation of cap, introduction of family members and the cutting of cake.

Through music, masters of ceremonies reveal the above stages and each of these stages of the traditional engagement ceremony entails negotiations. The lyrics of the songs reveal the activities are going on at different stages. Amon (1991) asserts that language and music are related, as language helps music to communicate thoughts and expressions. Lyrics of songs are narrative in nature, they tell stories and each syllable of songs has pitch and duration to which musical notes are assigned. Masters of ceremonies use the medium of music and musicodynamic negotiations to coordinate the different stages of Yorùbá nuptial proceedings. The arrival of the groom's family members to the venue of the engagement is usually heralded with music and dance. According to Oyeladun (2012), the arrival of the groom's family members is the first stage and the cutting of the cake is the final stage of engagement ceremonies. From the first stage to the final stage musicodynamic negotiations are revealed. In an interview, Aladekomo (2015), she states that the final stage of musicodynamic display in Yorùbá marriage engagements is prayer.

On the engagement day, the bride's family will be seated, while the groom's family will assemble outside the bride's family house or engagement venue, waiting for a signal from the *Alàga Ìdúró* who leads them to the venue of the engagement. *Alàga Ìdúró*, the spokesperson of the groom's family, leads the groom and his family members to the prospective bride's house. *Alága ijókòó*, the spokesperson for the bride's family members, welcomes them. When the groom's family members get to the bride's house, the groom's spokesperson, *Alàga Ìdúró*, sings a song which reveals their

presence; they are not limited to a particular song because they have varieties of songs in their repertoire.

The lyrics of songs that perform this function are:

Song	Translation
<i>Àwa ebí rere lódé o</i>	We, members of a good family have arrived
<i>Àwa lódé</i>	We have arrived
<i>Tí ẹ bá n gbọ tíjọ àti ayò lóde</i>	As you hear the sound of dance and joy outside
<i>Àwa lode</i>	We have arrived

Song	Translation
<i>Ebí rere ẹbí àwa ò</i>	Our family is a good family
<i>Ebí rere</i>	Good family
<i>A ti kékeré mọ 'sé Olúwa</i>	From our youth we know the works of God
<i>A sì tún dàgbà si 'nú ìmọlẹ</i>	We also grow in the light of God
<i>Atóóbá jayé lọmọ Maria.</i>	We are enjoying the blessings of Mary's Son

(Oyeladun, 2012)

È-bí re re le bí à wa

È-bí re re le bí à wa ò è-bí re re a ù ké ke ré

mọ sẹ O-lú wa è-bí re re a sù tún dà-gbà sí nú ì-mó

lẹ è-bí re re a t'Ọ ba ja ye l'ọ mo ma ri a è-bí

re re a mà s'ọ rí i re ò-ré o o-rí i re—

Example: 2

The bride’s spokesperson responds by asking them who they are and what their mission is. According to Oyeladun (2012), musicodynamic negotiations and dramatisations take place in the activities of the masters of ceremonies to mark various processions of traditional engagements. The spokesperson of the groom’s family will respond with songs, to tell them their mission and where they have come. Thus, masters of Yorùbá traditional marriages negotiate with each other, with members of the groom’s families. Oladipo, (2015) reveals that the *Alága idúró* may state that there is a “flower in your compound that they have come for. The bride’s spokesperson can then tell someone to bring a flower from the compound, to give to the groom’s family; then the spokesperson of the groom’s family will respond by singing a song: *Òdòdó abẹmí ni a wá já’*, translated as ‘we have come for a flower that has breath’, that is, the bride. The *Alága idúró* will then mention the name of the prospective bride. Various musicodynamic negotiations take place between the master of ceremonies, representing the bride’s and the groom’s families. The *Alága ijókòó* tells the groom's family members to contribute money substantial enough before they are allowed into the venue of the engagement. The *Alága ijókòó* must be satisfied with the money collected and the *Alága idúró* must be able to reach a compromise with the *Alága ijókòó*, before the groom and his family members are allowed in. Rowel (2015) notes that the best outcome of negotiations is agreement.

2.2.2. The Theory of continuity and change

The theory of continuity and change propounded by Preston (2008) is the framework for this study. Preston, in his study of continuity and change and social theory of Bangladesh, states that: every society goes through the process of change. Although most times these changes are not noticeable by the members of the community, the rate of change, the process of change and direction of change are determined by the society. Religious beliefs, social-economic, political transformation and borrowed culture due to interaction with the Western world have brought a great change in the musical performance and social life of the people.

A major change that has taken place in nuptial performance is the fact that brides no longer recite nuptial poetry and *Alàga idúró* and *Alàga ijókòó* are now involved in the conduct of nuptial performances. They have commercialised Yorùbá nuptial performances by demanding for money at every stage during the performance. Environmental factors which include cultural, political, social and economic trends brought with its creativity in musical performances. In the past, nuptial poetry was passed down through oral tradition and it was a performance that was a must for every bride before moving into her husband's house. In the contemporary society, nuptial poetry is now regarded as an outdated and archaic performance. The performance no more exists in its pure form, because it has gradually gone into extinction. It was only recently that scholars started to record and write nuptial poetry and there is little documentation on it. Nuptial poetry no longer exists in its original form, because it is no longer practised. Core (2010) notes that changes take place as a result of internal and external factors; acculturation and enculturation. Given this, Barber (1994) posits that:

Contact with the Western world has made the performance of marriage rites to change. The emergence of new religions, political, technological and economic values and system play a prominent role in the new production of Yorùbá epithalamium (Barber, 1994:40).

Music accompanies every day to day activity of the Yorùbás; the Yorùbá man experiences music from cradle to death. The Yorùbá culture was passed down from one generation to another. Culture reveals the values, norms and legacies of the society. Contact with foreign cultures led to a change in people's values. The Trans-Atlantic slave trade which began as an exchange of goods later led to the transportation of Africans to other parts of the world: Britain, the Americas and other places in Europe. Slaves were influenced by the culture of their masters. In 1807, the British parliament

passed an act to abolish the rights of British subjects to trade in slaves. Towards the end of 1839 emigrants from Sierra Leone traced their roots back to Yorùbáland through the Badagry axis and settled in Abeokuta. Librated slaves from Cuba and Brazil who had purchased their liberty through a purchase of good conduct also came to Yorùbáland. They had great influence on Yorùbá musical culture as they organised concerts in Lagos and performed Western music.

The activities of missionaries in Yorùbáland, which began in the 19th Century contributed to a change in Yorùbá culture. The missionaries established churches and aided the spread of Christianity. Everything about Yorùbá culture revolves around its belief system. Dressing, adulthood; family, occupation, marriage and puberty all reflect the belief system of the Yorùbá. The missionaries established schools and Yorùbá traditional music and instruments were banned from schools and churches. In Nigeria, the English language is the lingua franca; this language change has also had effect on Yorùbá culture. These interactions with foreign culture have a lasting effect on Yorùbá culture which is evident even till date. In some homes, the Yorùbá language is forbidden. Hassan (2016) observes that Yorùbá culture has changed physically and psychologically.

Omibiyi (1979), reports that musicians are often influenced by social, political and historical happenings in the society. Vidal (2012) and Omibiyi-obidike (2013) identify three influences that brought change to Yorùbá musical performances, they are; Islamic religion, Christianity and colonialism. Religious practices and beliefs cannot be divulged from the social life of a group of people. In the past, the worship of deities was connected with marriage performances. The *Ifá* priest was consulted before brides' family members consented to the relationship between their daughter and the groom to be, to know if the couple to be are compatible. Nowadays, *Alága* sings Christian and Islamised songs. Ògùnsola (1974:344) discusses the role of emigrants that settled in Nigeria from Arabic world in the spread of Islamic religion in Nigeria. The spread of the Islamic religion aided the development of socio-Islamic music such as; *wákà*, *fújì*, *àpàlà*, *sákàrà* now adopted by masters of ceremonies (*Alága idúró* and *Alága ijókòó*) in Yorùbá nuptial performances. *Wákà*, meaning song in The Hausa language developed from *wéré*. *Wéré* is a Yorùbá music genre performed by Muslims during Ramadan to wake worshippers for prayers. The introduction of Christianity led to the development of gospel music now performed in Yorùbá traditional marriages.

Colonialism and other foreign influences aided the development of popular music, also adapted into Yorùbá nuptial performances.

In the nineteenth century, missionaries from Europe came to Nigeria to spread Christianity. The spread of Christianity led to the introduction of gospel songs employed in Yorùbá traditional wedding ceremonies. The introduction of Christian and socio-Islamic choruses have brought great changes to nuptial performances in Yorùbáland (Fagbile 2008: 40–45). Contemporary masters of ceremonies have in their repertoires several songs that have replaced the old nuptial music performed by housewives in the traditional society.

The actions of an individual, organisation or social movement often affect the society, acting as a catalyst for social change. For individuals to effect dramatic change it connotes then that society is mature enough and ready to accept the change; thus, there is a relationship between social change and cultural change (Preston, 2008). These actions occur within the context of culture, institutions and power structures inherited from the past. Bascom and Herskovits (1975) in their research on continuity and change in African culture, observe that culture is learnt. In the past, prospective wives learnt nuptial poetry from older women. In the contemporary society, the culture of *ekún iyàwó* is fast eroding. Brides no longer recite nuptial poetry except in the remote parts of Yorùbáland. Nuptial performance is now being performed by traditional masters of ceremonies, who are catalysts for change in contemporary Yorùbá society. They also train their apprentices in the art of musicodynamic performance. Ajibade (2009: 44) observes that the nuptial performance has witnessed a lot of changes in the contemporary Yorùbá society.

Ajibade (2009: 44) discusses three eras of nuptial poetry. He presents them as the pre-colonial period, transitional period and post-colonial period. Identifying the hallmarks for each era stated that during the pre-colonial period, nuptial poetry was a verbal ritual every bride must perform. On the eve of her wedding day, the bride accompanied by her friends chanted the nuptial poetry starting from her parent's house, then to the different houses in the community. Brides used the bridal poetry to say bye-bye to parents, friends and family members. The nuptial poetry was purely oral and was passed down from one generation to another through oral tradition. The transitional period was between the 1970s to the end of 1980. During this period, the nuptial poetry was still being performed by brides, but soon started to go into extinction. The emergence of *Alàgas idúró* and

Alàga ijókòó towards the mid-80s has transformed Yorùbá traditional marriage performances. Now, in the post-colonial period, brides no longer recite the nuptial poetry. *Alàgas* have taken over the conduct of traditional engagement ceremonies, they, at times, recite nuptial poetry during performances. According to Ajibade, *Alàgas* recite impure versions of nuptial poetry; they use it to spice their performances, Ajibade (2009:99) concludes that the *Alàga* contemporary nuptial poetry is a celebrity of spoiled nuptial genre.”

One way or the other, people certify the continual existence and development of culture. As soon as the society stops to certify it, the culture becomes obsolete (Ògùnsola, 1974). Members of the society determine the acceptable culture of the era. In the Yorùbá traditional society, the bridal poetry performed by the bride was regarded as the nuptial performance every bride must perform and be acceptable to the society. In the contemporary society, nuptial poetry is rarely performed by brides. Nuptial performances are conducted by masters of ceremonies. In the traditional society, housewives sang nuptial songs. The bride used the nuptial poetry to request for prayers and to bid her people farewell. In the contemporary society, demand for prayers is done by Yorùbá masters of ceremonies who sing various songs, to reflect Yorùbá nuptial performances.

In the past, the musical culture was passed down through oral tradition. Through rote learning, learners were taught by imitation, initiation and indoctrination (Omibiyi, 1987). African education cannot be divorced totally from the mind of a person. The transmission of African culture through oral means has made the documentation of musical scores to be scarce. In the past, brides learnt bridal poetry through oral tradition. It was recent, during the 1970s and 1980s that scholars like Fadipe, Adeoye and Mustapha started to document the bridal poetry. From the late 1980s, the bridal poetry started to go into extinction. The extinction of the performance of bridal poetry by brides and civilisation could partly be connected to the absence of documentation of bridal poetry. Musical notations of old Yorùbá traditional marriage songs sung by housewives in the past are also scarce.

Continuity is the continuous practice of an idea, belief or tradition, passed down from one generation to another. Older adults are custodians of culture as they help in the preservation and transmission of cultural beliefs (Atchley, 1987). Continuity and change in cultural practices are interwoven; Preston (2008) states that social continuity is not the nonexistence of social change because the

practice of social change is a constant phenomenon. Social continuity does not mean that there are no changes, but these changes are not significant enough to be termed departure.

Exposure to foreign culture has influenced the Yorùbá people. It has exposed them to another lifestyle, although this culture is alien, it has had a great effect on their culture. Despite the evidence of foreign cultures in Yorùbáland, the Yorùbá culture has been able to survive. In the past, musical traditions were passed down through oral tradition. Musical tradition was passed down through song texts and drum texts. Music tradition was part of the day to day tradition of the people. The continuity of Yorùbá culture has been made possible due to language maintenance. The language of a group of people is a signifier of culture. Language is an integral part of people's culture: it reveals their identity and cultural heritage.

Migration aided the continuity and the spread of Yorùbá cultural practices in some parts of the world. There are two types of migration; the first one was when Africans were forcefully taken to other parts of the world and the second migration was when Africans willingly moved overseas for greener pastures. The Trans-Atlantic Slave Trade, which began in the 5th Century, led to the forceful transportation of Africans to the New World, thus resulting in the existence of some aspects of Yorùbá culture in places such as; Cuba, Brazil, Trinidad and Tobago. Migration has brought to bear the practice of Yorùbá festivals, traditional dances, chants and songs, religion in America. The Yorùbá took along with them, into the New World, their culture. They made use of the available materials to improvise on their music. Today, musical instruments such as; rattle (*sekere*), talking drums (*dùndún* and *gáangan*), gang (*agogo*) and so on can be found overseas. The presence of *babalorixas* and *iyalorixas* called *babalorisa* and *iyalorisa* in Yorùbáland is a signifier of Yorùbá traditional worship of deities. The masquerade of the Yorùbá known as, *gelede* parades in Trinidad and Tobago and Venezuela.

Bahia has the survival of African culture, the Nagos and Ettus in Jamaica speak adulterated Yorùbá dialects. Oyetade (2011) assessed the Trinidadian Yorùbá dialect; he noted that there are some variations in the Trinidadian Yorùbá dialect in comparison with the Yorùbá of Southwestern Nigeria.

The French and Portuguese slave owners, who were Catholics, were liberal to the slaves; they allowed them to practise their religion. The slaves made use of the Catholic images to represent their deities. St Ishmael was used to representing Obatala; St Francis was called Orunmila, St Isidore was named Orisha oko, St Barbara was named Sango and St Theresa was called Oya. Till today, these deities are still being worshipped in some parts of the world such as Haiti, Cuba, Brazil and Trinidad. The worship of these deities is marked with traditional drumming, singing and dancing. Places like Cuba and Brazil have some people who still practice African religion and speak the Yorùbá language.

In some remote parts of Yorùbáland, the culture of bridal poetry called *Ekun Ìyàwó* is still being practised. In the past, nuptial poetry was passed down from generation to generation through oral tradition. Younger girls and brides-to-be learnt nuptial poetry from older women and every bride had to recite nuptial poetry before moving into her husband's house. The nuptial poetry was used by brides-to-be to bid their loved ones farewell before moving into their husbands' houses. The documentation of nuptial poetry by scholars has helped in the preservation of nuptial poetry. Although the marriage institution in the contemporary Yorùbá society has undergone changes due to westernisation, Ajibade (2001), reveals that:

The emergence of new religions, political, technological and economic values and systems played a prominent role in a new production of Yorùbá epithalamium. Despite globalisation and modernity, epithalamium performances have survived and the marriage institution among the Yorùbá remains an important institution. *Alága idúró* and *Alága ìjókòó* in the contemporary Yorùbá society have introduced different creativities and variants of nuptial performances and are agents of continuity in Yorùbá nuptial performances. Epithalamium performances expose the people's culture and values and it is an avenue for the preservation of culture. *Alága idúró* and *Alága ìjókòó nuptial* performances encompass the Yorùbá cultural marriage belief. *Alága idúró* and *Alága ìjókòó* use the avenue of performance to make money, due to economic reasons. They have helped to conserve Yorùbá culture and heritage as they combine traditional songs and poetry with Christian and Islamic songs.

Nuptial poetry reveals the Yorùbá belief in the importance of parental blessings, fertility and respect for in-laws. The masters of ceremonies have helped in the preservation of some Yorùbá traditional

beliefs. In the traditional society, brides used the medium of bridal poetry to request for parental blessings. Masters of ceremonies through the medium of music have helped in the continuity in the culture of Yorùbá belief in a request for parental blessings. An example of such songs is as follows:

Song Texts

Translation

E fàdùrà gbe òdè, E fàdùrà gbe òdè, lift the bridegroom up with prayers.

Okò iyàwó dọbálẹ̀, E fàdùrà gbe òdè The bridegroom prostrates, lift him up with prayers

E F'ADURA GBE DI DE

E fa - du - ra gbe di de o - ko i - ya - wo

do ba le e fa du ra gbe di de

Example: 3

2.3 Field work

Nettl (1964: 66) describes a field trip as a general sampling of the music culture of a community or the concentration on an aspect of musical culture. Merriam (1964: 113) states that fieldwork is vital in a research work. The field worker must learn the musical culture of the people he wants to investigate. The understanding of the music of people is largely dependent on the understanding of the culture of the people; Merriam further notes that there are six aspects of musical culture that should be studied:

Instruments

Genre of music

Lyrics of songs
Functions and roles of performance
Significant role of music in the society
Music as a creative activity. (Merriam, 1964: 109-110).

2.4 Closing remarks

This section of the study has reviewed relevant literature on the subject matter. It has examined the conduct of traditional marriage in the past, the activities of the *Alága* during Yoruba traditional marriage ceremonies and the changes that they have introduced into Yoruba traditional marriage ceremonies. It also examined the theoretical framework of which the study is anchored.

2.5 End note

Akpabot (1986) states that idiophone instruments are instruments that make a sound when they are shaken. They are self-sound-producing instruments. Membranophones are instruments made from

animal skins and wood; the skin produces sound when beaten. Aerophones have air columns and make sounds when blown. Chordophones are instruments made from chords of animal skins.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0. Introduction

This chapter discusses the method and procedure for data collection and analysis. Curt Sachs grouped ethnomusicological study into two; field work and desk work (Curt Sachs 1962:15). Omibiyi (1999) opines that ethnomusicological research can be grouped into three, they are; pre-field (preparations), actual fieldwork and post-fieldwork. The ethnomusicological approach of Omibiyi (1999) was adopted for this study. The study was conducted through the pre-field, fieldwork and post-field experience.

Field work is the gathering of information and recordings of musical performances. Bruno Nettl (1964:64) describes field work as an act that involves personal interaction between the researcher and the people whose music he wants to record and research into. Field trip could be a general sampling of the community musical culture or the concentration on an aspect of musical culture (Bruno Nettl, 1964: 66). Mariam (1960: 113) states that the field work is vital in a research work. The understanding of the music of people is largely dependent on the knowledge of the people's culture. The post-field work entails the transcription and notation of music, structural and form analysis of songs. Akpabot (1998) Desk work involves transcription, analysis and drawing of conclusion (Curt Sachs, 1962:15).

3.1. Research design and approach

Since the study is a cultural analysis of musicodynamic negotiations of masters of ceremonies in wedding contracts in contemporary Yorùbá society, qualitative research methodology which is a method of research used in studying human behaviour and habits, usually associated with interviews, surveys and design techniques, was adopted in the research.

The research designs adopted were the ethnographic and descriptive survey designs, the descriptive and ethnographic designs were used to describe the activities or culture of the set population (Masters of ceremonies). Nettl (1964: 62) stresses that ethnomusicological study entails field work and desk work. He described field work as an act that involves personal interaction between the researcher and the people whose music he wants to record and research into and desk work entails transcription, analysis and drawing of conclusions. Post-field work of the research was conducted based on Nettl's approach. Recordings were transcribed, notated, analysed and conclusions were drawn.

3.2. Study population

The study population sourced information from marriage masters of ceremonies and older women. The rationale used in selecting the masters of ceremonies is due to their involvement in engagement ceremonies and that of the older women is to elicit information about musicodynamic of housewives in the past and the continuity and change in musicodynamic nuptial negotiations. The target population for this study, who were key informants, consists of 13 people (eight older women interviewed and five masters of ceremonies who hold executive positions in the Association of Professional Wedding Engagement Consultants).

Fifty-one masters of Yorùbá wedding ceremonies (47 female and four male *Alága ijókòó* and *Alága idúró* who are non-executives) from Lagos, Òyó, Èkìtì, Ògùn, Òsun and the Òndó States and 56 guests at the 28 engagements ceremonies attended were interviewed.

A total number of 120 interviewees within Southwestern Nigeria were randomly selected. Twenty-two from Ibadan, Six from Eruwa, Eight from Ogbomosho, Four from Abeokuta, Eight from Ijebu-Ode, six from Ondo, six from Akure, four from Owo, six from Osogbo, six from Ife, ten from Ado-Ekiti, eight from Alimosho, six from Agege and 20 from Lagos Island.

Eight focus group discussion with masters of ceremonies, comprising at least six participants in each group. They served as respondents on the musicodynamic negotiation in Yorùbá nuptial performance.

3.3. Sampling method

The purposive sampling technique was used in conducting interviews in the six States. The sampling procedure was the process of drawing up smaller subsets from the population and inferences were drawn from the subset of the population. A portion of the population of masters of ceremonies (*Alága Ìdúró* and *Alága ijókòó*) and older women were selected, considering it to be

representative of that population. The masters of ceremonies were selected based on their involvement in engagement ceremonies. The older women (age 60 and above) interviewed were selected to elicit information on musicodynamic negotiations of housewives in the past.

3.4. Study area

The study was conducted in Lagos, Òyó, Ògùn, Èkìtì, Òsun and Òndó States of Nigeria; these States are dominated by Yorùbás. The chosen States (study area) are the South-western states of Nigeria. Lagos State and Ibadan, the capital city of Òyó State, are places where people of diverse Yorùbá sub-groups are most dominant. Masters of ceremonies (*Alágas*) are usually versed in songs of different Yorùbá sub-groups. Wherever engagement ceremonies take place, whether in Yorùbáland or abroad, general Yorùbá song and few songs in the native dialects of brides' and the grooms' parents are sung. Places visited include Ibadan, Eruwa, Ogbomosho, Abeokuta, Ijebu-Ode, Ondo, Akure, Owo, Osogbo, Ife, Ado-Ekiti, Alimoso, Agege and Lagos-Island.

There are three senatorial districts each in Lagos, Òndó, Òsun, Ògùn, Ekiti and Òyó State. Lagos State has Lagos Central, Lagos East and Lagos West. The senatorial districts in Òyó State are Òyó Central, Òyó North and Òyó South, while the senatorial districts in Òndó State are; Òndó, Central, Òndó North and Òndó East. The senatorial districts in Ògùn State are Ògùn East, Ògùn Central and Ògùn West. The senatorial districts of Òsun State are Òsun West, Òsun Central. The senatorial districts of Èkìtì State are Èkìtì North, Èkìtì Central and Èkìtì South.



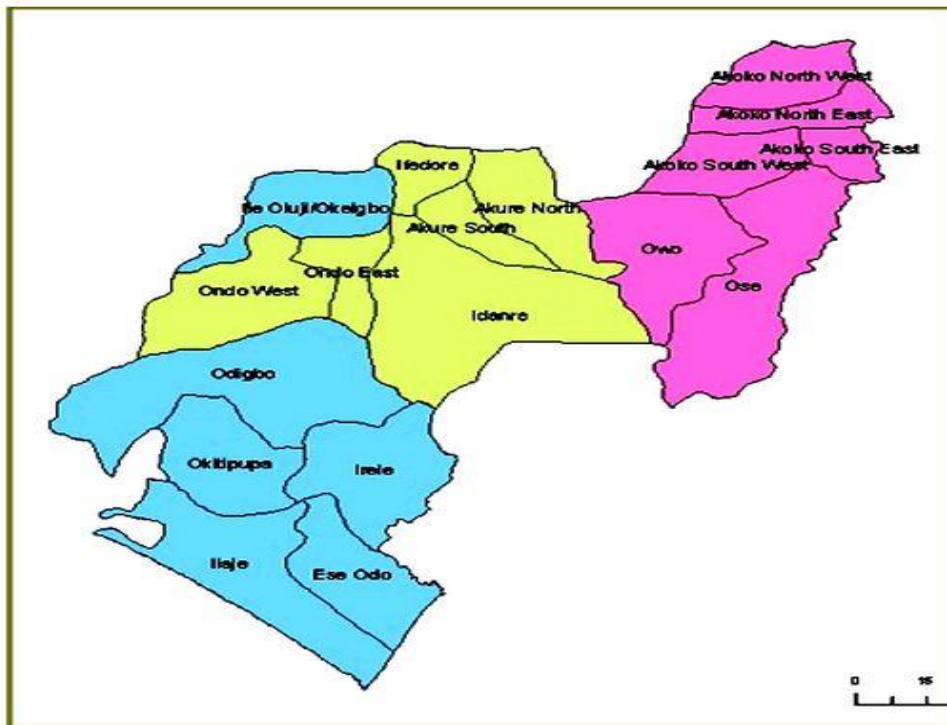
Map 3. 1: Showing the Southwestern States of Nigeria



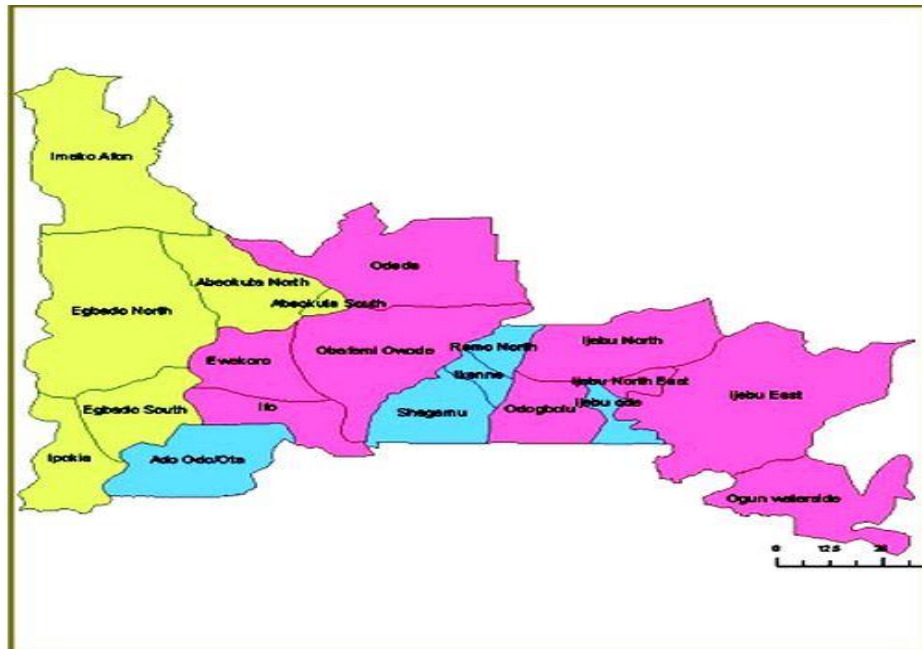
Map 3. 2: Showing the Oyo State senatorial districts



Map 3. 3: Showing the Lagos state senatorial districts



Map 3. 4: Showing the Ondo state senatorial districts



Map 3.5: Showing the Ògùn State senatorial districts



Map 3. 6: Showing the Òsun State Senatorial Districts



Map 3. 7: Showing Ekiti State

3.5. Sampling procedure

The research adopted Pre-field, field-work and post-field research procedure. The selected sources for data collection for this study were from primary and secondary sources.

3.5.1 Pre-field preparation

Before the field work, the researcher had requested the assistance of Mrs Titilola Oladokun who is one of the *Alága* who introduced her to other masters of ceremonies and their executives. We attended their monthly meetings and were able to fix dates for focus group discussions. The researcher collected the scheduled information for their various engagement outings and was able to attend.

3.5.1.1 Secondary sources

The study involved the gathering of relevant materials on Yorùbá marriages; the researcher consulted libraries, books, journals, internet, newspapers, magazines and existing Masters and Doctoral theses on Yorùbá traditional marriage ceremonies. These secondary sources were acknowledged by way of footnotes and other referencing methods. Libraries visited for the purpose of eliciting information on the subject matter included; the University of Ibadan main library, the Institute of African Studies University of Ibadan library, the Obafemi Awolowo University main library, the Olabisi Onabanjo University, the main library and the Oyo State library.

3.5.2. Primary sources

In collecting information on the activities of masters of ceremonies in musicodynamic negotiations at engagement ceremonies, four major methods were adopted they are:

Non- Participant observation

Key Informant Interview (KII)

In-depth Interviews

Focus group discussion

3.5.2.1 Non-participant observation

To collect data on the musicodynamic negotiation of the master of ceremonies, the researcher was a non-participant observer at engagement ceremonies. During the field study, over twenty-eight engagement ceremonies were attended in Òyó, Òsun, Òndó, Èkitì, Ògùn and Lagos State respectively. Notes and pictures were taken; for the purpose of transcription and musical notation, musical performances were recorded on Video CDs and audio tape recorders.

3.5.2.2 Key informant interview (KII)

Purposive sampling method was adopted for this study; the key informants who were respondents for the research were five masters of ceremonies (*Alága idúró* and *Alágas ijóko*), who hold executive positions in the Association of Professional Wedding Engagement Consultants and eight older women interviewed in their homes. These masters of ceremonies have the first-hand experience through their participation in the conduct of traditional Yorùbá marriage engagements. Regular contacts were made throughout the period of the fieldwork. The researcher established contacts with them through guides that are masters of ceremonies. Mrs Adegoke who is the President and has been in the vocation for over thirty- five years, the treasurer, Mrs Nike Adeyemi, the P.R.O, Mrs Olujoke Fagbemi, the Secretary, Mrs Deborah Adeoye and the Vice President, Mrs.V.B. Akinmusira were interviewed. Eight other older women were interviewed.

The general framework of the interview explored the activities of masters of ceremonies in musicodynamic negotiations during marriage ceremonies; music used at each stage of negotiation, the importance of musical performance during engagement ceremonies, various music genres used. The ethnographic method of data collection was adopted. The researcher had the opportunity to witness and observe the performances of masters of ceremonies. The older women were interviewed on musicodynamic negotiations of housewives in the past, in comparison with masters of ceremonies musicodynamic negotiations in the contemporary Yorùbá society.

3.5.2.3 In-depth interviews

Through the established network, the researcher was able to identify masters of ceremonies from each selected states in Nigeria. In-depth Interviews were conducted with a total number of 51 masters of ceremonies interviewed at engagement ceremonies attended, during their association meetings and in their homes. The researcher conducted (structured and unstructured, in-depth, Open-ended) interviews with masters of ceremonies and selected guests at engagement ceremonies. The researcher attended meetings of the association of masters of ceremonies, Òyó State chapter, that usually takes place by 4p.m. at predetermined locations every third Monday of every month.

3.5.2.4 Focus group discussion

Eight focus group discussions were conducted; each group consisted of not less than six participants. Before the meeting, Arrangements were made for meeting places of discussion. The discussion guide was prepared, to make the conversations semi-formal, while the interview sessions were recorded. The discussions were moderated leisurely to encourage the discussants to give intricate details of the subject of research and none of them dominated the other.

3.6 Fieldwork

The researcher obtained data from being a non-participant observer at 28 engagement ceremonies, Key Informant Interviews (KII), In-depth Interview (IDI) and Focus Group Discussion (FGD).

Merriam (1964:110-111) describes field work as an act that involves personal interaction between the researcher and the people whose music he wants to record and research on. The fieldwork was designed along Merriam's assumption. Several field trips were made to engagement ceremony venues and interviews were conducted at homes of traditional engagement masters of ceremonies and the older women interviewed.

The researcher attended the *Alágas*' monthly meetings. During one of the monthly meetings of the *Alága idúró* and *Alága ijókòó* she attended, she urged them to dramatise for her to see, how they usually perform at live ceremonies. They then divided themselves into two groups to represent both families (groom's and bride's) chose among themselves *Alága idúró* and *Alága ijókòó* and beautifully dramatised the entire process using the songs they usually use at live ceremonies to her admiration.



Plate 5: Masters of ceremonies dramatising the *Alága Ìdúró* and *Alága Ìjókòó* during one of their monthly meetings.



Plate 6: *Alága Ìjókòó* kneeling before the bride's parents and family members to inform them of the presence of groom's family members (dramatising for the researcher)



Plate 7. Groom's family members greeting the bride's parents and family member's (still dramatising for the researcher)



Plate 8: The researcher as a non-participant observer during the dramatisation

3.6.1 Research instruments

The research instruments are the Key Informant Interview Guide, In-depth Interview Guide and The Focus Group Discussion (FGD) Guide.

3.6.1.1. Key informant interview guide

The key informant interview guide was structured to elicit answers for the research questions. The key informant interview guide for older women was designed to answer question 4 of the research questions.

3.6.1.2 In-depth interview guide

The in-depth interview guide was designed for masters of ceremonies and guests at engagement ceremonies. The in-depth interview guide was designed and structured in a way that encouraged respondents to respond openly to the research questions.

3.6.1.3 The focus group discussion (FGD) guide

The Focus Group Discussion guide was divided into four; the first part was the introduction of the researcher, the second part was the introduction of the discussants and diverse demographic information. The third part was the introduction of the subject matter to the participants and the fourth part was particular; the musicodynamic negotiations of masters of ceremonies. Most of the questions in the interview guide were discussed in the Focus Group Discussion.

3.7. Method of data analysis

The research technique adopted for the study was qualitative, data collected through pictures, video recordings, tape recording and handwritten notes were subjected to deskwork analysis which included; transcription, translation, collation and categorisation of scores, data analysis included textual and structural analysis of data collected.

3.7.1 Transcription

Information recorded from key informants' interview, in-depth interview, focus group discussion and engagement ceremonies attended were transcribed into texts. Recorded performances were subjected to solfa notation through the use of Sibelius 6 and Finaly music scoring software and the texts of the songs collected were also transcribed into staff notation. One hundred (100) songs were collected and scored in staff notation¹.

3.7.2 Analysis

Yorùbá texts recorded were transcribed and translated into English. Analysis of information recorded includes structural and textual analysis. The structural analysis includes analysis of music elements, masters of ceremonies compositional techniques of form and structure, such as; rhythm, scale patterns and vocal styles, speech patterns in melodies and harmonic principles, music instrumental and performance styles.

3.8 Post-fieldwork

Post-fieldwork entails transcription and notation of music, the structural content and forms analysis of songs (Akpabot 1998). Ethnomusicological findings can be reported in two ways, the first approach is the description and the analysis of what is heard and the second is the description of what is seen. Desk work entails transcription, analysis and drawing of conclusions (Sachs, 1962:15).

3.9 Limitations to the study

During the study, some challenges were encountered; one of such was the difficulty in engaging most of the guests at engagement ceremonies in an interview, because they were carried away with

the festivities of the engagement. Some of them, however gave audience and also discussed their impressions on the musicodynamic negotiation of the *Alága iduró* and *ijókòó* and explained in full the intricacies and details of the differences and similarities between nuptial performance in the past and the present Yorùbá contemporary society.

Another challenge faced, was locating venues for wedding ceremonies. The schedule of engagement ceremonies was collected from masters of ceremonies. Finding venues for engagement ceremonies were a problem, but people met along the way had to be asked for direction to some engagement venues.

3.10 Contribution to knowledge

This study has been able to notate 100 songs. It is an in-depth research into the musicodynamic negotiation of masters of ceremonies known as *Alága iduró* and *Alága ijókòó*. The contribution of masters of ceremonies to nuptial contracts in the contemporary society is an area of research that many researchers have not explored. The study contributes to the literature on Yòrùbá traditional marriage ceremonies.

3.11 Concluding remarks

Chapter three has examined the research methodology of the study. The ethnomusicology research was carried out based on Omibiyi's (1999) assumption, which revealed that ethnomusicological research can be grouped into three, they are; pre-field (preparations), actual fieldwork and post-fieldwork.

Endnote

- 1.** The process of notating sound or reducing sound into symbols is called transcription" (Nettl 1964:98).

CHAPTER FOUR

RESEARCH FINDINGS

MUSICODYNAMICS OF NEGOTIATION IN *ALÁGA ÌDÚRÓ* AND *ALÁGA ÌJÓKÒÓ* PERFORMANCES

4.0 Preamble

This chapter discusses the research findings. The findings are based on Focus Group Discussions (FGD), Key Informants Interviews (KII) and In-Depth Interviews (IDI). It involves analysis of data collected from field work. It contains the structure, content and forms analysis of the songs

recorded, descriptive analysis of what was seen and heard in the field. It discusses the aim and objectives through the research questions mentioned in Chapter One.

One hundred (100) songs were recorded and notated using staff notation. Data on musicodynamics employed by Yòrubá wedding moderators in marriage negotiations were collected from the information gathered at eight Focus Group Discussions (FGD) and in-depth Interviews of marriage masters of ceremonies, randomly selected from Lagos, Oyo, Ondo, Ekiti, Osun and the Ogun States and participants at the engagement ceremonies. The research discusses the significance of negotiation in traditional engagement and how *Alága idúró* and *Alága ijókòó* engage music in Yorùbá traditional engagements negotiations.

Discussion of findings

Through non-participant observation, focus group discussions, in-depth interviews with engagement masters of ceremonies and guests at engagement ceremonies, key informants interviews with older women and executives of masters of ceremonies, the findings are as follows.

4.1. Objective one

The new musicodynamic negotiation styles *Alága ijókòó* and *Alága idúró* have introduced into Yorùbá wedding ceremonies.

Negotiation is a discussion or dialogue between two parties who are trying to reach a concession or agreement. It was stated in chapter one that, negotiation is part and parcel of marriage contracts in Yorùbáland and negotiation starts from when the prospective bridegroom approaches the prospective bride for courtship and continues to the day of the wedding ceremony and even after. The family members of the bridegroom, after the wedding ceremony, continue to accord respect to the bride's family members.

During engagement ceremonies, *Alága ijókòó*, the master of ceremony for the bride's family members and the *Alága idúró*, the master of ceremony for the bridegroom's family members engage in musical, verbal and dramatic dialogue with each other, the couple, members of the couple's families and participants at engagement ceremonies.

Negotiation between two parties could be verbal and non-mathematical, which could be achieved through interviews with negotiators, transaction analysis system theory, an in-depth discussion of

case studies and historical analysis (Bercovite 1982). Rowel (2015) is of the opinion that negotiation is a problem-solving strategy which includes collaboration, accommodation, avoidance and compromise styles.

As observed, from the beginning of engagement ceremonies to the end, musical negotiations take place in the performances of marriage ceremony moderators (*Alágas*). The negotiation styles noticed are discussed in this section. Data collected reveals that masters of engagement ceremonies employ negotiation styles of reticence, avoidance, competition, accommodation, collaboration, resolution and revenge in their performances. Competition style of negotiations was noticed among *Alága idúró and Alága ijókòó*, who used the medium of musical dialogue as opera comic or playful conflict among themselves. Revengeful negotiation style is no longer common among the *Alága*.

4.1.1. Reticence style

Reticence style of negotiation is a shy and uncommunicative style. The reticence style was noticed at an engagement ceremony where the *Alága idúró and Alága ijókòó*, through their imagination, envisaged the bride's reaction when the groom proposed to her and dramatised it.

The *Alága idúró* played the role of a man proposing to the *Alága ijókòó*, who acted as the lady being proposed to. Through reticence style, the *Alága ijókòó* was uncommunicative, although, through her actions she was interested in the relationship. The *Alága ijókòó* later, through musicodynamic displays complied.

Reticence style of negotiation was also noticed at an engagement ceremony when the bride was to be brought to the engagement venue; different ladies were brought one after the other. The bridegroom was asked to identify his bride among these ladies. This was a dramatic and reticence style of negotiation.

4.1.2 Accommodation style

Accommodation style is a style of negotiation whereby a negotiator submits to the other person's opinion (Rowel 2015). Accommodation style was observed in most of the engagements ceremonies that the researcher attended. At the entrance of the engagement venue where the *Alága idúró* leads the groom's family, the musicodynamic negotiation songs were accommodative in nature. Through songs the *Alága ijókòó* asked the groom's family about their identity and their mission, the *Alága idúró* also replied with musicodynamic expressions. The *Alága* goes on to inform the bride's parents about the presence of the visitors. The bride's parents then instruct her to allow them into the venue. The *Alága ijókòó* sings songs to welcome the groom's family members; these musicodynamic songs are accommodative stylistic ways of negotiation and dialogue. An example of songs sung at this stage is:

E KAABO

E - ka - bo, se da da le de, e - ka - bo, se da da le de, ,
 4
 gbo-gbo 'le nko o? sa - la - fi - a ni.

Example 5

Song Text	Translation
<i>Ẹ káàbò, sé dáadáa lẹ dé</i>	You are welcome, did you come well.
<i>Gbogbo ilé ñkọ</i>	How is everyone at home.
<i>Sé àlááfíà ni</i>	Hope you are fine?

4.1.3. Collaborative style

The Collaborative style is defined as the style of negotiation that tries to get the minimum positive gain for both parties negotiating (Rowel, 2015). The research findings corroborate Rowel's

assertion that there are some musicodynamic collaborative styles between the bride's and groom's parents initiated by the *Alága ijókòó* and *Alága idúró*. During engagements, the groom's family presents gift items, the bride price and a letter of proposal for the bride, to the parents of the bride. The bride's parents in return, present a letter of acceptance to the groom's family. During engagements, to save time, bride's mother and groom's mother could be asked to stand up, face each other and exchange proposal and acceptance letters. The groom's mother hands over the letter of proposal to the bride's mother, while the bride's mother hands over the letter of acceptance to the groom's mother, the *Alága idúró* and *Alága ijókòó* sings "*báase nbarawa dówòpò, a ò ní kábàámò*" meaning "as we do business together, we will not regret it". The collaborative style of negotiation can be observed where the *Alága ijókòó* tells the bride's mother and the groom's mother to exchange proposal and acceptance letters¹. The researcher was also able to identify the collaborative style of negotiation in the songs of *Alága*. It is a style of negotiation that considers the interest of both parties. An example of a collaborative song goes thus:

BA SE NBARAWA DOWO PO

The musical score is written in 4/4 time. It consists of two systems. The first system has two staves: 'Call' and 'Response'. The 'Call' staff has the lyrics 'Ba se nba-ra-wa do-wo' and 'a o - ni pa - da-nu'. The 'Response' staff has the lyrics 'Ba se nba-ra-wa do-wo po'. The second system has two staves. The top staff has the lyrics 'a o - ni pa da-nu'. The bottom staff has the lyrics 'ba se nba ra-wa do-wo po' and 'ba se nba-ra-wa do-wo po'. There are rests and musical notation indicating the structure of the call and response.

Example 6

Song texts

Báase nbarawa dówòpò, As we do business together,

Báase nbarawa dówòpò, As we do business together,

a ò ní pàdánù we will not incur loss

4.1.4. Avoidance style of negotiation

The avoidance style of negotiation is a style of negotiation where one party tries to stay out of negotiations (Rowel, 2015). Avoidance style is noticed in the performance of some masters of ceremonies. This could be observed, while the *Alága idúró* leads the groom's family members to the entrance of the venue of the engagement and is not allowed in by the *Alága ijókòó* until they pay some money to her. The *Alága ijókòó* sings '*owó louhje mi, mee jèbà, mee jè ikòkọrẹ o, owó louhje mi*' meaning money is my food, I don't eat *ẹbà* neither do I eat *ikòkọrẹ*. In order to stay out of further negotiation, the *Alága idúró* encourages the groom's family to contribute money and sings, '*wón lówó louhje wọn, wọn kii jèbà, wọn kii jè ikòkọrẹ o, owó louhje wọn*' meaning the *Alága ijókòó* says money is her food, she does not eat *ẹbà* neither does she eat *ikòkọrẹ*. Other songs sung by the *Alága ijókòó* is '*Alága témi kii gba idọbaálẹ àfowó*', meaning do not bother to prostrate for me, what I need is money, the *Alága idúró* replies by saying '*wón kéré sí ikúnlẹ wa, Alága yi kéré sí kúnlẹ wa*'. Meaning: "this *Alága* does not want us to prostrate to her, it is money that she wants", "*Adéyanjú ti tẹlé wa wá, owó ti yanjú ọrọ, adéyanjú ti tẹlé wa wá*' meaning "we have money, money has settled the matter".

4.1.5. Competitive style of negotiation

The competitive style is observed between two *Alága*'s that employ the medium of music to compete. One *Alága* tries to prove that she is a better negotiator than the other, through opera comic competitive style they negotiate. The *Alága*'s through opera comic song lyrics playfully negotiate words among themselves.

Competitive style occurs when one of the negotiators tries to gain all to herself (Rowel, 2015). In the 1980's and 1990's, abusive songs were sung by some engagement masters of ceremonies during their performances. The issue of money distribution caused a lot of problems. The researcher discovered that masters of ceremonies now have an association and they usually have meetings once every month. During performances, the *Alága idúró* and the *Alága ijókòó* are encouraged to put money collected in the same purse. After performances, there is now a laid

down rule on sharing of money between the *Alága ijókòó* and *Alága idúró*. The *Alága ijókòó* takes ten percent higher than the *Alága idúró* because the *Alága ijókòó* performs more task than the *Alága idúró*²

The association of engagement ceremonies practitioners has made it possible for masters of ceremonies to know one another and to relate well with one another during performances. In the past, they collected money into different purses. At occasions where the *Alága idúró* and *Alága ijókòó* were not in agreement, abusive songs were inevitable during performances. At times, the *Alága idúró* may instruct the bridegroom not to give the *Alága ijókòó* much money that he should concentrate his giving on her; this often led to abusive competitive songs and songs of revenge. The Competitive style of musicodynamic negotiation existed at performances where one *Alága* tries to gain all to herself. Songs recorded during the researcher's interview with Mrs Adegoke (a.k.a. say, mama) was “*wòn kéré si number wa, oṃṃdé wònyí kéré si number wa*’ meaning: “our opponents are inferior to us”, she stated that such songs were common in the past during engagement ceremonies where the *Alága*’s were not in agreement.

4.1.6. Revengeful Style of Negotiation

The competitive style of negotiation leads to revengeful style. The revengeful style is a complaining style of negotiation. Examples of notation of songs recorded during the interview are as follow:

ÀWA Ó ÒN SE EGBÉ OLÒSÌ

34

3 3

A wa on se gbe o lo si a fi 'go la so A wa on se gbe o lo si A fi 'go la so__

Example 7.

The notated song in *Example 7* is a song of abuse sung by a master of ceremony during an engagement (recorded during an interview with Mrs Adegoke); the *Alága idúró* was referring to the *Alága ijókòó* 'as being inferior'. The song goes thus:

Song texts	Translation
<i>Àwa lẹgbé oníyàwó,</i>	We are marriage performing practitioners.
<i>ẹgbé olówó</i>	We are wealthy.
<i>Àwa kii sẹgbé olósi</i>	We are not like the poor people,
<i>Afiḡò losọ</i>	who use bottles to iron clothes.
<i>Àwa kii sẹgbé olósi</i>	We are not like the poor people,
<i>Afiḡò loso</i>	who use bottles to iron clothes.

EMI O BA T'OROGUN WAYE

E-mi o ba t'o ro gun wa ye e ma fe jo mi

4 sun e - ma f'e jo mi se ke o e'mi o ba t'o ro gun wa ye o eh!_

4 e - ma f'e jo mi se ke o e'mi o ba t'o ro gun wa ye o eh!_

7 e e - mi o ba t'o ro gun wa ye

7 e e - mi o ba t'o ro gun wa ye

Example 8

The reply the *Alága ijókòó* gave through her song was:

Èmi ò bá torogún wáyé

I am not here to contend with you.

E mà fejó mi sùn

Don't report me.

E mà fejó mi sùn èké

Don't report me to the un straight forward person.

Èmi ò bá torogún wáyé

I am not here to contend with you.

AWUYEWUYE

A-wu-ye - wu-ye, a-wu-ye-wu - ye, A-wu-ye - wu-ye, a-wu-ye-wu-
2 ye A - wu - ye - wu - ye a - ro - yeo - te; A - ko - ni -
5 e tu - 'lu i - lu - la - nie - tun - se.

Example 9

Awuye wuye

Rumour rumour

Awuye wuye

Rumour rumour

Awuye wuye àròyé òtè

Rumour and conspiracy

A ò ní e túlú ilú la ní e túnse you are not told to make trouble, but to make peace.

The *Alága ijókòó* further sang the above-notated song, meaning, we are not here to fight with you; we are not here for war, but to conduct an engagement ceremony.

4.2 Objective two

Song texts as instruments of musicodynamic negotiations

It was stated in chapter two that Songs are important means of verbal communication, verbal expression that reveal social and personal experience. Four out of the five categories of songs (traditional, neo-traditional, Western pop music, Westernised pop music and Western conservatory music) identified by Euba (1970), were noticed in the musicodynamic performances of masters of ceremonies. These songs include traditional, neo-traditional, Western pop music and Westernised pop music.

Nketia (1982) observes that music during traditional ceremonies may be integrated with events, either to set the mood for actions or to provide an outlet for expressing the feelings they generate. Masters of marriage ceremonies, through songs reveal various stages of negotiations during traditional wedding ceremonies.

Merriam (1960) identifies the differences between the uses of music and the functions of music. She describes the use of music as how music is utilised in the society, that is, how it is employed in human activities. She describes the functions of music as the purposes music accomplishes in society, its effectiveness in accomplishing such purposes and its role in the social lives of the people. She further states that music in the society functions as an emotional expression and as an instrument of entertainment and communication. Music also functions as a means of symbolic representation, as the initiator of physical response, enforcing conformity to social norms, validation of social institutions and contribution to continuity and stability of culture (Merriam 1960). The extents to which songs sang by masters of ceremonies contribute to musicodynamic negotiations in Yorùbá wedding contracts are assessed using the above presentation of Merriam on the functions of music in the society. Findings in objective two are presented thus:

4.2.1 Song texts as means of communication in engagement negotiations

Song texts are very powerful instruments of negotiation of *Alága* during engagement ceremonies³. Song texts are used to interact, communicate and pass messages between masters of ceremonies and couples, masters of ceremonies (*Alágas*) and participants at engagement ceremonies. Research revealed that song texts play a major role in revealing various activities; masters of ceremonies, during engagement ceremonies, sing songs with lyrics that describe various activities of engagement

proceedings. This has contributed to the effective use of songs in musicodynamic nuptial negotiations.

