Ethnomusicological Study of Ogbele Music in Akoko Land of Ondo State

OLOGUNDUDU, ROTIMI PETERS
Delta State University,
Abraka, Delta State,
Nigeria.

Abstract

Ogbele traditional Entertainment music in Akoko land is popular music among the ethnic folks whose lives revolve around the music in their day to day activities. This is visible in their festivals such as Odun isu (Yam festival), Egungun festival, Imole (deity) festival and Ibo-egbe (age grade) festival among others which are celebrated between one to nine years intervals as the tradition permits. While documentations of other aspects of their endeavours (festivals, occupations, religions and cultures) have been made in terms of journal articles, books and television documentaries, the study of music in Akoko historiography is conspicuously negligible. Ogbele music prominently features in festive periods or occasions such as burial ceremonies, child dedications, house warming and marriages. Akoko land is a unique community with diverse ethnic groups with their different language variations. While these communities have their separate dialects, (that span across the four (4) local governments) they seldom use it in their music. Regardless of this, and in spite of their ethnic differences and language variations, Ogbele music functions as a rallying point in the community when the need arises to celebrate their festivals together. Yoruba language or Ekiti dialect is the communicative language in singing. Contingent on this, it is pertinent to investigate and examine the music; its structural features, functions, organisational practice and types of musical instruments used. A multy-disciplinary research methodological approach (i.e. combination of observation, oral interview and library search) was adopted and used to elucidate data in this work. It was discovered that Ogbele music is highly employed and crucial to every indigene of Akoko land though with slight differences. Each community have their version of Ogbele music styles approaches and application due to the ethnic background. The research also divulges that the Ogbele music in Akoko land is enormously rich, though untapped in the sense of documentation and tourism. The work adopts the theory of Narrative flow as theoretical framework by Vilma Hanninnen.

Keywords: *Ethnomusicology, Ogbele music, Traditional music*

Introduction

Yoruba traditional music is categorised into religious and secular genres. While religious music is performed as liturgical to praise, conciliates and invokes the spirit of Yoruba divinities as well as dead heroes, on secular occasions, music is performed for entertainment and recreation. Each of the musical genres has vocal as well as instrumental components. The vocal types include chants, poems and songs, which are used in various ceremonies like marriages, naming, house warming and funerals. They are intoned in peculiar ways to enable experienced listeners to distinguish each of them by name and function within the cultural context of the performance.

Yoruba traditional music is performed in multimedia contexts, in which music and dance are integrated in a total theatrical spectacle. It is, therefore, not a common practice to see music performed without dance or illustrative body movements. Apart from this, music performance is a collective responsibility of organised collaboration between groups of artistes and participating audience which results in a random music spectacle.

The Yoruba race occupies the entire South-Western part of Nigeria, the Yoruba people are found in Ogun, Oyo, Ondo, Osun, Ekiti, Lagos, Kogi and part of Kwara states. The Yoruba people speak the same language with dialectal variants. Some of the dialectal groups are Egba, Ijebu, Ibadan, Ife, Oyo, Ijesa, Ekiti, Ondo, Ikale, and Ilaje. They have the same cultural heritage and ideological beliefs which serve as basis for their religious beliefs and practices.

Geo-historical origin of Akoko land

The origin of the word *Akoko* is shrouded in mystery. Local traditions attribute it to the persistent invasions of the area by external forces, particularly the Ibadan warlords during the Kiriji war (1877-1893) who then described the area as *Akorikotan* or *Akokotunko,* both refer to inexhaustible source of slaves and booties. If this tradition is worthy of consideration, it could therefore, be said that Akoko derives its present generic name from persistent invasions of external forces in the pre-colonial era. But legend has it that Akoko people are descendants of Oduduwa who migrated from Ile-Ife to form a community. The people then dispersed to found their different towns and villages, but they held on to the fact that they are from the same origin, hence the name **Akoko** which literarily means a *Community*.

Akoko people occupy the North-Eastern part of South-Western Nigeria, with four (4) local government areas in Ondo state. The local government areas are: Akoko North-West, Akoko North-East, Akoko South-West and Akoko South-East with forty (40) towns and other smaller villages and hamlets. Akoko accounts for 22.2% of the eighteen local government areas in Ondo state. Some towns and villages are situated in the hill side areas while others are in the plain. The rocky terrain nevertheless, may have helped the region to become a melting pot of sorts with different cultures and different musical genres coming from the northern, eastern and southern Yoruba towns and beyond.

The major settlements in Akoko include Oka, Ikare, Oba, Ikun, Arigidi, Ogbagi, Okeagbe, Ikaram, Ibaram, Iyani, Akungba, Erusu, Ajowa, Akunu, Gedegede, Isua, Auga, Ikakumo, Supare, Epinmi, Ipe, Ifira, Ise, Iboropa, Irun, IyeAfin, Igashi, Sosan, Ipesi, Etioro, Ayegunle and Oyin. Ikare town is the

headquarters of Akoko community as a whole, with a population of 208,080, where the largest market popularly called *Osele* is located (Ogungbemi, 2011).

