MUSICAL MOTIFS IN THE DRAMATIC WORKS OF WỌLÉ SÓYÍNKÁ AND FẸ́MI ỌSỌ́FISAN

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CERTIFICATION

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DEDICATION

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L'ayé mi l'étò o"	My life became orderly

Adéolú Olówófẹ́lá Ògúnsànyà

ABSTRACT

Wọlé Ṣóyínká and Fẹ́mi Ọ̀ṣọ́fisan are two world-class dramatists whose works are creative inventions depicting a wide range of human experiences before an audience. Musical motifs are derived both from the internal structures of composition and the human-environment dialectic. Existing studies have dealt with how music serves as a bridge or an alternative form of expression in the dramatic works of Ṣóyínká and Ọ̀ṣọ́fisan. However, there is a dearth of scholarship on how musical motifs are used as dramaturgical aid to enhance the cultural philosophy adopted by the playwrights to communicate their dramatic intentions. This study was, therefore, designed to examine the underlying principles which determined the application and essence of musical motifs in the selected dramatic works.

The Ethnomusicological and Cultural Translation theories were used as the framework, while the ethnographic design was adopted. Three plays were purposively selected from each of the two playwrights (Ṣóyínká: *Kongi's Harvest*, *A Dance of the Forests* and *Death and the King's Horseman*), and Ọ̀ṣọ́fisan (*Moróuntodùn, Women of Òwu* and *Èṣù and the Vagabond Minstrels*), based on their full musical motifs contents which portray their Yorùbá cultural background. Key informant interviews were conducted with the two playwrights, while in-depth interviews were conducted with two theatre directors and one choreographer who have directed and participated in either Wọlé Ṣóyínká's or Fẹ́mi Ọ̀ṣọ́fisan's dramatic works. The Participant Observation method was used to collect the 83 music pieces used. Annotated documentation method was utilised for the transcription, using the conventional music notation software. Data were subjected to content and musicological analyses.

The inspiration for the musical motifs in the dramatic works of both playwrights embodies the subsets of Yorùbá cultural philosophy such as belief system, *Ọmọlúàbí*, gender, and politics. Theatre directors used rote methods to teach the musical motifs during the productions of the selected dramatic works. They also assigned musicians' roles to professionals who can interpret the musical motifs in the selected dramatic works. The stylistic features of the musical motifs were drawn from popular music and Yoruba traditional music genres. Ọ̀ṣọ́fisan composed music to all his plays, while Ṣóyínká often left the song compositions and productions in his works to the creative imaginations of the theatre directors. Predominant compositional techniques included parody, truncation, elongation, and tonal sequential repetition. The song texts revealed that social and sacred narratives are classified into four broad categories: ritual, ceremonial, social control, and dirges. The songs are structurally in responsorial, strophic, and antiphonal forms.

The musical motifs in the dramatic works of Wọlé Ṣóyínká and Fẹ́mi Ọ̀ṣọ́fisan are identifiable creative units in their rights. They are used as transitional and incidental indices crafted to project the intended mood and the Yoruba cultural values in the selected dramatic works. Therefore, African musicology, theatre, film and media studies scholarship should give more attention to the interpretation of musical motifs in the dramatic works of playwrights in Africa and the diaspora.

Keywords: Wọlé Ṣóyínká, Fẹ́mi Ọ̀ṣọ́fisan, Yoruba cultural philosophy, Musical motifs

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CHAPTER ONE
INTRODUCTION

1.1 Background to the study

Music has been acknowledged as one of the oldest art forms in existence (Karolyi, 1965; Okafor, 2004) to the extent that virtually all human communities have attested to the presence of musical motifs in the narrative of their earliest beginnings. As a derivative of human experiences, either as a stand-alone entertainment phenomenon or intertwined with quite often secular events, sacred rituals, and/or dramatic works. It remains an age-old acquaintance of human experience which has benefited from its different ecologies- of flora, fauna, the elements, and spheres of nature- besides impulsive and intuitive acts of human creativity i.e. from the construction of musical instruments to the fluidity of speech expressions. Even when not adopting the sheer tendentiousness of wholesale environmental deterministic approaches, we can hardly deny how our overall sensory organs imbibe and strive to recreate, even in its most subliminal form, their immediate and distant surroundings.

Music in the cosmological worldview of the Yorùbá encompasses the art of drumming and blowing of musical instruments (*t'ìlù, t'ìfọn)*. It is also more commonly referred to as the art which consists of the tripartite elements of the song, dance, and drumming *(t'orin, t'ijó, t'ìlù)* that generally make up the musical art as found in their culture. It is imperative to note here that poetry is regarded as *'orin'* (song) in this study. This is because it is placed on almost the same pedestal as music among the Yorùbá (Hamzat, 2017). The reason for this is that in their day-to-day activities, the performance of any, or all, of the foregoing elements (which is different from straight speech narrative) is regarded as a musical situation. For this reason, the combination of both music and poetry in this study shall be referred to as 'musical motifs' because it can be noted that the driving force behind each of these artistic phenomena is the rhythm which determines their patterns of flow or movement (Kerman, 2008). The concept of rhythm, which is one of the principal elements of performance arts, is a phenomenon that is capable of shifting shapes into the different musical motifs whose presence can be felt in multi-modal texts like those found in dramatic works of Wọlé Ṣóyínká and Fẹ́mi Ọ̀ṣọ́fisan.

As regards the etymology of the word ‘Rhythm’, not the practice, it was derived from the Greek word ‘rhythmo’ meaning ‘measured motion’. This shows that it is the successive movement or flow sequence of tension and release which is determined by the length and stress involved in the patterns of events or actions. Similarly, in any of such events, rhythm can be described as that which binds together the different semiotic modes which are hitherto referred to as musical motifs (including everything from drumming and singing to speech/poetry and gestures/ dance) making up such events.

In the broadest sense, rhythmic motifs are the recurring melodic and/or rhythmic thematic fragments that are distinct and are easily recognizable as they recur within any musical composition (Kerman, 2008). There is usually a symbiotic relationship between melody and rhythm which determines the flow or movement of musical sounds and silence through time in any performance. However, in many cases, rhythmic motifs may function separately from their melodic counterpart whereas hardly can there be a melody without the rhythm to give it the required life support.

Also, man’s daily actions and interactions with Mother Nature in his environment, through labor and leisure; the cycle of the season (rain, harmattan, and dry), the cycle of day and night; walking, breathing and heartbeats are rhythmically structured. Besides sometimes cognizing rhythm as intertwined with the cosmos, the African rhythmic experience reflects a broad spectrum of the place of man in the universe. This experience also relates it to its diverse ecologies and environment, in addition to the everyday cyclicity of human existence from the sacred such as ‘traditional’ rituals to the most modern sacred and/or secular events.

This is especially true of the rhythmic structures of West African music which is notably integrated into the various rhythmic motifs that characterize West African life: gestures, the spoken word, vocal music, playing of drums and other percussive instruments, and finally, dance or stylized gestures (Agawu, 1987, p.417).

Before exploring its farthest diverse past(s), continent-wide, a living past even in the contemporary cultural practice of the Yorùbá easily yields cosmogonic narratives of creation that are replete with a musical originary – and not infrequently embedded in some degree of performativity. Aside from this, for the Yorùbá, the very act of separation of species does accommodate music. Individuals and much later, groups have been narrated as possessing musical skills in the reading and rhythm of the life cycle of the unborn and also post-natal performative existence. Moreover, the constant (re)occurrence of ritual ceremonies and other occasions (whether sacred or secular) in

any African society, especially among the Yorùbá, depicts the rhythmic pattern of such events in that society. In respect to the human species, the Yorùbá canonical text of Ifa verses further attest to occupational and social groups (*ẹgbẹ́*) to which individuals belong in the world of the 'unborn' (and is also replicated in the physical realm); this also includes creative endeavors such as the art of music-making.

1.2 Statement of the Problem

Existing scholarly works on the dramatic and creative works of Wọlé Ṣóyínká and Fẹ́mi Ọ̀ṣọ́fisan have focused more on how music in modern dramaturgy serves as contextual elements in their plays either as incidental music or alternative form of expression (Awódíyà, 1995; Dòsùnmú, 2005; Mokwunyei, 2008; Manjula, 2012). However, these studies on Ṣóyínká and/or Ọ̀ṣọ́fisan have not sufficiently dwelt on how the musical motifs that are employed as artistic devices in their dramatic works expose the types of cultural philosophy adopted to enhance and communicate the playwrights' dramatic intentions. The dramatic intention of a playwright is to effectively facilitate and project the creation and resolution of the contextual make-belief conflicts in his/her dramatic and creative works in a manner that will affect his intended target audience emotionally and/or physically. Therefore, this study examined the underlying principles which determined the application and essence of musical motifs in the dramatic works of both Ṣóyínká and Ọ̀ṣọ́fisan. In addition, it also examined how the selected song texts of the musical motifs are used to facilitate the representation of conflicts and their resolutions in the dramatic works.

Another problem that prompted this study is that the only pointer to music in these playwrights' dramatic works, is the song lyrics which are written out in form of verbal dialogues as prescribed by the playwrights. There is, therefore, the need to find out the methods used by theatre directors in the deployment of musical motifs, to interpret and retain the playwrights' dramatic intentions in the selected dramatic works. There is also the limitation of proper musical documentation which is largely due to the lack of the knowledge of notational principle concerning the works of Ṣóyínká and Ọ̀ṣọ́fisan. In essence, what this means is that there are various versions or distortions of such music when rendered.

1.4 Aim and Objectives

This study is aimed at investigating the musical elements in selected dramatic works of Wọlé Ṣóyínká and Fẹ́mi Ọ̀ṣọ́fisan. Specific objectives are to:

a. identify the Yorùbá cultural philosophy that guided Ṣóyínká and Ọ̀ṣọ́fisan as reflected in the musical aspects of their selected dramatic works.
b. describe the methods used in the infusion and deployment of musical motifs by both the playwrights and the theatre directors to interpret and retain the dramatic intentions in the selected dramatic works of Ṣóyínká and Ọ̀ṣọ́fisan.
c. examine ways by which selected song texts facilitated the representation of conflicts and their resolutions in the dramatic works of Ṣóyínká and Ọ̀ṣọ́fisan.
d. make a transcription and analysis of music, in terms of style and compositional techniques, in selected dramatic works of Ṣóyínká and Ọ̀ṣọ́fisan.

1.5 Research Questions

In approaching this study, the probing questions are:

a. how have Ṣóyínká and Ọ̀ṣọ́fisan reflected Yorùbá cultural philosophy in the types of musical motifs adopted in their dramatic works?
b. what methods characterized the infusion and deployment of musical motifs by both the playwrights and the theatre directors to interpret and retain the dramatic intentions in the selected dramatic works?
c. how are selected song texts used to facilitate the representation of conflicts and their resolutions in the dramatic works of Ṣóyínká and Ọ̀ṣọ́fisan?
d. what are the stylistic features of the songs used in the selected dramatic works of Ṣóyínká and Ọ̀ṣọ́fisan?

1.6 Scope of the Study

The focus of this study is limited to the exploration of the sonic aspect of musical motifs performance in Ṣóyínká and Ọ̀ṣọ́fisan's selected dramatic works and did not look at the dance aspect of these motifs. However, this does not mean that dance is neither used nor is treated as an insignificant art in the selected dramatic works. Suffice it to state that there are a lot of dances and other body gestures which accompany the contextual songs and/or instrumental performances, but an in-depth study of them is out of the scope of this work. The study thus examined how the duo made use of musical

motifs (i.e. the vocal and instrumental forms) to enhance an understanding of their dramatic works. It also extended its focus on musical components employed by theatre directors to interpret and retain the dramatic intentions in the selected works. To achieve this, three dramatic works rich in music examples were selected from each of the playwrights.

1.3 Significance of the Study

This is, arguably, a pioneer ethnomusicological study on Ṣóyínká and Ọ̀ṣọ́fisan. This is because, beyond the likes of the tentative gestures mentioned above, this researcher is unaware of any scholar who has taken an exploration into the musicological functions of the musical motifs within the framework of any literary dramatic work. Besides a fairly prolonged effort in academic institutional libraries within and outside the country, even our extensive resort to online search engines equally yielded zero assistance and support.

Suffice it to state that it is the conventional musical notation, which can allow for accurate teaching/learning as well as dissemination and consequently the performance of the songs in their works. To this end, this research has adopted the Annotated Documentation Method (ADM) (Nwakpa, 2019) in setting the tunes and lyrics of the songs from the selected dramatic works into standard music scores.

The transcription and documentation of the selected music samples in conventional staff notation will illuminate the place of African (Yoruba) musical arts in literary drama aesthetics and performing arts culture in contemporary Nigeria for global use wherever and whenever the plays are being staged. Thereby, further engendering and expanding future research into Yoruba musical forms in dramatic works.

Furthermore, this study is significant as it calls the attention of scholars in the fields of theatrical musicology, theatre arts, literary studies, film and media studies to (re)consider the functionalities of musical motifs in their understanding and interpretation of dramatic works of Ṣóyínká and Ọ̀ṣọ́fisan (and other playwrights in Africa and diaspora). Additionally, the findings provide much-needed information about how musical motifs are being used to enhance the process of meaning production within a play thereby further entertaining, informing, and/or educating the audience. As a result, they add to the growing knowledge on theatrical musicology in Africa and its diaspora by serving as reference points for future researchers/scholars, who may be interested in exploring the dramatic works of other playwrights.

Furthermore, it serves as a musico-aesthetic bank to facilitate easy propagation, teaching/learning, and proper renditions of these annotated music samples by future theatre artists, producers, and directors; and thereby further promoting the globalization of both music and theatre of both Ṣóyínká and Ọ̀ṣọ́fisan as they creatively infuse music into their theatrical works to enhance the communication and the contextual meaning production in their plays. Finally, the structural and textual analyses of this study will serve as the basis for developing further theoretical postulations, and as such contributing to the pool of knowledge of the use of music in Nigerian literary theatre specifically, and also systemizing its practice in Africa and the diaspora.

1.7 Operational Definition of Terms

1.7.1 The Concept of 'Musical Motifs'

In the Yorùbá traditional worldview, music is a tripartite performative concept that is made up of the combination of song, dance, and drumming (*t'orin, t'ijó, t'ìlù*). The argument which can be presented for this statement as opined by Ugolo (1997) is that apart from the fact that these three acts are usually instigated by the same social conditions, they also have overlapping forms with similar compositional and choreographic principles. These make them seem conjoined to a keen observer. In other words, the music concept refers to the performance of each of the aforementioned arts and also their different combinations respectively. However, there is another performative genre that is not included in the music description but is nonetheless used as an entertainment genre and that is poetry.

This performative art comes in different forms such as *ewì, rárà, ìjálá, ẹ́kún-ìyàwó,* etc., and can be done either in declamatory speech mode, chant mode, or the recitative mode (Hamzat, 2017). The basic difference between these two is that while music often involves song, drumming, and dancing, the derivatives of poetry especially "… chants and recitatives are rarely accompanied with dancing or drumming" (Vidal, 2012, p.41). Therefore, the concept of 'musical motifs as used in this study refers to the all-inclusive performative elements of both music and poetry that are deployed as effective-cum-affective devices in dramatic works. Thus, musical motifs are a combination of poetry and music which are used for the prognostication and continuity of dramatic intentions for aesthetic purposes in dramatic works. This indicates that artistic forms are not just meant to be ordinary gap-fillers but are meant to contribute immensely to the overall production of meaning in the drama. In the same vein,

playwrights such as Ṣóyínká and Ọ̀ṣọ́fisan, employ these 'musical motifs' to express their thoughts or idea in their various dramatic works.

Critical observation of the dramatic works of these two playwrights reveals the deployment of these complex musical motifs in their dramatic works. This is very evident both in their (use of) music, poetry, gestures (dance), and other intertextual manifestations meant to bring to the fore, as well as to enhance the technical and aesthetic vocabulary of the dramatic works to the audience. The aforementioned motifs are not only reflected in the utterances and movements of the actors but also in the accompanying music which the playwrights employed specifically as part of the entire theatrical framework. They help to enrich and communicate the dramatic intention(s) of the playwright and their intended effects on the audience.

The interplay between these musical motifs, therefore, fuses the tones and rhythms of gestures, language, and music that the playwright(s) has adopted (or adapted) and brought into an alliance to enhance the activity of meaning productions which are embedded in his dramatic work. These motifs are the meta-theatrical elements that are direct pointers to the aforementioned dramatic intention(s) of the playwright. They act as a multi-layered phenomenon that can be used to communicate both the societal positive conscientization and/or socio-political ideology (depending on the ideological and/or philosophical inclination) of the playwright to influence the audience. Hence, this study attempts to highlight the usage and importance of musical motifs in the dramatic works of Ṣóyínká and Ọ̀ṣọ́fisan who are, arguably, two of the most widely read Nigerian playwrights and literary giants. In stressing this point, it is pertinent to state that as performed in Africa and most especially Nigeria, dramatic work is usually a total art involving the use of both the plastic and performative arts, including these musical motifs. This tends to corroborate the submissions of scholars and researchers that people of African descent tend to instinctively group uniform, visible (optical), and audible (acoustic) impressions into sets of rhythmic activities (Agawu, 2003).

The effectiveness and relevance of musical motifs in theatrical productions cannot be discountenanced even in contemporary Africa in general, and Nigeria in particular, (Euba, 1989; Ọmọ́tọ́ṣọ̀, 2004) as their manifestation is found in all facets of the society, both the rural and the urban settings. Such rhythmic motifs, as mentioned earlier, are deeply rooted in the various traditional, neo-traditional, and modern popular cultures of Nigerians which cannot be divorced from their worldview. This is especially true of the Yorùbá, where it is believed that songs (music) developed from the hollers, chants, and

recitatives used during their secular/sacred ritual events or ceremonies (Vidal, 2012, p.39). Frye (1951) describes ritual to be the effort of an individual or group to recover the lost rapport with the natural cycle (p.102). In this case, the term ritual does not only stand for a religious or solemn fetish ceremony involving a series of actions performed according to sacerdotal decree i.e. a prescribed order of performing such a ceremony but a series of repeated actions habitually and invariably follòwed by someone. Suffice it to say, therefore, that almost all traditional ceremonial rituals (social or sacred) in Africa are deeply imbued with some kind of entertainment (theatrico-dramatic) performance or the other (Akpabot, 1986). It then stands to reason that there are elements of musical motifs that can be construed from the creative and dramatic texts in the theatrical works of African playwrights, particularly Ṣóyínká and Ọ̀ṣọ́fisan.

1.7.2 Dramatic Works

Dramatic works refer to the creative works of a playwright which display all human experiences both positive and negative on stage in front of an audience who, at the end of the performance, might derive one or two moral lessons from it. In the same manner. Adéoyè (2015) notes that drama *"... could thus be regarded as an outward artistic expression of man's thoughts which involves physical communication between two people or groups constituting the performer(s) and the audience"* (Adéoyè, 2015, p.2). Another scholar refers to it as a *"composite art whose resources include the use of the mind, body, and voice in expressions that communicate with an audience"* (Adédèjì, 1980, p.2).

Furthermore, a dramatic work (or simply drama) being a creative art, must have all its acts set in a perpetual motion of suspense and/or conflict within the body of the approved actions; and complimentarily with only periodical intervening reconciliations and resolutions (Rótìmí, 1981, p.80; Láyíwọlá, 1996, p.28). Other notable theatre scholars have also expounded this description of drama as "… an imitation of an action… or a person(s) in action" (Rótìmí 1981, p.77). J. P Clark opines that it is "…the elegant imitation of some actions significant to the people" (1981, p.57). Also, it is the re-enactment of societal life processes (Echeruo, 1981, p.138) on stage in such a way as to illuminate the structure of these socio-cultural struggles thereby allowing the targeted audience to gain more knowledge of such culture in context.

CHAPTER TWO

REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK

Preamble

This chapter discusses the theoretical frameworks which form the basis foregrounding this study. It also includes the review of the relevant literature and other related scholarly materials that are germane to the study under the following sub-themes:

(a) Evolution of Music and its manifestation in Yorùbá culture
(b) Textualit(y)ies
(c) Theatre as Dramatic and Creative Texts
(d) Music(al) Texts
(e) Music in Dramatic Texts
(f) Musical Motifs

2.1 Theoretical Framework

The study adopted two theories namely, Ethnomusicological theory, which was proposed by Rice (2010), and Cultural Translation (Hardwick, 2000). The two theories were used to discuss the general musical underpinnings responsible for the infusion of the diverse musical motifs, which are either adapted or appropriated, into the dramatic works of Wọlé Ṣóyínká and Fẹ́mi Ọ̀ṣọ́fisan. They were also used to explain the interplay of music (which is one of the principal agencies used by the playwrights) and other creative art forms within a dramatic production where it also contributes immensely to the production of meaning.

For example, it is common knowledge that for a playwright to write a play, he must have decided within himself about the overall dramatic intentions (i.e. socio-political, or economic meaning) that he wishes to convey to his target audience which is either to *"...revamp or revolt against the status quo and evolve new trends on the quondam practices"* (Nzewi, 1981, p.436). Similarly, Euba (1981) discusses several ways by which a playwright can communicate with the audience through the use of the

important contextual components of the play itself such as speech delivery, dramatic ironies, conflicts, language, etc. which are creatively put together for the actors to act upon.

2.1.1 Ethnomusicological Theory

According to Rice (2010), Ethnomusicological theory involves the descriptions, classifications, comparisons, and interpretations of music (and sound) traditions, in any specific field or social group. Especially where it relates to acquiring knowledge about artistic experiences, experimentation, socio-cultural, or political and economic philosophies and processes behind such musical presentation(s). Scholars who have employed this theory in their past research works include Vidal (1977), Akpabot (1998), Agu (1999), and Samuel (2009). Others are Lókò (2011), Emielu (2012), Idamoyibo (2012) and Ajọ́sẹ̀ (2020). In this study, the theory was deployed to describe Ṣóyínká and Ọ̀ṣọ́fisan's compositional techniques in the way they composed or arranged musical motifs to deepen the theatre audience's horizon of expectation in their dramatic works. This, most of the times involved the use of popular tunes which the playwrights deconstruct and reconstruct by replacing the original song texts and also modifying the melodic structures of the tunes; for instance, Ṣóyínká parodied both the Nigerian national anthem (which is rendered at the opening of the play) and an old British traditional tune 'the British Grenadiers' (performed as the Carpenters' Brigade anthem) in *Kongi's Harvest*. Ọ̀ṣọ́fisan usually reconstructs traditional folktales tunes as is seen in the 'Warder's Song' in his dramatic work entitled *'Moróuntódùn'* which is a modified folk tale song *'Ẹlẹ́mu, Ẹlẹ́mu'*.

2.1.2 Cultural Translation Theory

Scholars of Cultural Translation theory in the field of socio-linguistics assert that the act of translation involves *"…translating or transplanting into the receiving culture, the cultural framework within which an ancient text is embedded"* (Hardwick, 2000, p.22). It is important to note that the ideological implication of such translation is that text is transferred from one medium to the other as determined by its contextual objective/function (Bassnett, 2007). In other words, it is the objective that an act of translation is meant to achieve in the target culture or medium which allows the translator to make certain choices that will provide the correct strategies to employ in connecting with his/her target audience. Suffice it to note that traditionally, this theory is only confined to the field of ethnolinguistic or socio-linguistic studies research where

it advocates the study and translation of language in culture. The reason is that language is well entrenched in culture thereby making translation imperative and implicit in articulating the process of cultural transformation and change.

However, by way of extending the foregoing description in this study, cultural translation is taken to mean the rewriting, rearranging, or the transplantation of musical motif(s) out of its(their) original cultural context of production (i.e. traditional music, popular music, or classical music) into another; through the process of syncretization, appropriation, and indigenization. Therefore, as deployed in the textual and musical analysis of this study, the Cultural Translation theory may be reframed to read that it involves translating and/or transplanting the musical motifs from their sources into another receiving style(s) within which an effective communication for meaning production is embedded (Hardwick, 2000). In other words, the playwright and/or play director must put into use all artistic elements of drama (including musical motifs) that are well thought out within a dramatic production where they shall contribute immensely to the production of meaning in the play.

There is always a lot of interplay of music and poetry in the dramatic works of both Ṣóyínká and Ọ̀ṣọ́fisan and this engenders a lot of socio-ethnic codes which are translated by the audience at different levels within the play. For example, Túndé Awósánmí who directed Ṣóyínká's 'Kongi's Harvest' that is being used for this study, used a chant to describe Kongi as *"olórí burúkú"* which any Yorùbá interpretive audience can translate to mean either a bad leader or an unfortunate personality. Also, in Ọ̀ṣọ́fisan's 'Èṣù and the Vagabond Minstrels', the playwright makes use of the phrase 'khaki and *agbádá*' to depict the activities of the different military junta and political administrations in Nigeria.

The foregoing synthesized and symbiotic application of music and poetry is in line with Nzewi's (1981) proposition that a playwright must make creative use of music (whether original compositions or adaptations) in his or her dramatic work to effectively bring to fore the relevant artistic-aesthetic characteristics of such work. Therefore, a holistic study of the dramatic functions of music in the overall theatrical framework is engaged by the researcher. Suffice it to state that to carry out a comprehensive textual analysis of the significance of music in the overall dramatic works of these two playwrights, the researcher endeavors to interpret, transcribe and/or translate the contextual musical motifs in the selected dramatic works (especially the language used)

in a way that will be easily understood by those who are neither from the contextual set culture nor into music performance.

2.2 Review of Related Literature

2.2.1 Evolution of Music and its manifestation in Yorùbá culture

Music is found across all genres and in every known human culture, past and present, varying widely between times and places. Broad diversity of readings of the music dialectic prevails in several parts of the African continent, ancient Egypt being preeminent. This sometimes goes as far back as some centuries Before the Common Era (B.C.E.) and experience also showed in Mesopotamia, India, China, Japan, Tibet, South-East Asia, among the Jews and the Arabic world, pre- (and with the advent of) Islam. Even Greek mythology states that music originated with the gods, Apollo and the musician Orpheus, among others and that it reflects in microcosm the laws of harmony which govern the universe. Both holy books (Bible and Quran) mention its existence even before man was created. Music exists in a large number of styles but each is characterized by its geographical location and its historical period and is a very crucial element of culture, it is most affected by the social context in which it occurs within a particular society. This foregoing narrative is further concretized in "The Pelican History of Music", where it is stated that

> "…High Civilization came to Egypt, as the Mesopotamia, at the dawn of History (fourth Millenium B.C.) and musically speaking several factors, both indigenous and foreign, went into its making" (Robertson, 1960, p.18).

Even when the authors or editors are tilted in favor of the controversial "Hamitic Hypothesis" of the inhabitants of Egypt, the point is still made of this musical experience as part of continental African aesthetic and musical heritage. In the performance of their daily religious rituals, the Ancient Egyptians incorporated extensive musical practice such as using idiophonic instruments, like clappers (i.e. a pair of sticks which produces sounds when struck together), "*to accompany dances designed to ensure the fertility of…crops, and by their rhythmical beats to ease the work of the laborers in the vineyards*" (Robertson, 1960, p.18).

Robertson (1960) further opines that this music took the "*form of a duet" between the two officiating priestesses (who sing solo for Osiris) and a male priest singing the hymn in the "middle of the ceremony*" (Robertson, 1960, p.19). Acknowledging that music is one of the oldest art forms, Greek mythology claims that

it reflects in microcosm, the laws of harmony that govern the universe and was actively involved in the Greek theatre (Anthon, 1853). Scholars from diverse generations have made some attempts to define music. For example, John Blacking states that music is a "…sound that is organized into socially accepted patterns" (Blacking, 1973, p.25). Another anonymous scholar (1596) says that "musicke [sic] is a science which teacheth how to sing skillfullie [sic]; that is, to deliver a song sweetly, tuneably and cunningly' (Wilson & Calore 2005, p.288). In other words, it is a combination of sounds that is pleasant to the ears; however, in many African communities, the meaning of the term 'music' is semantically diffused. This is basically because any utterance that is different from the ordinary speech mode and is rather intoned, chanted, or sung is considered to be a musical performance.

Song, poetry, dance, drama, and drumming are intimately associated with African life and serve as a useful tool to bring members of a community or communities together in the celebration of events. Samuel (2009, p.85) describes music as *"... one of the most dynamic and integrated forms of expression of man"*; and this is true of the people in the West-African sub-region, most especially, the Yorùbá. Merriam (1964) in one of his various definitions of music asserts that it is

> "… a complex of activities, ideas, and objects that are patterned into culturally meaningful sounds recognized to exist on a level different from secular [regular speech] communication (Merriam, 1964, p. 27). (The [bracket] is mine.)

The foregoing definition aptly captures the interpretation of the music concept in West Africa and is more especially so in Yorùbá culture which does not have a specific definite term with which they define their concept of music. This is because to the Yorùbá, music is a composite creative phenomenon that consists of a tripartite multi-media network of artistic audio-visual activities such as *t'orin, t'ijó, tìlù* which not only serve as as the socio-cultural channel of socio-cultural identity formation between individuals but also spiritually connects them to their godheads. For instance, Ọmọ́jọ́là (1999: 50) opines that *"drums and rhythms function as a means of delineating the character of the individual gods and working their presence as well as of performing sacred texts associated with their worship."*

In other words, music comes to mind when any or all of these elements are mentioned among the Yorùbá. Moreso, the closeness and rapport between these musical elements are so intertwined to the extent that their specialists always collaborate bring out a multi-media artistic performance (Ọmọ́jọ́là, 2017). Poetry can be referred to as

derivates of songs among the Yorùbá because its performance may not necessarily come as straight speech mode but in what is known among musicologists as 'the speech-songs' and these come in form of poetry (e*wì, ìjálá, ẹ̀sà*) and chants (*rárà* and *ẹkún-ìyàwó*). Apart from the fact that such music elements (musical motifs) are found in all Yorùbá life-cycle ritual celebrations, they are also used in games and other social entertainment performance types (*eré ṣíṣe*) such as the dramatic works of both Ṣóyínká and Ọ̀ṣọ́fisan.

2.2.2 Textualit(y)ies

In its broadest sense, therefore, textuality refers to the quality or use of cohesive and coherent characteristic elements of the text- when produced as visual, written work or its spoken counterpart as well as any form from which a discursive engagement can emerge- in a way which serves as a conduit of communication between the sender and the receiver, who are the coeval participants in any performance discourse, whom Hanks (1989) refers to as "…two mutually oriented interactants". In other words, textuality, as described by scholars is a complex set of attributes that a text should possess to distinguish it as an object of inquiry (Rhiney, 2010; Mikchi, 2011). Michi asserts that (2011) it assists the sender in the transference of the textual meaning and intention of his message to the receiver.

Text, therefore, is the configuration and use of any contextual socio-cultural symbol or process such as language and the other media straddling the performance texts of ritual, music, festival, and drama; the general performativity of lived experience, print and/or the electronic media, etc. for communicative purposes. However, Beaugrande & Dressler (1992) submit that for the said communication to take place, all the standard attributes of textuality such as cohesion, coherence, intentionality acceptability, informativity, situationality, and intertextuality must be properly articulated in the texts being used. Consequently, if any of the foregoing attributes are missing in any channel of communication being used, the meaning of the signal being sent from the source might be lost on the receiver. Many cultures and languages with a high level of post-oral introspection had considered that their concept of the text and literature is derived from written traditions.

The English word "literature," for instance, originates from the Latin, "Litera," which generally suggests the act of writing. This evolutionary root of literature, therefore, prepares us to encounter the text as a written sign. Not only this, but we also commingle the written and the literary, further deepening basic understanding of a text.

Some theatre and music scholars (Nketia, 1971; Barber et al, 1997; Agawu, 2001) argue that apart from the written texts, there is also a vast number of semiotic activities embedded in the oral texts and non-verbal indications used as performance, and performed texts in the situation. These layers of texts cues or 'virtual scripts' are also essential ingredients in the construction and understanding of a virile dramatic production because they are *"... innately communicative and are part of an ongoing discourse produced, received and interpreted by various social actors and agents"* (Rhiney, 2010:1). Suffice it to point out that these oral texts are used not only in popular improvisatory theatre but also in the works of literary theatre practitioners like Ṣóyínká and Ọ̀ṣọ́fisan.

2.2.3 Theatre as Dramatic and Creative Texts

The concept 'theatre' has been variously defined and described by scholars from diverse areas of academic studies including theatre arts. According to Akínwálé (2010), *"the theatre ... is a culture house through which the totality of the ways of life of the people can be documented and presented over a given period."* (Akínwálé, 2010, p.7) Although in the foregoing statement, this scholar describes 'theatre' as the building where dramatic activities take place; However, in medical parlance, the theatre is a place where various surgical operations take place; this shows that the meaning given to the term is both contextual and correct to a certain extent in that the word 'theatre' can refer to the arena or building where dramatic activities take place in front of an audience or operation room in a hospital.

Furthermore, this word can also mean drama, which has also been variously defined by theatre scholars (Barranger, 1995, p.3, Rasheed, 2006, p.216) as a performance that recreates, imitates, and expresses the totality of human cultural experiences on stage before an audience. Rótìmí (1981, p.77) also expounds this description of drama as *"... an imitation of an action... or a person(s) in action"*. J. P Clark opines that it is *"...the elegant imitation of some actions significant to the people"* (1981, p.57). In other words, it is the re-enactment of societal life processes (Echeruo, 1981, p.138) on stage in such a way as to illuminate the structure of these socio-cultural struggles and thereby allowing the targeted audience to gain more knowledge of such culture in context. Thus, drama is the actual activity, performed in this building or arena (theatre) and this is the type of definition that perfectly suits the interest of this study. Barber (1988) opines that the theatre *"...is made up of tradition, conventions,*

institutions, and habits that have permanence in time (Barber, 1988, p.26). This foregoing statement is indicating that the theatrical tradition has continued to be recognized as a creative institution that uses artistic impulses from the playwrights both for didactic and entertainment imperatives. In expanding the foregoing description, Zulu Sofo1a (1999) gave a working and very descriptive statement of what theatre is when she said *"...Theatre is a medium of artistic expression ... [which] reflects the total cosmic, moral, and metaphysical order of the life of a people* (Ṣófọlá, 1999, p.94).

It is an avenue for men and women (actors) engaging in either organized or unorganized performative activities to tell a story and also "…a means by which people reflect on their current conditions, define and/or reinvent themselves and their social world, and either reinforce, resist or subvert prevailing social orders" (Drewal,1991, p.2). Some of these performances (especially in literary theatre) contain the four basic elements of presentation namely scripts, actors, the stage or arena (whether real or virtual), and the audience. Effiong (2003, p.224) proffers that in some cases, the presentations do occur "without a script" i.e. the artistic and technical contents of the presentation are improvisatory, although Barber (1988) has also argued that improvisation in drama evinces the existence of mental scripts which are then played out according to the dictate of the drama.

In addition, Ekwuazi & Adédèjì (1998) state that the effort and the talent of the playwright or the dramatis personae are shaped and controlled by the societal environment whereby he lives and acquires his *"... experience [which] serves as a strong base for his creative writings and helps to give his creations an orientation and a focus"* (Ekwuazi & Adédèjì, 1998, p.1). It is pertinent at this point to state that in West Africa, and most especially Nigeria, the three distinct categories of drama or theatrical works that make use of the real (written) and/or virtual (improvisatory) script texts are:

(a) Traditional Folk or Indigenous Theatre
(b) Popular Travelling Theatre (Folk Opera) and
(c) Literary Drama

2.2.4 Traditional Folk or Indigenous Theatre

The traditional folk theatre in its varied forms has been in existence long before the advent of the colonial era and it can be found in all cultures across Nigeria. Ọlá Rótìmí (1981) posits that some traditional ritual ceremonies reveal instances of dramatic imitation in their displays. He gives examples of such as the Adámú-Òrìṣà funeral play

of Lagos, the apidan or Alárìnjó (egúngún) masques of the Ọ̀yọ́ Yorùbá; the Ezeigbozue and Ekpe theatres among the Igbo; other examples as given by Kòfowóróṣlá (1981, p.177) include the wasan-bori i.e. bori play or performance as derived from the bori ritual of the Hausa; the kwagh-hir theatre of the Tiv among others. The common denominator of all these traditional theatres is the fact that they are all improvisatory and are invariably performed with music, dance, and other plastic arts and also use the local dialect in their presentations.

Also, Akpabot (1986) asserts that even in the most serious ritualistic or sacred context, there is always the presence of some elements of entertainment. This is because the scripts of such theatrical performances are generally not written down but are communicated across by rote through oral narratives (or oral traditions) to edify, exhort, exalt or entertain an individual or group in a particular society. It is pertinent to state that the popular traveling theatre or folk opera would later evolve from this indigenous theatre as some of the practitioners of this folk opera made use of artistic materials of the indigenous arts.

2.2.5 Popular Travelling Theatre (Folk Opera)

The popular traveling theatre or folk opera was a new type of theatrical form which gained wide acceptance not only among the Yorùbá but across West African countries of Ghana, Togo, and Nigeria in the colonial period. In both Ghana and Togo, it was referred to as the Concert Party while in Nigeria (especially among the Yorùbá) it was known as the Popular Travelling Theatre. It was "… a highly mobile group, traveling on the itineraries that stretched far inland and sometimes into [other] neighboring West African countries" (Barber et al, 1997, p.1). Leonard (1967) asserts that this creative form developed in Nigeria in the late 19th century. It began as a result of the cultural self-awareness of the African emigrants (i.e., the slave returnees from Sierra Leone [Saros], the Agudas from the Americas), and the educated elites. The folk opera bears a striking semblance to the western classical opera which developed in Europe at the beginning of the Baroque period (around the 17th century).

The European opera is a full-fledged music-drama that combines all the resources of a dramatic work such as poetry, acting, pantomime, scenery, and costumes with vocal and instrumental music. In other words, it was originally set mainly to music which was to be performed by singers and instrumentalists only but with later developments, spoken dialogues were introduced. This created varieties such as the

French opera known as ‘opera comique’ and the English opera (ballad opera) both of which have spoken dialogues alternating with songs sometimes set to popular tunes. The Nigerian folk opera was initially performed in the style of the British music hall performances in English language and European art music exclusively and staged as concerts and variety shows commissioned by members of church societies or social clubs either in the church and/or the school halls.

However, Jeyifo (1984) argues that these performance styles “…did not crystallize into a viable, historically perpetuated tradition; rather they went down into a historical blind alley, leaving only the memory of unconsummated hopes and aspirations” (Jeyifo, 1984, p.41). This was because such performances were not recorded to be preserved in the national archive as many of the patrons were illiterates and the elites among them just saw these shows as entertainment programs only. Euba (1970) opines that of all these aforementioned performances, it was only those in the church which persisted and were then called ‘cantatas’ or ‘Bible operas’ because they were rendered almost entirely as songs that were composed or adapted from popular hymn tunes by the choirmaster of the indigenous church. Subsequently, with more input of innovations and creativity, it became standardized and semi-improvised i.e. it made use of both the written and the mental scripts. It also became highly stylized as it was done through the hybridization of the indigenous socio-religious artistic identity with some elements of European culture in form of education, urbanization and this led to a very vibrant ethnic nationalistic movement.

Notable theatre scholars (Clarke, 1979; Adédèjì, 1980; Adélùgbà, 1983; Barber et al, 1997) submit that the proponents of this non-literary and semi-improvised popular art culture among the Yorùbá of Nigeria were Hubert Ògúndè (who was regarded as the doyen of popular theatre in Nigeria), Kọ́lá Ògúnmọ́lá, Oyin Adéjọbí, and Dúró Ládiípọ̀ to mention a few. According to Jeyifo these popular traveling theatres later became both the repository and medium for the revitalization of the traditional performing arts of the Yorùbá people (Kerr, 1990, p.57). It is important to note that whereas Ògúnmọ́lá, Ládiípọ̀, and Adéjọbí were contemporaries, each of them worked on deliberately differentiated performance styles.

According to Barber et al (1997), Ládiípọ̀ “…dwelt ‘heavily on well-known Yorùbá legends and gods…Ògúnmọ́lá was known for his realism…[while] Adéjọbí created stage plays in mythical, historical, satirical, and comic modes” (Barber et al, 1997, p.41). From the foregoing, it is clear that even though these folk theatres made use

of real and/or virtual scripts, they were adequately structured with musical motifs to pointedly reflect the differentiated style of each of their proponents. It is a known fact that there was a symbiotic relationship that augurs well for both the folk and literary theatre practitioners in the structural development of their arts. Incidentally, this has gradually evolved into the Nollywood culture of home videos and film production in contemporary times.

2.2.6 Literary Drama

The two dramatic genres mentioned in the foregoing (i.e. concert party and popular theatre) are conceived as a mental textual form i.e. they engage basically unscripted and mostly improvised texts where all the actors collaborate during rehearsals to create the virtual scripts which are used for the drama performance. On the other hand, the modern literary drama which developed among the academia in tertiary institutions within the country is exclusively 'scriptocentric' in that it has a rigid formal written text culture which had been perfected by such scholars and playwrights such as Wọlé Ṣóyínká, Fẹ́mi Ọ̀ṣọ́fisan, and Ọlá Rótìmí to mention a few (Ògúnbíyì, 1981; Awódíyà, 1990; Barber et al, 1997). It is also a known fact that there were consistent collaborations between the Yorùbá popular theatre artists and their counterparts in academia at the University of Ibadan at the early outset of this literary theatre.

Ògúnbíyì (1981) asserts that Nigerian literary drama evolved from the Onitsha market literature of the 1940s which comprised printed pamphlets, novelettes, playlets, and stories written by members of the literate class in South-Eastern Nigeria. It is also pertinent to state here that this art form did not just erupt as a spontaneous socio-cultural and political self-aggrandizement but rather of self-rediscovery as has been mentioned in the previous paragraph. Umukoro (2010) succinctly outlines the names of those scholars/playwrights such as Wọlé Ṣóyínká, Geoffrey Axworthy, Dexter Lyndersay, Demas Nwoko, and Joel Adéyínká Adédèjì "…whose scholastic activities …have contributed significantly to the development of African modern theatre" (Umukoro, 2010, p.98). Furthermore, this literary drama as performed in the '50s can be described as that form of dramatic activity which is translated from the printed book texts into the stage plays "to purvey the good plays of the English, European and American repertoire to University audiences, and, by example prompt the improvement in the standard of plays and an increase in dramatic ventures" (Adélùgbà, 1964, pp.24-34).

However, in addition to the foregoing statement, literary drama in contemporary times also functions as the conscience of the nation whereby it is geared towards highlighting and affecting the socio-political state of the country. Theatre scholars profess that literary drama- otherwise known as dramatic and creative texts- outline the techniques of staging theatrical performances such as "…instructions for an imagined performance, …features such as cast lists and speech heading that have no direct dialogues in a performance" (Lavagnino & Mylonas, 1995) including dialogues and description of physical actions of actors on stage.

Dramatic texts which involve the written texts composed for theatrical performances- in literary drama- do not only linguistically determine what the actors/actresses say, thereby establishing the structure of the play, "…but also, in varying degrees, across the range of theatrical codes … [indicate] movements, settings, music, and the rest" (Elam, 2005, p.187).

Therefore, dramatic texts refer to the creative works of a playwright that capture and display the complexity of all human experiences- both positive and negative- on stage in front of an audience who, at the end of the performance, might derive one or two moral lessons from them. Another scholar refers to this medium as a "composite art whose resources include the use of the mind, body, and voice in expressions that communicate with an audience" (Adédèjì, 1980, p.2). In other words, it can be described as an artistic endeavor for mirroring different aspects of human behavior as they affect society in an entertaining and/or edifying manner through mimicking or imitating a person or thing. Dramatic text, being a creative art, must have all its acts set in a perpetual motion of suspense and/or conflict within the body of the approved actions; and complimentarily with only periodical intervening reconciliations and resolutions (Rótìmí, 1981, p.80; Layiwola, 1996, p.28).