The scope and the type of music performed at an occasion depend on the social event. The type of music performed at a social event can be classified into two. There is the music played at the occasion to mark the different stages of the events, for which any music can be played. The second type entails specific musical pieces that must be played for performance (Nketia 1982:24).

The music performed by masters of ceremonies (*Alágas*) during engagements fall into the first category of music identified by Nketia (1982:24). The *Alága* have in their repertoire different songs for different stages of traditional engagements. They sing songs that fit into every segment of negotiation in traditional engagement ceremonies. The extent to which music contributes to musicodynamic negotiations at different stages of an engagement ceremony depends on the dexterity of the *Alága idúró* and the *Alago ijókòó* performing at the engagement. Each *Alága* tries her best to add glamour to each song she sings. Her choices of songs reveal her creativity. The strength of the musicodynamic negotiation of an *Alága idúró* or *Alago ijókòó* lies in her ability to sing songs of dialogue that have melodious and convincing lyrics enough to reveal negotiations at every stage of the traditional wedding (Oladipo, 2015). The choices of songs to be performed during engagements are usually dictated by the linguistic background of the bride, the bridegroom and participants at engagement ceremonies and the dexterity of the masters of ceremonies.

Song texts are instruments of communication. The extent to which it has been employed and how it contributes to musicodynamic negotiation dialogues are examined considering different stages of Yorùbá engagement celebration. Song texts, as an instrument of musicodynamic negotiation, are analysed as a medium of communication in the stages of engagement ceremonies. The stages of engagement ceremonies in the research are divided into three: the arrival of groom's family members, the arrival of the groom and the arrival of the bride. Different songs are used to negotiate, communicate or reveal these stages.

4.2.1.1 Songs to announce the presence of the groom's family members at the venue of engagement ceremony.

The *Alága idúró* leads the groom’s family members to the venue of the engagement ceremony. The presence of the groom’s family members at the venue is usually announced with singing, drumming and dancing. The *Alága idúró* sings various songs to announce their presence. Song texts are indicators of culture. Songs rendered during engagement ceremonies showcase the Yorùbá marriage culture. Songs at the entrance of the venue of engagements are usually songs of celebrations and joy. Masters of ceremonies engage in musical dialogues (musicodynamic negotiations) at the entrance of the venue of the engagement ceremonies. The musical dialogue by *Alága idúró* and *Alága ijókòó* at the entrance is the first display of musicodynamic negotiation. *Alága ijókòó* welcomes the members of the groom’s family; she sings various songs to welcome them. The researcher observed that *Alága idúró*, apart from singing songs of greetings to show their presence, also sings other praise and worship songs. Two examples of songs sung by an *Alága idúró* to communicate their presence at the entrance of engagement venue are as follows:



Example 10

Song Texts:	Translation
<i>Àwa ló de o</i>	We have arrived.
<i>Àjòjì ò lè wòlú</i>	It is important to inform you
<i>Kónílé má mò</i>	of our arrival.

Ẹ-bí re re le bí à wa

Ẹ-bí re re le bí à wa ò ẹ - bí re re a ti ké ke ré
 mọ sẹ O-lú wa ẹ - bí re re a sì tún dà-gbà si nú ì-mó
 lẹ ẹ - bí re re a t'O ba ja ye l'o mo ma ri a ẹ - bí
 re re a mà s'ò rí i re ò-rẹ o o - rí i re—

Example 11

Song Texts:

Translation

Ẹbí rere lẹbí àwa ò

We are members of an excellent family.

A ti kékeré mọ sẹ Olúwa

From our youth we know God.

A sì tún dàgbà sínú ìmólẹ

We grow in His light.

Atóóbá jayé l'Omo Màrià

It is a glorious thing to be associated with Mary's son.

4.2.1.2 Songs of negotiation to demand for money at the entrance of the engagement venue

The *Alága ijókòò* puts three bowls at the entrance of the engagement venue for the groom's family members to drop money. The bowls signify wishes of money (*owo*) children (*omọ*) and good health (*àlááfíà*) for the couple. She sings various songs to demand money from the groom's family members before they are allowed into the venue of the engagement ceremony. Masters of ceremonies have several musicodynamic songs they use in requesting for money and bargaining; the following is an example of such:

OWO OMO ALAFIA

E ki mi si nu a bo o Me - e - te - e - ta ni - to - ri - pe

O - wo o - mo a - la - fi - a o - wo o - mo e - mi gi - gun o - wo o - mo a - la - fi

a me - te - ta ko ni won wa _____ ni nu e - bi

Example 12

Song Texts:

E kí mì sínú abó mètètèta
Nítorípé Owó, Omo, Àlááfíà

Nitoripe Owó, Omo, Èmígígùn

mètètèta kóní wón wa

Lé bí àwa

Translation

Greet me by putting money into the three bowls
 because, money, children and Peace of mind.

money, children and long life.

We will not lack the three of them

in our family.

4.2.1.3 Songs of greetings by groom's family members

The groom's family members are led into the engagement venue by the *Alága idúró*. When they get in, they greet the bride's family members; women kneel down, while men prostrate to greet the bride's family members. The greeting is a musicodynamic negotiation strategy. To show courtesy, the groom's family members must sing and greet their in-laws very well. An example of a song of greeting recorded and notated is as follows:

À-ná ké-ré À-ná tò-bi

À-ná ké-ré À-ná tò-bi Ì-dọ bá lẹ l'a fí k'á na

Example 13

Song Texts:

Àná kéré Àná tòbi

Ìdọbálẹ la fí nkána

Translation

In-laws, whether small or great

you prostrate to greet them

By kneeling and prostrating, the *Alága idúró* and the groom's family members greet the bride's parents and relatives in bride's native dialect and English language. The exchange and negotiations are usually musicodynamic negotiations in nature. If their performances are acceptable, they will be well received and permitted to sit (Adegboye and Dare, 2010). The bride's and the groom's family members sit facing one another and the *Alága ijókòó* and *Alága idúró* stay at the centre to conduct engagement ceremonies.

4.2.1.4 Songs to herald the groom to the venue of the engagement ceremony

The following are examples of songs to announce the presence of the groom at the venue of engagement ceremonies:

Ọ-kọ ì-yà-wó tẹ lé ò mò ré



Ọ-kọ ì-yà-wó tẹ_ lé ò mò ré o___ té_ lẹ ò mò

Example 14

Song Texts:

Translation

Ọkọ iyàwó tẹ lẹ ò mò ré o This is the bridegroom you have not known

MÁ A JÓ SÍ ‘BI TÓ WÙ Ẹ



Ma a jo si bi to wu e___ i - gba to o y'a-wo
l'o-wo ba-ba'e ni-kan___ ma a jo si bi to wu e_____

Example 15

Song texts

Translation

Màa jó síbi tó wù ẹ dance the way you like

Ìgbà tí o ò yáwó lówó bàbá ẹnikan you did not go into borrowing

Mà jó sí ibi tó wù ẹ dance the way you like

The groom is led into the engagement venue by the *Alága idúró* and is usually followed by friends. Housewives from the bride's family stay at the entrance of engagement venue to collect money from the groom before he is allowed to enter. When the groom finally enters, he and his friends

prostrate two times to greet the bride's parents and family members and the third time, the groom prostrates alone. A song that shows that the groom prostrates goes thus:

E F'ADURA GBE DI DE

E fa - du - ra gbe di de o - ko i - ya - wo
do ba le e fa du ra gbe di de

Example 16

Song texts

Translation

E f'ádúrà gbe dìde

Raise him with prayers.

ọkọiyàwó dọbálẹ̀

The bridegroom prostrates.

ẹ f'ádurà gbe dìde

Raise him with prayers.

The groom prostrates, then the *Alága ijókòó* asks him if he is prostrating to the brides' parents to marry their daughter or not. The *Alága ijókòó* sings the following musicodynamic negotiation song. The song is interpreted as "it is of your free will that you have come to ask for our daughter's hand in marriage. Do not come back to tell us that you do not want her again" The musical notation is as follows:

JÉJÉ LA JÓKÒÓ

Je-je la jo - ko to-hun be-be yi o, je-je la jo - ko, je-je-la jo - ko to hun be-be yi

5
o; ko gbo-do ya ko wa so pe Be-bi ma_ lo, ko gbo-do ya ko wa so pe Be-bi ma_

9
lo. Je-je la jo - ko, je-je la jo - ko to-hun be - be yi o.

Example 17

4.2.1.5 Songs of negotiation that reveal the arrival of the bride

An example of a song that shows the presence of bride goes thus:

O YE GE

O ye ge ___ A-de-ni-ke O ye ge ___ O ye ge ___ A-de-ni-ke Oyege Toyè rí olo

mo ge O si gbe o ní 'ya wo o ___ A-de-ni-ke o-ye ge ___

Example 18

Song texts

Translation

Oyege Adénikè Oyege

You have done well Adenike.

Oyege Adénikè Oyege

You have done well Adenike.

Tóyè rí ô lòmọ oge

Toye sees you as a virtuous lady,

Ó sì gbé o ní 'yàwó ò

and has married you.

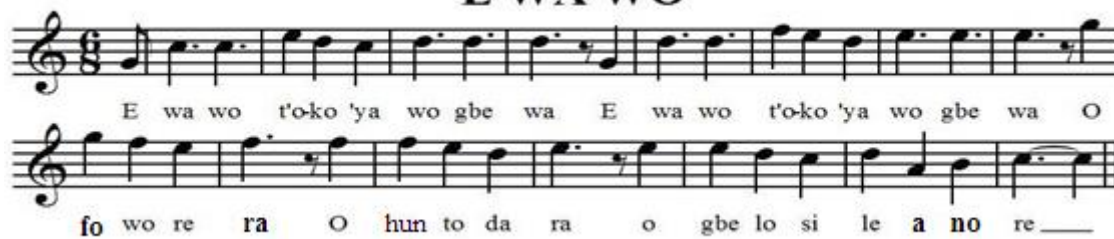
Adénìkẹ̀ oyege

You have done well Adenike.

Songs at this point announce the presence of the bride at the engagement venue. The groom's family members must show enthusiasm, dance with the bride and spray her money.

Songs of masters of ceremonies contribute to musicodynamic negotiation by revealing the different stages of engagement contracts. The marriage contract is highly dependent on negotiations and engagement items are very important ingredients of Yorùbá wedding negotiations. The groom's family members take engagement items to the bride's parents. The *Alága ijókòó* and *Alága idúró* sing negotiation songs when engagement items are brought in. The song below reveals the bringing in of engagement items. Engagement items consist of the bride price, tubers of yam, a bag of salt, honey, umbrella, clothes in a leather box, fruits and other items (Oyeladun, 2012). The following song reveals the presentation of engagement items.

E WA WO



E wa wo t'ò-ko 'ya wo gbé wa E wa wo t'ò-ko 'ya wo gbé wa O
fo wo re ra O hun to da ra o gbé lo sí 'le àno re

Example 19

Song texts

Translation

E wá wò t'ò-kò 'yà wó gbé wà

Come and see what the bridegroom has brought.

E wá wò t'ò-kò 'yà wó gbé wá

Come and see what the bridegroom has brought.

Ó kó wó rê rá ohun tó dára

He has used his money to buy beautiful things,

ó gbé lo sí 'le àno rê

and brought them to his in-laws.

It was observed that during engagement ceremonies, there is an exchange of the letter of proposal and letter of acceptance between the groom's and the bride's mother. At times, the *Alága Ìdúró* collects the proposal from the groom's parents to deliver it to the bride's parents and collect the letter of acceptance from them to be delivered to the groom's parents. The exchange is determined by the *Alága ìjókòó*. The groom's mother and bride's mother may be asked to stand up, face each other to exchange the proposal and the acceptance letter. The groom's mother gives the bride's mother the marriage proposal and collects the acceptance letter from her. At times the *Alága ìdúró* presents the marriage proposal to the *Alága Ìjókòó*, who then presents the acceptance letter from the bride's parents to the *Alága ìdúró*. This exchange of the marriage proposal and acceptance letter is a nuptial negotiation. Songs of negotiation sang in the context of these actions are:

Mo ti gba lẹ̀ tà a yọ̀

Mo ti gba lẹ̀ tà a yọ̀ Mo ti gba lẹ̀ - tà a - yo

Mo ti gba lẹ̀ - tà a yọ̀ è mi ò tún se rù a - yémó

Example 20

Song texts

Translation

Mo ti gba lẹ̀tà ayọ̀

I have collected a letter of good news

Mo ti gba lẹ̀tà ayọ̀

I have collected a letter of good news

Mo ti gba lẹ̀tà ayọ̀

I have collected a letter of good news

mi ò tún se rù aayé mó

I will no longer be a slave

The above song was sung by an *Alága ìjókòó* to reveal that the marriage proposal has been presented to her and hands it over to the bride's parents.

Àbò ré o dádì

À - bọ ré o dá - ò ò - bọ ré o mọ -
mì a jí sẹ tẹ rán wa à - bọ ré o dá - ò

Example 21

Song texts

Translation

À-bọ ré o dá-dì

This is the reply, daddy

à-bọ ré o mö-mì

This is the reply, mummy

a jí yě tẹ rán wa

we have delivered your message

à-bọ ré o dá-dì

This is the reply, daddy

4.2.2 Songs of negotiation by *Alága* as instruments of entertainment

Songs are also used to entertain participants at engagement ceremonies. *Alága ijókòó* and the *Alága idúró* sing various songs to entertain guests and at the same time negotiate with one another. The following popular songs are sung by masters of ceremonies. The *Alága* sang, danced, gesticulated and demonstrated as they sang the song.

ORI IYA MI O

61
O ri_ya mi o mi o mi o won fe ko bo la mi o mi o mi o ma je

65
ko ko bo la mi o mi o mi o ma ko le ma ra le ma lo wo ma ni mo to

70
ma se gun o so ma se gun o ta wa sa a go lo de Por ta

Example 22

Song Text

Translation

Orí òyá mí ò

Oh my mother's creator.

Wón fé kó bó lá mí o

They want to destroy my wealth.

Màà jé kán kó bó lá mí

Do not allow them to destroy my wealth.

Mà kólé, mà ra 'lè

I will build houses, and buy lands.

Mà lówó mà ní mótò

I will have money and cars

Mà ségun osó mà ségun òtá I will overcome wizards and my enemies

Wón à sagolo de Portá They will pick bottles till they get to Porthacourt

4.2.3 Songs as a means of symbolic representation

Songs of negotiation are also used as means of symbolic representation. The following is an example of a song used as a medium of symbolic representation:

BÍBÈLÌ MI NI N Ó MÁA GBÉ O

98

103

Bí-bé-lì mi ni unó ma gbé ò à-jé ò l'ágbára ló-rí rê o-só kò l'ágbára

ló rí rê Bí-bé-lì mi o o Bí-bé-lì mi ni unó ma gbé

Example 23

Song texts

Translation

Bí-bé-lì mi ni n ó máa gbé ò

I will always consult my Bible.

-à-jé ò l'á-gbá-ra ló-rí rê

witches cannot overcome it.

o-só kò l'á-gbá-ra ló rí rê

wizards cannot overcome it.

Bí-bé-lì mi e e

I will always consult my Bible.

Bí-bé-lì mi ni n ó máa gbé

I will always consult my Bible.

The bride is instructed to pick one of the engagement items and while the above song is being sung, the bride picks the Bible. Brides that are Christians pick the Bible, Muslims pick the Quran and if she is a traditional worshipper and she picks the cutlass.

4.2.4 Negotiation songs as instruments of emotional expression

To set the mood for engagement ceremonies, masters of ceremonies engage various songs and gesticulations in nuptial negotiations. An example of a song that served the purpose of emotional expression was a song sang by an *Alága ijókòó* to reveal that a bride's mother was crying when she was told to pray for her daughter (the bride). At one of the engagement ceremonies attended, the bride's mother could not hide her emotion; she wept aloud that everyone could hear her sobbing. The *Alága ijókòó* conducting the engagement ceremony sang the following song lyrics of emotional expression: “*Ìyá ’ń gbàdúrà fòmọ ó ń ké, ekún ayọ ni mama ń sun*” meaning ‘mother is praying for her daughter and she is shedding tears of joy’.

4.2.5 Song texts as instruments for validation of social institutions

Marriage is a very important institution among the Yorùbá and child bearing is paramount in a marriage. The crowns of marriage are the children. The following song shows the importance of children in a marriage union.

IJO OLOMO LAN JO

45
I jo o mo la n jo i jo o lo mo la n jo

49
Ko si i jo e Ko si jo e le ya le se wa I jo o lo mo la n jo

Example 24

Song texts

Translation

Ijó ọmọ l’ànjó

We are dancing because of our children.

Kò síjọ ẹlẹyà lésẹ wa

It is not because we do not have something important to

do

Ijó omọ l'ànjó

We are dancing because of our children

The above song of negotiation by *Alága idúró* shows the importance of children. The *Alága idúró* reveals that they value the bride, she is worth celebrating and she is the reason why every member of the groom's family has come and is celebrating.

4.2.6 Song texts as instrument for enforcing conformity to social norms

Musicodynamic negotiation songs used by masters of ceremonies expose the Yorùbá culture and norms and have helped in conforming to societal beliefs. The following song exposes the Yorùbá belief regarding the respect for in-laws.

À-ná ké-ré À-ná tò-bi



Example 25

Song texts

Translation

Àná kéré Àná tòbi

Whether an in-law small or great.

Ìdọbálẹ l'a fí k'ána

You prostrate to great your in-laws.

4.2.7 Song texts as an initiator for physical response

The message music carries are culturally defined and are capable of producing a reaction from the listeners (Nketia, 1970). Research findings have shown that the lyrics of songs by masters of ceremonies have contributed to specific physical reactions by the guests at engagement ceremonies.

4.3 Objective three

The contribution of drama to musicodynamic negotiations of *Alága ìjókòò* and *Alága ìdúró* performances

Dance, music and drama are closely related. Music, like language, has the potential to communicate, although not as direct as spoken words. Music and dance may bring about dramatic expression. The use of music in dramatic expression has resulted in dance drama, which reveals episodes with various storylines and may be included in performances (Nketia 1982:218). Drama is an art representing different phases of life experiences observed through different characters. It educates, entertains, communicates and is used as a means of propaganda and a tool for social change (Ezeajugh and Ibeli 2012:318). Okpewho (1981:52) maintains that “The significant components of drama are music and dance,” as well as demonstrations.

4.3.1. The elements of drama

Dance-drama is a prominent feature of musicodynamic negotiations of masters of ceremonies. *Alága ìdúró* and *Alága ìjókòò* have brought in more dramatic elements into Yorùbá nuptial performance. They display various body messages and sing various songs to mark the different stages of traditional engagements (Oladipo, 2015:239). Drama is a means of expressing creativity, providing entertainment, education and communication (Ezeajugh and Ibeli, 2012:318). The contributions of drama to musicodynamic negotiations are investigated using the definition of Ezeajugh and Ibeli (2012:318). Findings on the activities of *Alága ìdúró* and *Alága ìjókòò* during engagement ceremonies are also presented and analysed based on Ezeajugh and Ibeli’s (2012:318) definition of drama and Aristotle’s six dramatic elements of plot, music, diction and language, character and thought.

4.3.1.1 Drama as a means of musicodynamics negotiation

The two main characters at engagement ceremonies are the bride and the groom, other characters are the masters of ceremonies (*Alága idúró* and *Alága ijókòó*), who are two important dramatists that conduct Yorùbá traditional wedding ceremonies and other participants.

4.3.1.2 Creative use of drama as an instrument of musicodynamic negotiation

Creativity in any work of art is dependent on imagination, originality and exposure. It was discovered that some engagement masters of ceremonies are more versatile in their performances than others. Dramatic creativity in musicodynamic negotiation is the ability of an *Alága* during engagement ceremony, to be able to combine drama and music effectively in negotiation. Exposure and continuous practice bring about dexterity in the vocation.⁴

The *Alága* (masters of ceremonies Yorùbá traditional marriage) have in their repertoires different songs for different stages of traditional engagement ceremonies. Music and drama performed at the stages depending on the dexterity of the *Alága idúró* and *Alága ijókòó* performing at the engagement ceremony. Through creativity, each *Alága* tries her best to add glamour to her performance. From the beginning of engagement ceremonies to the end, dramatic negotiations are employed. The effectiveness and extent to which drama contributes to musicodynamic negotiations are dependent on the expertise of the *Alága idúró* and *Alága ijókòó*. The following is a dramatic negotiation that ensued between an *Alága ijókòó* and the *Alága idúró*, bridegroom and the friends of the bridegroom at one of the engagement ceremonies attended:

The *Alága ijókòó* placed three bowls before the bridegroom and his friends and instructed them to drop money in the bowls and as they did, they and the *Alága idúró* were told to sing: "Daddy, Mummy *Olajumoke la dibò fún*". Meaning "Daddy and Mummy we are casting our votes for Olajumoke".

As the groom and his friend dropped money, they continued singing with drummers beating the *Ìyá-ilù dùndún* drum (mother drum of talking drum) to the rhythm of the song. The instruction of the *Alága ijókòó* was a display of dramatic creativity in musicodynamic negotiation. The money the bridegroom and his friends dropped was significant to casting of votes during an election. This

was a form of dramatic creativity in the musicodynamic negotiation ability of the master of ceremony.

It was gathered that three, which is the number of the bowls used in the frequent collection of money at engagement ceremonies, symbolises; money, children and peace of mind, this means, these are their wishes for the newly married couples⁵. The following is also a dramatic negotiation that took place between the *Alága ijókòó* and the *Alága idúró* and groom's family members at the entrance of an engagement venue during the field research:

At the entrance of the venue of the engagement, the *Alága ijókòó*, as is their usual practice, placed three bowls, told the family members of the groom to drop money into the bowls. The *Alága ijókòó* was so funny that she made the guests at the engagement to laugh with ease. She said she remembered that when she was in primary school and names of pupils were called out from the class register and when her name was called she would say 'present ma'. She told the family members of the groom to line up and as she called them, they dropped money into the three bowls and answered, "Present Ma", before they were allowed to go in. They had to give amounts of money substantial enough as toll fare. She started by calling the groom's father, who said, "Present Ma" and then dropped money, called the groom's mother, who also said "Present Ma". She went on to call the groom's sisters, brothers, friends, housewives and other well-wishers, who likewise dropped money into the three bowls. The *Alága ijókòó* gave the orders through singing, while the *dùndún* talking drummer drummed to the rhythm of her song. The drama goes thus.

Song text

<i>Alága ijókòó:</i>	<i>Bàbá ọkọ</i>
.Groom's father	Present ma
<i>Alága ijókòó:</i>	<i>Iya ọkọ</i>
.Groom's mother	Present ma
<i>Alága Ijókòó:</i>	<i>Ègbón ọkọ</i>

Groom's elder brothers and sisters'	Present ma
<i>Alága Ìjókòó:</i>	<i>Àbúrò oko</i>
Groom's younger brothers and sisters'	Present ma

Translation

<i>Alága ìjókòó:</i>	groom's father
groom's father:	Present ma.
<i>Alága ìjókòó:</i>	Groom's mother
Groom's mother:	Present ma.
<i>Alága ìjókòó:</i>	Groom's elder brothers and sisters:
Groom's elder brothers and sisters:	Present ma

The actions stated above are the dramatic negotiation between the *Alága ìjókòó* and the groom's family members.

4.3.1.3 Drama as a means of entertainment in negotiation

African theatre is participatory; everybody present at a socio-cultural occasion plays one role or the other. It is encompassing, the nature of African performance and aesthetics necessitates that everyone present is a player in one way or the other. The audience feels connected with the actions going on and are entertained. This brings about a response from them. The response of the audience could be laughing, dancing and singing (Ekweme 2014:429).

In the picture in plate 13, the *Alága* asked the bridegroom some questions. These were to add glamour and to negotiate. Their conversation was as follows:

Alága ìjókòó: Oko Ìyàwó sé o bèbè fẹ́ Kémi, àbí oó bèbè fẹ́e

Meaning, did you plead with Kemi and members of her family to marry her or not?

Bridegroom: *Mo bèbè fẹẹ* (Meaning) Yes I pleaded.

Alága ijókòó: Is your plea from the depth of your heart or somebody forced you to marry her

Bridegroom: The plea is from the depth of my heart, nobody forced me.

Alága ijókòó: *sé o fi ìdóbálẹ̀ fẹ́ àbí o ò fi ìdóbálẹ̀ fẹ́* Did you prostrate and beg her to marry you or not

Bridegroom: *mo fi ìdóbálẹ̀ fẹ́* (meaning) I prostrated and begged her to marry me



Plate 9. The Alága ijókòó asking the bridegroom “did you plead with the bride and her family members before you got married to Kemi or not?”



Plate 10. The bridegroom was answering “yes I pleaded, I prostrated, nobody forced me, I love Kemi”.

The *Alàga ijókòó* then sang the following song of negotiation and entertainment:

JÉJÉ LA JÓKÒÓ

Je-je la jo - ko to-hun be-be yi o, je-je la jo - ko, je-je-la jo - ko to hun be-be yi

9
o; ko gbo-do ya ko wa so pe Be-bi ma_ lo, ko gbo-do ya ko wa so pe

16
Be-bi ma_ lo. Je-je la jo - ko, je-je la jo - ko to-hun be - be yi o.

Example 26

Song Text Translation

Jéjé la jókòó tí ò ñbèbè yí ò from your free will, you have come to ask for our
Daughter's hand in marriage

Kò gbòdò yá

In future

Ko wá so pé bèbí máa lọ

you must not say, baby, I do not want you again

Jéjé la jókòò tí ò nbèbè yí ò

from your free will, you have come to ask for our
daughter's hand in marriage

Masters of ceremonies showcase various dramatic displays to create fun such as shown in plate 15 where the *Alága ijókòò* tells the groom and his friends to stretch their hands and match. All these actions are part of the dramatic negotiation. It was previously observed that negotiation could either be verbal or non-verbal. These dramatic orders are forms of verbal and non-verbal negotiation. The *Alága ijókòò* negotiates with the bridegroom and his friends and they carry out the orders.



Plate 11. Alágaijókòò commanding the groom and his friends

4.3.1.4 The use of drama to educate during musicodynamic negotiation

Aristotle described thought as moral lessons taught in a dramatic performance. Táíwò (1980) defines education as a continuous process which requires formal and informal means of transfer of knowledge, values and norms of the people in society. Every society has its system of educating and inducting the younger ones into the society, to produce responsible adults. Given this,

Fáfúnwá (1974) defines education as "the aggregate of all the process through which a child develops abilities which are of positive value to society" (Fáfúnwá, 1974:3).

Research findings reveal that masters of engagement ceremonies use drama in musicodynamic negotiation to educate and expose societal values and culture. African theatre summarises the social lives of a group of people; it encapsulates their lifestyle, economic life, marriage relationship, beliefs and their various activities as regards their moral/social ethos (Ekweme, 2014).

A similar view to Ekweme's assumption on African theatre was discovered on the field. *Alága idúró and Alága ijókòó*, through their musicodynamic dramatic presentations, educates the audience present at engagement ceremonies. A practical example was when a bride was told to show off her engagement ring to the audience. The song the *Alága ijókòó* sang was educative and she adopted the competitive style of negotiation. The *Alága* told the bride to show off her ring to other ladies who were present at the engagement ceremony. This would make girls who were not patient enough for an engagement ceremony to be conducted for them (that is, girls who eloped with men without parental blessings) to be envious of the bride. Rowel (2015) attests that the competitive negotiation style is a type of negotiation in which a party tries to show off to prove that she knows how to do something better than others.

Below is a song that also teaches patience to other girls who might have been planning to elope with men and also evokes in them the desire to want to wait for the day of their engagement ceremony. The following educative song, which teaches girls patience, moral values and the belief of Yorùbás in the importance of parental blessings and the submission to one's parents, sang by an *Alága ijókòó* at an engagement ceremony goes thus:

SAKỌ SÍ WỌN LỌRÙN

Sa-ko o si won lo-run, sa-ko; to-ri o gbo ti da-ddy, sa-ko o si won lo-run

7
sa - ko. sa - ko o si won lo-run sa - ko. Sa - ko o si won lo-run,

13
sa - ko; to - ri o gbo ti da-ddy, sa - ko o si won lo-run sa - ko.

Example 27

Song texts

Translation

Sako o sako sí won lórùn sako (2c)

Show off your ring to the disobedient girls (2ce)

Torí to gbó ti Daddy/ Mummy

because you were obedient and submissive to

Daddy/Mummy

Sako o sako sí won lórùn sako

Show off your ring to the disobedient girls (2ce)

Another educative song recorded is as follows:

BÁYÍLA'N SE GBÉ 'YÀWÓ

Ba yi la se gbe 'ya - wo o - mo to gbo - ran

Example 28

Song texts

Translation

Bá yìl là ún se igbèyàwó omo tó gbóràn This is how we celebrate a submissive and obedient daughter.

4.3.1.5 Communicative use of drama in musicodynamic negotiation

Dùndún ensemble is the most eloquent of the Yorùbá membranophone instruments, which imitates the Òyó dialect (Oladipo 2014:160, Vidal, 2012:43). Investigations show that membranophone instruments such as *dùndún* and *gángan* are instruments played during engagement ceremonies. These instruments have contributed to effective dramatic dialogue and negotiations between *Alága idúró* and *Alága ijókòó* during engagement ceremonies.

Music making may be combined with dramatic performance or set of symbolic action done with or without costumes; these are performed where the audience is present to watch them perform. Music during events like these is used to communicate or reveal dramatic actions. Musical performances in the African society provide an opportunity for partaking in community life and as a means of communication (Nketia, 1982:22-29). Nketia further explained that:

Music may be integrated with events, either to set the mood for the actions or to provide an outlet for expressing the feelings they generate. It may also be used to continue or heighten the dramatic action; hence, it may punctuate statements of prayer, or provide a continuous background of ordered sound. (Nketia, 1982:189).

4.3.2 Aristotle's six dramatic elements

Based on findings, Aristotle's six dramatic elements; plot, music, diction and language, character and thought are presented as follows:

4.3.2.1 Scenes

Scenes are the smaller units of a play or an opera. The scenes of the dramatic performance of the masters of ceremonies are divided into three: the arrival of the bridegroom's family members, the arrival of the groom and the arrival of the bride.

4.3.2.2 Plot

4.3.2.2 3 Part One: The arrival of the groom's family members

Scene one is the various dramatic shows that take place from the arrival of the groom's family members till they are led to their seats. The plot (events) at this scene is similar to all the engagement ceremonies attended, but the selection of songs for musicodynamic negotiations and dramatic expressions are dictated by the *Alága ijókòó* and *Alága idúró*. The arrival of groom's family members is heralded with singing and dancing. The *Alága idúró* leads the groom's family members into the engagement venue with the singing of various songs and choruses. At the entrance, after the groom's family members might have sang and danced satisfactorily, the *Alága ijókòó* welcomes them on behalf of the bride's family members and this conversation usually takes place:

Alága ijókòó: who are you and why are you here? Where are you from? What have you come here to do?

It is an obvious fact that the above questions are meant to add flavour to the engagement ceremony because months before the occasion the bride and groom's family members have been planning. It is the engagement day, they are dressed in various attires, seated and already awaiting the arrival of the groom's family members. The dramatic nature at this stage of engagement ceremonies is that the *Alága ijókòó* knows who they are, asking them such questions is dramatic. The *Alága idúró* replies, "We are from the family of Oyeleke of Ibadanland: We have come to take a beautiful rose from your compound; we mean your beautiful daughter. We have come to ask for her hand in marriage".

Alága ijókòó: Thanks for coming; I want to go in to give your message to our Daddy and Mummy. I want to go in to ask them whether you are the visitors we have been expecting. (The *Alága ijókòó* goes in and kneels before the father and the mother of the bride).

Alága ijókòó: "Mummy and Daddy, there are some visitors outside; they said they are from the family of the Oyeleke of Ibadanland. Are they the visitors we have been expecting? Should I allow them in?"

The Bride's parents: They are the people we have been expecting. Please allow them in.

It should be noted that all these conversations are in Yorùbá language. Conversation or negotiations are done both verbally and musically; the researcher discovered that the lyrics of songs are the medium of communication at different stages of musicodynamic negotiations and dialogues.

It is a usual practice at every engagement ceremony, for the *Alága ijókòó* to place three bowls at the entrance of the engagement venue. These bowls represent wealth (*owó*), children (*omó*) and good health (*àlàáfìà*). The bowls are placed there by the *Alága ijókòó* for the groom's family members to drop money in before they are allowed to enter the venue of engagement ceremonies. The significance of these bowls is what the *Alága ijókòó* wishes for the couple in their home. *Alága ijókòó* allows groom's family members in, only when she must have been satisfied with their singing and the money they have contributed. The groom's family members led by the *Alága idúró* kneel before the bride's parents, other family members and friends. The *Alága ijókòó* negotiates with groom's family members; she commands them to greet in English language and Yorùbá language and bride's parents' native dialect. The greeting goes thus: 'Good afternoon sir, good afternoon ma, good afternoon friends, good afternoon unborn babies, and good afternoon well-wishers'. *E káàsán sà, e káàsán má, e káàsán èyin òrẹ, e káàsán oyún inú, e káàsán aféniḡfere*". These greetings are part of the negotiation. It was stated earlier that negotiation is sealed when an agreement is reached between the negotiators. After the greetings, the *Alága ijókòó* tells the groom's family members to sit down at the reserved seats opposite the bride's family members.

4.3.2.4 Dramatic performance at the arrival of groom

The presence of the groom is usually announced with various dramatic presentations. The researcher found out that at the entrance of the venue of the engagement, the groom and groom's friends, led by *Alága idúró*, are usually accosted by the housewives of the members of the groom's family, who stand at the entrance to collect money from them.

In the past, members of the same family lived together in the same compound with their wives (known as housewives) and children (Fadipe, 2012). In the contemporary society, members of the

same clan may not live in the same compound. Housewives are women married to men of the same family. Housewives who are believed to have been taking care of the bride since she was a child, come out to collect money substantial enough from the groom before he is allowed to enter the venue of the engagement ceremony (Ajibade, 2009).

When the *Alága ijókòó* sees the groom, she goes to him to sing, “You are welcome in the name of the Lord”. She then puts out her hand in an attempt to shake the groom, but the groom having been told by the *Alága idúró* that he must not shake the hand of the *Alága ijókòó*, quickly prostrates. This scene is a demonstration of the Yorùbá culture of respect for in-laws. The *Alága ijókòó* representing the bride’s family must be respected by the groom.

The *Alága ijókòó* from this stage takes over from the *Alága idúró*. The *Alága ijókòó* gives the groom and his friends' lots of orders. She tells them to match, chest in, chest out, breath in and breathe out. All these orders are meant to add fun to engagement ceremonies. The *Alága ijókòó* tells the groom that he will prostrate to the bride's parents and family members for 103 times, but the groom's family members can bail him out by contributing money substantial enough instead of prostrating for 103 times so that he will only prostrate three times. The *Alága ijókòó* sings several songs telling the groom’s family to contribute money. The groom and his friends prostrate twice, after which, the *Alága ijókòó* sings a song commanding the groom's friends to stand up. The dramatic performance at this stage reveals the Yorùbá culture of marriage negotiation with the bride's parents to request for the bride. The third time the groom prostrates, he prostrates alone. The *Alága ijókòó* would then ask the groom a very important question ‘*sé o bèbè fẹẹ, àbí oó bèbè fẹẹ*’ meaning, did you beg before marrying your bride or not? The groom will say ‘*mo bèbè fẹẹ*’ meaning, ‘I begged to marry her’ and I begged her parents and her family members before Kemi agreed to marry me. The family members would then pray for the groom. The *Alága ijókòó* sings a song to instruct the groom to stand up and sit on the laps of the bride's parents. The groom is later instructed to go to his parents to prostrate before them as a sign of appreciation for taking care of him.

4.3.2.5 Dramatic performance at the arrival of the bride

The bride is brought in by her friends. The *Alága ijókòó* and *Alága idúró* sing various songs to welcome the bride; she kneels before her parents to pray for her. The researcher observed that the *Alága ijókòó* sings and dramatises at this stage and then tells the bride to sit on her parents' laps.

The proposal is given to the bride's mother and the acceptance to the groom's mother. They both go to present the letters to their respective husbands and one of the bride's younger sisters reads the letter of proposal. These actions are part of the nuptial negotiation. During one of the engagement ceremonies attended, the *Alága ijókòó* told the guests at the engagement to contribute money to buy a pair of glasses for the girl that was to read the proposal.

Another dramatic way of negotiation the researcher observed on the field is the *Alága ijókòó* telling the groom's mother to strap the bride on her back with a wrapper and the bride's mother to strap the groom on her back. The *Alága ijókòó* then sings songs that portray that the women had just given birth to babies. The *Alága ijókòó* then greets both mothers on the birth of their new babies.

The bride is told to kneel before the bridegroom, the bridegroom prays for her and gives her money and according to the *Alága ijókòó*, the money is meant for cooking. The groom carries his wife and places her on his parents' laps. In Yorùbáland, the husband is the crown and head of the wife according to Mustapha (2009). This belief of the Yorùbá is revealed when the bride is told to kneel before her husband for prayers.

The bride and groom's family sit facing each other. The side of the groom, although in the same venue is regarded as the groom's family house, while the side of the bride is regarded as the bride's family house. All these are elements of theatre, although everybody present is a participant while the *Alága ijókòó* and *Alága idúró* are the principal actors. According to Fadipe (2012), in the past, housewives from the wife's family escort the bride into the groom's house and one of the housewives from the groom's family receives the bride and carries the bride into the groom's room after satisfactory musicodynamic negotiations by the groom's housewives. During engagement ceremonies, the *Alága ijókòó* instructs the groom to carry his bride and place her on his parents' laps.

4.3.2.6 Diction

Diction is the choice of words in a literary work. It shows whether a literary work is descriptive, narrative, epic or conversational (Adetunji and Adeyemo 2015). *Alága ijókòó* and *Alága idúró*, songs are conversational, narrative and descriptive; they *sing* songs in the bride's parent's native dialects. Songs in various Yòrùba dialects have been recorded and notated. The following are songs in Ibadan and ijebu dialects.

NI'BADAN NI WON BI MI SI O

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of six systems of two staves each. The lyrics are: "Ni ba - dan ni won bi mi si o", "Nni - ba - dan ni won", "Ba - ba wa pe - lu won lo ni le", "bi mi si o", "Ni - ba - dan ni", "Ba ba wa pe lu won lo ni le", "Ni - ba - dan ni won bi mi si", and "Eh o".

Ni ba - dan ni won bi mi si o

Nni - ba - dan ni won

Ba - ba wa pe - lu won lo ni le

bi mi si o

Ni - ba - dan ni

Ba ba wa pe lu won lo ni le

Ni - ba - dan ni won bi mi si

Eh o

Example 28

OWO MI SO NIRAN TAWA

(Ijebu Dialect)

O-wo mi so ni ran ta wa O-wo mi so ri ran ta wa

E nu o so ni ran re ko ja - de si bi E ni o so ni ran re ko ja de si ta a o

O-wo mi so ni - ran ta wa

Example 29

Objective 4

4.4 *Alága ijókòò* and *Alága idúró*'s contribution to continuity and change in nuptial performances of housewives in the past.

4.4.1. Continuity and change in Yorùbá traditional marriage ceremony

It was mentioned in chapter two that in the contemporary Yorùbá society, indigenous musical performance can be categorised into musical practices that have gone into extinction; musical practices still in existence but have some alterations and those that still exist in its pure form

according to cultural performance procedure (Faniyi, 2013:215). It was discovered that some traditional marriage cultural practises, such as the recitation of nuptial chants, called *ekún iyàwó* have gone into extinction. Yorùbá traditional marriage *Alágas* have helped in the continuation of some cultural musicodynamic negotiation during wedding ceremonies. *Alága ijókòó* and *Alága idúró* have taken over some activities housewives performed during Yorùbá traditional weddings in the past. They brought in innovations of music, dances and drama into Yorùbá traditional marriage ceremonies. They have contributed to the continuity and discontinuity of Yorùbá traditional musical performances. They mix some Yorùbá old nuptial practices with innovations they have initiated (Oladipo 2015:235). The continuity and change in Yorùbá musicodynamic negotiation or dialogue have been assessed concerning musical practices of the past still in existence today, the musical practice that is no more performed in their pure form and musical practices that have gone into extinction. A very popular old wedding song sang in the past was recorded, the song lyrics go thus:

Song texts

Translation

Ìyá momí lo e fà dúra sìn mí Mother I am leaving, pray for me

Kin má mò sìn I will not experience lack

Kin má kò àgbàkò ní ilé oko I will not encounter evil, in my husband's home

In the past, the worship of *ifa* was associated with wedding ceremonies; before the bride's parents gave their consent to the couple's relationship they consulted an *ifa* priest. One of the notable changes in Yorùbá traditional wedding ceremony is the introduction of Christian songs, Islamic songs and popular music and hip-hop. The following is an example of recorded and notated Islamic song; other popular and Christian songs are in the appendix:

In the contemporary society, the venue for engagement ceremonies can be likened to the stage, where the bride's family members sit on one side, representing bride's home and the groom's family members sit opposite. Masters of ceremonies stay at the centre for their musicodynamic performances. *Alága ijókòó*, the master of ceremony for the bride's family members, escort the bride from where the bride's family members are seated (opposite where groom's family members are seated) to hand the bride over to the *Alága idúró* who represents the groom's family. She then takes the bride to the groom's parents for prayers. The bride kneels before the groom's parents for prayers. One of the songs sang at this stage goes thus:

IGBEYAWO A TURA KO NI LEKOKO

I-gbe - ya wo a tu-ra ko-ni le-ko ko mo e I-gbe - ya-wo a tu ra ko ni

le ko ko mo e Ohun ti o da wo le a yo ri

Ohun ti o be___ re O - lu - wa yio se I-gbe ya wo a tu-ra ko ni

le ko ko mo e

Example 31

Song text

IGBEYAWO' ATURA KO NI'LEKOKO

<i>Igbeyàwó'yí' átura kò ní'le koko mọ́'e</i>	This marriage will be peaceful without stress
<i>Igbeyàwó'yí' átura kò ní'le koko mọ́'e</i>	This marriage will be peaceful without stress
<i>Ohun tí'e dáwolé' áyori'</i>	Whatever you do shall prosper

Ohun tí e bèrè`Oluíwa yíò`se

Whatever you ask the Lord will do

Igbeyàwo yí`átura kò`ní`le koko mọ`e

This marriage will be peaceful without stress

In the past, one of the housewives of the groom's family washed the bride's feet and carried her into the groom's parents' house. Fadipe, in his book, the *Sociology of the Yorùbá*, notes that the literary meaning of 'ìgbéyàwó', that is, wedding, is the old action of housewives carrying the bride into the groom's house. The Yorùbá action for carrying of the bride is 'ìgbéyàwó' the following picture of a groom carrying his bride was taken on the field. The groom carried his bride to his parents and placed her on his parents' laps.



Plate 12. A Groom carrying his bride



Plate 13. The groom puts her bride on his parents' laps

Barbar (1994:151) reveals that *ekun Ìyàwó* is an *oriki* chant or poetry recited by the bride on the eve of her wedding day. The bride starts reciting the chant from her compound called *agbo-ile* and then goes to other places in her community, bidding her people farewell. Today, the nuptial practice of *ekun Ìyàwó* has gone into extinction.

4.4.3. Change in engagement venue

In the past, traditional marriages were conducted at the bride's parent house. Nowadays, traditional engagements take place in halls or under canopies, in an open field, or in the house of the bride's parents. In an interview with Mrs Oladosu, who is an *Alága*, she states that the change in venue from bride's parents' house to other venues is due to security reasons. A lot of people these days do not want to call the attention of a mixed multitude of people to their homes for safety reasons. The sitting arrangement of members of the family of the bride and members of the family of the groom is done in such a way that they face each other with ample space in the middle. Guests and members of the families sit either on the bride's or the groom's side. Seats for the bride and the groom are usually in the middle at one end (Adegboye and Dare, 2010). Sitting arrangements at engagement ceremonies are usually semi-informal. The programme of the engagement is conducted by *Alága ijókòó* and *Alága idúró*, who put in various musicodynamic displays and usually stay at the centre of the groom's family members and the bride's family members.

4.4.4. Change in bridal price and engagement items

In the olden days, the list of items taken by the groom to the bride's parents did not include a Bible or Quran. Things that are usually taken to the bride's parents in the contemporary Yorùbá society include the Holy Bible for the bride for Christian traditional engagements or Quran for Muslims, engagement ring, a bag of salt, tubers of yam, honey, baskets of fruits such as; oranges, pineapples, bananas, a set of dish bowls, a box containing shoes, bags with clothing for the bride, an umbrella for the bride, crates of minerals, malt drink and sugar (Oyeladun, 2012). At most of the engagements attended, bride's parents did not collect dowries from grooms; they claimed that they were not selling their daughters.

Adeoye (1979:217) also attests to the fact that marriage is not a negotiation between the bridegroom and the bride alone; it is an agreement between the families of both parties. *Alága'* performances reveal that families are involved in negotiations. The *Alága ìjókòó* tells the bridegroom's family members (females) to kneel and (male) prostrate to the bride's family members.

The giving away of the bride in the olden days, was not an elaborate ceremony. The bride, in the evening of her wedding/engagement, before she is ready to go, kneels before her father who advises and blesses her. She then kneels before her mother who also blesses her. The bride's friends and wives from her family escorted the bride. The bride is carried into the groom's house by the wives of the family of the bridegroom. This event is regarded as *ìgbéyàwó*, which is, the coming of the wife (Fadipe, 2012:82). In the modern Yoruba society, engagement ceremonies are elaborate affairs.

4.4.5 Continuity and change in chants and poetry during traditional marriage

At times, song texts are interspersed with proverbs and mythical references to reveal valour and legendary powers of past heroes. Yorùbá oral poetry reveals their historical background of stirring battles and has produced warriors and heroes (Akpabot, 1986). Some masters of ceremonies are versatile in *Oríkì*, which is the praise chant of different lineages. Akpabot (1986:42) defines *Oríkì* as music and 'a form of historical commentary ... that serves special functions'. Akpabot, (1986:69) further says that 'a poet is both a performer and a composer'. This is observed in the

performance of some masters of ceremony representing the groom's family members that shower encomium on the bride's parents, family members and the bride and also recites *Oríkì* to reveal exploits of their past heroes. Masters of ceremonies also recite the *Oríkì* of participants at occasions; they use the medium to incite people to attract money to themselves. The musicodynamic negotiation of song texts makes engagement ceremonies interesting.

4.4.6. Continuity and change of culture

Traditions are 'transmitted and handed over', they have inherited traditions that become part of people's cultural life (Aderibigbe, 2016:122) When comparing the old tradition with the new, he stresses that modernity is the vital way of life of the people due to European influences. (Aderibigbe, 2016:122). Most of the songs the *Alága idúró* and *Alága ijókòó* sing during engagement ceremonies are Christian, Islamic and popular songs. The texts of the songs sang reveal some aspects of Yorùbá culture, associated with marriage negotiations such as the belief in the importance of marriage negotiations, respect for in-laws and other cultural values associated with marriage contracts. Through musicodynamic negotiations, the *Alága* help in marriage negotiations. They pass information to couples, family members and participants at marriage ceremonies, during performances (Oladipo, 2015).

4.4.7 Training in bridal chants and *Alága* performance

In the past, brides learnt bridal chants from older women. In the contemporary Yorùbá society brides no longer recite bridal chants. The *Alágas* are mostly women; they can be classified as socio-cultural and contemporary music performers. The following are the analysis of their musical performances. During an interview session with some *Alágas*, some of them revealed that they have between six months and two years of apprenticeship learning the art of conducting engagement ceremonies.

Objective 5

The forms, structures, compositional techniques and instruments in the musical performances of *Alága ijókòó* and *Alàga idúró*.

4.4 Structural Analysis of Engagement Music

4.4.1. Structure of Engagement Songs

Blacking (1976) opines that musical analysis must begin with the role of music in a given society because the patterns of culture and the society shapes humanly organised sound. The music of a group of people may not be regarded as music by another group of people. The music of people speaks for itself. Studying of notes alone cannot analyse music. The role of the ethnomusicologists is to identify the relevance of the musical sound (Blacking 1976).

Based on the above premise, musicodynamic negotiations of masters of ceremonies were analysed looking at it from the ethnographic point of view. The tonal and harmonic patterns, speech tones, pitch lines, time line patterns, phrasing, timbre, sequence and accentuation, form, scales and other performance and compositional techniques were analysed based on this background.

4.4.2 *Alága ijókòó* and *Alàga idúró* ‘songs

Masters of ceremonies combine instrumental and vocal performances. Most of the time, masters of ceremonies perform at engagements with traditional *gáangan* and *dùndún* (Yorùbá traditional) drums.

Singing in the African society can be classified into solo singing, group singing and unison. Group singing could be done in parts, or call and responsorial form (Euba, 1990). Agu (1999) identifies five forms of singing in Africa; they are; solo singing, call and response pattern, call and refrain pattern, solo and chorus refrain pattern and mixed structural pattern. Singing with musical instrument accompaniments and poetry performances were recorded during the fieldwork.

Nketia (1982) also revealed that vocal musical performances could be categorised into three: They are solo singing, duet and group singing. Group singing is when the lead singer sings and the chorus is sung by a group of singers. The fourth category is a form of hocket technique way of singing interdependently on one another to form an interlocking technique (Nketia 1982:51-52).