Akoko land lies between longitude 50E and 60E latitude 70N and 7.420N in the North of Ose River and it occupies an area of 1211.836 kilometres (htt://en.wikipedia.org). From the population censuses conducted in the colonial era, the area has a total population of 29,806 people in 1912; and 70,752 in 1931. In the post-colonial census of 1963, it rose to 307,635 people but the latest population as at the 2006 census is 213,792 people.

The area occupies the hilliest and most rugged part of Yoruba land, and as observed by Beeley (1934), Akoko area has a circular plateau of about 2,000 feet above sea level on which some towns are situated. He notes further that the mountainous nature of the area creates barriers for expansion of the settlements; hence, no prominent kingdom ever emerged from the area. It enjoys a relatively humid temperature for the better part of the year except between December and March when harmattan descends and pervades the atmosphere.

Given its wide territorial landscape and the fact that Akoko land represents a meeting ground for diverse peoples and cultures, ranging from *Yoruboid*, *Edoid* and *Nupoid* language identities, it has been difficult to pinpoint the actual place where the Akoko people originated from. While some Akoko towns that speak various *Yoruboid* dialects like Ikare, Oka, Ifira, Akungba, and Oba trace their origin to Ile-Ife, others like Isua, Epinmi, Ipe, Sosan, and Afa whose dialects are *Edoid*, claim that their movements to Akoko was directly from Benin. Yet, another section that comprises Ikaram, Akunu, Ibaram, Gedegede and others whose dialects are an admixture of *Yoruboid, Edoid,* and *Nupoid* language groups are believed to have migrated from Kabba in Kogi State (Ogen, 2007). Akoko is one of the few Yoruba clans with distinct local dialect variations.

Faboyede (2015) captions the above information thus ''Akoko is a geographical expression of people with diverse cultures and it is a description of conglomeration of peoples who live in the region that shared boundaries with Kabba and Yagba (now in the present Kogi State to the north and northeast). Despite differences in cultures, the people in Akoko land still retained Yoruba language Franca. The Akoko region is made up of multiple independent mini-states that have no centralized system of government in place. The Akoko region is sub-divided into five groups on the basis of dialectal spoken categories".

Another legend has it that they are descendants of *Oduduwa* (founder of *Yoruba* race) that migrated from Ile-Ife to form a community. The people then scattered to found their different towns and villages, but they held on to the fact that they are from the same origin. Each of these immigrants has separate language and music until they converge to form a community called Akoko land.

Theoretical Frameworks.

This study adopts the theory of Narrative Flow of Hanninen (2000). The theory of *Narrative Flow* distinguishes between different dimensions of Narrative and shows how they relate to each other.

The Narrative Flow Chart
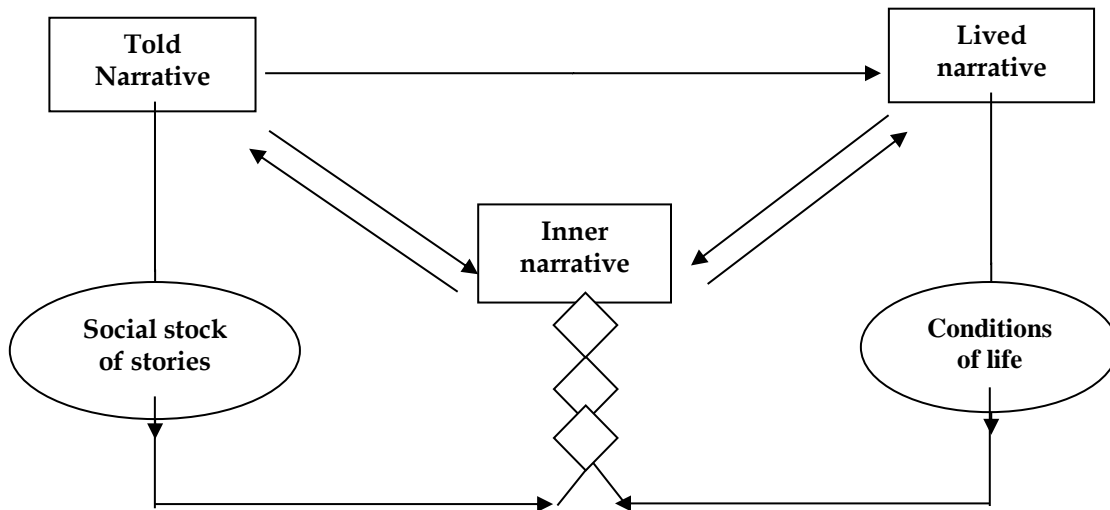
Diag 1. The model of Narrative Flow (Vilma Hänninen, 2000).