Furthermore, in all of these foregoing performances, dramatic and creative texts are realized through the inseparable expressional components of aural and visual units via dialogues of actors, props, musical instruments, and authorial notes. In essence, the term 'dramatic and creative texts' in the context of this study refers to the performance of a literary play or a dramatic production being put on stage to either edify or entertain an audience. This is in line with Horn (1981) who asserts that "…theatre [or drama] in its broadest sense subsumes elements of most structured performances before an audience including drama, dance, musical recitals, group ritual or secular ceremony, even classroom lecturing…[which] is essentially a spectacle" (Horn, 1981, p.181).

While notable scholars such as Leonard (1967); Omibiyi (1979); Echeruo (1981); Adédèjì (1984); and Ògúnbíyì (1989) have also described the historical development of theatre in Nigeria, however, many of them did not touch on the aspect of the musical motifs in dramatic and creative texts which are used to bring out the essential contextual meaning of the theatrical art.

2.2.7 Yorùbá Poetry as Musical Texts

While trying to describe the poetry/music relationship, Umukoro (2016) opines that music has a rather close affinity to poetry in the sense that both of them inherently have the same features and it goes without doubt that poetry is the only other art form which attains that sublime utopian state in intuitive communication that music is reigning supreme. The connecting features are euphony, rhythm, pace cadence, tonality, and emotional appeal, where the different mode of performance is that one is merely spoken while the other is sung.

This emphasizes the symbiotic relationship of these two performance arts i.e. music and poetry (chant and recitatives) which is especially true in Yorùbá culture where any utterance that is different from the normal way of speaking in any way is regarded as a form of musical performance. Euba (1975) opines that Yorùbá is a musical language, and even in ordinary speech, there is constant progression between different tones. The spoken art of the Yorùbá commonly referred to as poetry utilizes among other artistic means, an elaboration of the musical properties inherent in the language. Yorùbá poetry then is, in essence, a form of vocal music (Euba 1975, p.471).

In addition to this, both aural arts i.e. music and poetry can be cross-fertilized as they can be performed in the same contextual event to the effect that poetry can be performed with musical accompaniment (as in the case of Ọ̀ṣúndáre's choreo-poetry) and song can be performed acapella (i.e. without any instrumental accompaniment). Scholars in theatre believe that both of these performative arts are the two sides of the same coin and that musician-poets are essentially composers with poetic intuition as poet-musicians are fundamentally poets with musical sensibility (Umukoro, 2016). It is pertinent to mention here that among the Yorùbá -which is the natal culture of both Ṣóyínká and Ọ̀ṣọ́fisan – apart from songs *(orin)*, there are other traditional oratures which are rendered in either prose narrative or the heightened speech mode.

The latter is what Akpabot (1986) refers to as the 'singing-speaking voice' or "… *sprechstimme* as this phenomenon is called in German" (Akpabot, 1986, p.66).

These include ritual chant *(rárà)*, genealogy cognomens chant *(oríkì)*, ancestral praise chant *(oríkì orílẹ̀)*, bridal chant (*ẹ́kún ìyàwó*), masquerade chant (*ẹ̀sà egúngún*) and the hunters' narratives *(ìjálá)*. Others include proverbs (*òwe*), poetry (*ewì*), and storytelling (*ààlọ́ or ìtàn*) which are rendered in prose narrative mode. It is pertinent to state here that the nomenclatures of foregoing poetry genres are not determined by their structures or contents but by the stylistic devices used in their performances. Ọlátúnjí (1984) observes that although the same vocal materials can materialize in any of the poetry types, "…*it is by mode [of performance] rather than by the material that the performance is labeled*" (Ọlátúnjí, 1984, p. 6).

Dasilva (2017) argues that whereas the two sonic devices, i.e. music and poetry, perform the same functions in a non-literate culture, there is a clear difference in both their medium and mode of presentation. For instance, whereas music on its own, can be performed orally as a song (a capella), instrumental flourish, or the combination of the two; poetry is performed orally as prose narratives (speech mode) and chant (heightened speech mode) (Ilésanmí, 2004; Dasilva, 2017; Hamzat, 2017) and this may sometimes be with or end with instrumental accompaniment. Adéọlá (1997) opines that music in Yorùbá worldview is generally described by the function to which it is associated within the culture.

It is these traditional performative arts such as those found in all the genres of folklore and which were created outside the written records (as oral tradition) that were later modified and developed by the popular theatre artists in Nigeria. Playwrights (especially Ṣóyínká and Ọ̀ṣófisan) most times use storytelling (àà*lọ́ or ìtàn*) which is ordinarily a prose narrative as play-within-play to further establish the contextual meaning of their plays.

2.2.8 Music in Folklore

Folklore is the totality of the cultural oral narratives of a particular society which "… *often represents a means of articulating failures, dilemmas and challenges of the present*" (Ọmójọlà, 2009, p.249). Examples of folklore include chants, proverbs, songs (especially children's game songs), and stories that are used at one time or the other to stabilize the tradition and culture of the society and although each of them has its distinct characteristic, there are usually areas of overlap. For instance, to effectively deliver his/her narrative, the raconteur of a folktale may need to infuse some relevant songs to make the story more interesting while the song of a singer may have an engaging

storyline and so on. Folklore serves as an important tool for keeping the culture and norms of society together and is also used to inculcate the custom and ethical standards in the minds of both the children and youth. There is a lot of rhythmic overflow in folklore which includes the activities of call-and-response, improvisations, and/or spontaneous reactions from the audience to join in a performance.

2.2.9 Yorùbá Drums and Drumming Arts

The art of traditional drumming in Africa (and by extension, in Yorùbá land) is based on Nketia's (1963) tripartite model which involves the speech mode whereby the drum directly imitates the speech patterns of an ordinary language, the signal mode is more poetical where the drums repeat a particular phrase several times for it to be understood by the interpretive audience. The last one being the dance mode is a combination of heightened patterns of melodic rhythms that triggers psycho-motive gestures in the audience and any drummer who can perform these three modes effectively is referred to as the master drummer. A good drummer can effectively and effortlessly perform any of the modes on his instrument as anything short of this is termed as noise. A Yorùbá idiomatic expression says "*kò s'ẹ́ni tó m'èdè àyàn bí ẹni m'ọ́pàá ẹ̀ lọ́wọ́"* which means 'no one can understand the language of the drum better than the drummer' it, therefore, behoves the master drummer to play in such a way that the interpretive community will not misconstrue the intended message he is trying to pass across.

It is also important to point out, at this juncture, that these drum patterns are not only realized on the factual drums alone but are done sometimes using household utensils, farm implements, and equipment of traditional artisans. For instance, two women pounding yam can turn their actions into drumming as they use the pestle to both pound the yam and hit the mortal. Secondly, farmers may use their farm tools to create rhythmic patterns while they do joint community work (e.g. bush clearing) or while at rest and thirdly, it is common among the Yorùbá blacksmiths to use the bellows (*ẹ̀wìri)* of their furnace "… to play regular beat rhythms with his left hand while the [anvils] (*ọmọ Òwu*) held in the right hand is 'beaten' (sic) against another hard object…" (Adéyẹ̀yè & Fáníyì, 2014, p.66) to create such sonorous rhythmic patterns that ease out the tension off the strenuous job and sometimes use these as speech surrogate musical instruments.

2.2.9.1 Consanguinity of Music and Dance

Music and dance have been two of the common ways by which various people and cultures express the emotions, feelings, sentiments, values, and norms of their institutions, communities, and cultures. Music, as represented in the African worldview, has no single definition or description but it consists of singing, drumming, and then dancing which is a main behavioral aspect of African music. Which invariably goes to show that dance is intricately inseparable from music. However, the fact that musical phenomenon that simulates affective motor response is prevalent among Africans, and indeed Yorùbá in no way suggests that there is no contemplative music that does not call for articulated bodily movements (Nketia, 1982). Dance is a mimetic demonstration of musical sounds which can be further described as the exhibition of musical motifs through the human body whereby the dancer's body executes the required rhythms in response to the music being performed. In other words, while musicians use musical instruments and/or singing voices, the dancers make use of their body parts in stylized movements to interpret the musical messages.

In some cases, the musicians may also dance as they play their musical instruments while the dancer sings at the same time manipulates some musical instruments such as hand clapping, tapping of feet. They might also handle other primary or secondary idiophonic instruments that produce complementary rhythmic sounds. From the foregoing statements, one can deduce the fact that music is dance and dance is music in the sense that hand gestures and other body movements are systematically counted to synchronize with the rhythms of music.

The beauty of dance especially in Nigeria is found in both the unity and diversity of its style which entails dynamic stances, stamina as well as the economy of movements. For instance, most dances in Nigeria emphasize gestural movements of different body parts such as the eyes, hands, feet, shoulders, belly, waist, buttocks, ribs, and even toes. The style of Nigerian dances and the accompanying music is determined by the geographical habitat of the people and the occasion for which the dance is developed. In agrarian societies, the majority of the dances are focused on the earth because men and women till the soil to survive while that of the people in the riverine area can be distinguished by the undulation of their body movement i.e. the gentle and graceful fish-like movement of the body while dancing. This brings to mind the movement of the sea which is a prominent force in their lives. Those who live in hilly and stony areas have leaping and springing dance movements. It is pertinent to state that

although there are situations that demand contemplative music, all other life cycle ceremonies wherein music is used can also inform dance performances. There are also age grade and gender compliant dances specific songs and drums accompaniment which is used to initiate children into a higher age group. Nigerian dances can also be mimetic whereby movements of animals and other environmental elements are imitated and viewed with respect and admirations (Ògúnbíyì, 1981:3). War dances are presented to reflect the inward thoughts and outward reactions of the warriors when confronted by the enemies. These types of dance also imbue warriors with courage and strength to face the challenges of the war.

It is important to note that all these stylistic dance forms and genres are put to use by Nigerian playwrights (especially Ṣóyínká and Ọ̀ṣọ́fisan) and other theatre practitioners to highlight the mood of particular scenes and acts in their dramatic works.

2.2.9.2 Music in Dramatic Works

Music as a phenomenon is universal to the extent that it is used to express emotive feelings such as joy, anxiety, or expectation. However, its manifestations, characteristics, and setting for use are highly variegated not only from one culture to the other but even within the same culture and society. And the reason for this is that "people find or create music that is effective for a particular activity, and what they create differs very much according to its purpose" (Hoffer, 2010, p.2). Hence there is the traditional folk, or popular, art music- sometimes referred to as 'classical music'- which is meant purely for the psychological and intellectual enjoyments of the listener(s). There is also music for contemplation which provides a sonic background during any solemn occasion (sacred or secular); and most importantly, there is the music type that heightens the suspense and expectation of the film or theatre audience. This music which is known as theatre music is usually presented as:

(i) **the opening instrumental flourish**; this is what the orchestra plays to announce the commencement of the play. In western opera, it is known as an overture.

(ii) **the opening glee**; usually involve singing and dancing to comment on what shall happen within the play or just to entertain the audience.

(iii) **incidental music**; this involves any incident of music-making which occurs within the production. This is the type of music that is performed just before the beginning of the production as either musical instruments flourish and/or the opening glee. It is also used as interlude filling during the change of scene and at the end of the

production as closing glee. The inclusion or exclusion of such incidental music does not disturb the flow of acting in the production.

(iv) **dramatic music** is the music used within the dramatic production which is woven around the texts of the play in such a way that it intensifies the dramatic effects of such production and its removal from the work will reduce the qualitative meaning of the work. It may involve just vocal singing and/or poetry done with or without instrumental accompaniment.

(v) **music interludes** during intermission especially when there is a need for a change of scene.

(vi) **postlude or finale** is the musical performance that occurs at the end of the drama production.

To achieve the preservation of African tradition and culture in their plays, leading Nigerian playwrights and dramatists like Ṣóyínká and Ọ̀ṣófisan "*... [adopt] a suitable style with ample flexibility that allows for the incorporation of a wide range of modes and media, particularly music*" (Mokwunyei, 2008, p.398**).** The foregoing statement underscores the importance of music as an integral part of life which when given proper attention by a playwright may be able to uplift the meaning and subsequent acceptance of his work. The symbiotic relationship between music and drama has been succinctly described as a powerful weapon in the theatre when it is creatively put into use. It can arrest the attention of the audience with such skillful subtlety that the audience can be unaware not only of the music but also of the effect it is having on them (Bowskill, 1973, p.47).

The theatre music or music in dramatic works as a genre of Nigerian music includes all foregoing music types which are executed in the course of a dramatic performance to enhance the audience's enjoyment of the play and their overall comprehension of the contextual dramatic intentions being passed across by the playwright. In other words, since it is taken for granted that dramatic work is much more than an ordinary literary text (Bassnet-McGuire, 1998) as it makes use of synchronic signs like language and gestures, the inclusion of music serves as the intertextual rhythmic motifs which put these semiotic modes together in a harmonious frame of easily interpretable theatrical signs. Music is one of the strategic resources employed by playwrights to produce "… *the scenes, routines, assumptions and occasions that constitute 'social life*'… *[on stage]*" (DeNora, 2000, p.xi). Such music may be directly composed for the play by the playwright or may be alluded to (or implied) and left to

the artistic ingenuity of the play director who then has to infuse any suitable music type(s) that he/she feels will be appropriate. And to do this, the director can get his/her creative inspirations from the sacred, traditional contemporary music types which can be performed as the unaccompanied song(s) (i.e. a capella) or instrumentals or combination of both songs with instrumental accompaniment in the play.

The incidence of the use of music in dramatic texts is not just a recent and contemporary occurrence but historical studies have shown that it has been ongoing for many centuries as found in the epic theatre of the Greeks, the Shakespearian plays, and in the early African folk theatre (especially the Yorùbá folk opera). Euba (1989), states that there has been a type of music theatre among the Yorùbá of the southwestern part of Nigeria which was designed purely for entertainment purposes from between 1610 and 1650. This new type was developed from the music performed during egúngún ritual ceremonies. These Yorùbá egúngún (masquerades) rituals, according to Ògúnsànyà (2006), depict the visitation of their long-dead family members who- because of their death- are believed to have become supernatural beings (arán-ọ̀run).

These are the "…the spirits of the ancestors who serve as the intermediary between the gods, the ancestors, and the mortal beings" (Ògúnsànyà, 2006, p.5). These esoteric beings wear masks and their costumes are usually of either old textile materials, leaves, or raffia materials. However, the secular version of these egúngún started in the palace of the then Aláàfin Ògbólú of Ọ̀yọ́ where they entertained the king and other members of the royalty.

Thereafter, popularity and patronage made this entertaining event go public and become a secular event as '*the Alárìnjó or egúngún apidan traveling theatre'* (which means itinerant masquerades which dance and/or perform magical or acrobatic displays). Examples of such guild of entertaining egúngún are the Eégún-Adó, Àjàngìlá, Ayélabọ́lá, Agbégijó and so forth, who dramatized societal issues and entertained their audience within the community through acrobatic displays, magical feats and dances which were fully replete with songs, drumming and praise-poetry (in form of ẹ̀sà or iwi-egúngún). Jeyifo (1984) opines that it was this type of entertainment that became the foundational paradigm for the creation of the "… folk opera and other types of modern Yorùbá popular traveling theatre" (Jeyifo, 1984, p.39).

Further developments in the use of music in dramatic texts in Nigeria, according to Jeyifo (1984), was greatly influenced by the advent of the Christian missions and the return of the former slaves and their descendants from Brazil, Cuba, Sierra Leone, and

Freetown (in Liberia) who brought the arts of variety-concerts and operatic drama. While the latter provided and enjoyed the variety the said variety shows which included comic and romantic songs, excerpts from longer plays, and so forth, the former also cultivated the habit of engaging in staging theatre productions of stories from the Bible and staged in the school rooms of the church missions. Barber et al (1997), assert that these types of church performances were initially called the 'sacred cantata' or 'Bible opera' as it consisted of dramatized versions of popular bible stories and rendered entirely or almost entirely in songs which although were composed in the styles of the church hymnals but were adapted to fit the tonal inflections of the Yorùbá language.

2.2.9.3 Music in Yorùbá Operatic Works

At the onset, Yorùbá folk opera was initially composed and directed by the choirmasters in the various African indigenous churches while members of the cast consisted of some of the church congregation who are good at singing; and especially from among the choir. Generally, opera is the nomenclature for any large-scale dramatic work that is set to music and combines the resources of both instrumental and vocal accompaniments (Forney & Machlis, 2007; Hoffer, 2010). The text of an opera, which is known as the 'libretto' is written in such a way as "… to allow the composer to write for the diverse numbers … that have become the traditional features of this art form" (Forney & Machlis, 2007, p.125). Apart from the chorus, the two singing styles that are used in the opera are the leitmotif and the recitative. While the former is recurring leading thematic motifs that represent a character or an idea within the opera, the latter is a declamatory and disjunct vocal style of singing which follows the inflections of the text.

Jeyifo (1984) believes that it is the two performative arts of 'variety shows' and the 'bible opera' which "…indirectly influenced the development of an integral performance idiom by (the modern Yorùbá) Travelling Theatre Troupes" (Jeyifo, 1984, p.41). He further asserts that this performance idiom was then being referred to as 'the native air opera' and subsequently as 'the folk opera' not only because it made use of all the Yorùbá traditional cultural practices such as singing, dance and drumming, drama, poetry and other plastic arts but also because its dialogue- which has libretto as its text- was sung. It is however pertinent at this juncture, to explain that this Yorùbá folk opera was the same as its western counterpart from whence it derived its name.

The major difference between the western opera and another type of music drama known as 'musical' is that while an opera comprises of the performance of such music types as recitatives, arias, choruses, ensembles, interludes, and sometimes ballets which are accompanied by an orchestra, a musical is characterized by dramatic plot interspersed with songs, ensemble numbers, and dancing to contemporary instrumental accompaniment (Forney and Machlis, 2007). The foregoing statement has shown that it is not just the presence of music that makes an opera, but the fact that the dramatic work must be with sung dialogue right from the planning stage with little or no spoken dialogue in it. Consequently, this technique was directly aped by the playwrights of those days, although deeply infused with local contents. And that was how things were until the '60s when most Yorùbá dramas began to feature music (in instrumental form) and dance to a lesser or greater degree but will have spoken dialogues and/or monologues throughout the entire work. It, therefore, means that such dramatic work would be referred to as 'play' and not an 'opera'. Euba (1989) posits that it is the percentage given to a sung text as against spoken text in a dramatic work that qualifies such to be called an opera or a play.

By current usage, the term 'play' indicates a dramatic work with lots of spoken dialogues even though there might be areas with singing within the play and it is in such category that the dramatic works of both Ṣóyínká and Ọ̀ṣọ́fisan are placed. Meanwhile, Manjula (2012) erroneously claimed that Ṣóyínká's dramatic works are always replete with songs but empirical pieces of evidence reveal that this playwright sparingly makes use of inset music in his plays with most of the music left to the director's artistic discretion.

Awódíyà (1995) asserts that "Ọ̀ṣọ́fisan uses the elements of traditional African songs in his plays to satirize modern African society which emerged from the aftermath of post-second World War nationalist movement and political independence" (Awódíyà, 1995, p.182). As precise as this statement goes, it falls short of actually highlighting to what extent does ỌṢọ́fisan makes use of music in his plays.

While Mokwunyei (2008) also discusses generally the dramaturgical importance of music in modern African drama, she identifies three types of modern literary playwrights as (a) those who write plays without music; this is in a way, amplifying the category of those whom Nzewì (1981) refers to as "Euro-American-oriented dramatists" who only create 'dry' theatre (b) those who allude to music in their works without actually specifying the type of music and thereby leaving it to the creative ingenuity of

the play director (c) those who both provide the song texts which may suggest the music type be used where desired within the play.

Going further, she also explains briefly the effort of Ọ̀ṣọ́fisan in using lots of music samples in his dramatic works, she also did not deal with the concrete interplays of music in Ọ̀ṣọ́fisan's dramatic works. While it may be possible to write a play without the inclusion of music, it is a known fact that theatrical works that have music and dance will appeal more to the sensibility of "… *un-alienated Nigerian of any ethnic background*…" than one without it (Nzewi, 1981, p. 433). The use of music in any dramatic work falls into four categories of framing cues, underscoring, traditional music, and specific cues (Kaye and LeBrecht, 2009) which are put into use by playwrights to activate tendencies, inhibit them, and provides meaningful and relevant resolution to dramatic conflicts. Therefore, one can aptly deduce that the aura effects of music and its emotional impact are more prominent in drama where playwrights adopt "…*a suitable style with ample flexibility*…" (Mokwunyei, 2008, p. 398) as dictated by the acting directives and availability of musicians. In other words, the performance of such music may either be realistic, whereby both the audience and the actors are both aware of the music being performed or it may be anti-realistic whereby only the audience is aware of such musical situation that is seemingly or fictitiously unknown to the character(s).

This foregoing statement underscores the importance of music as an integral part of dramatic texts which when given proper attention by the playwright, director and actors, may be able to uplift the meaning and subsequent acceptance of the work. Similarly, this symbiotic relationship of both music and drama if creatively employed can arrest the attention of the audience with such skillful subtlety to the extent that the audience may be unaware not only of the music but also of its subliminal effects. In the research for this study, it is found out that both Ọ̀ṣọ́fisan and Ṣóyínká use intercultural music to enhance the much-needed appreciation from the audience. According to Euba (1995), intercultural music is that in which elements of either the traditional, contemporary, popular, or art music from two or more cultures are integrated. And these include cultures of music '…*with mass appeal to the very esoteric*" (Euba, 1995, p.25).

Intercultural music is, therefore, the music type that is derived from the exposure of one culture to the other, whereby such music is made use of either whole or in part by the artist (s). An extension of this is when a musician or playwright parodied the tune or melody of such music by infusing another set of texts on it to make it useful for his

artistic work(s) as is currently being done in the production and presentation of music not only in staged dramas but in contemporary Nigerian films (Nollywood).

2.3 Rhythm across Ecologies, Spaces, and Genres

Scholars such as Jones (1949); Waterman (1948); Nketia, (1982) among others, believe that the presence of hot rhythmic motifs is the main, if not the only outstanding characteristic invention in African music. For instance, Jones (1949) states that the only outstanding characteristic of African music is "…a highly developed rhythm… [for] the African is far more skilled at drumming rhythms…" (Jones, 1949, p.13). Waterman asserts that "... those who have had the opportunity to listen to Negro music in Africa or the New World have been almost unanimous in agreeing that its most striking aspect is its rhythm" (Waterman, 1948, p.24). Nketia opines that music in Africa is predisposed towards percussion and percussive textures because there is "… *an absence or lack of melodic sophistication*" (Nketia, 1982, p.125). Even Weman (1960) believes that "…*the African is supreme in his mastery of rhythm…since [even] independent voices appear as rhythmic lines and weave a strange pattern of rhythmic excitement vigor*" (p.58). The foregoing conjectures erroneously describe rhythm as being the only African contribution to the music world whereby other societies have a lesser sense of rhythm. Agawu (2003) however, queries this "…*portrayal of African music as an essentially rhythmic phenomenon*" (Agawu, 2003, p. 58) when he correctly opines that there is no society that does not have some stated standard rhythmic motifs both in its music and its environment. This succinctly points to the fact that all societies of the world have their rhythm motifs and patterns which they execute and modify as when necessary to so do. If these were not so, we should not have the different combinations of musical notes-from breve to Hemi-demi-semiquaver -as we have it in the technical vocabularies (from largo to prestissimo) and theories of western music.

To further buttress this point, one can notice that there is a similarity in the division of the day into a recurrent 24 hours and three segments of the morning, afternoon, and night. These are what Agawu (1995) refers to as the 'rhythms of the society' when he was describing the rhythmic soundscape of the Northern Ewe area of Africa. They affect human life cycle activities to the extent that even the quotidian day-to-day life experience tells of how the ecology of seasons structure agrarian life all over the world when people dry, eat, sell and preserve farm produce among other things. In analyzing this rhythmic soundscape, Agawu outlines the seven active indigenous periodizations of

the twenty-four-hour cycle in a day and "… those rhythms that are produced and consumed by the members of that society in the normal course of their lives" (Agawu, 1995, p.8).

This Northern Ewe periodization divides the day into dawn; morning; afternoon; late afternoon; evening; night and middle of the night with each of the periods having its activities that are rhythmically undertaken. Incidentally, this supports Olúwọlé's (1997) logic of a labyrinthine, complex and multi-dimensional time periodization among the Yorùbá consisting of seven active subsets as follows:

Table 2.1: Showing the Yorùbá names of Time

Time	**Yorùbá**	**English**
4.00a.m - 6.00am	Áfẹ̀mọ́júmọ (ìdájí)	Dawn
6.00a.m - 11.00 noon	Òwúrọ̀ (àárọ̀)	Morning
11.00 a.m - 2.00p.m	Ìyálẹ̀ta	Early Afternoon
2.00 noon - 4.00p.m	Ọ̀sán	Afternoon
4.00 p.m - 7.00 p.m	Ìrọ̀lẹ́	Evening
7.00 p.m - 12.00 a.m	Alẹ́	Night
12.00 a.m - 4.00 a.m	Òru (ààjín)	Midnight

These rhythmic activities are varied according to the period of the day and the contextual event occurring at the time that each of them falls. Examples of such rhythms are rhythms of language; rhythms of songs; rhythms of drumming, dancing, and musical performance. According to Frye's (1951) the recurring quadruple seasonal cycle or phase which affects the lives and environment of the people in the Western culture is known and referred to as spring or the birth phase; summer or the marriage (triumph); autumn (fall) or the death phase and winter or the dissolution phase. This also correlates with the submission of Fáyẹmí (2016) about the cogency of a three-dimensional time among the Yorùbá consisting of the past, present, and future. He further posits that this tripartite rhythmic phenomenology can be realized both biologically and environmentally as a triple recurrent seasonal cycle of Rain (rejuvenation/newborn), Harmattan (development/youth), and Dry (death/old age) seasons. The rainy season gives rise to the planting period in the farm; harmattan is when the harvested crops are put in the barns while the dry season is when all plants dry up and the farm is cleared in preparation for the next planting season.

This refers to the Yorùbá philosophical world view of '*ìgbà mẹ́ta'* (triple season) which is divided into a morning or birth/juvenile period (*àárọ̀*), afternoon or youthfulness/middle age period (*ọ̀sán*), and night or advanced age period (*alẹ́*) (Fàyẹmí, 2017). Suffice it to say that it is this philosophy that brought out the prayer *"jẹ́ k'álẹ́ san wá j'òwúrọ̀ lọ"* (let our night be better than our morning) which simply means that may we be better off in old age than in our younger days. In addition, this triple cyclical phase is also extended to all other areas of their lives such that a strong man is referred to as *'ọkùnrin mẹ́ta'*; the traditional apparatus used for cooking is a tripod *(àárò mẹ́ta*); an indecisive mindset or *ìkóríta mẹ́ta* (the crossroad junction) which is the habitat of *Èṣù*, the trickster god of the Yorùbá. More so, in other to reinforce their belief in reincarnation, they talk of the worlds of the living, the dead, and the unborn which are entrenched in their folklore.

2.3.1 Musical Motifs

It is pertinent to state here that the concept of musical motifs as used in this study refers to the contextual usage of the Yorùbá poetry and tripartite music motifs which include *t'orin* (singing), *t'ijó,* (dancing), and *t'ìlù* (drumming) in any dramatic performance to highlight or engage the thematic content(s) of such play. It is pertinent

to state that the interactions of these motifs are reflected in all aspects of theatrical directions which are represented in the dramatic and creative works of grand theatre scholars and playwrights as Wọlé Ṣóyínká and Fẹ́mi Òṣọ́fisan. The regular usage comes when the playwright inserts all the needed motifs in the dramatic work while the irregular usage is when the playwright inserts some motifs while alluding to others within the same play. In other words, the central point of musical motifs is to showcase these rhythmic motifs in African dramatic work as ubiquitous concepts that are basic not only to music but also to drama (Kamien, 2011, p.31) in such a way that they are produced and consumed by everything under the influence of nature as they move and interact with each other.

Both Ṣóyínká and Òṣọ́fisan articulate various manifestations of musical motifs and use them in their dramatic and creative impressions whether auditory and/or visual. The musical motifs which can be identified in the works of these playwrights are employed not just as intermezzo but are used to showcase, project, and continue the contextual dramatic intentions of the playwrights for each of their works. What this therefore means is that the motifs are meant to not only facilitate the creation and resolution of dramatic conflicts in their works but to assist in the characterizations therein, depending on the socio-cultural issue(s) that they want to address.

2.3.2 Musical Motifs of Performance as Postcolonial Text

The term Postcolonial "…indicates conditions and subjectivities that exist during colonial rule and occupation after independence, and also in diasporic and transnational communities" (Overbey, 2012, p. 145). Thus, in performance, postcolonial text can be described as the concept which addresses the experiences of the colonizer/colonized within a country (Agawu, 2003), especially on questions relating to the political and cultural independence of (formerly) subaltern group within a colonial situation. Through such postcolonial text, creative artists such as authors or playwrights of a colonized country exhibit traces of their cultural background as a counter-reaction to the tyranny of their colonial situation. Yerima, (2001) opines that such a situation is where a supposedly stronger power imposes a new political institution on a given country; where new rules of colonial administration are enforced with a new degree of success or failure. Baker (1993) warns that in engaging a performance text, there is a need for a theoretical approach that is capable of an "improvisational flexibility and a historicizing of form..." (p.34).

Thus, in one of her writings, Zargar (2012) explores the possibilities that Ṣóyínká (and indeed Ọ̀ṣọ́fisan) deliberately employ musical motifs as a paradigm of Afrocentricity not only to enhance the Africanness in their works but also "to confront the external powers of colonialism" (Zargar 2012, p. 85). Hence, as motifs of performance, they are used by both Ṣóyínká and Ọ̀ṣọ́fisan to accentuate the significance and consequences of such colonial situation on the history and culture of Nigeria which was formerly a subjugated country under the British colonial administration.

Asante (2003) asserts that Afrocentricity as a philosophical theory is against all forms of oppression, racism, classism, patriarchy, child abuse, and white racial domination. It is pertinent at this juncture to state that the use of Yorùbá music and poetry as the essential musical motifs by the duo is to bring out the aesthetics of the Yorùbá cultural ideology in line with the ongoing postcolonial debate. Consequently, as a composite channel of performance, the use of these musical motifs in any dramatic performance is to communicate both political propaganda and societal positive and/or negative conscientization (Ògúnsànyà, 2014).

Similarly, Drewal (1991) describes the performance as a device that people use to reflect on their current conditions to re-invent both themselves and their social world and either reinforce, resist or subvert prevailing social order. Therefore, of the various manifestations of text, it is the musical motifs in performance which apart from translating the playwright's thoughts (or mental texts) into a set of cohesive and comprehensible communication codes in drama; also helps to properly situate the drama into the cultural background of the storyline. Suffice it to say that both the dramatic texts that concern us in this study are veritable examples of performance texts as they profess ways of staging theatrical performances or instructions for an imagined performance features such as cast lists and speech heading or even the play title that have no direct dialogues in a performance (Lavagnino & Mylonas, 1995) e.g., 'A Dance of the Forests' by Ṣóyínká; and Ọ̀ṣọ́fisan's 'Èṣù and the Vagabond Minstrels'.

Therefore, as used in this study, postcolonial performance texts include gestures, dialogues, and descriptions of physical actions of actors on stage as they help to identify the cultural philosophy of both Ṣóyínká and Ọ̀ṣọ́fisan as reflected in the musical motifs used in their selected creative works.

These playwrights convincingly establish how the text in Black and African performance practices can be seen in the following ways:

(i) as vocal processing of language — song;

(ii) as instrumental processing of language — meta-song;
(iii) as choreographic processing of language the visual poetry of dance as a metaphor;
(iv) as symbolic documentation of cultural statements — the extra-musical meaning of special music instruments and musical art costumes. (p.91)

Dasylva (2017) also proved the significance of generic transformation in presenting oral literature and its broad varieties as fundamentally intersecting and imbricating, even with written texts as their contextual structures. The tabular representation as proposed by Dasylva is shown below:

Table 2.2: Showing a tabular representation of Dasylva's viewpoint

Poetry	**Prose**	**Drama**
Court Poetry	Folktale & Other essays	Festival
Epic Poetry	Dilemma/Moral/Fairy	Ritual Drama & its Forms:
Lullaby/Proverb	Fable	Sensuous. Spirit Possession, Masquerade
Work Song	Proverb	Puppet Theatre, Revue
Dirge/Rites of Passage	Riddle/Witticism	Travelling Theatre
Religious Poetry	Witticism	Musical Drama

The inference of this for him is that other intervening types are non-verbal types such as musical instruments, costumes, and other general non-verbal signs and symbols. In addition, the properties of all the foregoing types are also derived from the mutual set of fable, folklore, and history. Thus, the main connecting bridge of all the elements which make up the musical motifs is the text of the contextual situational events i.e., vocalized or instruments' texts. And concerning theatrical presentations of the dramatized event; the four basic conventions are costumes, speech, songs, and movements, including general gestures of dance and play-acting. This general mutability can be found in the selected dramatic works used in this research.

2.3.3 Proto-Hypertext of Carnivalesque in Musical Motifs

Mikhail Bakhtin (1998) introduced and disseminated the 'carnivalesque' concept in literature was by while studying the heightened performance of the Middle Ages that displayed an emerging multimedia accent having unique attributes of all rituals and comic spectacles. Bakhtin (1998) compared the carnivalesque form with a second-order semiotic system that he puts as "… the people's second life, organized based on laughter" (Rivkin and Ryan, 1998, p.45). However, Ọlọ́runyọ̀mi (2005) used this concept to explain the reconstruction and reinterpretation of the elements of carnival such as verbal, musical, choreographic, and other visual aesthetics in contextual stage performances such as dramatic works or band presentations. Incidentally, these are also the fundamental building blocks of musical motifs which establish and/or enhance the connotative values of any theatrical performance.

In such performance context(s), any (or all) of these elements is/are employed to facilitate the easy understanding of the dramatic and aesthetic intentions of the playwright or music artiste. Theodor Nelson (1963) created the 'hypertext' concept to describe the non-linear, non-sequential space made possible by the computer, while Sven Birkets (1994) amply refers to a description of the term 'hypertext' in a New York Times Book Review entitled "The End of Books" (June 21, 1992) by Robert Coover thus:

> Hypertext helps to bring about a sense of dialogic relationship as both readers and writers become co-learners or co-writers, as it were, fellow travelers in the mapping and remapping of textual and visual, kinetic, and aural components, not all of which are provided by what used to be called the author. (p.153)

The foregoing statement indicates that hypertext favors a wide range of divergent discourses over definitive utterance where the reader is free from the control of the playwright's interpretation. Relating this to dramatic works, it is the members of the audience– or even the producer of the drama -who (re)interpret the core philosophy of drama production in their way, and this is usually based on the ideological basis of their previous socio-cultural experiences. It is important to note that this (re)interpretation might be contrary to the original dramatic intention of the playwright; as was the case where Ṣóyínká (2003) had to warn the intending producer(s) of his plays against a sadly familiar reductionist tendency and to direct their vision instead to the far more difficult and riskier task of eliciting the play's presence or quality of death and lamentations.

Also, in the areas of science and technology –where hypertext has more instantaneous comportment on any electronic situation - enough illustrations abound to show that the properties of play-acting practices being explored by Ṣóyínká and Ọ̀ṣọ́fisan (and also in the Caribbean playwright Derek Walcott's works) bear a close resemblance to features of proto-hypertext concerning methods of [mask] narration and audience's reception of the contextual dramatic work. This is very apparent in moments that are similar to the carnivalesque as described by Mikhail Bakhtin.

In the dramatic works of the two playwrights being studied (also found in others such as Derek Walcott), we experience a context of the enhanced style of acting which is highly absorbed with a revelatory carnivalesque tone displayed in different ways and mixed with musical motifs, and other elements of musical arts such as mime, dance, costume, gesture, mask display and much merriment. This indicates a concurrent display of seemingly contradictory yet highly synergetic parts. Walcott's model of the moonlight fantasy-play *'Dream on a Monkey Mountain'* (1970) draws one's attention to this type of festivities, as do the market scenes in 'Death and the King's Horseman' by Ṣóyínká.

Makak's experience of persistent swing from the real to make-believe time in the prison scenes' in 'Dream'; the revolving world of, the dead, the unborn and the living in both 'Death and the King's Horseman' and 'A Dance of the Forests'; as well as the betrothal scene in Ọ̀ṣọ́fisan's 'Twingle, Twangle: A Twyning Tayle' perfectly reveals the narrative importance of proto-hypertext which is neither serial nor sequential in cultural displays. Bakhtin (1998) relates the external level of the festival to the celebration of the church and asserts that all official Medieval festivals (ecclesiastic, feudal, or state-sponsored) did not lead to any practice besides the replication of the

contextual world order. In other words, they merely supported the archetype, thus revealing the authentic human pattern of celebration (p.45). For him, the solemn feast, in celebrating the standard truth, was always lacking the tone of laughter, thus denying any genuine human celebration. However, unlike the official feast, the carnivalesque celebrated the momentary deliverance from the restriction of fundamental truth. The real carnivalesque sought outside restraints to make use of open spaces rather than enclosed spaces; areas without boundaries rather than those with boundaries; and the tendency to abolish hierarchy and question established regulation in the context of the festival.

This approach differs clearly from the solemn celebration that was rather "a consecration of inequality" (p.45). On a deeper level, the carnival instituted a subjective space in which all participants could claim ownership, not only on an intellectual level but displayed in everyday human experience. It is this type of copious otherworldly surplus that Bakhtin describes as carnivalesque because of its similarity to the method of representation found in Rabelais' (1494-1553) comic novel — *Gargantua and Pantagruel*. This poetic license of responding to authority, hierarchy, and power, is common in traditional festivals from which the dramatists presumably drew their inspiration. This is coupled with the potentially humorous atmosphere filled with high sarcasm and an embellished form of playacting, not necessarily of the individual but the combination of all human entities.

The fundamental aims of the Bakhtinian carnivalesque might not have been fully implemented in our selected dramatic works, but the three authors metaphorically deploy it through their mindful attribution of cultural proficiency and the pernicious deviance of all accepted beliefs thrown in their direction.

It is pertinent to note that even as an intellectual category, the nature of the reordering of the mask symbol does not have to be direct. This is because the mask does not lend itself to a simple interpretation. According to Garuba (1988), the process of deriving the meaning of the mask from a dramaturgic sense is such that once the mask has become projected as the main subject, then a dramatic type can be created from its convention (p.45). In addition, the mask in this sense is suggested to be a vital qualifying intellectual representation of drama in Africa and the diaspora. The playwrights' play-acting of ritual through musical motifs in their creative works does not accurately restore those expressions in their original states. In his treatment, such presentations are modified and altered into forms of multicultural expression of current universal practice. This shows that the phenomenon of rhythmic motifs in West African performative arts

is a system that allows an extensive proto-hypertext or cross-referencing between related sections of the arts such as musical lyrics, poetry, dancing, and/or instrumental accompaniment: and these are realized as multiple or additive rhythms.

2.3.4 Significance of Musical Motifs in Dramatic Works

This state of rhythmic pluralism evolves when the beats of each of these performative arts are intertwined with the beats of the other instruments and/or voice(s) within the ensemble in such a smooth manner that comes out as a unified audio-visual entity that is understood and appreciated by the members of the interpretive community. Therefore, the proto-hypertext of carnivalesque in musical motifs of dramatic works depicts the cross-referencing of carnival elements into a tightly knitted feature of performing arts, especially among the Yorùbá. Such complex rhythmic motifs are so ingrained in the lives of the Yorùbá that when the musicians, especially the lead drummers, play multiple rhythms which consist of the main beat schemes on their instruments, the support instrumentalists play the accompanying support beat schemes which simulate different affective motor responses in individuals.

These are displayed as either verbal response (song/ululation/chant) as evident in *ìjálá* chant or *dadakúàdà* music where a commentator will always interject with spoken statements both to corroborate what the singer is saying and to encourage him or her. It can also be a physical behavior (dance or state of trance) among both the participants and/or the members of the audience who respond to it either by singing/chanting the panegyric cognomens of an individual; by vocalizing the rhythmic speech surrogate patterns of the instruments or articulated bodily movements with "… every member of their body, every joint and even the head itself, express[ing] a different motion, always keeping time…" (Agawu, 2003, p.56). Furthermore, while exhibiting his/her personal feeling of exhilaration and mastery of the dance vocabulary or gestures in a carnivalesque event, each dancer is at liberty to respond to particular rhythmic patterns evolving from any of the instruments in the ensemble. Also, a dancer can infuse inherent rhythmic patterns that are not part of the contextual sonic output of the musical instruments but are either subconsciously felt or displayed by the dancer and/or perceived in the secondary idiophonic material attachments on his/her body.

Suffice it to say that these musical motifs are also the life-giving forces of any dramatic work, therefore their significance in the theatre cannot be ignored. It is these motifs that help the play director to project the mood, nature of situations,

characterization, and impression of the locale (scene); unite members of the audience. Apart from the foregoing functions, the musical motifs also bind and blend all the parts of the play, including the efforts of all the acting members. It is common knowledge among theatre scholars that there are various types of dramatic and creative works such as tragedy, comedy, melodrama, farce, and other varied forms such as satire, comedy of manners, sentimental comedy, or farce comedy. Each of these dramatic and creative forms has its own set of distinct musical motifs which enable the audience to understand what kind of play it is; comprehend the mood of the play and also bring to fore the needed emotional responses.

However, the choosing and usage of the proper musical motifs depend on the director's creativity and talent including the level of his musical sensibilities. Hence, the director of a dramatic work must be able to creatively use musical motifs to emotionally bond his audience to the emotional tension- according to the playwright's dramatic intention -that is being established on stage by the actors. It is through this inherent bonding of the audience to the mood quality of the play that the director can emotionally connect his audience's responses to the rhythm of the characters, dialogues, actions (movements), locale (scene), points of transition, and climax in his play. To achieve this, [s]he "… must establish his [musical motifs] at the outset, and give time for the audience to adjust to it. Then throughout the play, [s]he must re-establish it periodically" (Dean & Carra, 1965, p.236).

CHAPTER THREE
RESEARCH METHOD

3.1 Study Design and Approach

The musicological research method adopted in this study is the three-pronged ethnographic method of inquiry which involves the deskwork, the fieldwork, and the last deskwork for documentation (Sachs, 1962). This was done to interrogate and analyze how the two playwrights make use of musical motifs in the dramatic and creative texts of their works. This study engenders an on-the-spot assessment of the music types being used in the selected dramatic works. Besides, the investigator also examined the contextual importance and effect of these types of music and poetic forms in the theatrical works of Ṣóyínká and Ọ̀ṣọ́fisan by looking into how these two playwrights have used them.

The deskwork method of research for this study includes information that was generated from relevant library materials such as books, journals, magazines, theses, and newspapers. Also, photographic pictures and videos, dictionaries, encyclopedias, and e-information from the internet were used for definitions and the explanations of relevant terminologies and phrases, besides the exploration of earlier and related works.

3.2 Study Population

The target population for this study comprises the playwrights, Wọlé Ṣóyínká and Fẹ́mi Ọ̀ṣọ́fisan, who are the cultural experts being studied. Their selection was based on the fact that both of them are world-acclaimed and experienced playwrights. Others include notable theatre directors and choreographers.

3.3 Sampling Procedure

Purposive sampling was used to select the playwrights and its searchlight is beamed specifically on getting the expert opinions of how and to what extent these two playwrights utilize music and drumming (musical motifs) to signify meaning in their dramatic works. In addition, theatre directors and dance choreographers who have either directed or participated in any of either Wọlé Ṣóyínká's or Fẹ́mi Ọ̀ṣọ́fisan's play(s) (especially the dramatic works that have been selected for use in this study) at one time or the other. To this end theatre, scholars and directors such as Ayọ̀ Akínwálé, Túndé

Awósanmí and Ṣẹ́gun Adéfilá (choreographer and the director of 'Crown Troupe of Africa' Dance Company) were selected for interviews. This study analyzed three (3) selected plays from each of these two playwrights and these are:

Wọlé Ṣóyínká

Kongí's Harvest

A Dance of the Forests

Death and the King's Horseman

Fẹ́mi Ọ̀ṣọ́fisan

Moróuntódùn

Women of Òwu

Èṣù and the Vagabond Minstrels

The foregoing samples of the two playwrights' dramatic works were selected not only because of their popularity among theatre attendees but also for the full musical motifs contents that portray their Yorùbá cultural background. It is these myriads of the Yorùbá musical motifs that they all have, and how these have interplayed with the actions on stage, that had helped to bring out the necessary contextual effects and also "...preserve the Yorùbá locale of the action(s)" (Ọ̀ṣọ́fisan, 1987, p. 80).