Solo singing may be in strophic form, with a single line repeated severally with slight variations and gaps between stanzas may be bridged with the playing of musical instruments. Singing and instrumentation may also alternate each other in call and response pattern, the cantor and chorus may alternate in call and response pattern. Singing in call and responsorial way entails the lead singer singing while the other members of the group respond. It could also be a group of lead singers singing after which there is a response by a chorus. Response at times can be the direct repetition of the cantor or part of it, or a response that makes use of a motif or expression from the lead singer's melody, or a completely different melody. The lead singer can also sing while the other singers sing a set of responses similar to that of the lead singer or a continuation of it. At times, the response will be the same throughout the performance while the lead singer varies what she sings (Nketia 1982:139- 140).

At times an *Alága* may go with her performing group to engagement ceremonies to assist her during performances. In such a case, one or two songs are sung in call and response form. A common feature of musicodynamic negotiation of masters of ceremonies is the call and response pattern, where the lead singer sings and the other members of the group and the guests respond.

4.4.3 Masters of ceremonies (*Alágas*)' vocal form

Masters of ceremonies' songs could be in solo form, duet, or call and response pattern. Their songs are usually short and repetitive in form, with figurative expression. At times, during the performance, a correlation between words and melodic contour, which reflects speech tone, is noticeable. In this study, the call and response pattern of singing in which singing alternates one another in call and response pattern and singing alternates instrument playing was observed. The style of performance, whereby the lead singer sings and the drummer respond in a call and response alternation style, was discovered on the field and it is as follows:

Call and response between an *Alága òjókòó* and the drummer to form a speech rhythm:

Call by lead singer: *onílù tó n lù*

Response by drummer: *èjè ló n lò*.

ONILUTO NLU

$\frac{2}{4}$

 O - ni - lu to - nlu, e - je lo - nlo.

The meaning of the above rhythm is: the man drumming is making use of energy. The *Alága* in an indirect way was trying to call the attention of the participants at the engagement to the drummer for them to appreciate the drummer by giving him money.

4.4.3.1 Refrain repetition

The following is a song recorded on the field. Agu (1999) grouped this song type and category into refrain repetition. The response by the chorus is a continuously repeated phrase. The continuously repeated chorus after the soloist's call in the example is *Mó-re-mí à-jà-sorò*.

MOREMI AJA SORO

15 Mo - re - mi a ja so - ro O -
 15 Mo - re - mi a - ja - so ro
 17 wo re o o fun mi mo ma gba o
 17 Mo - re - mi a - ja - so ro

4.4.3.2 Response repetition

The following is a response repetition recorded on the field. The chorus responds to the call with a short phrase, '*Oko mi*', meaning, 'my husband', in the second example the chorus is Halleluiah. The lead singer who was the *Alága ijókòó* sang the cantor, the participants at the occasion and the *Alága idúró* responded with a set of responses for example:

FUN MI LOWO O

9

fun mi lo wo o fun mi lo wo fun mi lo wo o fun mi lo wo

9

o - ko mi o - ko mi

11

mo fe se oun-je fun o Mo fe se - be to dun

11

o - ko mi o - ko mi

13

fun mi lo wo o fun mi lo wo fun mi lo wo o fun mi lo wo

13

o - ko mi o - ko mi

EBI OKO K'ALLELUYAH

Glo - ry — be to the Lord in the high - est ha - lle - lu -

4
Jay E - bi o - ko ke a le lu Ha le lu

7
yah E - bi ya wo ke Ha le - lu Ha - le - lu - yah

4.4.3.3 Types of repetition in masters of ceremonies (*Alága*) performances.

There are two types of repetitions in African music; repetition of the whole song and the repetition of a section of a song (Agu, 1999). Songs notated below are musicodynamic negotiation form of singing, where the lead singer sings from the beginning to the end and the chorus is a direct repetition of what the lead singer sings. The following is an example of such call and response:

O FOWO NLA SE MI LOWO

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of staves. The first system has two staves: the top staff is labeled 'Call' and the bottom staff is labeled 'Response'. The 'Call' part has the lyrics 'O fo - wo n - la se mi' and the 'Response' part has the lyrics 'o fo - wo n - la se mi lo - wo'. The second system is a repeat of the first, starting with a measure rest marked with a '4' above the staff. The lyrics for the 'Call' part are 'O fo - wo n - la se mi' and for the 'Response' part are 'o fo - wo n - la se mi lo - wo.' The score ends with a double bar line.

Example 34

4.4.3.4 Repetition of a section of a song

This entails repeating a phrase, a sentence or a statement of the lead vocalist by the chorus. The following is a musicodynamic negotiation song of Yoruba traditional engagement chairpersons that has this feature. The characteristic feature of the repetition of the vocalist's sentence is *gbe mi lekè*, meaning exalt me.

GBÉ MI LÉKÈ AYÉ

Allegro

Call

Gbe mi gbe mi gbe mi gbe mi gbe mi leke aiye

Gbe mi gbe mi gbe mi gbe mi

Response

Gbe mi le ke

6

CHORUS

gbe mi leke aiye

ni to ri pe ke ke i na lo fi gbeli ja so ke

gbe mi le ke

Example 35

At times the chorus is the concluding part of a song. The response of a song can be the concluding part of the lead singer's song. In the song below the *Alága ijókòó* takes the lead, while the *Alága idúró* and participants at the occasion respond and the response is a continuation of what the lead singer sang.

OLÓÓRIRE DÀ

Lead	Chorus
<p>O lo ri i - re da e - mi re o eh eh</p>	

Example 36

Song texts

Translation

Lead singer: *Olórí ire dà*

Where is the lucky person?

Response: *Èmi re o è é*

I am here

Agu (1999) observes that at times during a performance, the chorus can repeat part or a session of the song, while the lead singer improvises or proceed to another form. The following is a medley; the soloist improvises, while the chorus repeats part of the song.

MEDLEY (Wedding Songs)

Glo - ry — be to the Lord in the high - est ha - lle - lu -

4
Jay E - bi o - ko ke a le lu Ha le lu

7
yah E - bi ya wo ke Ha le - lu Ha - le - lu - yah

10
O lo o re o lo o re o - ko ya wo O re to se mi o to te

13
mi E - bi ya wo ma fi - jo san di e fun Je su o

16
lo re o o lo o re A wa lo de A wa lo de

19
o A wa lo de A wa lo de A wa lo de A wa lo de o E bi ya wo

22
A wa lo de o A wa lo de A jo ji o le wo lu ko ni le mo mo a wa

Example 37

4.4.3.5 Overlapping of parts

The solo part of the song below overlaps the chorus. The lead singer partially overlaps the chorus, while the chorus starts just before the end of the solo.

EMI O BA T'OROGUN WAYE

The image shows a musical score for the song 'EMI O BA T'OROGUN WAYE'. It consists of two staves of music in 4/4 time. The top staff is a vocal line with lyrics underneath. The lyrics are 'E-mi o ba t'o ro gun wa ye' and 'e ma fe jo mi'. The bottom staff is an instrumental accompaniment line. The melody is simple and repetitive, consisting of a series of eighth and sixteenth notes.

Example 38

4.4.3.6 Call and Response with Short Leading Phrase (S.L.P.)

The following notated songs are songs with short introductory passages by the soloist. The soloist sings: '*kenikeni mána Bòbó yen*', meaning; 'nobody should beat that man'. She cues the chorus in by singing '*ara wa ni*', the chorus responds by saying: '*arawa ni Bòbó yen, arawa ni*' meaning; 'he is our man'. The chorus then sings along with the soloist to the end of the song. The notated songs in Example 39 and 40 are call and response song types where the lead singer, who could be the *Alága idúró* or the *Alága ijókòó*, sings and other members of the group join the lead singer in singing to the concluding part of the song. Example 40 is contrapuntal in nature. The Short Leading Phase (S.L.P.) in the song is the repetition of '*onilé a sálámò*', meaning, 'we greet the occupants of this house'. Examples are as follows:

MA 'NA BOBO YEN

Lead/Call

K'eni k'eni ma na bo-bo yen a-ra wa ni a-ra wa ni bo-bo

Chorus/Response

S. Solo

yen a-ra wa ni K'eni k'eni ma na bo-bo yen a-ra wa ni a-ra wa ni bo-bo

S. Solo

The musical score for 'MA 'NA BOBO YEN' is written in 4/4 time with a key signature of one sharp (F#). It consists of four staves. The first staff is labeled 'Lead/Call' and contains the melody with lyrics 'K'eni k'eni ma na bo-bo yen a-ra wa ni a-ra wa ni bo-bo'. The second staff is labeled 'Chorus/Response' and contains a response melody. The third and fourth staves are both labeled 'S. Solo' and contain a solo melody with lyrics 'yen a-ra wa ni K'eni k'eni ma na bo-bo yen a-ra wa ni a-ra wa ni bo-bo'. A '4' is written above the first measure of the solo staves, indicating a four-measure phrase.

Example 39

SALAMALEKU ONILE

Call

Sa-la-ma-le - ku o-ni-le O-ni-le a-sa-la-mu

Response

Sa-la-ma-le - ke o-ni-le sa-la-ma-le-

O - ni - le a - sa - la - mu.

ku o - ni - le sa - la - ma - le - ku o - ni - le.

The musical score for 'SALAMALEKU ONILE' is written in 4/4 time with a key signature of one sharp (F#). It consists of four staves. The first staff is labeled 'Call' and contains the melody with lyrics 'Sa-la-ma-le - ku o-ni-le O-ni-le a-sa-la-mu'. The second staff is labeled 'Response' and contains a response melody with lyrics 'Sa-la-ma-le - ke o-ni-le sa-la-ma-le-'. The third and fourth staves are both labeled 'S. Solo' and contain a solo melody with lyrics 'O - ni - le a - sa - la - mu.' and 'ku o - ni - le sa - la - ma - le - ku o - ni - le.' respectively. A '4' is written above the first measure of the solo staves, indicating a four-measure phrase.

Example 40

4.4.3.7 Types of engagement songs

It was earlier noted that Ògùnba (1975) classified Yorùbá songs into six, and they are; eulogistic, political, satirical, incantatory, entreaties and interrogatory. Satirical, entreaties, eulogistic and interrogatory were observed in the musical and dramatic performance of Yorùbá traditional marriage masters of ceremonies. The *Alága* of the groom's family showers encomium and praise on the bride's family members. Their performances entreat the groom's family members to take care of the bride and make a mockery of bad conducts. They employ various musical styles and genres such as gospel, juju, African-pop and *waka*.

4.54.3.8 Categories of *Alágas'* song texts

It was also stated in chapter two that Akpabot (1986) identified fourteen categories of song texts in African music; they are; historical, praise, social control, funeral, work, insult, humorous, communication, women's, philosophical, children's, ritual, obscene and war. These songs can be further grouped into three: praise songs, songs of insult and songs for entertainment.

Masters of ceremonies sing praise songs, historical songs, humorous songs, communication and women's songs in their marriage musicodynamic negotiations. The principal actor, *Alága ijókòó* through music, instructs the *Alága idúró* and the groom's family members and through songs also, the *Alága idúró*, carries out the orders. An example of a historical song from the field goes thus:

MOREMI AJA SORO

The musical score for 'MOREMI AJA SORO' is presented in four staves. The first two staves are a pair of vocal lines. The first staff begins at measure 15 with the lyrics 'Mo - re - mi a ja so - ro' and ends with 'O -'. The second staff continues with 'Mo - re - mi a - ja - so ro'. The third and fourth staves are another pair of vocal lines. The third staff begins at measure 17 with the lyrics 'wo re o o fun mi mo ma gba o' and ends with a double bar line. The fourth staff continues with 'Mo - re - mi a - ja - so ro' and also ends with a double bar line. The music is written in a single melodic line on a treble clef staff with a key signature of one flat (Bb) and a common time signature (C).

Example 41: The above historical song talks about an ancient story of Ile-Ife, in Osun State.

Song text

MOREMI AJA SORO

Mořemi aja soro	Moremi, a great goddess
Mořemi aja soro	Moremi, a great goddess
Owo to fun mi mo magba o	The money you gave me, please don't take it back
Omo to fun wa ma magba o	The child you gave us, please don't take it back
Mořemi aja soro	Moremi, a great goddess

4.4.5 Scales in master of ceremonies' songs

The choice and use of scales are developed from cultural and social processes and not necessarily from acoustic properties of sound. The use of heptatonic, hexatonic and pentatonic scale in a society is not necessarily related to the acoustics of sound but a reflection of social change and the development of different musical styles by various performing groups in the society

The choice of scales is cultural designed (Blacking, 1976). The 'tonal system' of the people that emanated from the old Oyo kingdom is pentatonic in nature. The pentatonic music became prominent in the 19th Century. Pentatonic notes are C,D,E,G,A, or C,D,F,G,A, (or C,D,F,G,Bb) and can be easily written. Heptatonic and hexatonic singing have the characteristics of different parts singing in two or three parallel lines and thirds. The heptatonic Yoruba style can be found among the Ijesha and Ekiti. (Kubik 1994:142)

Basic structural forms in masters of ceremonies performances

4.4.5 .1 Scales of Engagement Melodies

The scale patterns collected from the field are pentatonic, hexatonic and heptatonic. These scales are analysed as follows.

The following song is built on the Tetratonic scale (Four Tones, d: r: s:l):

E SE EBI RERE

53

E se E se E ma a se o E bi a la yo E bi re re

57

A wa na a re o o - mo ba a wa na re o o - mo ba

Example 42;

The following song is an example of a song built on pentatonic scale of d: r: m s: l

IJO OLOMO LAN JO

45

I jo o mo la n jo i jo o lo mo la n jo

49

Ko si i jo re Ko si jo e le ya le se wa I jo o lo mo la n jo

Example 43

An example of a song in Hemitonic pentatonic scale of d: r: m: f: s: goes thus:

Àbò ré o dádì

À - bọ ré o dá - ò ò - bọ ré o mó -

mì a jí sẹ tẹ rán wa à - bọ ré o dá - ò

Example 44

The following song is built on Hexatonic scale of Six notes d: r: m: f: s: l

ME MA RIRU OLORUN

25

Me ma ri ru_ O lo run_ e yi ri eh o eh

29

o mio ma ri ru O lo run_ e yi ri_ eh o eh o

Exaple 45

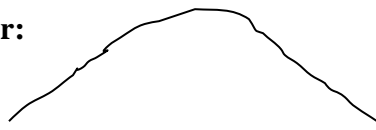
4.5. Analysis of *Alágas'* melodic structure

There are three types of melodic contour: a melody that starts on a high tone and descends to a low tone, melodies that start with a middle tone then ascends to a high tone before moving down and melodies that begin on a low tone, move up and down before it ends on a low tone (Agu, 1999).

Akpabot (1998:28) discovers that African melodies cannot be analysed through Western theories. He suggests three ways in which African melodies can be analysed. He states that a melody can be analysed through its movement, its construction and its melodic range. He notes that melodies can be constructed conjunctly or disjunctly, it can be expanded or narrowed.

Titus (2012), in his study of *Iregun* music, observes that there are six melodic contours in *Iregun* music, which include irregular, undulating, oblique, cascading, angular and ascending contours. The rise and fall of melodic contours result in undulating contours where the melody begins at a high pitch, moves downwards then goes back to its starting point. Cascading melodies begin on a high pitch but gradually descend. Ascending melodic structures start on a lower pitch and go higher and higher to the end of the melody. Oblique melody rises slightly at the beginning and then drops towards the end. Angular melodic contours contain some pointed angles. All the above melodic contours listed by Titus (2012) were recorded on the field, except the angular. The analyses of the melodies are as follows:

Oblique melodic contour:



EMI O BA T'OROGUN WAYE

E-mi o ba t'o ro gun wa ye e ma fe jo mi

Example. 46

Undulating melodic contour:



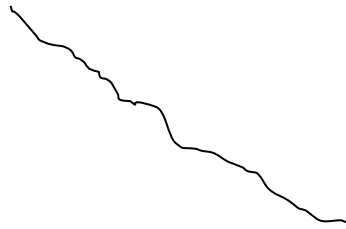
OLORI IRE DA

19

O lo ri i - re da e - mi re o eh eh

Example.47

Cascading Melodic Contour:



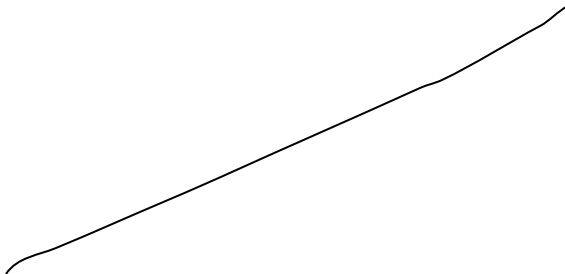

ONI LO JO AYO RE

O ni lo jo a yo re lo jo a - yo re lo jo a - yo re

O ni lo jo a yo re lo jo a - yo re lo jo a - yo re

Example.48

Ascending Melodic Contour:

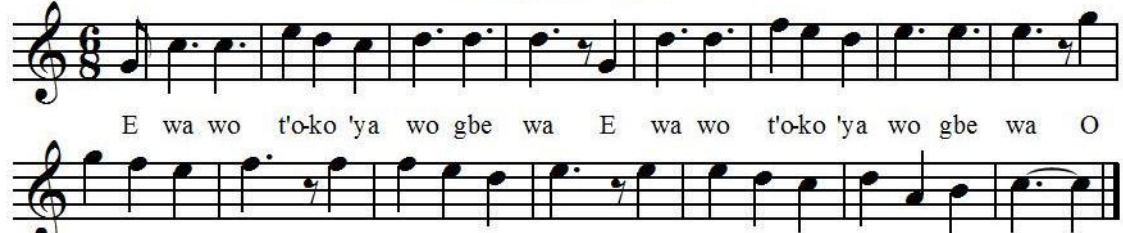
I-ro-yin A-yo I-ro-yin A-yo Gbo-gbo wa la o fe-ti gbo I-ro-yin A-yo

Example.49

Sequential Melodic Contour:

The following is an example of a sequential melodic contour

E WA WO



E wa wo t'o-ko 'ya wo gbe wa E wa wo t'o-ko 'ya wo gbe wa O

ko wo re wa O mu to da ra o gbe lo si le ya wo re

Example.50

Irregular Melodic Contour:



E JE O JO

35

e je o jo o o e je o jo yin ka o jo la ta na e je o jo -

40

e je o jo o o e je o jo yin ka o jo la ta na e je o jo -

Example.51

4.5.1 Pitch and melodic range

The tuning of the voice of the singer in Africa is determined by the quality of the singer's voice and culture; there are places noted for nasal singing and places where they use the head voice. The tonal range or pitch in Africa is also culturally dictated. There are places noted for high pitch singing and places noted for low pitch singing (Agu, 1999). The following are some songs with distinct a melodic range observed on the field.

Score

Ebami Jo

Anonymous

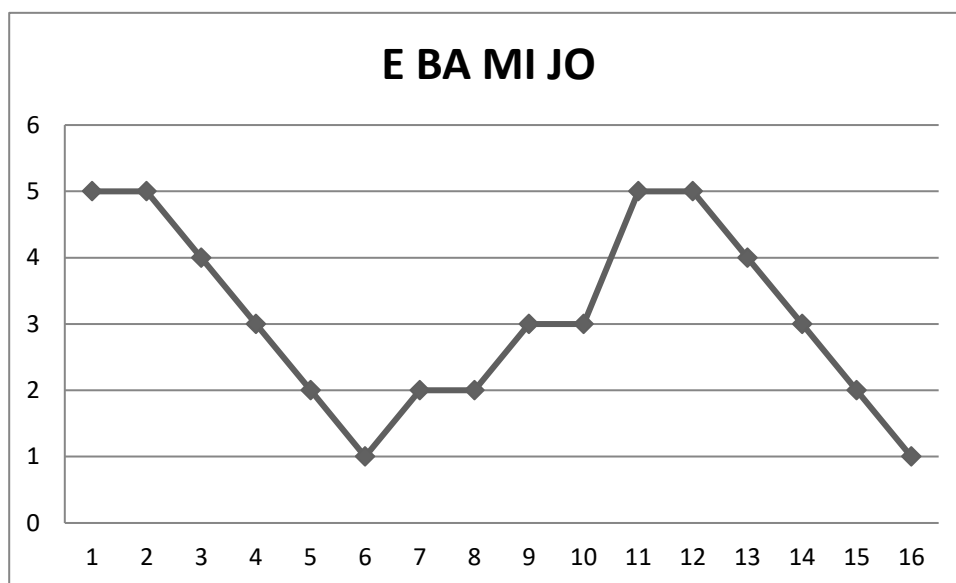
♩ = 90

Eba mi jo eyo eso__ pe emujo__ eyo moti so rire__

Example 52.

The ambit of the above song is a perfect fifth, from D – G

The melodic structure and contour are as follows:



Ese Obi

$\text{♩} = 80$

Soprano

Iya ese te tomi eku ito - ju mi Baba ese te tomi

eku ito ju mi eko tefun mi yi dara eko tefun mi yi sunwon obi ese te

tomi omo yo to ju - yin

Example 53

The ambit of the above song is an octave, from G– G

IWO ATI SUGBON

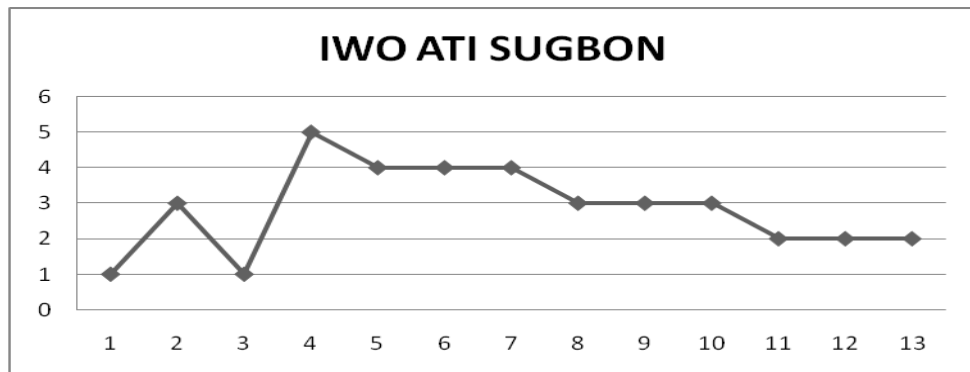
I wo a ti su-gbon e - ya pa e - ya pa e - ya pa la to-ni lo

I wo a ti su-gbon e - ya pa e - ya pa e - ya pa lo - ru - ko Je su

Example 54

The ambit of the above song is a fifth, from B– E

The melodic structure and contour are as follows:



ORI RERE

O ri re re lo ri e yin o O ri re re__ E fi ke ke re mo jo o-lo mo o ri re re E
 5 si tun da-gba se-bi o lo mo o ri re -re__ a to ba ja ye le bi e-yin o o ri re re__

Example 55

The ambit of the above song is a sixth, from C–E

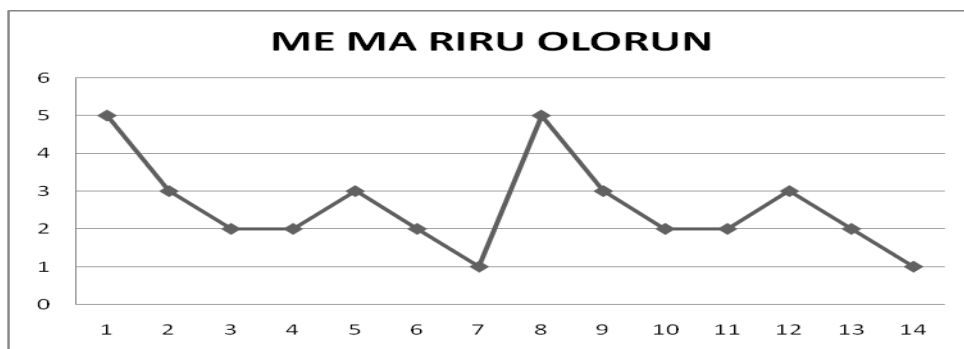
ME MA RIRU OLORUN

Me ma ri ru__ O lo run__ e yi ri eh o eh
 25
 29 o mio ma ri ru O lo run__ e yi ri__ eh o eh o

Example 56

The ambit of the above song is a seventh, from G– A

The melodic structure and contour are as follows:



4.5.2 Types of melodies

Sachs (1940) summarises melodies into three types: pathogenic, logogenic and melogenics. Pathogenics are melodies intuitive from emotions, which are melodies born out of emotion. Logogenics are melodies initiated from words and melogenics are melodies initiated from music. These three melodies were noticed in the musicodynamic negotiations of masters of Yorùbá traditional wedding ceremonies.

4.5.3 Analysis of *Alágas* melodic contour concerning speech

In the African society, there is a relationship between speech tone and the melody of songs. Songs conform to rules guiding the relationship between songs and speech. Tonal levels are: high (/) mid (-) and () Agu (1999). A Yoruba word can have many meanings depending on the tone marks. For example, *igbá* means calabash, *ìgbà* means season, *igba* means two hundred. When composing African music, linguistic features are overruled when musical considerations take precedence. Words given the wrong intonation by musical notes could be accepted in African music if it does not completely alter or damage the meaning of the song text (Agu, 1999).

The use of timbre and sequence is often achieved by a syllabic sequence of texts. This is revealed if the melody of music goes along with the meaning of lyrics or words. In Yorùbá music, language and timbre must go together with rhythm to give meaning to song lyrics. Accent, sequences and timbre are connected with meaning and phonology in Yorùbá language (Kubik, 1994; 146-149). For a melody to have a meaningful message, it should, as much as possible match the speech tone of its texts.

Semantic tones are tones that represent the same structure and meaning. Distortions of intonation of words often cause problems, most especially with two words that have different meanings and the same alphabets. Phonology, grammar, syntactic and linguistic features govern Yorùbá language (Nketia, 1982: 179-185). The above observation of Nketia has been noted by Afolabi (2015) in his study of Yorùbá choruses, sung in Yorùbá churches: that the meanings of most of these songs are distorted because they are derived from tonic solfas of songs. He states that due to the tonal nature of Yorùbá music, the real meaning of song texts are distorted in some Yorùbá church choruses. Melodies developed from songs do not observe the correct tonality of Yorùbá

language and do not give the correct meanings of lyrics of some Yorùbá songs. An example of such distortion discovered on the field is as follows:

Melodies developed from music (melogenic)

ONI LO JO AYO RE

O ni lo jo a yo re lo jo a - yo re lo jo a - yo re

O ni lo jo a yo re lo jo a - yo re lo jo a - yo re

U

M m

Example 57

The song above is word born. The tonic solfa of òní in the above song is m.: m .but instead of ò-ní, it is d.: m. The tonic solfa of the lyrics of the song does not give the real meaning of the song texts. Òní meaning today is d.: m.:, not m.: m: m: m: does not reveal the meaning of the song.

Melodies born from emotion

The following is a melody derived from emotional feelings

- Ìyá iyàwó n gbàdúrà fòmọ ó n ké* the bride’s mother is praying for her daughter,
- she is shedding tears
- Ekún ayò ni mama únsun* She is shedding tears of joy
- Ó ún ké* She is shedding tears

The following is an example of a logogenic melody (melodies derived from the spoken word).

OLORI IRE DA

19

O lo ri i - re da e - mi re o eh eh

The musical notation is on a single staff in treble clef. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The lyrics are written below the notes.

Examples 58

4.5.12 The Structure of *Alága idúró* and *Alága ijókòó* 's songs.

Nigerian melodies are usually short, repetitive in ternary, binary or unary in form and do not usually change from one key to another (Akpabot, 1986:42).

Song in binary form

Glo - ry — be to the Lord in the high - est ha - lle - lu -

The musical notation is on a single staff in treble clef, 4/4 time. It consists of a single melodic line. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter). The lyrics are written below the notes.

Example 59

An example of a song in Ternary form is as follows:

OTI GOKE GOGORO

9
O ti go ke go go ro O-lu-wa lo gbe o ga O ti go ke go go ro O-lu-wa lo gbe o

14
ga lo la O-lu wa O ni re yin O ti go ke go go ro O-lu-wa lo gbe o ga

Example 60

4.5.13. Melodic interval of *Alága idúró* and *Alága ijókòó* songs

The following melody has leaps of 2nd, 4th, 3rds. Melodies of conjunct and disjunct movements were collected. The following is an example of a song that has melodic intervals of 2nd, 3rd and 4th.

ENIYAN LO MU NI M'ONIYAN

E - ni-yan lo mu ni n mo-ni yan e - ni-yan lo mu-ni n mo-ni-yan

ni-ke lo mu ni mo yin o e - ni-yan lo mu-ni n mo-ni-yan

Example 61

4.7. Harmony

Nigerian harmonies are usually in two-part forms, that is, a melody and a second part singing in thirds, sixths, fourths, or sixths apart. Singing in fourths and fifths apart, reflect the inflationary character of Nigerian speech patterns, imitating the fall and the rise of melodic patterns (Akpabot, 1986).

During engagements, masters of ceremonies employ vocal harmonies that end on the interval of seconds. The *Alága ijókòó* may begin by singing fourths or fifths apart and *Alága idúró* may conclude by moving up to form an interval of second with the lead singer, that is, the lead master of ceremony. Unison singing is more common in performance of masters of engagement ceremonies than harmony.

4.6. Parody

Masters of ceremonies compose, sing existing melodies and at times sing parody. Parody is the reproduction of an existing tune with different lyrics. The following is a parody of a song composed by a group of singers called ‘the good women’. The song is “*odún yi á tura kò ní le koko mó wà*” meaning, “this year will be peaceful, things will not be difficult for us in this New Year”. The song was changed to “*ìgbéyàwó yí á tura kò ní le koko mó o*” meaning, this marriage will be peaceful; life will not be difficult for you”.

The following is an example of parody:

IGBEYAWO A TURA KO NI LEKOKO




I-gbe - ya wo a tu-ra ko-ni le-ko ko mo e I-gbe - ya-wo a tu ra ko ni



le ko ko mo e Ohun ti o da wo le a yo ri



Ohun ti o be___ re O-lu - wa yio se I-gbe ya wo a tu-ra ko ni



le ko ko mo e

Example 62

Medley

Medley is a type of singing that contains different songs combined and rendered together. The following is an example of such:

MEDLEY (Wedding Songs)

Glo - ry — be to the Lord in the high - est ha - lle - lu -

4
Jay E - bi o - ko ke a le lu Ha le lu

7
yah E - bi ya wo ke Ha le - lu Ha - le - lu - yah

10
O lo o re o lo o re o - ko ya wo O re to se mi o to te

13
mi E - bi ya wo ma fi - jo san di e fun Je su o

16
lo re o o lo o re A wa lo de A wa lo de

19
o A wa lo de A wa lo de A wa lo de A wa lo de o E bi ya wo

22
A wa lo de o A wa lo de A jo ji o le wo lu ko ni le mo mo a wa

2

25
lo de te ba gbo Ha le lu ya lo de a wa lo de te tun ri

28
ge le a yo lo ri wa a wa lo de E bi re re le bi a wa

31
o E bi re re A te bi re re wa wo e bi re re E bi re re A

34
ti je sa wa mo mo wa le - ki ti E bi re re E ja de wa ke wa wo wa

37
o A wa lo de to ri te ba lo tan ko ma da ji yan A wa lo de O wo

40
be e-ni ya n be A wa lo de O - lu-wa tun wa le bi a wa o A-wa lo de

Example 63

4.8. Composition of songs

The physiological and cognitive instincts that initiate musical composition and performance in man can be an inborn tendency or genetically inherited (Langer,1948:191). Kunst (1958:2) in Merriam (1965:85) states that songs could be composed by an individual, some personalities or a group of people. Everybody is born with the inherent ability for music, which is developed through training that makes one person more outstanding than another.

Masters of ceremonies perform borrowed songs composed by gospel musicians such as Bola Are. They, at times, sing songs of hip-hop musicians and popular musicians such as; waka, fuji, juju, highlife. Masters of ceremonies also sing popular praise and worship songs in churches.

Performance is the interpretation of the composer's message. A performer must be skilful, have sound memories and should be able to improvise during performances (Nketia, 1974). The concern of an ethnomusicologist should be the "nature of music, how it fits into the society and the concept for which it is used by the society that organised it" (Merriam 1964).

The use of improvisation and extemporisation in Yorùbá nuptial performances has helped masters of ceremonies in musicodynamic negotiations. During the focus group discussion (FGD) it was revealed that most of the songs the *Alágas* sing during engagements ceremonies are existing tunes, with altered lyrics to suit their purposes.

Song texts expose the culture and the values of any given society. The use of music in a society is the way by which music is engaged in human lives and the function implies the purpose the music performs. The uses of music refer to the effects of music in the human society (Merriam 1968:210-211).

Masters of engagement ceremonies deliberately make music to perform various functions such as; for collection money, instructing couples and passing of information to participants during engagement ceremonies.

4.9 Musical instruments of masters of engagement ceremonies

It was observed that throughout the performance of masters of ceremonies, musical instruments accompanied the singing. The *dùndún* or *gáangan* membranophone instruments in particular accompanied singing. At Ijebu-Ode, the researcher came across an idiophone instrument called Clapper and in an engagement ceremony in Lagos, the shaker (*sekere*) was played. Akpabot (1986) discloses that African musical instruments can be categorised into four which are, Idiophones, membranophones, aerophones and chordophones. Membranophone instruments are made of wood and animal skin. Most common musical instruments played at engagements are *dùndún*, *gáangan* and *àkùbà*. The *gáangan* and *dùndún* drums are hourglass drums. The two ends

of the drum are covered with animal skin. The instrument is carried on the shoulder when played. It has a range of octave and quartertones. The *dùndún*, *gáangan* or *àkùbà* membranophone instruments accompanied singing. Masters of ceremonies performed at engagement ceremonies along with their talking drummers. The following is a picture of masters of ceremonies with a *dùndún* talking drummer.



Plate 17 *Alága idúró* and *Alága ijókòó* with a *dùndún* drummer accompanying their songs

4.10 Rhythm

Honby (1982) defines rhythm as a regular succession of strong and weak stresses, sounds or accents. Rhythm is a flow of metrical movements between sound and events, which synchronise with sound. Through it, a good rhythmic pattern or a song effect is achieved (Ugochukwu, 2014:195). The inflexion of words governs the rhythmic stress of songs in Africa. Rhythm can be grouped into a melodic rhythm, tempo beats and meter beats Rhythm can be defined as the organisation of music on time. The rhythm of music could be irregular or regular. Rhythm is the recurrence of groups and motions about each other. These relations are in respect of pulse, meter, stress, duration, accent, pitch, contour and design and function within the architectural structure

of the artistic whole. Rhythm can be free, flexible, measured or metrical. There are six rhythmic modes; they are; anapest, spondee, trochaic, tribrach, dactylic and iambic (Akpabot, 1998:49).

4.10.1 Rhythmic structures of vocal music.

There are two types of rhythmic structures in African music: they are rhythm with strict tone and free rhythm. The free rhythmic structure is dependent on the singer's choice of punctuation; there is no realisation of regular beat or pulse. Songs with regular beat patterns have a feeling of regular pulse patterns (Nketia 1982:168).

When discussing songs with strict pulse patterns, Nketia (1998) states that songs in regular pulse patterns can be in duple time, triple time or quadruple time. He noted that music could be in hemiola pattern (Nketia 1982:170). From the above, the rhythmic pattern of music collected from the field is analysed putting into consideration the pulse duration, accent, pitch, contour and design.

Songs collected on the field are more of those with regular pulse patterns than free rhythmic structured songs. Examples below reveal songs in regular pulse patterns and songs in free patterns collected from the field. The rhythmic pattern of engagement ceremony songs recorded during field work is in $4^4 \ 3_2 \ 6_8$ time signatures.

Akpabot (1986:105) classifies Nigerian rhythm into polyrhythm, melodic rhythm, bell rhythm, percussive rhythm, speech rhythm, free rhythm and standard rhythm. He reveals that bell rhythm is the most common rhythm in Africa.

4.10.2 Song with speech rhythm

The *iya-ilu dùndún* and *gángan* played during engagement ceremonies combine both percussive and melodic rhythms. The *dùndún* family belong to the non-ritual ensemble. The members of the ensemble are *iya-ilu* (mother drum), *gudugudu*, *kerikeri*, *isaaju* and *kanago*. The spoken words of the *Alága idúró* and *Alága ijókòó* during engagement ceremonies at times, contribute to speech rhythms in their performance.

African instruments are more percussive than melodic in nature; instrumental rhythms are organised in multilinear and linear forms. African instruments can either play syllabic or pure rhythmic patterns (Nketia, 1970). Syllabic rhythmic instruments play the lyrics of songs. An example of a syllabic rhythmic instrument is the Yorùbá *gángan* and *dùndún* musical instruments, which play Yorùbá tones. The instruments imitate Òyó dialect and are used to communicate and recite proverbs. They are very prominent instruments played during engagement ceremonies in Yorùbáland.

The *gangan* and *dùndún* drum are membranophone instruments used to accompany engagement ceremonies; they play percussive, speech and melodic rhythms. The following are examples of melodic rhythm played by a *dùndún* drummer in an engagement ceremony:

OLORI IRE DA

19

O lo ri i - re da e - mi re o ch ch

Examples 64

Speech rhythm:

The following is an example of speech rhythm played by a *dundun* drummer

ONILU TO NLU

O - ni - lu to - nlu, e - je lo - nlo.

Onílù tó ñ lùèjè lón lò

The drummer is applying energy

Example 65

4.10.3 Syncopated rhythms

Syncopated rhythms, which is shifting of strong beats, was recorded in the field, one example is as follows:

O DE BE

O de be o, o de be, o - de be o,
 o de be; I - bi ta - ye - re o - ti - da - ra, o de be.

Examples 66

The first two repeated bars in the above melody are syncopated

4.11. Rhythm and meter

There are six rhythmic modes in Africa; they are dactylic, iambic, anapaest, trochaic and spondee (Nketia, 1998). Titus (2012) identifies two of these rhythmic modes in Yagba Yoruba music and they are trochaic and iambic. These two rhythmic modes were also noticed in the performances of masters of ceremonies.

Trochaic:

Iambic

4.11.2 Timeline patterns

Timeline in African music was initiated by J.H.K.Nketia; it is the rhythmic movement of African music. Nketia (1974:131 – 132) describes time line as a sound that is part of the music. It is regarded as an accompanying rhythm and a means by which rhythmic motion is sustained. It may be designed as a rhythmic pattern in additive or divisive form embodying the basic pulse or regular beat.

4.12 Textual analysis of songs

4.12.1 Figurative expression

Figurative expression is the relationship between what is said and what is meant. The figures of speech found in the field are as follows:

4.12.2. Hyperbole

This is the exaggeration of things or ideas. At one of the attended engagement ceremonies, the *Alága idúró* exaggerated the engagement items; she said the bridegroom had brought a trailer load of engagement gifts to the bride's parents.

4.12.3 Metaphor

The use of word or phrase to refer to something that it is not, inducing a direct similarity between the things without asserting comparison. For example, at one of the engagement ceremonies attended the *Alága ijókòó* was boasting about the bride's voice, she said the bride is a songbird.

4.12.4 Simile

This is the comparison of two things with sticking similarities with 'like' or 'as.'

For example:

The bridegroom is as rich as Solomon.

4.12.5 Pun

This is a play on words, for example, "*mo ra dòdò nídò, mo je dòdò nídò. mo wá fowo dòdò ra omo oní dòdò ni dodo*" meaning, "I bought fried plantains at a place called ido, I ate it at ido and robed my oily hands on the navel of the seller of the plantain".

4.12.6 Figures of sound

4.12.7 Consonance

It is the repetition of a consonant sound in a song or a verse of a literary work. An example of consonance is:

“Mummy Daddy *Dammy ni a dibo fun*’, Meaning ‘Mummy Daddy we have voted for
Dammy’

4. 13 Concluding remark

The chapter examined the research findings; it examined the musicodynamic negotiation performances of Alága ìdúró and Alága ìjókòó during Yoruba traditional marriage ceremony. It was noted that their musicodynamic performances have contributed to their effectiveness in marriage negotiation.

Endnotes

1. In an interview with Nike Adeyemi, a master of ceremony, it was gathered that, to save time there is an exchange of the proposal and acceptance letter between the bride and the groom's parents.
2. The President of the masters of ceremonies, Oluwakemi Adegoke, revealed that during performances, the *Alága idúró* and the *Alága ijókòó* are encouraged to put money collected in the same purse. After performances, there is now a laid down rule on sharing of money between the *Alága ijókòó* and *Alága idúró*. The *Alága ijókòó* takes ten percent higher than the *Alága idúró* because the *Alága ijókòó* performs more task than the *Alága idúró*.
3. Olujoke Fagbemi, in an interview, remarked that song texts are very powerful instruments of negotiation of *Alága* during engagement ceremonies.
4. The President of the Association of Masters of Traditional Engagement Ceremonies, who has been in the vocation for over thirty-five years, Mrs Adegoke, notes that exposure and continuous practice brings about dexterity in the vocation.
5. During focus group discussions, it was gathered that three, which is the number of the bowls used in a frequent collection of money at engagement ceremonies, symbolises; money, children and peace of mind, signifying their wishes for newly married couples.

CHAPTER FIVE

ANALYSIS OF THE STRUCTURE OF THE MUSIC EMPLOYED IN MUSICODYNAMICS NEGOTIATION OF *ALÁGA ÌDÚRÓ* AND *ALÁGA ÌJÓKÒÓ*

5.0 Introduction

The previous chapter was a discussion on the set objectives achieved through the research questions. This chapter is a further discussion on objective five of the study; it assesses the musical structure of the 60 out of the 100 songs recorded on the field. It discusses the melodic contour and scale, identifies the intervals, the rhythmic structure and the key signature. There are reflections of unison, timbric and horizontal harmony¹ in the response, that is, the repetition of the chorus of some of the songs.

5.1. Musical analyses of songs

SONG 1:

Ni gba ti mo ro



Ngba ti mo ro, I - se 'ya-mu re la-ye mi Mo ri po ga, Mo ri po ga Ba - ba Ni-gba ti mo ro o, 'Se 'ya-mu re la-



- ye mi Mo ri po ga, Mo ri po ga Ba - ba

NI'GBA TI' MORO

Igba tí morò', isé nlá ʔe lori' mi

when I thought of your great work to me

Mori pé'o ga o' Baba'

I could see that you are great father

Mo ri pé'o ga púpo`o

I could see that you are so great

Scale: Hexatonic major scale (six tones)



Rhythm and metre:



Form: Refrain pattern

Texture: It is a short and simple melody in a highlife rhythm. It contains conjunct movements of 2nd, 3rd and 4th intervals and resolved in a perfect cadence. The phrases and the sentences are repeated.

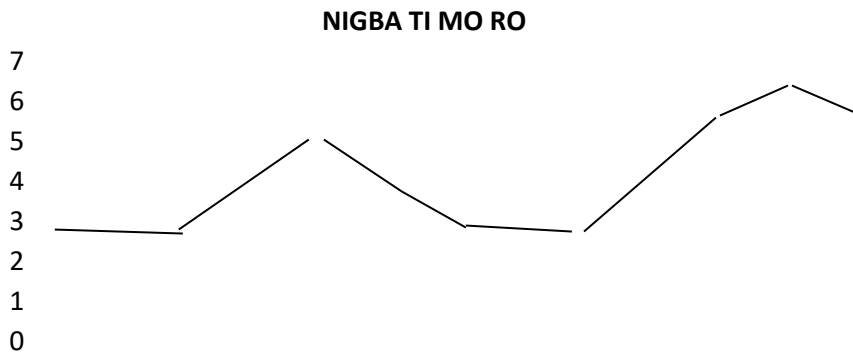


Chart5.1

SONG 2:

BA MI GBE 'GBA OPE

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems, each with a Lead/Call line and a Response line.

System 1:
 Lead/Call: E wa ba mi gbe 'gba o - pe o E wa ba mi gbe 'gba o - pe
 Response: Ye e ye e ye Ye e ye e

System 2: (Measures 5-8)
 Lead/Call: ni-to-ri-pe e-mi le ni ta 'ye ti ro___ wi-pe ko le da nkan 're
 Response: ye e-mi le ni ta 'ye ti ro___ wi-pe ko le da nkan 're

System 3: (Measures 9-12)
 Lead/Call: se su-gbon mo ri a - nu re gba o lu o-run lo ba mi se___
 Response: se su-gbon mo ri a___ nu re gba run lo ba mi se___

EWA'BA'MI GBE'GBA'OPE'

E wa' ba' mi gbe' gba' ope' o

Join me to give thanks

Yèyèyèyè

Give thanks, give thanks

Nìtorìpé, èmì leni t'áyé tiro`

Because, people thought

Wipé'ko`lè`dá`nkan`rẹ`se

I can never celebrate any more

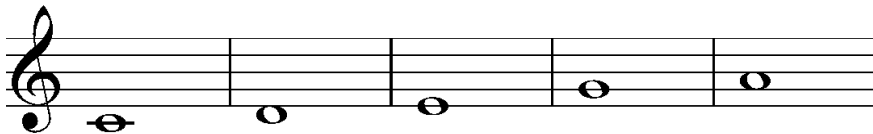
.Sùg`bón`mo`rí`à`ánú`rẹ`gbà`

But I received His mercy

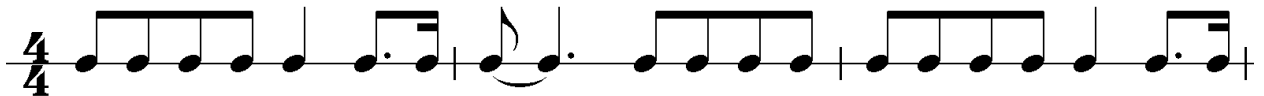
Olu`òrun,`lo`bá`mì`sé`

It is the Creator that has made it possible for me

Scale: Pentatonic major scale (five tones)



Rhythm and metre:



Form: Call and response with refrain

Texture: Smooth movement of mostly short leaps like, minor 3rd, major 3rd, perfect 4th and 5th in call and response with refrain. Interval of a 3rd is the most frequently used in the music. The flow of the song is in a call and response pattern. Hence, the ambit of the melody is wide because the ambit is an octave (E to E).

Melodic contour:

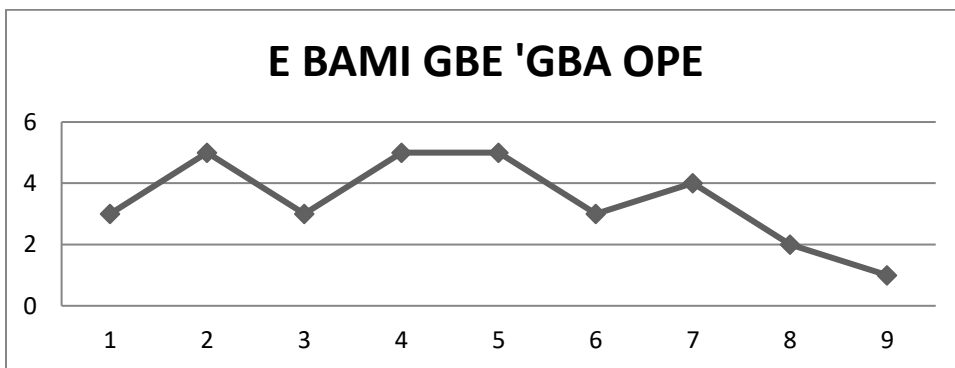


Chart 5.2

SONG 3:

TUN MI GBE

Lead/call 

8

Lead/call 

12

Lead/call 

TUN MI GBE'

Tún mi gbé, ará e bámi yò`

Take me to the altar once more

Mo ro'un to' wù mi', ilé' ayé' sanmí'

I have seen my heart desire, my life is better

Ori' mi dára púpò,

I am very lucky

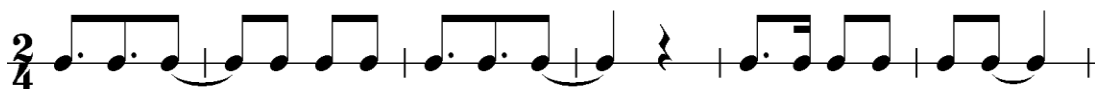
Tún mi gbé'

Take me to altar again

Scale: Heptatonic scale (7 tones)



Rhythm and metre:



Form: Call and refrain

Texture: Smooth movement containing conjunct and few disjunct leaps beginning with a repeated phrase. The interval includes minor 2nds, major 3rds, a perfect 5th and a major 6th. It begins on a high tone. It has short phrases that are systematically and sequentially developed. The ambit is E to D.

Melodic contour:

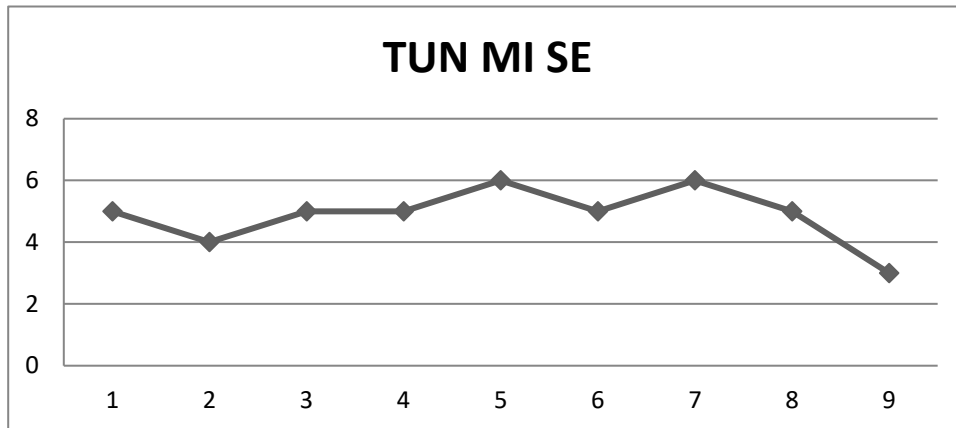


Chart 5.3

SONG 4:

MA 'NA BOBO YEN

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line.