According to Hanninen (2000), the "Inner Narrative is a mental process by which people make sense of their lives and their situations". This aspect of the model presumes that a person lives his or her life like a 'story', in which he/she is the main character. It indicates that the Inner Narrative can, but does not have to be made explicit in told narratives. It conversely, operates on three levels, i.e. as Original, Reflective and Meta-reflective.

The original un-reflected narrative works when a person's life projects or progresses without major changes. The reflective narrative is the narrative that a person tells himself or herself when trying to make sense of a problematic situation while the meta-reflective narrative refers to the conscious reflection on the inner narrative, knowing that it is a narrative.

The 'lived narrative' (drama) in this theory, is the activity whereby a community tries to realise their narrative projects as formed in the inner narrative. The term 'lived narrative' is used instead of 'life itself' to emphasize that people's actions, decisions, and intentions are guided by the narratives they live by. The lived narrative is subject to social constraints and also unfolds as interplay with the lived narratives of other people. The *narrative flow* is shaped by and shapes the cultural and socio-material conditions.

The conceptual analysis of *Ọgbẹlẹ* music in Akoko land shows evidence of Hanninen's theory. Almost all folks of the community, not minding ethnic groups, sing the same songs and make it a slogan in their day to day activities. At this stage the music had become a lived narrative. They believed that through music, they can unite together as a community though with different languages and cultures, they can graft in harmonious relation. This made *Ọgbẹlẹ* music a social stock for the folks and when one

community celebrates their festival other communities join them even when they could not understand each other's dialects. *Ọgbẹlẹ* music becomes a unifying factor which usually and mostly rendered in Yoruba or Ekiti dialects because of their language variations.

Traditional Music in Akoko land

Traditional music in Akoko land covers different facets of human endeavours. There are various types of traditional music that are specifically organized for ceremonies and festivals in the cultural life of the people. For example, there are different traditional music like *Ere Ode, Egungun,* and *Ajagbo*, which are for festivals. In Akoko North West Local Government Area, *Ajagbo* music announces the celebration of Ogun festival. In other words, whenever *Ajagbo* music is played or performed, the people in the area know that Ogun festival is imminent.

Music is a communal activity that often establishes a framework for communal integrity. Chernoff (1979: 261) reiterates that "the extent to which music–making is a group activity points to another dimension of the integration of music and culture as an institution". This ascertains what Nketia (1972) as quoted by Chernoff (1979: 254) stresses that "a village that has no organised music or neglects community singing, drumming or dancing is said to be dead". Akoko people communally participate in music-making that the practice of performer versus audience demarcation does not exist in music performance context since everybody participates in it. Among the various music types in Akoko land are Funeral music (*orin oku*), Hunters music (*orin ode /ijala*), Religious music (*orin imole*), mimicking music (*Ajagbo/Agidigbo*) and Masquerade music (*orin egungun*).

Most musical genres are mostly performed by women within a social context. For instance, during funeral ceremonies, women in the family compound (comprising a number of families by blood relationship) gather to perform music at the funeral of the departed relation. In this music practice, women sit in a circle with *sẹkẹrẹ* (rattle gourds); no ensemble leader as any participant in the group can lead. While some play the rattles, some hold long sticks and dance in a circle, stamping their feet on the ground. Hunters' music (*ijala*) is performed solely by hunters throughout the Akoko land. The musical instruments for this ensemble include; *Ogere (*the mother drum*) Onikekemeji* (two beating sticks) *Oberebere* and *Ekutu*. The musical instruments are similar in every part of the land while their rhythmic patterns are almost the same but with dialect disparities. The music is comically demonstrated, and mostly performed when the hunters go on hunting spree in the bush or to honour a dead colleague or during Ogun festival. In the performance of this music, a hunter can start to dance hieratically, demonstrating how a hunter hunts his games in the bush.

Masquerade music (*egungun*) is specifically meant for masked men popularly called *egungun* (masquerade) which is also known as *ara-orun* (spirit manifest). The masquerades are people who wear masks and strongly believed to impersonate brave people (men) who passed on long ago. They are spirit manifestations on sensory level who represent ancestors according to Yoruba belief system. The drummers and lead singers emerge as the performance unfolds. Two or three drummers form part of the performance with lead singers as the performance continues. The lead singer or drummer could sit or stand anywhere to perform while the masquerade (spirit manifest) dances, while the women devotees who

form part of the performance entourage clap their hands. The performance is set in a way that dance can take place within the circle. The audience sits or stands around the circle and moves from house to house with a lead singer. The lead drummer who is also a singer does not share the leadership position with the lead singer as the drum which he plays (lead drum) ascribes him this position. The main musical instrument for this cult group is the metal gong (*agogo*). *Egungun* festival is an annual music as it is celebrated once in a year.

Emergence of *Ọgbẹlẹ* music in Akoko land

Ọgbẹlẹ music is a social entertainment music that originated in Ekiti and migrated to Akoko land via the Irun/Ogbagi axis of Akoko North West. It was originally called *Apiiri* or *Ayun* music that was mostly performed by women but later metamorphosed into *Ọgbẹlẹ* music.