3.4 Pre-field Preparations

In the pre-field preparations, the researcher engaged in critical broad-based library research study of books, theses, magazines, journals, and articles (both hard copies and electronic) which helped to illuminate the over-arching aesthetics and creativity in the use of music the plays of the two playwrights. Also, the researcher made use of audio and audio/visual recording gadgets to record both the verbal responses of the respondents i.e. the playwrights, theatre directors, actors/actresses, and selected members of the theatre audience.

While the video camera is used to record some play production performances (Kongi's Harvest, A Dance of the Forests, and Death and the King's Horseman), some crucial moments were also caught on camera as 'still' pictures (photographs). Apart from the foregoing, the researcher prepared and developed other research instruments such as the cultural experts' interview guides and the in-depth interview checklist. An initial pilot study had also been conducted by exploring the researcher's 'participating' option of the plays of the two playwrights. During this process, both Mr. Túndé Kèlání (TK) and Mr. Olúfirọ́pò Ewénlá agreed to be the research assistants for the study. While

the former assisted in seeking an audience with Ṣóyínká, the latter organized song rehearsals-cum-interview sessions with Ọ̀ṣọ́fisan.

3.5 Sources of Data Collection

The primary source of data collection is the information garnered from the key informants' (i.e. the two playwrights understudy) interviews, while not excluding some play directors, who supplied adequate information about the topic under investigation. The secondary source, however, is from a recorded video of the plays which are obtained directly from the playwrights themselves, as well as libraries, where books and journals are obtained and consulted in both hard and electronic formats.

The research areas for this work are selected from tertiary institutions and recognized theatre groups that have performed or are proposing to perform work(s) of any of the two playwrights. Places, where data were collected, were Abẹ́òkúta, Ìbàdàn, Ìlọrin, and Lagos.

3.6 Method of Data Collection (Fieldwork)

The researcher uses ethnographic techniques which involve the Key Informant (Cultural Experts) Interviews method, Participant Observation (PO) method, as well as In-depth Interviews (IDI). The 'key informants' method is undertaken in the course of research for this study with the two playwrights who are the key informants and other individuals who are knowledgeable about the composition, arranging, and orchestration of music for the theatrical works under study.

Plate 3.1: The researcher with Mr. Tunde Kelani (TK). One of the research informants.

In the course of these oral interview sessions, the compositional styles of the playwrights were brought into focus. Using participant observation methods on some occasions during the fieldwork, the researcher took part in acting during the production of Ṣóyínká's 'Kongi's Harvest' and also as part of the technical crew for 'A Dance of the Forests' both of which were directed by Túndé Awósanmí. Through the participant observation method, the researcher was able to have a first-hand experience of the play director's effort in teaching the necessary music to members of the cast. The non-participant observation method involves attending rehearsal sessions to observe the teaching/learning process of the musical motifs and interact with members of the cast of other productions. This enabled him to gain an understanding of the operations, teaching, and learning processes, as well as the performance practice of music in the theatre. Video recordings of performances witnessed by the researcher were made to provide complimentary visual support for the research, especially for analyses.

3.6.1 Key Informants Interviews (KIIs)

A face-to-face interview was conducted with the two cultural experts (key informants) Wọlé Ṣóyínká and Fẹ́mi Ọ̀ṣọ́fisan to elucidate information on their efforts in both the compositional sources, styles and the eventual dissemination of the music in their plays. Permission for the audio and video recordings of the interviews were sought especially from Ṣóyínká who said he hates being interviewed and that he only granted this because it was an academic exercise.

3.6.2 In-depth Interviews

A total number of four In-Depth Interview (IDIs) sessions were conducted with theatre directors, Prof. Ayọ̀ Akínwálé (drama director), Dr. Túndé Awósanmí (drama director), and Mr. Ṣẹ́gun Adéfilá (choreographer). All of these respondents have, at one time or the other, taken part in the works of these two playwrights. In all of these sessions, interview guides that contain pre-planned questions were fully used as well as other questions which were derived from answers given to previous ones, especially to clarify some cogent issues relating to the study. Through these probing sessions, efforts and the experiences of the respondents were elicited especially with regards to the works of the two playwrights understudy, and all the answers were later corroborated with the works of other scholars of music and theatre.

Plate 3.2: The researcher with Mr. Ṣ́ẹ́gun Adéfilá (choreographer)

3.6.3 Participant Observation

For the Participant Observation method of data collection, the researcher acted as a member of the band in Sẹ̀gi's Club scene and also doubled as the bugler in the palace of 'Ọba Dánlọ́lá' in Kongi's Harvest as directed by Túndé Awósanmí. I was also a member of the technical crew in the production of 'A Dance of the Forests' again directed by Túndé Awósanmí. The researcher also observes the performance of Ṣóyínká's 'Death and the King's Horseman' as an audience member. Although none of Ọ̀ṣọ́fisan's dramatic work was put up for a performance during the investigation, the researcher assisted the playwright in teaching some of the songs in his plays to some singers during a project of collating these songs together for future studio recording as organized by Mr. Rọ́pò Ewénlá at the Diamond FM studio, University of Ìbàdàn.

Being a researcher with a bias in art and popular musicianship, these proved to be both beneficial and a worthy experience as they provided the researcher with an opportunity to critically observe the technicalities and creativities involved in the use of musical format at an insider-outsider level.

3.6.4 Method of Data Analysis

The researcher adopted a qualitative descriptive method of content analyses were some samples of musical data in the works of both Ṣóyínká and Ọ̀ṣọ́fisan were collected and transcribed using the conventional software for musical notation i.e. Finale 2014 and Sibelius 7.5 Editions. The ensuing or rÈṣùltant scores were thereafter musically and textually analyzed to determine their stylistic features, structural form text, rhythm melody, and also the texture and cultural relevance of the music. The same thing goes for textual data that was gathered during participant observations and the interview sessions as they were also transcribed under various themes. They were thereafter translated where necessary and content analyzed to highlight and compile the emerging themes from the resultant transcripts.

CHAPTER FOUR

THE STYLISTIC INCLUSION OF MUSICAL MOTIFS IN THE DRAMATIC WORKS OF ṢÓYÍNKÁ AND ỌṢỌ́FISAN

4.0 Preamble

This chapter examined the main differences in the methods employed by each of the playwrights to infuse musical motifs into the selected dramatic works used in this study. During the interactive sessions with each of them respectively, it was discovered that they were both exposed to music (especially church music) from early in their lives. However, the findings of this research into their works also revealed that the two of them differ in the stylistic method of writing and using the musical motifs in their works.

4.1 Musical Motifs in Ṣóyínká's Dramatic Works

Theatre scholars generally believe that there usually are traces of a deep sense of afrocentricism and Yorùbá cultural elements in Ṣóyínká's dramatic works (Zargar, 2012, Ṣòtimírìn, 2020), most especially in his belief in the Yorùbá cultural philosophy. One of these is the tripartite state of being which involves the living, dead, and the unborn. These are exposed in his dramatic works such as the three being selected as samples for this study through which he dramatizes his vision for the self-regeneration of the Nigerian (and indeed, the African) society. However, of these three selected samples i.e. Kongi's Harvest, A Dance of the Forests, and Death and the King's Horseman, only the first one has the music being largely inserted into it directly by the playwright while the other two only have directorial instructions on how and where musical motifs should occur. It is on record that all the music in Kongi' Harvest were composed with the assistance of Túnjí Oyèlànà, a protégé of Ṣóyínká (Ọṣọ́fisan in Ògúnsànyà, 2014, p. 5). Consequently, this may explain why some play directors shy away from directing these works as they may then be required to expend extra mental energy and artistic manipulations to put up a good interpretation of the works.

For instance, it is pertinent to state that apart from its first performance in the '60s to commemorate the national independence, 'A Dance of the Forests' has only been performed twice with its latest performance being in 2018 to celebrate Ṣóyínká's 70th birthday anniversary (interview with Túndé Awósanmí). During an interaction with Ayọ̀ Akínwálé, a theatre scholar and play director (2019), he opines that

> "…I have done, 'Trials of Brother Jero', 'Childe Internationale', 'the Lion and Jewel' and all of these are straightforward. But when I wanted to do 'A Dance of the Forests' (ADF) …Haa! I read it I did not understand it; if not for a course I took in the Department of English where Prof. Asaolu broke the structure of ADF into simple pieces for me. I tried to do 'Death and the King's Horseman' and though I read it several times, I didn't get the inspiration and I have this habit that when I read a play I don't get an inspiration, I don't direct it. (Personal Communication)

However, Rasheed (2006) argues that whoever believes that Ṣóyínká's dramatic works are either complex, obscure or difficult has forgotten that *"…literature must have a double face: the simple and the complex, the didactic and the eclectic, all within human and non-human adventures and abstractions"*.

In the same vein, another respondent, Ṣẹ́gun Adéfilá (in personal communication with the researcher. 13th February 2020) stated that for a successful production, both the director, cast and crew of any Ṣóyínká's dramatic work must develop a "metaphysical' connection with such play to derive a good interpretation of the playwright's intention through the script. He further explains that he uses a lot of choreographed dances and songs in the production of any Ṣóyínká's dramatic works that he directs. In the course of this research, one discovers that Ṣóyínká, most times does not write out or insert the musical motifs he intends using for a particular work but will rather give a directorial note and suggests where such should take place within the work. For instance, in the 'Death and the King's Horseman, he gave an authorial instruction that *"the drums come over, still distant but more distinct. There is a change of rhythm, it rises to a crescendo and then, suddenly, it is cut off. After a silence, a new beat begins, slow and resonant." (p. 55).* However, he did not stipulate nor describe the exact type of music he wants at that point. An interaction with Túndé Awósanmí, a play director, reveals that Ṣóyínká does this to *"…to leave those spaces to the creativity of the play director"* (Personal Interview). In this wise, the playwright is deemed to be challenging the intending play director to explore all his sense of creativity to bring out suitable musical motifs which will do justice to the interpretation of the playwright's dramatic intentions within the play.

Plate 4.1: The researcher and Wọlé Ṣóyínká during the interview session

Awósanmí goes further to state that although Ṣóyínká did not write the song texts into the action of 'Death and the King's Horseman', but he made a directorial note on how the meaning of the play's message can only be realized through an evocation of music. Thus, this explains why the play productions of any Ṣóyínká's dramatic work is always different depending on the director's creative inspiration and ingenuity.

4.2 Musical Motifs in Ọ̀ṣọ́fisan's Dramatic Works

Among many other issues, Ọ̀ṣọ́fisan as a socialist writer uses his dramatic works to assert his quest for a re-assessment of the economic conditions and resolutions of the socio-political conflicts of the society. He thus uses musical motifs as the composite channel which makes for the easy comprehension of the message by his intended receiving audience. As it is evident in the three selected plays used in this study (i.e. Moróuntódùn, Women of Òwu and Èṣù and the Vagabond Minstrels), this playwright always endeavors not only to employ self-composed music or various adaptations in his works, but he also writes out the lyrics of both the songs and the poetry used in such works. According to Awódíyà (1995), Ọ̀ṣọ́fisan does not only employ music as a substance of entertainment that ensures spontaneous audience participation within his plays but also "…as agents that encapsulate his political philosophy; the dislodgement of an oppressive and unjust political system" (Awódíyà, 1995, p. 179). Ọ̀ṣọ́fisan himself corroborates this statement by explaining that he most of the time employs musical motifs from the Yorùbá culture in his plays so in other to "...preserve the Yorùbá locale of the action(s)." (Ọ̀ṣọ́fisan, 1987, p. 80). Ayọ̀ Akínwálé believes that Ọ̀ṣọ́fisan arrests the attention of the audience, not only because of the content and the context of the play but the melody of the songs within the play. Ọ̀ṣọ́fisan explains that to provide musical motifs for his plays, he initially had to seek the assistantship of

"…two astute musicians, Túnjí Oyèlànà and Jìmí Ṣólànkẹ́, as well as the Yorùbá wordsmith and playwright, Wálé Ògúnyẹmí …And through some unbelievably salubrious fortune that I cannot explain, Túnjí Oyèlànà has become my greatest collaborator and inspiring Muse." (Ọ̀ṣọ́fisan in Ògúnsànyà, 2014, p. 6).

Plate 4.2: Researcher in an interview/song rehearsal session with Ọ̀ṣọ́fisan (in the middle).

4.2.1 Túnjí Oyèlànà's Bio-Data

It is imperative at this juncture to discuss Túnjí Oyèlànà (born 4th October 1939), the quintessential actor, composer, and bandleader of 'The Benders International Band. In addition, he is also an ace broadcaster, dancer, and theatre practitioner (Ògúnsànyà, in Fajemisin 2009, p. 69) who had always collaborated with both Ṣóyínká and Ọ̀ṣọ́fisan on composing befitting music for their plays respectively at different times. For instance, Oyèlànà featured extensively in the production of Ṣóyínká's music album 'Unlimited Liability Company' (1983) which satirizes the corruption of the Nigerian political elites and the socio-economic dysfunctionality of the country. Apart from this, he collaborated with Ṣóyínká in the composition of the music for the Sẹ̀gi's Club scene in the playwright's 'Kongi's Harvest' (Ṣóyínká, in Fajemisin 2009, p. 13; Ọ̀ṣọ́fisan in Ògúnsànyà, 2014, p. 5). He was one of the foundation members of the 1960 Masks which was established by Ṣóyínká. Oyèlànà was also, the music director in Ṣóyínká's 'Beatification of an Area Boy' (1995). In addition, he would later play a very prominent role in the development of Ọ̀ṣọ́fisan's playwriting career as he assisted in composing music for several Ọ̀ṣọ́fisan's dramatic works such as 'Moróuntódùn', 'Èṣù and the Vagabond Minstrels' amongst others. Furthermore, Ọ̀ṣọ́fisan stated that his companionship with Túnjí Oyèlànà was indeed the trigger to the discovery of the musical talent which had initially been dormant in him (Ọ̀ṣọ́fisan in Fajemisin 2009, p. 49).

As a staff in the Department of Theatre, University of Ibadan, where he worked as an 'Artiste-in-Residence' from 1980 to 1988, Oyèlànà *"... was the music director for many of the departmental productions, scoring lyrics to beats and putting young students through; he was a great collaborator in the production process"* (Balogun, 2014, p. 16). He currently lives in the United Kingdom where he sought refuge after being charged for treason alongside Ṣóyínká in 1996 during the General Sani Abacha regime (1993-1998).

Plate 4.3: Mr. Túnjí Oyèlànà (Uncle Túnjí). Source: 70 Years of Tunji Oyelana. Ed. Fajemisin, S. London: Mediaworks Unlimited, p. 128.

4.3 The Literary Devices in the Musical Motifs in the Dramatic works of Ṣóyínká and Ọ̀ṣọ́fisan

In this chapter, six dramatic works (three each for the two playwrights) have been selected for both textual and structural analysis. The musical motifs i.e. music and poetry which aid the understanding of the ritual construct of the plays and create the necessary imageries that are portrayed by the two playwrights were also discussed. It becomes imperative that the stress patterns (cadences) in the poetic elements, i.e. the rising and falling of the speeches and songs be commented on to state their relevance in the rhythm and musicality of the texts because of the nuances of some of the expressions in the works under study.

With all the above items of the study put in perspective, it becomes crystal clear that when speech goes rhythmic (creating some animation which boosts imageries owing to the usage of some literary devices and figurative expressions that mainly include: similes, metaphors, euphemisms, parallelisms, oxymoron and ironies, synecdoche and metonymy, all sorts of repetitions, and of course, onomatopoeias), the structure manifests via directorial skills so that rhythm and musicality are taken from one realm to another as it were.

This is imperative because the production of meaning in the dramatic works is dependent upon the understanding of the nuanced speech conveyed by the stress pattern that produces the rhythm embedded in the prosodic utterances, symbolisms, music, and body movements (dances) or gestures that are non-verbal.

4.4 Ṣóyínká's Selected Dramatic Works

Three of Ṣóyínká's dramatic works were selected, according to their year of publication, for analysis. They are A Dance of the Forests, Death and the King's Horseman; and Kongi's Harvest.

4.4.1 A Dance of the Forests (Ṣóyínká, 1979)

The play is structured in two parts with 89 pages. Part One (pp. 3-43) and Part Two (pp. 44-89). In this play, the emphasis has been given to the speeches of the numerous characters celebrated in the play to derive rhythm in a way that one can suppose the movement of beliefs from one set of characters to the other. From the guests of honor, the dead man and woman, to the town dwellers, and then to the forest dwellers, one sees that the speeches recorded in part one and part two of the play suggest dramatic

shifts from one set to the other. It, therefore, means that the play showcases the meeting of the dead with the living and with the spirits of the forests. It also celebrates reincarnation as some of the living had once lived, died, and came back though not as the two special guests of honour who have come on invitation straight from their graves (p. 3). Although in the play, one encounters a few occasions to which musical sounds are referred, as par physical dance, 'A Dance of the Forests' does not have much of it as in the other texts of Ṣóyínká studied for this work.

Part One:

This segment runs from page 3 to 43 in flowing dialogues and conflicts concerning life and death. The characters are symbols. The most cantankerous of the living, Rọ́lá, the courtesan oblivious of the identities of the dead man and woman who have just arrived for the Dance in the forest speaks rudely to the dead man and woman when they seek her assistance for direction to where the dance is taking place (p.4). The dead woman who is pregnant laments how the living has treated her in the person of Rọ́lá arguing that she was summoned to come and she sees herself as a fool for accepting to honour the invitation; for she had thought that coming would be an opportunity to deliver of the baby inside her (p. 5). On the heel of this thought, sounds of bells, shouts, and gunshots are heard; after which the Dead Man and Woman re-enter before Rọ́lá, Adénẹ́bi, Ọbáneji, and Démókè gossiping and showing hatred towards them (p. 8).

The Dead Man is asked by Démókè, the carver if he was the man who fell from the tree and died. At this juncture, it appears the men now realize the identities of the Dead Man and the Dead Woman. It also appears that the Dead Man and the Dead Woman may have been observing and listening to the quarrels between Rọ́lá and her fellow living human beings. The Dead Man's response contradicts that of the Dead Woman's. The Dead Man sees the earth as his home and desires to come back, since he possessed nothing in the other world, narrating how he had traveled under the stream, across seas and oceans.

The implication of the Dead Man's response is the fact that the dead own nothing and have no desire to, as Rọ́lá and her colleagues are here on earth fighting for power and recognition. The Dead Man's claims to have traveled is an indication that death is more adventurous than life. Démókè is afraid that the Dead Man may have met that very man he, Démókè directly or indirectly caused his death over a piece of tree in the forest for carving. Before the Dead Man and the Dead Woman, Démókè confesses that he did push Ọ̀rẹ́mole, his former colleague down, causing his death, (p. 26). Ọbánéji concludes

that hatred, pride, blindness, and envy were the causes of Démókè's deed, (p. 26). Démókè's long monologue in response to this accusation or suggestion of Ọbánéji, confesses that pride and envy pushed him to his deed. Before the monologue, the Dead Woman had made a short statement so weighty when she says "…a hundred generations have made no difference. I was a fool to come." (p. 26). In other words, she is not impressed with what the living men and women are doing – killing, harmful gossiping, hatred, envy, and greed. Hence, she maintains a contrasting position from what the Dead Man said.

The beaters' noise is heard and rose during the speech of Ògún when he speaks on the tragedy of Ọ̀rẹ́mole in the hands of Démókè, (p. 28) after which another set of characters engage in tough dialogues about life and death (pp. 29- 43). The discussants include the Old man, Councillor, Adénẹ́bi, and Àgbòreko. The entire discourse is on justice and how to get justice, both for the living and the dead. This section appears metaphysical in the sense that justice is being sought from the forest demons. Àgbòreko had gone to consult Múrete of the Trees, a tree demon whom the old man sees as the most unreliable of the Tree demons. This he stressed with an adage "…*The cricket didn't know he was well off until he asked the sparrow to admire his hole* (p. 34).

The proverb by the Old Man speaks a volume of truth; that, strangely, the solution should be sought from an unreliable tree demon such as Múrete. What Ṣóyínká seems to convey here is that when men cannot find peace amongst themselves, it cannot be sought from abroad. The deep words of Àgbòreko, the elder of sealed lips before consulting his board and kernels (Ifa divination) for divination are instructive of his imminent divination using his board and kernels simultaneously with the Dirge Man rendering series of mourning songs (pp. 38-40). The proverbial sentiments of Àgbòreko are as follows:

> The eye that looks downwards will certainly see the nose. The hand that dips to the bottom of the pot will eat the biggest snail. The sky grows no grass but if the earth called her barren, it will drink no more milk. The foot of the snake is not split in two like a man's or hundreds like the centipede's, but if Àgéré could dance patiently like the snake, he will uncoil the chain that leads into the dead… (p. 38).

The synecdoche, which highlights the eye, the nose, and the hand paints the picture of being considerate and doing things well. Concerning the analogy between the sky and the earth, it implies that nothing is sufficient in itself, and the similes about snake, centipede, and man try to call one's attention that you cannot be this and that; that

everybody is unique. Ṣóyínká is using these words in the mouth of Àgbòreko to spread some didactic message.

As Àgbòreko casts the kernels, the lowering of the drumming, even though the dancers do not stop or show that the drumming has reduced in sound is meant to allow the divination and the recitation of the Dirge-man (p. 39). One notes the relevance of music and dance in rituals, as the Dirge-man joins in a casual dance, while Àgbòreko is still in the divination exercise (p. 41). Ọbánéji, the forest head has also noticed the injustice meted on the Dead Man and the Dead Woman by the living who have failed to welcome the special guests of honor among their midst. It is on the premise of this submission that part two begins as Ọbánéji is resolved to lead the special guests of honor to the deep Forest and accord them a befitting welcome they deserve.

Part Two:

This scene brings us to Múrete's dwelling, as he is about to leave for human festivities but stops to clean his nails against the bark of the tree. As he does this, he grumbles against the man who has the privilege of drinking their mother's milk; and that man also drinks goat's milk, cow's milk, and even pig's blood. Múrete therefore in his deep thought wonders why he, a tree imp should not climb a palm tree and eat its fruit, even though he faces possible expulsion should Àrọ̀nì finds out (p. 44). As Múrete is in this strange thought, Èṣùorò, the wayward cult-spirit who is one of the dwellers of the Forest in his radical nature, from the back, grasps Múrete by his throat and makes him swear that he, Múrete will not tell anybody that he, Èṣùorò is seen by him (p. 44).

Múrete agrees. Èṣùorò is determined to be at the meeting where the living and dead will be converging so that he will avenge the woodcutter who hacked him piece by piece (p. 47). This woodcutter happens to be Ògún's protégé, Démókè. For doubting his threat, Èṣùorò breaks a branch of the tree and whips Múrete mercilessly. Before the Forest Crier announces the coming of the dead, the visibly angry Èṣùorò in a monologue after whipping Múrete sounds resolved to avenge Démókè. The Forest Crier's striking of his gong, an onomatopoeic sound, is important to prepare the reader of the kind of participants that are going to grace the meeting of the dead and the living in the Court of Mata Kharibu, a tyrant with his wife and Queen, Madam Tortoise (Rọ́lá) whose metaphorical new name serves whom she is, deceitful, ruthless and unpredictably notorious. True to the words of the Crier, the discussions, dialogues, accusations and counter-accusations, temper rising and falling throughout the 'Court Proceeding' are

replete with a lot of revelations from the special guests of the hour, the dead man and woman.

In the space that records the deliberations (pp. 50-86), Ṣóyínká masterfully and dramatically uses the following characters as symbolism to convey the motif of injustice, tyranny, reincarnation and sheer wickedness: Ọbánéji who masquerades as the Forest Head; Forest Crier whose summary of the meeting is clear and insightful; Mata Kharibu, the tyrant and his wife; Madam Tortoise who represents the wicked and unrepentant women in authority; the Questioner who tries to make the characters relate their secrets; the Interpreter as every court of ancient time had it; Court Poet (Démókè); Court Historian (Adénẹ́bi) who goes to the memory lane of past proceedings; Soothsayer (Àgbòreko) who is the eyes of the gods; a Captain and his wife (The Dead Man and The Dead Woman); Jester of Èṣùorò who helps to bring in some comic relief since the issues being discussed are mainly violent and very tragic; the Triplets and the Half-Child who act as frustrated and unappreciated beings; the Ants who act as the minutes yet important in the orderliness of the universe, Spirits of the Palm, Darkness and Rivers; and in few places, using musical effects.

Borrowing the Forest Crier's very words as Ṣóyínká puts them in his mouth, the involvement of the dead in the meeting of the living and Forest Spirits is tantamount to 'The phantasmagoria of protagonists from the dead.' In other words, it looks magical and dreamlike that the dead have appeared as protagonists in the court of humans to swing oral rhythms with the living and the supernatural in the Forests.

4.4.2 Death and the King's Horseman (Ṣóyínká, 2003)

The play is structured in five acts with 76 pages and according to Ṣóyínká, in the Author's Note, the play is based on actual incidents which had taken place in Ọ̀yọ́ town around 1946 (Ṣóyínká, 2003, p.6). The play depicts the travails of Ẹlẹ́ṣin-Ọba, (the King's Horseman), a high chief in the palace of the Aláàfin, who, according to the cultural tradition of the Ọ̀yọ́ indigenes, must commit suicide to follow the king to the great beyond. However, this was not to be as in this case, Ẹlẹ́ṣin allows worldly enjoyment to befuddle his intention. He was subsequently arrested and stopped from killing himself by Mr. Pilkings (the Colonial Officer); much to the chagrin of Olúndé (Ẹlẹ́ṣin's son), Ìyálọ́jà (the market women leader), and all the market women. Ìyálọ́jà engages Ẹlẹ́ṣin in deep dialogue, (pp.21-23) to impress on him that even though he would die, he must be happy and be regal before his eternal departure. She even agrees

to allow him to sleep with a young maiden who had earlier on been betrothed to her son, upon Ẹlẹ́ṣin's demand.

Ṣóyínká brings some relief to the reader as Ẹlẹ́ṣin who has been in pain and half lamentation, is seen glowing with pleasure as the women bring a maiden to him definitely with the connivance of Ìyálọ́jà, (p. 23). This is the playwright's subtle way of showing that the Ẹlẹ́ṣin, because of his position within the society, can be given whatever he demands himself. He cannot be denied anything because according to Ìyálọ́jà:

> The fruit of such a union is rare. It will be neither of this world nor of the next. Nor of the one behind us. As if timelessness of the ancestors' world and the unborn have joined spirits to wring an issue of the elusive being of passage… (p. 22).

The foregoing statement depicts the types of freedom and enjoyment that are reserved for any individual of Ẹlẹ́ṣin's status in Ọ̀yọ́ in the pre-colonial era and it also brings to fore the belief of Ṣóyínká in the tripartite human existence of the dead, the living and the unborn. Ṣóyínká writes on the dance pattern of the Ẹlẹ́ṣin as he undergoes the last processes to the passage to 'the other market':

> His dance is one of solemn, regal motions; each gesture of the body is made with a solemn finality. The women join him, their steps a somewhat more fluid version of his. Beneath the Praise-singer's exhortations the women dirge, 'Alẹ́lẹ́ *lẹ́, awo mí lọ'*. (p. 41).

Ẹlẹ́ṣin would have successfully concluded the ritual if not for the intervention of the colonial situation which was put in place by the British administration at that period, whom the Praise-singer accuses as those who "…came and went, [and] took the heart of our race, they bore away the mind and muscle of our race." (Ṣóyínká, 2003, p.10). In this situation, the colonial master imposed a new and different set of political institutions of rules and regulations "… which they enforce with a reasonable degree of success" (Yerima, 2016, p.40), thereby creating the imagery of having reaped the centrality and essence of the people which has to do with the people's culture and religion. As a result, this new set of rules and regulations bans suicide or any form of human sacrifice whether for ritual or as an extra-judicial killing. For this reason, Pilkings decides Ẹlẹ́ṣin must be arrested to put a stop to the intended ritual suicide and he announces to his wife; "I've instructed Ámúsà to arrest the man and lock him up", (p.33). Another decision is also made, that of the resolution of Pilkings that the ball for the night will still be attended because the Prince of England "…is going to grace the ball with his presence

later **t**onight" (p.33). The alliterating **g** and **t** in themselves give some measure of poetic rhythm and musicality in the rather short sentence.

Basking in the euphoria of going to the ball, Pilkings and his wife, Jane, engage in romantic banter from where one gets the flashback about Ẹlẹ́ṣin Ọba, his pedigree, and fanaticism for tradition leading to his refusal that his first son, Olúǹde should leave for abroad because, by tradition, Olúǹde would someday, become the king's horseman. This short gossip culminates in yet another musicality of Pilkings giving himself to the humming of "…the tango to which they were dancing before" (p.34). This kind of sound production is very different to that which he had heard earlier from the ritual drums of the natives, which had earlier on announced the death of Aláàfin, and the ritual intention of the Ẹlẹ́ṣin. In other words, Ṣóyínká has beautifully brought in the marriage of humming and dance as interdependent variables, to say the least.

As a man filled with the knowledge of his culture and its significance, Olúndé who is the eldest son of Ẹlẹ́ṣin, and had been admitted into a Medical School in England under the auspices of the Pilkings, came back home when he heard that the king had died, knowing what that portends for his father. At the Residency, he meets Jane and gloriously justifies his father's intended action, to the disappointment of Jane. On seeing Jane, Olúǹde chides her for desecrating the ancestral mask he sees in her possession (p. 50). Wondering how he is not in England, Olúǹde tells the visibly shocked Jane, that he had come home to bury his father, and had been lucky to have traveled in the same convoy as "…your Prince, thereby, enjoying excellent protection". Olúǹde excellently interprets the distant rhythm of the drums to Jane and confidently tells her that his father is dead. He advises her to listen, as there is a change of rhythm, which rises to a crescendo and suddenly cuts off, leading to a new slow and resonant beat after a short silence.

Upon his return, Pilkings is shocked as he sees Olúǹde. He cleverly promises him of escort to see him off the Residency, so that he could go and bury his father who unknown to Olúǹde, is right in the Residency alive and about to be put in the cell (p. 60). In handcuffs, Ẹlẹ́ṣin sees his son Olúǹde and collapses at his (Olúǹde's) feet in purgation and sobs passionately (p.61). Olúǹde is also visibly surprised, disappointed, and angry, upon seeing his father alive. He goes ahead to complete this ritual, by killing himself to compensate for his father's failure. Meanwhile, Olúǹde had plotted a clever entrance to the cell where his father is being kept by writing a note to Pilkings, begging

him to allow Ìyálọ́jà to see Ẹlẹ́ṣin Ọba. Olúṅde must have killed himself after the note, to show his love for fatherland and tradition.

When Olúṅde's dead body is presented to Ẹlẹ́ṣin, he strangulates himself and dies (p. 75). Before this climax, Pilkings had had an intimate dialogue with the handcuffed Ẹlẹ́ṣin in the presence of the new bride of Ẹlẹ́ṣin (sitting on the ground) and some guards (pp. 66-67), during which Ẹlẹ́ṣin tells his captor that by his capture, he, Pilkings has 'shattered the peace of the world forever.' (p. 62). In other words, Pilkings has done him and his people more harm than good.

Even in the cell, Ìyálọ́jà convinces Pilkings to allow in, the Praise-singer, the drummers and of course the women dirge singers (p. 73) when she argues that without music and dance, the oath cannot take place (p. 73). The dirge rises and falls, (p. 74). Even when all is done within, the Residency paving way for the burial of the departed king with two escorts now, Ẹlẹ́ṣin and his son, Olúṅde, 'The dirge rises in volume and the women continue their sway.'(p. 76). The rising and falling of the songs are rhythmically significant in the ritual, coupled with the swaying of the women, from left to right, front and back, et al the style of dance.

4.4.3 Kongí's Harvest (Ṣóyínká, 2004)

In 90 pages, Ṣóyínká presents this play in four structural segments: Hemlock (pp.1-10); First Part, (pp. 11-47); Second Part, (pp. 48-84); and Hangover which is the fourth and the concluding part, (pp. 85-90).

Hemlock

The classical allusion to hemlock, a kind of poison, may indicate the strong strive between the land of Kongí and the government at the centre. The parodied rendition of the old Nigerian national anthem by Ọba Dánlọ́lá, his cabinet, and the audience with royal drummers providing the sound is the first musical impact of the play (p. 1). This version of the national anthem is replete with sarcasm and innuendo against the government, as the metaphors- 'the pot', the squirrel'- point to the government's failure. The anaphora in the fourth stanza of the anthem adds to the musicality as well.

As expected, the superintendent, an agent of the government chides the singers of the sarcastic national anthem, leading to some banter of words which symbolizes the conflict between local tradition and the government policies. The conversations between the characters in this segment of the play are in poetry so that the imageries of hate,

disappointment, and frustration are clear. For instance, the drummer who symbolizes music and rhythm boldly says (p.9):

The king's umbrella
Gives no more shade
But we summon no dirge-master,
The tunnel passes through
The hill's belly
But we cry to defilement
A new-dug path may lead to the secret heart of being.
Ògún is still god
Even without his navel.

Such strong words may have persuaded Dánlọ́lá to come forward to dance softly with the prompting of the drumming and giving him the strength to make the strong words that conclude the segment (p. 10).

First Part

Two scenes are simultaneously going on, one, Kongí strategizing on how to usurp power from the spiritual head of the harvest, while a slow rising chant is being heard in honour of Kongí himself (p. 11). In another scene, the six Reformed Awẹ́rí Fraternity, in support of Kongí, are in a session to rebrand their image, having been banned (p. 11). One of the voices prefers the Magi image where they will be seen as wise men that give advice (p. 11). Ṣóyínká has employed a biblical allusion by alluding to Magi, the wise men in the New Testament of the Christian Bible. Another voice believes that the confraternity should wear the toga of youthful elders (p. 12). By the speeches of the six voices of the fraternity, it brings to bear the dramatic structure of a set of conspirators.

At Sẹ̀gi's night club, another venue of music and rhythm, one finds out that music accompanies dialogues and resolutions, as in the case of the notorious Secretary and Dáodù. Secretary complains to Dáodù, of his (Dáodù's) uncle's excesses, even in detention (pp.14-18). Leaving the night club, Secretary meets the six Awẹ́rí Fraternity, to further plot how to make King Dánlọ́lá who is Dáodù's uncle, bring the New Yam to Kongí. Back to Sẹ̀gi's club, Secretary engages Dáodù in a long dialogue, towards finding out Dáodù's plans and perception for the next day, the Harvest, (pp. 21-23). Secretary's unspoken words show his disappointment in Dáodù, who seems to be outwitting Secretary in his stratagem to make Kongí triumph over Ọba Dánlọ́lá. At what Ṣóyínká terms 'Kongí's Retreat', yet another scene (pp. 23-30), the speeches are in slangs, as the six Awẹ́rí Fraternity members plot how to bring Ọba Dánlọ́lá to his knees.

The fifth voice suggests that the Ọba be starved to death (p.24). By the contributions of the 'Emerging' Awẹ́rí members, one decodes a motif of betrayal, greed, short-sightedness, and conspiracy against Ọba Dánlọ́lá and his subjects, to whom Kongí plots to bring down with the treachery of the six men. Yet again, at Sẹ̀gi's club, the tireless Secretary meets Dáodù (pp.30-34). The dialogue between the two is instructive of the role of language and speech. Dáodù proudly affirms to Secretary that he, Dáodù is Sẹ̀gi's current lover, (p.31) (mindful of the effect such bold pronouncement will have on Secretary, whose boss, Kongí, was Sẹ̀gi's former lover).

At this juncture, Sẹ̀gi (who may have been observing and eavesdropping the conversation) majestically walks in without any greetings or regards for the Secretary; rather, keeping her eyes on Dáodù. As Sẹ̀gi sits, music from inside rises in praise of her, which Dáodù sarcastically interpret to Secretary as though he, Secretary does not understand the lyrics of the music. To maintain decorum, the Secretary reveals a proposal which may have brought him to Dáodù, giving a condition that the lives of five men awaiting execution will be 'forgiven' should Ọba Dánlọ́lá cooperates with Kongí (p. 34). He thereafter accompanies Kongí to the 'Kongí's Retreat' only to see the six men meant to be strategizing for Kongí to be literally in slumber; or what Secretary chooses to describe to Kongí more bluntly in a sentence, *'They are practically dead*.' (p. 35).

The striking of the gong twice is onomatopoeic, hence an element of musical sound. Here, the Secretary depicts Kongí as greater than the gods. As the Secretary leaves, Kongí wakes the sleeping six by striking the gong (p.40). The dialogues which thereafter ensue, help create the effect of words that brainwash, words that create imageries of 'I am invincible', 'I am untouchable' into the thinking of Kongí. The overambitious Secretary goes back to Sẹ̀gi's club to tell Dáodù that one of the five suspects awaiting trials hanged himself so that it now remains four whose lives could be spared by Ọba Dánlọ́lá's consenting to hand the yam to Kongí the next day (p.41).

Dáodù plays along by promising the Secretary of Ọba Dánlọ́lá's resolve to public submission to Kongí. The news that Sẹ̀gi's father, being one of the five about to be hanged, has escaped, gladdens both Sẹ̀gi and Dáodù so much that Sẹ̀gi announces to Dáodù that she feels 'like dancing naked'; wishing to dance on *gbégbé* leaves to show that she has not been forgotten (apparently by the gods who have helped her father to escape the den of Kongí, her former lover and now, tyrant of the nation) (p.44). This long dialogue between Sẹ̀gi and Dáodù about their happiness is interrupted by a dirge

which rises as it is sung in the background, signifying latent danger in the land. Dáodù rushes to see Ọba Dánlọ́lá apparently to intimate him of development and, promising Sẹ̀gi of his return for some good romantic time (p.46). The next brief scene in 'Kongí's retreat' shows the tyrant visibly angry having just received the piece of news from the Secretary, that one of the captives has escaped in addition to the earlier one that committed suicide by hanging. In Kongí's terrible state of anger, he threatens to cancel the amnesty agreement and gives orders that the escaped man be found and brought to him dead or alive.

Second Part

In his palace, (pp.48-84), one sees the effect of oratory in the person of Ọba Dánlọ́lá who combines proverbs, riddles, and wits in his statements as he makes up his mind not to attend the Harvest in person to hand over the yam to Kongí. Dáodù returns to persuade his uncle, the Ọba to keep to his promise to Kongí. Unbeknown to Ọba Dánlọ́lá, Sẹ̀gi whom he accuses of being a bad influence to his nephew and successor is planning in the favour of Ọba Dánlọ́lá against Kongí. Secretary soon comes to see Dánlọ́lá ensure he is ready to keep to his promises. Dánlọ́lá plays with words in a rhythm that Secretary is convinced that Dánlọ́lá has resolved to submit himself in public to Kongí, while in an actual sense; he seems ready to take his life instead of being humiliated in public by Kongí and his cohorts.

The royal drum is heard from a distance as Secretary departs the palace for more arrangements, (p. 55). The music turns out to be that of Sàrùmí who comes to pay homage to his elder brother and king (pp. 57-60). Ọba Dánlọ́lá gives himself to the music and dance and engages in steps he last did as a youth; in annoyance, Dáodù, disappointed that his uncle does not know the consequence of his playing with the almighty Kongí, forcefully hits the lead drum with the heavy beater causing it to burst, (p. 60). His thought is that when the drum bursts, dance stops. Dánlọ́lá feels insulted and very furious that he speaks in riddles to Dáodù that he, Dánlọ́lá knows the drums 'were silenced long ago' (p. 61), before the physical action of Dáodù. Dáodù tries to reason with his uncle, on the importance of his role in ensuring he gives Kongí what he wants, as time is short.

Sàrùmí has to beseech Dánlọ́lá to listen to his heir, Dáodù, as he seems to have something to say, "…I know my son has something for old ears like ours. You have to listen." (p. 63). Dánlọ́lá will not hear such a piece of advice, but Dáodù defies him desperately with words that turn Dánlọ́lá to a standstill. He revealed that Sẹ̀gi, whom he warned him about, is the daughter of the man who has escaped, and as well, wants the

Harvest to go on as planned. This convinces Dánlọ́lá that he should play along and be part of the Harvest as he softens and reasons (p. 64). Soon, the five-stanza anthem of the Carpenters' Brigade is heard (p. 65). This comprises forty lines, each stanza made up of an octave (eight lines). A critical analysis reveals that the main theme is a lamentation even though the last stanza is dedicated to unflinching loyalty to the extent of dying for Kongí. The anthem exposes the natural resources in Isma; the spread of the greed of Kongísm; dependence and love for local brew or gin; the pride of working from morning till evening; and of course, the resolve to die for Kongí as he is the nation's savior. In the anthem, 'the nation carpenters' who are the real nation builders work for the honor and peace of the nation and the defense of the country; with hands as coarse as sandpaper, their fingernails chipped and their lungs filled with sawdust, yet they sing the anthem, (stanza four).

The anthem is very musical and its performance produces a lot of martial rhythms and is used by the Carpenters Brigade marching to the ground in uniformity and giving a Nazi salute (an allusion to German Hitler) to usher in Kongi and the Reformed Awẹ́rí to the venue of the harvest's festival (p. 66). Déńdè, also in uniform, marches with the other Carpenters as he has left the service of Dánlọ́lá to serve Kongí to which the Secretary sees as a victory for Kongí (p. 69). Dáodù has earlier won the prize of the best yam for the Harvest with a monster yam that looks like a human being, which Secretary now regrets he did not disqualify him on the ground that the yam is of 'abnormal specimen' (p. 72). Because of this victory, a male group ushers Dáodù to the Harvest venue with special musicality and rhythm, not with drums but 'singing to the rhythm of cutlasses scraping on hoes', a kind of Agrico-music rendition in which texts about the context and contents of agricultural business are highlighted (p. 71).

Another set of traditional music (Royal dùndún drums ensemble and bugles) accompanies Dánlọ́lá and Sàrùmí, as well as the Old Awẹ́rí retinue, which makes Secretary feel at home, believing that the deal has finally come to fruition (p. 73). Dánlọ́lá lies to Secretary, claiming that he only comes to see the dance of Dáodù which Sàrùmí quickly adds that Dáodù "…tells us we've grown too old to dance to Kongí's tunes; we've come to see them do better." (p. 73). Of course, there is more than mere dance in the plot for Dáodù and his father and uncle to be at the Harvest. This is evident in the sagacious response made by Dánlọ́lá when dialoguing with Secretary before the event proper, that there is no reason to be nervous.

The simile linking ‘a patient dog and the outcome of the business between a groom and his bride in the bedroom’ speaks a volume in the present anticipated business between Kongí (the bridegroom) and Dánlọ́lá (the supposed bride). As Secretary tries to comprehend Dánlọ́lá’s riddle, he is stung with the entry of Sẹ̀gi being ushered into the Harvest ground by women, singing and dancing and bearing mortar and pestle, cooking utensils, a cloth-beating unit, and ending up, throwing ‘up their arms in derision and mock appeal to the world in general singing’ (p. 74). With their dance, they pay homage to the seating obas (kings), and with this same dance; they insult the Reformed Awẹ́rí (p. 74). It becomes a drama of shame for Secretary and Kongí when two women defile decorum and ‘begin a steady rhythm with the cloth-beaters, giving Dáodù’s cloak a final sheen for the big occasion’ (p. 76) so that Dáodù, not Secretary and Kongí is now the one stealing the show. As this is going on, another sound of music and dance is experienced by the attendants as the singing women re-enter, singing the same song and bearing Dáodù aloft. Others carry the farm implements which they have taken from Dáodù’s men and use them to supply a noisy rhythm. Dáodù carries the winning yam above the triumphal entry (p. 76).