Lead/Call
K' eni k' eni ma na bo-bo yen a - ra wa ni a - ra wa ni bo-bo

Chorus/Response

S. Solo
yen a - ra wa ni K' eni k' eni ma na bo-bo yen a - ra wa ni a - ra wa ni bo-bo

S. Solo

S. Solo
yen a - ra wa ni a - ra wa ni bo - bo yen a - ra wa ni

S. Solo

S. Solo
a - ra wa ni bo - bo yen a - ra wa ni

S. Solo

MA'NA BOBO'YEN

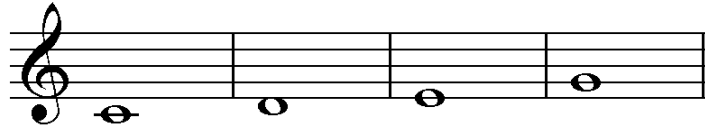
K'è 'ni k'èni mána b'òb'ò yèn

Nobody should touch that guy

Ara wa ni, ara wa ni b'òb'ò' yèn, ara wa ni

He is one of us, that guy is one of us

Scale: Tetratonic scale (four tones)



Rhythm and metre:



Form: Call and response

Texture: The melody is a call and response music, containing repeated short phrases which end accurately within the four tones. The movement is smooth; characterised by short leaps of minor 3rd, major 3rd, perfect 4th and 5th in call and response with refrain. Interval of a 3rd is the most frequently used in the music and the flow of the call and response is in sequence. It begins on high pitch and ends on low pitch. The ambit of the melody is wide because the ambit is D to G.

Melodic contour:

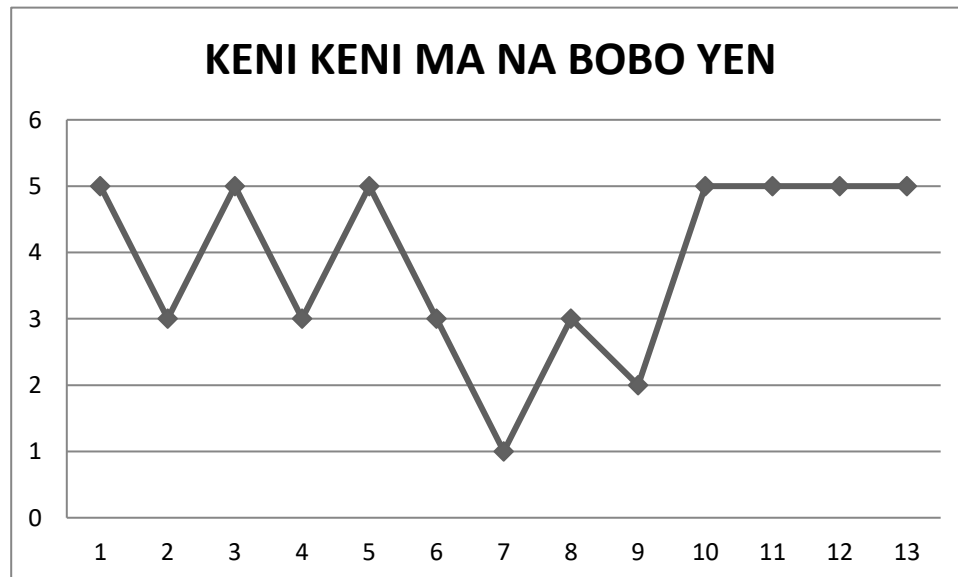


Chart 5.4

SONG 5:

SISI NI MUMMY

Lead/Call

Lo-ju yin a-ru-gbo ni mu-mmy si-si la wa pe won si-si la wa

8

Lead/Call

pe won si-si la wa pe won o lo ju yin

12

Lead/Call

Ah! e ba mi yo ba mi jo

SISÍ NI MÒMÌ

Lójú yín, arúgbó ni mòmì

In your eyes, mummy is an old woman

Lójú yín arúgbó ni mòmì

In your eyes, mummy is an old woman

Sisí là'wa npe'wón, sisí là'wa npe'wón o

but we call her a young lady, a young lady

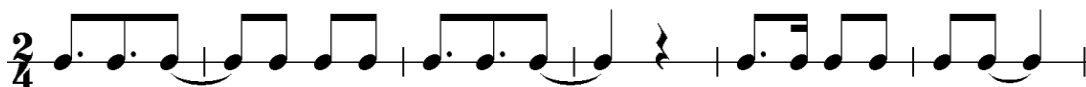
Lójú yín

in your eyes

Scale: Heptatonic scale (7 tones)



Rhythm and Metre:



Form: Call and refrain

Texture: Smooth movement containing conjunct and few disjunct leaps beginning with a repeated phrase. The interval includes minor 2nds, major 3rds, a perfect 5th and a major 6th. It begins on a high tone. It contains short phrases, systematically and sequentially developed and completed at the end. The ambit is E to D.

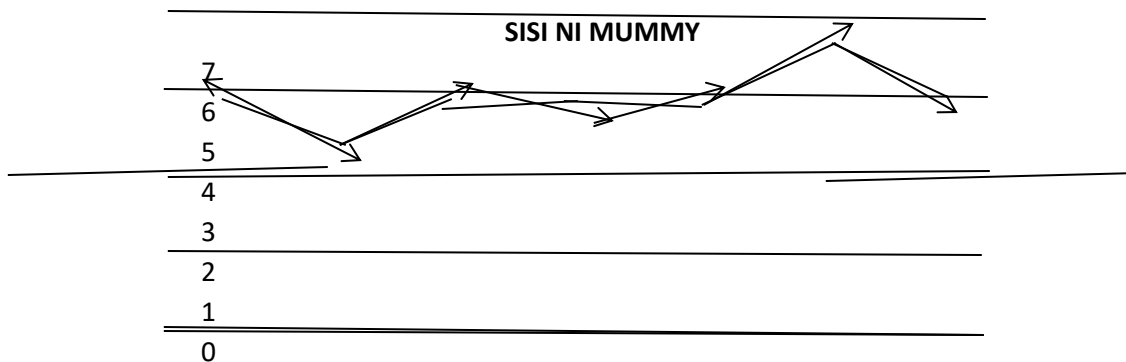


Chart 5.5

SONG 6:

MO YE GE, HALLELUYA!

Call/Lead



Mo ye ge_ ha-lle lu ya mo ye ge_ mo ye ge_ ha-lle-lu-ya

Response/Chorus



Call/Lead



mo ye ge_ fe-mi ri mi lo- mo 'ge o si gbe mi ni 'ya-wo ha-lle-lu-ya

Response/Chorus



Call/Lead



mo ye ge_ Se-un ri mi lo- mo ge o si gbe mi ni 'ya-wo

Response/Chorus



Call/Lead



ha-lle-lu-ya mo ye ge_ mo ye ge_ ha-lle-lu-ya mo ye ge_

Response/Chorus



O YE GE

O yege Adénike`o yege

Congratulations Adenike, congratulations

O yege Adénike`o yege

Congratulations Adenike, congratulations

Tóyé`gbé`o lómọge

Toye sees you as a virtuous woman

O`si`gbé`o níyàwó`

And took you as his wife

Adénike`o yege

Congratulations, Adenike congratulations

Scale: Diatonic major scale (seven tones)



Rhythm and metre:



Form: Call and response with refrain

Texture: The melody begins with a repeated rhythmic exposition, deviated in development and return to the same rhythm; just like the western ternary form. It starts with chorus, followed by lead interjections and ends in chorus. Also, it begins on a moderate pitch and ends on a low pitch. The ambit is from G to G. Hence, it is of a wide sonorocity.

Melodic contour:

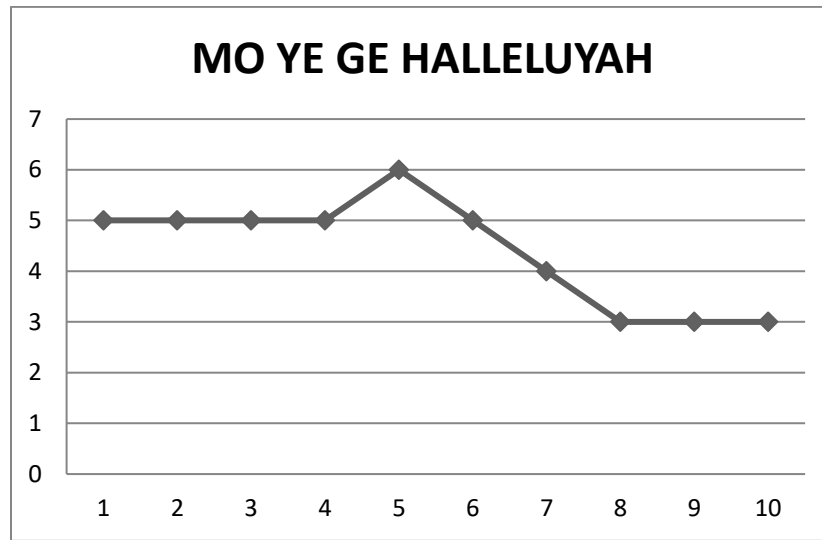



Chart 5.6

SONG 7:

EYIN ORE OKO SUPPORT



E - yin o - re o - ko su - pport o E - yin o - re



o - ko su - pport o - ko 'ya - wo le da wo E - yin o re sup - port o

EYIN ORE OKO SUPPORT

Eyin òrẹ̀ ọ̀kọ ẹ̀ support o

Let all the friends of the groom give him support

Support

Give him support

SCALE: Hexatonic major scale (six tones)



RHYTHM AND METRE:



FORM: Refrain pattern

TEXTURE: It is a short and simple melody in a compound duple metre. It contains conjunct movement and perfect prime. The intervals are minor and major 2nd, 3rd and perfect 4th intervals which resolve in a plagal cadence. Its phrases are short and the melody is narrow. Its ambit is C to A.

Melodic contour:

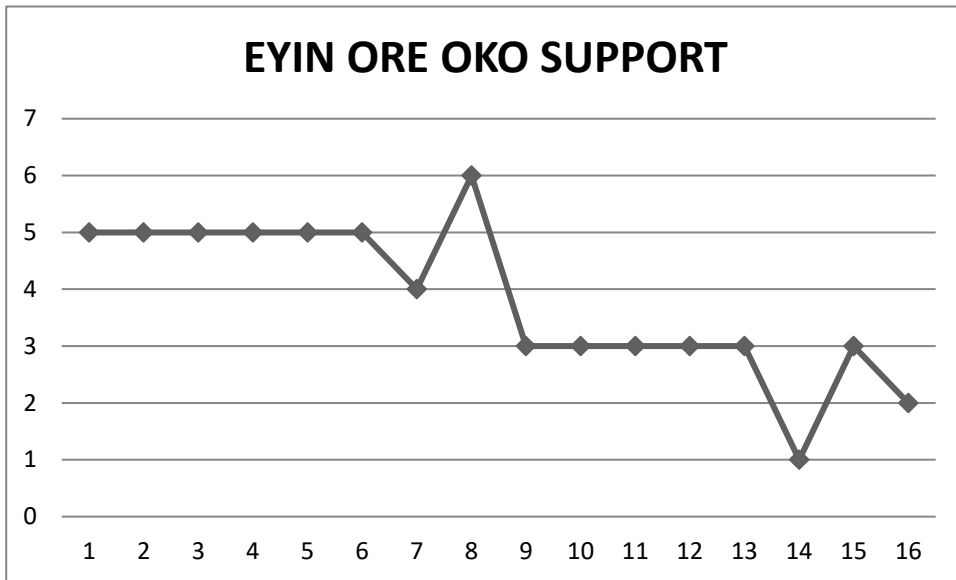


Chart 5.7

SONG 8:

OKO NI 'YA WO O LE DA WO NA

O - ko ni 'ya wo o le da wo na Gbo - gbo e - bi o - ko

e - wa sup - port ti O - ko ni 'ya wo o le da wo na

Ọkọ-iyàwó kò le dá'wóná, The bridegroom alone cannot give money

Gbogbo ẹbí ọkọ ẹ support All family members should support

Scale: Hexatonic major scale (six tones)

Rhythm and metre:

Form: Refrain pattern

Texture: It is a short and simple melody in a compound duple metre which begins with a repeated phrase, conjunct leaps, perfect prime, minor and major 2nd, 3rd and perfect 4th

intervals and resolved in a perfect cadence. Its phrases short and the melody is narrow.
Its ambit is C to A.

Melodic contour:

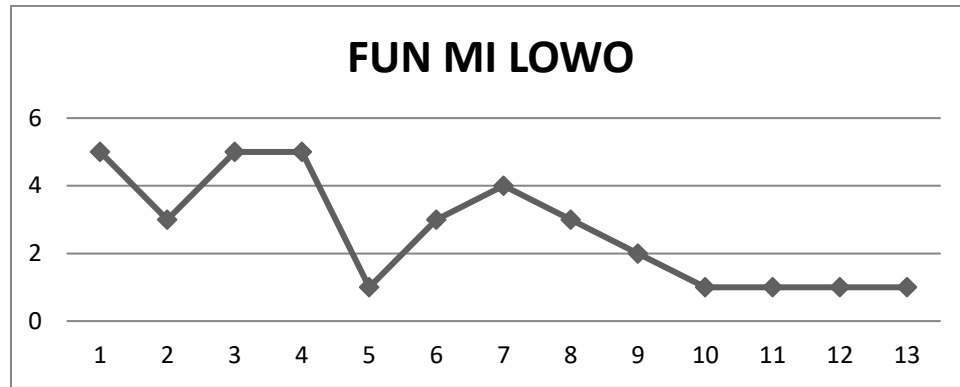


Chart 5.8

SONG 9:

MEDLEY
(Wedding Songs)

Glo - ry — be to the Lord in the high - est ha - lle - lu -
4 Jay E - bi o - ko ke a le lu Ha le lu
7 yah E - bi ya wo ke Ha le - lu Ha - le - lu - yah
10 O lo o re o lo o re o - ko ya wo O re to se mi o to te
13 mi E - bi ya wo ma fi - jo san di e fun Je su o
16 lo re o o lo o re A wa lo de A wa lo de
19 o A wa lo de A wa lo de A wa lo de A wa lo de o E bi ya wo
22 A wa lo de o A wa lo de A jo ji o le wo lu ko ni le mo mo a wa

2

25

lo de te ba gbo Ha le lu ya lo de a wa lo de te tun ri

28

ge le a yo lo ri wa a wa lo de E bi re re le bi a wa

31

o E bi re re A te bi re re wa wo e bi re re E bi re re A

34

ti je sa wa mo mo wa le - ki ti E bi re re E ja de wa ke wa wo wa

37

o A wa lo de to ri te ba lo tan ko ma da ji yan A wa lo de O wo

40

be e-ni ya n be A wa lo de O - lu-wa tun wa le bi a wa o A - wa lo de

Scale: Diatonic major scale (seven tones)

Rhythm and metre:

Form: medley form (comprises of several rhythm but same metre)

Texture: This is a combination of several melodies with different rhythmic structures, but same metre. Hence, it is long and wide. The ambit is from ledger line A below the treble stave and line D, which is the fourth line of the stave.

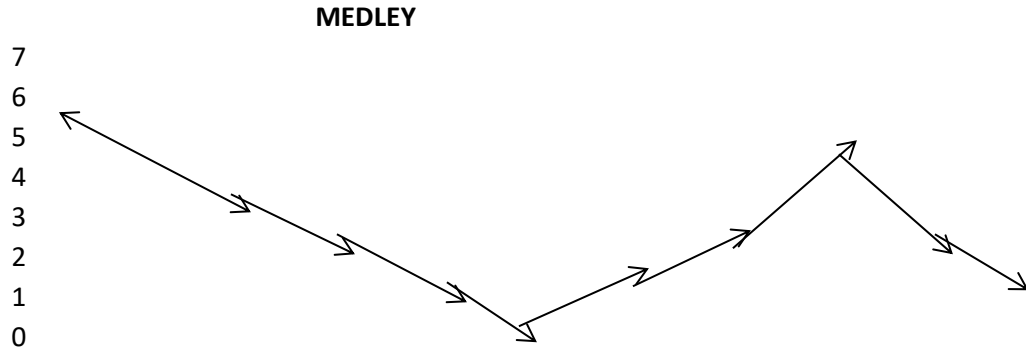


Chart 5.9

Song 10:

EMI O BA T'OROGUN WAYE

The musical score is written in 4/4 time and consists of three systems of two staves each. The lyrics are written below the notes. The first system starts with a treble clef and a key signature of one flat. The lyrics are: E-mi o ba t'o ro gun wa ye e ma fe jo mi. The second system starts with a measure rest and then continues with the melody. The lyrics are: sun e - ma fe jo mi se ke o e'mi o ba t'o ro gun wa ye o eh!_. The third system starts with a measure rest and then continues with the melody. The lyrics are: e - ma fe jo mi se ke o e'mi o ba t'o ro gun wa ye o eh!_. The score ends with a double bar line.

Èmi ò bá torogún wáyé

Èmi ò bá torogún wáyé

I am not here for rivalry

E má fejó mi sùn ótá

Don't report me to the enemy

E má fejó mi sùn eni tí ò fèràn mi

Don't report me to those who hate me

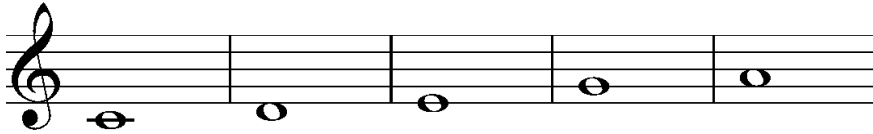
Èmi ò bá torogún wáyé o, e e o

I am not here for rivalry at all

Èmi ò bá torogún wáyé

I am not here for rivalry

SCALE: Pentatonic major scale (five tones)



Rhythm and metre:



Form: Call and response with refrain

Texture: Smooth movement of shorts and wide leaps like, minor 3rd, major 3rd, perfect 4th and 5th in call and response with refrain. Interval of a second and perfect prime are the most frequently used in the music and the flow from low pitch to high pitch back to low pitch and ends on the dorian mode. Hence, the ambit of the melody is wide because the ambit is more than an octave (A to E).

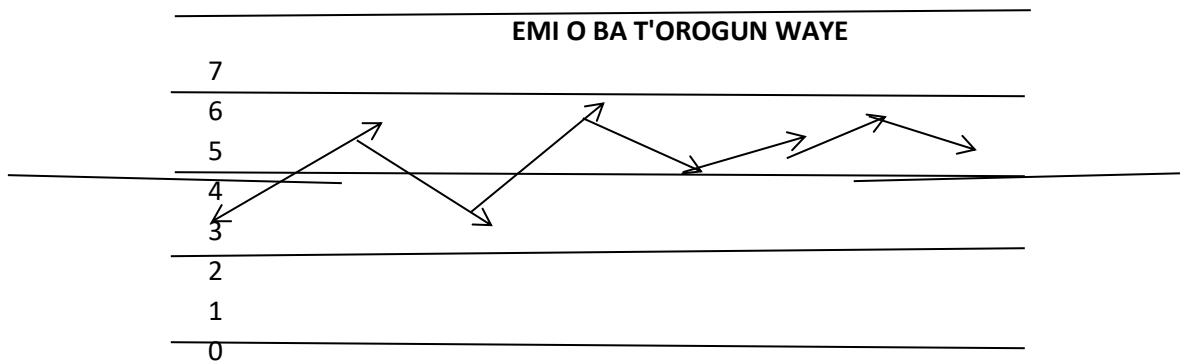


Chart 5.10

Song 11: EBÌ RERE LẸBÍ ÀWA

È-bí re re le bí à wa ò è - bí re re a fi ké ke ré
 mọ ẹ́ O-lú wa è - bí re re a sì tún dà-gbà si nú ì-mọ
 lẹ è - bí re re a t'O ba ja ye l'o ma ri a è - bí
 re re a mà ẹ́ o rí i re ò-rẹ o o - rí i re—

Call

Response

Èbé rere lẹbi àwa ò,

ẹbi rere

Ati kékeré mọ ẹ́e oluwa

ẹbi rere

Asi tún dàgbà sínú ìmólẹ,

ebi rere

Atobajayé lomo`Maria,

ebi rere

Translation

Call

Response

Our family is a blessed family

We are blessed

from our youth we know the works of God

We are blessed

We also grow in His light

We are blessed

It is a glorious thing to be associated with Mary's son we are blessed

Song message

This song is usually sung by the *Alága idúró* at the entrance of the venue of the engagement to notify the bride's parents of their presence and to reveal that their family is a blessed family. It could also be sung by the *Alága idúró* in response to the question of the *Alága ijókòó* on their identity.

Scale:

Diatonic G major scale (seven tones)



Rhythm and meter:



The rhythm of the above song is a reflection of an asymmetric irregular note value. The first two notes in the first bar are iambic (short-long), while the second bar has trochaic (long-short) rhythms.

Vocal form:

Call and response with response repetition, there is a response of 'ebi rere' while the solo extemporises.

Texture

Smooth conjunct movement of short leaps like perfect prime, minor 2nd, major 2nd, minor 3rd and major 3rd. hence, the ambit of the melody is narrow. There are reflections

of unison, timbric and horizontal harmony in the response, that is, the repetition of the chorus.

Ambit

The ambit is the lowest to the highest note of the song and it is B3 to C5.



Key: G major

Melodic contour

The melodic contour of the song is as follows:

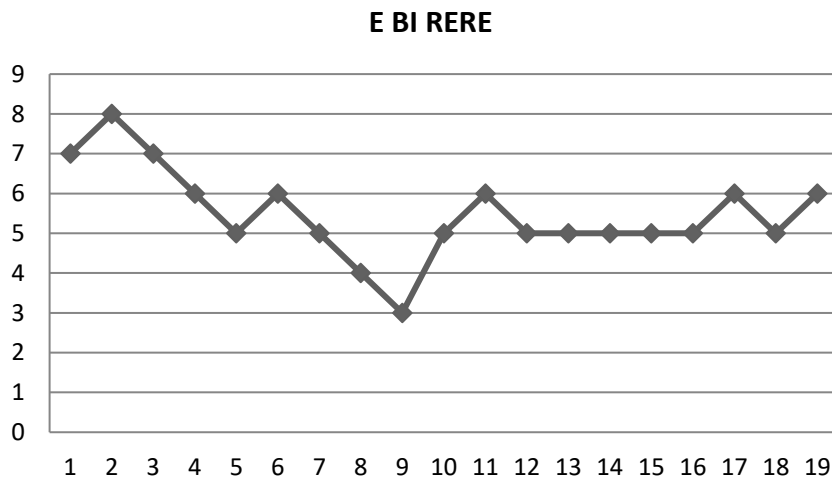


Chart 5.11

Song 12:

ÈNÌYÀN LÓ MÙ NÍ MỌNÌYÀN



E - ni-yan lo mu ni n mo-ni yan e - ni-yan lo mu-ni n mo-ni-yan

ni-ke lo mu ni mo yin o ___ e - ni-yan lo mu-ni n mo-ni-yan ___

Song text

Translation

Call

Ènìyàn ló n mú ni mọ̀nìyàn 2ce

People get to know one another through introduction,

Nike lómú mú wa mọ̀yìn o

Nike introduced you to us.

Response

Ènìyàn ló n mú ni mọ̀nìyàn

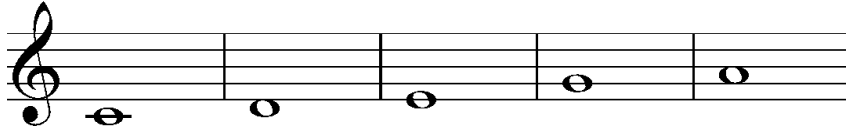
People get to know one another through introduction.

Song message

This song is sung during introduction of family members and guests. It says through introduction, people get to know one another; Nike (the bride) has made it possible for me to know you and to have a relationship with you.

Scale:

Pentatonic major scale (five tones) of d: r: m: s: l:



The Ambit:

That is, the highest and the lowest notes of the song, they are F to C



Rhythm and metre:



The first bar of the song starts with a rest sign. There are bars of regular note values found in bars 2, 4 and 8 and bars of irregular notes values found in bars 1, 2, 3, 5, 6, 7. It employs regular, simple and divisible rhythmic patterns.

Vocal form:

Call and response, the response is a repetition of a phrase from the solo. The repetition is *Ènìyàn ló n mú ni mọ̀nìyàn*

Texture:

The melody consists of short phrases which are repeated systematically and reappear in full and partial sequential form. The melody starts on weak beat at a medium pitch range and ends on a low pitch.

Key: C major

Melodic contour

The melodic contour of song 2 is as follows:

ENIYAN LO MU NI MONIYAN

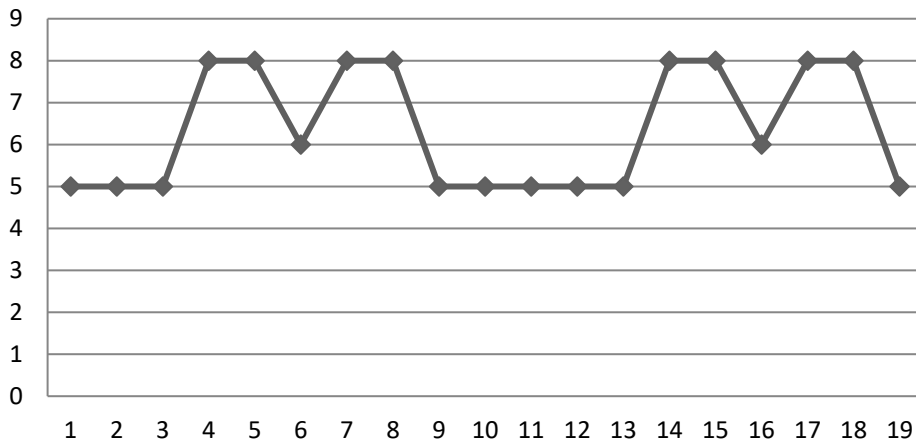


Chart 5.12

Song 13:

Ẹ FADURÀ GBE DÌDE

E fa - du - ra gbe di de o - ko i - ya - wo

do ba le e fa du ra gbe di de

Song text

Translation

Call

Ẹ fàdùrà`gbe dìde

Lift him up with prayers

Okoìyàwò' dóbáìẹ

The bridegroom is prostrating

Response

E fàdúrà` gbe dìde

Lift him up with prayers

Textual analysis

During engagement ceremonies, bridegroom prostrates to brides parents to thank them for taking care of the bride and for giving their consent to the relationship. This song is sung to show this action.

The following is an example of groom showing this action



Plate 5.1 The groom prostrating for members of bride's family

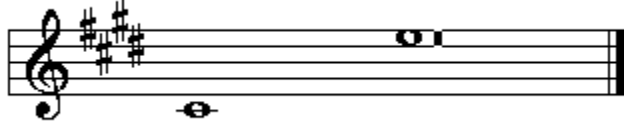
Scale:

The scale is Pentatonic (five tones) The tonic solfas are d: r: m: s: l:

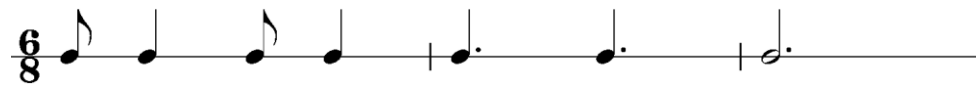


The Ambit

The ambit is the lowest note to the highest note and that is from C4 to E5



Rhythm and metre:



The first bar is iambic (short –long rhythm)

Texture:

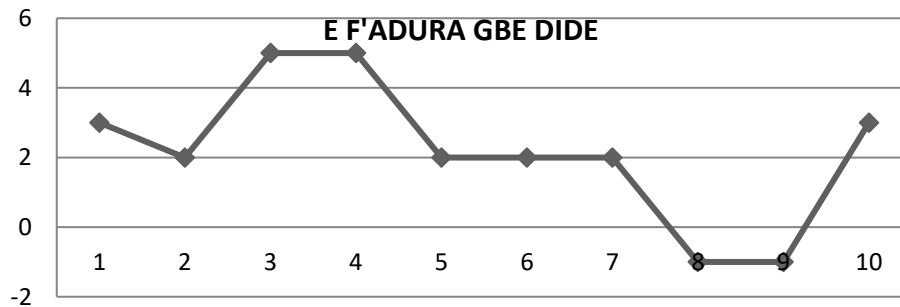
Smooth conjunct movement of short leaps like major 2nd, minor 3rd, major 3rd and perfect 4th. Hence, the ambit of the melody is narrow. It is a solo song by *Alága ijókòó*.

Vocal form:

Call and response, Call and refrain pattern. There is a repetition of *E fàdúra`gbe dide*.

Key signature: E Major

Melodic contour:



Song 14:

E KÁÀBÒ

E - ka - bo, se da da le de, e - ka - bo, se da da le de,
 4
 gbo-gbo 'le nko o? sa - la - fi - a ni.

Song text

E káàbò, sé dáadáa lẹ dé

Gbogbo ilé ñkọ o

Sé àlááfìà ní

Translation

You are welcome, did you come well.

How is everyone at home.

Hope you are fine?

Textual analysis

This is a song of welcome sung by the *Alága ijókòdò* to welcome the groom's family members.

Melodic contour

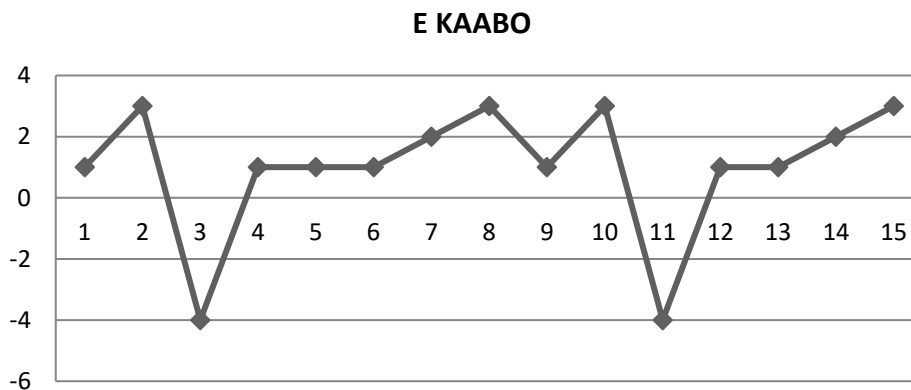


Chart 5.14

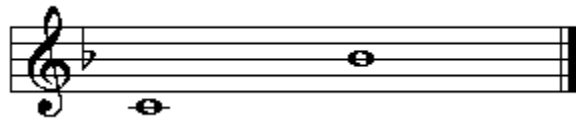
Scale:

The scale is Hexatonic: The tonic solfas are d r m f s t



The Ambit

The ambit of the song is from C4 to B4



Rhythm and meter:



Key: F Major

Vocal form:

Solo singing by the *Alága ijókòó*

Texture:

The song starts on an anacrusis. The movement is mostly of short leaps like major 2nd, minor 3rd, major 3rd and perfect 4th except on two occasions where major 6th occur. Hence, the ambit of the melody is narrow. The ambit is from the middle C to B (the third line of the treble stave).

Song 15:

BA SE NBARAWA DOWO PO

Call
Ba se nba-ra-wa do-wo
a o - ni pa - da-nu

Response
Ba se nba-ra-wa do-wo po

4
a o - ni pa da-nu
ba se nba ra-wa do-wo po
ba se nba-ra-wa do-wo po.

BA SÉ N BÁRAWA DÒWÒPÒ

Ba sé n bárawa dòwòpò,

As we do business together

Ba sé n bárawa dòwòpò

As we do business together

A ò ñì káàbámò

We will not regret it

Ba sé n bárawa dòwòpò

As we do business together

Song message

The *Alága idúró* and *Alága ìjókòó* sing the above song after the presentation of the marriage proposal by the groom's family and the presentation of the acceptance letter by the bride's family. The song says 'as we do business together, we will not regret it.

Melodic contour:

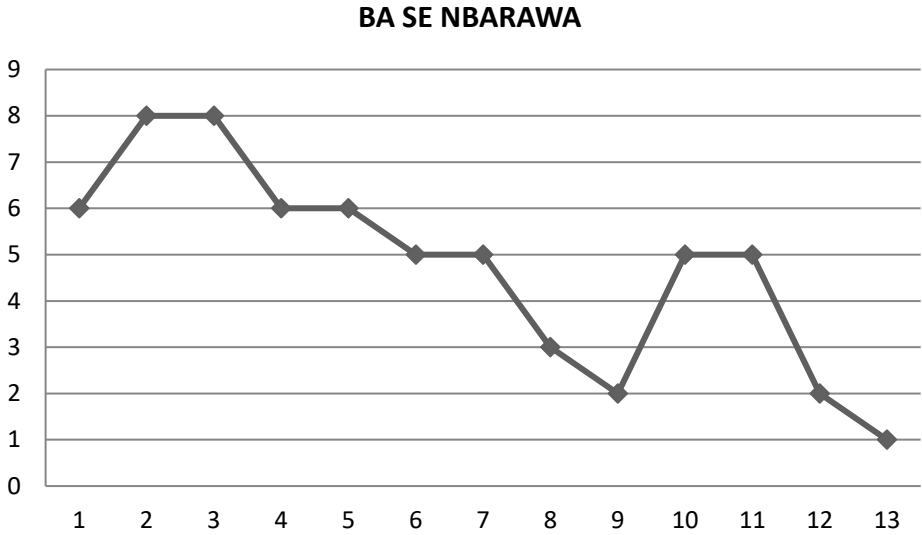
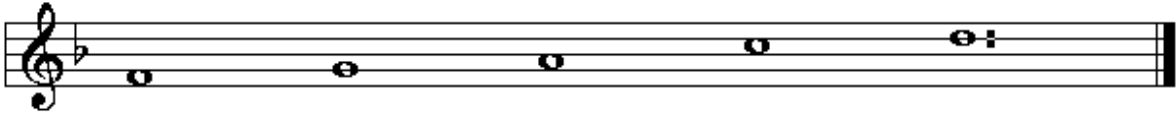


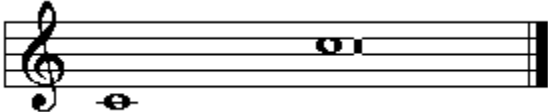
Chart 5.15

Scale:

The scale is Pentatonic: The tonic solfas are d: r: m: s: l:



Ambit



Key: C Major

Rhythm and Meter:



It has a complex rhythmic structure,

Texture:

Smooth movement of mostly shorts leaps like major 2nd, minor 3rd, major 3rd and perfect 4th in call and response. Hence, the ambit of the melody is narrow. The ambit is an octave (C4 to C5).

Vocal form:

Call and response, Call and refrain pattern.

Song 16:

AWUYEWUYE

A-wu-ye - wu-ye, a-wu-ye-wu - ye,___ A-wu-ye - wu-ye, a-wu-ye-wu-
2
ye___ A - wu - ye - wu-ye a - ro - yeo - te;___ A - ko - ni -
5
e___ tu - 'lu___ i - lu - la - nie - tun - se.

AWUYEWUYE

Awuyewuye awuyewuye

Rumour rumour

Awuyewuye awuyewuye

Rumour rumour

Awuyewuye, aròyé ọ̀tẹ̀

Rumour rumour of conspiracy

A ò nì ẹ́fú 'lú, ìlú lani ẹ́ túnse

You have not been told to cause disagreement, you are to make peace.

Textual analysis

This song type was sung in the past during engagement ceremonies by *Alágas* that were in disagreement ² because of the issue of money

Vocal form: Solo singing

Melodic contour:

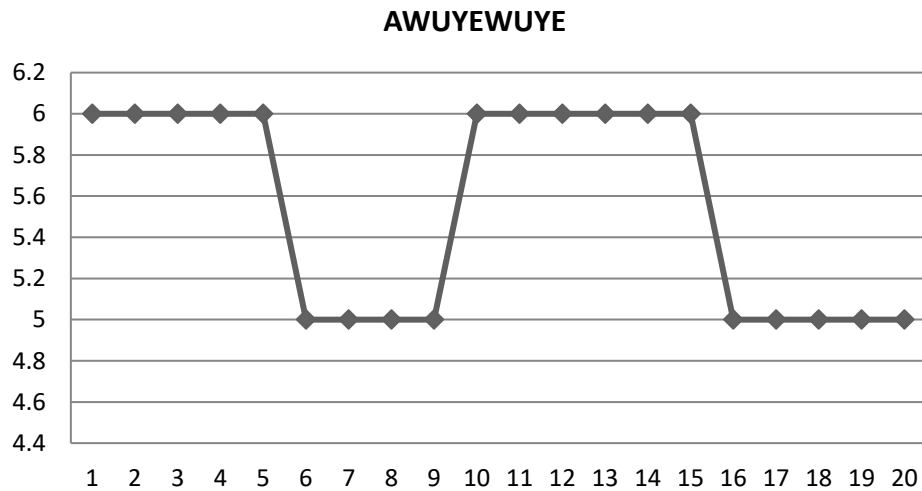
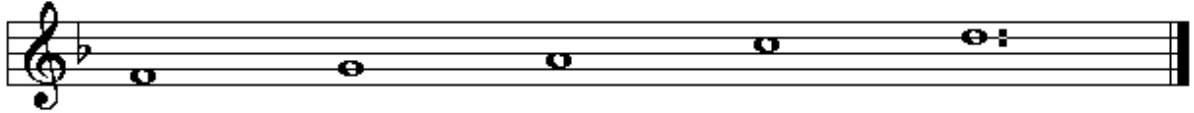


Chart 5.16

Scale:

The scale is Pentatonic: The tonic solfas are d: r: m: s: l:



Key: F Major

Rhythm and meter

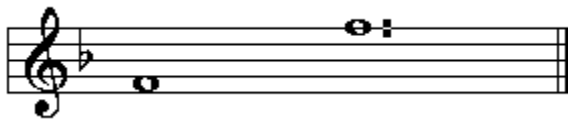


Texture:

Smooth movements containing both conjunct and disjunct leaps. It begins on high tone and contains short phrases, systematically repeated, developed completed at the end.

Also, it contains full repetition. The ambit is an octave (F4 to F5).

Ambit:



Song 17:

FUN MI LOWO O

The musical score consists of three systems, each with a vocal line and a piano accompaniment line. The first system (measures 9-10) has the lyrics 'fun mi lo wo o fun mi lo wo' and 'o - ko mi'. The second system (measures 11-12) has the lyrics 'mo fe se oun - je fun o' and 'Mo fe se - be to dun' and 'o - ko mi'. The third system (measures 13-14) has the lyrics 'fun mi lo wo o fun mi lo wo' and 'o - ko mi'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

FUN MI LOWO'O

Fún mi lówó' oḱo mi

Give me money, my husband

Fún mi lówó' oḱo mi

Give me money, my husband

Mofé'se ounje fún o, oḱo mi

I want to cook a nice meal

Mofé'sẹ ọbẹ'to'dun, oḱo mi

I want to cook a delicious soup

Fún mi lówó', fún mi lówó' oḱo mi

Give me money, give me money, my husband.

Textual analysis:

The bride kneels before the groom while the *Alàga ijókòó* sings the cantor.

Scale: Pentatonic major scale (five tones)



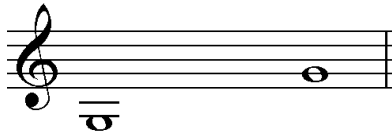
Rhythm and meter:



Form: Call and response

Texture: Smooth movement of mostly shorts lips like major 2nd, minor 3rd, major 3rd and perfect 4th in call and response. Hence, the ambit of the melody is narrow. The ambit is an octave (F to F).

Ambit:



The melodic contour:

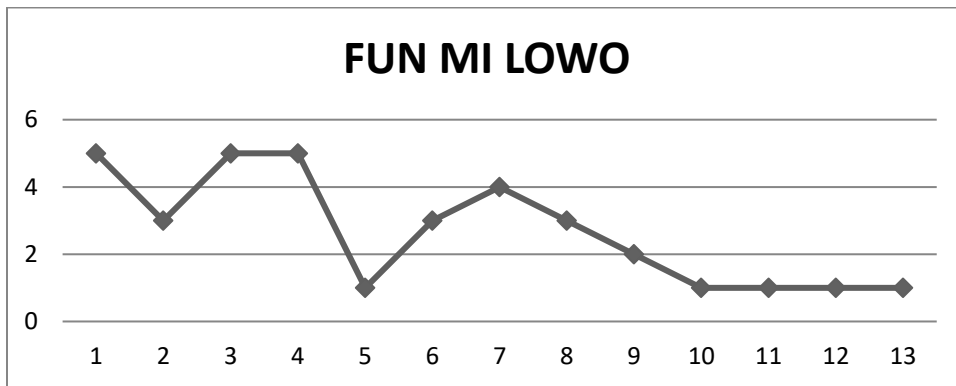


Chart 5.17

Song 18:

OWÓ, OMO ÀLÁÁFÌÁ

E ki mi si nu a bo o Me - e - te - e - ta ni - to - ri - pe

O - wo o - mo a - la - fi - a o - wo o - mo e - mi gi - gun o - wo o - mo a - la - fi

a me - te - ta ko ni won wa _____ ni nu e - bi

OWÓ, OMO ÀLÁÁFÌÁ

E kí mi sìnú' aḅó o

Show that you appreciate me by putting money in the bowls.

Mẹ̀tẹ̀ẹ̀ta nitoripe'

The three bowls

Owo, omo, àlááfíà

Money, children and peace of mind

Owo, omo emígígùn

Money, children and long life

Mẹ̀tẹ̀ẹ̀ta

The three

Kòní' wón wa nìnú' ebí

Will not be scarce in this family

Song message

The meaning of the above song is 'drop money into the three bowls. The three bowls symbolise children, peace of mind and long life, they signify *Alágas'* wishes for couples. The *Alága ijókòó* uses the song to demand for money from the groom's family.

Texture: Smooth conjunct movements of short intervals. It contains short phrases that are systematically repeated.

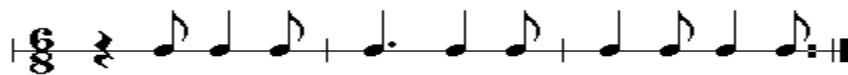
Scale:

The scale is Pentatonic: The tonic solfas are d: r: m: s: l:



Key: C Major

Rhythm and Meter:



Melodic intervals: The most common melodic intervals in the song are 2nd and 3rd.

Texture: Smooth conjunct movement of short intervals. It contains short phrases that are systematically repeated.

Ambit: An octave, from A3 to A4



The melodic contour is as follows

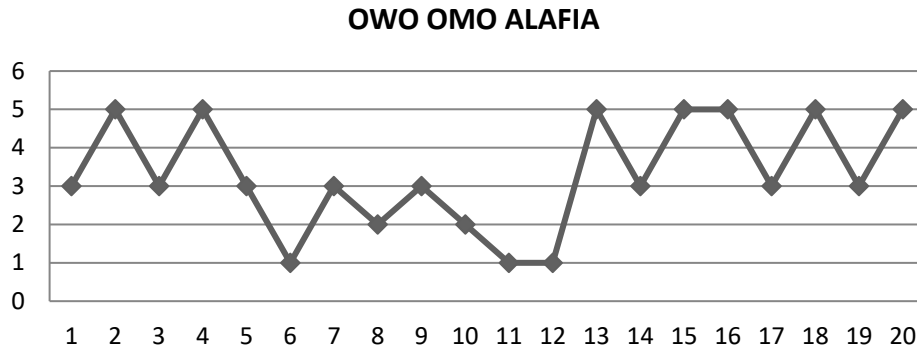


Chart 5.18

Song 19:

À-ná ké-ré À-ná tò-bi

À-ná ké-ré À-ná tò-bi Ì-dò bá lẹ l'a fí k'á na

ÀNA KÉRÈ ÀNA TÓBI

Àna kéré' Àna tobi

Whether an in-law is small or great

Ìdòbálẹ̀

We prostrate

La fí 'n kána

To greet the in-law

Textual analysis

This is a song of greeting sung by *Alága idúró* and groom's family to greet bride's family. Men prostrate and the female kneel down to greet them.

Melodic contour:

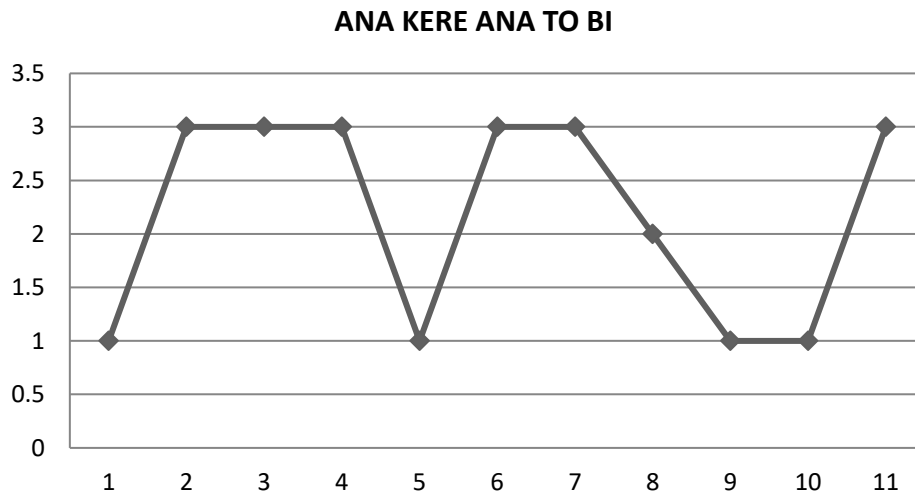


Chart 5.19

Scale: Tetratonic scale. The tonic solfa is d r m l

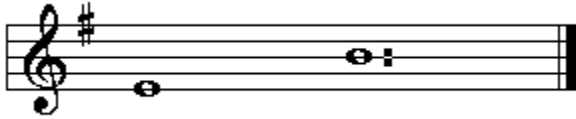


Rhythm and metre:



Texture: Smooth conjunct movement of short intervals and disjunct movement like major 2nd, perfect prime, major 3rd and perfect 5th. It contains short phrases and systematically repeated. Also, it contains full repetition.

Ambit: The ambit is from the lowest note to the highest note which is E4 to B4



Song 20:

MA JO SI BI TO WU E



MA JO'SIBI TO'WU E'

Ma jo'sibi to'wu e'

You are free to dance the way you like

Igba'to'o'yawo'lowo'babq enikan

Since you did not borrow money from anyone

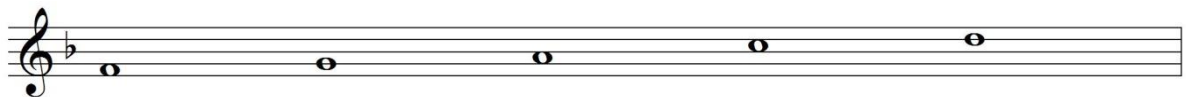
Ma jo'sibi to'wu e'

You are free to dance the way you like

Song message

The song says 'dance majestically, because you owe no man. The song is sung for the groom, to encourage him to dance.

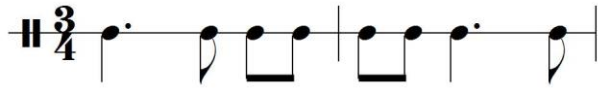
Scale: The scale is Pentatonic: The tonic solfas are d: r: m: s: l:



Key: F Major

Time signature:

Rhythm and Meter:



Melodic intervals: The most common melodic intervals in the song are 2nd, 3rd.

Texture: Smooth conjunct movement of short intervals like minor 2nd, major 2nd, perfect prime and disjunct movement of leaps like a major 3rd. The melody consists of short phrases which are repeated systematically and reappear in partial sequential form. The melody starts on anacrusis at a medium pitch range and ends on a low pitch.

Ambit:



Melodic contour:

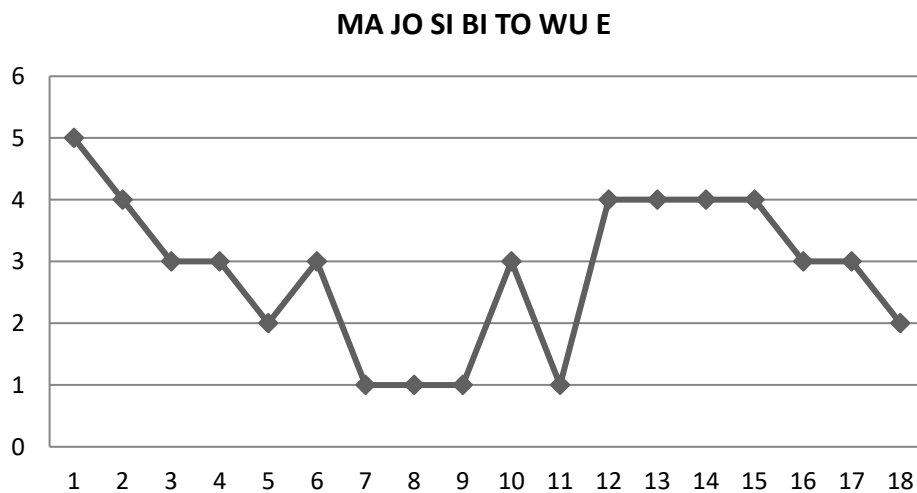


Chart 5.20

SONG 21:

JÉJÉ LA JÓKÒÓ

Je-je la jo - ko to-hun be-be yi o, je-je la jo - ko, je-je-la jo - ko to hun be-be yi

5
o; ko gbo-do ya ko wa so pe Be-bi ma_ lo, ko gbo-do ya ko wa so pe Be-bi ma_

9
lo. Je-je la jo - ko, je-je la jo - ko to-hun be - be yi o.