Abiodun, (2012:5-7) reaffirmed that '*Apiiri* music in Ekiti in Yoruba land is a major facilitator of good manners, checker of bad behaviour, social reformist, and controller. It is played by a group of women who have it as a duty to sing the praises of good character and condemn bad social acts. Functions performed by a musical genre like *Apiiri* in Ekiti may give a hint to a better understanding of a piece of music. *Ọgbẹlẹ* music, like *Ayuu* music, is also for social entertainment in Ekiti State. The musical instruments involved in the performance are a set of pot drums of varied sizes. It is mostly performed by women, but men also partake in the performance. This music is performed in every part of Ekiti State (Olusegun, 2019:4-6).

Ogbele musicians with the three set of original Ogbele drums

Varieties of *Ọgbẹlẹ* music in Akoko land

Ọgbẹlẹ music spread and practiced in the four local governments in Akoko land (Akoko North West, Akoko North East, Akoko South West, and Akoko South East) for entertainment, though with variations. Ekiti dialect is mostly employed and utilized in performing this music, which accounts for its wide acceptance.

Ọgbẹlẹ music in Akoko is diverse (though similar) from that of Ekiti in the sense that while that of Ekiti consists of a male ensemble, *Ọgbẹlẹ* music in Akoko may be all male, all female, or mixed. It was discovered that while *Ọgbẹlẹ* in Ekiti has two mother drums that are tuned to major third (M 3rd), i.e., C—D, *sekere* and *agogo* as a complete ensemble, *Ọgbẹlẹ* music in Akoko consists of three sets of mother drums that are tuned to major second, i.e a tone apart (C, D and E). It was also noted that *Ọgbẹlẹ* music varied from each local government to the other in Akoko Land, making the genre completely assume a new dimension in terms of originality. This could be because of their dialectal variation. In Akoko south local government, some instruments are added like, leg rattles and upright drums, while hand rattles and bamboo sticks are added in the ensemble of the genre.

Akoko-south ethnic musicians play Ọgbẹlẹ music with a different set of drums

Contemporary Developments in *Ọgbẹlẹ* Music.

Ọgbẹlẹ music consists of all-female musicians in Ekiti, where it was popularised in the 1960s by three notable musicians; Ishola Adepoju, Ayo Ariyo, and Ogunyemi Elemure (all of blessed memories). But in Akoko land, it is a mixture of male and female musicians exclusively for old men and women. In contemporary times, it has witnessed both young men and women, both in Akoko and in Ekiti especially the children of the exponents mentioned earlier. Almost all traditional musicians in Ekiti State and South Western Nigeria have made efforts to add one or two western musical instruments to their traditional musical instruments. Musicians such as Dele Matina, Femi Ariyo, and others are good examples. Unlike

these other musicians, Elemure Ogunyemi's music maintained its originality until his demise.The materials used in the construction of musical instruments such as the *Gbedu, Okiiri, Samba, Agogo,,* and *Ṣẹkẹrẹ* remained the same, there is neither addition nor subtraction to the number of musical instruments used in *Ọgbẹlẹ* music. The number of musical instruments remains the same.

Vocal Style of Ọgbẹlẹ music performance

The vocal style in *Ọgbẹlẹ* music is the *call and response* type, which can also be referred to as *antiphonal style of singing*. At other times, styles such as the strophic, solo, and refrain are also employed. The vocal melodies in *Ọgbẹlẹ* music closely reflect the assonance of the Yoruba language. The scale pattern used in all the recordings was mostly pentatonic. There are also numerous examples of lineal syncopation and juxtaposition of multiple time patterns in the instrumental accompaniment of the repertoires.

The basic features of *Ọgbẹlẹ* music are interactive structural arrangements whereby musical phrases are repeated in solo-versus-chorus style. The soloist interacts with the chorus in a call and imitative response similar to a round or canon. The soloist sings a musical phrase and waits for the chorus to respond with the same tune and text after him, resulting in an imitative counterpoint. There are also notable instances of reversing melodic structure in the music. The melodic structure could either be ABA, AABA, or ABABA, as reflected in the textual arrangement and the songs. There are also strophic formal arrangements in choruses, in which different speech surrogate strophes are set to the same melodic line. The two examples below shows a typical song with ABA and AABA structure.

The soloist takes the *call*-in short phrases and pauses for the response from the band members or the audience. There could be interjections from the audience sometimes. The speech rhythm that is borne out of the tonal inflections of Yoruba words was also exemplified in *Ọgbẹlẹ* songs. Example of call and response is shown example 1and 2 below.

Example 1

Example 2

Ode be

Samples of *Ọgbẹlẹ* Musicians in Akoko Land

Ọgbẹlẹ music in Akoko land is restricted to its locality. Though popular in the community, there has not been a prominent musician from Akoko who takes *Ọgbẹlẹ* music as a full-time job. People like Sunday and his group, Madam Adeleke and Mr Ajakaye, aka Ofin (of blessed) are among others who practice the music at local level. These are mostly peasant farmers who render their services when the need arises.