The women by so doing make a caricature of the president of the country, Kongí, on one hand, and to the Organising Secretary, on the other hand. To the amazement of the Secretary, the women form a ring around Dáodù with their pestles as he prepares to hand over the big yam to Kongí after a well-chosen short speech before the president and the entire attendants (p. 78). As Kongí receives the yam, he is not relaxed even though he feels triumphant just because he cannot help but fix his eyes on Sẹ̀gi. His unease may not be attributed solely to the gun-fire shot at the moment Dánlọ́lá is presenting the sacred yam to him; rather, what baffles him is the motif of Sẹ̀gi, his ex-lover and her father. His comments on receiving the yam are full of ironies.

After his speech, Kongí shoots out a clenched fist followed by the deafening beating of drums and clash of cymbals from his force. As the drumming and clashing of the cymbals stop, the main feast begins so that Kongí could now be the real Spirit of Harvest in place of Dánlọ́lá. Amid music and dance, Sẹ̀gi returns. Ṣóyínká captures in his directorial parentheses, a crescendo of sound and rhythm of pounding of yam and the resultant dance, side by side with Kongí’s physical, mental and spiritual state (as it is evident that he has got himself drunk and now tipsy and riotous) when the return of Sẹ̀gi takes place:

> The rhythm of pounding emerges triumphant, the dance grows frenzied. Above it all on the dais, Kongí, getting progressively inspired harangues his audience in words drowned in the bacchanal. He exhorts, declaims, reviles, cajoles, damns, curses, vilifies, excommunicates, execrates until he is a demonic mass of sweat and foam at the lips. (p. 83).

The classical allusion as it relates to Bacchus (bacchanal) takes one to the imagery of the Greek god of wine in whose domain people get drunk and become riotous and noisy for no justified reason. It is in this piteous state of Kongí that Sẹ̀gi with the assistance of other women passes a copper salver from 'hands to hands above the women's heads' dancing with it on their heads till it reaches Kongí table when the audacious Sẹ̀gi 'throws open the lid.' (p. 84).

Sẹ̀gi's present to her ex-lover is the head of her father shot dead by Kongí's men in fulfilment of Kongí's order with the prize on the radio that whoever brings back the fleeing man, alive or dead will be handsomely rewarded. It is, therefore, perplexing to Kongí that the woman who brings the fleeing man's head is no other than the dead man's daughter, Sẹ̀gi. His drunkenness cleared in his eyes as everybody including his confidant, Organising Secretary leaves him defenselessly alone with the fresh head. In Ṣóyínká's very words of the content: *In the ensuing scramble, no one is left but Kongí and the head, Kongí's mouth was wide open in speechless terror. (p. 84).*

Sẹ̀gi's act implies that Kongí's evil has boomeranged on him on the auspicious day of his 'triumph' over truth. In other words, instead of Kongí being a hero he thinks he is, he is deserted at the very hour of his glory by an inglorious gift (in the public glare) of a fresh head of an old man who had before now been imprisoned and is decapitated on the order of Kongí. In addition, Kongí also gets the shame in public, of not finishing the rituals as it were of the Yam Harvest because nemesis catches up with him.

Hangover

This part of the play is more or less an appendix or epilogue (pp. 85-90). Secretary is on the run to cross with Déńdè to the border, having abandoned his Leader, Kongí, and is surprised when Oba Dánlọ́lá appears to make jest of him over his wasteful years with Kongí, whom he has now dumped and runs for his life (p. 87). Oba Dánlọ́lá, it seems has the final laugh as he leaves Secretary to his fate and turns the opposite direction (to his palace, presumably) as his royal music and anthem rise simultaneously loud; and after some moment, abruptly halting and stops completely. The rising and falling of the royal music with the anthem is tantamount to the beginning of the conflict between tradition and politics of calumny for some time before a sudden clash and dramatic resolution by time and fate.

4.5. Ọ̀ṣọ́fisan's Selected Dramatic Works

Three of Ọ̀ṣọ́fisan's dramatic works have also been selected, according to their year of publication, for analysis. These are Moróuntódùn (I have found a sweet thing), Women of Òwu; and Èṣù and the Vagabond Minstrels.

4.5.1 Moróuntódùn (Ọ̀ṣọ́fisan, 1987)

The literal translation of the title of this work is 'I have found a sweet thing'. It is a 16 Scenes play of 83 pages. It is a play in a play that is structured in one act comprising sixteen scenes where the conflict between the peasant farmers, the rich, and the government is dramatically resolved in an uncharacteristic manner where a symbol of affluence and pride turns out to become a lover of the ordinary and rusticity. It depicts an irony of life for Titubi, the protagonist who embarks on a mission to destroy a set of peasants; only to turn back and fall in love with them and their way of life against her rich background and over-ambitiousness.

Scene One: pp. 5-16

The director assures the cast that there will not be any disturbance and quickly addresses the audience, giving the synopsis of the play:

> The play, as you will soon see, starts in the year 1969, the month of September. That year, if you remember, the civil war was raging in the east of our country, but this play has nothing to do with that. It deals with another war, the one that was later to be popularly known as the Àgbẹ́kọ̀yà uprising, in which ordinary farmers, in the west of the country, rose and confronted the state. Maybe you remember? Illiterate farmers, whom we had all along thought to be docile, peace-loving, if not stupid, suddenly took to arms and began to fight against the government! Two… three, four … seven months! (pp. 5-6).

The director is, however, wrong that there will not be any distraction during the play because some agitators arrive with lots of noises with the following inscriptions and chants:

> Down with agitators, Wipe out the insane lovers of poverty!
> Away with hypocrites! Crush the peasant revolt! Clean the city of louts!
> Death to the jobless! No foreign ideologies! To earn is human!
> Who does not want money? (pp. 6-7).

The head of the intruders is a 'pretty, sensual, and self-conscious woman' by the name Titubi, a spoilt daughter of a rich Alhaja (p. 7). Titubi is so vicious that she gives

the director a couple of slaps for arguing with her (p. 8). Titubi engages in a frenzy song and dance with full support from her followers and the drummers (p. 9).

She is so rude that she boasts, "I have money and I can enslave you with it. I can buy all of your ringworm-infected actors if I choose …" (p. 9). A reprieve comes to the director and his actors when sounds of a police siren are heard followed by sounds of car doors banging, the noise of boots, and blasting of the whistles (all musical elements in form of onomatopoeia). Titubi is arrested by the superintendent of police, even though he recognizes her as the spoilt daughter of Alhaja Kabirat, head of the market women (p. 12). Titubi is unrepentant as she abuses the superintendent in the banter of words calling him a smelling pig, a metaphor that depicts the police officer as not only irrelevant but stinking (p. 13). When Titubi is led to the cell, the inmates are singing prison work songs, a coincidence with the arrival of a wealthy girl in their midst (p. 16).

Scene Two: pp. 16-17

The allusion to history is very timely in the above directorial, for this sounds didactic and cautious; However, this scene is a precursor to the third, as the directorial suggests eloquently. This historical allusion cum antonomasia of Titubi being Mọ́remí, therefore, brings a lot of force for the plot which, unfortunately, Titubi is engaging in the fight against the poor peasants for a negative cause contrary to what Mọ́remí stood and stands for. The Superintendent has to intervene in explaining to Alhaja Kabirat the plot of using Titubi to save the affluent like her (Alhaja) and the state from the bushy peasants:

> Your daughter has the best credentials for this kind of job. She's willing to do it, and she's richly endowed. Pretty, sensual, daring, and with quite a reputation with men, if my information is correct? (p. 25).

Scene Three: pp. 17-18

It is beside Titubi's cell where a plot is being hatched by Marshal and the traders towards entering the cell for the sake of Titubi by tricks – singing with a pattern of swinging suggested by Marshal: "As you sing, you go put a hand forward. Like this. Then drawback. Forward – drawback…" (p. 18). The song implies that with song and dance, one could achieve a motif much easily as it helps in instilling discipline.

Scene Four: pp. 18-31

In her prison cell, Titubi is in good spirits, humming while the traders' song is heard faintly (p. 18). Titubi's proud mother visits her covering her nose with a handkerchief because of the dirt in the prison (p. 19). She is not happy with the condition

of the cell, no bed, no window, no fan, or air conditioner coupled with the terrible stench. Titubi's explanation to her mother sounds Greek to her:

> But it's all part of the plan. After that night in the theatre, I agreed to it. I stay here. I pretend to be a prisoner. Then when the peasants break in and find me (p. 19).

Titubi has plotted with the police to be of help to them towards the apprehension of the peasant farmers that have become a thorn in the flesh of the state. Alhaja Kabirat thinks her daughter is insane and demands she goes with her based on her influence in the state, but Titubi vehemently declines; preferring to be the Mọ́remí of her time, a female legend who fought for the liberation of her people in ancient Ile-Ifẹ̀ (p. 20). A historical narrative that is common among the Yorùbá recounts that this heroine, Mọ́remí, "…was the wife of one of the ancient heroes of Ile-Ifẹ̀. She was a woman of great beauty and virtue and had an only son named Ẹ̀là or Olúorógbó" (Johnson, 1976:147). This valiant woman planned to learn and expose the war secrets of the Igbo marauders who frequently raided and terrorized her people of Ile-Ifẹ̀. She subsequently resolved to allow herself to be kidnapped by these terrorists after she had made a vow to the Ẹsìnmìnrìn river goddess that if she was successful in her escapade, she would offer the costliest sacrifice to the goddess. Eventually, she was successful and had to give away her only son, though reluctantly, as the 'costly sacrifice' demanded by the goddess (Johnson, 1976).

The Superintendent is being sarcastic as it relates to Titubi being a flirt with men and being sensual as it were. The rhetorical question deeply adds some effect as Alhaja does not attempt to answer the derogatory remark; rather she resorts to asking Titubi whether she is sure she can do the job, (p. 25). Determined, Titubi rehearses what she is meant to do when she goes into the camp of the peasants under the scrutiny of the Superintendent who applauds her ingenuity with near perfection display (p. 30). Impressed with herself, Titubi goes into a reverie as Mọ́remí's praise-song is heard forcing Titubi herself to begin to sing it, (p. 31).

Scene Five: pp. 31-35

It is a flashback in the market square with Titubi watching what unfolds (p. 31). The legendary Mọ́remí is being persuaded by her close childhood friend, Nínígọlá to jettison her resolve to fight the invading Igbos who are almost reaching Ile-Ifẹ̀ based on their faint singing being heard afar (p. 32). Mọ́remí in a further argument with Nínígọlá, uses a big paradox cum rhetorical question to make her friend not to continue her

persuasion: “I cannot turn back. If we never risked our life, how shall we come to value it?” (p. 32). Níníọlá confesses to Mọ́rémí that she, Mọ́rémí, frightens her with her god-like attitude, (p. 34). Amused by such a statement, Mọ́rémí asks her friend to embrace her and that her coming to talk with her makes her glad and has made her no longer afraid (p. 34). The Yèyé Ọba Group comes around and begins to sing a dirge, they fan Mọ́rémí, Níníọlá joins them kneeling to a courageous Queen about to leave her cosy position in the palace to fight the invading Igbos.

Mọ́rémí’s two rhetorical questions, irony, and personification make it clear that she does not enjoy the dirge being sung by the women. Rather, she chooses to engage Adunni her keenest rival, in a competition, as she calls for a song other than a dirge. This act is brought to an abrupt end by the piercing cry of a warrior who comes to announce that the Igbos are in sight, necessitating the dispersal of the women, with Níníọlá trying for the last time to drag Mọ́rémí home, but to no avail, (p. 35).

Scene Six: pp. 35-39

Here, another attempt is made to drag Mọ́rémí home by her husband, Ọ̀rànmíyàn, who sneaks out of the palace unnoticed, to plead with his Queen to forget her mad intention. Mọ́rémí remains resolute in her decision, as she makes her husband understand that refusal to go on with her intention would bring shame to her. This leaves the King to realise that Mọ́rémí is bent on going ahead. Despite this realization, the King argues that such would not be the case, since his subjects will not be fast at condemning her family (p. 37). Mọ́rémí is not ready to listen to her husband’s sentiment even when the King shouts “Stay! I command it!” (p. 38). Mọ́rémí’s response is blunt:

> And I say, no! Go back quickly to the palace. For at this spot and this moment, I am already beyond the lashing whips of your command! (p. 38).

The above utterance depicts Mọ́rémí as one who has already become a goddess and legend so that she cannot be under any mortal king’s command. The King’s insistence, however, makes Mọ́rémí realize that the King loves her so much, even though he recently took a new wife (p. 39). Either as a way of quickening the King’s departure or simply to confess to free herself, Mọ́rémí makes the King know that she has been unfaithful to him, having slept with Arógundáde (p. 39). Of course, the King is angered to the extent he knocks her down brutally. Ọ̀rànmíyàn before leaving for the palace forgives Mọ́rémí and assures her that should she succeed in her expedition, she will be received back. To the King, the task Mọ́rémí is about putting herself into is far more

than the punishment of an unfaithful woman who ordinarily should not be allowed into a king's chambers.

Scene Seven: pp. 39-40

There is a war song from the peasant farmers who break the prison to free their men held by the state. Bógundé, the commander seeing Titubi immediately orders that she be released even though he does not know her (p. 39).:

> Free the woman! You see how these animals behave, to keep a woman in this odious place! I am sorry for our brothers who have been languishing here all these days. Woman, you are free. We farmers from the village release you. Go home and tell your friends. Goodbye. Men, let's go" (p. 40).

The foregoing statements by Bógundé reveal that he is an emotional and considerate man even though he is a commander of warriors, who is only second to Commander-in-chief, Marshal. This kind gesture of Bógundé to Titubi, at first sight, may have influenced her to also be nice to the peasants and sacrifice her whole self for their wellbeing.

Scene Eight: pp. 40-41

As the peasants sing and dance to a clamorous song of harvest, the director speaks about Titibu's joining the peasant for a risky adventure:

> There she goes then, my friends, bravely walking into danger. Stepping carelessly into the unknown. Ah, women! My friends, the world is strange and women reign over it. Let us salute their courage. Their capacity for love. Mọ́remí, I remember, I remember you and I celebrate you… (p. 40).

The director's speech is a eulogy for women whom the director says have the attribute of love, courage, and are very adventurous. The apostrophe, '*Mọ́remí*' is justified for she and Titubi seem to have the same resolve to fight and win fame for the sake of their people though for different purposes. Mọ́remí's praise-chant that follows the director's speech to the audience before attention is turned to the farmers goes a long way to bringing the flashback of the exploits of Mọ́remí who is an inspiration and an unseen mentor to Titubi.

Scene Nine: pp. 41-54

It is at Baba's parlour, the fifth hideout of the peasant farmers, there is a scream of someone in excruciating pain, the person is also groaning. It happens to be Titubi whose gunshot wound while attending to the peasants in defence of the state on the battlefield is been treated in a primitive yet effective manner by Marshal (p. 41) who

shows it to be a splinter, not a bullet. Titubi faints after the removal and is left to sleep to regain herself. In the last operation, the state loses ten of their own while the peasants lose three; all thanks to the strategy adopted by the natives according to one of the women warriors, Wúrà:

> Marshal's plan was good. With those trees we felled across the road, they could not bring their Lorries and big guns close enough. They had to come on foot. And we were waiting for them (p. 42).

Despite Titubi's sacrifices in helping the peasants treat their wounded, she is not completely trusted; some see her as a spy for the state. Marshal's paradox is evident that Titubi may not after all be a true friend she claims, 'the bitterest poisons, they say, come in the tastiest mushrooms' (p.42). While she sleeps, they intend to remove the '*Mọremí'* necklace on her neck since they do not understand what it entails. Marshal, however, orders that the necklace be put back on her and Wúrà supports him (p. 43). Even in her weakness, Titubi wakes and volunteers to go and attend to some weak people (p. 47), and frowns at the elders of the peasants for referring to her as a stranger, of which Baba, the leader apologizes.

Meanwhile, Titubi is not a stranger in the real sense of it, because the real 'strangers' are Lawyer Isaac and Alhaji Braimoh who, though are indigenes and even have farms in the village, turn out to be saboteurs, leading the enemies to hide out of the peasant farmers, (p. 48). The irony again is the fact that Alhaji Braimoh is the father of the trusted and dedicated woman fighter, Mosún, while the Lawyer's father is also a patriot, making Baba disagree with the verdict of death pronounced on them. All accept the proposal Baba gives in place of capital punishment, that *"…they lose all the harvest from their farm. And they'll be retained as hostages till the war is over."* (p. 54).

Scene Ten: pp. 55-60

The scene is now at the Deputy Superintendent's office as a brisk rhythm coupled with the sounds of police whistle and the barking of a dog precedes the discussion between the Superintendent and Alhaja Kabirat, Titubi's mother (p. 55). Alhaja laments the absence of Titubi whom she claims has been away for five weeks instead of the planned two weeks (p. 55). The Superintendent's revelation that the police have not prosecuted the war well and that it was only women and children that were attacked have worsened Alhaja's hope of seeing Titubi again. Superintendent believes Titubi is okay though with the worst assurance. After arguing that the police are weeping for the land and the lack of peace, she laments for her dear daughter Titubi (p. 58).

The dialogue changes rhythm when Superintendent turns around to ask her, "Where are you hiding your daughter, Alhaja Kabirat?" (p.59). Intelligence by the police shows that both Lawyer Isaac and Braimoh are under Alhaja's pay so there is a supposition that she deployed the two men to hide Titubi. The Superintendent wishes to know why Alhaja has been paying the two (p. 60). Her reply suggests she is guilty of what she has just been accused of. Titubi appearing with Marshal before the arguing Alhaja and Superintendent is a turning point, as she quickly announces to the sobbing mother and excited Superintendent that she is no longer the same as she went away and that a lot has happened. Titubi asks her mother and Superintendent to sit as she tells her long story, *"...for it will be long."* (p. 60).

Scene Eleven: pp. 61-66

This scene is a flashback, a streamside where shabbily dressed peasant women who are looking gay, are washing and rinsing clothes (p. 61). The disposition of these women towards Titubi is that of total love, acceptance, and pride. They wonder why Titubi should not rest after all she had done the previous night for the wounded. Màmá Káyọ̀de asks her rhetorically if she does not get tired. Titubi watches the gay looking women as they mimic government officials, tax collectors, sanitary inspectors, and even the visit of the governor whom Màmá Káyọ̀de sarcastically says his voice was sweet, that one could easily drink it even though at the beginning, it was difficult to hear him well; and that, bringing some humour, the voice or words "…seemed to come from a church organ." (p. 64). Titubi being treated so well must have influenced her decision to be rustic like the women who make her feel good, honoured, appreciated, and lastly, invaluable.

Scene Twelve: pp. 66

Back to the Superintendent's office at scene 12, Titubi in well-chosen words and manner juxtaposes her life of affluence with what she has recently encountered in the village among the peasant farmers, trying to draw the attention of her mother to the naked injustice and wide dichotomy. By the time Titubi finishes her speech which makes no sense to her mother, she is full of tears as she rounds off with these touchy words: "… the shame of my past had come flooding into my eyes" (p. 66). The attitude of Alhaja Kabirat to what is said to her by her daughter implies her insensibility towards the downtrodden.

Scene Thirteen: pp. 67-70

This scene is in the village and it highlights the women consoling heartbroken Titubi who is not happy with the fate of the villagers. The language used by these women depicts hope and courage. The metaphorical assertion of the women that they are the earth and that their dirges wash them clean as well as their bold belief that they are older than pain and betrayal, a personification that makes them have that authority over their misfortune, hence they have the moral right to counsel Titubi not to cry because they foresee a light at the end of the tunnel. With Titubi calm, the women begin to tease her with love that they know the man with whom she has fallen in love but that they will not tell her. The women go on playing on words. Titubi knows the women are right but simply tells them that it is a game they are playing (p. 68).

Màmá Káyọ̀de tactically tells Titubi that Marshal is the man she has fallen in love with: "Lucky Marshal … and look! See who is coming!" (p. 70). In support of Màmá Káyọ̀de, Mosún brings in some humour to it as the joyous women begin to gather their things together, and soon head home.

Scene Fourteen: pp. 70-71

It is back to the Deputy Superintendent's office in the city. Titubi looks wild as she speaks to the Superintendent and Alhaja Kadirat. Titubi is holding a gun (p. 70), as she is not happy with Salami (the Deputy Superintendent) for "…the massacre of children…for there's no way you can win a war against a people whose cause is just… Marshal! … you didn't believe me, did you? You never believed I was sincere?" (p. 70). She hands over the gun to Marshal with the admonition, "Let a new life begin" (p. 71).

Scene Fifteen: pp. 71-78

Amidst singings at the stream, someone is plaiting Titubi's hair while the issue of possible negotiation with the government the following day is being discussed by the women (p. 71). Marshal approaches the gossiping women, accompanied by his lieutenants, Bógundé and Kokondi to declare his love publicly to Titubi. The women playfully block him from doing so (p. 72). They make fun of him. That Marshal could talk about love shows how infectious Titubi could be even to a war general whose main business is to decimate his opponents. In what can be classified as the climax of the play, Marshal in a moving speech, calls on the living and dead, trees and animals in the forests, to witness his love for Titubi whom he also renames 'Moróuntódùn'.

> "… I give her, not a gun, nor a matchet, but costly beads *iyùn.* For her war is not to kill, but to heal. Her battlefield among the wounded and stricken. Therefore, I pluck her name like this, all ripe and golden, not from the laden shelf of our violent heroes, but the storehouse of beauty and tenderness. I name her – **MORÓUNTÓDÙN!"** (p. 75).

Unfortunately, Marshal fails to listen to the wise advice of Baba, the leader of the peasants that he, Marshal should not go and attack the Central Police Station, but should embrace the truce proposed by the government for them to talk peace (p. 77). Marshal is also deaf to his just renamed love, Titubi who simply asked him, "Marshal … what about me?" (p. 78). Ignoring the question, Marshal demands a war song from Bógundé and Kokondi which the latter starts and which spurs the three out of the scene saluting Baba and chanting their song (p. 78). What plays out in this scene is the clash between wisdom and rashness. Baba is a man of wisdom who wants the farmers to reach a truce with the government, but Marshal is adamant. In his wisdom, Baba knows, 'They will not come back" (p. 78).

Scene Sixteen: pp. 78-81.

In what can be considered an epilogue of a sort, the director tells the expectant audience that true to the prediction of Baba, Marshal dies in the course of the attack on the Central Police Station, as it was a suicide attack: In the end, peace came, but from the negotiating table, after each side had burned itself out… (p. 79). It is Màmá Káyọ̀de who begins a song of triumph which all joins, clapping while the postures of Mọ́remí and Titubi are sighted looking at each other on the stage. What Ọ̀ṣọ́fisan implies here is that wisdom is better than rashness.

4.5.2 Èṣù and the Vagabond Minstrels (Ọ̀ṣọ́fisan, 2003)

This is a didactic and humorous play involving five musicians in a game of wits with Èṣù, intending to bring to bear, the importance of being straightforward. It is pertinent at this juncture that to the Yorùbá, Èṣù is different from Satan of the Christian worldview. He is believed to be Yorùbá 'volatile trickster' deity who is as benevolent as he is malevolent "… on matters relating to human activities …" (Ọmọ́jọlà, 2010:32). Èṣù is the deity that acts as an intermediary between other Yorùbá pantheons, human beings, and Olódùmarè (the Creator) and despite his roguish character, he, just like all other Yorùbá (Òrìṣà) gods, is also answerable to Olódùmarè.

The itinerant musicians in this play have been thrown out of the business of praise-singing by the new military government that just came in via a c*oup d'etat* so that the five musicians are jobless, hungry, and have become vagabonds moving aimlessly for food and survival. They eventually come to a crossroad where they encounter Èṣù and his worshippers. The play is divided into four segments as follows:

Orchestra: pp. 9-13

The scene is a festive one, where the head of a community, 'Chief' as he is referred to, is making merriment with his people. Chief calls on Adé, the festival director to ask him how he and his cast are preparing for the forthcoming competition (p. 11). Before the crowd, Chief and Adé agree to have a rehearsal of the community's play for the said competition. In narrating the plots of the play to the audience, Adé the director, introduces the cast is as follows:

> Well, ladies and gentlemen, here are your lead players, these five.
> They are what I said before, vagabonds! Vagabond musicians.
> They've been jobless for months – since the change of government actually, and the proscription of entertainment. And they've been forced therefore to trek from town to town, village to village, searching for work, all in vain, till they arrived here, at this crossroads. That is where our story will start (p.13).

With the suspense building on the crowd, they begin to sing the *Song of Khaki and Agbádá,* a political song concerning the military and politics. The director's opening comment depicts suffering, deprivation, and hunger in the land as portrayed in the five vagabond musicians. Their names are Omele, who has brought them to the crossroads, Redíò (the leader of the orchestra), Epo Òyìnbó, as well as their two female members, Jígí and Sinsin (p. 15).

Overture: pp. 14-35

It is dawn at the crossroads and there is a cockcrow, an onomatopoeia signifying that it is morning based on the sound of the cock going by traditional belief. It is evident that the five musicians are very hungry and are expecting ready-made food at the crossroad as Omele had made them understand. Omele is under pressure to explain why he brings his disappointed colleagues to the crossroad to eat free food. He explains that the rich and the poor bring offering to Èṣù and drop them at the crossroads hoping that Èṣù will answer their prayers: 'If you wait, in a short while you will see. They will soon begin to arrive with their baskets and pots, to placate Èṣù. The whole place will be laden

with food!' (p. 21). Soon, the vagabonds hear the tolling of a bell and incantations and hide as a priest in a white loincloth is 'ringing a bell, holding a pot in another hand (p. 26). When the priest leaves after dropping the pot at the crossroads, the vagabonds rush for the pot to devour the food but are disappointed as there is no food in it:

> **Redíò:** You goat! You accursed animal! This is what you call food!
> **Sinsin:** Cow dung! What an insult! *(Omele) carries the pot and throws it away.*
> **Jigi:** Leave him alone. Let's not be so hasty. That was only the first man to come after all … let's wait…
> **Omele:** I don't understand … I just don't understand … (p. 27).

The foregoing reactions show how hungry, frustrated, and despondent are the vagabonds musicians. Another 'food' soon arrives from another set of people chanting at the crossroad, which turns out to be according to Redíò's description, 'rubbish dump' (p. 27), and the vagabonds, in anger, decide to leave the crossroad but are surprised that each of them has been stuck to the ground and cannot move (p. 28); they try to sing Èṣù's Theme Song, which heralds an old man around whom the musicians begin to move and dance (p. 29); and when the old man accuses them of stealing, the following are their responses:

> **Epo Òyìnbó:** I warned them, sir! They would not listen! I told them it was sacrilege!
> **Jígí:** We were hungry. Please, forgive us. We do not normally live by stealing.
> **Omele:** The times are desperate. We've not eaten for days. It was I who brought them here. If there's to be any punishment, let it be mine alone (p. 30).

Of course, Epo Òyìnbó is playing 'holier than thou' with his assertion which is a big lie as he never warned anybody that eating at the crossroads amounts to sacrilege. Jígí, on the other hand, is her real self, assertive and blunt. Omele is selfless and is ready to die for his colleagues. The old man decides to test the five vagabonds to see if they can help others in time of distress to which all of them positively affirm:

> **Old Man:** If you are, I can change your lives!
> I can make you really prosperous again!
> **All:** We are! Priest of the Crossroads! Help us!

The above affirmation is followed by Èṣù's theme song, Song of Supplication after which the old man gives them the guideline to the power he intends to impact in them to change the fate of those in need and change their fortune for good. In a well-detailed guide, all that matters is that when the vagabonds sing their favorite songs to any of their prospective sufferers of misfortune and dance with such person, the person

will be well (pp. 32-33). The old man leaves with his retinue chanting and dancing (p. 33), leaving the vagabonds to argue on the potency of such power:

> **Sinsin:** (After a while). A song and a dance! Do you think it will work?
> **Omele:** We'll soon find out, won't we?
> **Epo Òyìnbó:** Hm, Èṣù, god of mischief! I don't trust him! Or his priest!
> **Jígí:** But he's also a god of justice, remember? And a friend of Ọ̀rúnmìlà. On the tray of divination, he takes a forward place. I don't think he'll deceive us more than we deceive ourselves.
> **Omele:** You're right. Èṣù is not destiny, only the way to it. He is like a loom in the market of fate. But we each hold the shuttle, free to swing it the way we like.
> **Sinsin:** Anyway, I've eaten the charm, and I am ready to sing! Strange how my belly no longer feels the pang of hunger!
> **Redíò:** And mine too! I feel heavy with hope. I know I shall choose the right person. (p. 34).

With the above contradictory opinions and expectations, the five musicians settle down and sing the concluding part of (*The Song of the Maiden and Music Man 2)* pp. 34-35 which is of stanzas four to six, continue with the story of the music man and the hungry expectant girl.

Opium: pp. 36-80

The five vagabonds have the opportunity to test the power given to them respectively by the old man and are surprised it works with their merely singing and dancing with the sufferers of misfortune who get well. However, they are particular with what they will get from those they have cured with their powers; the only exception being Omele, who is not concerned with what he is to get but what impact he can make in whomever he comes in contact with his new power from the old man. The first encounter the vagabonds have is a man carrying a basket of fruits to the crossroad. The man drops his basket and while praying for the healing of his impotency, the vagabonds approach him, and the impotent man thinking they are robbers, promises to give them anything they request as far as they do not harm him. By this promise, they decode he is a rich man. The man says he has everything in the world but cannot father children to inherit them (p. 38). After a long quarrel on who should take the credit for healing the impotent man, it falls on *Epo Òyìnbó* who claims he is the first to volunteer to help the man (he fights for the right with his knife. p. 38). He wants to know what the impotent man will leave behind for him to trust him of coming back the next day to reward him (*Epo Òyìnbó*) after healing – to which, the impotent man gives him his ring (p. 39).

Epo Òyìnbó leads the healing procession with a song, 'Let the Snake Rise' to which the rest of the vagabonds sing and dance to with the impotent man who gets healed

and cannot hide his excitement running to both Sinsin and Jígí but both flee (p. 41). Now fully a man, he runs home to test his healing promising to be back the next day. However, what the vagabonds do not know is that the old man and his retinue normally come around to dance along with the unseen to bring about the healing, as is the case for the first sufferer (p. 40).

With the ex-impotent man gone, the vagabonds begin to eat from the basket of fruits he leaves behind, and while doing so, another sufferer, a pregnant woman, comes in. She has been in that condition for nine years and needs a miracle to enable her to deliver. Because of her poverty, the other vagabonds do not want to help except *Omele* (p. 44). *Omele* leads in the song (The Child Inside Is Calling) and his colleagues reluctantly join him to sing and dance with the woman, (p. 46-47). The woman begins to have signs of labor and thanks Omele but must run home to be helped by a midwife since it is her first baby. The woman does not even have anything to drop as assurance she will come back to appreciate Omele; instead, it is Omele who gives her his chain p. 47, after the woman had described her house in the village to him (p. 46). Omele is not bothered but is happy that the woman is eventually hopeful even when his colleagues castigate him for stooping so low to a poor woman who cannot offer anything (p. 47).

Another sufferer comes. He is tall and richly dressed but limping and coughing severely at intervals (p. 48). He simply requests for the road to the Specialist Hospital which Omele tells him got closed a few months before, due to an impasse between the doctors and the police over the demise of one of their men (p. 49). The limping man is surprised the vagabonds do not recognize him and also disappointed with the closure of the hospital because he was hoping to get the bullets inside him extracted at the hospital (sounding like a popular robber, very rich and lacking nothing). But further interrogation suggests the man is a ritualist for he boasts to Jígí, as he is dying:

> I arrived like fear itself! Yes, when I found that men had made money their god, I conquered it! …you know how? With the blood of virgin children, the sperm of virile men, a pair of succulent breasts, such as yours (reaches Jígí's who slaps off his hand)" **(**p. 50).

It falls on Sinsin to lead the song *I Sing to End Your Pain* for the restoration of the limping man's life and health (p. 52). The wounded man recovers and even carries Sinsin and dances with her (p. 53). On the insistence of Sinsin for a drop of proof that she helped him, the once limping man drops a necklace, "It's my necklace, and it's got my insignia on it in a diamond. I will see you tomorrow!" (p. 53). To show her happiness, Sinsin dances and hugs her colleagues and even goes ahead to start another song, *The*

Song of Rejoicing (p. 54). The rejoicing is so much that the vagabonds fail to notice when three powerful-looking but disturbed businessmen step in (p. 54).

The men are looking for a certain 'short, yellow man, with side-whiskers and mustache (p. 55). Even one of the strangers asks if the vagabonds can show them the way to the house of death, an expression that indicates how hopeless they are. Eventually, Redíò undertakes the restoration of licenses to the three men to save them from graft they are being investigated upon by the new military government after singing and dancing with them the song, *Na Money Rule de World* (p. 60-61). Redíò considers himself the luckiest and potentially the richest of the five vagabonds after receiving from the three businessmen three pieces of evidence of their promises to come tomorrow: a wristwatch, a lighter and a cigarette case, and coral beads (p. 62).

It is Jígí's turn to be rich and her sufferer is a prince running from his angry people, for killing a royal python which the prince feels should not be worshipped anymore. He wants to commit suicide and wants Jígí to help him achieve that goal. Jígí assures him that she can help him to realize his status and affluence by resurrecting the python (p. 69), a proposal the Prince rejects on the ground that the superstition will continue and will triumph over him (p. 70).

Eventually, it is agreed that Jígí will sing and dance with the Prince so that the priest of the python leading the angry subjects to come and kill the Prince, will drop and die. To achieve this, Jígí leads in the song, My Beads Are Jingling, after which a scream is heard signaling the sudden collapse and death of the priest of the royal python (p. 71). The spokesman of the village begs the prince to come home and lead them (p. 72), and before the prince leaves, he hands a royal bangle to Jígí with the instruction she should wear it to the palace the next day (p. 73). At this juncture, a couple living with leprosy appears and requests healing (p. 73).

Only Omele has compassion for them and sings along with them (without the help of the other four vagabonds who are angry with Omele and leave the scene) a song When Others Run (p. 78). Omele heals the couple, but unfortunately, he also contracts the disease (p.79). The couple is depressed and asks Omele to transfer leprosy once again to them so that he can be free being a young man. Omele is too selfless to accept the plea and tells the couple not to blame themselves, and that he is okay with his situation (p. 80).

Handover: pp. 81-104

The much-awaited 'tomorrow' comes and Omele sits with his leprosy while the other four are looking so happy, eating and drinking and just throwing the bones to Omele whom they see as a failure and a stupid fellow. While the five vagabonds await their rewards, Omele sings a song to which his former colleagues respond in antiphony – the song entitled, *The Song of Tomorrow* (pp. 83-84). The song has a moral undertone. The response of the four vagabonds is stoning Omele so that he flees (p. 84). Redíò now leads a song, (Song of the Jungle (p.85-86) which eulogizes cheating, luxury, and other vices. All the supposed sufferers the four vagabonds are eagerly waiting to see appear, but it turns out that all of them are followers of the Old Man (Èṣù himself, p. 88). They testify against the vagabonds and walk away from them to the chagrin of the four, especially Epo Òyìnbó whom Old Man warns to be calm and throw his knife away (p. 91). In the end, Omele is justified as the vagabond who has done excellently well, and the verdict is that the leprosy should be transferred to the other four vagabonds who have been so insensitive and callous (p. 99).

Èṣù and the Vagabond Minstrels has brought to bear the morality of Omele being the better and enduring one than those of his colleagues whom greed, pride, and over-ambitiousness have brought to shame.

4.5.3 Women of Òwu (Ọ̀ṣọ́fisan, 2009)

This play celebrates the agonies of war, especially on women. In five scenes, Ọ̀ṣọ́fisan presents the helplessness of women and the clashes of gods. The play is a satire where Ọ̀ṣọ́fisan bemoans war in itself, the inability of the gods to help their devotees in times of tragedy, and of course, the negative effect of pride, avarice, and over-ambitiousness. 'Women of Òwu' is a historical play set in the southwest of Nigeria.

There are several Choruses sung by the Chorus (elderly women of wisdom who give advice) just as it was in the ancient Greek drama where elderly men served as the Chorus to give advice. In this context, Ọ̀ṣọ́fisan's Chorus is formed by elderly women since Òwu's men have all been slaughtered in the theatre of war that leads to the annihilation of the entire town (Johnson, 1976; Àyándele, 1992). Historical facts made us know that the Òwu kingdom was annihilated between 1817 and 1824 by the allied forces of both Ifẹ̀ and Ìjẹ̀bú and later supported by "… reinforcement from the Ẹ̀gbá and from the Ọ̀yọ́ refugees whose homes had [earlier on] been devastated by the Fulanis… (Johnson, 1976:208). Ọ̀ṣọ́fisan stated that the battle was so ferocious that the allied

forces reduced the city "… to complete rubble… they slaughtered all the males, adult and children, and carried away the females into slavery" (Ọ̀ṣọ́fisan, 2009: vii).

This incident left the remaining Òwu survivors to become permanent refugees all over Yorùbá land, including some part of Ìjẹ̀búland (Àyándele, 1992:5). In this play, apart from the Chorus, there are sixteen dirges sung as musical motifs (see pp. 68-78 in Yorùbá and with English translations).

Scene One: pp. 1-9

It is a day after Òwu has been destroyed by the Allied Forces led by Okùnadé, the Ifẹ̀ war leader. Everywhere is in ruins; the houses are still burning, while the male children are lying dead so that it is the women that are left behind to lament their losses. The Chorus of women is singing the dirge, *Àtùpà gb'epo lẹ̀ f'elepo* (Lamp, yield your oil to the oil seller) (p. 1). Two women encounter an old man who asks them the cause of the smouldering over there (Òwu) (p. 1). The women innocently tell the old man that the proud city of Òwu has been reduced to ruin a day ago. One of the women goes historical. She narrates how invaders from Ìjẹ̀bú and Ifẹ̀, together with mercenaries from Ọ̀yọ́ fleeing south from the Fulani forces, had laid siege on Òwu for seven years, on the ground that their King was a despot, and the citizens had to be freed. She adds that the forces had not been able to enter the city, until the previous day, when terrible fire engulfed the city, causing the city gates to be opened.

The women are surprised when the old man asks them why their chiefs and diviners fail to call on him (p. 3). The tone of the old man makes the two women suspect he is a god, and not a man: '… It's not you, Òrìṣà Ánlùgbuà? Not our ancestor they talk so much about?'

The meiosis or litotes coupled with the rhetorical questions describe how dumbfounded the women are on realizing that they are talking with Òwu's founder, Ánlùgbuà. Even when Ánlùgbuà has finished telling the women the history of Òwu and how Òwu which he founded is dear to him, (p. 5), one of the women finds the courage to question the god bravely:

> Seven years without rain they were, seven years
> Of failed harvests. All those terrible years,
> Where were you Ánlùgbuà? (p. 7).

Ánlùgbuà defends himself that he was not called upon and that the oath he took forbade him to return except when sent for (p. 7). This defence is not good enough for one of the women who feel that worshipping of Ánlùgbuà and pouring libation at his shrine should have been enough to persuade him to come to their rescue, ending her

argument the rhetorical question, "Where were you, Ánlùgbuà?" (p. 7). Ánlùgbuà does not answer the question but gives a plausible reason why he could not come, an explanation that seems to calm the women:

> When I was leaving the world – When I dipped
> My sword into the earth and became a mountain –
> I left an iron chain for you, and I said,
> Pull it wherever you need me – (p. 7).

Now a bit relaxed with their god, they tell him about the guns the Allied forces used against them which they use hyperbole to describe to Ánlùgbuà: "Which explode, and turn a whole battalion into corpses. Rags upon rags of bleeding flesh!" (p. 8). In a humble and subdued tone, Ánlùgbuà makes a confession knowing that he cannot help bring back Òwu since his worshippers are slaughtered and therefore cannot be venerated or praised without a shrine that has been burnt down. A dirge rises, as Ánlùgbuà leaves in pain. In other words, Ánlùgbuà is giving the women some hope that all is not yet lost thereby putting them and the reader in suspense of what may happen next since it is evident that he loves Òwu, pained by its destruction and feels guilty that he could not save her (Òwu) having conceded that he is ashamed by the superior arguments of the two women. Ọ̀ṣọ́fisan, in this scene, portrays the courage and power of women who can face even a god and argue with him and blame him for his actions and inactions.

Scene Two: pp. 10-17

In this scene, Erelú wonders if anybody seeing her at this moment will ever remember she was once the powerful Queen of now fallen city of Òwu; one of the women in the Chorus tells her yes, that she was yesterday, '…before the invaders cut their throat, all those handsome princes.' (p. 10). Erelú also laments over her daughters whom she reminds the Chorus were before yesterday 'engaged already to be married to kings!' (p. 11). The Chorus agrees and that they vividly remember the songs and dances which were composed by them.

When Erelú cannot control her sorrow, she collapses and joins in the singing of the dirge, *Lèsí ma gbà wá ò* (Who will save us?) which rises to crescendo portraying the level of frustration and hopelessness of the Queen, Erelú (p. 11). Erelú vents her anger on the invaders, metaphorically describing them as beasts and animals for being so heartless. This anguishing mood of Erelú in her curses of the invaders leads the Chorus to resume their dirge which abruptly stops because Erelú bursts to wailing again (p. 13).

In the course of this latest wailing by Erelú, the two women who had earlier met with Ánlùgbuà return and tell the Chorus and Erelú of their experience with him (p. 14). They quickly tell the Chorus and Erelú that seeing Ánlùgbuà does not bring succour because he has returned to heaven and that Òwu women are on their own (p. 15). Erelú, not ready to hear more from the women over the seeing of Ánlùgbuà and his inability to help, requests more dirge and the Chorus obliges with the singing of *Lèsí gbọ́ gbìgbì l'ereko o?* (Who heard the frightening sound on the farm?). The women engage in gossiping about their future fates in the hands of the generals when the dirge is suspended and resumes on the advice of the Chorus leader that while they wait for their fates, they should dance the dance of the days of woe (p. 17).

What this implies is the fact that the women know they cannot avoid being slaves or concubines to the conquering generals when they eventually leave Òwu with their loots. Singing the dirge slowly (p. 17) signifies the belief that very soon, their lives will change for worse – from being distinguished wives to slaves to the so-called 'beasts' and 'animals' according to Erelú, (p. 12).

Scene Three: pp. 18-22

The scene is of a dialogue between two immortals, Ánlùgbuà and his mother, Láwùnmí over the destruction of Òwu and punishment to be meted on the invaders for desecrating the shrines. Answering Ánlùgbuà on why she allows the destruction of Òwu, Láwùnmí justifies it in a few words thus:

> Arrogance! that was their sin! An insufferable display
> Of arrogance towards me, towards Ile Ifẹ̀, where
> We all come from! Yes, it's true
> That your father founded Òwu, but it was only
> With the help of blessings of Ifẹ̀!
> It was because he, a priest, married a princess
> Of Ifẹ̀ – me! – that my father agreed to give him a crown
> And make Òwu one of the seven kingdoms
> Of Yorùbáland. Is that a lie? (p. 19).

Ánlùgbuà's response is ambivalent, 'No, but'-, and further arguing that it was the Ifẹ̀ who first attacked Òwu, to which Láwùnmí educates his son further for clarification. She tells him how Òwus were selling other Yorùbá into slavery, despite the laid down law by her son Ṣàngó, that no Yorùbá should ever sell other Yorùbá into slavery. This dialogue goes on when the mortal women think Ánlùgbuà is doing nothing to address their fate. Láwùnmí has a superior argument over his son on why force was

taken and justified. However, the same Láwùnmí surprises Ánlùgbuà by requesting his powers to punish the invading commanders whom she accuses of sacrilege, for they did not spare the people that took cover in her shrine.

> You, my son, can make their journey more agonizing
> By unleashing your terrible storms on them. Send your shafts of lightening
> Wherever they gather and pound them with awesome thunderbolts.
> Let every one of them perish till human beings everywhere learn
> That the gods are not their plaything. (p. 22).

Ánlùgbuà respectfully supports his mother thus, 'To all our shrines, dear mother' (p. 22). It goes to show how unpredictable and vindictive the gods can be. Of course, Ánlùgbuà consents but would wish to know the opinion of the god of war, Ògún to the present impasse– and Láwùnmí quickly assures him that Ògún is angry over the unconventional practices adopted by the generals in the desecration of the shrines (p. 22). A dirge is raised as mother and son leave– an indication that tragedy is imminent.