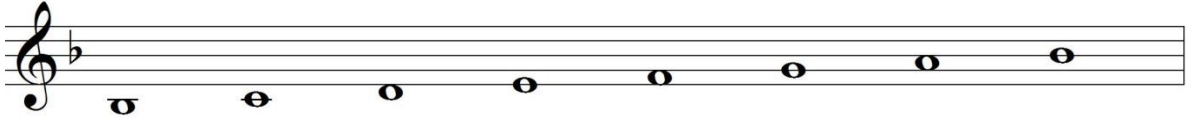
JÉJÉ' LA JOKO'

Jéjé' la jòkò' tohùn' bẹ̀bẹ̀ yí' o	Now you are begging us to give you your wife
Jéjé' la jòkò'	You are now begging
Jéjé' la jòkò' to' hùn' bẹ̀bẹ̀ yí' o	Now you are begging us to give you your wife
Kò g̀bòdò' ya' kówa' ̀so pe' bebì ma ̀lo	Afterwards, don't say baby it's time to go
Kò g̀bòdò' ya' kówa' ̀so pe' bebì ma ̀lo	Afterwards, don't say baby it's time to go
Jéjé' la jòkò'	Now you are begging
Jéjé' la jòkò' to' hùn' bẹ̀bẹ̀ yí' o	Now you are begging us to give you your wife

Song message:

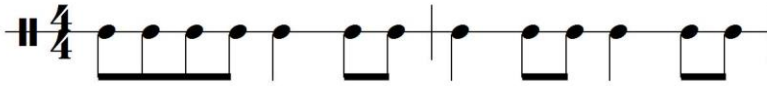
It is a song of warning to the groom, the *Alága ijókòó* sings the song to instruct him to take care of the bride and there must not be a time he will send her packing

Scale:



Key: F Major

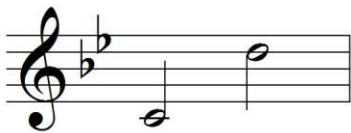
Rhythm and meter:



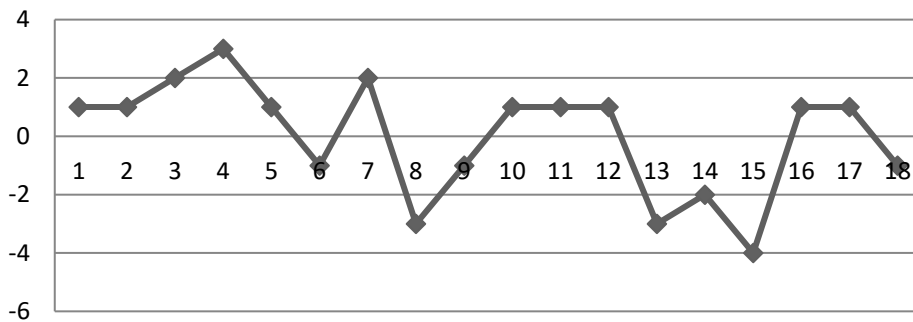
Texture :

The melody consists of short phrases which are repeated systematically and reappear in full and partial sequential form. It has smooth conjunct movement of short intervals like minor 2nd, major 2nd, perfect prime and disjunct movement of leaps like a perfect 4th. The melody starts with a high pitch and ends on a low pitch.

Ambit:



JEJE LA JOKOO



SONG 22: O YEGE

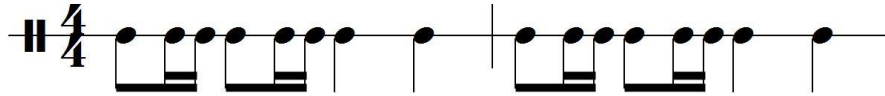
O ye ge ___ A-de-ni-ke O ye ge ___ O ye ge ___ A-de-ni-ke O ye ge Jesugbe o lo
mo ge O si gbe o ni 'ya wo o ___ A-de-ni-ke o-ye ge ___

O YEGE

<i>O yege Adéniké' o yege</i>	Congratulations Adenike, congratulations
<i>O yege Adéniké' o yege</i>	Congratulations Adenike, congratulations
<i>Tóyè' gbé' o ló' mo ge</i>	Toye sees you as a virtuous woman
<i>O' sí gbé' o níyàwó'</i>	And took you as his wife
<i>Adéniké' o yege</i>	Congratulations, Adenike congratulations

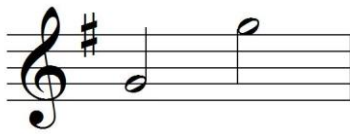
Key: G Major

Rhythm and meter:



Texture: The melody consists of short phrases which are repeated systematically. It has smooth conjunct movements of short intervals like a major 2nd, perfect prime and disjunct movement of leaps like a perfect 4th and major 3rd. The melody started with a high pitch and ended on a low pitch.

Ambit:



Melodic contour:

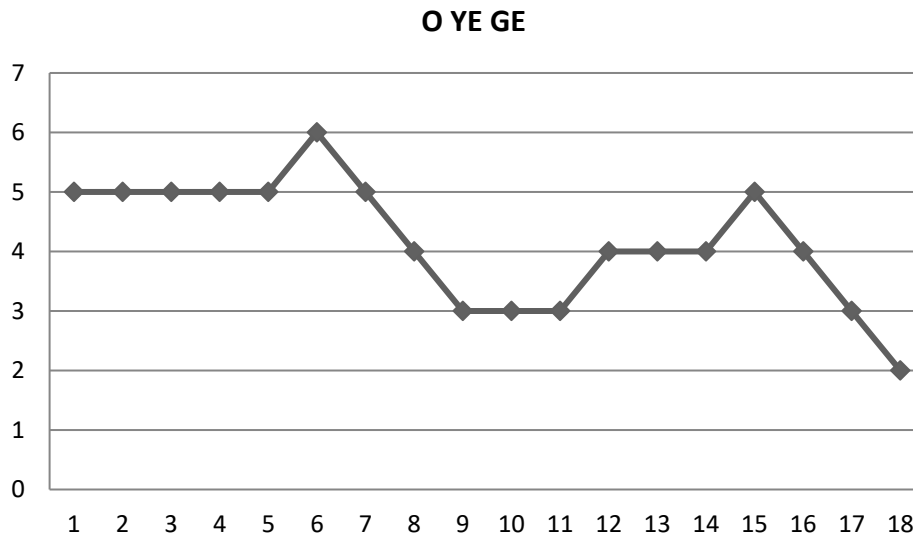


Chart 5.22

SONG 23:

MO TI GBA LẸTÀ AYÒ

Mo ti gba lẹ - tà a yò Mo ti gba lẹ - tà a - yo

Mo ti gba lẹ - tà a yò è mi ò tún se rù a - yémó

MO TI GBA LẸTÀ AYÒ

Mo ti gba lẹ́tá àyọ̀

I have received a letter of joy

Mo ti gba lẹ́tá àyọ̀

I have received a letter of joy

Mo ti gba lẹ́tá àyọ̀

I have received a letter of joy

Emi ò tún se rú àyé mó'

I will no longer be a servant to the world

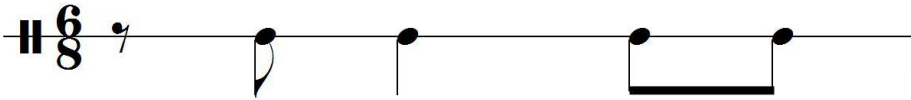
Song message

I have received a letter of joy, this song is sung by the *Alága`ijókòó* when she receives the letter of marriage proposal (delivered by the *Alága idúró*) from the groom's family, she then hands it over to the bride's parents

Key: F Major



Rhythm and meter:

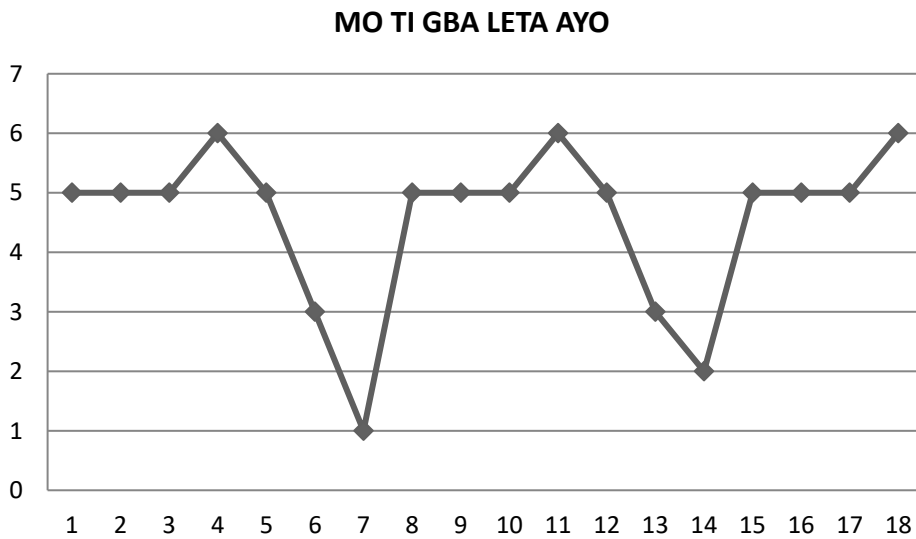


Texture: The melody consists of short phrases which are repeated systematically and reappear in full and partial sequential form. The melody starts at a medium pitch range and ends on a low pitch in conjunct movement like perfect prime and disjunct like minor 3rd and major 3rd.

Ambit:



Melodic Contour:



SONG 24:

Àbò ré o dádì

À - bọ ré o dá - ò ò - bọ ré o mọ -

mì a jí sẹ tẹ rán wa à - bọ ré o dá - ò ò

ABO RE'O DADI

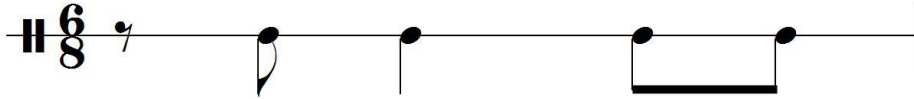
Abò ré' o dádì	This is the reply, Daddy
Abò ré' o mọ' mì	This is the reply, Mummy
A jí sẹ tẹ rán wa	We have delivered your message
Abò ré' o dádì	This is the reply daddy

Song message

The song says 'this is the reply daddy' the *Alága idúró* collects the marriage acceptance letter from the parents of the bride (delivered by the *Alága ijókòó*), she sings this song.

Scale: The scale is pentatonic

Rhythm and meter:



Texture : The melody consists of short phrases which are repeated systematically and reappear in full and partial sequential form. It has smooth conjunct movement of short intervals like perfect prime, major 2nd, and disjunct movement of leaps like a perfect 4th and minor 3rd. The melody starts with a medium pitch and ends on a low pitch.

Ambit:



Melodic contour:

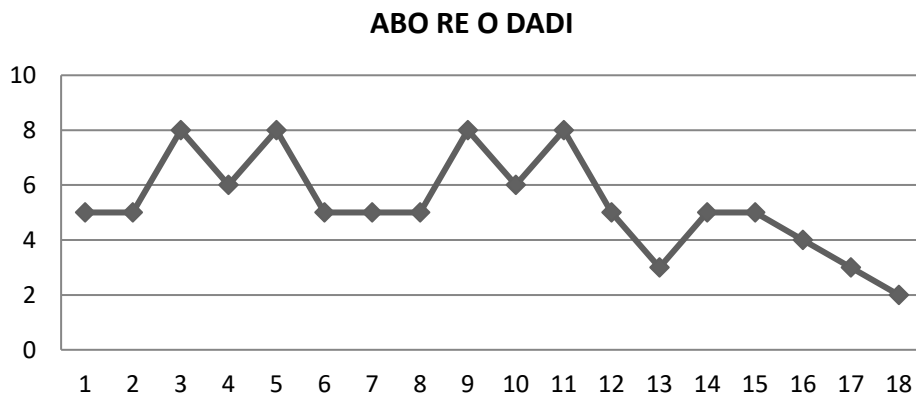
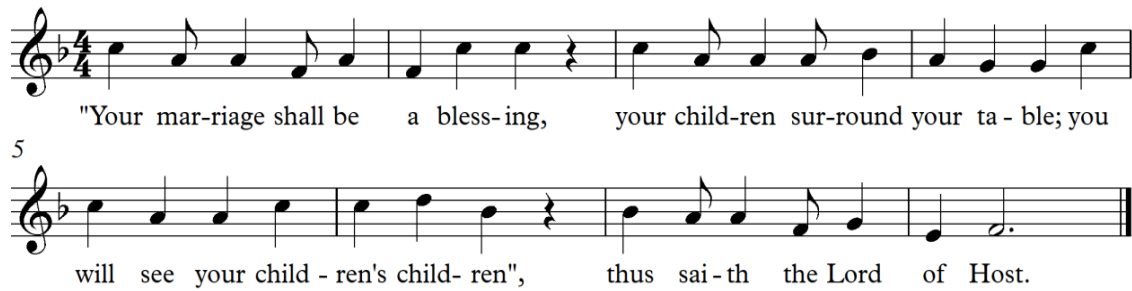


Chart 5.24

SONG 25:

Your Marriage shall be a Blessing



The musical notation is written on two staves in 4/4 time. The first staff contains the melody for the first line of lyrics, and the second staff contains the melody for the second line. The lyrics are: "Your mar-riage shall be a bless-ing, your child-ren sur-round your ta - ble; you will see your child - ren's child- ren", thus sai - th the Lord of Host.

Song text

Your marriage shall be a blessing,
Your children surround your table,
You will see your children's children.
Thus saith the Lord of Host.

Song message

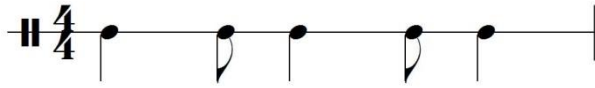
These are the *Alágas* wishes for the couple

Scale:



The scale is written on a single staff in 4/4 time, starting with a treble clef and a key signature of one flat (B-flat). The scale consists of eight notes: B-flat, C, D, E, F, G, A, and B-flat.

Rhythm and Meter:



Texture : The melody consists of short phrases, which are repeated systematically and reappear in full and partial sequential form. It has a smooth conjunct movement of short intervals like perfect prime, minor 2nd,major 2nd, and disjunct movement of leaps like a perfect 4th and minor 3rd.The melody starts with a medium pitch and ends on a low pitch.

Ambit:



Your Marriage shall be a Blessing

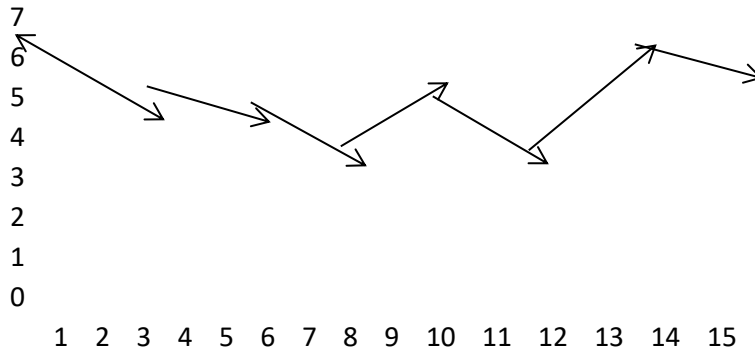


Chart 5.25

SONG 26

ORI IYA MI O

61
O ri_ya mi o mi o mi o won fe ko ba la mi o mi o mi o ma je

65
ko ko bo la mi o mi o mi o ma ko le ma ra le ma lo wo ma ni mo to

70
ma se gun o so ma se__gun o ta wa sa a go lo de Por ta

The musical score is written on three staves in a single system. The first staff begins at measure 61 and ends with a triplet of eighth notes under the lyrics 'mi o mi o'. The second staff begins at measure 65 and ends with a whole note. The third staff begins at measure 70 and ends with a double bar line. The key signature has two flats (Bb and Eb) and the time signature is common time (C).

ORI'YA'MI O

Ori'ìya' mi ò mi ò mi ò

Oh my creator

Wón fẹ'ko'ba' mi ò mi ò mi ò

They want to implicate me

Ma'je'kan ko'ba' mi ò mi ò mi ò

Don't give them the chance to do so

Ma kòlẹ' ma raḽẹ

I will build a house and buy land

Ma lówo' ma ní'ṣoto

I will be rich and have cars

Ma ṣẹgun oso' ma ṣẹgun ota'

I will be victorious over witches and wizards

Wón a' sa agolo de' porta'

They will be so poor beyond reasonable doubt

Song message

This is a song of entertainment sung by an *Alága*

Melodic contour:

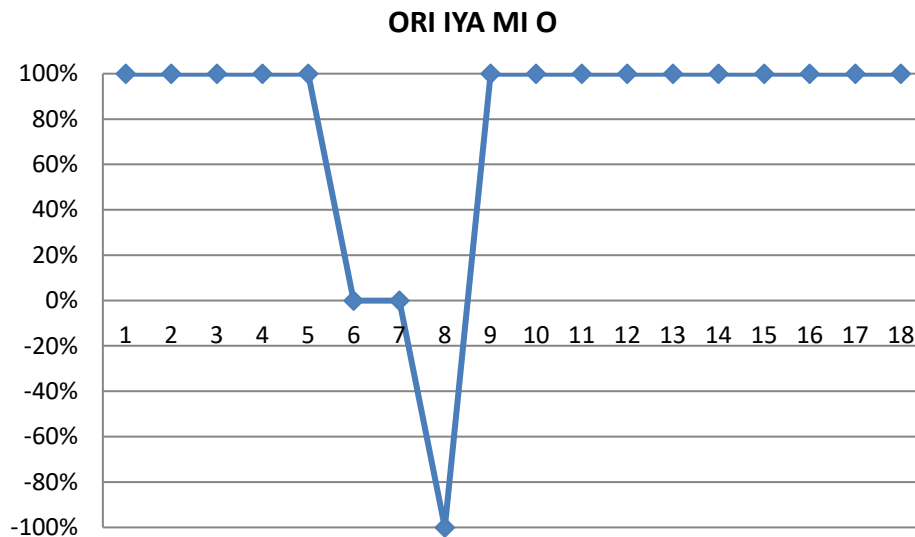
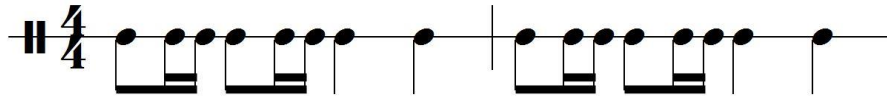


Chart 5.26

Scale:



Rhythm and meter:



Texture: Smooth conjunct movements like perfect prime, minor 2nd, major 2nd and disjunct movement like minor 3rd and perfect 4th. The melody is full of repetition and in call and response style.

Ambit:



SONG 27:

Bíbéli mi ni unó ma gbé ò

98

103

Bí-bé-li mi ni unó ma gbé ò à-jé ò l'ágbára ló-rí rẹ o-só kò l'ágbára
 ló rí rẹ Bí-bé-li mi o o Bí-bé-li mi ni unó ma gbé

BIBELI MI NI HUN O'MA GBE'O

Bibelî mi ni hun ó ma gbé ò

I will always carry my Bible

Ajẹ ò lágbára loírí rẹ

Witches have no power over it

Oso'kò lágbára loírí rẹ

Wizards have no power over it

Bibelî mi o`

It is my Bible

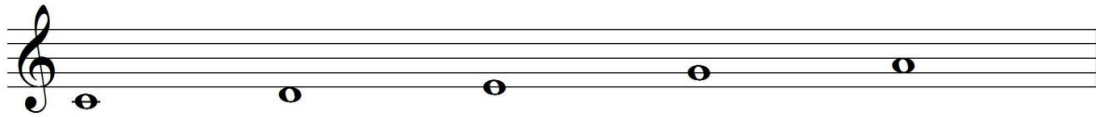
Bibelî mi ni hun o`ma gbe´

I will always carry my Bible

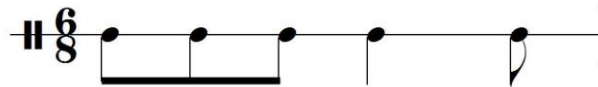
Song message

Here, the bride picks the bible from the items the bridegroom takes to the engagement venue for the bride's parents. It is a song of instruction to the bride. The song tells her to always read her Bible, because this will guaranty her victory over evil forces.

Scale:



Rhythm and meter:



Texture: The melody consists of short phrases which are repeated systematically and reappear in full. The melody starts at a high pitch and ends on a low pitch with conjunct movement like perfect prime, major 2nd and disjunct like major 3rd and perfect 5th.

Ambit:



Melodic contour:

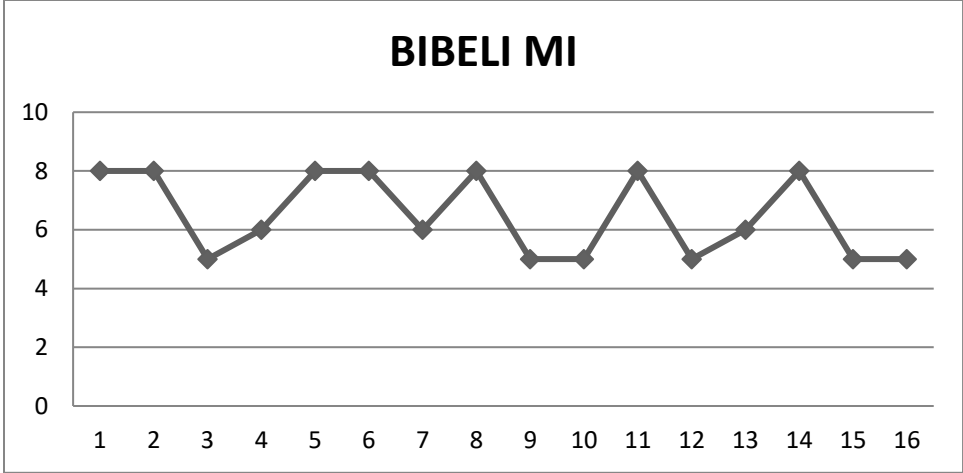


Chart 5.27

SONG 28:

IJO OLOMO LAN JO

45

I jo o mo la n jo i jo o lo mo la n jo

49

Ko si i jo e Ko si jo e le ya le se wa I jo o lo mo la n jo

IJO OLOMO LAN JO

Ijọ'ọlọmọ là n'jọ'

We are dancing because of our children

Ijọ'ọlọmọ là n'jọ'

We are dancing because of our children

Kò sí'íjò'ré

We are not just dancing without a reason

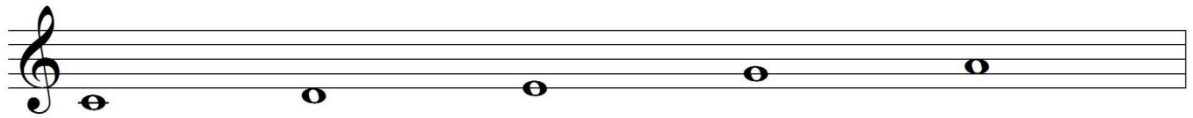
Kò sí'jò'eléyà`lq se wa'

We are not just dancing without a reason

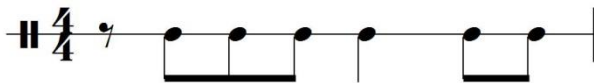
Ijò'olómo la`n`jò'

We are dancing because of our children

Scale:



Rhythm and Meter:

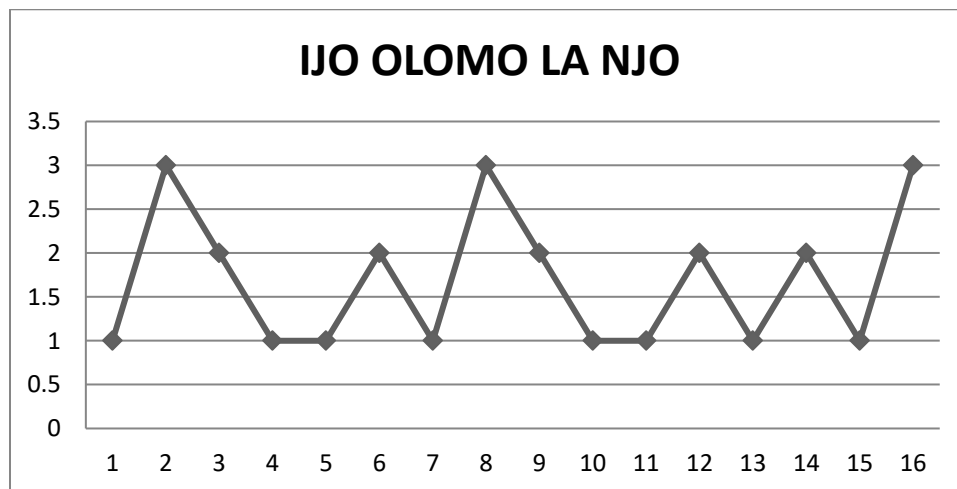


Texture: Smooth movements containing both conjunct movement of short interval like major 2nd and disjunct like major 3rd. It contains short phrases systematically repeated.

Ambit:



Melodic contour:



SONG29:

SAKO SIWON LORUN



Sa-ko o si won lo-run, sa-ko; to-ri o gbo ti da-ddy, sa-ko o si won lo-run
7
sa - ko. sa - ko o si won lo-run sa - ko. Sa - ko o si won lo-run,
13
sa - ko; to - ri o gbo ti da-ddy, sa - ko o si won lo-run sa - ko.

SAKỌ SÍ WỌN LỌRÙN

Saḵo ò sí wọn lórùn, saḵo

Show off to people

Torí o gbọ́ ti daádì

Because you are obedient to daddy

Torí o gbọ́ ti múmì

Because you are obedient to mummy

Saḵo ò sí wọn lórùn saḵo

Show off to people

Song message

The bride, on the instruction of the *Alága* shows off her engagement ring. The song is sung to show this action.

Melodic contour:

SAKO SI WON

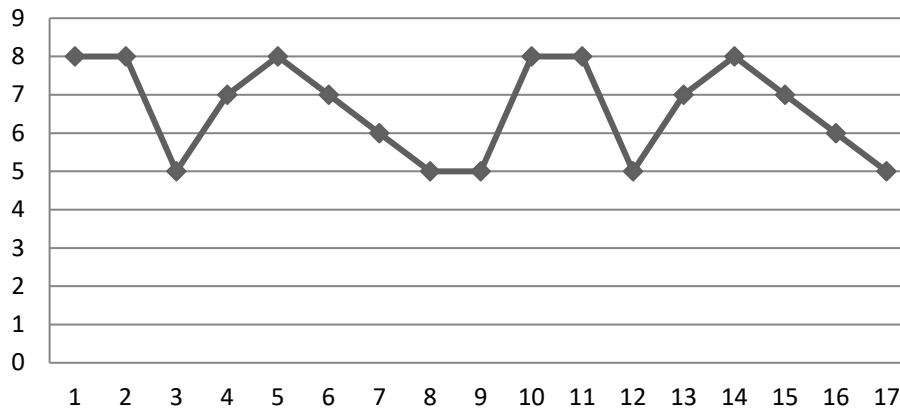
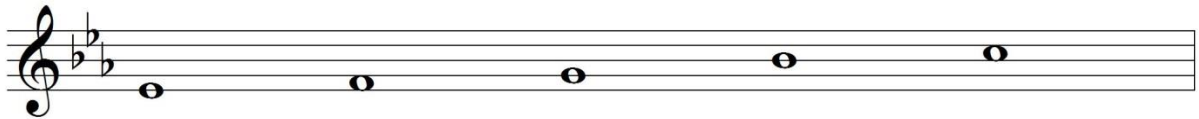
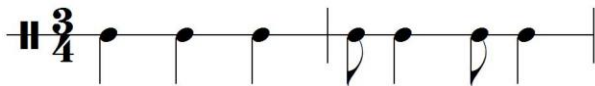


Chart 2.29

Scale: Pentatonic



Rhythm and meter:



Texture: Smooth movement containing both conjunct like major 2nd and perfect prime and disjunct movement like perfect 5th. It begins on a high pitch and ends on a low pitch. It contains short phrases, systematically repeated, developed and completed at the end. Also, it contains full repetition

Ambit:



SONG 30:

BAYI LA'NSE FUN 'YAWO



BAYI'LA SE NGBE' 'YAWO'

Báyí' lá se gbé'yàwọ ọmọ tó'gbọrán

This is how we celebrate an obedient child

Song message

The *Alága ijókòdò* sings 'this is how we conduct the wedding ceremony of an obedient child'; she sings the song for the bride.

Melodic contour:

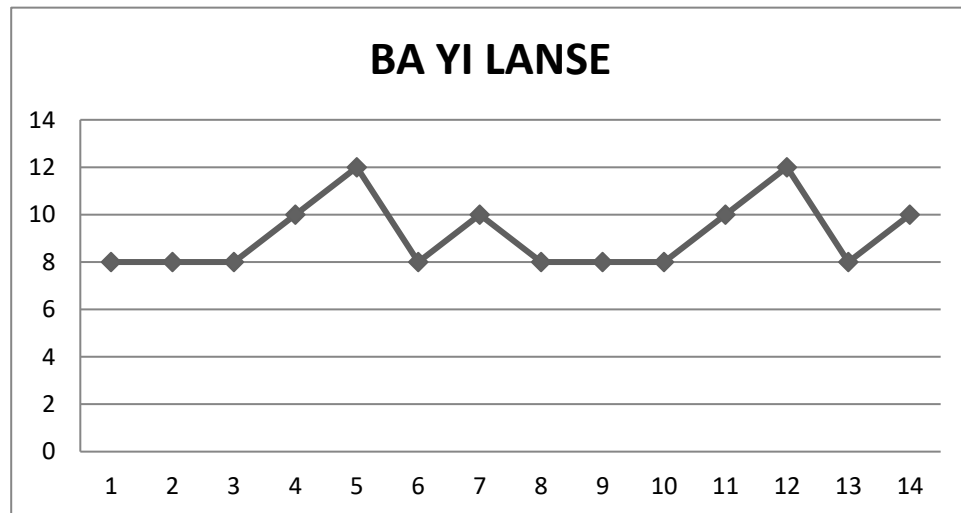
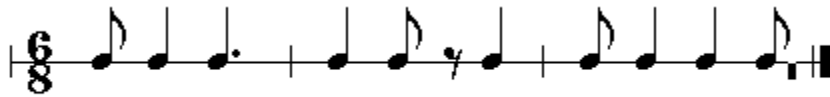


Chart 5.30

Scale: Tetratonic scale of d r m s

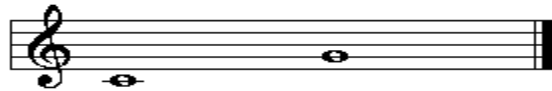


Rhythm and Meter:



Texture: A simple melody in a smooth conjunct movement like perfect prime, major 2nd and disjunct Movement like minor 3rd.

Ambit: The lowest note to the highest note is C4 to G4



SONG 31:

NI'BADAN NI WON BI MI SI O

Musical score for the song "NI'BADAN NI WON BI MI SI O". The score is written in 6/8 time and consists of two staves per system. The lyrics are as follows:

Ni ba - dan ni won bi mi si o
Nni - ba - dan ni won
Ba - ba wa pe - lu won lo ni le
bi mi si o
Ni - ba - dan ni
Ba ba wa pe lu won lo ni le
Ni - ba - dan ni won bi mi si
Eh o

NI'IBADAN NI WŌN BI'MI SI'O

Ni' bàdàh ni wón bí'wa sí' o

We are true sons of Ibadan land

Ni' bàdàh ni wón bí'wa sí' o

We are true sons of Ibadan land

Babá'wa pelu'wón lo'ni lé'

The land belong to us and our fathers

Babá'wa pelu'wón lo'ni lé'

The land belong to us and our fathers

Ni' bàdàh ni eh o'

It is in Ibadan

Ni' bàdàh ni wón bí'wa sí'

We are true sons of Ibadan land

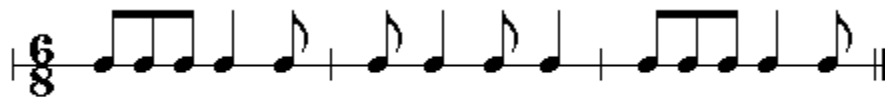
Song message

'We are true sons of Ibadan land' is a song sung by an *Alága*. The song shows the homeland (Ibadan) of the bride's parent.

Scale: pentatonic scale of d r m s l



Rhythm and Meter:



Texture: Smooth movement containing both conjunct and disjunct like major 2nd, minor 3rd and perfect 5th. It begins on high tone and ends on a low tone. It has short phrases, systematically repeated, developed and completed at the end in a call and response style.

Ambit: The lowest note to the highest note is A3 to C5



Melodic contour:

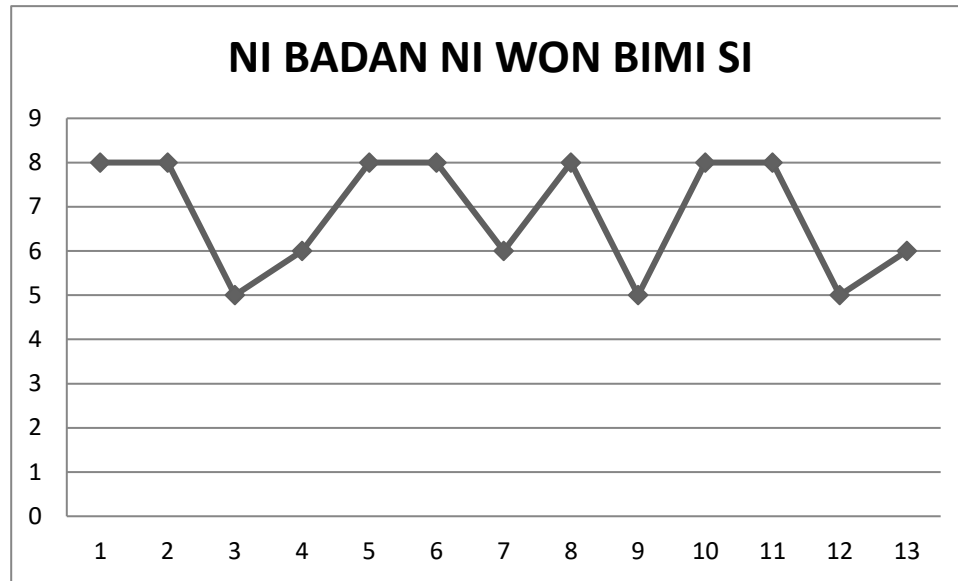


Chart 5.31

SONG 32:

OWO MI SO NIRAN TAWA

(Ijebu Dialect)



OWO'MI'SO NIRAN TAWA

Owo' mi' so ni ran ta wa

We are wealthy in our family

Owo' mi' so ni ran ta wa

We are wealthy in our family

Eni owo' n' so ni ran re' ko' ja de sibi'

If you are as rich as we are, show up

Eni owo' n' so ni ran re' ko' ja de si ta o'

If you are as rich as we are, show up

Owo' mi so ni ran ta wa

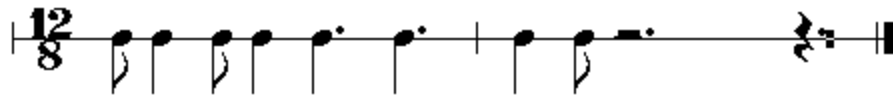
We are wealthy in our family

Scale:

The song is in the Pentatonic scale of d r m s l

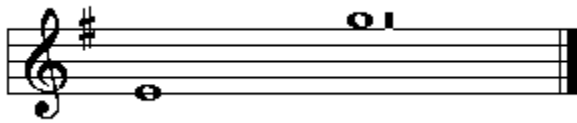


Rhythm and meter:



Texture: Smooth movement containing both conjunct and disjunct like perfect prime, major 2nd, major 3rd and perfect 5th. It begins on high tone and contains short phrases, systematically repeated, developed completed at the end. Also, it contains full repetition.

Ambit: The lowest note to the highest note E4 to G5



Melodic contour:

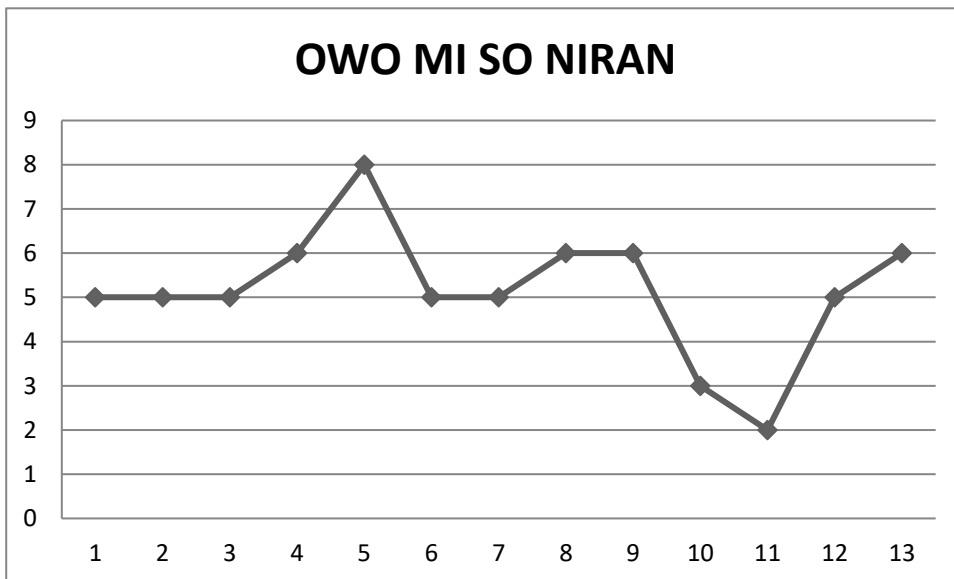


Chart 5.32

SONG 33:

SALAMALEKU ONILE

Call
Sa-la-ma-le - ku o-ni-le O-ni-le a-sa-la-mu

Response
Sa-la-ma-le - ke o-ni-le sa-la-ma-le-
4
O - ni - le a - sa - la - mu.
ku o - ni - le sa - la - ma - le - ku o - ni - le.

SALAMALEKU ONILE'

Salámaleku`onile'

Greetings to people in this house

Onile`àsalámu`

The occupants of this house we greet you

Salámaleku`onile'

Greetings to people in this house

Onile`àsalámu`

The occupants of this house we greet you

Salámaleku`onile'

Greetings to people in this house

Song message

'*Salámaleku*' is a word of greeting in Arabic language. This is a song of greeting.

Scale:



Rhythm and Meter:



Texture: Smooth movement containing both conjunct of short intervals and disjunct of a leap like major 2nd, minor 3rd perfect 4th and perfect 5th. It begins on high tone and ends on a low tone. It has short phrases, systematically repeated, developed and completed at the end in a call and response style.

Ambit: The lowest note to the highest note is G3 to C5



Melodic contour:

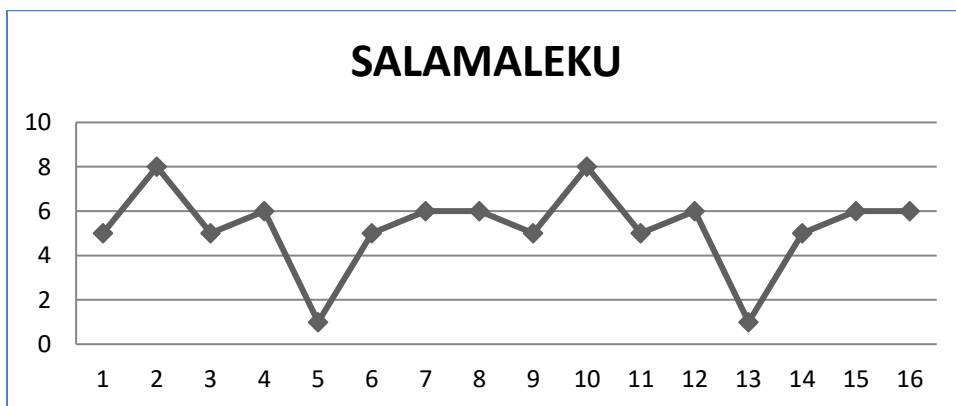


Chart 5.33

SONG 34:

IGBEYAWO A TURA KO NI LEKOKO

I-gbe - ya wo a tu-ra ko-ni le-ko ko mo e I-gbe - ya-wo a tu ra ko ni
 le ko ko mo e Ohun ti o da wo le a yo ri
 Ohun ti o be re O-lu - wa yio se I-gbe ya wo a tu-ra ko ni
 le ko ko mo e

IGBEYAWO' ATURA KO NI'LEKOKO

Igbeyàwò' yí' àtura kò ní' le koko mọ́' e This marriage will be peaceful without stress

Igbeyàwò' yí' àtura kò ní' le koko mọ́' e This marriage will be peaceful without stress

Ohun tí' e dáwolé' áyọrí' Whatever you do shall prosper

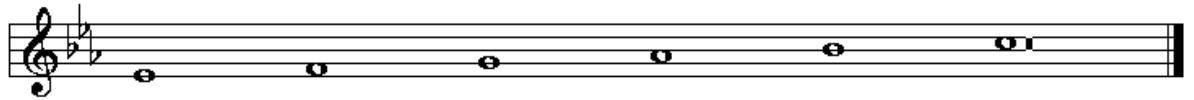
Ohun tí' e bèrè` Oluíwa yíò` se Whatever you ask, the Lord will do

Igbeyàwò yí' àtura kò ní' le koko mọ́' e This marriage will be peaceful without stress

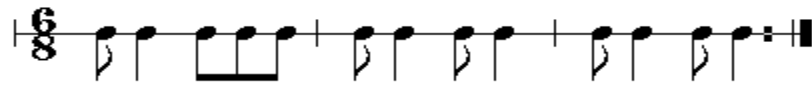
Song message:

This is a song of prayer for the bride, sung by the *Alága ijókòó*

Scale: Diatonic scale of d r m f s l

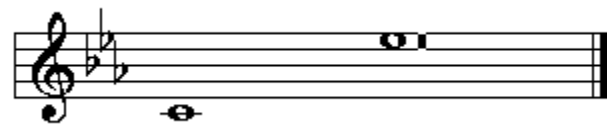


Rhythm and Meter:



Texture: It contains both conjunct and disjunct movements like perfect prime, minor 2nd and perfect 4th. It begins on a high tone and contains short phrases, systematically repeated, developed completed at the end.

Ambit: The lowest note to the highest note is C4 to Eflat5



Melodic contour:

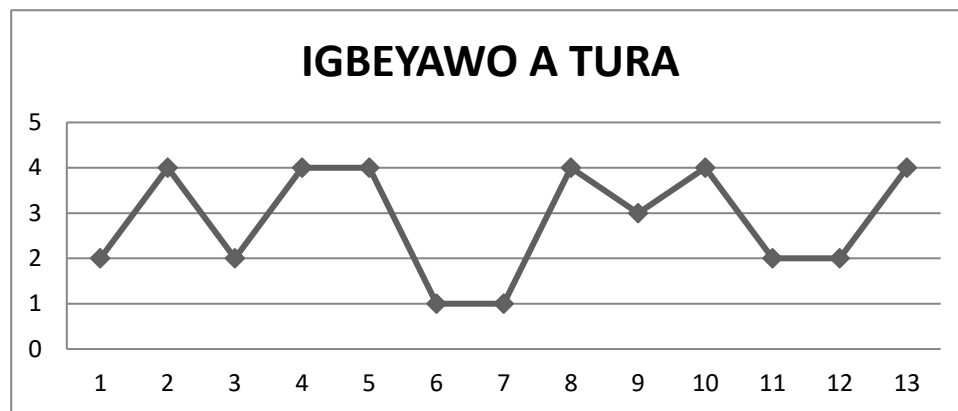


Chart 5.34

SONG 35:

OLORI IRE DA

19

O lo ri i - re da e - mi re o eh eh

OLÓRÌ IRE DÀ

Olórí ire dà, èmi ré' o eh eh

Where are the lucky ones, here I am

Song message

The song is sung for the bridegroom, it says 'where is the lucky one?' the groom is declared as the lucky one.

Scale

Tetratonic scale of d r m s

Rhythm and Meter

Texture: Simple melody in call and response style. The movement is both conjunct and disjunct like major 2nd, minor 3rd and major 3rd.

Ambit



The lowest note to the highest note is C4 to G4

Melodic contour:

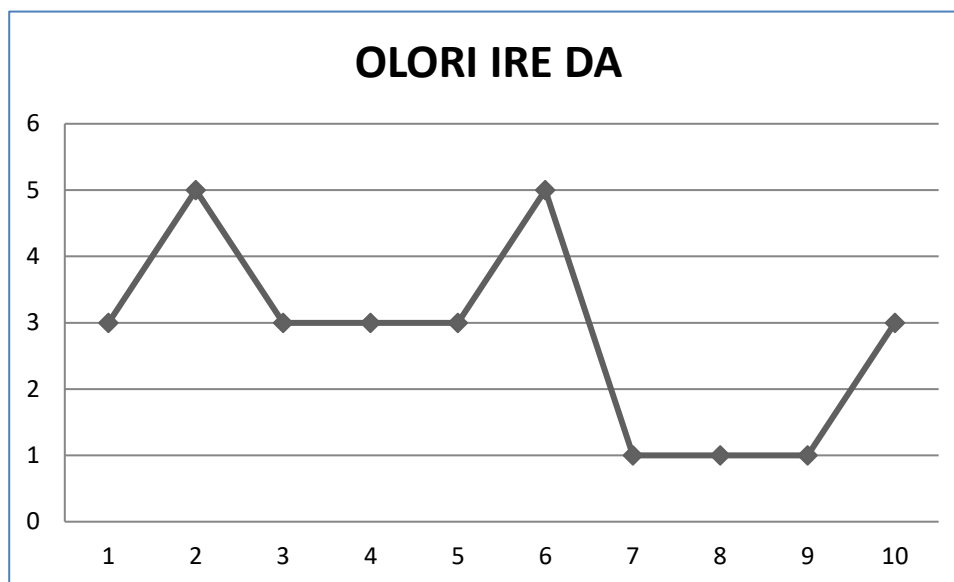


Chart 5.35

SONG 36:

GBÉ MI LÉKÈ AYÉ

Allegro

Call

Gbe mi gbe mi gbe mi gbe mi gbe mi leke aiye Gbe mi gbe mi gbe mi gbe mi

Response

Gbe mi le ke

6 *CHORUS*

gbe mi leke aiye ni to ri pe ke ke i na lo fi gbe li ja so ke

gbe mi le ke

11

a ra mo da lo fi ti E no ch se ke ke i na lo fi gbe li ja so ke

15

a ra mo da lo fi ti E no ch se gbe mi ro gbe mi le ke

GBÉ MI LEKE AYE'

Gbé mi gbé mi gbé mi gbé mi gbé mi lekè aye' Lift me up above my enemies

Gbé mi gbé mi gbé mi gbé mi gbé mi lekè Lift me up

Gbé mi lekè aye' Lift me up above my enemies

Nítorí pé'kẹkẹ' I ná'lo fi gbé'lí'jà sokè You lifted Elijah with chariots of fire

Gbe' mi leke

Lift me up

Araṃòndà tí efi Noà se

You did signs and wonders in Noah's life

Gbe' mi ró mi leke

Lift me up

Song message

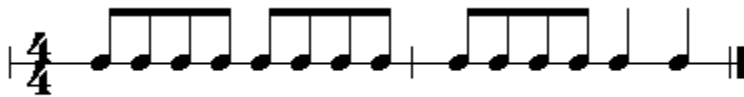
A song of prayer for the couple.

Scale

diatonic scale on G which is d r m f s l t

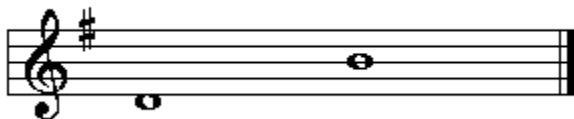


Rhythm and Meter:



Texture: Smooth conjunct movement of short intervals like perfect prime, major 2nd. It begins on a medium tone and contains short phrases, systematically repeated, developed completed at the end. Also, it is in a call and response style.

Ambit: The lowest note to the highest note is from D4 to B4



Melodic contour:

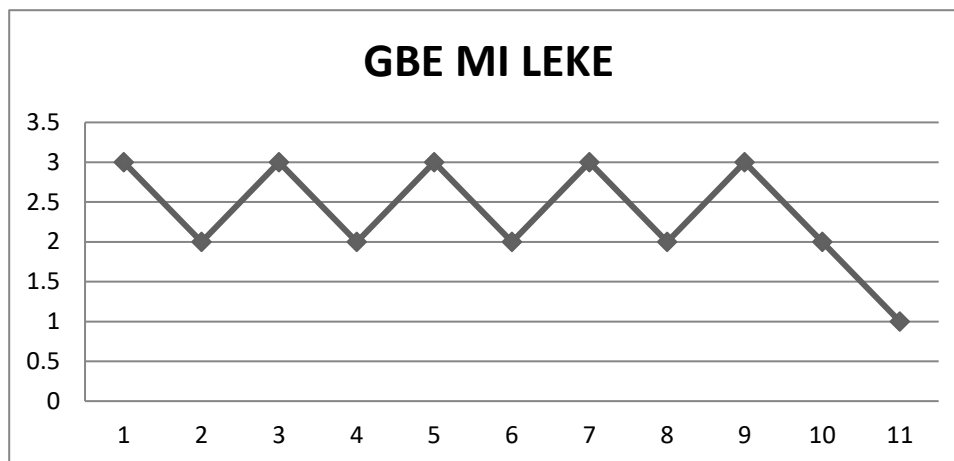


Chart 5.36

SONG 37:

OFOWO NLA SE MI LOWO

Call

O fo - wo n - la se mi

Response

o fo - wo n - la se mi lo - wo

4

O fo - wo n - la se mi

o fo - wo n - la se mi lo - wo.

OFOWO'NLA'SE MI'LOWO'

Ofowo' nla'se'mi'

She gave me a huge amount of money

Ofowo' nla'semi'lo'wo'

She gave me a huge amount of money

Ofowo' nla' se' mi'

She gave me a huge amount of money

Ofowo' nla' se' mi' lo'wo'

She gave me a huge amount of money

Song message

A song sung by an *Alága* to appreciate the groom, who had just given him some money.

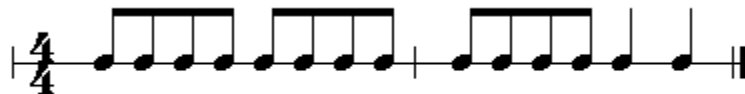
Scale

Tritonic scale of d m s



Rhythm and Meter:

Texture: The melody consists of short phrases which are repeated systematically. It is in a call and response style and contains disjunct movement like the Perfect 5th, major 3rd and minor 3rd.