Functions of *Ọgbẹlẹ* music in social context

Ọgbẹlẹ music is performed principally during social activities and other ceremonial events involving members of the community. Out of the four local governments visited during the work, it was discovered that the performance style of *Ọgbẹlẹ* music is similar in all the functions and ceremonies, as earlier observed. The performance occasions of *Ọgbẹlẹ* music can be found during the following ceremonies, namely; burial, chieftaincy title, marriage, and other festival occasions.

Ọgbẹlẹ music at marriage ceremony

Marriage is an old rite performed extensively in Yoruba society. The celebration is done between the two extended families, of the bride and the groom. Other family members on either side of the couple actively participate in the ceremony as well. On such occasions, traditional musicians perform different types of music. In the marriage ceremony witnessed for the purpose of this study, each of the two families invited did not invite any of the local *Ọgbẹlẹ* musicians; rather, they invited a standby band to perform. However, they were allowed to perform the traditional rites of the ceremony. Some other itinerant musicians from other socio-cultural or socio-religious groups also performed at the occasion. Most of them were, however, not specifically invited. Food and wine were served, and gifts were given to the musicians. The function of the various musicians featured was to entertain the guests and satisfy the musical needs of the ceremony.

Yoruba Text	English meaning
Laburudu tutu	Succulent baby
Omo yajo o omoloyeni	Baby come and dance, it pleases me
Laburudu tutu	Succulent baby
Omo yajo o omoloyeni	Baby come and dance, it pleases me
Laburudu tutu	Succulent baby
Omo yajo o omoloyeni	Baby come and dance, it pleases me

Laburudu tutu	Succulent baby
Omo yajo o omoloyeni	Baby come and dance, it pleases me
Laburudu tutu	Succulent baby
Omo yajo o omoloyeni	Baby come and dance, it pleases me

Lamurubututu

Ọgbẹlẹ music in chieftaincy installation

The traditional ruler holds the position of paramount ruler in the community, which is highly esteemed and revered, especially the position of the king. He is both the spiritual and political head of the community. In short, he is next to God (Ekeji Orisa) according to Yoruba tradition. There are also places for chiefs who are deputies for the king. The appointment of the king, who should be the head of the community, is very crucial. During the coronation, it is a function of carnival of sort and jubilations. It is an elaborate ceremony that attracts the community and the commoners, as such, different musicians throng the palace to perform. Among the musicians are the uninvited *Ọgbẹlẹ* musicians, who are as usual the main performers among others such as *Ijala* (hunter groups), *Awo* (cults), and women's groups. Just as the people of the community turn out to grace the occasion, so do the various musicians too. The people from the neighbouring towns and villages come in large numbers, wearing colourful costumes. *Ọgbẹlẹ* music played a major role in this ceremony because they are the group that accompanies the king from the oracle house to the palace, singing praises of the king and members of chiefs and king makers.

Yoruba Text	**English Meaning**
O popo loro ire.	Straight ahead we are moving.
O popo loro ire.	Straight ahead we are moving.
O popo baba loro memu o	The ceremony is moving to the king's house.
O popo loro ire.	Straight ahead we are moving
O popo baba loro memu o	The ceremony is moving to the King's house.
Cantor: *O popo loro ire.*	Straight ahead we are moving
Chorus: *O popo loro ire.*	Straight ahead we are moving

Ogbẹlẹ at funeral rites

Death is the transition of human beings to the great beyond. Yoruba burial rituals symbolise a journey back to the ancestral world which is celebrated in Yoruba land. Death also involves the transformation of the personality of the departed into an ancestral spirit. When this happens, the ceremony follows almost immediately. Rituals are performed when the need arises depending on the religious background of the departed soul. Ceremonies take place in the family compound of the deceased, called '*ileoku*' (the house of the departed). The ceremonies are in faces depending on the arrangement of the family. Some family buried their dead immediately and perform the ceremony rite, while some buried the dead and postpone the ceremony to a later date. Some keep the dead in a mortuary and fix a date for the ceremony. In whichever form it takes. After the burial, the musician starts their performance moving from house to house with the family members of the deceased.

Yoruba Text	English meaning
Eyin ooo ooo, ehin oo	The end has come, the end has come
Eyin ooo ooo, ehin oo	The end has come, the end has come
Adumoradan f'aran elepo gbe yeye re sin	Beautiful child, has buried the parent
Ojo mi rin omo re a gbe e o.	Your children will do the same to you
Eyin oooooo	The end

Textual form in Ọgbẹlẹ music

Song texts in *Yoruba* music generally are philosophical and humorous, they serve as historical commentary or cultural indicators; they are used as birds of passage; and they are set to different kinds of vocal melodies to satisfy the interest of the singers and those who listen to them. Such song texts are used to regulate social order.