Scene Four: pp. 23-38

The centre point of this moving scene is Erelú, the mourning Queen. She receives a series of more devastating news from Gẹ̀sinde about her fate and those of her daughters and only living grandson. Gẹ̀sinde though respectful and sometimes caring and emotional confesses being a 'borrowed mouth' (a synecdoche meaning a messenger who must say what he has been told to say) (p. 23). The first news to Erelú is that Òrìṣàye has been allocated to Balógun Kúsá on his request even though Òrìṣàye has been dedicated to the gods from birth (p. 23). That she is dedicated to the god and a virgin, according to Gẹ̀sinde, is what interests Balógun Kúsá the most (p. 24). On the fate of her second daughter, Gẹ̀sinde speaks in riddles which Erelú does not seem to comprehend by saying that Adéòtí 'has gone where pain can no longer reach her', meiosis that implies that Adéòtí is already dead and therefore, spared of further mental torture (p. 25). On the other daughter of hers, Kosobó, Gẹ̀sinde tells Erelú that the killer of her son, Sakula whose name is Otunba Lekki is the General to whom Kosobó is allocated (p. 25).

The main news came to Erelú when she is told that Balógun Derìn has requested that she, Erelú be allocated to him (p. 26), a man Erelú metaphorically refers to as 'that dog' either for his promiscuity or passion for war. Erelú in despondency asks the Chorus to weep for her, 'Weep for me then, you women of Òwu! Now I know what it means to

suffer defeat' (p. 26). That is to say that she now realizes that defeat does not respect or recognize status or pedigree.

Òrìṣàye's dramatic display towards Gẹṣinde is very significant in this study as she single-handedly sings and dances to *Ẹ* sú*re fún mi* (Shower me with blessings) (p. 27), and Ọlọ́*bẹ̀ ló l'ọ*kọ (Husbands are for those who can cook) (p. 28), feigning insanity when in the actual sense she is cunning in prophesying what will be the fate of Balógun Kúsá, the General that has requested to have her despite the knowledge she is dedicated to the gods. Òrìṣàye surprises both Erelú and the Chorus when she threatens thus:

> And I'll watch his blood flow, gurgling like fresh wine
> From the palm tree! I will be singing, mother!
> Then of course they will seize me, and hack me to death!
> Ah, what happiness is waiting for me! (p. 29).

The simile is culturally connected as 'fresh wine' from the palm tree is normally thicker than the normal wine that is mixed with water. The last line is a big paradox since happiness in this context means that she will be happy even in death because she would have been able to put to death her enemy and 'lover', Balógun Kúsá. Òrìṣàye is so defiant of her fate that she bluntly tells Gẹṣinde to send words to Balógun Derìn who has requested Erelú to be his booty, that the gods have decided his fate, and that his journey back home would be disastrous, characterized by wandering, suffering and fighting without respite (p. 32). Òrìṣàye is speaking the minds of the gods without anybody realizing it as she is seen merely as one going mad by Erelú and the Chorus, and to Gẹṣinde, Òrìṣàye is merely bragging. The Chorus even join her in the singing and dancing of her song *Ẹkún* Ìyàwó*, (Jọ̀wọ́ ò Dúró Sisí*) during which Erelú faints either due to her daughter's 'insanity' or hopelessness.

When Erelú is resuscitated by the old women and the Chorus, she and the women engage in a long argument concerning whether the gods are to be trusted or not (pp. 33-38), during which a dirge, Wẹ́lẹ́ *wẹ́lẹ́ lèrì nsẹ̀ o* (Softly, softly falls the dew) is sung by the Chorus (p. 36). The women by the advice of the Chorus leader resolve to curse the men, which they do by singing a song of malediction 'Ọrun *dẹ̀ dẹ̀ dẹ̀ bí orin arò* (The hereafter, like a dirge), a song that leads them to bare their breasts collectively with a shout, 'WE CURSE YOU ALL!!!' that the soldiers are infuriated to burst on them – beating and assaulting them sexually that the women groan and scream, (p. 38). The soldiers are angered by the song and curse. Above all, the action of the women exposing their breasts in the course of cursing the soldiers speaks a volume of non-verbal communication. The act symbolizes condemnation and doom because it is the breasts

that the soldiers sucked when they were born and the women exposing them before their very eyes is more dangerous than the curse of the mouth in addition to the dirge.

Scene Five: pp. 39-67

This concluding scene is packed with lots of intrigues and it begins with the dirge, W*ẹ́lẹ́ wẹ́lẹ́ lèrì nsẹ̀ o* (Softly, softly falls the dew, p. 39). The Chorus sees Adúmáadán, the widow of Erelú's son Líṣàbí, coming to them with a baby strapped to her back. The baby boy is Adérógun in whom lies Erelú's future hope of Òwu. Adúmáadán after a hot quarrel with Erelú whom she accuses of never loving her husband, Líṣàbí, tells Erelú that Adéòtí is dead: 'I found her body lying at the entrance to the shrine of the goddess Láwùnmí. Her throat had been cut. (p. 40). There is a general lamentation followed by a dirge, *Bùje-bùje pa mí o* (I have been stung to death, p. 40). Erelú now remembers what Gẹṣinde had earlier told her:

> **Erelú:** Oh! Oh! Is that what that goat Gẹṣinde
> Was trying to tell me yesterday and I chose to misunderstand?
> **Adúmáadán:** I closed her eyes and poured some sand on her.
> In the situation, it was all I could do (p. 41).

This simple deed of Adúmáadán pleases Erelú so much that she blesses her and gives her motherly advice to forget her husband, Líṣàbí, and try to fall in love with whomever she is allocated: "Surrender your pride and learn to give to your new man the care you once gave my son" (p. 43). This touches Adúmáadán:

> **Adúmáadán**: Are those words from you! You! Old woman
> Did I not say you never loved my husband!
> **Erelú:** That boy's his only son, I repeat. If he lives, we do not die.
> And one day, therefore, he will grow up and remember,
> And we will be fully avenged. (p. 43).

Erelú is suddenly becoming nice to Adúmáadán whom she thinks, will take the infant baby along to whoever takes her among the soldiers, but she is wrong. Gẹṣinde comes in with an instruction from his superiors concerning the infant. The infant is to be killed, as they do not want to leave a single heir behind. The soldiers agree to kill the innocent Adérógun.

As though the news that Adérógun is going to be killed is not enough for Erelú, Gẹṣinde, being a faithful messenger and gossip, yet releases heavy news to Erelú; he informs her that her husband the king, had been captured and had suffered to death in the hands of the Generals. As Gẹṣinde takes the infant boy, the raising of the dirge, Ṣe *mbá mọ̀, mi ò ní wá'le aye* (If I'd known, I'd not have come to the world) takes place by the women, a dirge that may have led to Erelú's collapse (p. 45). The dirge rises

and fills the atmosphere with sorrow and hopelessness till Máyẹ̀ himself, General Okùnadé in the company of armed soldiers arrives and all the dirge singing stops abruptly (p. 46).

Máyẹ̀ has come to call on his erstwhile wife and the cause of the war, Iyùnloyè, and award her appropriate punishment. Erelú's son, Princess Adéjùmọ̀ adopted Iyùnloyè as a wife, causing a ripple between him and Okùnadé who had been a renowned artist before joining the military to the extent of becoming the General Commander of the Allied Forces.

Erelú is happy for the first time in days because Máyẹ̀ has decided to punish Iyùnloyè: *'So with all your mischief, you can still mete out punishment to whom it is due! I salute you, Máyẹ̀, for being the hand of justice!' (p. 47).* Erelú advises Máyẹ̀ to avoid looking at the face of Iyùnloyè because she is too pretty, cunning, deceitful and capable of seducing him to remember the former love: *'One look at her again, believe me, all your anger will melt away* (p. 48). Erelú is right for the tantalizing beauty and sweet tongue of Iyùnloyè melts the powerful anger of Máyẹ̀ in no time. Despite the women singing their song of abuse *Dọ́kọ-dọ́kọ o* (unfaithful wife, p. 48 and p. 51), Iyùnloyè is undeterred as she argues her innocence before Máyẹ̀ and the women. In one of her persuasive words, Iyùnloyè cheerfully tells Máyẹ̀ in his eyes:

> I have made your *àdìrẹ* cloth famous all over the world.
> The most popular pattern of them all bears your name.
> What more proof do you require to know
> I've never stopped loving you? Listen,
> This is how we advertise it... (p. 53).

Being a very deceitful woman and knowing the power of music and dancing Iyùnloyè dances seductively in demonstrating how she claimed advertisement was done but Máyẹ̀ cuts her off. He asks if she did not hear that he had been present with the troop at the walls for seven years. Iyùnloyè replies him:

> Of course, I heard. And how many times I tried to run away
> To join you! On a number of nights, I climbed up the walls,
> Tied ropes together, and tried to escape. But the guards found me out
> Each time and stopped me. It's the truth! I had to bribe them
> To keep it to themselves. Ask them, they are my witnesses!
> I really tried, my husband! Look in my eyes!
> See if I am lying to you!
> C**horus Leader:** Don't look in her eyes, General! All you will find there are danger and deceit! And really, Iyùnloyè has been lying;

Iyùnloyè refutes of all the women's accusations, climaxing with her chanting of Máyẹ̀'s oríkì (p. 57), softens Máyẹ̀ and brings down his anger so that he orders that Iyùnloyè be taken to his caravan. Erelú protests against this move, knowing fully well that Iyùnloyè will complete her seduction of Máyẹ̀ in the caravan (p. 57). Máyẹ̀ speaks back to Erelú like a strong soldier; he affirms that the wound inflicted on him is so deep, thereby killing the love he once had for Iyùnloyè. He adds that Iyùnloyè will be put on a separate caravan, and will be made to "pay the full price for her life of infidelity and waywardness, and serve as an example to others" (p. 58).

Believing Máyẹ̀, Erelú gives herself to happiness and initiate a song of celebration, *Òjò ayọ̀ kán sí mi lára* (Shòwers of joy fell on me). The joyous song does not last long when the arrival of Gẹ̀ṣinde with the dead body of Adérógun arrives and the Chorus sees him and announces his presence with the little corpse (p. 58). Gẹ̀ṣinde delivers some important message to the wailing Erelú before handing to her, her grandson to bury. One of the messages is that Adúmáadán has been taken away in a hurry because "...news came that someone has seized Otunba Lekki's father's throne and started a war back home" (p. 58). As Erelú ponders on Òrìṣàye's prophesies, Gẹ̀ṣinde delivers yet another message from Adunmaadan that Erelú takes the corpse as she sings the dirge 'Ar*á mi ẹ w'oró t'íkú fi ṣe wá'* (Come see the pain they put on us, p. 59). Part of Gẹ̀ṣinde's touchy message is as follows:

> ...she implored me to ask you to bury her son
> For her, this boy whose head we dashed against the ar*aba* tree.
> In place of a shroud to wrap him in, she sends this war-dress
> That his father used to wear… (p. 59).

In deep emotion, Erelú holds the corpse of her grandson, sings his *oríkì* (praises) which ends with the beginning of yet another dirge, *Ṣe mbá mọ̀, mi ò ní wále aye* (If I'd known, I'd not have come to the world p. 60). Gẹ̀ṣinde still has a piece of news that devastates Erelú:

> If I may inform you, beauty
> Has conquered once again, as before, the celebrated slut
> Has regained Máyẹ̀'s heart, and joined his caravan. Yes,
> Iyùnloyè is riding back with us in triumph! (p. 61).

The personification, 'beauty has conquered again, as before,' speaks about the tantalizing beauty of Iyùnloyè whose love made Prince Adéjùmò fall and lead his people to war, and now, the same beauty has won the 'heart' (synecdoche) of Máyẹ̀ who had earlier on threatened to kill her in public. The death of Erelú after she and her fellow old

women had gone into a spiritual exercise leading them to fall to trance is a panacea to her being reduced to nothingness in the house of Balógun Derìn. Erelú's insightful utterances to her fellow women before her death are "… a father can only chew for a child; he cannot swallow for her" p. 66). Being her response to the Chorus leader that she cannot desert them; implying that she has no powers to save them even though she has not seen the father of the Community doing a ritual meant for men. Erelú screams and collapses and dies without her fellow women realizing she is dead, (p. 67), after these words:

> I cannot help you. No one can. You are going into years
> Of wandering and slavery. As the penalty for your wasted lives.
> Perhaps afterwards you would have learnt the wisdom
> Of sticking together, and loving one another… (p. 66).

With the death of Erelú after the above valedictory statement, the women greet her with another singing *Wẹ́lẹ́ wẹ́lẹ́ lèrì nsẹ̀ o…* (Softly, softly falls the dew, p. 67). The dirge, after being interrupted by Ánlùgbuà's promise that 'Òwu will rise again but not here but 'Within other cities of Yorùbáland' (p. 67), the dirge *Wẹ́lẹ́ wẹ́lẹ́ lèrì nsẹ̀ o…* (Softly, softly falls the dew), rises to the end of the play implying that whatever has a beginning does have an end. The numerous dirges, songs, and *oríkì* make the play, Women of Òwu, more meaningful and interesting as the songs help bring cultural importance to the lives of the people.

4.6. Yorùbá Cultural Philosophy in the Dramatic works of Ṣóyínká and Ọ̀ṣọ́fisan

The inspiration which determines the types and usage of musical motifs in the dramatic and creative works of both playwrights is both domiciled in and reflects their ideological inclination as embodied in their Yorùbá cultural milieu. The cultural and philosophical worldview of the Yorùbá is embedded in various forms including religion, morals (*Ọmọlúàbî*), gender and politics.

4.6.1 Yorùbá belief system in Ṣóyínká and Ọ̀ṣọ́fisan's Drama

Theatre scholars have variously described 'drama' as a creative and elegant simulation of human experiences in societal, moral, and psychological life processes in action (Rótìmí, 1981; Clark, 1981; Echeruo, 1981; Barranger, 1995; Ṣófọlá, 1999; Rasheed, 2006). In other words, Ṣóyínká and Ọ̀ṣọ́fisan's dramas are used to depict any action which showcases a people's activities (whether positive or otherwise) within their

cultural setting. This is done to give the audience members a good understanding of the situation and also to teach them some morals of either rejecting or accepting and upholding a particular virtue.

It is pertinent to state that the evolution of dramatic forms such as Alárìnjó, the popular masked theatre, Yorùbá folk opera and, very much, later the modern literary theatre was from folklores and ritual plays such as egúngún and Adámú Òrìṣà to mention a few. Dòsùnmú (2005) opines that the modern literary theatre which is the purview of both Ṣóyínká and Ọ̀ṣọ́fisan depends largely on the constituents of the Yorùbá cultural ideological depositary which include religion, myth, ritual, custom, and history (Dòsùnmú, 2005, p.iv), all of which are rich in oral tradition. The only difference is that while the plots of the traditional ritual plays are based on reconstructed popular knowledge aimed at a community-based audience, the literary drama of both Ṣóyínká and Ọ̀ṣọ́fisan has self-conceived plots with a heterogeneous audience as the target.

A good example of this is the use of the sacred and secular artistic materials of the Yorùbá belief system by both Ṣóyínká and Ọ̀ṣọ́fisan to explicate the intended meaning productions in their dramatic works to the audience. The Yorùbá belief system which is described by Ìdòwú (1975) as 'Diffused Monotheism' or '*Olódùmarèism*' involves the worshipping and reverencing of the Supreme Being (Olódùmarè) and his attendant pantheon of subordinate divinities in which He "…delegates certain portions of His authority [to]… work as they are commissioned by Him" (Ìdòwú, 1975, p.204). Whereas Olódùmarè does not have a physical shrine or a dedicated period of worship, each of these other divinities is venerated and celebrated in a sort of carnivalesque rituals which involve a series of ceremonies done in a particular customary fashion that includes costume, dialogue, orchestral accompaniment, singing, movement (procession) and spirit possession (Láyíwọlá, 2001).

This Supreme Deity (Olódùmarè), has a retinue of about two hundred and one divinities (Òrìṣà) working with and for Him as the intermediaries between Him and human beings. Some of the principal Òrìṣà among these are Ọbàtálá also known as Òrìṣà-Nla (creator of the human destiny), Ọ̀rúnmìlà (the divinity of knowledge, wisdom, and divination), Ògún (the pathfinder & god of iron), Ṣàngó, (the thunder divinity), Ọbaluaye or Ṣọ̀pọ̀nná (divinity of diseases) and Èṣù (the trickster god) whom Ọ̀ṣọ́fisan refers to as "the dreaded god of mischief" in 'Èṣù and the vagabond minstrels' (Ọ̀ṣọ́fisan, 2003, p.22). Of all the divinities in Yorùbá traditional religion which are referenced in his works, it is Ògún that Ṣóyínká regards as "the first actor, who led others; the first

suffering deity, the first creative energy, the first challenger and conqueror of transition" (Zargar, 2012, p.91) and protector while Ọ̀ṣọ́fisan's works prominently feature ...many pantheons; Ṣàngó, '*kòkòrò f'ijó ṣ'ayọ̀'* (prodding Agẹmọ, to simulate and translate into the Thunder-king); Ògún Lákáaye, and… Ọ̀rúnmìlà, dream-seeking on his divining chain; Èṣù, the trickster-god among wandering vagabond minstrels… water goddesses-Ọya, Ọ̀ṣun, and Yemọja… (Ọbáfẹ́mi, 2016, p.29).

Ògún, among the Yorùbá, is known as the divinity in charge of technology and a custodian of iron and steel and their derivative implements and/or tools. Ìdòwú (1975) asserts that Ògún is worshipped and reverenced by all artisans who make use of those tools such as blacksmiths, mechanics, drivers, barbers, and "…all who deal in anything made of iron and steel" (p.87). This attribute is acknowledged by Ẹlẹ́ṣin in "Death and the King's Horseman" when he said

> "Not even Ògún-of-the-farm toiling
> Dawn till dusk on his tuber patch
> Not even Ògún with the finest hoe, he ever
> Forged at the anvil could have shaped
> That rise of buttocks, not though he had
> The richest earth between his fingers." (Ṣóyínká, 2018, p.19)

While the first two lines confirm Ògún as a farmer, lines three and four acknowledge the fact that he was also good at blacksmithing. Conversely, the two playwrights also, through their dramatic works, expose and warn against the overt dependence on these divinities by the general populace.

4.6.2 The '*Ọmọlúàbí*' Philosophy

Among the Yorùbá, the philosophy of 'Ọmọlúàbí' is used to describe a person of good character; the subsets of this are courage, hard work, humility, respect for elders, and courteous interrelationship with other people (Májàsán 1967; Abímbọ́lá 1976; Akínpẹ̀lú, 1987). In other words, this philosophical concept is the criterion which defines the morality and the immorality of an act in Yorùbá society in Africa (Àkànbí & Jẹ́káyinfá, 2016). Consequently, anyone tagged 'ọmọ*lúàbí*' is of an exceptionally good character with proper humane conduct. Taking it further, scholars in Yorùbá cultural studies posit that the attributes of Ọmọ*lúà*bí include:

> ... respect for old age, loyalty to one's parents and local traditions, honesty in all public and private dealings, sociability, courage, and itching desire for work and many other qualities necessary for keeping together the large centres of population, characteristic of Yorùbá people (Adédayọ̀, 2018, p.2).

In other words, an *Ọmọlúàbí* is someone who is steadfast, reliable, and dependable who can be trusted to accomplish any task set before him/her successfully. All the foregoing appellations are what Ẹlẹ́ṣin is not in 'Death and the king's horseman' as he unwittingly did not do what was expected of him and his office as Ẹlẹ́ṣin-Ọba which is to commit a sacrificial suicide as demanded by the death of the Aláàfin. On the other hand, what Omele did to the Lepers in Ọ̀ṣọ́fisan's "Èṣù and the Vagabond Minstrels" is a selfless task that is expected of an *Ọmọlúàbí*.

4.6.3 Gender Philosophy

There is also the gender ideology that explains the expected behavior between the male and female genders where men are expected to be stronger than the women folks and therefore, have specific stronger roles assigned to them in the Society. While Nnanna (2008) claims that Ọ̀ṣọ́fisan uses the women folks as metaphoric inscriptions which show that they have the attribute for love, courage and are very adventurous as the realization of his dramatic intentions in his plays, Zargar (2012) explains that the attitude of Ṣóyínká in his works is showcasing the female gender as objects of sex both symbolically and metaphorically. Suffice it to say that all the foregoing traits of Yorùbá cultural worldview are found in the works of both playwrights as confirmed by a seasoned theatre director, Túnde Awósanmí, during an interactive session.

According to him, if one understands Yorùbá culture, it is easy to understand Ṣóyínká's and Ọ̀ṣọ́fisan's works. Awósanmí states that being Nigerians of Yorùbá extraction, the type of plays written by these two playwrights and the intended musical motifs that they project in their plays are also in furtherance of their deep understanding of the matrix of the Yorùbá musical art.

4.6.4 Political System

The system of governance that is common to the Yorùbá is a monarchy whereby the people are ruled either by a village head (Baálẹ̀) or a paramount king (Ọba) "… with the support of a group of chiefs …called the Ìgbìmọ̀ (council of chiefs) (Edo, 2005). The king-elect, who must come from a particular ruling house within the community is so much revered, respected, and held in such high esteem that he is adjudged to be just a rank below the gods in authority. An excerpt from the lines of the Aláàfin of

Ọ̀yọ́'s *oriki* (cognomens) succinctly encapsulates this Yorùbá socio-political worldview of their kings:

Aláàfin, Ikú bàbá yèyé	-Death the father, death the mother
Aláṣẹ, èkejì Òrìṣà	-Most powerful, next-in-line to the gods
Ọmọ ikú, t'ikú ò leè pa	–Scion of Death that cannot be killed
Ọmọ *Àrùn, tí Àrùn ò leè* ṣe	–Scion of Disease who cannot be afflicted by a disease
Ọmọ òfo, tí òfò ò leè ṣe	-Scion of Disaster who cannot experience a disaster
A*láàfin, tí nf'ẹsẹ̀ ire tẹ ojúde tiẹ̀*	– He who treads on his kingdom with benevolence
Tí *nf'ẹsẹ̀ ìkà tẹ ti ọmọ ọlọ́mọ*	– But marches on [rebellious] others' children with annihilating destruction
Kò r'*ẹ́ni bá jà*	– He does not see anyone to fight with
Ó nw'*ògiri ràkọ̀-ràkọ̀*	– He threateningly looks at the wall

This view is always highly recognized by the two playwrights in their works. For instance, Ṣóyínká, in 'Kongí's Harvest' says "*Ọba ní f'epo inú ẹbọ ra'rí. Òrìṣà l'Ọ*ba" (None but the king takes the oil from the crossroad. The king is a god) (Ṣóyínká, 2004, p.3); and in Ọ̀ṣọ́fisan's 'Moróuntódùn', king Ọ̀ránmíyàn states that "... I say, do not worry, I Ọ̀ránmíyàn, I am the public opinion; subjects only echo the ruler's caprices" (Ọ̀ṣọ́fisan, 1987, p.37). This is to show that the Yorùbá king is so powerful that his authority cannot and must not be questioned by anyone. In Death and the King's Horseman, as Pilkings and Jane discuss the written note (left behind by Ámúsà) and whether or not to still leave for the dance, they can hear distant drumming afar and wonder if it has any connection with the information before them (p. 27). Pilkings soon confirms from his houseboy, Joseph about the impending suicide of a certain chief. Joseph explains further to Pilkings:

> It is native law and custom. The King die last month (*sic*). Tonight is his burial. But before they can bury him, the Ẹlẹ́ṣin must die so as to accompany him to heaven. (p. 28).

4.6.5 Belief in Reincarnation

There is also a strong belief in life before birth, life after death, and reincarnation which is represented by three existential states of the living, the dead and the unborn as the human cycle (Ṣóyínká, 1976; 2018). One of the ways this manifest in the metaphysical worldview of the Yorùbá is through ancestor or egúngún worship. The egúngún masquerade (ar*á ọ̀run*) represents the collective ancestral spirits of a family or guild of professionals' ancestors within a community which has come back to the land

of the living to pay occasional visits to his living relatives (Babáyẹmí, 1980; Ògúnsànyà, 2007). Ìdòwú (1977) asserts that the egúngún cult among the Yorùbá is not only a manifestation of their belief in life after death but an affirmation that life is a never-ending continuum with the dead sometimes mingling with the living (Abọ́yadé, 2005, p.135). During such visitation rituals, which usually "… lasts seven, fourteen, seventeen, or twenty-one days…" (Babáyẹmí, 1980, p.2), the masquerades impart words of knowledge and wisdom to their adherents and descendants. Meanwhile during such ritual, "… the elements of entertainment are ever-present" (Akpabot, 1986, p.1) as there are masquerades who dramatize societal issues and/or just entertain members of the communities through acrobatics, magical feats, and dances which are accompanied with songs, drumming and praise-poetry (Adédèjì, 1981; Ògúnsànyà, 2007).

According to scholars of both music and popular theatre, these acts later developed into training avenues for actors and dramatists of the Yorùbá popular theatre era (Akpabot, 1986; Barber, 1997). The masks and costumes put on by these masquerades are used to complement the expected magical and esoteric resonance to their visitation rituals. However, during any of their appearances in any Yorùbá community, these masquerades are revered and respected as the representatives of the ancestors. Ṣóyínká portrays this in 'Death and the King's Horseman' when Mrs. Jane Pilkins accuses Ámúsà of helping to arrest the leaders of the egúngún cult:

> **Jane**: You helped arrest the cult leaders yourself; if the juju didn't harm you at the time how could it possibly harm you now? And merely by looking at it?
> **Ámúsà:** (without looking down): Madam, I arrest the ring-leaders who make trouble but me I no touch *egúngún*. That egúngún insef, I no touch. And I no abuse am. I arrest ring-leaders but I treat egúngún with respect" (p.25).

The scene here is the residence of the District Officer who is busy dancing with his wife, Jane. The duo is dancing from music on gramophone (p. 24). Pilkings, the District Officer, and his wife are interrupted by the visit of Serjeant Ámúsà (*sic*). In a rather humorous way, Ṣóyínká portrays Ámúsà as a religious Muslim who cannot look at Pilking and speak because the white man is wearing an egúngún (masquerade) costume seized from natives who tried to cause disorder in the community. To Ámúsà, it is cultic wear and no 'ordinary human being' should wear it (p. 24). The white couple has decided to wear the costume to a dance at the club for fun. Ámúsà resorts to dropping a written note and leaves the bungalow of the District Officer who later comes and sees the note and calls the wife to discuss the badly written note which reads thus:

> I have to report that it come to my information that one prominent chief, namely, the Ẹlẹ́ṣin Ọba, is to commit death tonight as a result of native custom. Because this is criminal offence I await further instruction at charge office. Serjeant (s*ic*) Ámúsà. (p. 26).

4.7 Features of Musical Motifs

The musical motifs are employed by Ṣóyínká and Ọ̀ṣọ́fisan as 'megaphones' or errand motifs that are employed to facilitate the creation and resolution of conflicts in their creative works. They include but are not limited to the use of typical Yorùbá poetry, proverbs, and witty expressions. Others are songs, drumming, and dance which are used to develop the plot narrative, the theme(s), or characterization; as well as facilitating conflicts and their resolutions in the dramatic works of both Ṣóyínká and Ọ̀ṣọ́fisan. In other words, these musical motifs feature to communicate the dramatic intentions from the heart of the playwright, and by extension the actors on stage, to the audience.

As has been previously mentioned, in the foregoing concerning the ritual celebrations of the egúngún, it is important to also mention that the ritual invocation and reverencing of all other Yorùbá panthea of gods also come with a full complement of personalized musical art that is peculiar to each of them. In other words, "…when Yorùbá people say they perform ritual just like their ancestors did it in the past, improvisation is implicit in their recreation or restoration" (Drewal, 1992, p.23). And since the dramatic works of both Ṣóyínká and Ọ̀ṣọ́fisan are not just to educate but also to entertain the audience, they both make use of the characteristic musical motifs such as singing, drumming, and dancing meant for them.

4.7.1 Engagement of musical motifs

The major components of the Yorùbá, musical motifs include music i.e. singing, dancing, and drumming as well as poetry. While each of these components has its own descriptive or theoretical term, it is pertinent to state that there is a very strong symbiotic relationship between them thus strengthening, augmenting, and fortifying the form, mood, structure, and characteristic of each other in any dramatic work. The concept of 'musical motifs' therefore encapsulates the blanket application of their performative terminologies such as song, sing, chant, drum, and dance as found in the dramatic works of both Ṣóyínká and Ọ̀ṣọ́fisan. Supporting this view, Nzewi (2003) asserts that in the matrix of African musical arts:

- The music reflects the dance, language, drama, and/or costume

- The dance bodily translates music, language, drama, and/or costume/scenery
- The poetry and lyrics narrate the music, dance, drama, and/or material objects
- The drama enacts the music, dance, language, costume, and/or material objects
- The material objects, costumes, and scenery highlight music, dance, drama, and/or language (p.13).

Plate 4.4: The researcher on the set of ‘A Dance of the Forests’ during a rehearsal

Consequently, one can appreciate the description of the term 'music' in the Yorùbá traditional social parlance as *"t'orin, t'ijó, t'ìlù"* (singing, dancing, and drumming). This description has also engendered the Yorùbá generic terminology '*ere'* (meaning 'play') to describe any of these contextual artistic and recreational display forms in any Yorùbá traditional society when it is done in a relaxed situation and for entertainment purposes even in a serious ritual proceeding. There is a common expression among Yorùbá performing artistes (especially musicians): *"mo fẹ́ lọ ṣe'ré"* meaning I want to go and play. The 'play' in this context may refer to any of the above-mentioned performative expressions.

In Death and the King's Horseman, Ẹlẹ́ṣin's utterances and dance movements are musical in the sense that the rhythmic significance goes a long way to speak of an individual who is ready to do what is expected of him as far as it is cultural. Ṣóyínká in his directorial instruction enunciates this by saying:

> Ẹlẹ́ṣin executes a brief, half-taunting dance. The drummer moves in and draws a rhythm out of the steps. Ẹlẹ́ṣin dances towards the marketplace as he chants the story of the Not-I bird, his voice changing dexterously to mimic his characters. He performs like a born raconteur, infesting his retinue with humour and energy. (p. 11).

Ẹlẹ́ṣin's long monologue centering on a mysterious bird, Not-I bird (which arguably means death itself) as he dances is in itself very rhythmic and musical, (pp. 11-13). The poetical language in the dialogues and Ẹlẹ́ṣin's monologue is replete with several figures of speech, for instance, the two onomatopoeias:

> The hyena cackled loud Not I,
> The civet twitched his fiery tail and glared. (p. 13).

Correspondingly, the interplay of music and texts in Ọ̀ṣọ́fisan's dramatic works are so intertwined that the audience can decipher the playwright's dramatic intentions even while they are being simultaneously entertained.

4.7.2 Dance as a Ritual Drama

Ṣóyínká writes on the dance pattern of the Ẹlẹ́ṣin as he undergoes the last processes to the passage to the other market:

> His dance is one of solemn, regal motions; each gesture of the body is made with a solemn finality. The women join him, their steps a somewhat more fluid version of his. Beneath the Praise-singer's exhortations the women dirge, Alẹ́*lẹ́ lẹ́ awo mí lọ'*. (p. 41).

Ẹlẹ́ṣin's responses to the Praise-singer's last-minute poetic dialogue with him as the march continues are instructive:

Praise-singer: Ẹlẹ́ṣin Aláàfin, can you hear my voice?
Ẹlẹ́ṣin: Faintly, my friend, faintly.
Praise-singer: Ẹlẹ́ṣin Aláàfin, can you hear my call?
Ẹlẹ́ṣin: Faintly my king, faintly.
Praise-singer: Is your memory sound Ẹlẹ́ṣin?
Shall my voice be a blade of grace and
Tickle the armpit of the past?
Ẹlẹ́ṣin: My memory needs no prodding but
What do you wish to say to me?

The above conversation implies the Ẹlẹ́ṣin has translated deeper into spirit possession (trance) and is unaware of his surroundings, p. 44, even though he keeps on dancing in this condition (p. 45). It appears he is no longer speaking with the Praise-singer, whom he keeps referring to as 'my king'.

4.8 Stylistic Similarities and Differences in the Dramatic works of Ṣóyínká and Ọ̀ṣọ́fisan

Nzewi (2003) proposed that the functional model for the use of the constituents of musical motifs in literary theatre must be very relevant to the ideational and structural dramatic intention of the playwright just as it is being done in an essentially traditional genre.

Therefore, the researcher, in this segment of the work explores how these contextual musical motifs help to develop the plot narrative, mood generation(s), and the characterology that make Ṣóyínká and Ọ̀ṣọ́fisan's plays unique musically; in consonance with the title and objectives of the research. In addition, the researcher also critically and textually identifies and interrogates among other things, the cultural inclinations of both Ṣóyínká and Ọ̀ṣọ́fisan, which is the informing context as reflected in the musical motifs used in the selected creative texts of their works. Suffice it to state at this juncture that both playwrights are from Yorùbá extraction of Ògún State in South-western Nigeria. Hence, the portrayal of Yorùbá cultural philosophy in their dramatic and creative works.

While Ṣóyínká refers to himself as an *'Ìjẹ̀gbá'* (i.e. one who is born of both Ìjẹ̀bú and Ẹ̀gbá parents) having been "…born in Abeokuta on July 13, 1934, to a school headmaster father [from Isara-Remo] and an influential Ẹ̀gbá mother" (Rasheed, 2006:216); Ọ̀ṣọ́fisan is a full-blooded Ìjẹ̀bú as he was born in Ìjẹ̀bú-Èrúnwọ́n to Ìjẹ̀bú parents on June 16, 1946 (Awódíyà, 1995:16).

Plate 4.5: The researcher as one of the court musicians during the performance of Kongi's Harvest.

Apart from the fact that they both come from Ògún state, Túnde Awósanmí who is one of my respondents affirms that *"... the two playwrights are somewhat musicians in some sense and they compose songs which they use in their plays"* (Personal communication, 20 September 2019). In addition, and as has been mentioned in the previous chapter, they both like to work in collaboration with Túnjí Oyèlànà, a successful bandleader and a great musician, who had worked with each of them on a number of their plays. Although Ọ̀ṣọ́fisan's works have more inset music than Ṣóyínká's, that does not in any way suggest that the latter abhors music in his dramatic works. According to Awósanmí, Ṣóyínká usually does that in order *"...to leave those spaces to the creativity of the play director"* (personal communication, 20 September 2019). For instance, in his Author's Note of 'Death and The King's Horseman' (2018) in which music is only indicated, Ṣóyínká explains this technique where he said that

> …the confrontation in the play is largely metaphysical contained in the human vehicle which is *Ẹlẹ́ṣin* and the universe of the Yorùbá mind i.e. the world of the living, the dead, and the unborn and the numinous passage which links it all: transition. 'Death and The King's Horseman' can be fully realized only through an evocation of music from the abyss of transition. (p.7).

The foregoing statement proves that the playwright purposely allows the use of the musical motifs to be employed to the creative inspiration of the theatre director who will work on this drama. In agreeing with Ṣóyínká's intention, Awósanmí claims that

> "as a director, I am conscious that the play cannot be realized without music since it is a ritual play and there is no ritual process in Yorùbá land which suffers lack of music and [dance] movements" (personal communication, 20 September 2019).

It is also pertinent to note that even in Ọ̀ṣọ́fisan's dramatic works that have inset music, the theatre directors are not bound to use the songs. In the director's note of 'Morountodun' (1982) the playwright allows play directors to use other songs of their choice. This is especially *"... where the linguistic circumstances call for other substitutions although it should be remembered that songs in Yoruba help to preserve the Yoruba locale of the action"* (p. 80).

4.8.1 Theatre directors' methods of deployment and interpretation of the musical motifs

The theatre directors can be referred to as the interpretative artists of any dramatic production who make sure that members of the audience are made to grasp and understand the dramatic intentions of the playwright as well as the qualitative value of

the play. For instance, playwrights use their musical motifs as structural pillars, means of communication, and codes of performance in their works and as such, each of them, therefore *"…becomes a 'megaphone' or an errand motif that is sent to communicate some things from the heart of the playwright…"* (Awósanmí, personal communication, 20 September 2019). However, it is not in all cases that playwrights indicate the musical motifs to use in their works. Consequently, and as has been mentioned in the Cultural Translation theory section of this study (p. 12), this requires the translating and/or transplanting of musical motifs, within which an effective communication for meaning production is embedded (Hardwick, 2000), from their sources into the dramatic work(s) at hand. It, therefore, behoves the theatre director to creatively adapt, compose, and/or derive the musical motifs i.e. dance, songs, and/or poetry that will interpret the mood and meaning of the intended message in such dramatic works. For example, in his production of "Death and the King's Horseman" Awósanmí explained that

> "…I went to dig into history where I came across very rich ideas that gave me inspirations to compose songs which suited the historical context of the play. For instance, I went to interview some members of the Olókùn-ẹsin family in Ọ̀yọ́ …we also met with Bishop Ayọ̀ Ládìgbòlù, who is from the Aláàfin royal family in Ọ̀yọ́ and a repository of Yoruba history (Personal communication, 20 September 2019).

Awósanmí did that because he believed that a director must have a cultural understanding of such play(s) before he/she can interpret it explicitly well to the understanding of the audience. Hence, for a theatre director who understands the culture that motivated the writing of the play, it is the play itself that inspires him/her in such a way as to know the best musical motif(s) to use at a particular point in his production. This is corroborated by Lindsfors' (1974) claim that bearers of culture are better equipped to interpret that culture than aliens who have experienced its realities only vicariously. On the other hand, it becomes very easy to do where the instruction(s) for the application of such motifs may have been given by the playwright in the 'Director's Note'. However, where such instruction is not given, it is still the prerogative of a theatre director to know where and when to infuse a musical motif to retain the dramatic intentions of the playwrights. According to Túnde Awósanmí,

> it is only a director who does not know what he/she is doing that will bring in songs/chants, poetry, and dance that are not relevant to any part of the play in the process of the interpretation of the play". (Personal communication, 20 September 2019).

Secondly, the attitude of the director towards the interpretation of that play and the extent of his/her understanding of the work also serves as an impetus. Thirdly, the director's flair for those motifs also assists; For instance, the three theatre directors interviewed during this study exhibit different interpretation techniques in their productions of the works of these playwrights. Ṣẹ́gun Adéfilá (a freelance professional choreographer and theatre director) employs more choreographed dances in his productions. Thereby making it look more like a dance drama or a musical. While Ayọ̀ Akínwálé and Tunde Awósanmí make use of chant/poetry and songs respectively. And so, one cannot, therefore, separate such things that encourage the director from the (social) exposure and/or the cultural enlightenment of the director himself. Even where the director is working outside his own culture, he must expose himself to that culture in which the play he is working on is domiciled whether Japanese, German or Indian culture to know the background of the playwright and to know the best way to interpret the play.

Furthermore, for the theatre director to be able to do justice to the interpretation required for a smooth understanding of the play by the audience, he/she must have studied the work so much that he/she must be able to draw enough directing inspiration from it. Awósanmí, during an interactive session state, that:

> For me, once I agree that I am directing a play, the work then becomes part of my daily personal adornments for that period. As I carry it wherever I go and in that wise, give it an endless reading because the play is made up of codes which must be decoded. So, the more one reads it, the more one understands it and gets an idea as to how to get them decoded. (Personal communication, 20 September 2019).

From the foregoing, one can see that a full understanding of the playwright's dramatic work and imaginative mindset shall serve as the conduit for the ability to diagnose the work and eventually interpret it in both a creative and an artistic manner.

4.8.2 Method of Teaching/Learning the Musical Motifs

The literary or academic theatre is scriptocentric in nature i.e. members of the cast mostly read through specified scripts to learn their parts. However, the necessary musical motifs needed for such production(s) are usually composed, stored, distributed, and performed in non-written (oral) form; and as such thrive only in contextual performances**.** All the theatre directors interviewed for this study confessed that the rote method has been the teaching/learning method employed by practitioners of literary dramatic arts in Nigeria to disseminate these musical motifs used in their works.

In the interactive session with Ṣẹ́gun Adéfilá, on his own experiences, explained that this method was what the literary theatre experts got and retained from their popular theatre counterparts who make use of virtual script methods in their productions. This method involves getting someone who had previous knowledge of the needed musical motifs to teach the actors and musicians the intended sonic expressions by rote. It is steeped in the African indigenous knowledge system whereby the artists such as the poets, masquerades, dancers, and musicians are taught the technical intricacies of their arts using the oral tradition method which entails the dissemination and transmission of information among African indigenous societies (Nwankpa, 2019).

It is also very entrenched by the popular Yorùbá improvised theatre practitioners who make use of it as a virtual script method thereby making their productions be "… less formulaic…and more open to experimentation and the incorporation of new elements" (Barber, 1997, p.44). The virtual script method occurs in a situation where the dramatic production crew does not follow standardized literary texts in their performances but rather improvises their parts according to the synopsis of the play as made available by their leader. For example, Ayọ̀ Akínwálé, a Professor of theatre arts, who is one of my key informants, while recounting his method of teaching members of his cast the music of any dramatic production he was directing, stated that:

> In my department, we have three units. I will call the heads of both music and dance units to sit down and I will sing and record the songs which the head of music will then take away to teach the cast but I will be adding to it whenever necessary to so do. If he wants to put it into tonic sol-fa, I will say no that he should teach them by rote.

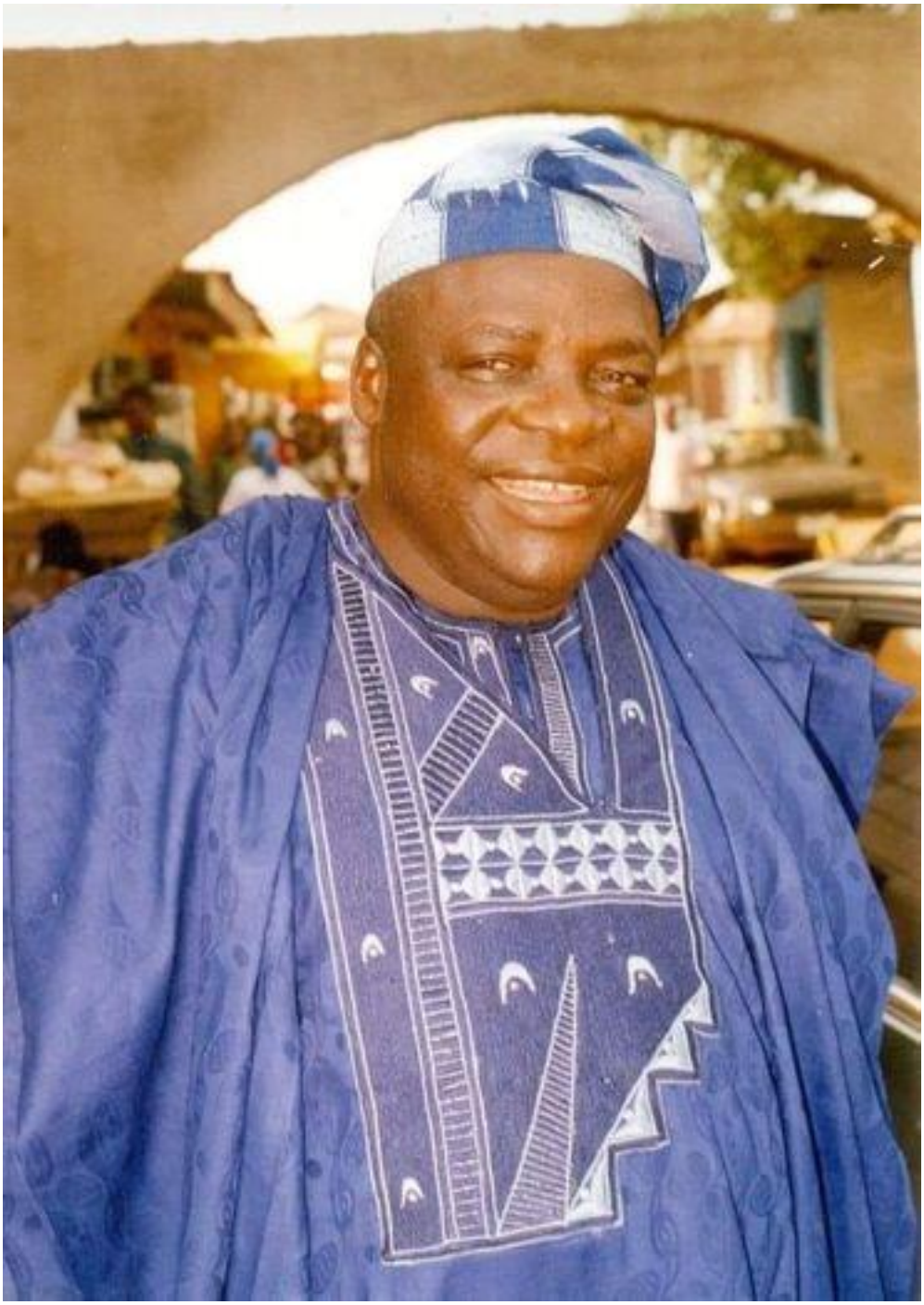


Plate 4.6. Professor Ayo Akinwale. Source: www.legit.ng

> And any song which I do not know beforehand, I go to [the playwright] myself to record it. (Akínwálé, personal communication. 15 October 2019).