Ambit

The lowest note to the highest note is from F4 to C5



Melodic contour:

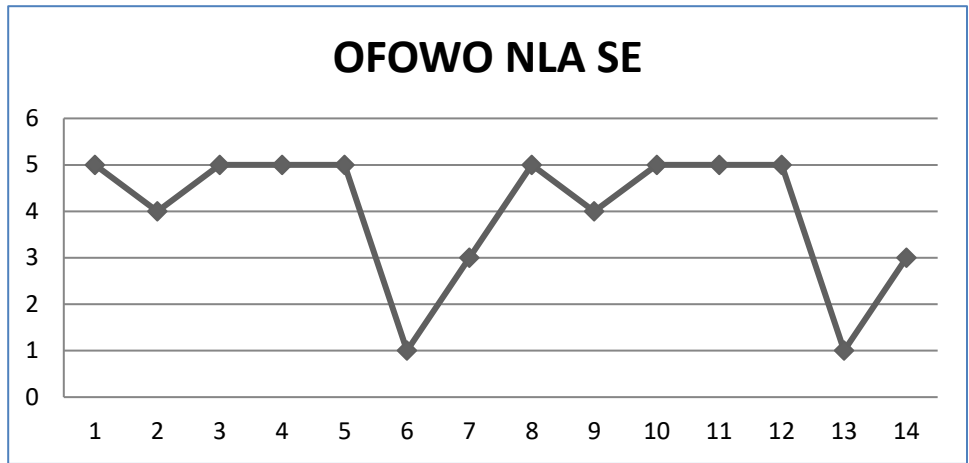


Chart 5.37

SONG 38:

MOREMI AJA SORO

15
 Mo - re - mi a ja so - ro O -

15
 Mo - re - mi a - ja - so ro

17
 wo re o o fun mi mo ma gba o

17
 Mo - re - mi a - ja - so ro

The musical score consists of three systems of two staves each. The first system (measures 15-16) has lyrics 'Mo - re - mi a ja so - ro O -'. The second system (measures 15-16) has lyrics 'Mo - re - mi a - ja - so ro'. The third system (measures 17-18) has lyrics 'wo re o o fun mi mo ma gba o' and 'Mo - re - mi a - ja - so ro'. The score uses a treble clef and a 6/8 time signature.

MOREMI AJA SORO

Mòremí ajá sòro

Moremi, a great goddess

Mòremí ajá sòro

Moremi, a great goddess

Owo' to fún mi mọ́ mą̀gba`o

The money you gave me, please don't take it back

Omo to fún wa má mą̀gba`o

The child you gave us, please don't take it back

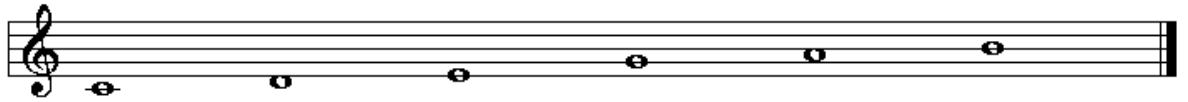
Mòremí ajá sòro

Moremi, a great goddess

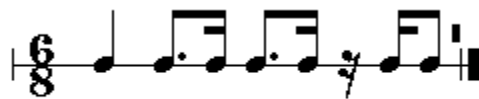
Song message

This is an historical song from a town in Osun State called Ile-Ife. The *Alága* sang the song to eulogise the lineage and the homeland of a bride's parent.

Scale: Hexatonic on C major which is d r m s l t

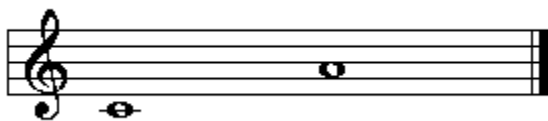


Rhythm and Meter:



Texture: The melody consists of short phrases which are repeated systematically. It is in a call and response style and contains both conjunct and disjunct movements like the perfect prime, major 2nd, minor 3rd, perfect 4th and Perfect 5th.

Ambit: The lowest note to the highest note which is C4 to A4



Melodic contour:

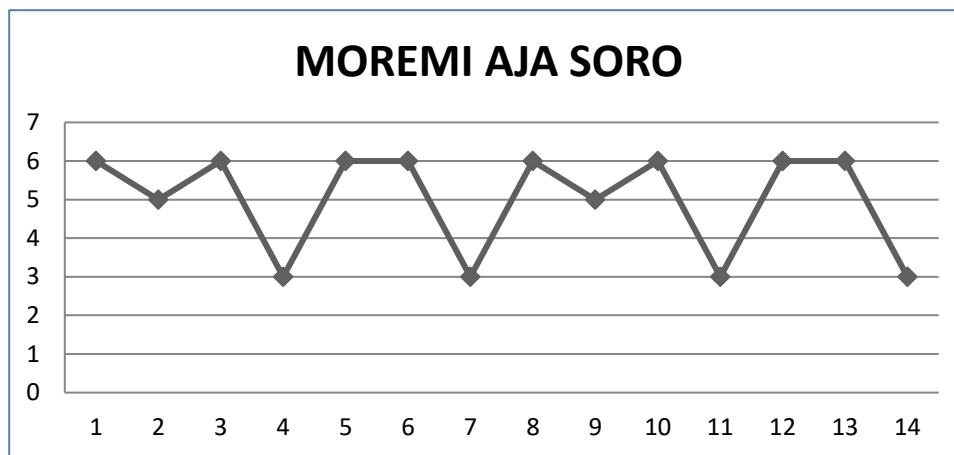


Chart 5.38

SONG 39:

E SE EBI RERE

53
E se E se E ma a se o E bi a la yo E bi re re

57
A wa na a re o o-mo ba a wa na re o o-mo ba

ESE EBI RERE

E se e se e ma a se o

Thank you, thank you, thank you

E bi a la yo e bi re re

Happy and good family

A wa na a re o o-mo ba

Here we are, the princes and princesses

A wa na re o o-mo ba

Here we are, the princes and princesses

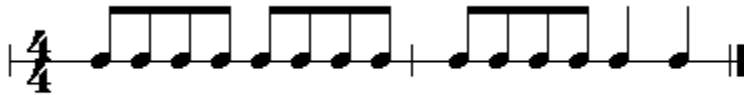
Song message

The song is a song of thanks and appreciation to the bride's parents and family, by the groom's family. It is sung by the *Alága idúró* on behalf of the groom's family.

Scale: Tetratonic on C major



Rhythm and meter:



Texture: Simple melody of short phrases which are repeated systematically and reappear in full and partial sequential form. It contains conjunct and disjunct movements like the, perfect prime, major 2nd, Perfect 5th, major 3rd and minor 3rd.

Ambit

The lowest note to the highest note which is A3 to A4



Melodic contour:

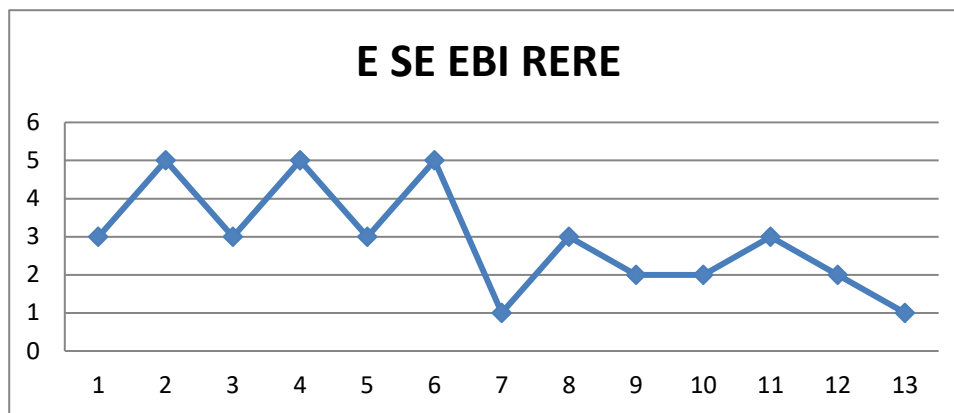


Chart 5.39

SONG 40:

ME MA RIRU OLORUN

25

Me ma ri ru_ O lo run_ e yi ri eh o eh

29

o mio ma ri ru O lo run_ e yi ri_ eh o eh o

MEMA RIRU OŁORUN

Míma`rírú`ołórun`èyí`rí`eh`ò`eh`ò`

I have never seen this kind of God before

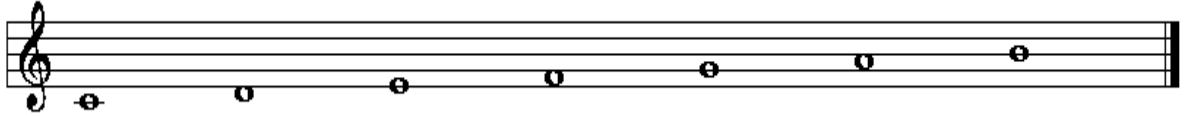
Míma`rírú`ołórun`èyí`rí`eh`ò`eh`ò`

I have never seen this kind of God before

Song message

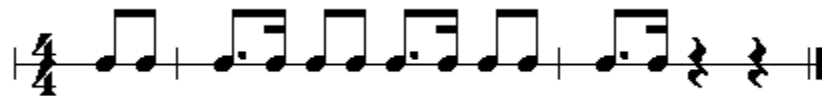
It is a song of thanksgiving to God, for making the wedding ceremony a success.

Scale: Diatonic scale on the key of C

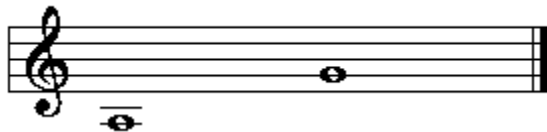


Rhythm and meter:

Texture: The melody consists of short phrases which are repeated systematically. It has both conjunct and disjunct movement like major 2nd, minor 3rd, major 3rd and perfect 4th. The music started with anacrusis.



Ambit: The lowest note to the highest note is from A3 to G4



Melodic contour:

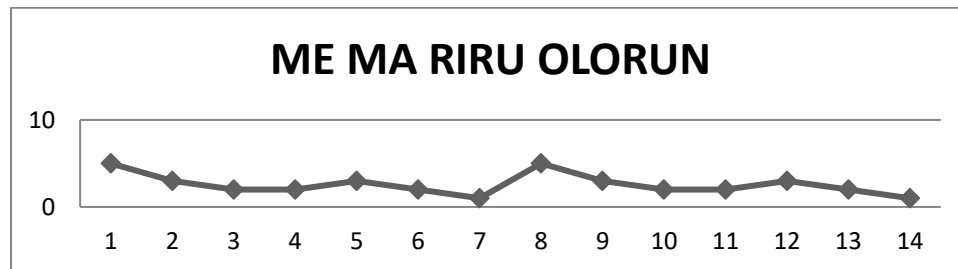


Chart 5.40

SONG 41:

ONI LO JO AYO RE



ONI'LOJO'AYO RE

Oní'lojo' ayò're

This is your day of joy

Lojo' ayò're

Your day of joy

Lojo' ayò're

Your day of joy

Oní'lojo' ayò're

This is your day of joy

Lojo' ayò're

Your day of joy

Lojo' ayò're

Your day of joy

Song message

The song is sung for the couple, it says it is your day of joy.

Scale: Pentatonic scale of d r m f t



Rhythm and meter:

E WA WO

E wa wo t'o-ko 'ya wo gbe wa E wa wo t'o-ko 'ya wo gbe wa O
ko wo re wa O mu to da ra o gbe lo si le ya wo re___

E wá woo un t'ókọ ìyàwó gbé wá Come and see what the bridegroom has brought,

Ò fì owó rè ra oun tó dára, ó gbé lọ ilé ànọ rè He brought good things to his in-law's house

Song message

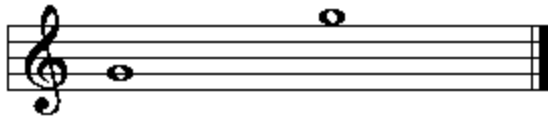
The song is a reference to the engagement items the bridegroom took to the bride's parents.

Scale: Heptatonic scale on key C

Rhythm and Meter:

Texture: The melody consists of short phrases which are repeated systematically and reappear in full and partial sequential form. It has both conjunct and disjunct movement such as, perfect prime, major 2nd, minor 2nd, perfect 4th and perfect 5th.

Ambit: The lowest note to the highest note which is from G4 to G5



Melodic contour:

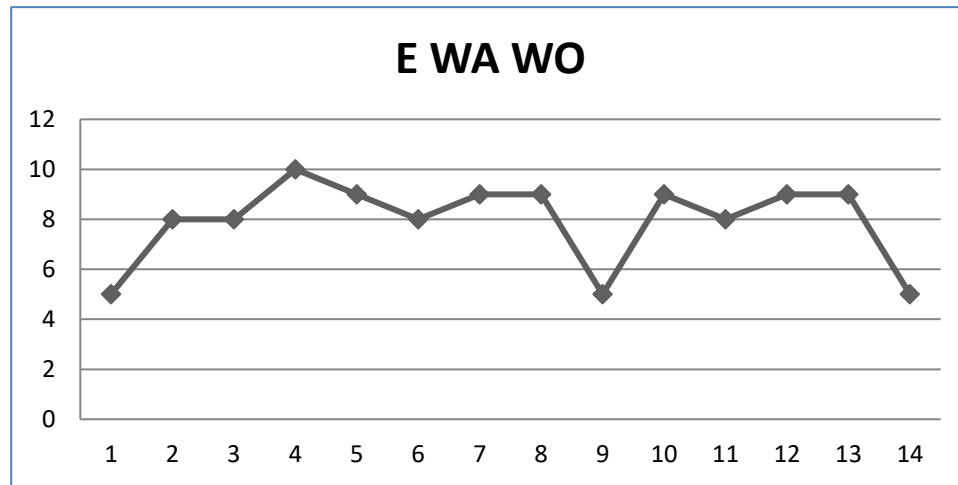


Chart 5.42

SONG 43:

E JE O JO

35

40

E JE'O'JO'

E jé' o' jo' oò e jé' o' jo'

Please let her dance

Yínká' o' jo' lá' tàṅá e jé' o' jo'

Yinka has been longing to dance since yesterday

E jé' o' jo' oò e jé' o' jo'

please let her dance

Yínká' o' jo' lá' tàṅá e jé' o' jo'

Yinka has been longing to dance since yesterday

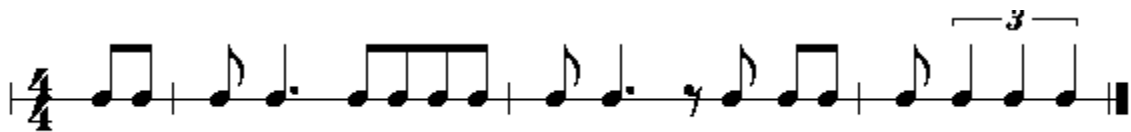
Song message

It is a song of encouragement for the bride to dance.

Scale: Tetratonic scale of d r s l



Rhythm and meter:



Texture: The melody consists of short phrases which are repeated systematically and in call and response style. It is basically in conjunct movement of perfect prime, minor and major 2nd.

Ambit: The lowest note to the highest note which is G3 to A4



Melodic contour:

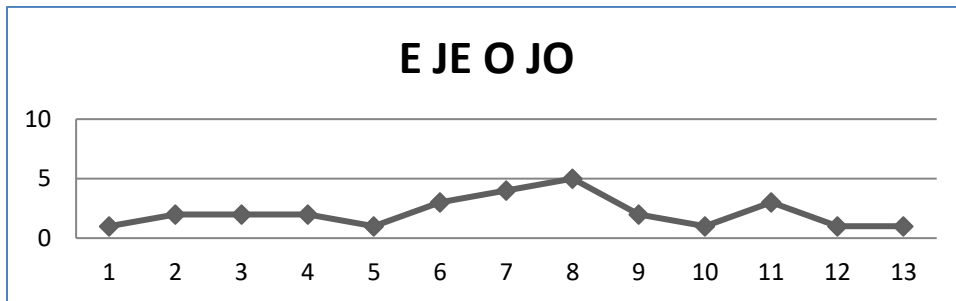


Chart 5. 43

SONG 44:

O DE BE

O DE'BE

O dé'bè'o

You are already there

O dé'be'

You are already there

O dé'bè'o

You are already there

O dé'be'

You are already there

Ibi táyére ó'ti dára

Where your life will be better

O de'be'

You are already there

Song message

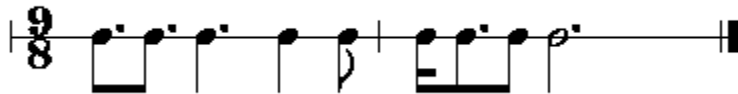
It is a song of assurance sung by an *Alága* for a bride to assure her that she is about to become a member of a successful family.

Scale

Hexatonic



Rhythm and Meter:



Texture: The melody consists of short phrases are repeated systematically and reappear in full and partial sequential form. It is basically in conjunct movement of perfect prime, minor and major 2nd.

Ambit

The lowest note to the highest note which is from F4 to D5

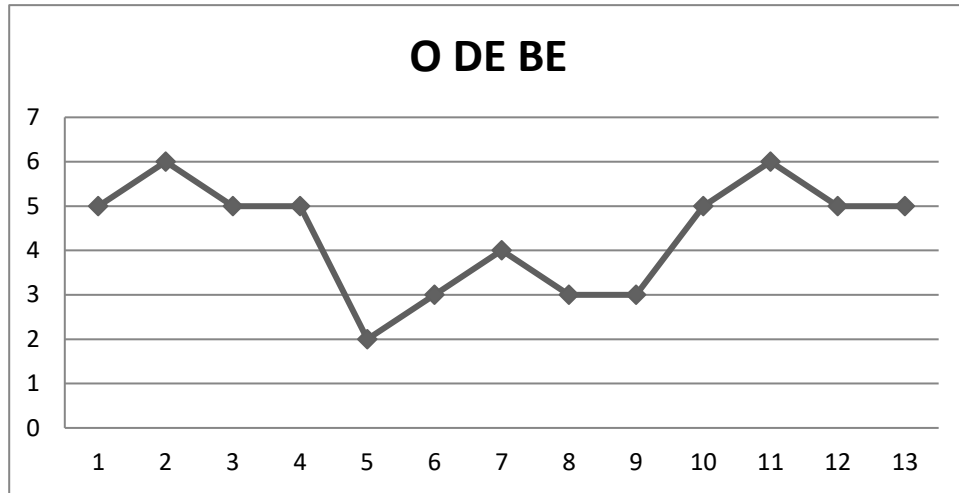
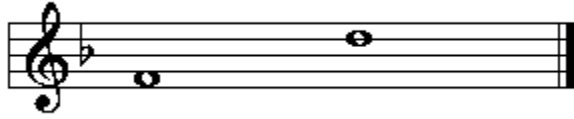


Chart 5.44

SONG 45:

OLOORE OLOORE

10



O lo o re o lo o re o-ko ya wo O re to se mi o to te

13



mi E-bi ya wo ma fi - jo san di e fun Je su o

16



lo re o o lo o re

OLORE OLORE

Oloóre oloóre oḱo ìyàwó'

The benefactor, the bridegroom

Ore tọ'se ó'kòtò' tẹ̀mì ebí ìyàwó'

My blessings are more than yours

Mà' a'fì jo' san dī'è fun

I will dance to appreciate him

Oloóre oloóre

The benefactor

Jésù' oloóre o', oloóre

Jesus is the benefactor, the good one

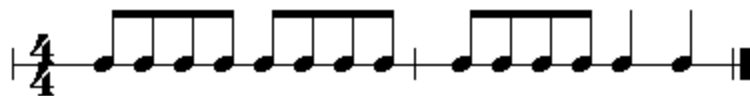
Song message

A song of praise to God for all he has done for the couple and the members of their family, sung by an Alága

Scale: Pentatonic scale in the key of C.



Rhythm and Meter:



Texture: The melody consists of short phrases which are repeated systematically and reappear in full and partial sequential form. It has both conjunct and disjunct movements of perfect prime, minor major 2nd and perfect 4th.

Ambit: The lowest note to the highest note which is E4 to C5

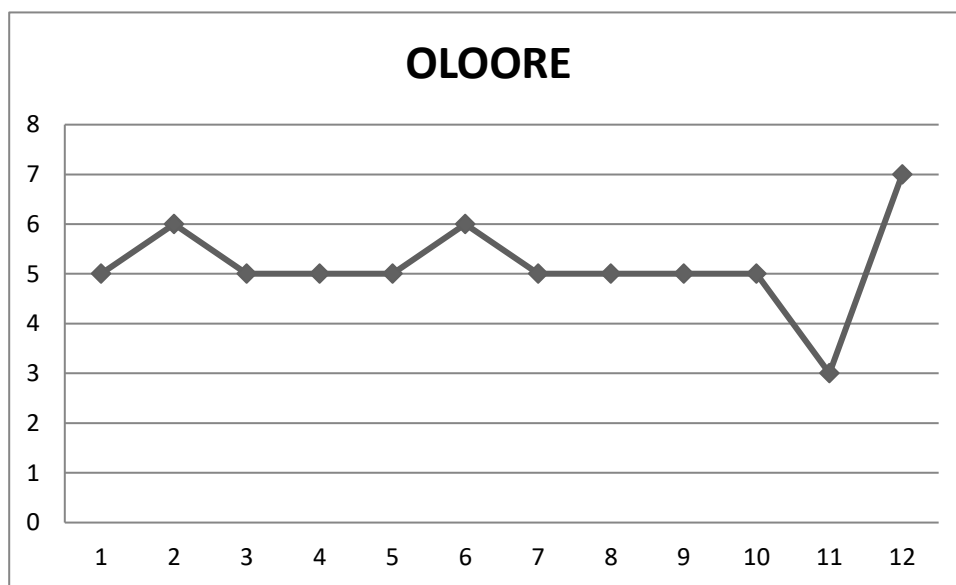


Chart 5.45

EBI OKO K'ALLELUYAH

Glo - ry — be to the Lord in the high - est ha - lle - lu -

4
Jay E - bi o - ko ke a le lu Ha le lu

7
yah E - bi ya wo ke Ha le - lu Ha - le - lu - yah

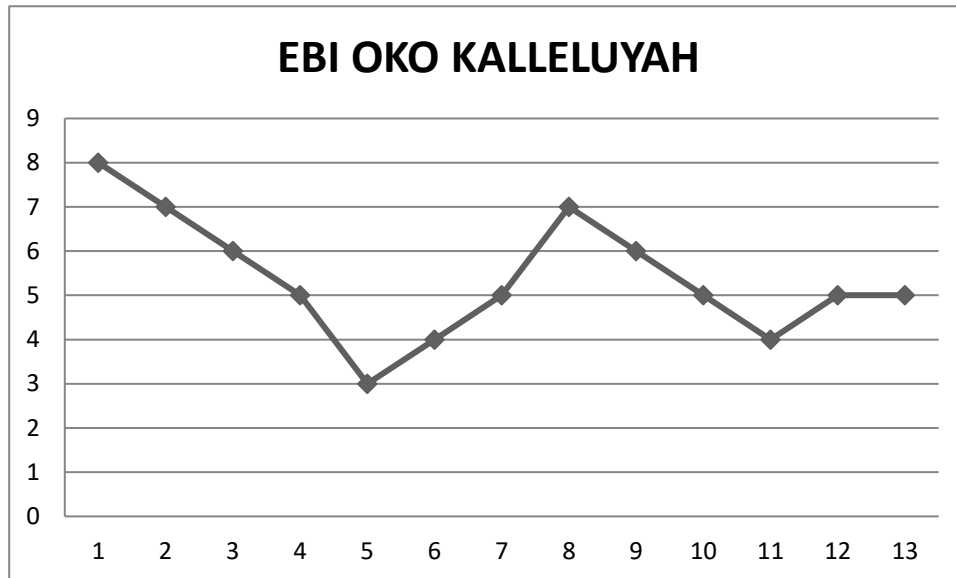


Chart 5.46

EBI OḶO KA'LLELUYA'

OḶo ni fún Olúwa ní'okẹ̀'òrun

Glory be to the Lord in the highest

Hallelúya'

Hallelujah

Ebì' oḱo kàlèlú'

Grooms family shout hallelujah

Halelu'ya`

Hallelujah

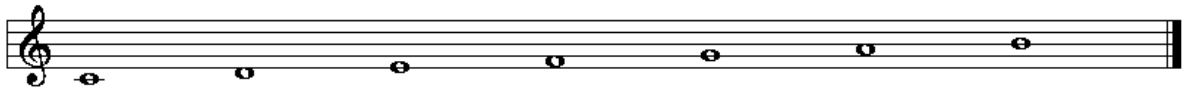
Halelu'ya`

Hallelujah

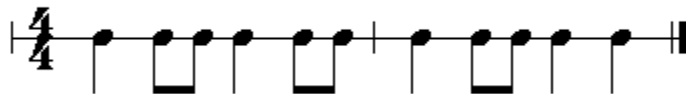
Song message

It is also a song of praise unto God. It is one of the choruses sung in Churches in southwestern Nigeria.

Scale: Heptatonic scale on the key of C



Rhythm and meter:



Texture: Smooth movement containing both conjunct and disjunct movements like perfect prime, major 2nd, minor 2nd and perfect 4th. It begins on high tone and contains short phrases, systematically repeated, developed completed at the end.

Ambit: The lowest note to the highest note is E4 to D5



SONG 47:

IWO ATI SUGBON

I wo a ti su-gbon e - ya pa e - ya pa e - ya pa la to-ni lo

I wo a ti su-gbon e - ya pa e - ya pa e - ya pa lo - ru - ko Je su

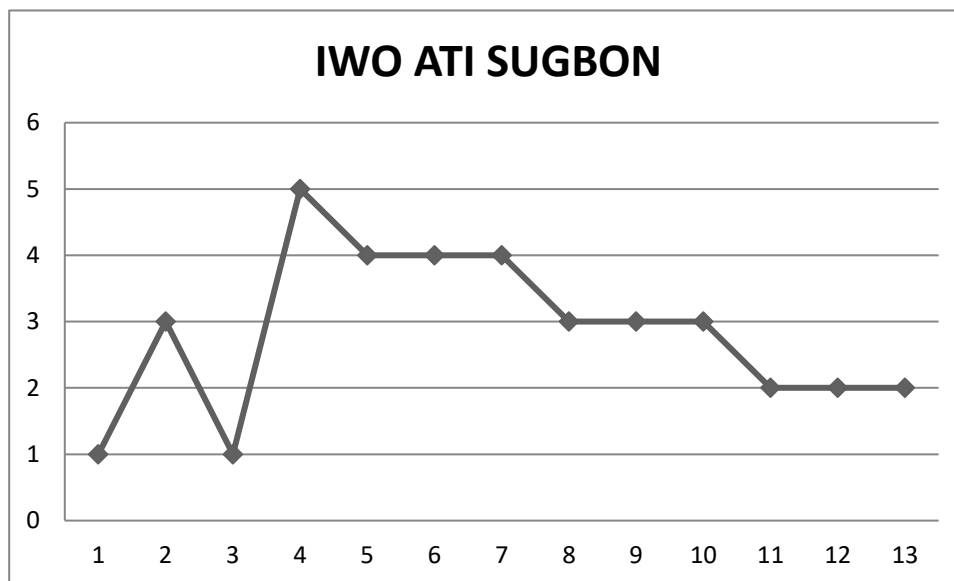


Chart 5.47

Song texts

IWO ATI SUGBON

Iwo àtì sùgbón

You and every negativity

. E ya pa, e ya pa lá' tònì' lo

You are separated from today

Iwo àtì sùgbón

You and every negativity

. E ya pa lo' ru'ko Jẹ'su'

You are separated in the name of Jesus

Song message

It is a song of prayer rendered by the *Alága ijókòó* for the bride.

Scale

Pentatonic scale of d r m f s on the key of E flat



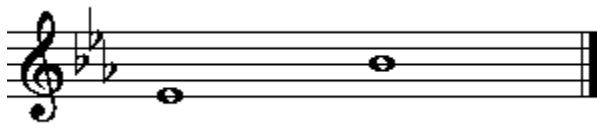
Rhythm and Meter:



Texture: Smooth movement containing both conjunct and disjunct movement like perfect prime, major 2nd, minor 2nd and perfect 5th. It contains short phrases, systematically repeated, developed and completed at the end.


Ambit


The lowest note to the highest note which is E4 to B4





SONG 48:

E FI FUN OHUN LO NI O

37

 E fi fun O hun lo ni_____ o

41

 E fi fun O hun lo ni_____ o O - wo

45

 e - yin i - ya wo o e fi fun o - wo

49

 e yin i - ya - wo o e fi fun

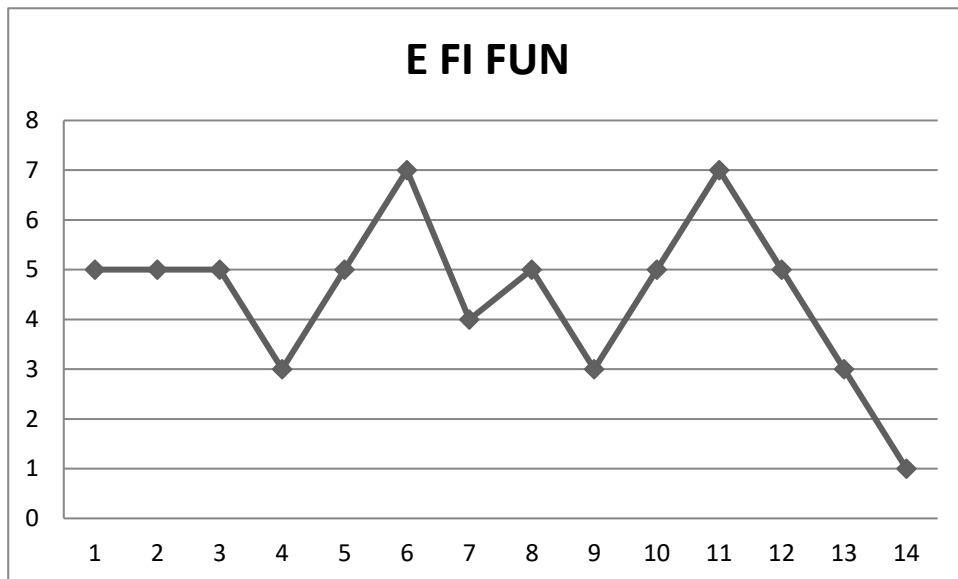


Chart 5.48

Song texts

E FI FUN OHUN LO'NI'O

E fifun Òhun lo' ní' o

Give it to him, it belongs to him

E fifun Òhun lo' ní' o

Give it to him, it belongs to him

Oḷórun lo' ní' yîn àt'ola' o, e fi fun

God alone deserves praise and honour, give Him

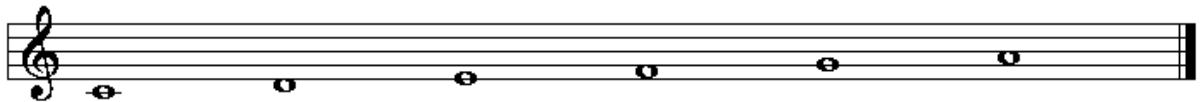
Oḷórun lo' ní' yîn àt'ola' o e fi fun

God alone deserves praise and honour, give Him

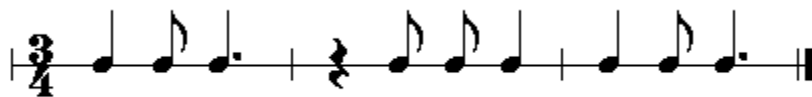
Song message

It is a song of thanks to God

Scale: Hexatonic scale of d r m f s l

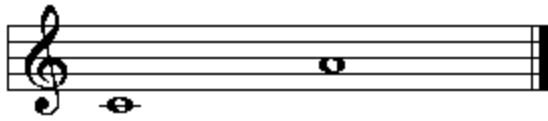


Rhythm and metre:



Texture: The melody consists of short phrases which are repeated systematically with smooth conjunct movements like perfect prime, minor and major 2nd.

Ambit: The lowest note to the highest note which is from C4 to A4



SONG 49:

OTI GOKE GOGORO

9

O ti go ke go go ro O-lu-wa lo gbe o ga O ti go ke go go ro O-lu-wa lo gbe o

14

ga lo la__ O-lu wa O__ ni re yin O ti go ke go go ro O-lu-wa lo gbe o ga

OTI GOKE GOGORO

O ti gokè gogoro

You have already been lifted high

Oluíwa lo'gbé'o ga

It is the doing of the Lord

O ti gokè gogoro

You have already been lifted high

Oluíwa lo'gbé'o ga

It is the doing of the Lord

Lo'la'oluíwa o`ní`rèyìn

By the grace of God, you will never retrogress

O ti gokè gogoro

You have already been lifted high

Oluíwa lo'gbé'o ga

It is the doing of the Lord

Song message

A song rendered by an *Alága* to eulogise an important personality at an engagement to request for money.

Scale: Pentatonic scale on the key of D

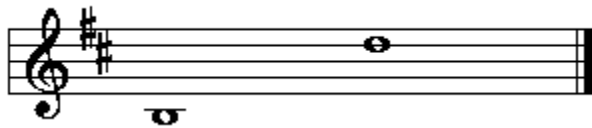


Rhythm and Meter:



Texture: The melody consists of short phrases which are repeated systematically and reappear in full and partial sequential form. The melody starts with a high pitch and ends on a low pitch. It has both conjunct and disjunct movements.

Ambit: The lowest note to the highest note which is B3 to D5



Melodic contour:

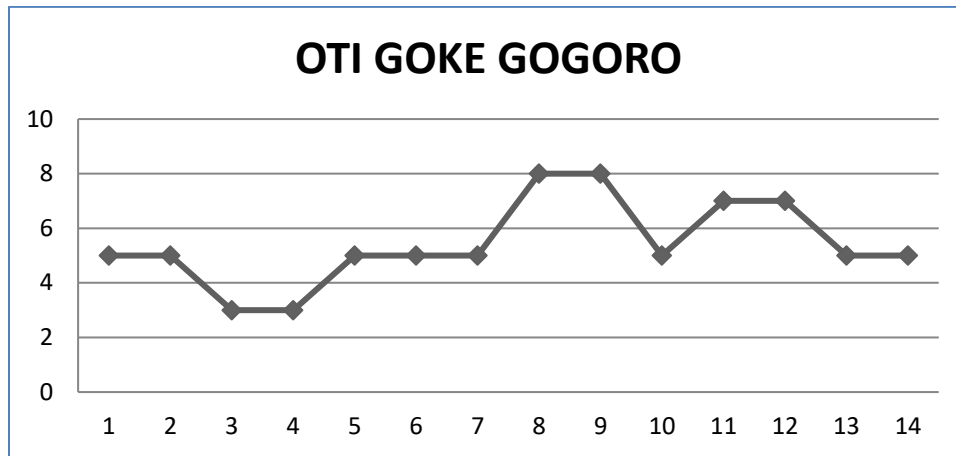


Chart 5.49

SONG 50:

ONILU TO NLU

O - ni - lu to - nlu, e - je lo - nlo.

ONILU TO'NLU

Onilù tó'nlù

The drummer of the occasion

Ejè lo'n'lo`

He needs encouragement too

Song message:

At an engagement ceremony, the *Alága* called the attention of the guests to the drummer, to appreciate him with money

SONG 51:

ORI RERE



O ri re re lo ri e yin o O ri re re__ E fi ke ke re mo jo o-lo mo o ri re re E

⁵
si tun da-gba se-bi o lo mo o ri re-re__ a to ba ja ye le bi e-yin o o ri re re__

Orí rere lorí re ò

You are a success

Orí rere

You are a success

O ti kékeré mọ 'sé Oluwa

From your youth, you know the works of God

Orí rere

You are a success

O sì tún dàgbà sí 'nú ìmọ̀lẹ̀

We also grow in the light of God

Atóóbá jayé lọmọ Maria.

We are enjoying the blessings of Mary's Son

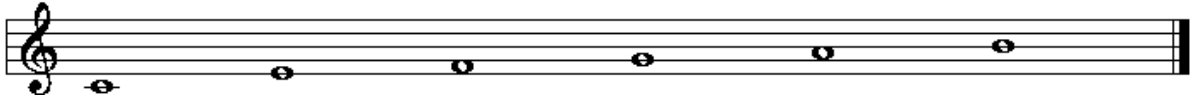
Orí rere

You are a success

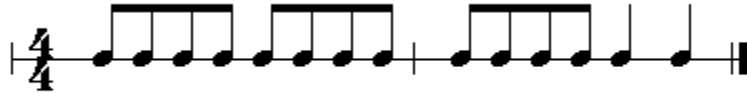
Song message:

The song is rendered for the groom; it says he is a success.

Scale: Hexatonic scale of d m f s l t which is in the key of C



Rhythm and Meter:



Texture: The melody consists of short phrases which are repeated systematically. It is in a call and response style. It has conjunct movements of perfect prime, major 2nd and minor 2nd.

Ambit

The lowest note to the highest note is from E4 to C5



Melodic contour:

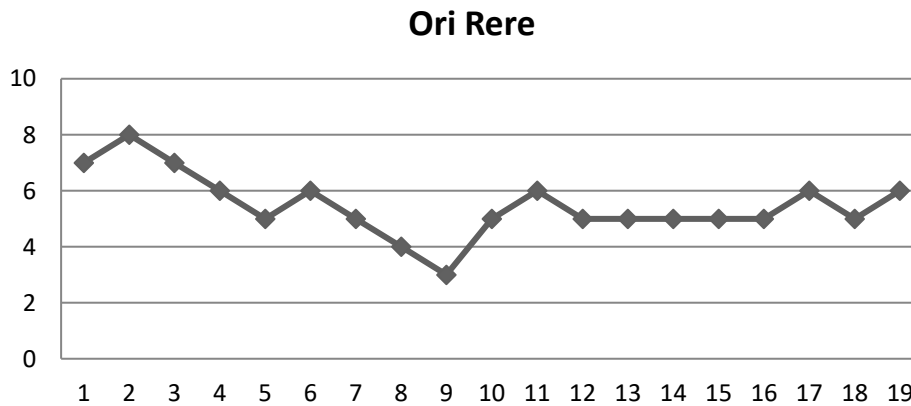


Chart 5.51

SONG 52:

IRE LO MA TOWA LEYIN

21

Ki ni yio ma to wa_ le - yin I re I re lo ma to wa_ le - yin I re

IRE LO' MA TOWA LEYIN

Ki ni yio`ma to`wa`leyin

What will follow us always

Ire lo`ma to`wa`leyin ire

Goodness will always follow you

Melodic contour:

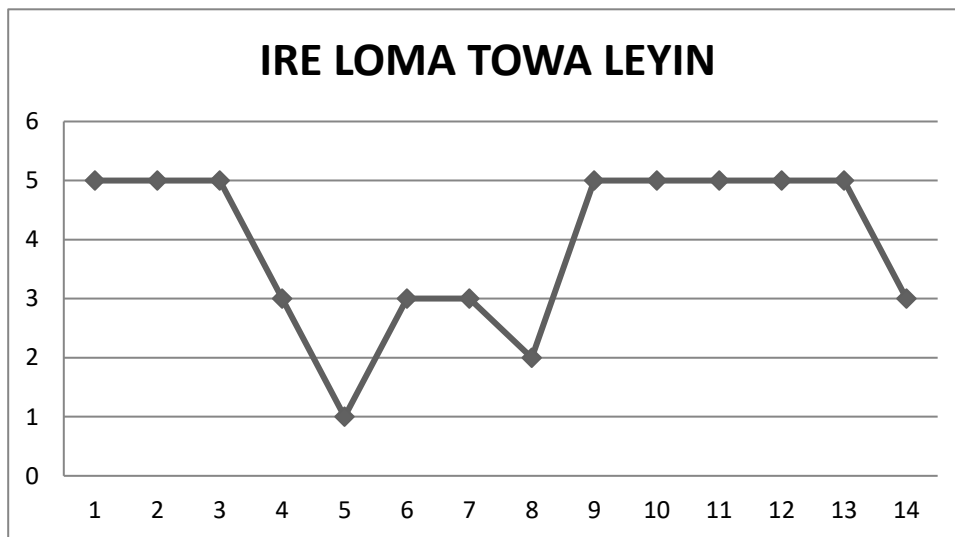


Chart 5.52

SONG 53:

E MA JO E MA YO SESE

39
E ma_ jo e ma yo se se E ma_ jo e ma yo se

42
se o ko i - gbe ya wo e ma jo e ma yo_ se se

The image shows two staves of musical notation in treble clef. The first staff, labeled '39', contains two measures of music. The first measure has a dotted quarter note 'E', an eighth note 'ma', a quarter note 'jo', an eighth note 'e', a quarter note 'ma', an eighth note 'yo', a quarter note 'se', and a dotted quarter note 'se'. The second measure has a dotted quarter note 'E', an eighth note 'ma', a quarter note 'jo', an eighth note 'e', a quarter note 'ma', an eighth note 'yo', a quarter note 'se', and a dotted quarter note 'se'. The second staff, labeled '42', contains two measures. The first measure has an eighth note 'se', a quarter note 'o', an eighth note 'ko', a quarter note 'i', an eighth note 'gbe', a quarter note 'ya', an eighth note 'wo', a quarter note 'e', an eighth note 'ma', a quarter note 'jo', an eighth note 'e', a quarter note 'ma', an eighth note 'yo', a quarter note 'se', and a dotted quarter note 'se'. The second measure has a quarter note 'se' and a dotted quarter note 'se'.

E MA JO'EMA YO ŞEŞE

Ema jò'ema yò`şẹşẹ`

Dance and celebrate with joy

OkoÌyàwó ema yò`şẹşẹ`

Bridegroom dance and celebrate with joy

Song message:

The Alága is calls on the groom to rejoice and celebrate

Melodic contour

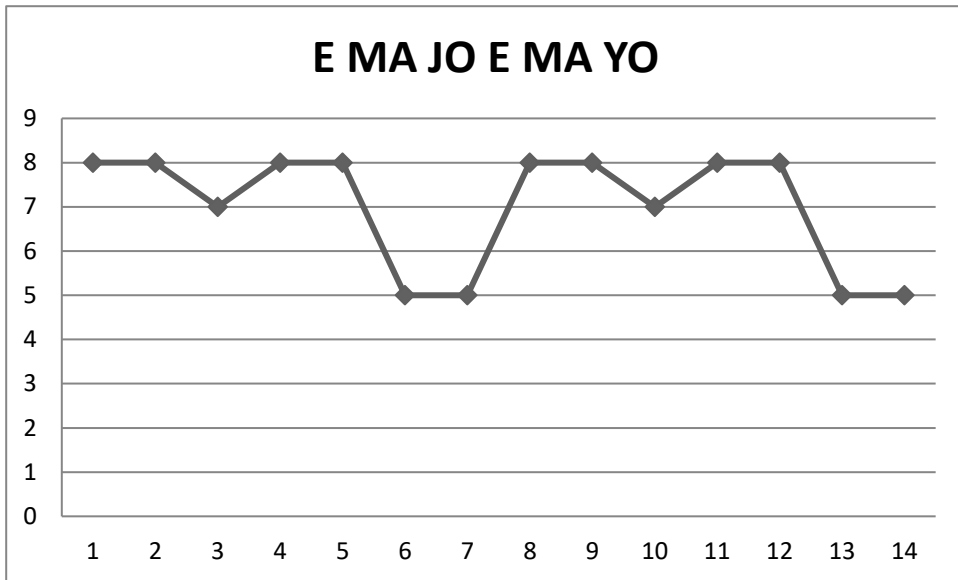
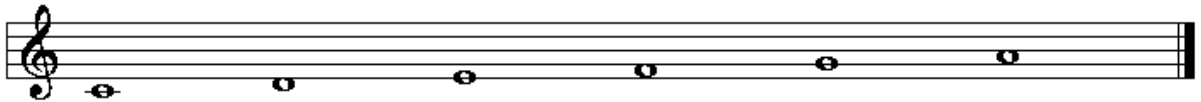
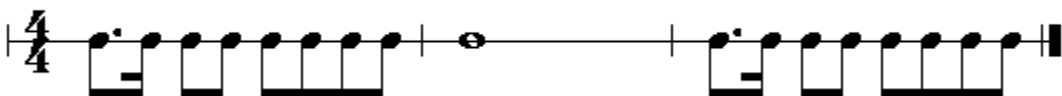


Chart 5.53

Scale: Hexatonic scale on the key of C

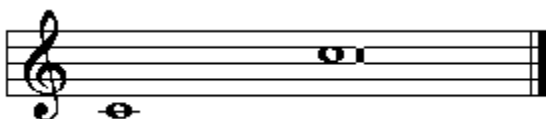


Rhythm and Meter:



Texture: The melody consists of short phrases which are repeated systematically. It contains both conjunct and disjunct movement like the major 2nd, perfect prime, .major 3rd and perfect 4th.

Ambit: The lowest note to the highest note is from C4 to C5



SONG 54:

AWA O NSE EGBE OLOSI



AWA O NSE EGBE OLOSI

Awa o`nsegbe`olosi`

We are not poor people

A fi`go`la`so

That cannot purchase electric iron

Awa o`nsegbe`olosi`

We are not poor people

A fi`go`la`so

That cannot purchase electric iron

Song message:

This is a song rendered by an *Alága* to reveal how wealthy the bride's parents are.

Melodic contour:

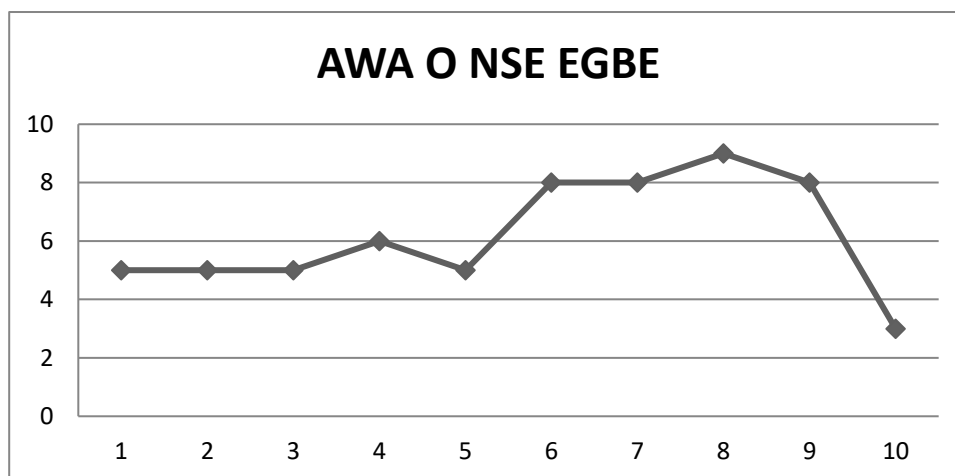
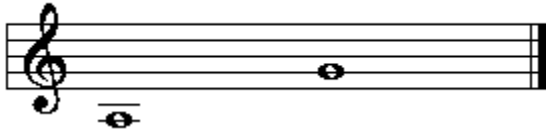


Chart 5.54

Texture: The melody consists of short phrases which are repeated systematically and reappear in full and partial sequential form. The melody starts on a medium pitch range and ends on a low pitch. It is basically in conjunct movement like major 2nd, minor 2nd except in two occasions where disjunct of perfect 5th and 4th occurred.

Ambit

The lowest note to the highest note is A3 to G4



SONG 56:

Iroyin Ayo



I - ro - yin A - yo I - ro - yin A - yo Gbo - gbo wa la o fe - ti gbo I - ro - yin A - yo

IROYIN AYO

<i>Iroyìn ayo, ìroyìn ayo`</i>	Good news, good news
<i>Gbogbo wa la o`feti` gbo ìroyìn ayo`</i>	We shall all hear of it, good news
<i>Gbogbo wa la o`feti` gbo` ìroyìn ayo`</i>	We shall all hear of it, good news

Song message

The song is rendered when the marriage proposal letter is being read.

Melodic contour:

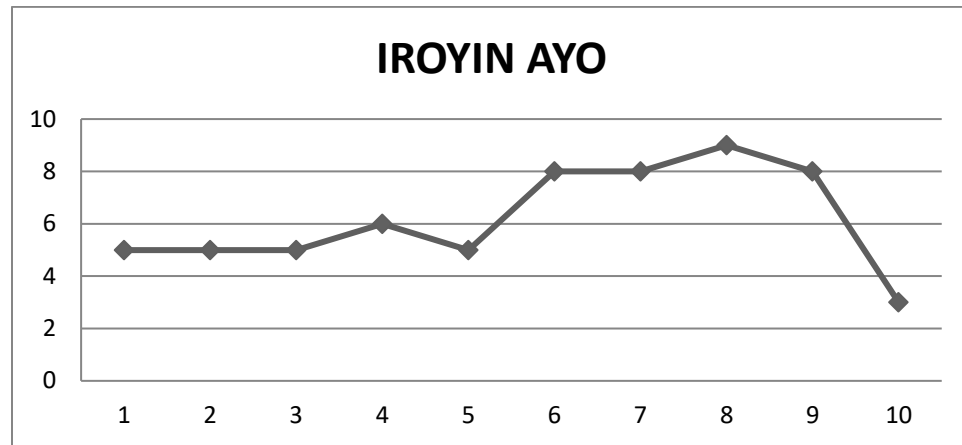


Chart 5.56

Scale: Hexatonic scale of d r m f s l

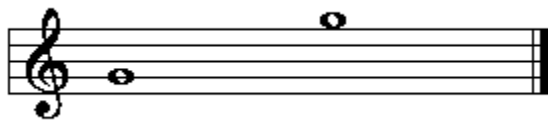


Rhythm and Meter:



Texture: The melody consists of short phrases which are repeated systematically with high pitches.