Textual hyperboles in Ọgbẹlẹ music

Hyperboles are exaggerated, overstated, and magnified words used to express adulation and people's admiration. *Ọgbẹlẹ* musicians employed these words in their lyrics when singing praises of somebody, a highly placed person in the society, or those who have made a mark in their choosing careers in the community. Words like; *"lion," "rock,"* and *"elephant"* are common adjectives used to eulogize a person. Calling a person a lion signifies boldness.

Yoruba Text	English meaning
O *tide omo ekun tide*	He has come
Eeje ki baba yoju	Let their father come to show himself
Ebila eniti a nwi tide	Leave the road, the long-awaited one has come.

Round off and lengthening of syllable

This is a method of lengthening or stressing words and connecting them to one another to lay emphasis on them or add colour to the music. Round-offs and lengthening of syllables are part of the characteristics of the songs in *Ọgbẹlẹ* music.

Yoruba Text	English meaning
1. Cantor: *Ayegbe mo fi se eegbodo ku oooo2x.*	My child is a mirror, he will not die

Akobi omo mi eegbodo ku o	My first born will not die
Ayegbe mo fi se, eegbodo ku o	My child is a mirror, he will not die
Aaakobi omo mi,	My first born will not die
Chorus: *Ayegbe mo fi se, eegbodo ku o*	My child is a mirror, he will not die
Cantor: *Akobi omo mi eegbodo ku o*	My first born will not die
Chorus: *Ayegbe mo fi se, eegbodo ku o*	My child is a mirror, he will not die
Cantor: *Akobi omo mi eegbodo ku o*	My first born will not die
Chorus: *Ayegbe mo fi se, eegbodo ku o*	My child is a mirror, he will not die
Cantor: *Akobi omo mi eegbodo ku o*	My first born will not die
Chorus: *Ayegbe mo fi se, eegbodo ku o*	My child is a mirror, he will not die
cantor *Akobi omo mi eegbodo ku o*	My first born will not die
chorus *Ayegbe mo fi se, eegbodo ku o*	My child is a mirror, he will not die

In the song, the last note sounds 'o' lengthened, and both the call and response also end with the 'o' sound. Also, the 'a' vowel in the fourth line is where the cantor stressed the word to link the next word. Word linking, according to Idamoyibo (2005:203), is a device employed in language and poetry in which a vowel is deliberately omitted in a word.

Textual repetition in Ọgbẹlẹ music

Repetition is a style of singing in *Ọgbẹlẹ* where a sentence or word is repeated to lay emphasis on an issue discussed in a song. The emphasis usually confirms the importance of such statement in the heart of the singer. Babalola (1966:65) opines 'that repetition as a stylistic device in *Ijala* chants, especially in the improvisations made by *ijala* artists on traditional themes. It appears that the main purpose of the repetition is to display the chanter's ability to remember accurately a promised list of   names, incidents or types'.

This is common in *Ọgbẹlẹ* music. The purpose is to emphasize, or, it could be the name of somebody repeatedly called to draw the attention of the person or the audience to the musician and to arouse their emotion for their money.

Yoruba Text	**English meaning**
O toju sunmi o mo tokan sunmi see o,	I am tired of the situation in Nigeria,
oro o Nigeria yi, o toju sunmi	It saddens my heart
Mi o toju sunmi o mon tokan sun mi be o	The situation in this country is pathetic,
Mo kekekekekeke lugboro	I shouted, in the town
oselu Ojosii o, mo kee wi kee	It saddens my heart
mo dogun kee mo dote sile	I warned everybody during the political struggles years back,

The word '*toju sunmi'* in the song above is repeated in line one and in line 3 for the purpose of emphasis.

Textual similes and metaphors in Ọgbẹlẹ music

Similes are figurative words used to draw comparisons between two different things, while metaphors are used to describe somebody or something that is not meant literally, but by means of a vivid comparison. Idolor (2020: 66) upholds this position in his description of *Okpe Disco* 'that in order to show that they have the same qualities and to make the description more forceful'. This figurative speech is greatly employed and used in *Ọgbẹlẹ* music. An average and typical Yoruba man appreciates adulation during a ceremony or party. Adjective words like Mountain (*Oke*), "tree" (Iroko tree), "afternoon star (*Irawo Osan*) and Okun (Sea), etc. are frequently used by *Ọgbẹlẹ* musicians during ceremonies and festivals.

Structural Analysis

Scales in Ọgbẹlẹ music

A scale is a series of musical notes that become higher or lower, with fixed distances between each note. It can also be seen as a series of notes moving in ascending and descending order at a fixed interval. African music has its own scale ranging from tritonic, tetratomic, pentatonic, hexatonic, and septatonic. Most of the songs of *Ọgbẹlẹ* music fall within the stated scales, but are more prominent within the tritonic, tetratonic, pentatonic, and hexatonic scales. In Ekiti vocal songs, from where *Ọgbẹlẹ* offshoots, there are no strict conventional scales for the dialect, each composer chooses their scale depending on their vocal capabilities. Olaleye (2011:151) notes that "no established scales exist for most songs in Ekiti, the Yoruba subculture. This allows individual singers to choose convenient scales when they sing any particular song. However, the songs are rendered uniformly." See example below.