Correspondingly, Awósanmí also corroborates this statement with his own experience as a theatre director when he says:

> I teach these songs to the cast, the way I teach my students in the classroom. I don't have a formal structure of teaching i.e. I teach music through the informal way because I don't know formal music teaching methods. But I teach music to my cast in the context of oral performance. I teach the songs at rehearsals by rote (Personal Communication. 20 September 2019).

What this therefore entails is that the use of the rote method by the literary theatre practitioners is carried out because there has been no standardized documentation method with which to preserve the required musical motifs whereby they can be retrieved as and when needed for use. Awósanmí opines that the:

> ... problem is, I haven't been so conscious of documentation beyond the normal live video recordings of such works. Although, there are video CDs of such music from my productions but they are not readily available for other play directors to use. Other directors will need to use his/her music too because of copyright issues. (Personal Communication. 20 September 2019).

From the foregoing, one can see that a full understanding of the playwright's dramatic work and imaginative mindset shall serve as the conduit for the ability to diagnose the work and eventually interpret it in both a creative and an artistic manner. However, as the literary or academic theatre is scriptocentric in nature, it is expected that it *"... should be able to reflect in its productions the changing and developing theatrical styles..."* (Adéyẹmí, 2001, p.155). One of these 'changing and developing theatrical processes' is the method of documenting for posterity, the musical motifs inset into the play in their original versions i.e. as intended by the playwright or the director where the playwright does not indicate such. When this is properly done, it tends to make the music scores available for global use thereby adding to the growing discourse in the field of theatrical musicology in Africa and the diaspora.

4.8.3 Method of Characterization

Suffice it to state that in drama, characterology is the deep systemic knowledge in the art of assigning specific roles to any actor which is known as characterization and this is a *"...vital aspect of the artistic content of a dramatic work which is also the basis*

of its socio-cultural reality" (Adédèjì, 2005, p.106). In other words, it is through the concise performance of a good actor that the essential reality and projection of the intended meaning production can be conveyed to the audience. The dramatis personae in any dramatic and creative work can be subdivided into two categories of sociological and metaphysical characters where the former is a direct replica of tangible things and human beings, the latter represents the spirits, gods, or other supernatural elements emanating from the spirit world. The onus of selecting the suitable character element for a role in a dramatic work either as the protagonist(s) or antagonist(s) lies solely on the theatre director; he meticulously does this after reading through the texts of the drama oftentimes to study the different features of the characters involved. From the studying of the dramatic texts, the theatre director will get the necessary motivation and inspiration to work on the production. Hence, Ayọ̀ Akínwálé, who is both a director and an actor, posits that: "…*I have this habit that when I read a play and I don't get an inspiration, I don't direct it. I don't force myself to direct any play that does not inspire me*". (Akínwálé, personal communication. 15 October 2019).

It is only when a director truly understands all the technical and artistic intricacies involved in a play that he starts working on the characterization. He then goes through the list of both the actors and musicians with whom he had worked together on previous projects or through referral, to contact the intending members of the cast that he feels will "… not only act their characters but convey the concept and take advantage of the heightened effects made possible by the technical control" (Dean & Carra, 1965:19). Taking this further, another respondent, Túnde Awósanmí in an interactive session, asserts that he is very communalistic in selecting those dramatis personae to work with for any production

> …in the sense that I still retain the people who have been working with me over the years and till now. So anytime I have work to do I rely on these 'old reliables'. I initially selected them after working with them under a different director(s) and so it is their competence that endeared them to me. (Personal Communication. 20 September 2019).

Ordinarily, the term 'orchestra' refers to a group of musicians playing different types of western musical instruments in consort. Consequently, as used among English language art theatre practitioners, it refers to the musicians who feature in any dramatic production to supply the needed music and/or varied musical instrumentations for accompaniments when necessary (Barber, 1997).

However, all prospective actors and members of the orchestra shall still be put through the rigour of audition(s) before the successful ones are put together for subsequent rehearsals and the eventual performance production. This is to give the director the impetus to work on both the natural and trained abilities of the cast to connect them both emotionally and intellectually to the playwright's emotional and intellectual expressions especially as regards the technical demands and requirements of the play.

CHAPTER FIVE

MUSICAL ANALYSIS OF THE SONG LYRICS AND COMPOSITIONAL TECHNIQUES FROM THE SELECTED DRAMATIC WORKS

5.0 Preamble

As has been stated in the preceding chapters, musical motifs among African tone-language speakers especially the Yorùbá speaking people represent all the performing elements of verbal and non-verbal musical arts as used within society. While verbal music involves songs, incantations, panegyric chants, and Ifa divination chants; non-verbal music consists of bodily movements (dance) and speech surrogates of the talking drums. While performing his acts of speech surrogacy on the talking drum, the master drummer shifts between communicating with both the celebrant(s) or deity concerned by playing epithets loaded with imageries to which the audience can relate (Ọmọ́jọ́là, 2010).

Hence, it is pertinent at this juncture to state that apart from the accompanying instrumentations (if there are any); music in Yorùbá cosmology involves any utterances that are done with tonal inflection stylized speech which is at variance with ordinary spoken words. In other words, stylized speech actions such as *kọ* (to sing), *sun* (to chant), *pè/ke* (to declaim/recite) are all musical actions where *wí/sọ* (to speak) is non-musical. Therefore, among the Yorùbá, the close affinity that both music and poetry (i.e. chants and recitatives) have indicates that both of them inherently have the same features and it goes without doubt that poetry is the only other art form that can attain that sublime utopian state in intuitive communication that music is reigning supreme (Umukoro, 2016). The foregoing statement is corroborated by the Yorùbá maxim which says *"ài f'ẹ̀sọ̀ ke 'bósì, làì f'ẹ̀sọ̀ jo"* (an utterance not stylishly declaimed, becomes undanceable). In other words, all the intended meaning production is therefore determined by the contextual lo (**\),** mid (-), hi **(/)** tonal inflection embedded in the Yorùbá word(s) concerned. This means that "…the tonal (musical) inflexion of a word is genetic to that word and determines its meaning" (Ṣówándé, 1972:63).

It is the usage of these poetical and/or musical texts or lyrics that have been in use by the members of the interpretive community at 4 levels of interpersonal communication from time immemorial in both Africa traditional society and the

Diaspora. The four levels as enumerated by Ṣówándé (1972) are (a) ritual (b) ceremonial (carnivalesque) (c) social and (d) recreational; and to achieve the preservation of these African traditions and culture in their plays, both Ṣóyínká and Ọ̀ṣọ́fisan "... [adopt] a suitable style with ample flexibility that allows for the incorporation of a wide range of modes and media, particularly music" (Mokwunyei 2008:398**).** Thus, the adoption and usage of the musical motifs from the Yorùbá traditional society in their dramatic works help to showcase the cultural ideology of both playwrights.

5.1 Textual Analysis of the Selected Songs

The texts/lyrics of such featured musical motifs shall hereafter be analyzed to examine how they have been deployed to facilitate the creation and resolution of conflicts in the creative works of both Ṣóyínká and Ọ̀ṣọ́fisan. To put the analyses in a proper perspective, this study shall deploy the foregoing Ṣówándé's (1972) categorizations of an event for music performances in an African traditional society which are (i) ritual, (ii) ceremonial, (iii) social and (iv) recreational.

5.1.1 Ritual Category

Ritual has been variously described by scholars (Ìdòwú, 1962; Omotosho, 2004) as an event with socio-religious undertones which is performed within "…a specific observable context demonstrating a mode of behaviour exhibited by all societies" (Ógúnlẹ́yẹ, 2014, p.209). Adégbìtẹ́ (1988) opines that these ritualized sacred events among the Yorùbá involve a lot of musical activities which include both verbal and non-verbal music performances which take place in a specially apportioned sacred space(s) and executed either according to prescribed sequential patterns or to certain sacerdotal decrees. The most common verbal music in ritual observances is, of course, the chants and recitatives which are delivered in free and flowing rhythmic and tempo form (Adéníyì, 2004). Having been regarded as the lingua franca of ritual, therefore, means that they are employed not only to add color to the event but also to retain the spirituality in such events.

Nketia (1982), Lewis (1999), and Leeuwen (2008) affirm the importance and efficacies of musical motifs in African traditional societies where through their song texts or lyrics, they are used as affective and personally evocative media to stimulate powerful emotional reactions in both the adherents and the initiates in a certain way which is related to their belief system. In the same vein, the musical motifs in the theatre

afford the audience the opportunity of participant-observation as they not only see the actions on stage but also react by joining in song choruses and chants with which they are familiar.

Theatre arts scholars in Nigeria believe that the *"... theatrical manner of presentation is consistent with the traditional context and concept of presentation..."* (Kòfowóọlá & Yusef, 1987, p.66). It is therefore not out of place that these same types of verbal and non-verbal music structures mentioned in the foregoing are always being re-enacted as the musical motifs in any ritual scene(s) of the make-belief dramatic works of both Ṣóyínká and Ọ̀ṣọ́fisan. For example in the production of 'A Dance of the Forests' which was directed by Túnde Awósanmí, he used the Yorùbá *egúngún* masquerades to represent the heavenly beings in the opening scene; with the song texts and accompanying instrumentations, transporting the members of the audience to the where the spirits of the dead ancestors are invoked in the groves. (See Song notations 1 & 2 in 'A Dance of the Forests' in the Appendix). Part of the text in Song 1 reads

(i) 'Mọ'ríwo, rèé -ee-e	Young initiates are here
- Awo rèé -ee-e	The old initiates are here
'Mọ'ríwo tú yẹ́rí-yẹ́rí	Young initiates plentiful
-Awo tú yẹ́rí-yẹ́rí	Old initiates are plentiful
(2) Ilẹ la 'nu 2x	Open up, O Earth
Ilẹ la 'nu, ah, ah	Open up, O Earth, ah, ah
Ilẹ la 'nu 2x, eh, eh	Open up, O Earth (2ce) eh, eh
Yee, Ilẹ la 'nu o	Do open up, O Earth
Ilẹ la 'nu, k'ọ́mọ awó lọ	Open up, O Earth for the initiate to pass-through
Ilẹ la 'nu k'ará ọ̀run w'áyé	Open up, O Earth for the dead to visit the living
Òkúta èyí ó wà l'ọ́nà yàgò	All the stones on the way move back

Song (*i*) welcomes all and sundry to the masquerades' grove and also announces that all the young initiates are present for the rituals while the Song (2) invokes the earth to open up so the dead Man and Woman can come up to honour the invitation of the Forest Head. The texts in Song (9) depict a plea that the sacrifice offered, to be accepted by the unseen spirits:

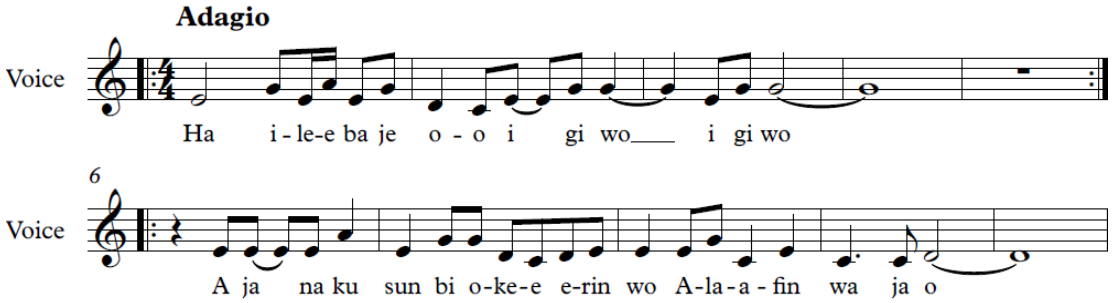
Song (9)

Ẹ́ní k'ẹ́bọ mọ́ dà,	Whoever says the sacrifice should not be accepted
Á b'ẹ́bọ lọ	Shall perish with the sacrifice
- À t'èṣí o	-Since the year before

Á mà í bọ̀ 'rìṣà,	One cannot reverence the god
K'ẹ́bọ má dà	And the sacrifice will not be accepted
- À t'èṣí o	-Since the year before

In Death and the King's Horseman, as directed by Tunde Awósánmí, the opening song explains the passage of Aláàfin of Ọ̀yọ́ to the other side of existence and its effect on the community. This gives the audience the inkling into the background message of the play. These obsequies which are rendered by the market women and accompanied by a slow and regal traditional Ogboni drum beat is heavily laced with innuendos and idiomatic expressions which are only reserved for royalties in Ọ̀yọ́ and its performative power is meant to assist in the smooth transition of the deceased to the world beyond. In the Director's Note of the drama, Ṣóyínká described this type of musico-rhythmic motif as *"…an evocation of the music from the abyss of transition"* (Ṣóyínká, 2018, p.7).

***IGÍ WÓ* (a dirge)**

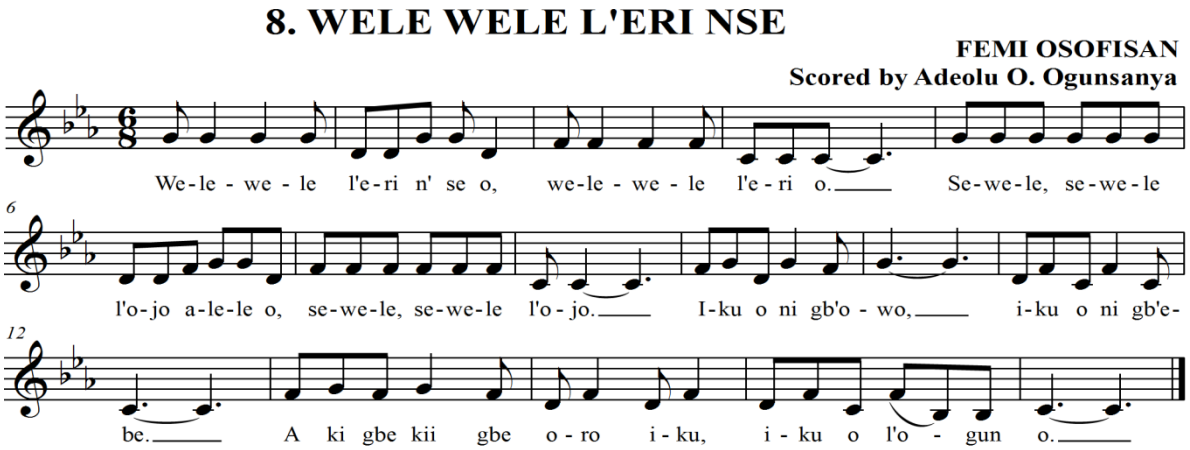


Musical example 1: A dirge expressing the demise of Aláàfin of Ọ̀yọ́ in 'Death and the King's Horseman'.

Translation

Alas! The earth is defiled
The tree has fallen
The mighty one sleeps like a mountain
The elephant has slumped
His imperial majesty has gone up the loft

However, in Women of Òwu, Ọ̀ṣọ́fisan makes use of different music types like folksongs and dirges to explain the Yorùbá belief about the inevitability of Death to all living beings. He used the lyrics of this song to describe Death as a non-compassionate entity that does not respect anyone. These musical texts are used whenever the playwrights deem it necessary to do so for their artistic purposes and to provoke an ample imagination and interest in his works.



Musical example 2: A dirge expressing the traumatic experience of women in **Women** of Òwu.

5.1.2 Ceremonial (Carnivalesque) Category

In the first instance, the term 'ceremonial' as used here means (a) the aspect of a sacred ritual event that is opened to the general populace after all the sacred sacerdotal rites which are witnessed only by the initiates have been concluded (Adégbìtẹ́, 1988). This, therefore, ratifies that Akpabot's (1986) assertion that the elements of entertainment are always ever present even in the rituals of a secret society, is valid in the general Yorùbá context as it is always used to round off the main ritual. One good example of such songs as found in 'A Dance of the Forests' goes thus

SONG OF ENTERTAINMENT

(a) Mo m'ere kan I took a bean seed
-Igba olele lae su, igba Two hundred bean cakes were made from it, two hundred

(b) Ọtîi yì dùn This drink tastes well
- Ó dùn mọin It has a very pleasant taste

The foregoing song is rendered when the spirits were preparing the Dead man and the Woman for their journey to the forests for the dance. Again, the musical form of this song is antiphonal (i.e. call-and-response) in nature. When Démókè was to be used as a sacrifice in revenge for killing Ọ̀rẹ́mole (a devoted servant of Èṣùorò) and also making a totem from the tree which belongs to Èṣùorò, he was saved from this tribulation when he calls on Ògún, his patron god and protector, to come to his aid in a song:

DÉMÓKÈ'S PLEA SONG

Ògún gbà mí o 2ce Ògún, Oh save me
Baba ọmọ ní gb'ọmọ o A father must save his child
N'íjọ́ ogún bá le, In a time of turbulent warfare
Ògún gbà mí o. Ògún, Oh, save me.

The second description of the term ‘ceremonial’ falls under the concept which Ọlọ́runyọ̀mi (2005) classifies as ‘carnivalesque’ which he explains as the reconstruction and reinterpretation of the elements of carnival such as verbal, musical, choreographic, and other visual aesthetics in contextual stage performances such as festival, dramatic works or band presentations. On such a colorful occasion, there is usually a lot of chanting, dancing, and singing of the panegyric names and cognomens of the celebrant(s) who might be a particular group, individual, or deity within the society. The texts of such songs in these contexts always indicate the happiness in such occasion as shown in Ọ̀ṣọ́fisan’s ‘Women of Òwu’ where despite the precarious situation at hand, one of the women still has a cause to rejoice;

***Òjò ayọ̀ kán sí mi lára* / (Shòwers of joy fell on me)**

Éè! Éè!
Éè! Éè!

Òjò ayọ̀ kán sí mi l'ára	Shòwers of joy fell on me
Ẹ̀ní ní njó!	And you say I shouldn’t dance?
Ìrì ìdùnnú sẹ̀ sí mi l'ára	The dew of joy fell on me
L'óòréré!	From afar off!
Bẹ̀rẹ̀ o...bẹ̀rẹ̀!	Bend, oh bend!
Ọ̀rẹ́ mi ṣ’o gbọ́?	My friend, are you listening?

Also in ‘Èṣù and the Vagabond Minstrels’ when Sinsin led others in communal singing and Dancing session;

(i) *Ẹ wá bá mi jó*	Stand and dance, I say,
- K'ẹ kọrin	Sing my song
Ẹ wá bá mi yọ̀	Come rejoice with me,
- K'ẹ gbe'rin	Ring my bell
(ii)	
Mo r'óyin n'íta	Where I found honey,
Mo r’íyọ̀ n'íta	And discovered salt,
- Kèrègbè mo fi bù lọ 'lé	I carried calabashes home.
Kèrègbè mo fi bù lọ o-ee	I carried calabashes home
- Kèrègbè mo fi bù lọ 'lé!	I carried calabashes to them

The aim of this type of carnivalesque celebration is “… to reactivate and re-energize the psychic link which connects the human representative(s) [i.e. the celebrant(s)] with the psychic forces of which they are the regents (Ṣówándé, 1972, p.64). Incidentally, these musical motifs are also the fundamental building blocks that establish and/or enhance the connotative values of any theatrical performance. In such performance context(s), any (or all) of these elements is/are employed to facilitate the easy understanding of the dramatic and aesthetic intentions of the playwright or music

artiste. For instance, the king is the most revered individual among the Yorùbá, having been rated just a notch below Olódùmarè/Òrìṣà (deity or god) both in the hierarchy and in authority (*aláṣẹ, èkejì Òrìṣà*).

Hence, people pay the highest obeisance and reverence to anything or anybody that has to do with royalty in their culture. An excerpt from Sàrùmí's chant of supplication to Ọba Dánlọ́lá in 'Kongí's Harvest' shows that the king must neither be disrespected nor annoyed as terrible punitive measures await such offender:

(18) SARUMI'S CHANT OF SUPPLICATION *(an excerpt)*

Ọba ò ṣé tẹ̀,	The king is not for treading on
Bí ẹ̀ní tẹ̀ 'ràwé.	As a man treads on dry leaves
B'ájànàkú ò rọra rìn,	If the elephant does not warily step
A t'ẹ̀gún mọ́ 'lẹ̀;	He will tread on a thorn
A d'atiro, tiro, tiro o	And hobbles like a pair of stilts
Ọba ò ṣe gbọ̀n	The king is not to be shaken off
Bi ẹ̀ní gbọ̀n 'tàkùn	As a man may brush off creepers

Also in the same dramatic work by Ṣóyínká, there are songs to eulogize Ọba Dánlọ́lá and extolling his greatness:

(3) *Ẹ MÁ GÚN 'YÁN ỌBA KÉRÉ*

Ẹ má gùń 'yán Ọba kéré o	Don't pound the king's yam
Ẹ má gùń 'yán Ọba kéré.	In a small mortar
Káún elépìnnì kò se gbé mì.	Halfpenny potash cannot be swallowed whole
Ewéyọ́ nọ́ín ní fi yọ 'nu!	A nine pence' vegetable must appease
Ẹ má gùń 'yán Ọba kéré.	Don't make the king's pounded yam small

(17) ÒRÌṢÀ L'ỌBA

(i) Òrìṣà l'Ọba (2ce)	The king is a god
Ọba ni f'epo inú ẹbọ ra 'rí	Only the king rubs his head with the oil from sacrifice
Òrìṣà l'Ọba	The king is a god
Ọba ni f'epo inu ẹbọ r' àwùjẹ	Only the king rubs his *àwùjẹ* with the oil from sacrifice
Òrìṣà l'Ọba	The king is a god
(ii) Orógbó ẹbọ, àwùjẹ Ọba	The sacrifice's bitter kola, the king's *àwùjẹ*
Òrìṣà l'Ọba	The king is a god

Here, these are praise songs that reveal the peculiar majestic power and authority of the Yorùbá king who can do what mere mortals dare not do without being queried; hence the title '*Kábíyèsí'* which simply means 'not to be queried'. Another such music explains

the courageous power and valour of its subject and the reward given to such individual or deity:

(14) *ÒGÚN Ò LÓUN O J'ỌBA*	***(translation from the book)***
Ògún ò lóun o j'ọba (2ce)	Ògún did not seek the throne
Jẹ́jẹ́ l'Ògún se jẹ́jẹ́ o	Quietly retired, minding his own business
T'íjòyè gb'ádé Irè	The nobles brought the crown of Ire
Wá bẹ Baba ọdẹ	To the progenitor of all hunters
Ògún ò lóun o j'ọba	Ògún did not seek the throne

The song above from 'Kongí's Harvest' depicts Ògún (the Yorùbá god of iron) as a selfless leader whose contribution to the welfare and development of the community caused the people to beg him to be their king. Furthermore, in 'A Dance of the Forests' are chants which show (a) the invincibility of Ògún, (b) the unpredictable benevolent and malevolent nature of *Èṣù*, the Yorùbá trickster god and (c) the destroying capability of Orò;

(a) OGUN'S PRAISE CHANT

Ògún ńbẹ n'ílé, Ògún ńbẹ l'óde	Ògún is within the house, Ògún is outside
Ògún ńbẹ l'ágbẹ̀dẹ tó nró ke ke ke.	Ògún is within the smithy, enjoying himself.

(b) ÈṢÙ'S PRAISE CHANT

Látọpa Èṣù beleke, Èṣù (3ce)	The strong *Èṣù*, the unpredictable, *Èṣù*

(c) *Orò pa 'gi, Orò jẹ 'gi*	Orò destroys the wood, Orò eats the wood
Orò jẹ 'gi, jẹ 'gi, jẹ 'gi	Orò eats the wood
Kára-kára, Èṣù,	Extensively, *Èṣù,*
Látọpa Èṣù beleke, Èṣù.	The strong *Èṣù*, the unpredictable, *Èṣù*

(5c) ÈṢÙORÒ'S CHANT

Igba ọkọ́, igba àdá	Two hundred hoes, two hundred cutlasses
Wọn nb'Órò dì 'tẹ̀	Rebelled against Orò
Orò ò jẹ, Orò ò mu	Orò neither ate nor drank
Orò ló borí gbogbo wọn,	Orò defeated all of them
Látọpa Èṣù beleke, Èṣù.	The strong *Èṣù*, the unpredictable, *Èṣù*

This next song eulogizes and extols the courage of Olókùn-ẹṣin in 'Death and the King's Horseman'

Ẹnit'ó b'ọ́ba kú,	He who dies with the king
Òun ṣá l'olókùn ẹṣin (2ce)	He holds the bridles to the (king's) horse
Ẹnití ò b'ọ́ba ku	He who did not die with the king
L'olókùn ẹran, (2ce)	Merely holds the leash of an animal

5.1.3 Social Category

Man is a social animal and, in his bid to survive, dominates his environment; to maintain socio-cultural continuity, had to form and develop social groups where he interacts with others within and outside his immediate community. Within these interactions, there are usually social occasions that call for music-making and the type of music, as revealed by the thematic textual content, will solely depend on the mood of such occasion. Nketia (1982), asserts that:

> In building up a repertoire of songs based on the foregoing themes for any occasion… African societies appear to be guided by two considerations. First, they consider the contextual function of the repertoire as a whole. Second, they consider the function of individual items of the repertoire concerning specific purposes, as well as the latitude that the nature of the context allows for social interaction. (p. 203).

This indicates that music-making in sub-Saharan Africa is functional and the textual contents of the song will centre on the event for which the music is composed and/or any "… matters of common interest and concern to the members of a community or social group within it" (Nketia, 1982. p.189). In other words, these song texts are considered inseparable from their musical performances (Wade, 1976). The events in the social category which call for music situations are deeply entrenched in the organic life cycle activities of human beings such as birth, puberty, marriage, and death. Other areas of common interests and concerns whereby music is being used include education (teaching moral, social control, or history), mental and/or social education, and integration of everybody in the community regardless of his age or social strata within the community. Through the contextual song lyrics, or at times stylized gestures as found in dances, the performers can communicate any message to their audiences directly and even carry out an internal dialogue among themselves (Agawu, 2001, p.9).

With the knowledge and awareness of the value of music for enhancing emotional effect in their cultural background, both Ṣóyínká and Ọ̀ṣọ́fisan also endeavour to deploy both the same textural lines and structural sections of the music for such social occasion(s) as being represented in their dramatic works. Middleton (1995), asserts that:

> Such features are always culturally marked, through their multiple associations and their different positionings within various discursive domains. It is possible, therefore, to locate the styles, their features, and their interrelations on a range of discursive axes (gender, ethnicity, etc.), making up a 'map' of the musico-discursive terrain, then to place the 'dialogue' constructed in a specific song concerning these axes, this map'' (Middleton, 1995: 465).

These are added as interactive voices to complement the ongoing actions within the dramatic works for the audience to easily actualize the dramatic intentions of the playwright(s). Alonso (2012), in ruminating about the efficacy of musical lyrics or song texts, remarks that "words [speech] make you think…music [instrumentals] makes you feel…but a song [texts] makes you feel thoughts" (Preface section, para. 12).

5.1.4 Philosophical songs

Philosophical songs: these are songs that engender positive emotions that influence the well-being of both the singer and the listener(s). It is pertinent to note that many of these positive emotions (such as joy, gratitude, serenity, hope, pride, amusement, inspiration, awe, and love) are embedded in the celebrations of the aforementioned life cycle events (Fredrickson, 2009). Scholars of positive psychology opine that although having a hope that something will happen is quite different from being happy that it has happened; hoping that such a thing will happen also contributes to well-being (Ransom, 2015. p.8). The following are some samples of the song texts used in the selected plays of both Ṣóyínká and Ọ̀ṣọ́fisan highlighting those areas where music interplay with actions to enhance the production of meaning in the dramatic works.

5.1.5 Songs of Social Control

These are songs that encode the criticism of the social deviants within a society, dysfunctionalities in governance, and the exposure of all other critical acts that threaten the balanced socio-political structure of the society.

KONGI'S HARVEST

Protest Songs

(a) *IṢU Ò WỌ́N N'ÍLÉ (translation from the book)*

Iṣu ò wọ́n n'ílé o (2ce)	There was no dearth of yam
Wọ́n gb'órí àkọ́bí le 'lẹ	But the head of the firstborn
Wọ́n fi gún 'yán.	Was pounded for yam
Igi ò wọ́n n'ílé, (2ce)	There was no dearth of wood
Egun itan àkọ́bí o,	Yet the thigh of the firstborn
Ni wọ́n fi dá 'ná	Lost its bone for fuel

The foregoing is a philosophical song that deals with the dysfunctionality in a society where those who are supposed to know are the ones doing wrong things. Also, in 'Èṣù and the Vagabond Minstrels' Ọ̀ṣọ́fisan asserts that the political governance in Africa is usually being recycled between the military and the rich (politicians) within the society:

Khakí t'òun t'agbádá	Khaki and Agbádá
Àwọn ló jọ nrìn	De two dey waka together
Ti khakí bá gba power	Khaki come to power
Á fẹ́ ṣe bi agbádá!	And imitate Agbádá!
T'agbádá bá gb'agbára	Agbádá come to power
Á tún ṣe bí sọ́jà	He too go do like Khaki

***À D'ỌYÌN WÁ O (translation from the book)* -Happiness**

À d'ẹ̀yìn wá o.	Now this second coming
-Ìgbà ìkórè ni.	Is for harvest
Ayé ẹ̀rìnkejì.	This second coming
-Iyán ni mo wá jẹ	I've come to eat pounded yam
Ayé tí mo tún wá	My coming to the world again
-Iyán ni mo wá jẹ	Is to eat pounded yam
Iyán yì kárí o	Pounded yam is abundant
-Ire a kárí.	Goodness is abundant
Iyán yì kárí o	Pounded yam is abundant
Ayọ̀ á bo 'rí	Happiness shall triumph

Carpenters' Brigade's Anthem (Patriotism)

For Kongí is our father and Kongí is our man.
Kongí is our mother, Kongí is our man.
And Kongí is our Saviour, Redeemer, prince of power.
For Isma and Kongí we are proud to live or die!

In the foregoing excerpt, the members of the Carpenters' brigade plead their allegiance to the 'Leader' and by extension to their fatherland; and by so doing, they are prepared to do anything to support Kongí and protect their country.

***(b) Ìkòkò tí ó j'ata- (*Inspiration)**

Ìkòkò tí ó j'ata	The pot that will eat fat,
Ìdí ẹ̀, á gbóná.	Its bottom must be scorched.
Ọ̀kẹ́rẹ́ tí o f'ékùrọ́ o	The squirrel that will long crack a nut,
A bó l'ẹsẹ̀.	Its footpad must be sore.

Recreational Songs

Recreational songs (lullabies or cradle songs, games, work songs, etc.)

A Dance of the Forests (Ṣóyínká)

Bọ́ọ́kọ, bọ́ọ̀kọ
-Àlù bọ́kọ etc.

***'Moróuntódùn' (*Ọ̀ṣọ́fisan)**

Ẹ bùn mi l'ọ́nà lọ,
- Ọ̀na ò sí

The foregoing are songs adapted from the moonlight games songs which are usually enjoyed by children in Yorùbá communities.

'MORÓUNTÓDÙN'

***Ìyàwó nfọ̀'ṣọ* (Wedding Song)**

Ìyàwó nfọ̀'ṣọ	The wife is washing clothing
Ìlẹ̀kẹ̀ nṣ'asọ̀	The beads are complaining
Ìlẹ̀kẹ̀ má ṣ'asọ̀ mọ́	Beads, stop complaining
Jẹ́k'íyàwó fọ̀'ṣọ o!	Don't disturb the wife
Bẹ̀rẹ̀ b'omi jùbú	Stoop to collect water
Ó di 'lé Gómìnà	Onward to the Governor's house
Ṣẹ̀kẹ̀rẹ̀ àt'ìbọn	The rattles and the gun
Kò le dún papọ̀ o	Cannot sound together
N'ílé olóyin	In a peaceful household

DEATH AND THE KING'S HORSEMAN

Praise Song

Olókùn ẹṣin ò,	Holder of the horse's bridles
Ọmọ akéekúya	Child who invites Death
Ọmọ a r'íkú má sàá,	Child who does not run from Death
Ọmọ a r'íkú má s'ojo	Who does not show cowardice in the presence of Death
Ọmọ oní 'kú ariwo	One whose death causes a lot of noise
Ẹnití ò b'ọ́ba ku	He who did not die with the king
L'olókùn ẹran, (2ce)	Merely holds the leash of an animal

(Song of Hope)

Ẹlẹ́ṣin ò, ọkọ ayaba	O horseman, the husband of queens
Oúnjẹ ló ns'àgbà d'èwe	Food makes the old feel young
Olókùn ẹṣin Ọba,	The king's horseman
Ìgbádùn ló ns'àgbà d'èwe	Enjoyment rejuvenates the old body
K'á jọ gb'ọmọ jó (2ce)	Let's dance together with our babies
Kòkòrò ńta ọ́ l'átẹsẹ̀ wúyẹ́ wúyẹ́	Your feet are already moving to the rhythms
K'á jọ gb'ọmọ jó o	Let's dance together with our babies
Sìnkìnrín misìn	Rhythmically
A f'aì mọ ni, kó ni mọ́ 'ra.	In close proximity; even without knowing me.

5.2 Structural Analysis of the Musical Motifs

This section shall analyse selected music used by the playwrights using the following parameters: Tonal Centre or Key, Scale, Poetic form, Musical form, Style.

Others include Language, Harmony **(**Harmonic Pattern), Rhythmic concepts and Style, Harmonic pattern, and Compositional Techniques.

5.2.1 Tonal Centre or Key

The key or tonal centre of any musical piece is the group of notes on which the tune of the music is built; with each of the notes having a definite relation to the tonal centre or key note. This there is tonal dynamism whereby the tonality of music varies during presentation due to the incidence of disparity in vocal range, gender and performance situation among others. The playwrights/directors do not usually depend on a particular key signature when composing or adapting any form of music. This is very evident in the fact the needed song(s) are usually taught and rendered in any suitable key of the performers' choice during rehearsals and eventual production. when teaching to members of the cast during production.

Consequently, the transcriptions of the selected music samples used in this study are based on the tonal centre taken by the singer during the recording process.

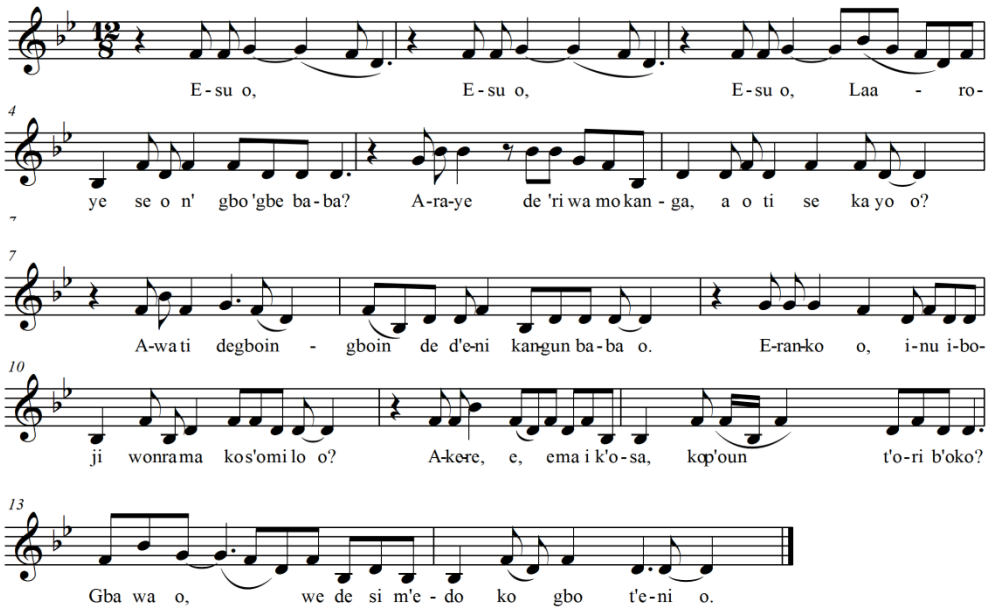
5.2.2 Musical Scales

Owoaje (2014) posits that the word scale originates from the Latin word "*scala',* which means 'ladder'. The musical scale is, therefore, a ladder of sounds that are arranged in an ascending and/or descending alphabetical order (Taylor, 2010). The musical scale forms the framework upon which song melodies are grounded.

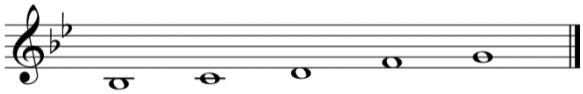
Corroborating this position, Ekwueme (1975) noted that "a true 'scale' cannot be just a mechanical series of tones, but that they have to be arranged in a certain (ordered) row, considering the "vital inner functioning" roles of the various tones which make up the series" (p. 89). Akpabot (1998) posits that scale pattern in African music is an important yardstick for looking at traditional melodies and melodic movement. He outlined six scale patterns used in African music which include diatonic, tritonic, tetratonic, pentatonic, hexatonic, and heptatonic scales. Out of the identified scale patterns, a thorough study of the songs in the selected plays revealed that they were composed using either major pentatonic, minor pentatonic, or major diatonic scales.

Although several African scholars have emphasized the use of the pentatonic scale as the most indigenous scale pattern in traditional African music, it is worthy of note that the pentatonic scale is a global phenomenon. For instance, Khe (1977), in

respect to pentatonism in Chinese music, explained that "…pentaphony exists not only in China but also in almost all of South East Asia, in Japan, Bali, Oceania, Australia, India, South West Asia, in Turkey and the Arab countries, among the Eurasian pastoral tribes, among Black Africans, Berbers, American Indians, and in Europe: Scotland, Ireland, among the Celts in general". Brinkman (2016) also referred to pentatonic scale as, "the traditional Western anhemitonic pentatonic scale that makes use of scale degrees 1, 2, 3, 5, and 6 and no half step intervals" (p. 4), given that hemitonic pentatonic scale makes use of half steps (or semitones). 29% of the sampled songs were composed using the major pentatonic scale, while 20% make use of a minor pentatonic scale pattern. It is worthy of note, that the use of particular scale patterns in the sampled songs is a result of the compositional technique adopted in their composition. For instance, Èṣù's theme song, which is the third song in *Èṣù and the Vagabond Minstrels*, is composed using the anhemitonic pentatonic major scale of B flat, as shown in the score below.



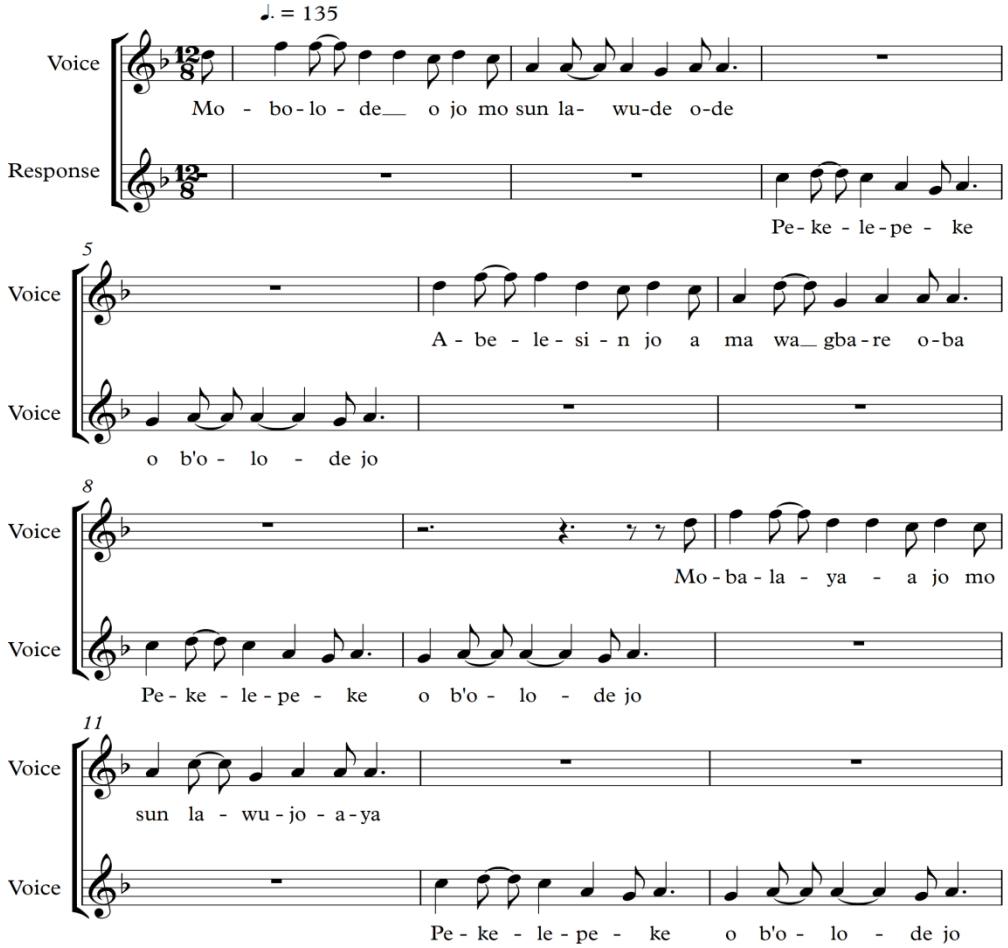
Musical example 3: Èṣù's theme song, in *Èṣù and the Vagabond Minstrels (*Fẹ́mi Ọ̀ṣọ́fisan*)*



Anhemitonic pentatonic scale constructed on B flat major

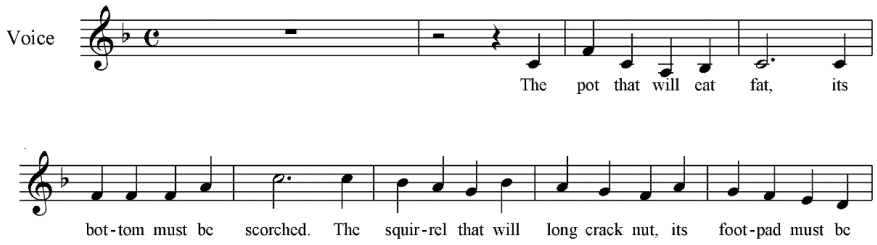
The use of pentatonic minor scale is predominant in Ṣóyínká's *Death and the King's Horseman*, given its central theme, which is associated with death and ritual. For analytical discussion, '*Pekelepeke o mo b'olode jo*' presented below is an example of

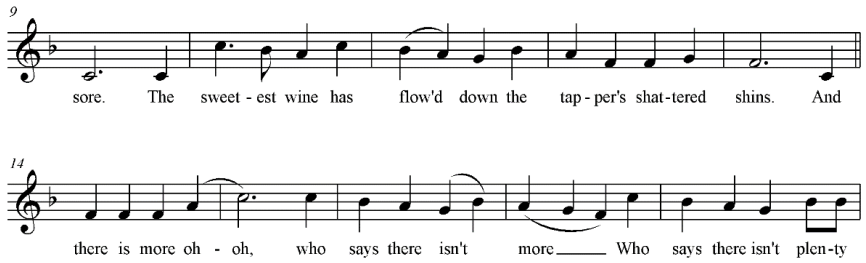
songs in a minor pentatonic scale pattern. It is set on the D minor anhemitonic pentatonic scale, which consists of D, F, G, A, and C.