Ambit: The lowest note to the highest note is from G4 to G5



SONG 57:

Olomi



O - lo o mi, o - lo - lu - fe, o - re e mi, o - lo - lu - fe, o - ju kan la - da to ri ye ni



fo-laO-lu-wa, ko so - hun t'o ya wa

ÒLOÓO MÌ

Oloó' mi, oní' tẹ̀mi, ọ̀rẹ́' mi, loluḣẹ́'

My beloved, my own, my friend, my love

Oju' kan saá' làdà' ní

Cutlass is one sided sword, I am for you alone

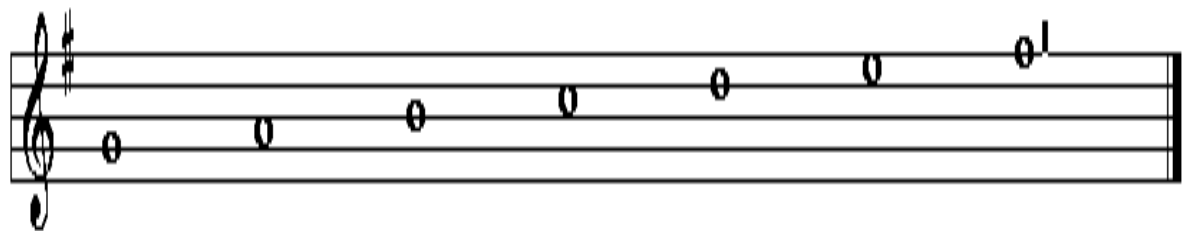
Ḳolá' Ohúwa kò' sò' hun tí' ó' yà' wá'

By the grace of God, nothing shall separate us

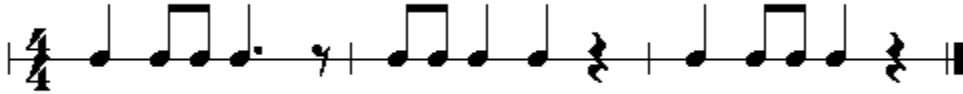
Song message

The song says, 'my lover, my darling and my friend, I will love you to the end. The *Alága* sings this song when the couple are called to dance.

Scale: Diatonic scale on the key of G.



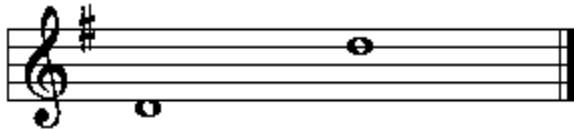
Rhythm and meter:



Texture: The melody consists of short phrases which are repeated systematically and reappear in full and partial sequential form. It has both conjunct and disjunct movement.

Ambit

The lowest note to the highest note which is D4 to D5



Melodic contour:

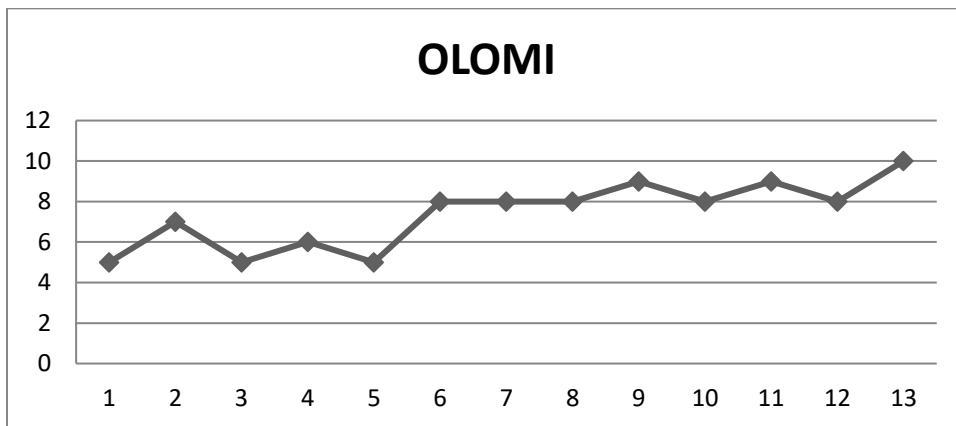


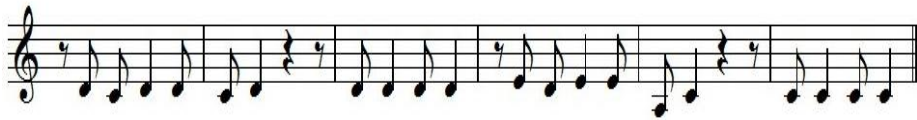
Chart 5.58

SONG 59:

SASANGELE



O - lu - jo - ke o t'o r'a - so lo won sa - sa - ge - le O - la - yin - ka o to ro e - wu wo lo won o sa - sa - ge - le



Bi mo lo' - gun e - ru sa - sa - ge - le Bi mo ni won - fa o sa - sa - ge - le

SASA N GELE

Sàsà n gèlè

I don't care

Bí wón lo' guń eru, Oláníyì ò ní wo bẹ'

If they have twenty servants, I don't care

Sàsà n gèlè

I don't care

Bí wón ní 'wofà ọgbòn o, Oláníyì lọko ìyá'wón If they have thirty, I am the champion

Sàsà n gèlè

I don't care

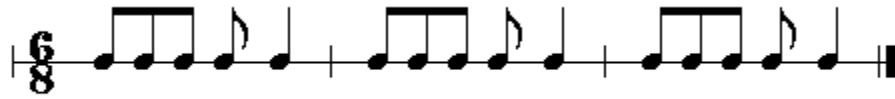
Song message:

An old song² rendered during marriage ceremonies by *Alága* in the past, especially when they have misunderstanding between themselves

Scale: Hexatonic scale on Key C



Rhythm and Meter:



Texture: The melody consists of short phrases which are repeated systematically and reappear in full and partial sequential form. It has both conjunct and disjunct movements.

Ambit: from A3 to G4



Melodic contour:

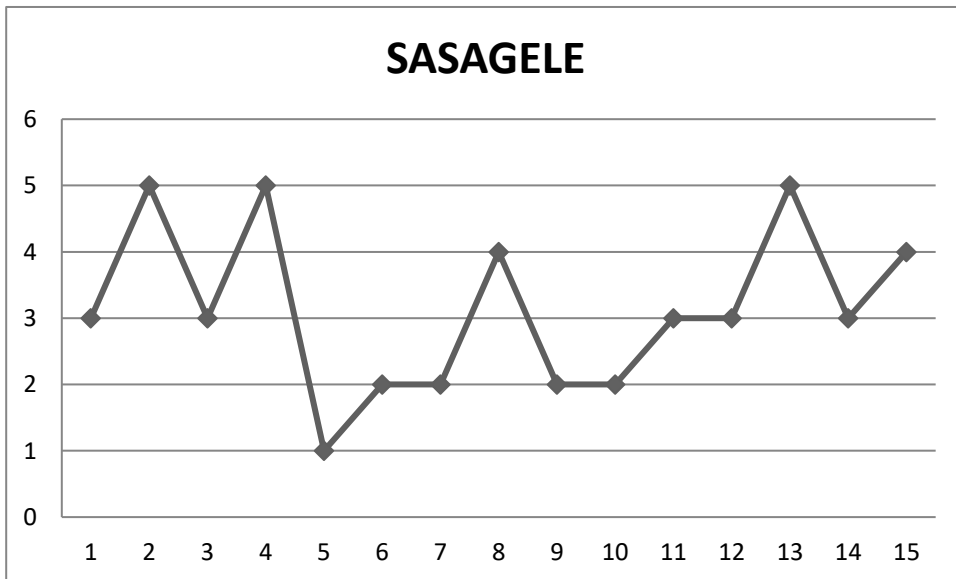


Chart 5.59

SONG 60:

Ni gba ti mo ro



Ngba ti mo ro, I - se 'ya-nu re la-ye mi Mo ri po ga, Mo ri po ga Ba - ba Ni-gba ti mo ro o, 'Se'ya-nu re la-



- ye mi Mo ri po ga, Mo ri po ga Ba - ba

NI'GBA TI MORO

Igba tí morò'ò, isé'nlá're lori' mi

When I thought of your great work to me

Mori pé'o ga o'Baba'

I could see that you are great father

Mo ri pé'o ga pupò'o

I could see that you are so great

Song message:

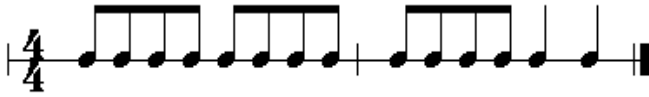
It is a song of appreciation rendered by a bride in an engagement ceremony

Scale

Pentatonic scale in the key of G major



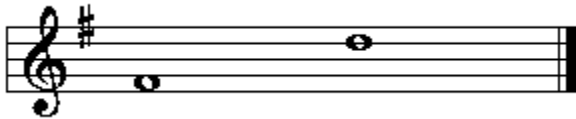
Rhythm and Meter



Texture: The melody consists of short phrases which are repeated systematically and reappear in full and partial sequential form. It is basically in conjunct movement except at a point where a perfect 4th occurred.

Ambit

The lowest note to the highest note is F4 to D5



Melodic contour:

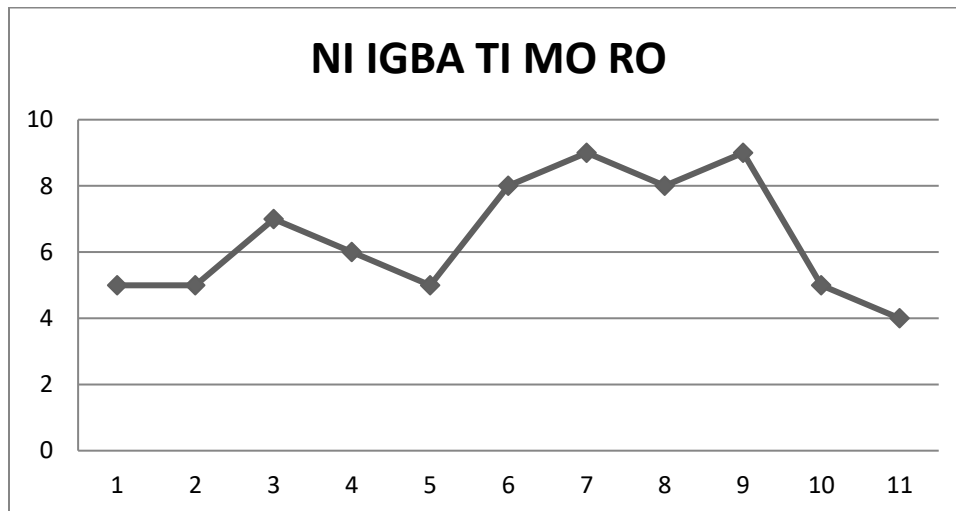


Chart 5.60

End note

1. Abiodun (2003) recognised timbric and horizontal harmony in African music.
2. The information was gathered in an interview with Mrs Sola Aladekomo during an interview, she stated that in the past, some *Alága* sing abusive songs during engagement ceremonies. Disagreements occur because of money distribution.

CHAPTER SIX

SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.0 Introduction.

This chapter is a summary and conclusion of the study on the musicodynamic negotiation of *Alága idúró* and *Alága ijókòó* during Yorùbá marriage ceremonies. It also provides recommendations for further study.

6.1 Summary

The traditional wedding ceremony is an important Yoruba tradition that reveals the people's uniqueness and rich culture. The Yorùbá have a rich cultural heritage; evident in their music. Music among the Yoruba is encompassing and it is an integral part of their culture. In Yorubaland, music making is a communal event that brings members of the community together for leisure, recreation, the performance of rites, festivals and ceremonies. It is a vital aspect of Yoruba culture that accompanies them through life. Different rites are celebrated with musical performances. As a child grows up, the different stages of his development are marked with various rites celebrated with music. Music is used to initiate men and women into adulthood.

Among the Yoruba of Southwestern Nigeria, marriage plays a crucial role in human procreation, cultural development and economic empowerment. Traditional marriage ceremonies are accompanied by singing, dancing and merrymaking. They are occasions that families of brides and grooms look forward to and music plays a significant role in making the ceremony colourful, entertaining and lively.

In the past, the bride sang the bridal poetry called *ekún iyàwó* and housewives known as *iyàwó ilé* performed nuptial songs. Nowadays, nuptial performances in Yòrùbáland are experiencing changes. These changes are being initiated by masters of ceremonies Yorùbá nuptial referred to as *alága idúró* and *alága ijókòó*. The *alága idúró* is the master of ceremony for the groom's family and *alága ijókòó* is the master of ceremony for the bride's family. They are very prominent people in the contemporary Yoruba traditional engagements. Masters of ceremonies known as *Alága idúró* and *Alága ijókòó* have taken over the conduct of wedding ceremony in Yoruba culture.

They have added more elaborate music, dance and drama to Yoruba traditional wedding ceremonies. Through artistic creativity and elements of African theatre which include; drama, singing and dancing, they have become agents of continuity and change in Yoruba epithalamium.

The study examined the musicodynamic negotiations of masters of ceremonies during Yoruba traditional wedding ceremonies. Chapter one of the study was the introductory section. It provided the background knowledge on the activities of *Alága idúró* and *Alága ijókòó* during Yorùbá traditional wedding ceremonies. It introduced them as Yorùbá traditional wedding conductors or moderators. The chapter revealed the set aim and objectives and the research questions.

Chapter two was a discussion on the theoretical framework of the study. It reviewed the relevant literature of scholars in the subject area. It examined the literature on African music in the society, the conduct of traditional marriage in the past and the contemporary society. The study was based on the theory of negotiation and continuity and change. Negotiation theory was used to analyse the musicodynamic negotiation of the masters of ceremonies engagement during engagement ceremonies. It was noted earlier that *Alága idúró* and *Alága ijókòó* during engagement ceremonies negotiate with musical song texts. The activities of housewives during traditional marriage ceremonies in the past in comparison with *Alága idúró* and *Alága ijókòó*'s performances were anchored on the theory of continuity and change.

The third chapter was the research methodology. It provided the method of data collection and data analysis. The ethnomusicological study was based on pre-field, fieldwork and post-field work. This section discussed the study area, study population and the sampling method. The KII, NPO, IDI and FGD research techniques were adopted.

Chapter four was based on the discussion of the research findings. This section discussed the research objectives. Through the research questions, the five objectives presented in chapter one were treated. The chapter discussed the *Alága idúró* and *Alága ijókòó*'s different styles of negotiation, stages of negotiation and the use of song texts and drama in musicodynamic negotiation. It examined the musicodynamics negotiation of housewives in the past, in comparison with *Alága idúró* and *Alága ijókòó*'s performances in the Yoruba contemporary society. It also presented the structural and the musical analysis of the data collected. Findings

revealed that the *Alága idúró* and *Alága ijókòó* employ negotiation styles of reticence, avoidance, competition, accommodation, collaboration, resolution and revenge in their performances. Most of the songs *Alága idúró* and *Alága ijókòó* sing during engagement ceremonies are Christian, Islamic and popular songs. They integrate songs into traditional marriages to reveal various stages of negotiations. *Alága idúró* and *Alága ijókòó* employ songs at various stages of engagement ceremonies. From the starting point of engagement ceremonies to the final stage, song texts are employed to communicate and to reveal different stages of marriage negotiations. Song texts are used to interact, communicate and pass messages between *Alága idúró* and *Alága ijókòó*. The *Alága* sings various songs to announce the presence of the groom's family, to announce the presence of the groom and to announce the presence of the bride. They have several musicodynamic songs they use in requesting for money and to bargain. Songs are also used to entertain participants at engagement ceremonies. *Alága ijókòó* and the *Alága idúró* sing various songs to entertain guests and at the same time negotiate with one another. Songs of negotiation are also used as means of symbolic representation. Musicodynamic negotiation songs used by *Alága idúró* and *Alága ijókòó* expose the Yorùbá culture and norms. Dance-drama is a prominent feature of musicodynamic negotiations of masters of ceremonies. *Alága idúró* and *Alága ijókòó* have brought in more dramatic elements into Yorùbá nuptial performance. Masters of ceremonies showcase various dramatic displays to create fun. They use drama in musicodynamic negotiations to educate and expose societal values and culture. Aristotle's six dramatic elements of plot, music, diction and language, character, thought were treated. It was discovered that some traditional marriage cultural practises, such as the recitation of nuptial chants, called *ekún iyàwó* have gone into extinction. *Alága idúró* and *Alága ijókòó* have contributed to the continuity and discontinuity of Yorùbá traditional musical performances. They mix some Yorùbá old nuptial practices with innovations they have initiated. Findings show that in the past, traditional marriages were conducted at the bride's parent house. Nowadays, traditional engagements take place in halls or under canopies, in an open field, or in the house of the bride's parents. The call and response pattern of singing in which singing alternates one another in call and response pattern and singing alternates instrument playing was observed.

Chapter five examined the musical structure of the songs recorded on the field. It was a further discussion on the fifth objective of the study Findings showed that scales employed are tetratonic,

pentatonic, diatonic, heptatonic, diatonic and hexatonic. Some of the songs are reflections of unison, timbric and horizontal harmony. Vocal styles that employ call and response with response repetition and solo extemporisation were examined. The chapter revealed that musical notes at times have smooth conjunct movements of short leaps and the rhythmic structure reflected Regular and irregular beats with phrases which are repeated systematically. The section also examined the ambit of the melodies.

Chapter six was the summary, conclusion the recommendations. It provided the summary of the study from chapters one to seven.

7.2 Conclusion

Masters of ceremonies are significant personalities in Yorùbá nuptial performances in contemporary society. They play prominent roles in musicodynamic negotiation in the Yorùbá marriage contract. Findings have shown that masters of ceremonies' performances are not just mere displays; they play significant roles in the marriage contract, thereby exposing the Yorùbá culture. The musicodynamic negotiation of masters of ceremonies is a display of musical dialogue between two individuals known as *Alága ìdúró* and *Alága ìjókòó*. These people conduct Yorùbá traditional marriage engagement ceremonies. The *Alága ìdúró* is the master of ceremony representing the groom's family and the *Alága ìjókòó* is the master of ceremony representing the bride's family members.

The research examined the musicodynamic negotiation of masters of ceremonies and some conclusions can be drawn from the performances of masters of ceremonies. Masters of ceremonies combine music, dance and drama in their musicodynamic negotiations. Through musicodynamics display, masters of ceremonies have been able to engage in musicodynamic negotiations in engagement ceremonies effectively. The use of music in communication or dialogue has contributed to the entertainment and educative role of nuptial songs in Yorùbá society. Masters of ceremonies act as the bridge between the old and the new nuptial songs; they are agents of continuity and change in Yorùbá nuptial performances. They have taken over the roles of housewives, who sang nuptial songs in the past. They sing various old songs, compose new songs and also adopt existing tunes, modifying the lyrics of the songs to suit their purpose. Masters of

ceremonies at times sing existing songs in the exact composition of the composer. Findings have shown that masters of ceremonies sing popular songs such as; hip-hop, juju, highlife, *waka*. The model adopted for the study is that every individual and organisation at one point or the other is faced with decision making such decision making most times entails negotiation, bargaining and choosing between options. It is imperative that the parties involved in negotiation reach a cordial agreement.

7.3 Recommendation for further study

The research is an additional reference material for researchers who may wish to investigate into the traditional marriage music of other Yorùbá cultural groups. The study sets the pace for further research into traditional marriage music of some other Yorùbá cultural groups such as *Èká* among the Sàó in Kwara state and *Obitun* in Òndó, state. It also paves the way for other researchers who wish to investigate the importance of marriage in Yorùbáland. The study is an impetus for other researchers who may wish to explore the educative and cultural values of nuptial poetry and songs in the traditional and contemporary societies.

Glossary

Anacrusis is an unstressed note at the start of a piece of music. The music is usually weak at the start; the weak (first) note is then followed by a strong beat.

Iambic consists of short-long rhythmic notes

Logogenic is a song with lyrics that are derived from speech; they usually follow the tonal inflection of Yoruba language.

Medley is a collection or mixture of music that is sung into one another.

Melogenic is a song that is derived from melody.

Parody is a piece of music that imitates another piece.

Trochaic consist of long-short rhythmic notes.

Spondee consist of long-long rhythmic notes

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Appendix A

Field Interview Questions (Guide)

Interview with Masters of Ceremonies (*Alága*)

What is your name?

What is your profession?

Since when have you been involved in this profession (*Alága*)?

In your opinion, what is the history of *Alága* in Yorùbá Land?

What are the different stages of engagement ceremonies?

Which songs do you sing at these stages?

To what extent have the songs helped in your musicodynamic negotiations?

What are the dramatic elements you employ during negotiations?

In your opinion, what is negotiation in marriage?

In comparison to *Alarina* and *Iyawo ile* in the past, what are the similarities and differences?

What are the styles of negotiation you use?

What are the impacts or relevance of the role of *Alágas* in traditional engagements in the society?

How has song texts contributed to negotiations?

How has the dramatic performance helped in your musicodynamic negotiation?

What are the elements of continuity and change in the past traditional marriage?

How do you compose songs that you sing during your performance?

Interview with Older women:

What is a traditional marriage?

What is *eku iyawo* and how was marriage conducted in the past?

In the past, what were the roles of *Alarina* in ‘marriage negotiation’?

In your opinion, what is marriage negotiation?

What are the roles of house wives (*iyawo ile*) in the conduct of traditional marriages in the past?

In comparison with the conduct of marriage ceremonies in the past, what is the evidence of continuity in the conduct of traditional marriages in the performance of masters of ceremonies?

What are the changes in the performance of masters of ceremonies compared with the past?

Focus Group Discussion:

What is a traditional marriage in Yorùbáland?

How was the traditional marriage performance conducted by housewives in the past?

What are the elements of continuity and change in the traditional marriage performance by

Housewives in comparison with your performance in the contemporary society?

What are the songs you sing at different stages of engagement ceremonies?

How has song texts (lyrics) helped in your musicodynamic negotiations?

What are the dramatic elements that you introduce into nuptial performance?

How has drama helped in your musicodynamic negotiations?

What are the musicodynamic negotiation styles you employ during performances?

How do you get songs that you sing during performances?

What is the relevance of engagement masters of ceremonies in the society?

How do you form your groups, how many are you and when do you rehearse?

How do you fund the financial expenses of the group?

Appendix B

Names of some field work respondents: *Alága idúró* and *Alága ijókòó*

Name	Place
1. Mrs Abidemi Soderin	Ibadan
2. Mrs Oluwakemi Jimoh	Ibadan
3. Mrs Olafiyo Olamide	Ibadan
4. Miss Falaye Roda	Ibadan
5. Mrs Adigun D.O.	Ibadan
6. Mrs Asaolu Ebuoluwa	Lagos Island
7. Mrs Makinde Romoke	Lagos Island
8. Mrs Tope Alabi	Lagos Island
9. Mrs Adeola Oladunjoye	Lagos Island
10. Mrs Adebayo Bukola	Lagos Island
11. Mrs Ogunweimi Rachael	Lagos Island
12. Mrs Adediran Bunmi	Lagos Island
13. Mrs Sola Aladekomo	Lagos Island
14. Mr. Ahamed Sulaimon	Oshogbo
15. Mrs Olagundoye Olusola	Oshogbo
16. Mrs Faleyibi Oluwabusayo	Oshogbo
17. Mrs Sola Akinmadewa	Oshogbo
18. Mrs Anjola Olanipekun	Owo
19. Mrs Ronke Awe	Owo

20. Mrs Faleyide Oluwabosola	Owo
21. Mrs Moromoke Anjonrin	Owo
22. Mrs Funmi Olanipekun	Ogbomosho
23. O.T. Olanrewaju	Ogbomosho
24. Mrs Sola bakare	Ogbomosho
25. Miss Bolaji Oladeji	Ogbomosho
26. Mrs Fasila Raji	Ife
27. Mrs Toyin Awomonrin	Ife
28. Miss Titi Shoderu	Ife
29. Mrs Folake Shodipo	Ondo
30. Mrs kemi Onanuga	Ondo
31. Mrs Oladipo Sola	Abeokuta
32. Mrs Tope Omobowale	Abeokuta
33. Mrs Sade Banmeke	Abeokuta
34. Mrs Bolatito Shoremekun	Akure
35. Mrs Bukola Adeoye	Akure
36. Mrs Titi Kolajo	Akure
37. Mrs Bola Oladapo	Akure
38. Mrs M. Bakare	Alimosho
39. Miss Funmilayo Tijani	Alimosho
40. Mrs Morolake Ayodeji	Alimosho
41. Mrs Remi Funmilayo	Alimosho
42. Mrs Tola Peters	Alimosho
43. Mrs Omobolanle Onaolapo	Alimosho
44. Miss O.A. Oladapo	Agege
45. Mrs Tolani Awomoorin	Agege
46. Mrs Olusola O. Sodipo	Agege

47. Mrs Lara Ogunsola	Ado-Ekiti
48. Mrs K.O. Akinfulure	Ado-Ekiti
49. Mrs Olagudoye Eniola	Ado-Ekiti
50. Mrs A. Akinbobola	Ado-Ekiti
51. Mrs Kafilat Adesokan.	Ado-Ekiti

Key informants Interview (KII)

1. Executives of engagement practitioners and older women)

Mama Adegoke
Mrs Fagbemi Joke
Mrs Akinbobola A.E
Mrs Adeyemi Adenike
Mrs V.B. Akinmusira

2. Older Women Interviewed

Name	Age bracket	Place of interview
Elder Mrs Janet Adebola Adebayo	75-80	Ibadan
Mama Amoke Ladipo	80-85	Ogbomosho
Madam Oyelami	60-65	Eruwa
Madam Oyelami II	70-75	Eruwa
Mama Comfort Oladipo	75-80	Oshogbo
Chief Mrs Mojoyinola Akinyele	80-85	Ibadan
Mama Olabisi Kasumu	70-75	Lagos
Mama Ruth Olusola Esan	70-75	Lagos

Names of guests at engagement ceremonies interviewed;

	Name	Sex	Age bracket	Date & Place of interviewee
1.	Mrs Joke fadirepo	F	50-55	12/11/2011-Ibadan
2.	Mrs Lola Ali	F	40-45	12/11/2011-Ibadan
3.	Mrs Sola Oyedeji	F	45-50	07/01/2012-Lagos Island
4.	Mrs Oyeniya Emily	F	55-60	07/01/2012-Lagos Island
5.	Mrs Kemi Odetunde	F	60-65	07/01/2012-Lagos Island
6.	Mrs O.O Akinrinmade	F	65-70	12/05/2012-Osogbo
7.	Mrs Ajibola Supo	F	55-60	21/07/2012-Owo
8.	Dr Laide Nasir	M	50-55	21/07/2012-Owo
9.	Pa Olusegun Oladipo	M	60-65	15/12/2012-Ibadan
10.	Mrs Olutoyin Onakoya	F	40-45	15/12/2012-Ibadan
11.	Mr Kareem Alao	M	35-40	22/12/2012-Ibadan
12.	Mrs Marry Salawu	F	30-35	22/12/2012-Ibadan
13.	Ms Evlyn Bakare	F	25-30	12/01/2013-Ogbomoso
14.	Capt. Alarape Fatai	M	50-55	12/01/2013-Ogbomoso
15.	Mrs Victoria Ajayi	F	55-60	26/01/2013-Ife
16.	Prince Semiu Adigun	M	45-50	26/01/2013-Ife
17.	Princess Olukemi Adigun	F	40-45	26/01/2013-Ife
18.	Mrs Ronke Adedayo	F	50-55	16/03/2013-Ondo
19.	Mrs Bunmi Kolade	F	40-45	16/03/2013-Ondo
20.	Ms Busola Kazeem	F	25-30	20/07/2013-Abeokuta
21.	Ms Sade Badmus	F	20-25	12/10/2-13-Akure
22.	Mr Abas Tolase	M	55-60	12/10/2-13-Akure
23.	Mrs Subuola Arisekola	F	45-50	21/12/2013-Alimosho
24.	Madam Rolake Ajoke	F	65-70	21/12/2013-Alimosho
25.	Mr Adebimpe Rolland	M	60-65	08/02/2014-Agege
26.	Pa Gabriel Okunlola	M	75-80	08/02/2014-Agege
27.	Mama Adenike Okunlola	F	70-75	08/02/2014-Agege
28.	Mrs Babatunde Ayoyinka	F	60-65	22/03/2014-Ado-Ekiti

29. Pastor Oluremi Oyeniya	M	55-60	22/03/2014-Ado-Ekiti
30. Mrs Bimbo Animasaun	F	25-30	07/06/2014-Lagos Island
31. Mrs Ronke Falola	F	30-35	07/06/2014-Lagos Island
32. Hon Rufus Adebayo	M	80-85	07/06/2014-Lagos Island
33. Mrs Oyewole Olayemi	F	60-65	17/05/2014-Ibadan
34. Mrs Anjorin Ogunbodede	F	45-50	17/05/2014-Ibadan
35. Pastor Olugbade Oladipo	M	45-50	19/06/2014-Ogbomosho
36. Ms Oluwadarasimi Dolapo	F	25-30	14/02/2015-Eruwa
37. Mrs Folarin Olagunju	F	45-50	14/02/2015-Eruwa
38. Mrs Philips Temidayo	F	50-55	28/02/2015-Ibadan
39. Mrs Banke Akinpelu	F	40-45	28/02/2015-Ibadan
40. Mrs Toyin Onakoya	F	50-55	04/04/2015-Ijebu-Ode
41. Mrs Folake Akanbi	F	40-45	04/04/2015-Ijebu-Ode
42. Mr Badmus Akinola	M	50-55	04/04/2015-Ijebu-Ode
43. Mrs Tolani Ogunwale	F	60-65	08/08/2015-Ado-Ekiti
44. Mrs Kemi Falola	F	50-55	08/08/2015-Ado-Ekiti
45. Ms Bola Aliu	F	35-40	03/10/2015-Ibadan
46. Dr Banji Alamu	M	30-35	03/10/2015-Ibadan
47. Ms Kehinde Abas	F	25-30	12/12/2015-Ibadan
48. Ms Bukola Abas	F	20-25	12/12/2015-Ibadan
49. Mrs Titilayo Abas	F	55-60	12/12/2015-Ibadan
50. Princess Sade Oladeji	F	50-55	13/02/2016-Agege
51. Mr Kasali Kareem	M	45-50	30/04/2016-Ijebu-Ode
52. Mr Dada Olaniyi	M	50-55	30/04/2016-Ijebu-Ode
53. Engr. Bolatito Adebisi	M	60-65	13/08/2016-Lagos Island
54. Dr (Mrs) Aoola Alo	M	55-60	13/08/2016-Lagos Island
55. Ms Tomilola Oyeniya	F	25-30	03/12/2016-Lagos Island
56. Ms Temitayo Ige	F	20-25	03/12/2016-Lagos Island

Appendix C

List of songs notated and their meanings

1. ÈBÌ RERE LÈBÍ ÀWA

Call	Response
<i>Èbi rere lẹ̀bì àwa ò,</i>	<i>ẹ̀bí rere</i>
<i>Ati kékeré mọ́'se olúwa</i>	<i>ẹ̀bí rere</i>
<i>Asítun dàgbà sínú ìmólẹ̀,</i>	<i>ebí rere</i>
<i>Atobájáyé loṃo Maria,</i>	<i>ebí rere</i>

Translation

Call	Response
Our family is a blessed family	We are blessed
from our youth we know the works of God	We are blessed
We also grow in His light	We are blessed
It is a glorious thing to be associated with Mary's son	We are blessed

2. ÈNÌYÀN LÓ MÙ NÍ MỌ̀NÌYÀN

Call	Translation
Ènìyàn ló n mú ni mọ̀nìyàn 2ce	People get to know one another through introduction,
Nike lómú mú wa mọ̀yín o	Nike introduced you to us.

Response

Ènìyàn ló n mú ni mọ̀nìyàn	People get to know one another through introduction
----------------------------	---

3. È FADURÀ GBE DÌDE

Song text

Call

È fàdúra` gbe dìde

Oḱoìyàwò` ḱòbáḷẹ̀

Response

È fàdúra` gbe dìde

Translation

Lift him up with prayers.

The bridegroom is prostrating.

Lift him up with prayers.

4.È KÁÀBÒ

Song text

È káàbò, sé dáadáa ẹ̀ dé

Gbogbo ilé ñkọ̀ o

Sé àlááfìà ni

Translation

You are welcome, did you come well.

How is everyone at home.

Hope you are fine?

5.BA SÉ N BÁRAWA DÒWÒPÒ

Ba sé n bárawa dòwòpò,

Ba sé n bárawa dòwòpò

A ò ñì káàbámò

Ba sé n bárawa dòwòpò

As we do business together,

As we do business together;

We will not regret it,

As we do business together.

6. AWUYEWUYE

Awuyewuye awuyewuye

Awuyewuye awuyewuye

Awuyewuye, àròyé ọ̀tẹ̀

Rumour rumour

Rumour rumour

Rumour rumour of conspiracy

A ò nì ẹ̀tú' lú, ìlú lani ẹ̀ túnse

You have not been told to cause disagreement,
you are to make peace.

7. ÀWA LÓ DÉ

Àwa ló' dé'

We have arrived

Àwa ló' dé'

We have arrived

Àwa ló' dé' ebí' oḱo iyàwó'

We have arrived the groom's family

Àwa ló' dé'

We have arrived

Àlejò kò lè wòlú'

Guest can not arrive

Kónílé' màmò àwa

The host will definitely be aware

Àwa ló' dé'

We have arrived

8. OWÓ, OMO ÀLÁÁFÌÀ

Ẹ̀ kí mi sìnú' abò o

Show that you appreciate me by putting money in
the bowls.

Mẹ̀tẹ̀tẹ̀ta nìtorípe'

The three bowls

Owó, omo, àlááfíà

Money, children and peace of mind

Owó, omo èmígígùn

Money, children and long life

Mẹ̀tẹ̀tẹ̀ta

The three

Kòní' wón wa nìnú' ebí

Will not be scarce in this family

9. ÀNA KÉRÈ ÀNA TÓBI

Àna kéré' Àna tobi

Whether an in-law is small or great

Ìdòbálẹ̀

We prostrate

La fi 'n kána

To greet the in-law

10. OḲO IYAWOṬẸṬẸ LE'O MỌ RE'

Call

Oḱoiyàwò Ẹṭẹṭẹ'ò mọ're'ò

This is the bridegroom you said you don't know

Response

Ẹṭẹṭẹ'ò mọ'

That you say you don't know

11. MA JO'SIBI TO'WU E'

Ma jó'sibi to'wù e'

You are free to dance the way you like

Igba'to'ò yáwò'lo'wò'babq enikan

Since you did not borrow money from anyone

Ma jó'sibi to'wù e'

You are free to dance the way you like

12. JÉJÉ LA JÓKÒÓ

Ẹjẹ'la jókò'tohùn'beḅe'yí'ò

Now, you are begging us to give you your wife.

Ẹjẹ'la jókò'

You are now begging

Ẹjẹ'la jókò'to'hùn'beḅe'yí'ò

Now you are begging us to give you your wife,

Kò gḅoḍò'ya'kòwá'şo pé'bebì'ma lo

Afterwards don't say baby it's time to go.

Kò gḅoḍò'ya'kòwá'şo pé'bebì'ma lo

Afterwards don't say baby it's time to go.

Ẹjẹ'la jókò'

Now you are begging.

Ẹjẹ'la jókò'to'hùn'beḅe'yí'ò

Now you are begging us to give you your wife.

13. O YEGE

O yege Adeníkè o yege

Congratulations Adenike, congratulations.

O yege Adeníkè o yege

Congratulations Adenike, congratulations.

Tóyè gbẹ́' o ló' mọ ge

Toye sees you as a virtuous woman

O' sì gbẹ́' o niyàwó'

And took you as his wife

Adeníkẹ́' o yege

Congratulations, Adenike congratulations

14. MO TI GBA LETÀ AYÒ

Mo ti gba letà ayò

I have received a letter of joy

Mo ti gba letà ayò

I have received a letter of joy

Mo ti gba letà ayò

I have received a letter of joy

Emi ò tuń se ru' ayé' mó'

I will no longer be a servant to the world

15. AḐO RE'O DADI

AḐo re' o daḍi

This is the reply daddy

AḐo re' o mọ' mì

This is the reply mummy

A jí sé' te rań wa

We have delivered your message

AḐo re' o daḍi

This is the reply daddy

16. YOUR MARRIAGE SHALL BE A BLESSING

Song text

Your marriage shall be a blessing,

Your children surround your table,

You will see your children's children.

Thus saith the Lord of Host.

17. ORÍYÁ'MI O

Orí'ìyá mi ò mi ò mi ò	Oh my creator
Ẁón fẹ́ kó'ba' mi ò mi ò mi ò	They want to implicate me
Ma'jẹ́ kan kó'ba' mi ò mi ò mi ò	Don't give them the chance to do so
Ma kọlé' ma raḽè	I will build house and buy land
Ma lówo' ma ní' mótò	I will be rich and have cars
Mà sẹ́gun oso'mà sẹ́gun òtá'	I will be victorious over witches and wizards
Ẁón á sa agolo de' portá' doubt	They will be so poor beyond reasonable

18. BIBELI MI NI HUN O'MA GBE'O

Bibelì mi ni hun ó ma gbe'ò	I will always carry my Bible
Ajẹ'ò lágbára lorí' rẹ̀	Witches have no power over it
Oso'kò lágbára lorí' rẹ̀	Wizards have no power over it
Bibelì mi oò	It is my Bible
Bibelì mi ni hun ó ma gbe'	I will always carry my Bible

19. IJO OLOMO LAN JO

Ijọ' oloṃo là n'jọ'	We are dancing because of our children
Ijọ' oloṃo là n'jọ'	We are dancing because of our children
Kò sí' ijo' rẹ̀	We are not just dancing without a reason
Kò sí' jọ' eleyà là se wa'	We are not just dancing without a reason
Ijọ' oloṃo là n'jọ'	We are dancing because of our children

20. SAKO SI WON LORUN

Sako o si won lorun, sako

Show off to people

Tori o gbo ti dadi

Because you are obedient to daddy

Tori o gbo ti mumi

Because you are obedient to mummy

Sako o si won lorun sako

Show off to people

21. BAYI LA SE NGBE YAWO

Bayi la se gbe yawo omo to gboran

This is how we celebrate an obedient child

22. NI BADAN NI WON BI MI SI O

Ni badan ni won bi wa si o

We are true sons of Ibadan land

Ni badan ni won bi wa si o

We are true sons of Ibadan land

Baba wa pelu won lo ni le

The land is theirs and our fathers

Baba wa pelu won lo ni le

The land theirs to them and our fathers

Ni badan ni eh o

It is in Ibadan

Ni badan ni won bi wa si

We are true sons of Ibadan land

23. OWO MI SO NIRAN TAWA

Owo mi so niran tawa

We are wealthy in our family

Owo mi so niran tawa

We are wealthy in our family

Eni owo n so niran re ko jade sibi

If you are as rich as we are, show up

Eni owo n so niran re ko jade sita o

If you are as rich as we are, show up

Owo mi so niran tawa

We are wealthy in our family

24. SALAMALEKU ONILE'

Sàlámàlekù onilé'

Greetings to people in this house

Onilé' àsalámu

The occupants of this house we greet you

Sàlámàlekù onilé'

Greetings to people in this house

Onilé' àsalámu

The occupants of this house we greet you

Sàlámàlekù onilé'

Greetings to people in this house

25.IGBEYAWO' ATURA KÒ NÍ LE KOKO MỌ'E

Igbeyàwó yí' àtura kò ní le koko mọ'e
stress

This marriage will be peaceful without
stress

Igbeyàwó yí' àtura kò ní le koko mọ'e
stress

This marriage will be peaceful without
stress

Ohun tí'e dáwolé' aýorí'

Whatever you do shall prosper

Ohun tí'e bèrè Oluwa yìò se

Whatever you ask the Lord will do

Igbeyàwó yí' àtura kò ní le koko mọ'e
stress

This marriage will be peaceful without
stress

26. OLÓRÌ IRE DÀ

Olorí' i re dà, èmi ré' o eh eh

Where are the lucky ones? Here I am

27. GBE'MI LEKE AYE'

Gbé' mi gbé' mi gbé' mi gbé' mi gbé' mi leké' aye'

Lift me up above my enemies

Gbé' mi gbé' mi gbé' mi gbé' mi gbé' mi leké'

Lift me up

Gbé' mi leké' aye'

Lift me up above my enemies

Nítorí' pé' kẹkẹ' I ná' lo fi gbé' lí' já sokè

You lifted Elijah with chariots of fire

Gbé mi lekè

Lift me up

Aràmòndà tí'efi Noà se

You did signs and wonders in Noah's life

Gbé mi ró mi lekè

Lift me up

28.OFOWO'NLA'SE MI'LOWO'

Ofowo' nla' sè mí

She gave me a huge amount of money

Ofowo' nla' sè mí' lo'wo'

She started giving me a huge amount of money

Ofowo' nla' sè mí

She gave me a huge amount of money

Ofowo' nla' sè mí' lo'wo'
money

She started giving me a huge amount of

29.MOREMI'AJA'SORO

Mo'remí' aja' sòro

Moremi, a great goddess

Mo'remí' aja' sòro

Moremi, a great goddess

Owo' to fuń mi mo' mągbà o

The money you gave me, please don't take it back

Omo to fuń wa ma' mągbà o

The child you gave us, please don't take it back

Mo'remí' aja' sòro

Moremi, a great goddess

30.ESE EBI'RERE

E se' e se' e ma' a se' o

Thank you, thank you, thank you

Ebi' alayọ' ebi' rere

Happy and good family

Awa na' a re' o omọ oba

Here we are the princes and princesses.

Awa na' re' o omọ oba

Here we are the princes and princesses.

31.MEMA RIRU OŁORUN

Míma rírú' ołórun èyí rí' eh' ò' eh' ò'

I have never seen this kind of God before.

Mímà rírú' oḷórún èyí rí' eh ò eh ò

I have never seen this kind of God before.

32. ONI'LOJO'AYO RE

Oní'lojo' ayò re

This is your day of joy.

Lojo' ayò re

Your day of joy.

Lojo' ayò re

Your day of joy.

Oní'lojo' ayò re

This is your day of joy.

Lojo' ayò re

Your day of joy.

Lojo' ayò re

Your day of joy.

33. E Wá Wòó

E wá wòó un t'ókò iyàwó gbé wá

Come and see what the bridegroom has brought,

Ò fí owó rè ra oun tó dára, ó gbe lọ ilé ànọ è

He brought good things to his in-law's house.

34. E JE'O'JO'

E je'ó'jo' oọ e je'ó'jo'

Please give her the chance to dance.

Yínká ò'jó' lá' tòn ẹ e je'ó'jo'

Yinka has been longing to dance since yesterday.

E je'ó'jo' oọ e je'ó'jo'

Please let her dance.

Yínká ò'jó' lá' tòn ẹ e je'ó'jo'

Yinka has been longing to dance since yesterday.

35. O DE'BE

O de'bè o

You are already there.

O de'bè

You are already there.

O de'bè o

You are already there.

O de'bè

You are already there.

Ibi taýére o' ti da'ra

Where your life will be better.

O de'bè

You are already there.

36. OLORE OLORE

Oloóre oloóre oḱo iyàwo'

The benefactor, the bridegroom.

Ore to'se o'koto'temi ebi'iyàwo'

My blessings are more than yours.

Ma' a'fi jo'san di'e fun

I will dance to appreciate him.

Oloóre oloóre

The benefactor.

Jesu' oloóre o, oloóre

Jesus is the benefactor, the good one.

37. EBI OḶO KA'LLELUYAH

Ogo ni fu'n Olu'wa ni'okè orun

Glory be to the Lord in the highest.

Halleluyah

Hallelujah.

Ebi' oḱo kalelu'

Grooms family shout hallelujah.

Halleluyah

Hallelujah.

Halleluyah

Hallelujah.

38. IWO ATÌ SUGBON

Iwo atì sugbon

You and every negativity.

E ya pa, e ya pa la' toni'lo

You are separated from it today.

Iwo atì sugbon

You and every negativity.

E ya pa lo' ruḱo Jesu'

You are separated in the name of Jesus.

39. E FI FUN OHUN LO'NI'O

E fifun O hun lo'ni'o

Give it to him, it belongs to him.

E fifun O hun lo'ni'o

Give it to him, it belongs to him.

Olorun lo'ni yin at'ola'o, e fi fun

God alone deserves praise and honour, give him.

Olorun lo'ni yin at'ola'o e fi fun

God alone deserves praise and honour, give him.

40. OTI GOKE GOGORO

O ti gokè gogoro

You have already been lifted high.

Oluwa lo'gbè'o ga

It is the doing of the Lord.

O ti gokè gogoro

You have already been lifted high.

Oluwa lo'gbè'o ga

It is the doing of the Lord.

Lo'la'oluwa o ni reyìn

By the grace of God, you will never retrogress.

O ti gokè gogoro

You have already been lifted high.

Oluwa lo'gbè'o ga

It is the doing of the Lord.

41. ONILU TO'NLU

Onilu to'nlù

The drummer of the occasion.

Ejè lo'n'lo

He needs encouragement too.

42: ORÍ RERE LORÍ RE

Orí rere lorí re ò

You are a success.

Orí rere

You are a success.

O ti kékeré mọ 'sé Olúwa

From your youth you know the works of God.

Orí rere

O sì tún dàgbà sí 'nú ìmọ̀lẹ̀

Atóóbá jayé ọ̀mọ̀ María.

Orí rere

You are a success.

You also grow in the light of God.

You are enjoying the blessings of Mary's Son.

You are a success.

43. IRE LO' MA ẸTOWA'LEYIN

Kí ni yíò ma Ẹtowa'leyin

Ire lo' ma Ẹtowa'leyin ire

What will follow us always.

Goodness will always follow you.

44. E MA JO'EMA YO ŞEŞE

Ema jó'ema yò şeşè

OkoIyàwó ema yò şeşè

Dance and celebrate with joy.

Bridegroom, dance and celebrate with joy.

45. AWA O NŞE EGBE' OLOSI

Awa o nşegbe' olosi

A fi gò lą şo

Awa o nşegbe' olosi

A fi gò lą şo

We are not poor people.

That cannot purchase an electric iron.

We are not poor people.

That cannot purchase an electric iron.

46. MEMA RIRU OŁORUN

Míma rírú ołórun èyí rí eh o eh o

Míma rírú ołórun èyí rí eh o eh o

I have never seen this kind of God before.

I have never seen this kind of God before.

47. IROYIN AYO

Iroyin ayò, iròyin ayò

Good news, good news.

Gbogbo wa la o'feti gbo iròyìn ayò
Gbogbo wa la o'feti gbo' iròyìn ayò

We shall all hear of it, good news.
We shall all hear of it, good news.

48. OLOOMI

Oloó mi, oní tẹ̀mi, ọ̀rẹ́ mi, ololùfẹ́
Oju'kan saá làdà ní
Lola'Olúwa kò só hun tí ó yà wa'

My beloved, my own, my friend, my love.
Cutlass is a one sided sword, I am for you alone.
By the grace of God, nothing shall separate us.

49.SASA NGELE

Sasa n gele
Bí wón lo' guń eru, Oláníyì ò ní wo bẹ
Sasa n gele
Bí wón ní 'wofà oghòn o, Oláníyì loko iya'won
Sasa n gele

I don't care,
if they have twenty servant, I don't care.
I don't care.
If they have thirty, I am the champion.
I don't care.

50. NI'GBA TI MORO

I gbà tí morò o, isé nla' re lori mi
Mori pé o ga ò Bába'
Mo ri pé o ga pupò o

when I thought of your great work to me.
I could see that you are great father.
I could see that you so great.

51. EWA'BA'MI GBE'GBA'OPE'

E wa' ba' mi gbé' gbá' opé' o
Yéyèyèyè
Nitoripe', emi leni t'aye'tiro'
Wipe' ko' le' da' nkan re se
Sugbon mo ri' aanu' re gba'

Join me to give thanks.
Give thanks, give thanks.
Because, people thought.
I can never celebrate any more.
But I received His mercy.

Oluṛun, lo'ba mi se'

It is the creator that has made it possible for me.

52. TUN MI GBE'

Tun mi gbe', ara'e ba mi yo'

Take me to the altar once more.

Mo ro'un to'wu mi, ile'aye' san mi'

I have seen my hearts desire, my life is better.

Ori' mi dara pupo,

I am very lucky.

Tun mi gbe'

Take me to altar again.

53. MA'NA BOBO'YEN

Ke' ni keni mana bobo' yen

Nobody should touch that guy

Ara wa ni, ara wa ni bobo' yen, ara wa ni

He is one of us, that guy is one of us

54. SISI'NI MOMI

Lóju yin, arúgbó' ni mómí

In your eyes, mummy is an old woman.

Lóju yin arúgbó' ni mómí

In your eyes, mummy is an old woman.

Sisi' la' wa npe' won, sisi' la' wa npe' won o

but we call her a young lady, a young lady in your eye.

Lóju yin

55. O YE GE

O yege Adéniké' o yege

Congratulations Adenike, congratulations.

O yege Adéniké' o yege

Congratulations Adenike, congratulations.

Toyé' gbé' o lo' mo' ge

Toye sees you as a virtuous woman.

O si' gbé' o ni' yawo'

And took you as his wife.

Adéniké' o yege

Congratulations, Adenike congratulations.

56. EYIN ORE' OKO SUPPORT

Eyin ore' oko e support o

Let all the friends of the groom give him support.

Support

Give him support.

57. OKO-ÌYÀWÓ KÒ LE DÁ'WÓNÁ

Okò-ìyàwó kò le dá'wóná,

The bridegroom cannot give money alone.

Gbogbo ẹbí okò ẹ support

All family members should support.

58. FUN MI LOWO'O

Fún mi lówó, okò mi

Give me money, my husband.

Fún mi lówó, okò mi

Give me money, my husband.

Mofé' se oúnje fún o, okò mi

I want to cook a nice meal.

Mofé' sẹ oḅè' tó' dùn, okò mi

I want to cook a delicious soup.

Fún mi lówó, fún mi lówó, okò mi

Give me money, give me money, my husband.

59. ERE KA RELE IFE

Ero`ka`rele`ife

Let us go to the land of Ife,

Eh eh ajé`oja`ufe

where selling in the market is profitable

Ero`ka`rele`ufe

Let us go to Ile-Ife.

60. EBAMI JO'

E ba`mi jo', eyò`ẹṣope'

Join me to dance and rejoice.

E mú`jò'e yò , mo tì s`oriire

Dance and rejoice, for I am successful.

61. E SE' OBI MI

Iya`ẹ se`te`tomi, e ku`iṣọju`mi

Mother, thank you for the good training you gave me.

Baba`ẹ se`te`tomi, ẹ ku`iṣọju`mi

Father, thank you for the good training you gave me.

Eko`te`fún mi yi`dara, ẹkọ`yin`sunwọn

The training is good and profitable for me.