Mo we lo

Melodic interval in Ọgbẹlẹ music

The interval of the songs collected for this study ranges from 2nds, 3rds, 4ths, and 5ths. An interval of six and seven is completely absent. Hence, the singer is able to sing conveniently because of the range of the interval, especially when the song is in call and response with the call and response in a short form. A typical example is shown in the song below.

Pitches and melodic ranges in Ọgbẹlẹ music

Pitch is the perceived frequency of a sound or note. Most African musical instruments are not tonal, except the talking drum. Because of this situation, *Ọgbẹlẹ* musicians pitch their songs at a convenient key based on the voice quality and convenience of the singer, in other words, when the leader of a group gives a particular pitch, others will follow. The said pitch can also be affected by environmental factors based on the type of music in an environment or cultural area. In the Akoko community, songs are rendered within the middle register, which is not too high nor too low; songs are learned and taught by rote as there is no standard way of scoring and recording them. Therefore, if there is a need to request the same song the key or pitch may not be the same as there is no fixed pitch in *Ọgbẹlẹ* music.

The pitch of the songs in music ranges between the second and fifth (2nd and 5th) as most of the scales range from the tritonic and pentatonic scale. Singing in this form enhances little or no stress. Most times, when a singer needs to start a new song, the distance from the old song may not be much due to the convenience in the range of the music.

The lowest pitch in the construction of *Ọgbẹlẹ* drums is the middle C, and the highest is the major 3th above it. The drum sets are in three pieces, and they are in third major i.e., C, D, and E. The limited interval between the lowest and highest pitch level restricts the melodic curve to an undulating characteristic. Though, the pitches could be varied by compressing the surface of each drum, which will give a perfect 5th. See the excerpt below.

Mo ti rayo loromo mi

Tonal inflection and melodic contour

The Yoruba language is tonal in nature. Such tonality also reflects in *Ọgbẹlẹ* singing style. Olaleye (2011:149) notes that: "Most music from sub-Saharan Africa is subject to the speech rhythm of the local language or dialect". This is in consonance with Agu (1999 and Akpabot (1986), which state that: "sub-Saharan songs conform to the principles guiding the relationship between speech-tone and melody." When singing, therefore, each singer takes care not to distort the meaning he intends for the word.

Most of the songs in *Ọgbẹlẹ* music are composed and rendered in the Ekiti dialect with evidence of tonal inflection which is one of the characteristics of Yoruba songs, with the exception of a few in local dialects. Euba (1979:21) affirms that 'The influence of speech on musical styles is particularly evident among people whose languages are tonal and where tonality has a semantic function'.
Ekiti dialect, which is the language mostly employed in *Ọgbẹlẹ* music is very close to the Yoruba language and the tonal structure is almost the same except in some areas where the tonal structure tends to be clumsy.

For example, in Ekiti dialects, three tonal levels are discernable in Yoruba words which are high, middle, and low. Hence, the connotation of a word depends upon the tones used in uttering it. For example, a word like owo (Hand) may have 3 meanings; (owo) broom, (owo) respect, and (owo) systematic, depending on the tonal structure. This is why some songs may be very difficult to interpret when the tonal structure is deflected.

All these physiognomies are evident in *Ọgbẹlẹ* music song texts. Some words can have meaning to the indigenes of Yoruba only, and can only be understood clearly by the members of the audience who are familiar with the music and can decode the tonal inflection. Some of the songs may be philosophical in nature, but the communicative aspect is guaranteed. Melodies of *Ọgbẹlẹ* music where call and response are made up of short lines can be committed to memory with little or no efforts. All these forms are clearly seen in *Ọgbẹlẹ* music which is a reflection of the cultural distinctiveness of the music.

Nyanra,egbe mi

N yan-ra, n yan-ra, n yan-ra e-gbe mi. E - ni ba ti ni su - u-

Metre in Ọgbẹlẹ music

Meter in music is a pattern of rhythm in music; this pattern defines the beats that combine to form music rhythm. Metre in *Ọgbẹlẹ* music is built on a common time line as applied to all indigenous music in Yoruba land. In the course of this work, it was observed that three meters are consistent throughout a passage of music. Duple time 2/4 i.e. two beats in measure, (simple quadruple) 4/4 i.e. four beats in a

measure, and (compound quadruple) 3/4 time, i.e., three beats in a measure, is the most common time signature in Ọgbẹlẹ music.