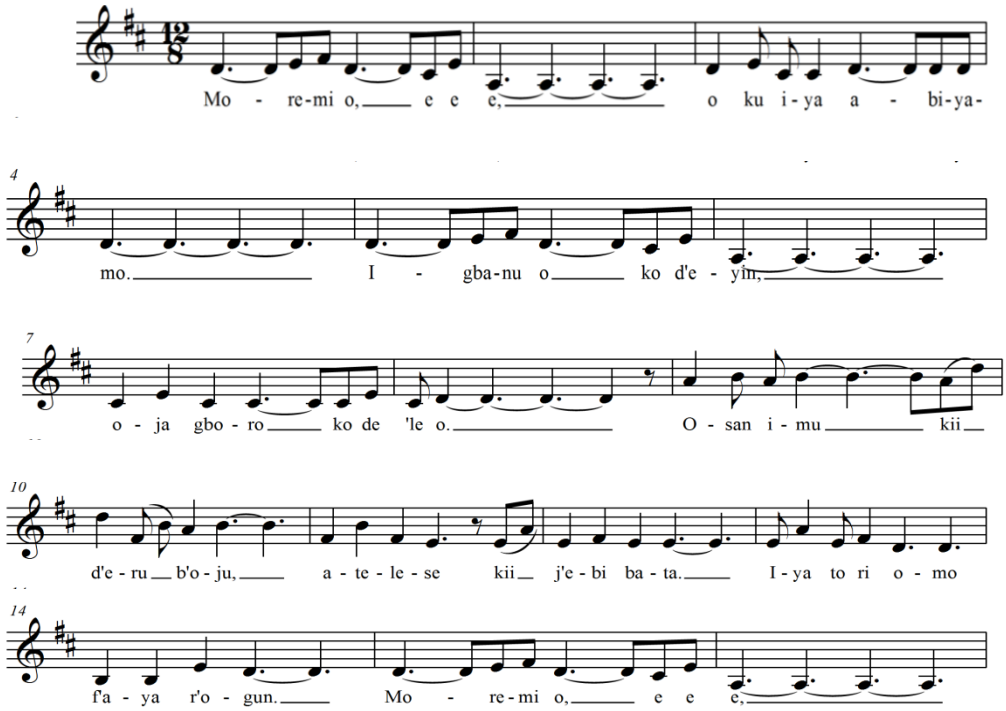
Musical example 4: *Pekelepeke mo b'olode jo*, in Wọlé Ṣóyínká's *Death and the King's Horseman.*

Apart from the use of major and minor pentatonic scale in the sampled songs, 28% of songs are modelled after the major diatonic scale, a heptatonic scale with five whole steps and two half steps in an octave. In the diatonic major scale, the two half steps end each of the two tetrachords – lower and upper tetrachords. Two examples of songs in the selected plays of Ọ̀ṣọ́fisan and Ṣóyínká that are modelled after the major diatonic scale are given below.





Musical example 5: Excerpt from Kongi's National Anthem in Ṣóyínká's *Kongi's Harvest* showing the use of major diatonic scale.

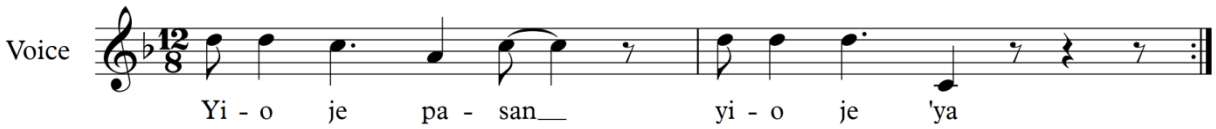


Musical example 6: Excerpt from 'Mọ́remí' in *Moróuntódùn* by Ọ̀ṣọ́fisan. showing the use of major diatonic scale.

5.2.3 Poetic form

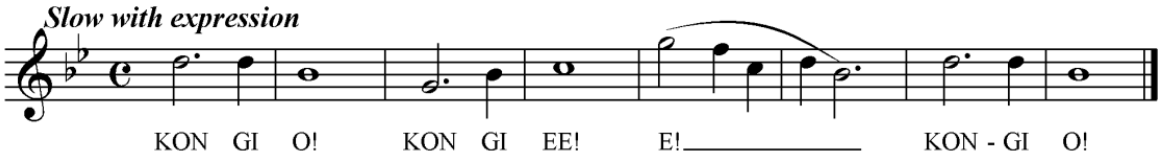
A total of nineteen (19) musical motifs in this section are rendered in Yorùbá oral poetical forms such as the speech-song or chant.

Speech song: Speech songs are phrases echoed rhythmically and accompanied by drums. They are often reminiscences of war, hail, or violence.

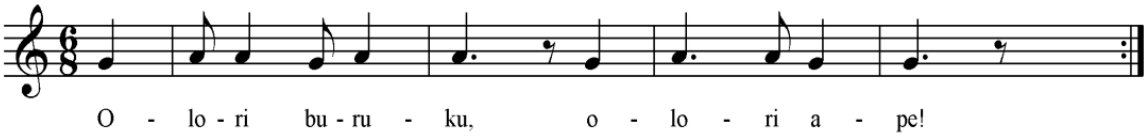


Musical example 7: An example of a speech song in Ṣóyínká's *Death and the King's Horseman*: *'Yoo je pasan'*

Chant: The chant, as obtained in *Kongi's chant*, *Olórí burúkú,* and *Aja kubo-kubo* in *Kongi's Harvest* by Ṣóyínká, is a short verse song with a short text, which is rendered in an expressively slow manner, and a free-flow rhythm, which is contrary to the strict timing in song rendition. Although *Aja kubo-kubo* seems to be longer than the other chants in length, it maintains textual characteristics with the other chants, with its short text. A larger part of the chant is an elongation of the short phrase "*Aja kubo*".



Musical example 8: *Kongi* Chant in *Kongi's Harvest* by Ṣóyínká



Musical example 9: *'Olórí burúkú'* chant in *Kongi's Harvest* by Ṣóyínká

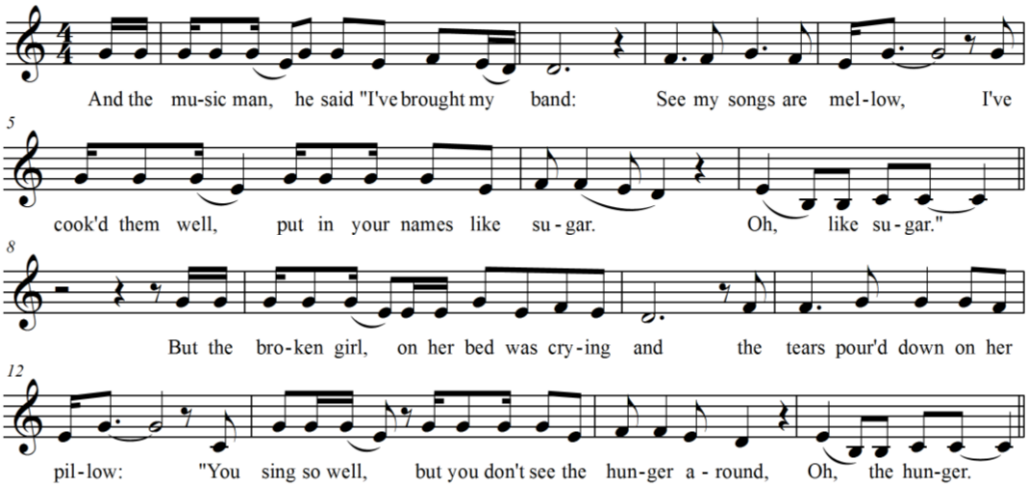
Table 5.1: shows the number of songs in each of the selected plays, and the percentages of the scale patterns to which they are modelled.

TITLES OF SELECTED DRAMATIC WORKS	NUMBER OF SONGS	MAJOR PENTATONIC	MINOR PENTATONIC	MAJOR DIATONIC
KONGI'S HARVEST	**22**	**7**	**3**	**9**
A DANCE OF THE FORESTS	**9**	**1**	**2**	**1**
DEATH AND THE KING'S HORSEMAN	**13**	**3**	**6**	**---**
MORÓUNTÓDÙN	**10**	**5**	**---**	**2**
WOMEN OF ÒWU	**16**	**8**	**3**	**2**
ÈṢÙ AND THE VAGABOND MINSTRELS	**13**	**---**	**3**	**9**
TOTAL	**83**	**24**	**17**	**23**
PERCENTAGE		**29%**	**20%**	**28%**

5.2.4 Musical Form

Form refers to the shape in which a musical idea is presented. Benward and Saker (2009) defined form in music, as the result of the interaction of all the structural elements. Nketia (1974) classified forms in African music into four categories - solo, chorus, call-and-response, and canonic arrangements. While a solo is taken by one person, the call-and-response form requires a cantor who leads and a group of singers who respond to the call. The chorus is taken by a group of singers, while the canonic arrangement is that in which the same melodic line is sung by different voices, but beginning at different times. Vidal (1986) in his classification of forms in African music identified the short verse, and long verse or litany form. He further identified the four types of musical forms he identified are (i) the call-and-response antiphonal form (ii) the through-composed form, (iii) the strophic form, and (iv) the strophic-responsorial form. Identified forms in the selected works of Ṣóyínká and Ọ̀ṣọ́fisan include strophic, antiphonal, through-composed, solo and chorused refrain, and short verse.

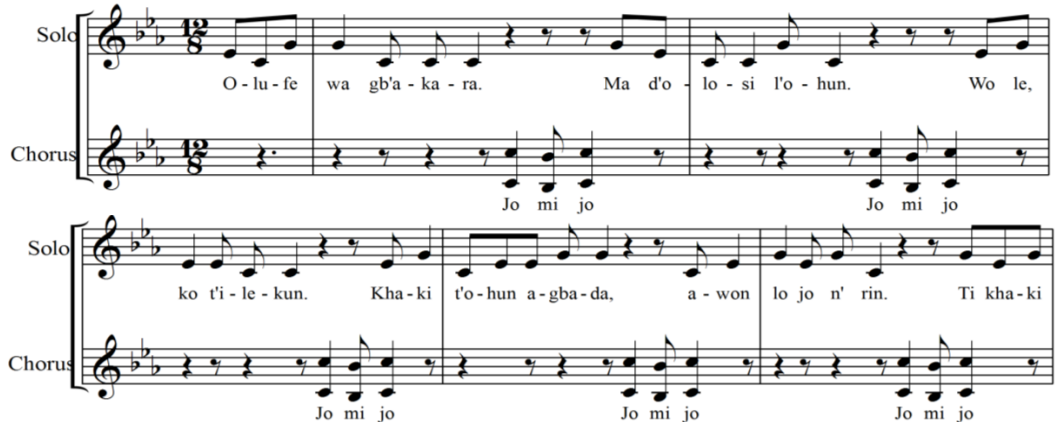
Strophic: The strophic form is characterized by several song verses sung to the same tune, as witnessed in European hymns. Several songs in the selected works of Ṣóyínká and Ọ̀ṣọ́fisan, such as *the song of the maiden and the music man 1 and 2*, *The child inside is calling* and *I sing to end your pain* in Ọ̀ṣọ́fisan's *Èṣù and the Vagabond Minstrels,* as well as *The Carpenter's Brigade* anthem in Ṣóyínká's *Kongi's Harvest.*



Musical example 10: Song in the strophic form: *The Song of the Maiden and the Music Man 1* in Ọ̀ṣọ́fisan's *Èṣù and the Vagabond Minstrels***.**

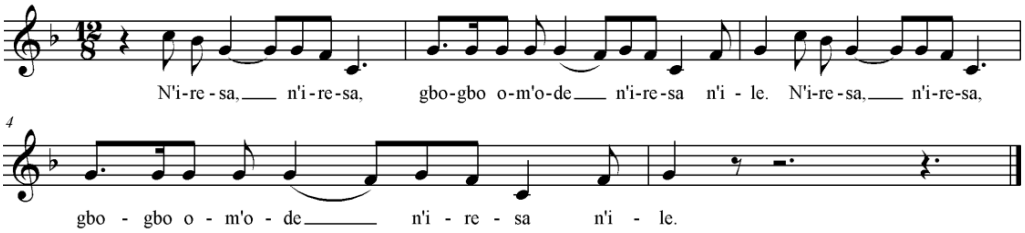
Antiphonal: The antiphonal form is characterized by alternate or responsive singing by a choir divided into two parts. In African music, it often features the lead singer, who is alternated by a group of singers. Several songs from the selected works of Ọ̀ṣọ́fisan and

Ṣóyínká are modelled in antiphonal form. They include; The song of *khaki* and *agbádá* (in *Èṣù and the Vagabond Minstrels), Warder yi, warder yii o, e bun mi l'ona lo* and *Èṣùru n ta wuke (*in *Moróuntódùn)* by Ọ̀ṣọ́fisan; *Kongi ni o je'yan oba* in (*Kongi's Harvest), Pekelepeke o b'olode jo* and *Iko olokun ola (*in *Death and the King's Horseman)* by Ṣóyínká.



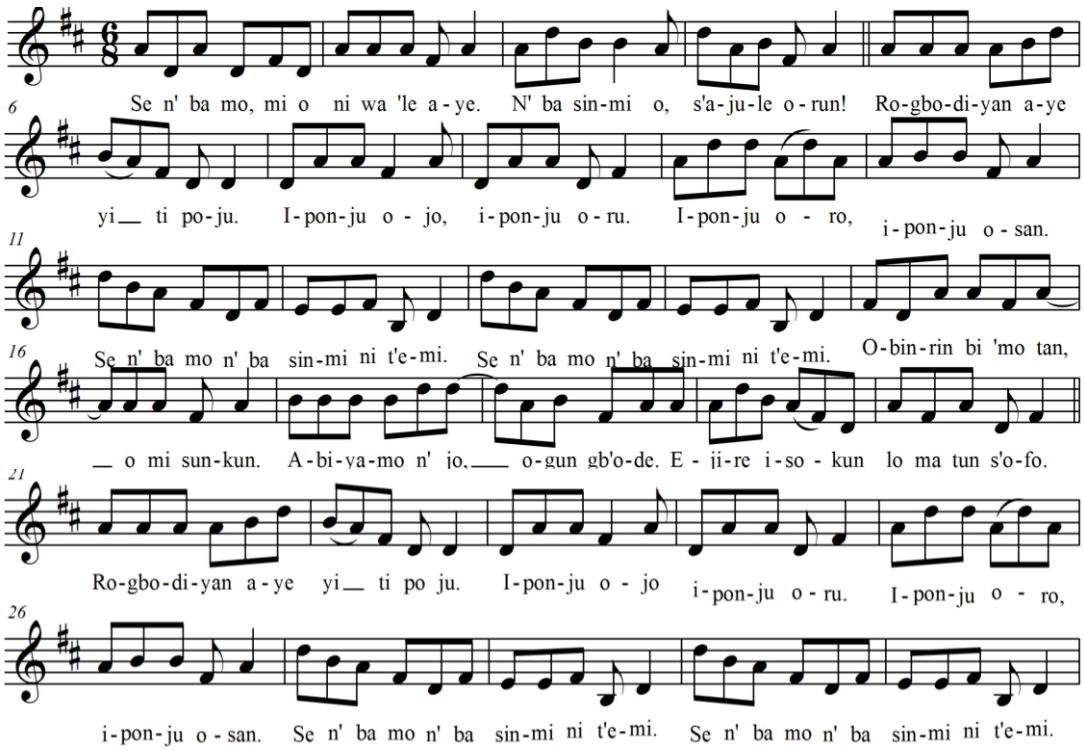
Musical example 11: An example of antiphonal songs from *the Song of Khaki and Agbádá* in Ọ̀ṣọ́fisan's *Èṣù and the Vagabond Minstrels*.

Short verse: Short verse refers to songs that have only one verse. Songs such as *Ni'resa* in Ṣóyínká's *Kongi's harvest*, the summon to the land of the spirit 1 in Ṣóyínká's *Death and the King's Horseman*, *Ojo ayo kan si mi l'ara* in Ọ̀ṣọ́fisan's *Women of Òwu,* and *Èṣù*'s theme song in Ọ̀ṣọ́fisan's *Èṣù and the Vagabond Minstrel* are short verse songs.



Musical example 12: '*Ni'resa' in Kongi's Harvest*: An example of songs in short verse form.

Solo and Chorused refrain: A solo and chorused refrain form employs several verses sung by a soloist, with a refrain sung by the chorus after each verse. An example of such a song is *Se mba mo, mi o ni wa'le aye* in Ọ̀ṣọ́fisan's *Women of Òwu*:



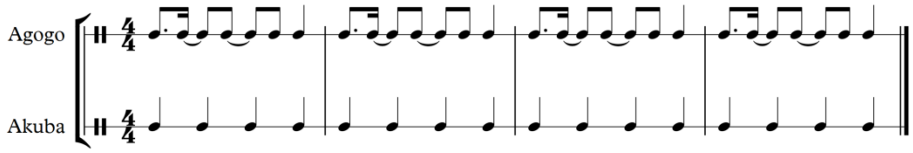
Musical example 13: Song in Solo and Chorused Refrain form: *Se mba mo, mi o ni wa'le aye* in Ọ̀ṣọ́fisan's *Women of Òwu*.

Through-composed: Songs in the through-composed form are lengthy and wordy, and as well, employ various motivic elements in their formation. Hemlock (Kongi's national anthem) and Segi's song 3, in Ṣóyínká's *Kongi's Harvest* are songs with multiple motivic elements and verses. Hemlock, for instance, makes use of the tune of the old Nigerian national anthem, infusion of the talking drum with speech-song, as well as a parody of the new Nigerian national anthem.

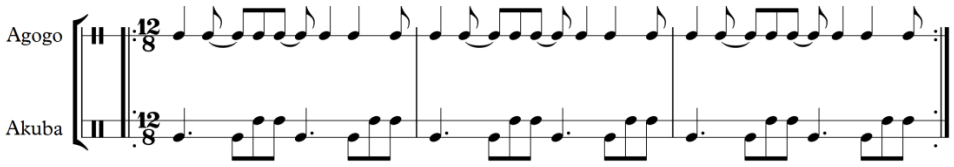
5.2.5 Musical Styles

Musical styles in the sampled songs include traditional folk, chant, military march, *konkolo* (*woro*), highlife, speech song, and pop.

***Traditional folk*:** Traditional folk style in Yorùbá music is not limited, as various rhythmic orientations define dance movement. All the traditional rhythmic styles are, however, products of the *konkolo* rhythm in either simple or compound quadruple (*woro*) time, as illustrated below. The two playwrights, whose works are being studied, made extensive use of variants of these rhythms.

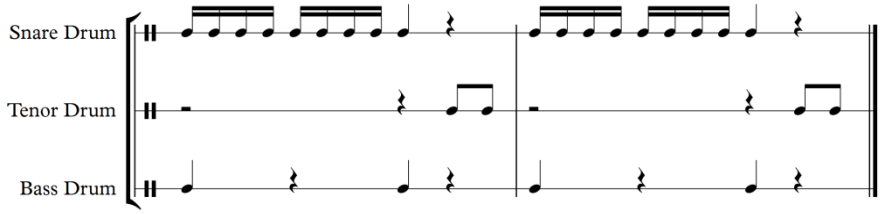


Musical example 14a: *Konkolo* rhythm in simple quadruple time



Musical example 14b: *Konkolo* rhythm in compound quadruple time

Military march: It is a common phenomenon to accompany national anthems with a military march sequence played by the military, paramilitary, or any organized martial band. Having adopted its tune from the old Nigerian national anthem, and mixed with a parody of the current Nigerian national anthem, *Hemlock* (*Kongi's* national anthem) is presented in military march style, more so because it serves as an anthem in the play (*Kongi's Harvest*).



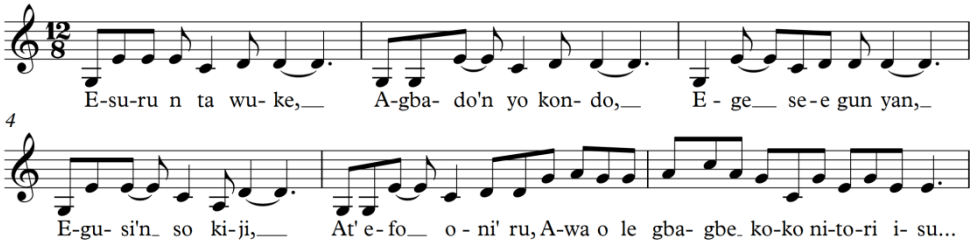
Musical example 15. March sequence that accompanies *Kongi's* national anthem

Highlife and Pop: Highlife music originates from West Africa, especially Ghana and Nigeria, as a rÈṣùlt of contact with military men stationed in Ghana during the Second World War. It is characterized by multiple guitars, jazz horns, and light percussion, all of which form its instrumentation. Highlife songs are often made of syncopated rhythms. Several songs from the selected plays of Ṣóyínká and Ọ̀ṣọ́fisan, such as *Segi's* songs 1, 2 3 and 4 in *Kongi's* harvest, *Warder yi, Warder yi o* in *Moróuntódùn* and *E wa ba mi jo* in *Èṣù and the Vagabond Minstrels* are rendered in highlife style.

Popular music or 'Pop' on the other hand, is the music of the youths and the young generation. It is characterized by a catchy rhythm and melody, with a usually repeated chorus and about two verses. The lyrics of Pop are usually related to issues surrounding love, as well as fantasies. 'The Song of the Maiden and the Music Man 1 and 2' in Ọ̀ṣọ́fisan's *Èṣù and the Vagabond Minstrel* are performed in pop style.

5.2.6 Language

Although music is regarded as a universal language, its ability to communicate efficiently is limited. Language, therefore, directly communicates meaning in music, especially as it has to do with songs, even without emotional enhancement or affiliation. The songs in the selected plays employ the predominant use of Yorùbá language as a medium of linguistic expression. Some of the songs make use of the English language, while others, such as Kongi's national anthem which involves the talking drum, employ a combination of both Yorùbá and English language. While the English language allows the setting of English texts to given melodies, Yorùbá language does not give room for such freedom. Yorùbá is a tonal language, which implies that the meaning of words must be considered when they are being set to music. "The meanings of words are affected by the melody to which such words are sung" (Owóajé, 2014). According to Euba (1992), the melodies of songs in traditional Yorùbá culture maintain tonal integrity with the tonality of the text. "The melodic line of Yorùbá music must strictly follow the tone pattern of the African language. Many Yorùbá words may have several meanings, according to whether their various syllables are spoken on a high, medium, or low tone. The music cannot interfere with this basic pattern, because otherwise the text will be turned into complete nonsense" (Beier, 1956, p. 23).

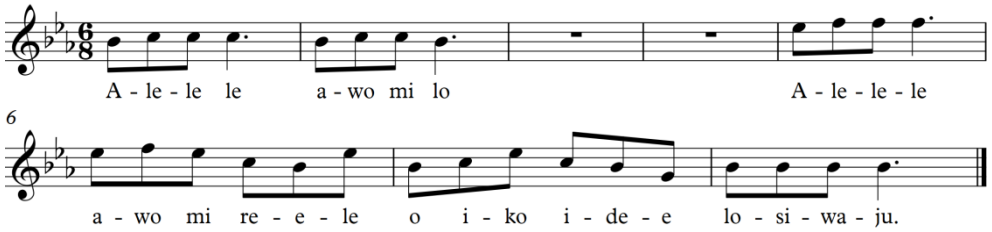


Musical example 16. *Èsúru Ńta Wúkẹ́* in *Moróuntódùn*

An analytical examination of the sampled songs which are presented in Yorùbá language reveals that both playwrights, together with their team, have composed the songs, putting tonal integrity of Yorùbá language in mind. Thus, a larger percentage of the songs conform to Yorùbá speech-tone pattern as shown by the musical notations of èsúru *ńta wúkẹ́* in *Moróuntódùn* by Ọ̀ṣọ́fisan's, and *alẹ́lẹ́ lẹ́ awo mí lọ* in Ṣóyínká's *Death and the King's Horseman*.

A graphical representation of the tone mark, as well as the tonal contour of the phrase "*èsúrú ń ta wúkẹ́, àgbàdo ń yọ kóndó*"

Comparatively, the graphical contour represented above, based on Yorùbá language tone, aligns directly with the melodic contour in the musical score below.

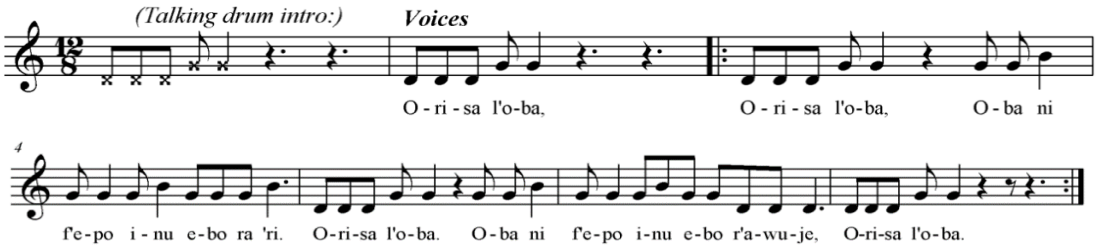


Musical example 17: *Alẹ́lẹ́ lẹ́ Awo mí lọ*

The illustration below also shows the tonal contour of the phrase "*Alẹ́lẹ́ lẹ́, Awo mí lọ*". Comparing the graphical contour to the first two bars in the music score below shows that the song has also been composed to situate into the Yorùbá speech-tone pattern, thereby, reflecting Yorùbá tonal inflexion.

The tonal contour of the phrase "*Alẹ́lẹ́ lẹ́, Awo mí lọ*".

Furthermore, on the use of Yorùbá language in the sampled songs, there is substantial use of Yorùbá oral poetry, as well as drum language of the Yorùbá talking drum. For instance, *E ma gun'yan oba kere* and *Orisa l'oba* in *Kongi's Harvest* by Ṣóyínká employs the use of the Yorùbá talking drum in their introduction.



Musical example 18: *Orisa l'oba* in Ṣóyínká's *Kongi's Harvest,* showing talking drum introduction.

Another interesting aspect in the exploration of the Yorùbá language is the use of *Oriki*, one of the oldest genres of Yorùbá music. Vidal, (1969) described *Oriki* as "a special praise song, principally for a deity, a king or aristocrat, members of a royal family, descendants of a lineage, or members". He further described it as a 'descriptive

song', which "describes the ancestors of a person, their virtues, qualities, and special attributes, as well as their strengths and weakness" (p. 59). This Yorùbá traditional chant genre is employed in *Oríkì Adeoti* in Ọ̀ṣọ́fisan's *Women of Òwu*.

Omoo mi Adéòtí	My child Adéòtí
Omo Ánlùgbuà	Descendant of Ánlùgbuà
Ánlùgbuà	Ánlùgbuà
ÒGún f'ori olu sere	'ÒGún that played with a crown
Omo Asunkungbade	And won a crown with tears
Omo Agbaoye	Son of Agbaoye'
Omo Aremabo Agbadesire,	Offspring of Aremabo Agbadesire
Omo lai gbe iyùn sÒrun,	Daughter of 'Even without royal neck beads
Didan ni ndan bii ide!'	She gleams and gleams like brass!
Ah Omo mi Openlenge,	Ah, my slim and pretty daughter,
Òrun re o	Rest in peace
Boo ba d'òrun,	O there in heaven, don't eat worms
Ma j'ekolo	Don't eat millipedes
Oun won ban je ni o ba won je…	Eat only what they eat there…

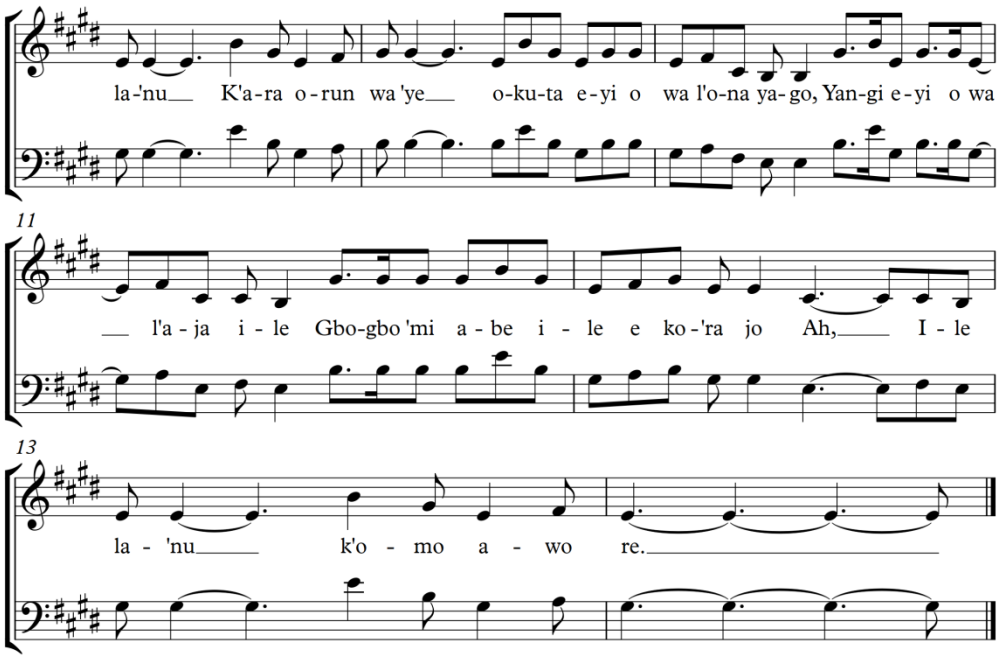
Similar to the above is the chant rendered by the king's praise singer (*Akéwì Ọba*) to pacify Ọba Dánlọ́lá in Ṣóyínká's *Kongi's Harvest* by the king's praise-singer. It is important to note that this chant is done in the same vocal technique employed in *oriki*.

"Dánlọ́lá o, Dánlọ́lá o
Dákun dábọ̀ f'iyè dé 'nú, f'iyè dé 'nú
Dákun dábọ̀, ko tun f'iyè dé gbogbo ara
Dánlọ́lá, àgbà tí ò bínú l'ọ̀mọ̀ rẹ̀ẹ́ pọ̀
Eeh, ọmọ ékeé lásán ni,
Kò l'áyà akẹ́bọjẹ

5.2.7 Harmonic Pattern

The finding in this study reveals that songs in the dramatic works of both Ṣóyínká and Ọ̀ṣọ́fisan (and indeed in literary theatres of other playwrights!) are mostly rendered in unison with snippets of some traditional homophonic parallelisms. The reason which can be proffered for this is that the melodies meant for sections of the dramatic works are generally learnt by rote in unison, with little or no attention being paid to the harmony aspects of such melodies.

Consequently, only those who can sing other parts among members of the cast will supply them during the rehearsals and subsequent performances as incidental parallel harmony parts. For instance, harmonic singing occurs in audio recording documentation of *Ilẹ̀ la'nu* in Ṣóyínká's *Dance of the Forest*, whereby some singers harmonize the song in parallels as shown below.



Musical example 19: Excerpt from *Ile la'nu* in Ṣóyínká's *Dance of the Forest,* showing parallel harmony

5.2.8 Instrumentation

In musical parlance, instrumentation is the art of creatively putting together a selected set of musical instruments for use during a performance (Akpabot, 1998). There are two different methods of global taxonomical delineation of musical instrument types. One is for the western musical instruments which are grouped as; strings, woodwind, brass, and percussion. The second method which was developed by Sachs Hornbostel (1940), and is in common usage in the field of ethnomusicology (Omibiyi, 1977) grouped these instruments into four main organological classes (Nketia, 1982) according to their modes of sound production as:

(a) **Idiophone-** the instruments in this group are those which produce sound through the vibrations of their body parts when shaken, scraped, or struck and examples are rattles (*Ṣẹ̀kẹ̀rẹ̀*), gong (*agogo*), bells (*aro*), xylophone, pot drums (*ìkòkò*), and wooden drums; and some of these are commonly used in dramatic productions.

(b) **Chordophone**- This includes the instruments which make sound through the vibrations of attached strings that are either bowed, strummed, or plucked. Examples of these are gòjé and móló etc.

(c) **Aerophone**- These are instruments that produce sounds through the vibrations of air columns blown into a pipe and examples are flutes, trumpets, horns, and so on.

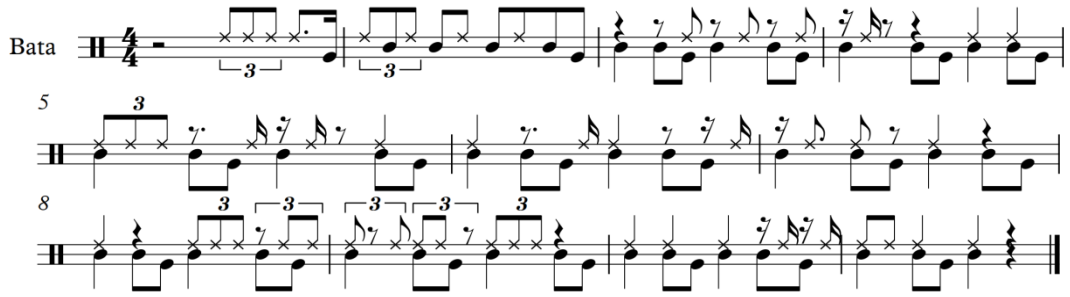
(d) **Membranophone**- These are musical instruments that produce sounds through the vibrations of stretched animal skin or membrane which cover either one end or both ends of a hollowed wood or a metal contraption. Examples of this group include all membrane drums of all sizes and shapes which are played with either wooden beater(s) or the hand(s). The act of playing these instruments is known as drumming with some of them being portable and easy to play while moving or dancing. Examples of these among the Yorùbá are the set of conical-shaped double-headed drums known as the Bata set and the hourglass-shaped tension drum set known as the *dùndún* set. Others, especially those used for sacred ritual purposes, are stationary as they are rather big and unwieldy.

This means that African musical instruments especially drums are selected and combined for use based on the type of activity or events in which such drum is meant to be used. In the sub-Saharan region of Africa, the understanding of the concept of music goes beyond the linguistic framework or the literary interpretation of the song texts in drum talks. Most of the time it involves all the total artistic aspects of the activities or events by which that music is associated i.e. whether social or sacred ceremony. For instance, sets of bata and *dùndún* drums are the most commonly seen of all the traditional membranophone instruments among the Yorùbá as although they are both attached to certain Yorùbá deities- bata is for Ṣàngó, the god of thunder while *dùndún* is attached to the egúngún ancestral worship, they are still used for secular ceremonies. Aside from their traditional functions, these drums feature regularly in contemporary popular music groups and among professional theatre troupes where they function as both leads and/or supporting instruments respectively.

Investigation into the performance of the plays of the two selected playwrights shows that they both make use of Yorùbá traditional drums in accompanying the songs in their plays. They usually make use of the *dùndún* ensemble which is led by *Ìyá ìlu dùndún,* also referred to as talking drum. They as well make use of the *bàtá* ensemble which is led by *Ìyá ìlu bàtá,* while sometimes combining both ensembles. The *agogo* (gong) also plays a vital role in both ensembles, helping to establish and maintain the rhythm flow. In doing this, it varies the basic rhythm of the songs, to give more life to the performance. Apart from accompanying the songs in the plays of the selected playwrights, the drum ensembles also play another significant role.

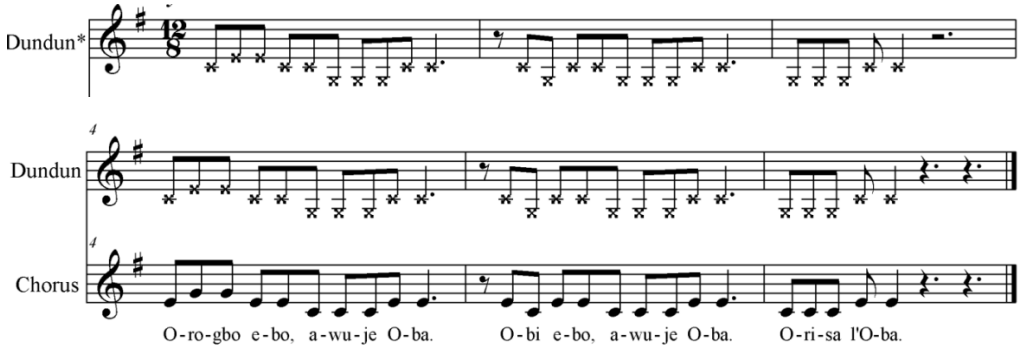
Plate 5.1: Túndé Awósánmí giving directions to the musicians on the set of ADF.

Beier (1956) noted that **"**The *Dundun* is perfectly suited to represent the Yorùbá language because it can produce not only all the tones but also all the glide… [T]he Yorùbá have many other drums besides *Dundun* and to some extent, all these can talk. Most notable among them is "*Bata*" the special drum of Sango, the thunder god" (p. 30). In addition, the drums help play introduction and interlude to certain songs.

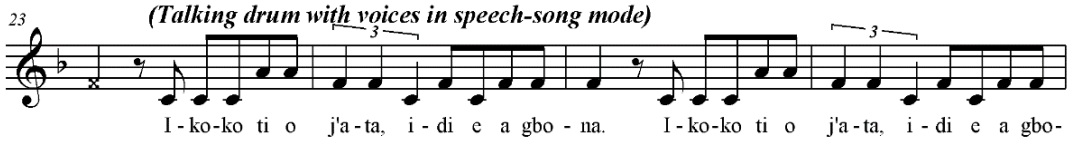


Musical example 20: Spirit dance in *Death and the King's Horseman* showing *Bata* rhythm

The talking drum plays lots of roles in *Kongi's Harvest*. For instance, it is used to introduce the speech songs *E ma gun'yan Oba kere, Orisa l'Oba,* and *Orogbo Oba, awuje Oba*, while also playing interlude in Hemlock (*Kongi's* national anthem).



Musical example 21: showing talking drum introduction *(Orogbo Oba, awuje Oba)*



Musical example 22: Excerpt from Hemlock, showing talking drum interlude

5.2.9 Compositional Techniques

The technique of composing musical motifs in the theatre evolves in three creative levels. These are original compositions, the adoption of existing melodies, and setting new texts to existing tunes (Udoh, 2018, p. 388). In this context, composition

means the (re)writing, (re)arranging, or the transplantation of a musical motif sometimes out of its original cultural context of production (i.e. traditional, popular, or art music) into another stylistic mode; through the process of syncretization, appropriation, and indigenization. The writings in the previous chapters of this study have corroborated the fact that both Ṣóyínká and Ọ̀ṣọ́fisan deployed the tenets of social deconstructionism (Emielu, 2011) and cultural translation (Harold, 2000; Bassnet, 2007) theories in composing and utilizing a lot of Yorùbá musical motifs in their dramatic works. The reason for this action is that both playwrights (and all interested theatre directors) believe that the use of easily recognised intertextual modes shall help the audience in processing the meaning productions of their plays. It is very important to note, as has been pointed out elsewhere, that while there are inset music and poetry in all the selected dramatic works of Ọ̀ṣọ́fisan for this study, only 'Kongi's Harvest' has its music texts written out in the body of Ṣóyínká's selected drama.

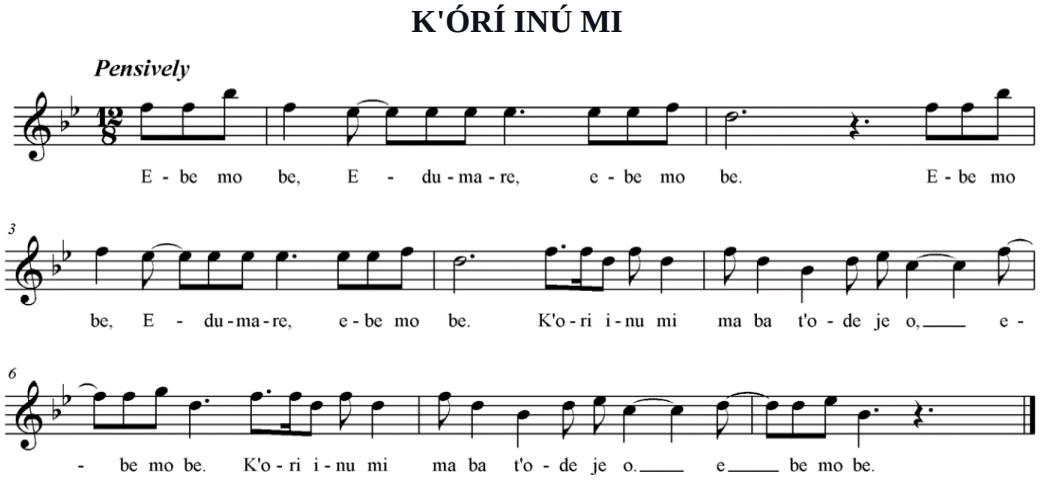
It was Túndé Awósanmí (a seasoned theatre director), who directed the Ṣóyínká's dramatic works used in this study; and it was he who arranged the required music for his productions of the other two plays. The reason for this difference is that Ọ̀ṣọ́fisan believes that music is a cogent ideological tool which a playwright must employ to appeal to a wide range of audience. While Ṣóyínká in his earlier plays just wanted to give the authorial direction to play directors who are then at liberty to choose and use any musical motifs of their choice. Ṣóyínká (1976) declares that it is 'unmusical' to separate Yorùbá music-rhythmic motifs from his works as they form the 'intensive language of transition which is deeply embedded into his heart of metaphysics.

Furthermore, in an interview with Ṣòtimírìn (2020), he confirms that he feels these are integral to his needs from the traditional repertoire to achieve the desired effects in his plays. While Ọ̀ṣọ́fisan asserts that the motifs *"...can be useful tools in the theatre for enhancing, subtly and without unnecessarily proselytising, the community's aspirations for social justice, probity and good governance"* (Ògúnsànyà, 2014, p. 6). Moreso, each of these playwrights had been assisted at one time or the other by the renowned musician/songwriter, Túnjí Oyèlànà who greatly assisted in supplying the needed musical compositions for the dramatic works. Others who had also worked with the duo were Jìmí Ṣólàńkẹ́ (the folklorist) and late Wálé Ògúnyẹmí (the great Yorùbá wordsmith and playwright). All these people drew their acquaintances from the fact that they had at one time or the other met in Ibadan either at Ṣóyínká's Orisun Masks or the University College.

This section, therefore, critically analyses the compositional techniques deployed by both playwrights (and/or the theatre directors) to create the music used in their plays. In the course of the research for this study, it was discovered that the predominant compositional techniques found in the works of both dramatists included tonal sequential repetition, Textual Substitution of Existing Melodic Structures (parody). Inclusion and non-inclusion of repetitions (Samuel, 2009) is another compositional device employed by these dramatists to create elements of variation such as truncation and elongation which are found in their music.

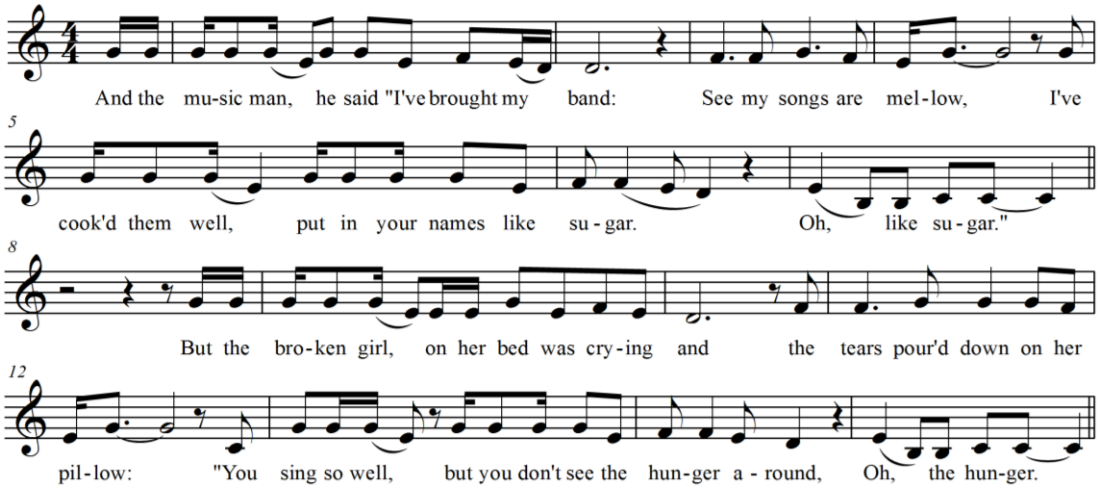
5.2.9.1 Tonal Sequential Repetition in the selected Dramatic Works

While Ṣóyínká himself does not usually write out music for his plays, and theatre director who is interested in working on Ṣóyínká's dramatic works has to find ways to creatively compose or arrange befitting musical motifs for such work. Consequently, the following are samples of music composed by Túndé Awósánmí, a theatre director, in his production of Ṣóyínká's 'Kongi's Harvest' and Ọ̀ṣọ́fisan's 'Èṣù and the Vagabond Minstrels' and 'Moróuntódùn'.