Obì ẹ sẹ́tẹ̀ Ẹ́mí, ọmọ yóò Ẹ́jú' yín

Thank you parents, children will take care of you.

62. OLOWO'ORIMI

Olowo ori' mi,

My husband.

Ololufé' mi

My lover.

Olurànḷówo' mi

My helper.

Ore' mi

My friend.

63. Èmi ò bá torogún wáyé

Èmi ò bá torogún wáyé

I am not here for rivalry.

E má fejó mi sùn ótá

Don't report me to the enemy.

E má fejó mi sùn eni tí ò fèràn mi

Don't report me to those who hate me.

Èmi ò bá torogún wáyé o, e e o

I am not here for rivalry at all.

Èmi ò bá torogún wáyé

I am not here for rivalry.

64. OPE'LO'YE O'

Ope' lo' ye o' Baba'

Thanks be to the father.

Ope' lo' ye o' omo

Thanks be to the son.

Ope' lo' ye o' Emi' mimo'

Thanks be to the Holy Ghost.

Mo fiyin fun meta lokan

I give all the praise to the Trinity.

65. E MA JO'EMA YO SESE

E máa jo' e maa yo' sese'

Dance and celebrate with joy.

66. E WO'LE FA'GBA

E wole fagba, agba ni' gba ni

Prostrate to the elders, they are our saviour.

Lojo' jije, agba ni' gba ni

In the times of abundance, they are our saviour.

Lojo' ai riye, agba ni' gba ni

In the times of lack, they are our saviour.

Àgbà àgbà, àgbà ní gba ni

Elders, elders, they are our savior.

67. KEKERE IJEBU'

Kékeré ìjèbú, owo'ni

A young Ijebu man is money.

Àgbà ìjèbú owo'ni

An old Ijebu man is money.

Ìkókòrè ìjèbú, owo'ni

Ijebu's delicacy, is money.

Ìgbè'ìjèbú, owo'ni

Ijebu's excreta is also money.

Owo'ni, owo'ni

Everything about Ijebu is money.

68. IJO'AYO

Ijó'ayò'ni wón njo'

They are dancing joyfully.

Orin ayò'ni wón nkò

They are singing a joyful song.

Ilu ayò'ni wón n'ghò'

They are drumming joyfully.

Ijó'ayò' lèyí'

This is a joyful dance.

69. KE'YIN TO'WO LE'AYO

Ké'yin to'wolé'ayò'

Before you enter the house of joy.

Gbogbo yín le o'san wo'

All of you will have to pay.

Oṣò'ibànújé'ko ní kàn yín o

Bad news will not be our portion.

Ké'yin to'wolé'ayò'

Before you enter the house of joy.

Gbogbo yín le o'san wo'

All of you will have to pay.

70. TA BA'FE'GBA WON WOLE'

Te bá'fè'kí'ngbà wón wolé'

If you want me to allow them in

E ná mí'le'égo

spray me some money,

Te bá'fè'kí'ngbà wón wolé'o

if you really want me to allow them in.

71. BABA' TI SIGN SO'RO YIN

Babá ti sign şoro`yĩn, e ma wole`bo`

The father has approved your case just come inside.

Babá ti sign şoro`yĩn, e ma wole`bò

The father has approved your case, just come inside

A jo ma lo`gba`yĩp e`o

We shall all enjoy this season for a long time.

Yun` gba`yungba`

For a long time.

72. EBAMI JO`

E ba`mi jo, eyo`eşope`

Join me to dance and rejoice,

E mu`jo`e yo, mo ti sorĩre

dance and rejoice for I am successful.

73. BIBELI MI

Bibeli mi, Bibeli mi,

My Bible, My Bible,

Bibeli mi, ni ounje mi

My Bible is my food.

74. ILE ALAYO

Ile`alayò`lo`wo`re lo`wa`

A joyful home, it's in your hand.

Iya`wo`iya`wo`

wife, wife.

Ile`alayò`lo`wo`re lo`wa`

A joyful home, is in your hand.

75. OBI`E KU` İŞE`

Obi`e ku`işe`

Parents, well-done.

Mama`e ku`işe, Babá`e ku`işe`

Mother, well-done, father well-done.

E ku`i`jo`ju`aya`mi

Thanks for taking care of my wife.

76. OGO NI FUN BABA

Ogo ni fun` Baba, ope`ni fun` omo

Glory to the Father, thanks to the son.

Ogo ni fun` emi`mi`mo, ogo ni fun` Baba wa

Glory to Holy Spirit, glory to the Father.

77. OJO`AYO LO NI`

Ojo`ayo, ojo`ayo,

The day of joy, the day of joy.

Ojo`ayo`lo`ni,

Today is a day of joy.

Ojò' ayò' lojò' gbogbo

Everyday is a day of joy.

78. OLOLUḞE' MI

OloluḞe' mi, mo fẹràṅ rẹ

My lover, I love you.

Tìtì' dọ' jọ' aḞe', mo fẹràṅ rẹ

Forever, I love you.

79. OLURAN ẸWỌ'

OlurànḞwọ' mi, oluràn Ẹwọ' mi

My helper, my helper.

OlurànḞwọ' mi ni Baba' fì ọ' se

The Father made you my helper.

Tọ' jù' mi, olurànḞwọ' mi

Take care of me, my helper.

80. OPE' FUN BABA LOKE

Ope' fun baba loke'

Praise be to Father in heaven.

Ogọ ola' iyin fun o

Glory, honour and praise unto him.

Tọ' mú' wa r' ọjọ' onì'

that made us witness today.

Ogọ ni fun Baba loke'

Glory be to Father in heaven.

81. WA'F'ILU ATI IJO'

Wa'f'iyin ati jọ' yin Baba

Come and rejoice with dance to praise the Father.

Wa'f'iyin ati jọ' yin Olugbala'

Come let us rejoice with dance to praise the Saviour

Onibu' ore

He is the abundant river of blessings.

82. E BA'WA GBE' JESU GA

E ba'wa gbe' Jesu' ga

Come and join us to lift Jesus up.

Gbogbo eniyan to' mo Oluwa

Everyone that appreciate the Lord.

E ba'wa gbe' Jesu' ga

Come and join us to lift Jesus up.

83. AWA'WA, AWA'WA'

Àwa' wa', àwa' wa'

We are here, we are here.

Awa rè lòye

We have finally come.

Awa' wa' mà wà' omò ìkaḽe

We are here, the sons of Ikale,

Awa rè e' o

here we are.

83. ESI O

Esi`esi`o

There is none, there is none.

Esi`nu`ya`l`o`mo Ondo'

There is no poor person in Ondo.

E`si`o

There is none.

84. GBE`MI SA`YA RE

Gbe`mi sa`ya`

Put me on your chest.

Bi`ko`ba`si`tiku, oki`yo`le`ya`wa'

If not for death, we will live together forever.

Gbe`mi sa`ya`re

Put me on your chest.

85. EPO NBE EWA NBE

Epo nbe`ewa`nbe`o`

There is palm oil and there are beans

Epo nbe`ewa`nbe`o`

there is palm oil and there are beans

Aya`mi o`ja, o`ye

I am not afraid, at all

Aya`mi o`ja`lati bi`beji`o

I am not afraid to give birth to twins,

Epo nbe`ewa`nbe`o`

there is palm oil and beans.

86. A NLO NI`NU`AGBARA

A`nlo`ninu`agbara`re

We are going in His power.

Jesu`a`nlo`ninu`agbara`re

Jesus, we are moving in your power.

Gbogbo`agbara`i`no`okun`kun

All the powers of darkness.

Omo`Olorun`se won`mose'

Son of God deal with them.

Jésu`a`nḽo nínu` agbára re

Jesus, we are moving in your power.

87. ME`LE`SAI`ŞOPE`REPETE

Me`le saĩ`şope`, me`le saĩ`şope`repete

I can not but give thanks abundantly.

Ohun Jésu`se fún mi ópo`

What Jesus did for me is numerous.

Me`le saĩ`şope`repete

I can not but give thanks abundantly.

88. OLUWA`KU`IŞE`O`E`

Oluwa`ku`iše`o`e`

The Lord is doing great work.

Oluwa`ku`iše`o`a`

The Lord is doing great work.

Onikàn an`n`ótiku`marò`guro`reterete
relevant.

People thought I can never become

Oluwa`ku`iše`o`

The Lord has done great work.

89. THIS IS THE DAY THE LORD HAS MADE

Òní lojó` t`Oluwa`ti`dá

This is the day that the Lord has made.

Àwa`yòyò, inú`wa`yóó`dùn`2ce

We will rejoice and be glad in it.

Òní lojó` t`Oluwa`ti`dá

This is the day that the Lord, the Lord has made.

90. OMOYIN`DARA

Omo`yín`dára, o`wu`wá`

This child is good and admirable.

Bí`egbin`ló`rí`

She is beautiful.

Omo`yín`dára`púpo`, o`wu`ìwa`rere

She is beautiful and well behaved.

Omo`yín`dára`púpo`

This child is very good.

91. OMO`MI`IJO

Omo`mi`ižo`

I am dancing because of my children.

Omo`mi`ižo`

I am dancing because of my children.

Omo`me`mu`soosonnli

My children are my jewels.

Dogbigba`ma`gba`o`

May nothing snatch them from me.

Dogbigba ma gbamomowo

May nothing snatch my children from me.

Dota mi ma yo o

My enemies will not rejoice over me.

92. IYAWO OJO'ONI

Iyàwó ojó ònì o

The bride of today,

Ò roḡeḡe kanlè ko ò

is gorgeously dressed.

93. KÀYÓ O

Kàyó o

Let us rejoice,

Kàyó o

Let us rejoice,

Ìyàwó yo le un yo sun oká e o

The Bride should rejoice.

94. ÓMÀ DAYÓ KANLÈ

Ómà dayó kanlè

It has turned to joy,

ayó ojó ònì

It has turned into joy,

Àyó kanlè kololo

Everything has turned into perfect joy.

95. OMO JO È É O

Omo jo è é o

Please my daughter,

Omo jo è é o

Please my daughter,

Òdè s'omo jo e

Be gentle,

Èyè s'oun ye

Be of good conduct,

Omo jo è é o

Please my daughter.

96. KAJÓ O KAYO

Kajó o kayo e

Let us dance, Let us dance,

Ìyàwó yo le ùn

Bride, your heart desires are granted.

Yó sà̀n okàn o e

It shall be well with you.

97. IBÈ RÌWÁ E

Ibè rìwá e

You are already there.

Ibè rìwá e

You are already there.

Ibè gbéyàwó désè \un yóò sà̀n o

This marriage will bring you comfort.

Ibè rìwá e

You are already there.

98. OPÉ LÓ YE O

Opé ló ye o Baba.

Thank you Father.

Opé ló ye o Omo.

Thank you son.

Opé ló ye o Emi mimo.

Thank you Holy Spirit.

A ké osà̀nà

We shout Hosanna.

99. MO TI RÉNI SÁBÁ

Mo ti réni sá̀bá,

I have found the person I can run to.

Mo ti éni fẹ̀yìntì

I have found the person I can lean on.

Olówó orí mi ni

My own, who paid my bride price.

Mo ti éni fẹ̀yìntì

I have found the person I can lean on.

100. OLÓRÍIRE DÀ

Olóríire dà

Where is the lucky one?

Èmi rẹ̀é o

I am here.

Song 1:

Ẹ-bí re re le bí à wa

The image shows a musical score for a song. It consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The first staff begins with the title 'Ẹ-bí re re le bí à wa'. The lyrics for the first staff are 'Ẹ-bí re re le bí à wa ò ẹ-bí re re a tí ké ke ré'. The second staff has lyrics 'mọ sẹ O-lú wa ẹ-bí re re a sì tún dà-gbà si nú ì-mó'. The third staff has lyrics 'lẹ ẹ-bí re re a t'O ba ja ye l'o mo ma ri a ẹ-bí'. The fourth staff has lyrics 're re a mà s'ò rí i re ò-ré o o-rí i re—'. The music is written in a simple, rhythmic style with various note values and rests.

Ẹ-bí re re le bí à wa ò ẹ-bí re re a tí ké ke ré
mọ sẹ O-lú wa ẹ-bí re re a sì tún dà-gbà si nú ì-mó
lẹ ẹ-bí re re a t'O ba ja ye l'o mo ma ri a ẹ-bí
re re a mà s'ò rí i re ò-ré o o-rí i re—

Song 2:

ENIYAN LO MU NI M'ONIYAN

E - ni-yan lo mu ni n mo-ni yan e - ni-yan lo mu-ni n mo-ni-yan

ni-ke lo mu ni mo yin o ___ e - ni-yan lo mu-ni n mo-ni-yan ___

The image shows two staves of musical notation in treble clef. The first staff contains the melody for the first line of lyrics, and the second staff contains the melody for the second line. The lyrics are written below the notes.

Song 3:

E F'ADURA GBE DI DE

E fa - du - ra gbe di de o - ko i - ya - wo

do ba le e fa du ra gbe di de

The image shows two staves of musical notation in treble clef. The key signature has three sharps (F#, C#, G#). The first staff contains the melody for the first line of lyrics, and the second staff contains the melody for the second line. The lyrics are written below the notes.

Song 4:

E KAABO

E - ka - bo, se da da le de, e - ka - bo, se da da le de,
 4
 gbo-gbo 'le nko o? sa - la - fi - a ni.

Song 5:

BA SE NBARAWA DOWO PO

Call
 Ba se nba-ra-wa do-wo a o - ni pa - da-nu
 Response
 Ba se nba-ra-wa do-wo po
 4
 a o - ni pa da-nu
 ba se nba ra-wa do-wo po ba se nba-ra-wa do-wo po.

Song 6

AWUYEWUYE

A-wu-ye - wu-ye, a-wu-ye-wu - ye, A-wu-ye - wu-ye, a-wu-ye-wu-
2 ye A - wu - ye - wu - ye a - ro - yeo - te; A - ko - ni -
5 e tu - 'lu i - lu - la - nie - tun - se.

The musical notation for Song 6 is written in a 4/4 time signature with a key signature of one flat (Bb). It consists of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of eighth and quarter notes, with some phrases connected by slurs. The lyrics are placed below the notes. The second staff starts with a measure rest, followed by a melodic line. The third staff continues the melody and ends with a double bar line.

Song 7

ÀWA LÓ DÉ

A wa lo de o A wa lo de A jo ji o le wo lu ko ni le mo mo a wa

The musical notation for Song 7 is written in a 4/4 time signature with a key signature of one flat (Bb). It starts at measure 22. The melody is primarily composed of eighth notes, with some quarter notes. The lyrics are placed below the notes.

Song 8

OWO OMO ALAFIA

E ki mi si nu a bo o Me - e - te - e - ta ni - to - ri - pe

O - wo o - mo a - la - fi - a o - wo o - mo e - mi gi - gun o - wo o - mo a - la - fi

a me - te - ta ko ni won wa _____ ni nu e - bi

Song 9

À-ná ké-ré À-ná tò-bi

À-ná ké-ré À-ná tò-bi Ì-dò bá lẹ l'a fí k'á na

Song 10

Ọ-kọ ì-yà-wó tẹ lé ò mò ré



Ọ-kọ ì-yà-wó tẹ_ lé ò mò ré o___ tẹ_ lé ò mò

The musical notation for Song 10 is written on a single staff in treble clef. It consists of a sequence of notes: quarter notes G4, A4, B4, C5, quarter notes G4, F4, E4, D4, quarter notes C4, B3, A3, G3, quarter notes F3, E3, D3, C3, and a final quarter note G2. The lyrics are placed below the notes, with horizontal lines indicating the duration of each syllable.

Song 11

MA JO SI BI TO WU E



Ma a jo si bi to wu e___ i - gba to o y'a-wo

l'o-wo ba-ba'e ni-kan___ ma a jo si bi to wu e_____

The musical notation for Song 11 is written on two staves in treble clef, 3/4 time signature, and one flat. The first staff contains the melody for the first line of lyrics, ending with a repeat sign. The second staff contains the melody for the second line of lyrics. The lyrics are placed below the notes, with horizontal lines indicating the duration of each syllable.

Song 12

JEJE LA JOKO

Je-je la jo - ko to-hun be-be yi o, je-je la jo - ko, je-je-la jo - ko to hun be-be yi

5

o; ko gbo-do ya ko wa so pe Be-bi ma_ lo, ko gbo-do ya ko wa so pe Be-bi ma_

9

lo. Je-je la jo - ko, je-je la jo - ko to-hun be - be yi o.

Detailed description: The image shows the musical score for 'JEJE LA JOKO'. It consists of three staves of music in 4/4 time, with a key signature of one flat (Bb). The melody is written in a single voice line. The lyrics are written below the notes. The first staff contains the first line of lyrics, the second staff contains the second line, and the third staff contains the third line. There are measure numbers 5 and 9 indicated at the start of the second and third staves respectively.

Song 13

O YE GE

O ye ge ___ A-de-ni-ke O ye ge ___ O ye ge ___ A-de-ni-ke Oyege Toyeri olo

mo ge O si gbe o ni 'ya wo o ___ A-de-ni-ke o-ye ge ___

Detailed description: The image shows the musical score for 'O YE GE'. It consists of two staves of music in 4/4 time, with a key signature of one sharp (F#). The melody is written in a single voice line. The lyrics are written below the notes. The first staff contains the first line of lyrics, and the second staff contains the second line. There are rests indicated by lines under the lyrics.

Song 14

Mo ti gba lẹ tà a yọ



Mo ti gba lẹ tà a yọ Mo ti gba lẹ - tà a - yo

Mo ti gba lẹ - tà a yọ è mi ò tún se rù a - yémó

The image shows two staves of musical notation in 6/8 time. The first staff contains the melody for the first line of lyrics, and the second staff contains the melody for the second line. The notes are primarily quarter and eighth notes, with some rests.

Song 15

Àbọ ré o dádì



À - bọ ré o dá - dì à - bọ ré o mó -

mì a jí sẹ tẹ rán wa à - bọ ré o dá - dì

The image shows two staves of musical notation in 6/8 time. The first staff contains the melody for the first line of lyrics, and the second staff contains the melody for the second line. The notes are primarily quarter and eighth notes, with some rests.

Song 16

Your Marriage shall be a Blessing

"Your mar-riage shall be a bless-ing, your child-ren sur-round your ta - ble; you
 5 will see your child - ren's child- ren", thus sai - th the Lord of Host.

Song 17

ORI IYA MI O

61 O ri_ya mi o mi o mi o won fe ko ba la mi o mi o mi o ma je
 65 ko ko bo la mi o mi o mi o ma ko le ma ra le ma lo wo ma ni mo to
 70 ma se gun o so ma se gun o ta wa sa a go lo de Por ta

Song 17

Bíbèlì mi ni unó ma gbé ò

98



103




Bíbè-lì mi ni unó ma gbé ò à-jé ò l'ágbára ló-rí rẹ o-só kò l'ágbára
ló rí rẹ Bí-bé-lì mi — o o Bí-bé-lì mi ni unó ma gbé

Song 18


IJO OLOMO LAN JO

45



I jo o mo la n jo i jo o lo mo la n jo

49



Ko si i jo re — Ko si jo e le ya le se wa I jo o lo mo la n jo

Song 19

SAKO SIWON LORUN

Sa-ko o si won lo-run, sa-ko; to-ri o gbo ti da-ddy, sa-ko o si won lo-run

7
sa - ko. sa - ko o si won lo-run sa - ko. Sa - ko o si won lo-run,

13
sa - ko; to - ri o gbo ti da-ddy, sa - ko o si won lo-run sa - ko.

Song 20

BÁYÍLA'N SE GBÉ 'YÀWÓ

Ba yi la se gbe 'ya - wo o - mo to gbo - ran

Song 21

NI'BADAN NI WON BI MI SI O

The musical score is written in 6/8 time and consists of two staves per system. The lyrics are as follows:

Ni ba - dan ni won bi mi si o

Nni - ba - dan ni won

Ba - ba wa pe - lu won lo ni le

bi mi si o

Ni - ba - dan ni

Ba ba wa pe lu won lo ni le

Ni - ba - dan ni won bi mi si

Eh o

OWO MI SO NIRAN TAWA

(Ijebu Dialect)



O-wo mi so ni ran ta wa O-wo mi so ri ran ta wa



E nu o so ni ran re ko ja - de si bi E ni o so ni ran re ko ja de si ta a o



O-wo mi so ni - ran ta wa

SALAMALEKU ONILE

The musical score is written in 4/4 time and consists of two systems. The first system is divided into 'Call' and 'Response' parts. The lyrics are as follows:

Part	Lyrics
Call	Sa-la-ma-le - ku o-ni-le
Response	Sa-la-ma-le - ke o-ni-le
Call	O-ni-le a-sa-la-mu
Response	sa-la-ma-le-

The second system begins with a measure rest (4) and continues with the following lyrics:

Part	Lyrics
Call	O - ni - le a - sa - la - mu.
Response	ku o - ni - le sa - la - ma - le - ku o - ni - le.

IGBEYAWO A TURA KO NI LEKOKO

Musical score for the song "IGBEYAWO A TURA KO NI LEKOKO". The score is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It consists of four staves of music with corresponding lyrics underneath. The lyrics are: "I-gbe - ya wo a tu-ra ko-ni le-ko ko mo e I - gbe - ya-wo a tu ra ko ni le ko ko mo e Ohun ti o da wo le a yo ri Ohun ti o be___ re O - lu - wa yio se I - gbe ya wo a tu-ra ko ni le ko ko mo e".

Song 25

OLORI IRE DA

Musical score for the song "OLORI IRE DA". The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of one staff of music with corresponding lyrics underneath. The lyrics are: "O lo ri i - re da e - mi re o eh eh".

Song 26

GBÉ MI LÉKÈ AYÉ

Allegro

Call

Gbe mi gbe mi gbe mi gbe mi gbe mi leke aiye Gbe mi gbe mi gbe mi gbe mi

Response

Gbe mi le ke

6 *CHORUS*

gbe mi leke aiye ni to ri pe ke ke i na lo fi gbe li ja so ke

gbe mi le ke

11

a ra mo da lo fi ti E no ch se ke ke i na lo fi gbe li ja so ke

15

a ra mo da lo fi ti E no ch se gbe mi ro gbe mi le ke

Song 27

OFOWO NLA SE MI LOWO

Call

Response

O fo - wo n - la se mi

o fo - wo n - la se mi lo - wo

4

O fo - wo n - la se mi

o fo - wo n - la se mi lo - wo.

Detailed description: The score is in 4/4 time with a key signature of one flat. It consists of two systems. The first system has a 'Call' part on a single staff and a 'Response' part on two staves. The 'Call' part starts with a quarter rest followed by a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, and a quarter rest. The 'Response' part starts with a quarter rest followed by a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, and a half note G4. The second system is similar but includes a measure rest at the beginning of the 'Call' part.

Song 28

MOREMI AJA SORO

15

Mo - re - mi a ja so - ro O -

15

Mo - re - mi a - ja - so ro

17

wo re o o fun mi mo ma gba o

17

Mo - re - mi a - ja - so ro

Detailed description: The score is in 4/4 time with a key signature of one flat. It consists of three systems. The first system has a single staff with a measure rest at the beginning, followed by a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, and a quarter rest. The second system has a single staff with a measure rest at the beginning, followed by a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, and a quarter rest. The third system has a single staff with a measure rest at the beginning, followed by a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, and a quarter rest. The fourth system has a single staff with a measure rest at the beginning, followed by a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, and a quarter rest.

Song 29

E SE EBI RERE

53

E se E se E ma a se o_____ E bi a la yo_____ E bi re re_____

Detailed description: This is the first line of musical notation for 'E SE EBI RERE'. It is written on a single staff in 4/4 time. The melody starts with a quarter note 'E', followed by another quarter note 'se'. The next measure contains a quarter note 'E', a quarter note 'ma', and a quarter note 'a'. The fourth measure has a quarter note 'se', a dotted quarter note 'o', and a half note '_____'. The fifth measure begins with a triplet of eighth notes: 'E', 'bi', and 'a'. This is followed by a quarter note 'la', an eighth note 'yo', and a dotted quarter note '_____'. The final measure contains a quarter note 'E', a quarter note 'bi', and a dotted quarter note 're'. The line ends with a quarter note 're'.

57

A wa na a re o_____ o - mo ba a wa na re o_____ o - mo ba

Detailed description: This is the second line of musical notation for 'E SE EBI RERE'. It continues on a single staff in 4/4 time. The melody starts with a quarter note 'A', followed by a quarter note 'wa', a quarter note 'na', and a quarter note 'a'. The fourth measure has a quarter note 're', a dotted quarter note 'o', and a half note '_____'. The fifth measure begins with a triplet of eighth notes: 'o', 'mo', and 'ba'. This is followed by a quarter note 'a', a quarter note 'wa', a quarter note 'na', and a dotted quarter note 're'. The final measure contains a quarter note 'o', a dotted quarter note 'o', and a half note 'mo'. The line ends with a quarter note 'ba'.

Song 30

ME MA RIRU OLORUN

25

Me ma ri ru O lo run e yi ri eh o eh

Detailed description: This is the first line of musical notation for 'ME MA RIRU OLORUN'. It is written on a single staff in common time (C). The melody starts with a quarter note 'Me', followed by a quarter note 'ma', a quarter note 'ri', and a quarter note 'ru'. The fourth measure has a quarter note 'O', a quarter note 'lo', and a quarter note 'run'. The fifth measure has a quarter note 'e', a quarter note 'yi', and a quarter note 'ri'. The sixth measure has a quarter note 'eh', a quarter note 'o', and a quarter note 'eh'. The line ends with a quarter note 'eh'.

29

o mio ma ri ru O lo run e yi ri eh o eh o

Detailed description: This is the second line of musical notation for 'ME MA RIRU OLORUN'. It continues on a single staff in common time (C). The melody starts with a quarter note 'o', a quarter note 'mio', a quarter note 'ma', and a quarter note 'ri'. The fourth measure has a quarter note 'ru', a quarter note 'O', a quarter note 'lo', and a quarter note 'run'. The fifth measure has a quarter note 'e', a quarter note 'yi', and a quarter note 'ri'. The sixth measure has a quarter note 'eh', a quarter note 'o', and a quarter note 'eh'. The final measure contains a quarter note 'o'.

Song 31

ONI LO JO AYO RE

Musical notation for 'ONI LO JO AYO RE' in G major, 4/4 time. The melody consists of two staves. The first staff has three measures of music with lyrics 'O ni lo jo a yo re lo jo a - yo re lo jo a - yo re'. The second staff has three measures of music with lyrics 'O ni lo jo a yo re lo jo a - yo re lo jo a - yo re'.

Song 32

E WA WO

Musical notation for 'E WA WO' in G major, 8/8 time. The melody consists of two staves. The first staff has two measures of music with lyrics 'E wa wo t'oko 'ya wo gbe wa E wa wo t'oko 'ya wo gbe wa O'. The second staff has two measures of music with lyrics 'fo wo re ra O hun to da ra o gbe lo si le a no re ___'.

Song 33

E JE O JO

Musical notation for 'E JE O JO' in G major, 3/4 time. The melody consists of two staves. The first staff starts at measure 35 and has four measures of music with lyrics 'e je o jo o o e je o jo yin ka o jo la ta na e je o jo -'. The second staff starts at measure 40 and has four measures of music with lyrics 'e je o jo o o e je o jo yin ka o jo la ta na e je o jo -'. Both staves feature a triplet of eighth notes in the final measure.

Song 34

O DE BE

Musical notation for the song 'O DE BE'. It consists of two staves of music in 9/8 time. The first staff contains the first line of lyrics: 'O de be_____ o, o de be, o - de be_____ o,'. The second staff begins with a '3' above the first measure, indicating a triplet, and contains the second line of lyrics: 'o de be; I - bi ta - ye - re o - ti - da - ra, o de be.____'.

O de be_____ o, o de be, o - de be_____ o,
3
o de be; I - bi ta - ye - re o - ti - da - ra, o de be.____

Song 35

OLOORE OLOORE

Musical notation for the song 'OLOORE OLOORE'. It consists of three staves of music in 4/4 time. The first staff starts at measure 10 and contains the lyrics: 'O lo o re o lo o re o - ko ya wo O re to se mi o to te'. The second staff starts at measure 13 and contains the lyrics: 'mi E - bi ya wo ma fi - jo san di e fun Je su o'. The third staff starts at measure 16 and contains the lyrics: 'lo re o o lo o re'.

¹⁰
O lo o re o lo o re o - ko ya wo O re to se mi o to te
¹³
mi E - bi ya wo ma fi - jo san di e fun Je su o
¹⁶
lo re o o lo o re

Song 36

EBI OKO K'ALLELUYAH

Glo - ry — be to the Lord in the high - est ha - lle - lu -

Jay E - bi o - ko ke a le lu Ha le lu

yah E - bi ya wo ke Ha le - lu Ha - le - lu - yah

Song 37

IWO ATI SUGBON

I wo a ti su-gbon e - ya pa e - ya pa e - ya pa la to-ni lo

I wo a ti su-gbon e - ya pa e - ya pa e - ya pa lo-ru-ko Je su

Song 38

E FI FUN OHUN LO NI O

37
E fi fun O hun lo ni o

41
E fi fun O hun lo ni o O - wo

45
e - yin i - ya wo o e fi fun o - wo

49
e yin i - ya - wo o e fi fun

Song 39

OLORI IRE DA

19
O lo ri i - re da e - mi re o eh eh

Song 40

OTI GOKE GOGORO

9
O ti go ke go go ro O-lu-wa lo gbe o ga O ti go ke go go ro O-lu-wa lo gbe o

14
ga lo la_ O-lu wa O_ ni re yin O ti go ke go go ro O-lu-wa lo gbe o ga

Song 41

ONILU TO NLU

$\frac{2}{4}$
3
x x x x x x x x x x

O - ni - lu to - nlu, e - je lo - nlo.

Song 42

ORI RERE

Musical notation for 'ORI RERE' in 4/4 time. The melody is written on a single staff in treble clef. The lyrics are: O ri re re lo ri e yin o O ri re re__ E fi ke ke re mo jo o-lo mo o ri re re E

5
si tun da-gba se-bi o lo mo o ri re - re__ a to ba ja ye le bi e-yin o o ri re re__

Song 43

IRE LO MA TOWA LEYIN

Musical notation for 'IRE LO MA TOWA LEYIN' in 4/4 time. The melody is written on a single staff in treble clef. The lyrics are: Ki ni yio ma to wa__ le - yin I re I re lo ma to wa__ le - yin I re

Song 44

E MA JO E MA YO SESE

Musical notation for 'E MA JO E MA YO SESE' in 4/4 time. The melody is written on a single staff in treble clef. The lyrics are: E ma__ jo e ma yo se se E ma__ jo e ma yo se

42
se o ko i - gbe ya wo e ma jo e ma yo__ se se

Song 45

AWA O NSE EGBE OLOSI

34

A wa on se gbe o lo si a fi 'go la so A wa on se gbe o lo si A fi 'go la so__

Song 46

ME MA RIRU OLORUN

25

Me ma ri ru__ O lo run__ e yi ri eh o eh

29

o mio ma ri ru O lo run__ e yi ri__ eh o eh o

Song 47

Iroyin Ayo

I-ro-yin A-yo I-ro-yin A-yo Gbo-gbo wa la o fe-ti gbo I-ro-yin A-yo

Song 48

Olomi



O - lo o mi, o - lo - lu - fe, o - re e mi, o - lo - lu - fe, o - ju kan la - da to ri ye ni



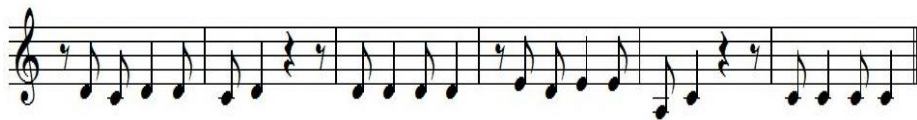
t'o-laO-lu-wa, ko so - hun t'o ya wa

Song 49

SASANGELE



O - lu - jo - ke o t'o r'a - so lo won sa - sa - ge - le O - la - yin - ka o to ro e - wu wo lo won o sa - sa - ge - le



Bi mo lo' - gun e - ru sa - sa - ge - le Bi mo ni won - fa o sa - sa - ge - le

Song 50

Ni gba ti mo ro



N'gba ti mo ro, I - se 'ya-nu re la-ye mi Mo ri po ga, Mo ri po ga Ba - ba Ni - gba ti mo ro o, 'Se 'ya-nu re la-



- ye mi Mo ri po ga, Mo ri po ga Ba - ba

BA MI GBE 'GBA OPE

Lead/Call

E wa ba mi gbe 'gba o - pe o E wa ba mi gbe 'gba o - pe

Response

Ye e ye e ye Ye e ye e

5

Lead/Call

ni-to-ri-pe e-mi le ni ta 'ye ti ro____ wi-pe ko le da nkan 're

Response

ye e-mi le ni ta 'ye ti ro____ wi-pe ko le da nkan 're

9

Lead/Call

se su-gbon mo ri a - nu re gba o lu o-run lo ba mi se__

Response

se su-gbon mo ri a__nu re gba run lo ba mi se__

TUN MI GBE

Lead/call



Tun mi gbe_ a-ra e ba mi yo_ Mo ro un to wun-mi_ I-le a-ye

8

Lead/call



san mi_ o - ri mi da - ra pu - po tun mi gbe_

12


Lead/call



— Ah e ba mi yo tun mi gbe_


MA 'NA BOBO YEN

Lead/Call



K'eni k'eni ma na bo-bo yen a-ra wa ni a-ra wa ni bo-bo

Chorus/Response



S. Solo



yen a-ra wa ni K'eni k'eni ma na bo-bo yen a-ra wa ni a-ra wa ni bo-bo

S. Solo



S. Solo



yen a-ra wa ni a-ra wa ni bo-bo yen a-ra wa ni

S. Solo




S. Solo



a-ra wa ni bo-bo yen a-ra wa ni

S. Solo



Song 54

SISI NI MUMMY

Lead/Call

Lo-ju yin__ a-ru-gbo ni mu- mmy_ si - si la wa pe won si-si la wa

8

Lead/Call

pe won__ si - si la wa pe won o lo ju yin__

12

Lead/Call

— Ah! e ba mi yo ba mi jo__

Song 55

MOYE GE, HALLELUYA!

Call/Lead  Mo ye ge_ ha-lle lu ya mo ye ge_ mo ye ge_ ha-lle-lu-ya


Response/Chorus 


4
Call/Lead  mo ye ge_ fe-mi ri mi lo- mo 'ge o si gbe mi ni 'ya-wo ha-lle-lu-ya

Response/Chorus 

7
Call/Lead  mo ye ge_ Se-un ri mi lo- mo ge o si gbe mi ni 'ya-wo

Response/Chorus 

10
Call/Lead  ha-lle-lu-ya mo ye ge_ mo ye ge_ ha-lle-lu-ya mo ye ge_

Response/Chorus 

Song 56

EYIN ORE OKO SUPPORT

E - yin o - re o - ko su - pport o E - yin o - re

o - ko su - pport o - ko 'ya - wo le da wo E - yin o re sup - port o

Song 57

OKO NI 'YA WO O LE DA WO NA

O - ko ni 'ya wo o le da wo na Gbo - gbo e - bi o - ko

e - wa sup - port ti O - ko ni 'ya wo o le da wo na

Song 58

MEDLEY (Wedding Songs)

Glo - ry — be to the Lord in the high - est ha - lle - lu -

4
Jay E - bi o - ko ke a le lu Ha le lu

7
yah E - bi ya wo ke Ha le - lu Ha - le - lu - yah

10
O lo o re o lo o re o - ko ya wo O re to se mi o to te

13
mi E - bi ya wo ma fi - jo san di e fun Je su o

16
lo re o o lo o re A wa lo de A wa lo de

19
o A wa lo de A wa lo de A wa lo de A wa lo de o E bi ya wo

22
A wa lo de o A wa lo de A jo ji o le wo lu ko ni le mo mo a wa

2

25



lo de te ba gbo Ha le lu ya lo de a wa lo de te tun ri

28



ge le a yo lo ri wa a wa lo de E bi re re le bi a wa

31



o E bi re re A te bi re re wa wo e bi re re E bi re re A

34



ti je sa wa mo mo wa le - ki ti E bi re re___ E ja de wa ke wa wo wa

37



o A wa lo de to ri te ba lo___ tan ko ma da ji yan A wa lo de O wo

40



be e-ni ya n be A wa lo de___ O - lu-wa tun wa le bi a wa o A - wa lo de___

Song 59

EMI O BA T'OROGUN WAYE

The musical score is written in 4/4 time and consists of three systems of two staves each. The lyrics are written below the notes. The first system starts with a treble clef and a 4/4 time signature. The second system begins with a measure rest and a '4' above the staff. The third system begins with a measure rest and a '7' above the staff. The lyrics are: 'E-mi o ba t'o ro gun wa ye e ma fe jo mi', 'sun e - ma fe jo mi se ke o e'mi o ba t'o ro gun wa ye o eh!__', and 'e - ma fe jo mi se ke o e'mi o ba t'o ro gun wa ye o eh!__', 'e e - mi o ba t'o ro gun wa ye', and 'e e - mi o ba t'o ro gun wa ye'.

E-mi o ba t'o ro gun wa ye e ma fe jo mi

4
sun e - ma fe jo mi se ke o e'mi o ba t'o ro gun wa ye o eh!__

4
e - ma fe jo mi se ke o e'mi o ba t'o ro gun wa ye o eh!__

7
e e - mi o ba t'o ro gun wa ye

7
e e - mi o ba t'o ro gun wa ye

FUN MI LOWO O

9
fun mi lo wo o fun mi lo wo fun mi lo wo o fun mi lo wo

9
o - ko mi o - ko mi

11
mo fe se oun - je fun o Mo fe se - be to dun

11
o - ko mi o - ko mi

13
fun mi lo wo o fun mi lo wo fun mi lo wo o fun mi lo wo

13
o - ko mi o - ko mi

Song 61

ERE KA RE LE IFE

E re ka re le U - fe E re ka re le U - fe eh -

3
ch A - je o - ja U - fe e re ka re le mi o


Song 62

Score

Ebami Jo

Anonymous

♩ = 90



Eba mi jo eyo eso__ pe emujo__ eyo moti so rire__

Detailed description: A single line of musical notation in 4/4 time, key of D major. The tempo is marked as quarter note = 90. The melody consists of eighth and quarter notes. The lyrics are written below the staff with some words underlined.

Song 63

Ese Obi

♩ = 80

Soprano



Iya ese te tomi__ eku ito - ju mi__ Baba ese te tomi__

7
eku ito ju mi__ eko tefun mi yi dara eko tefun mi yi__ sunwon obi ese te

14
tomi__ omo__ yo to ju - yin__

Detailed description: Three lines of musical notation for Soprano in 6/8 time, key of D major. The tempo is marked as quarter note = 80. The lyrics are written below the staff with some words underlined. Measure numbers 7 and 14 are indicated at the start of the second and third lines respectively.

Song 66

Score

Ope Loye O

Anonymous

$\text{♩} = 90$

Ope_ loye o Baba_ ope_ loye o omo_ ope_ loye emi

6
mimo a ke_ ho - sa - nah

Song 67

E MA JO E MA YO SESE

40
E ma_ jo e ma yo se se E ma_ jo e ma yo se

43
se o ko i - gbe ya wo e ma jo e ma yo_ se se

Song 68

E WO LE F'AGBA

Call

E wo le fa gba e wo le fa gba Lo jo o ji

Response

a - gba ni gba ni a - gba ni gba ni

je Lo jo o mi mu a - gba a - gba

a - gba ni gba ni a - gba ni gba ni a - gba ni gba ni

KEKERE IJEBU

Call 

Response 







Song 70

Score

Ijo Ayo

Anonymous

$\text{♩} = 90$





Song 71

Score

Moti Reni Saba

Anonymous

$\text{♩} = 90$

Moti reni Sa - ba Moti reni feyin ti olowo orimi__ ni

7
moti__ reni__ feyin__ ti

Detailed description: The score is written in 6/8 time with a key signature of one flat (Bb). The tempo is marked as quarter note = 90. The melody consists of two lines. The first line contains the lyrics 'Moti reni Sa - ba Moti reni feyin ti olowo orimi__ ni'. The second line starts with a measure rest of 7 measures and contains the lyrics 'moti__ reni__ feyin__ ti'.

Song 72

KE YIN TO WOLE AYO

Ke - hin to wo - le a - yo gbo - gbo yin le san 'wo o - ro ba nu__ je__

4
ko ni kan yin Ke - hin to wo - le a - yo gbo - gbo yin le san 'wo

Detailed description: The score is written in 4/4 time with a key signature of one flat (Bb). The melody consists of two lines. The first line contains the lyrics 'Ke - hin to wo - le a - yo gbo - gbo yin le san 'wo o - ro ba nu__ je__'. The second line starts with a measure rest of 4 measures and contains the lyrics 'ko ni kan yin Ke - hin to wo - le a - yo gbo - gbo yin le san 'wo'.

Song 73

TE BA FE KIN GBA WON WOLE

7

Te ba fe kin gba won wo - le e - na mi le'go te ba fe kin gba won wo le

10

o te ba fe kin gba won wo - le

Song 74

BABA TI SIGN SORO YIN

12

Ba ba ti si-gn so ro yin e ma wo-le bo Ba-ba ti si-gn so-ro yin e ma wo-le bo

16

a jo ma lo-gba yi pe o yun gba yun gba

Song 75

Bamijo Keyo

Anonymous

Bamijo keyo ebere mujo ijo kanyi o jijo ayo

6

si wa bamijo keyo s'oluwa.....

Song 76

Bibeli Mi

Anonymous



Musical notation for 'Bibeli Mi' in 4/4 time, key of B-flat major. The melody consists of a sequence of eighth and quarter notes. The lyrics are: Bi beli mi Bi - beli mi Bi - beli mi ni onje mi

Song 77

Ile Alayo

Anonymous



Musical notation for 'Ile Alayo' in 4/4 time, key of D major. The tempo is marked as quarter note = 100. The melody features eighth and quarter notes with rests. The lyrics are: Ile alayo lowore lowa iyawo iyawo otito ni
5
ile alayo.....

Song 78

Obi Eku Ise

Anonymous



Musical notation for 'Obi Eku Ise' in 4/4 time, key of D major. The melody consists of eighth and quarter notes. The lyrics are: Baba eku ise Mama eku ise Obi eku ise eku itoju aya mi

Song 79

Ogo ni fun Baba

♩ = 90

Anonymous

Ogo nifun Baba Ope nifun_ omo Ogo nifun emimimo ogo nifun_ Baba wa

5

Lo ke

Song 80

Ojo Ayo leni

♩ = 80

Anonymous

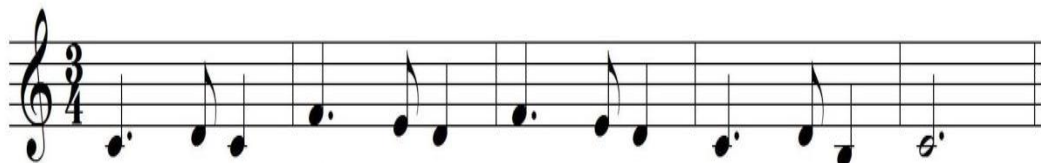
Ojo ayo ojo ayo ojo ayo leni_ ojo gbogbo

Song 81

Ololufe

♩ = 100

Anonymous



Ololu _____ fe mi mo fe - ran re ti - ti a - le

Song 82

Oluranlowo

♩ = 100

Anonymous



Oluranlowo _____ mi Oluranlowo _____ mi Oluranlowoo _____ mi ni baba fi ose

5
toju _____ mi toju _____ mi oluranlowo _____ mi ni baba fi ose

Song83

Ope fun Baba loke

♩ = 100

Anonymous

ope fun Baba loke ogo ola iyin fun o to muwa rojo

6
— oni — ogo — ola — ope — iyin fun — Baba —

Song 84

Wa Filu Ati Ijo

♩ = 90

Anonymous

Wa filu atijo yin Baba Wa filu atijo yin olugbala onibu

5
ore.....

Song 85

E BA WA GBE JESU GA

Musical notation for Song 85, 'E BA WA GBE JESU GA'. The score is written in treble clef, 3/4 time, and B-flat major. It consists of three staves of music with lyrics underneath.

E ba wa gbe Je - su ga,

5
Gbo - gbo en - yin t'o mo O l'O - lu - wa

9
E ba wa gbe Je - su ga

Song 86

AWA WA

Musical notation for Song 86, 'AWA WA'. The score is written in treble clef, 6/8 time, and B-flat major. It consists of three staves of music with lyrics underneath.

A wa wa a wa wa a wa re

4
o - lo - ye, a wa ma wa o - mo i - ka -

7
le a wa re - - - e o

Song 87

EESI OO

E e si - - - e

5 e si o - - - e e s'

9 o - nu ya no - - - mo On - do o

Song 88

GBE MI S'AIYA RE

Gbe mi sai - ya re - - - gbe mi s'ai - ya

4 re Bi ko ba si ti ku o ki lo le ya wa?

7 Gbe mi s'ai - ya re - - -

Song 89

EPO N BE EWA NBE O

22
E - po n be E - wa n be o E - po n be e - wa
25
n be o a - ya mi o ja e e a - ya mi o ja la - ti
29
bi be - ji E - po n be e - wa n be o

Song 90

A N LO NINU AGBARA

32
A n lo ni - nu a - gba - ra re Je - su a n lo ni - nu a - gba ra re gbo - gbo a -
36
gba - ra i - mo - o kunn kun O - mo L'o - run se won mo se a n lo ni - nu a - gba - ra re

Song 91

ME LE SAI SOPE REBETE

Me le sa - i so - pe re - be - te O - hun Je - sun - se fun mi o po

Me - le sa - - i so - pe re - be - te

Detailed description: The image shows the musical notation for Song 91. It consists of two staves of music in a 12/8 time signature with a key signature of two flats (B-flat and E-flat). The first staff contains the first line of the melody with lyrics 'Me le sa - i so - pe re - be - te O - hun Je - sun - se fun mi o po'. The second staff starts with a '3' above the first measure, indicating a triplet, and contains the lyrics 'Me - le sa - - i so - pe re - be - te'. The music is written in a simple, folk-like style.

Song 92

OLUWA KU ISE O

O-lu wa ku i - se o eh O-lu-wa ku i - se o ah


e - ni kan-an n o ti ku ma ro gu ro re te re te O-lu-wa ku i - se o

Detailed description: The image shows the musical notation for Song 92. It consists of two staves of music in a 4/4 time signature with a key signature of one flat (F). The first staff contains the first line of the melody with lyrics 'O-lu wa ku i - se o eh O-lu-wa ku i - se o ah'. The second staff starts with a '5' above the first measure, indicating a quintuplet, and contains the lyrics 'e - ni kan-an n o ti ku ma ro gu ro re te re te O-lu-wa ku i - se o'. The music is written in a simple, folk-like style.

Song 93


THIS IS THE DAY

9




This is the day This is the day that thy Lord hath made that the Lord hath made

13



I will re-joice I will re-joice and be glad in him this is the day that the


17



Lord hath made This is the day This is the day that the Lord hath made


Song 94

OMO YIN DARA




O - mo yin da - ra o - wu wa bi e -

4




gbin l'o - ri O - mo yin da - - - ra pu - po

7



O nhu wa re - re O - mo yin da -

10



ra pu - po O nhu wa re - re

Song 95

Ibe Riwa E

♩ = 90

Ibe riwa e Ibe riwa e Ibe gbeyawo dese un
yoo san Ibe riwa o

Song 96

Iyawo Ojo Oni

♩ = 90

Iyawo Ojo oni o oro dede kanle ko o

Song 97

Ka Jo ,Kayo

♩ = 90

Kajo o Kayo e iyawo yo le un yo san okan o e

Song 98

Score

Oma Dayo

$\text{♩} = 80$

Oma dayo kanle ayo 'jo on o ayo kanle kololo

Song 99

score

Omo Mi Jo E O

$\text{♩} = 90$

Omo mi Jo e e o Omo mi jo e e o ede somo jo e eye seun'

7
ye omo mi jo e o

Song 100

ONILUTO NLU

O - ni - lu to - nlu, e - je lo - nlo.

Appendix B



The researcher as a non-participant observer during one of the engagement ceremonies attended. Source: Source: Field work 2014



An *Alága ijókòó* with a bride
Source: field work 2013



Alága Ìjókòó joining the couple at an engagement ceremony
Source: field work 2014



The researcher as a non-participant observer at an engagement ceremony
Source: Field work 2015



The researcher with the *Alága ijókòò* and *Alága Ìdúró* and other *Alága* at the engagement ceremony

Source: Field work 2015



The researcher booking an appointment for an interview with the President of the masters of ceremony *Alága* (Mrs Adegoke a.k.a. Say Mama).

Source: Field work 2015



The researcher collecting the contact of the *Alága idúró*
Source: Field work 2015



The researcher *Alága ijókòó* and *Alága idúrò* and their group members at an engagement ceremony
Source: Field work 2014



The researcher in an interview session with one of the older women, Mama Elder (Mrs) Janet Adebayo
Source: Field work 2013



The researcher in an interview session with mama Olabisi Kasumu,
Source: Field work 2015



The researcher in an Interview Session with Mama Adegoke, the President of Engagement Masters of Ceremonies in her house

Source: Field work: 2015



The researcher in an Interview Session with Mrs Nike Adeyemi, the treasurer of Engagement Master of Ceremonies in her house

Source: Field work 2012



The researcher in an interview session with an *Alága*, Mrs Olagundoye Eniola in her office in Ondo, Source: field work 2012



**The researcher in an interview session with mama Ruth Olusola Esan
Source: field work 2016**



The researcher in an interview session with an *Alága* Mr Hammed Sulimon
Source: field work 2012



The researcher in an interview session with an *Alága* Mrs Faleyide Oluwabusayo

Source: field work 2016



The researcher with masters of ceremonies during one of the focus group discussion sessions
Source: Field work



The researcher with masters of ceremonies during one of the focus group discussion sessions



The researcher with masters of ceremonies during one of the focus group discussion sessions



Arrow head showing the researcher introducing herself to masters of ceremonies during one of their association meeting.