Harmonic structure in Ọgbẹlẹ music

This is a system whereby songs are sung using two different voices in agreement with each other at a self intuitively determined interval. In Ọgbẹlẹ songs, a sort of harmonic movement is noticeable, especially in the responding chorus. The interval in such harmonic singing between 2 parts has been observed to be in seconds and thirds. At times, an interval of a fifth is observed but is short-lived. Most often, the second voice sings in thirds in parallel to the first. This enhances the maintenance of correct intonation of the words by the two parts in order to avoid tonal distortion. This is in accordance with Agu (2017) when he observes that African harmonies move in parallels due to the tonal inflection of ethnic languages. To corroborate this fact,

The emphasis on this part of the song is more noticeable towards the end of a phrase or sentence, therefore forming a good cadential point. This effect can be seen in all over one hundred (100) selections, but most times, this harmonic form though very short-lived, is avoided to enhance the flow and the tonality of the song due to variations in dialect. See example below.

Rhythmic structure in Ọgbẹlẹ music

A structure is simply an organised succession of musical notes within a recognised melodic scale and phrase structure. The two elements of the form used in this work are melodic and rhythmic structures as reflected in Ọgbẹlẹ music and its instrumental accompaniment. Among the Yoruba, melodies are characterised by short phrases and frequent use of alternation between a soloist and a group in a call-and-response pattern. The notion that each musical type has certain functions is dominant. Phrases are frequently counteracted against one another, with different starting and ending points in responsorial or overlapping polyphony. The form of rhythmic patterns is evident in an open structure, in which the patterns in *agogo* rhythm and *Sẹkẹrẹ* rhythm are marked with differing beats with regularly recurring entrances of particular musical instruments in a set order. Complementary participation is also evident in drumming, where each player in turn sounds different notes, resulting in a function of the hocket technique in achieving overall effects of contrast, intertwining, and complex structures.

In Ọgbẹlẹ music, contrasts and repetitions are evident as the instruments alternate between the structural segments. The contrasts and repetitions are particularly reflected in rhythm, tone colour and texture. Generally speaking, a call and response in a formal device are synonymous with generic Yoruba narrative music: the melodic structures appear in segments, and one segment leads to another segment in

an unfolding characteristic. Similarly, in *Ọgbẹlẹ* music, the cantor or lead vocalist introduces new song ideas on a continuous basis without recourse to any previous one, while the subordinate musicians pick it up intuitively. In *Ọgbẹlẹ* music, call and response especially, the melodic movement, and the textual foundation are narrative. The structures of the song are segmented, and each of the segments is rounded off with a chorus, while the response helps to reaffirm the call patterns. Example is shown below.

Elese mu tele

Accent and syncopation

Accent is a way of using intonation or inflection to convey the singer's mood. It is also a way of pronouncing a syllable within a phrase. While syncopation is a rhythmic style in music whereby an accent is shifted to a weak beat within a given bar. This is a common phenomenon in *Ọgbẹlẹ* music. Sometimes the musician unconsciously employs syncopation, where the strong beat is made weak and the weak beat is made strong. The pattern of instrumentals is built on pulsation expressed with the durational symbol of semibreve, minim, crotchet, and quaver respectively. All these were identified during the field

Mo de ya s'ope

investigation and transcription of the music. See excerpt below.

Tempo in Ọgbẹlẹ music

Tempo is the pace at which music is performed. The rhythmic flow of *Ọgbẹlẹ* is built on common time, as earlier observed. Beats are varied in tempo, and they determine the movement of the

music. Ọgbẹlẹ music is sometimes fast, slow, or moderate depending on the circumstances under which it is employed. If it is employed in a funeral ceremony, the music engages 12/8 time, and if it is a marriage or chieftaincy title ceremony, it engages 4/4. Therefore, there is no fixed tempo for *Ọgbẹlẹ* music.

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Drumming and Rhythmic Pattern.

Complex rhythmic patterns in *Ọgbẹlẹ* music often involve one rhythm played against another to create polyrhythm. The most common polyrhythm plays three beats on top of two, like a triplet played against straight notes (See example below).

The rhythmic pattern of *Ọgbẹlẹ* music is based on simple and compound metres. The rhythmic mode of the music includes the iambic meter where short note is followed by a longer note. An example is a quaver note followed by a crotchet or minim note. The trochaic meter where a longer note is followed by a shorter note and finally, the spondee meter, note of equal value, example is. Quaver, crotchet -- crotchet and minim -- minim. All these combine together to give *Ọgbẹlẹ* music a distinctive and a complex rhythmic pattern.

Conclusion and Recommendations

The thrust of this ethnomusicological study of *Ọgbẹlẹ* music of the Akoko people in Ondo state, Nigeria is expedient to explain *Ọgbẹlẹ* music as an aspect of African indigenous music. The overriding objective of the study was to establish and document the musical form and structure of *Ọgbẹlẹ* music as a Yoruba music genre. This study also discussed the form and structure of *Ọgbẹlẹ* music, as a musical typology that could be performed anywhere at any time. This would preserve the genre from possible discontinuity, so that further research and creative composition can spring out from it.
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