Musical example 23: showing tonal sequential repetition in Ṣóyínká's 'Kongi's Harvest'

THE SONG OF THE MAIDEN AND THE MUSIC MAN

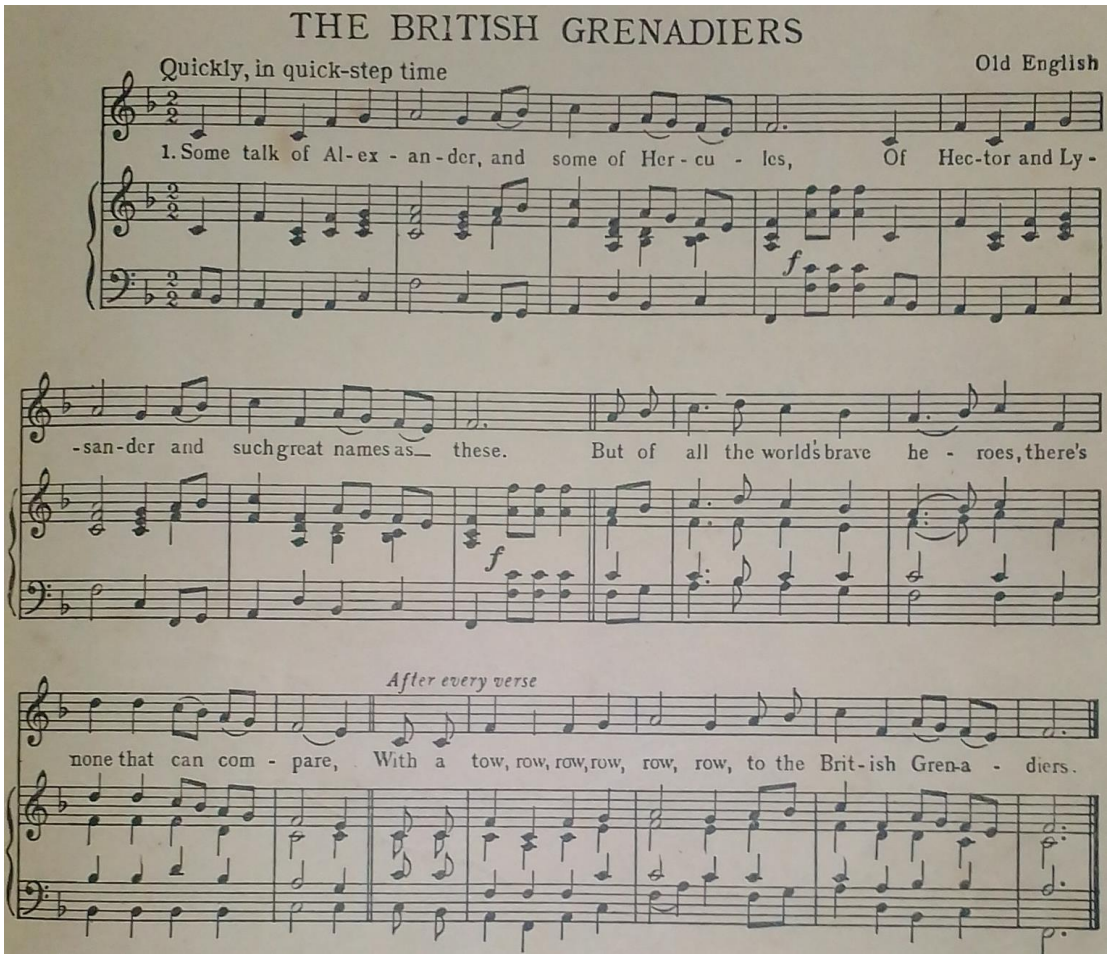


Musical example 24 showing tonal sequential repetition in Ọ̀ṣọ́fisan's 'Èṣù and the Vagabond Minstrels'

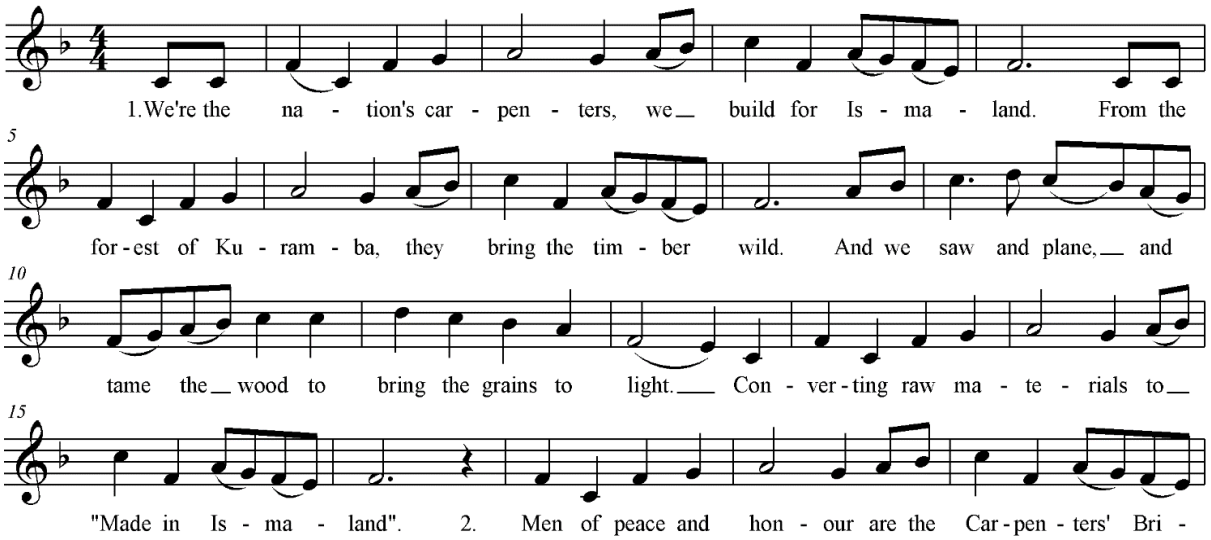
In the foregoing, there is the use of tonal sequential repetition compositional technique on the words *"ẹ̀bẹ̀ mo bẹ̀"* (Kongi's Harvest) and "…like sugar" (Èṣù and the Vagabond Minstrels). This was done to emphasise and deepen the audience's interpretation of the meaning productions of these plays.

5.2.9.2 Textual Substitution of Existing Melodic Structures (Parody)

This technique of composition is what Adédèjì (2015) refers to as 'melogenic composition', and it involves the process of changing the lyrics of an existing tune through the process of social deconstructionism whereby the melody of a composed (constructed) music may be altered (deconstructed) during the process of syncretisation and appropriation as is commonly done by playwrights when fixing music and poetry to their dramatic works. (Emielu, 201). This technique is deployed by composers to heighten the audience's horizon of expectation (Moṣọbalájé, 2011) with which they negotiate and mediate the contextual meanings in the dramatic work. The following music excerpts are 'The Carpenters Brigade Anthem' from Ṣóyínká's 'Kongi's Harvest' which was a deconstructed version of an old English air entitled "The British Grenadiers (*Culled from News Chronicle Song Book; a collection of community songs, negro spirituals, plantation songs, sea shanties, children songs, hymns, and carols. Pg. 33. Published in 1931 by News Chronicle Book Department, London).*

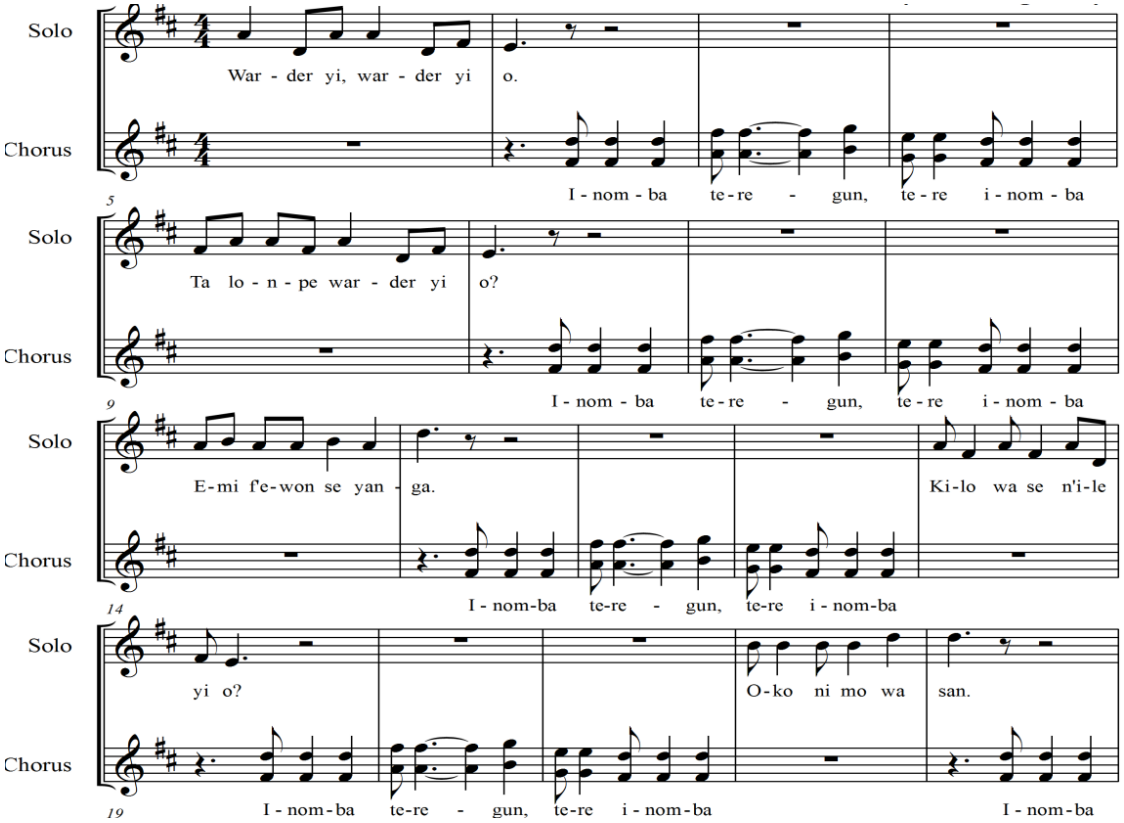


Musical Example 25a: Original Song named 'The British Grenadiers' adapted in Ṣóyínká's 'Kongi's Harvest'

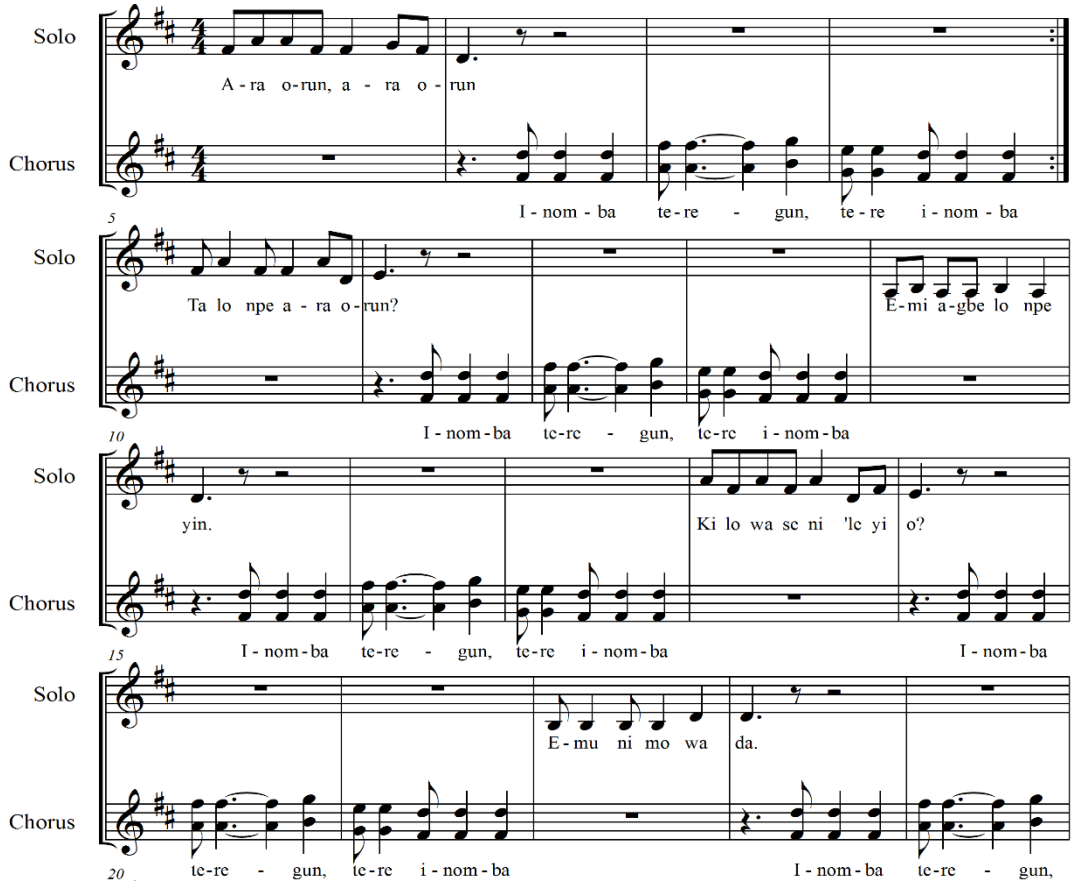


Musical Example 25b: Carpenters' Brigade Anthem showing Soyinka's Adaptation of *'The British Grenadier'*

The same instance is also found in Ọ̀ṣọ́fisan's 'Moróuntódùn' where the playwright also, through an artistic reworking and reconstruction of the socio-musical essence of a folktale song entitled *'Ẹlẹ́mu, Ẹlẹ́mu'* (palm wine tapper), changes both the lyrics and melodic contour of the song to form a new song. The title of the new song thus formed is 'Warder yi, Warder yi o' (this warder, this warder!) and this helps to facilitate the creation and resolution of conflicts in the selected dramatic work. This compositional technique of setting new tune to already existing music as deployed by these playwrights corroborates Emielu's 'social reconstructionism theory' (2011) where he states that the technique is an "…assemblage of 'old' and the 'new' in proportions that impute new musical and social meanings into the product" (Emielu, 2011, p.382). Interactions with both Ṣóyínká and Ọ̀ṣọ́fisan respectively brought to light the fact that this technique is primarily used because it helps to arrest and sustain the attention of the audience. Furthermore, through such music, the audience can have a deeper insight into the playwrights' dramatic intention; and connect their world to the imaginary world of the dramatic work (Ransom, 2015).



Musical Example 26a: The adapted melodic and lyrical arrangement by Ọ̀ṣọ́fisan in 'Moróuntódùn': 'Warder yi, Warder yi o'



Musical Example 26b. Original tune: ARÁ ỌRUN (a folktale song)

CHAPTER SIX

SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.1 Summary

This work in the area of theatrical musicology identified the lacuna in knowledge on how musical motifs are employed as artistic devices in dramatic works of Ṣóyínká and Ọ̀ṣọ́fisan to heighten and communicate their dramatic intentions. This is brought about as a result of the dearth of scholarly investigation into the significant deployment and functions of these musical motifs in the works of the two selected playwrights.

Consequently, the discourse of this study makes categorical statements that 'musical motifs' is a conceptual term used to encapsulate not only the music and dance but also the poetic utterances in dramatic works. It also enhances the technical and aesthetic vocabularies of the dramatic works to the audience.

The theoretical framework for this study was based on both the Cultural Translation and Ethnomusicological theories. It examined the inspiration which determines the types and usages of musical motifs in the dramatic and creative works of both playwrights. This is domiciled in the cultural and philosophical worldview as embodied in their Yorùbá cultural milieu. It is also embedded in various forms which include belief system, morals (*Ọmọlúàbí; also spelt Ọmọlúwàbî*), gender and politics. Others are myth, ritual, custom, and history.

Furthermore, the study posited that the theatre directors must acquire the methods to be deployed to do justice to the interpretation required for a smooth understanding and retention of the dramatic intentions in the selected works of Ṣóyínká and Ọ̀ṣọ́fisan. These involve studying the work so much that they can draw enough directing inspirations from it. Also, they must have a cultural understanding of such play(s) to interpret it explicitly to the understanding of the audience.

In addition, the analyses of both the song texts and musical structures reveal that both playwrights deployed literary devices such as proverbs and other figures of speech to bring to fore the contextual meaning produced in their plays. More so, they had both been exposed (especially to traditional and church music) from early in their

lives respectively. They had also collaborated with erstwhile theatre music composer/arranger and actor**,** Túnjí Oyèlànà**,** albeit at different times, to provide music for their works.

The musical analysis examined the instrumentation, compositional techniques, and various musical typologies employed by the playwrights in their respective dramatic works. Both playwrights make use of tonal sequential repetition and melogenic compositional techniques. The former is the inclusion and non-inclusion of repetitions to create the element of variations which is found in the musical motifs of their dramatic works, and the latter involves the process of changing the lyrics of an existing melody.

6.2 Conclusion

Certain conclusions can be made from the write-up in this study, the first one being that the phenomenon of rhythm is ubiquitous in the sense that it is felt in both the flora and fauna of human existence. It is especially invaluable in the theatre where it effortlessly enables the audience to comprehend the contextual dramatic intentions of the playwright.

Secondly, although both Ṣóyínká and Ọ̀ṣọ́fisan are notable theatre practitioners and playwrights who compose the needed musical motifs for their dramatic works and had also collaborated with Tunji Oyelana to supply such necessary motifs, the method of infusing motifs differs with the two playwrights. For instance, whereas Ọ̀ṣọ́fisan usually writes the intended musical motifs in his works, majority of Ṣóyínká's works hardly have inset music as he usually gives directorial instructions as to where these should occur within the play. Consequently, it, therefore, depends on the artistic creativity of the production director to supply the suitable motifs which will enhance the connotative values of the work(s).

The third conclusion that can be drawn from this study is that though the dramatic works of both playwrights are domiciled in the academic/literary theatre, they deployed the elements of musical motifs as audio-visual aids to the on-stage actions. Through these, the playwrights present Yorùbá cultural philosophy to expose the socio-cultural and political dysfunctionalities and positive conscientization to their audience.

6.3 Recommendations

Some notable scholars have succinctly described the concept of documentation as the collection and preservation of both the content and context of either tangible or

intangible materials for posterity (Nwakpa, 2019; Dekker, 2013). The tangible materials include art objects, texts, videos, pictorial images, costumes, musical instruments, etc. The intangible materials, on the other hand, include oral instructions and sonic expressions (especially music and poetry) which are the core elements of musical motifs used in the dramatic works generally and especially those of Ṣóyínká and Ọ̀ṣọ́fisan. A musical motif that is originally composed, stored, distributed, and performed in non-written (oral) form, thrives only in contextual performances. Incidentally, this type of music most times loses some of its originality and authenticity over time.

Therefore, the method which has been used in this study and which is recommended for use in preserving musical motifs used in the dramatic works is the 'Annotated Documentation Method' (ADM). This simply involves the setting of the tunes and lyrics of such song(s) into a standard music staff notation which shall serve as a musico-aesthetic bank to facilitate easy propagation, teaching/learning, and proper renditions of such musical motifs by future theatre practitioners (artistes, producers, and directors).

Finally, the musical motifs in the dramatic works of Wọlé Ṣóyínká and Fẹ́mi Ọ̀ṣọ́fisan are identifiable creative units in their rights. They are used as transitional and incidental indices crafted to project the intended mood and the Yoruba cultural values in the selected dramatic works. Therefore, African musicology, theatre, film and media studies scholarship should give more attention to the interpretation of musical motifs in the dramatic works of playwrights in Africa and the diaspora. This will serve as the basis for developing further theoretical postulations, thereby, contributing to the pool of knowledge of the use of musical motifs in Nigerian literary theatre specifically and, by extension its practice in Africa and the diaspora.

6.4 Contributions to Knowledge

As a pioneer ethnomusicological study on functions of musical motifs in the dramatic works of both Ṣóyínká and Ọ̀ṣọ́fisan, the study has added to the growing knowledge on theatrical musicology in Africa and beyond. It has also undertaken a musicological investigation into the all-inclusive performative artistic elements of songs, poetry and musical instrumentation that are deployed as effective-cum-affective devices in the selected dramtic works.

The study has established that the setting of the song tunes and lyrics of any dramatic work into standard music notation will make such scores available for global

usage; and more importantly, provides easy access into the musical analysis of Yoruba musical forms. Furthermore, the study has illuminated the place of African (Yoruba) musical arts in literary drama aesthetics and performing arts culture in contemporary Nigeria.

Finally, scholars in the field of musicology, theatre arts, literary studies, film and media studies shall be able to (re)consider the functionalities of musical motifs in their understanding and interpretation of dramatic works of playwrights in Africa and diaspora.

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APPENDIX A

SONGS AND POETRY LYRICS FROM SELECTED DRAMATIC WORKS OF WỌLE ṢÓYÍNKÁ

A. KONGI'S HARVEST

(1) KONGI'S CHANT

Kongí o!

Kongí ee!

Ee ee ee!

Kongí o!

(2) HEMLOCK

The pot that will eat fat, its bottom must be scorched.

The squirrel that will long crack nuts, its footpad must be sore.

The sweetest wine has flow'd down the tapper's shattered shins.

And there is more oh oh, who says there isn't more

Who says there isn't plenty a word in a penny newspaper.

Ìkòkò tí ó j'ata

Ìkòkò tí ó j'ata	The pot that will eat fat,
Ìdí ẹ, á gbóná.	Its bottom must be scorched.
Ọ̀kẹ́rẹ́ tí o f'ékùrọ́ o	The squirrel that will long crack nuts,
A bó l'ẹsẹ̀.	Its footpad must be sore.
Ism! Ọ̀rọ́ pọ̀, Ism! Ọ̀rọ́ pọ̀. Ism!	There is plenty a word
Ọ̀rọ́ pọ̀ nínú ìwé kọ́bọ̀! Ọ̀rọ́ pọ̀.	There is plenty a word in a penny newspaper

Ism to Ism, for Isms, is Isms,

Of Isms and Isms and absolute-ism.

To demonstrate the tree of life is sprung from broken peats.

And we the rotted bark spurned when the tree swells its pot.

The mucus that is snorted out when Kongí's new race blows.

And there is more oh oh, who says there isn't more?

Who says there isn't plenty a word in a penny newspaper?
They say, oh how they say it all on silent skulls. But who cares?
Who but a lunatic will bandy words with boxes.
With gov'ment rediffusion sets which talk and talk and talk.

Ìkòkò tí ó j'ata	The pot that will eat fat,
Ìdí ẹ, á gbóná.	Its bottom must be scorched.
Ọ̀kẹ́rẹ́ tí o f'ékùrọ́ o	The squirrel that will long crack nuts,
A bó l'ẹsẹ̀.	Its footpad must be sore.
Ism! Ọ̀rọ́ pọ̀, Ism! Ọ̀rọ́ pọ̀. Ism!	There is plenty a word
Ọ̀rọ́ pọ̀ nínú ìwé kọ́bọ̀! Ọ̀rọ́ pọ̀.	There is plenty a word in a penny newspaper

Ism to Ism, for Isms, is Isms,
Of Isms and Isms and absolute-ism.

No! I cannot counter words, oh no, no, no!!!
I cannot counter words with a rediffusion set.
I cannot counter words; my ears are sore but my mouth is agbayun.
For I do not bandy words; No! I cannot bandy words
With a gov'ment loudspeaker!

(3) *Ẹ MÁ GÚN 'YÁN ỌBA KÉRÉ*

Ẹ má gún 'yán Ọba kéré o	Don't pound the king's yam
Ẹ má gún 'yán Ọba kéré.	In a small mortar
Káún elépìnnì kò se gbé mì.	Halfpenny potash cannot be swallòwed whole
Ewéyọ́ nọ́ín ní fi yọ 'nu!	A nine pence' vegetable must appease
Ẹ má gún 'yán Ọba kéré.	Don't make the king's pounded yam small.

(4) ÒRÌṢÀ L'ỌBA

(i) Òrìṣà l'Ọba (2ce)	The king is a god
Ọba ni f'epo inú ẹbọ ra 'rí	Only the king rubs his head with the oil from sacrifice
Òrìṣà l'Ọba	The king is a god
Ọba ni f'epo inú ẹbọ r' àwùjẹ	Only the king rubs his *àwùjẹ* with the oil from sacrifice

Òrìṣà l'Ọba	The king is a god
(ii) Orógbó ẹbọ, àwùjẹ Ọba	The sacrifice's bitter kola, the king's *àwùjẹ*
Òrìṣà l'Ọba	The king is a god

(5) N'IRẸ̀SÀ!

N'irẹ̀sà, n'Irẹ̀sà,	Irẹ̀sà it is, Irẹ̀sà it is
Gbogbo om'ode n'Irẹ̀sà n'ile	The abode of all hunters is Irẹ̀sà

(6) ÒGÚN Ò L'ÓUN Ó J'ỌBA *(translation from the book)*

Ògún o l'oun o j' Ọba (2ce)	Ògún did not seek the throne
Jẹ́jẹ́ l'Ògún se jẹ́jẹ́ o	Quietly retired, minding his own business
T'íjòyè gb'ádé Ìrè	The nobles brought the crown of Ire
Wá bẹ Baba ọdẹ	To the ancestors of all hunters
Ògún o l'oun o j' Ọba	Ògún did not seek the throne

(7) SÀRÙMÍ'S CHANT OF SUPPLICATION *(translation from the book)*

(a) *Má bìnú sí mi, ọba,*	Be not angry my king with me
B'éṣùmàrè ṣe bínú s'ítàkùn	As the rainbow, full of wrath at the root
T'ó takété, t'ó takèté	Drew away, pulled apart
T'o ran 'rí s'ágbede méjì ọ̀run	And settled halfway to heaven
- Má bìnú sí mi, ọba.	
Má bìnú sí mi, ọba,	Be not angry my king with me
Bi Ṣàngó se bínú s'áráyé,	As Ṣàngó was angered by the people of earth
T'ó di pé mánàmáná ní fi	Till only with lightning
Nb'ọ́mọ ènìyàn sọ̀rọ̀.	Does he hold converse
- Má mà bínú sí mi, ọba,	Be not angry my king with me
Má mà bínú sí mi, Ọba.	Be not angry my king with me
B'íwin ọ̀pẹ ti nbínú s'ẹ́lẹ́mu,	As the palm ghommid, in anger at the wine-tapper
T'ó ré aláǹgbá lu 'lẹ.	Plucked the lizard down to earth
Bí ẹ́ní ha kúrúnà l'órí.	As a man scratches scabs from his head
-Má mà bínú sí mi, Ọba.	Be not angry my king with me
(b) *Ọba ò ṣé tẹ̀,*	The king is not for treading on
Bí ẹ́ní tẹ̀ 'ràwé.	As a man treads on dry leaves
B'ájànàkú ò rọra rìn,	If the elephant does not warily step

A t'ẹ̀gún mọ́ 'lẹ̀;	He will tread on a thorn
A d'atiro, tiro, tiro o	And hobbles like a pair of stilts
Ọba ò ṣé gbọ̀n	The king is not to be shaken off
Bí ẹni gbọ̀n 'tàkùn	As a man may brush off creepers
Ìgbọ̀n ọba; ìwọ̀n ẹ̀rù	A king's beard is an awesome net
Ọgbọ́n Ọba; àwọ̀n ẹ̀rù	A king's wisdom is an awesome measure
Eesin tó r'ẹ́bọ tí ò sáré	Whatever fly cuts a careless caper
Tí nta féle fèle	Around the scent of a sacrifice
Ẹnu aláǹtakùn ní o bọ̀	Will worship down the spider's throat.
-Má mà bínú sí mi, Ọba.	Be not angry my king with me

(8) THE CARPENTERS' BRIGADE ANTHEM

i. We're the nation's carpenters, we build for Isma land.
From the forest of Kuramba, they bring the timber wild.
And we saw and plane, and tame the wood to bring the grains to light.
Converting raw materials to "Made in Isma land".

ii. Men of peace and honour are the Carpenters' Brigade.
But primed for fight or action, to defend our motherland.
We spread the creed of Kongísm to ev'ry son and daughter.
And heads too slow to learn it will feel our mallets' weight.

iii. Though rough and ready workers, our hearts are solid gold.
To beat last year's production is our target ev'ry year.
We're total teetotallers, except on local brew.
For its guts of toughened leather that survive on Isma gin.

iv. Our hands are like sandpaper; our fingernails are chipped.
Our lungs are fill'd with sawdust, but our anthem still we sing.
We sweat in honest labour, from sunrise unto dawn.
For the dignity of labour and the progress of our land.

v. For Kongí is our father and Kongí is our man.
Kongí is our mother, Kongí is our man.
And Kongí is our Saviour, Redeemer, prince of power.
For Isma and for Kongí we are proud to live or die!

(9) KONGÍ NÍ O JẸ ‘YÁN ỌBA! ***(Translation from the book)***

Wọ́n mà tún gb'ómiràn dé o	Oh, here is a new wonder of wonders
Kongí ní ó jẹ 'yán ọba!	Kongí they say will eat the king’s yam

(10) ***IJỌ́ MO KỌ́ W'ÁYÉ***

Ijọ́ mo kọ́ w'áyé o,	At my first coming
-Ipàsán ni o	Scourges all the way
Ijo mo ko w’aye o,	At my first coming
-Ipàsán ni o	Whips to my skin
Igi l'ẹ́hìn wèrè	Lashes on the madman’s back
- Kùmọ̀ l'ẹ́hìn wèrè o	Cudgels on the madman’s back
Ayé àkọ́wá.	At my first coming
-Adé ẹ̀gún ni o	A crown of thorns
Ayé àkọ́wá.	At my first coming
-Adé ẹ̀gún ni o	A crown of thorns
Ìṣó ló g'àìká …	The foolhardy hedgehog
- Ìṣó ló g'àìká mọ́ 'gi.	Was spread-eagled on nails
Iyán yì kárí o	Pounded yam is abundant
-Ire á kárí.	Goodness is abundant
Iyán yì kárí o	Pounded yam is abundant
Ayọ̀ á b'orí	Happiness shall triumph
- Ẹ̀tù l'áraà mi	My body is balm
-Ire á kárí	Goodness is abundant
Aya ni mo wá fẹ́	I have come wife-seeking
-Ayọ̀ á b'orí	Happiness shall triumph
Ayé ẹ̀rín ni mo wá	I am borne of laughter
-Ayọ̀ á b'orí	Happiness shall triumph
Ẹmu ni mo wá mu	I have come palm wine thirsting
-Ire á kárí	Goodness is abundant
Ata ni mo wá yá	My rheum is from sweet pepper
-Ayọ̀ á b'orí	Happiness shall triumph
Ayé ẹ̀sọ́, ẹ̀sọ̀	Contentment is earth’s
- Ẹ̀sọ̀ ni Baba	Peace is supreme

(11) MO TI D'ÁDÉ ẸGÚN *(translation from the book)*

Mo ti d'ádé ẹgún	I have borne the thorned crown
- Tere gúngún, màjà gúngún tere	
Omijé ọsà	Shed tears as the sea
- Tere gúngún, màjà gúngún tere	
Wọn tu 'tọ́ pa mí	I was spat upon
- Tere gúngún, màjà gúngún tere	
Kẹ̀lẹ̀bẹ̀ adẹ́tẹ̀	A leper's spittle
- Tere gúngún, màjà gúngún tere	
Mo gbé 'gi ka 'rí	A burden of logs
- Tere gúngún, màjà gúngún tere	
Mo gòkè abuké	Climbed the hunchback hill
- Tere gúngún, màjà gúngún tere	

(12) *IṢU Ò WỌN NÍ 'LÉ (translation from the book)*

Iṣu ò wọn ní 'le o (2ce)	There was no dearth of yam
Wọn gb'órí àkọ́bí le 'lẹ	But the head of the firstborn
Wọn fi gún 'yán.	Was pounded for yam
Igi ò wọn ní 'le (2ce)	There was no dearth of wood
Egun itan àkọ́bí o,	Yet the thigh of the firstborn
Ni wọn fi dá 'ná	Lost its bone for fuel

(13) À D'ẸYÌN WÁ O *(translation from the book)*

À dẹ̀hìn wá o.	Now this second coming
- Ìgbà ìkórè ni.	Is time for harvest
Ayé ẹ̀rìnkejì.	This second world
- Iyán ni mo wá jẹ	I've come to eat pounded yam
Ayé tí mo tún wá	My coming to the world again
- Iyán ni mo wá jẹ	Is to eat pounded yam

(14) K'ÓRÍ INÚ MI *(Arranged by Túndé Awósánmí)*

Ẹ̀bẹ̀ mo bẹ̀, Èdùmàrè, ẹ̀bẹ̀ mo bẹ̀. (2ce)	Almighty, I plead
K'órí inú mi má bà t'òde jẹ́ o,	My inner head should not spoil that of outside
Ẹ̀bẹ̀ mo bẹ̀.	I plead

(15) ÀJÀ KÚBO, KÙBO (CHANT- a*rranged by Túndé Awósánmí)*

Àjà kúbo, kùbo eh!	What a wild whirlwind!
Àjà kúbo, kùbo o	Oh, wild whirlwind indeed
Àjà kúbo, kùbo mé ri, mé mọ̀	Which I can neither observe nor fathom
Mé mà mọ̀ nbo yi àjà ngb'ọ́mọ gbà	I don't know where it has taken the child

(16) *L'ÁYÉ OLÚGBỌ́N* (Dirge -a*rranged by Túndé Awósánmí)*)

(The Summon to the land of Spirit 2)

L'áyé Olúgbọ́n	In the days of ***Olúgbọ́n***
Bí k'Orò má lọ	It was like ***Orò*** should not depart
Orò nlọ nùu nì	Alas! he was gone
L'aye Arẹ̀sà	In the days of ***Arẹ̀sà***
Bi k'Orò má lọ	It's like ***Orò*** should not depart
Orò nlọ nùu nì	Alas! He is on his way
Orí Agbe, ló d'ágbe, ló d'ágbe	The Creator made Blue Touraco bird the way it is
Àtàrì àlùkò ló sì d'álùkò	The Creator made Purple Woodcock bird the way it is
Èmi kọ́, Ẹlẹ́dàá mi ló dá mi	It was not me, but my Creator who made me
Èèyàn kọ́ o, Ẹlẹ́dàá mi ló dá mi	It was no human being, but my Creator who made me
Èmi kọ́.	It was not me.

(17) *OLÓRÍ BURÚKÚ ((Arranged by Túndé Awósánmí -to be chanted many times)*

Olórí burúkú, Olórí Apẹ!!	An unfortunate person, potsherd-headed fellow

(18) ỌMỌ KÚ TỌ̀Ọ (DIRGE -*arranged by Túndé Awósánmí)*)

Ọmọ 'kú tọ̀ ọ! (6 times)	May you live long
Igí dá n'ígbó,	A wood breaks in the forest,
A mà gbọ n'ile.	The sound is heard at home
Àjá jìn n'ílé,	The house roof sinks
A mà gbọ l'óko.	Villagers hear the sound
Hìn mà bá mi d'árò ara ẹni o	O sympathise with me
Ká má r'aṣọ	We should not invest in apparels
Ká má ra yindin, yìndìn	Nor buy expensive materials
Ìwà ni ká rà l'ọ́jà	We should buy good virtue in the market
Ìwà ẹni ni k'á túnṣe	We should uphold our integrity

Torí ọjọ́ à p'ojúdé ò	Because of the day our eyes shall be closed in death
Ọmọ 'kú tọ̀ ọ (2ce)	May you live long

(19) SỊ̀GI'S SONG 1

Sẹ̀gi ji l'òwúrọ̀,	Sẹ̀gi wakes up in the morning
- Ó nwo mirror; o nk'àtíkè.	She looks into the mirror and applies face powder
T'ó bá d'ọwọ́ Ìrọ̀lẹ́,	And in the evening,
-Sẹ̀gi tún nwo mirror,	*Sẹ̀gi* again looks into the mirror,
Ó nk'àtíkè, o lé kenkà.	Applies face powder and gets set
Bi sisí ba to sisí,	When a lady is up to the standard
- Wọ́n gbọ́dọ̀ damọ̀ ni.	She is readily appreciated
Bí sisí bá tó sisí o,	When a lady is up to the standard
- Wọ́n gbọ́dọ̀ damọ̀ ni.	She is readily appreciated
Háà, ẹ wolẹ̀, ẹ w'ẹnu ọkọ́.	This is true here
- Háà, ẹ wolẹ̀, ẹ w'ẹnu ọkọ́ o.	The facts are readily available
Ẹ w'ojú Sẹ̀gi!	Look at Sẹ̀gi's face
- Bí ojú egbin ò ló rí.	Like the face of a deer
Ẹ w'àyà Sẹ̀gi!	Look at Sẹ̀gi's chest
Bí àyà Ọya Òrìrì.	Like the chest of *Ọya Òrìrì*
Apó rẹ̀ nkọ́?	And her buttocks?
- Bí oké Olúmọ!	Like *Olúmọ* rock
Apó rẹ̀ nkọ́?	And her buttocks?
- Bí oké Olúmọ!	Like *Olúmọ* rock
Sẹ̀gi, Sẹ̀gi!	*Sẹ̀gi, Sẹ̀gi!*
-Sẹ̀gi o, ọjà Òyìngbò ni,	*Sẹ̀gi*, is as *Òyìngbò* market
- Kò mọ̀ p'ẹ́nìkan ò wá o e.	Which does not know who is absent

(20) SỊ̀GI'S SONG 2

Sisí Sẹ̀gi wò mí l'ójú ná,	Ms. *Sẹ̀gi*, just look at my face-Check my face!
Sisí Sẹ̀gi wò mí l'ójú ná,	Ms. *Sẹ̀gi*, just look at my face-Check my face!
- B'o gbé 'ná ka'rí	If you carried fire on your head,
Ma sọ 'ná orí ẹ kalẹ̀, Ṣo gbọ́? (2ce)	I shall remove the fire from your head, do you hear?
Sẹ̀gi, ọmọ tó le, Sẹ̀gi ọmọ tó dùn.	*Sẹ̀gi*, the strong lady; *Sẹ̀gi*, the pleasant lady

Sẹ̀gi, ọmọ tó pọ̀, ha! mo ṣe tì ẹ.
Sẹ̀gi, ọmọ tó n'ẹgba, Sẹ̀gi ọmọ tó pọ̀,
Sẹ̀gi, ọmọ tó yaáyì.
Háà, ma kú sí ẹ l'ọ́rùn.
Ma f'àwọ̀tẹ́lẹ̀ rẹ bo 'ra.

Sẹ̀gi, the plump lady; I adore you
Sẹ̀gi, the beautiful lady; *Sẹ̀gi*, the plump lady
Sẹ̀gi, very attractive lady;
I can die for you
I shall cover myself with your undergarments

(21)

Omi to torò mini mini,
-La fi b'oju fun e.
Wara awon iyaniwura,
-Lo nsan l'ara re,
Ni wakati t'o f'oju b'aye.
Eyin t'o ja bo
-L'a t'oju Òrun.
Timutimu alaso aran
-T'o f'ododo pamo s'abe
B'ejo yi ba ti le gba
Ki'n f'oun se 'rori!
Ko si 'rori t'o le te mi l'Òrun
Bi ọmú Sẹ̀gilola o.
Jo-wo!
- Ma ma fi sere o,
ma ma fi sere o
- Ọmọge t'o l' ọmú t'o rọ̀
Bi ojola to ka jo o, to nreti ehoro
Sẹ̀gi, Sẹ̀gi!
-Sẹ̀gi eh, Sẹ̀gi o; Sẹ̀gi eh, Sẹ̀gi ah!
Sẹ̀gi eleyinju ege.
-Oju mi o le ri k'enu ma le so.

SẸ̀GI'S SONG 3

The cleanest and clearest water
-Was used to wash your face
The milk of sweet mothers
-Flows in your body
-The hour you were born
Palm-nut that fell
-From the sky
Velvet covered pillow
-Which hides a flòwer
If this snake can allow me
To use it as a headrest
-There is no better pillow for me
Than Sẹ̀gilola's breasts
Please!
-Don't joke with this,
-Don't make fun of her
-A maiden with such succulent breasts
Like a coiled python, waiting for rabbits
Sẹ̀gi, Sẹ̀gi!
-Sẹ̀gi eh, Sẹ̀gi o; Sẹ̀gi eh, Sẹ̀gi ah!
Sẹ̀gi, with delicate ẹ̀yẹballs
I cannot but say what my eyes have seen.

(22) SẸ̀GI'S SONG 4

Is-mite, Is-mite, Is-mite,
Sẹ̀gi you are mighty.
-Is-mite, Is-mite, Is-mite,
-*Sẹ̀gi* you are mighty.

B. A DANCE OF THE FORESTS (All musical motifs are a*rranged by Túndé Awósánmí)*

(1) EGÚNGÚN SONGS

(i) 'Mo 'riwo ree-ee-e	Young initiates are here
- Awo ree-ee-e	The old initiates are here
'Moriwo tu yeri-yeri	Young initiates plentiful
-Awo tu yeri-yeri	Old initiates are plentiful
(ii) Kulu, kulu se	Light rainfall drizzles
-Ojo ti baluwe se wowo	Heavy rain through the bathroom falls
	(to be sung 7 times)
(iii) Mo m'ere kan	I took a bean seed
-Igba olele lae su, igba	Two hundred bean cakes were made from it, two hundred
(iv) B'omo awo f'ese ko	If an initiate hits his foot against a stone
-A re o, eje ni e kan, a re	It will swell but won't bring out blood, it will swell.
(v) Oti yi dun	This drink tastes well
-O dun moin	It has a very pleasant taste
(vi) Sekele ni mo ri ti mo ti ns'awo	I was a toddler when I became initiated
- Sekele ni mo ri ti mo ti ns'awo	I was a toddler when I became initiated
(vii) Olofe ẹ̀yẹ	Spirit of sudden fast movement
-Ofe iyangbo oka, ofe	Moves like chaffs of corn in the air

(2) *ILẸ̀ LA 'NU (Chorus)*

Ile la 'nu 2x	Open up, O Earth
Ile la 'nu, ah, ah	Open up, O Earth, ah, ah
Ile la 'nu 2x, eh, eh	Open up, O Earth (2ce) eh, eh
Yee, ile la 'nu o	Do open up, O Earth
Ile la 'nu, k'omo awo lo	Open up, O Earth for the initiate to pass-through
Ile la 'nu k'ará ọ̀run w'aye	Open up, O Earth for the dead to visit the living
Okuta eyi o wa l'ona yago	All the stones on the way move back
Yangi eyi o wa l'aja ile	All laterites in the attics of the Earth
Gbogbo omi abe ile e ko 'ra jo o,	All waters under the Earth, move together

Ah, ile la 'nu, k'omo awo re Open up, O Earth for the initiate to pass-through

(3a) *Ẹ WÍ F'ÁLEJÒ KÓ LỌ*
E wi f'alẹ́jo ko lo Tell the stranger to move on
E ti sasara b'agbo Put a sprinkling broom in the decoction

(3b) *À JẸ KÚN ÌYÀ NI Ó JẸ*
A je kun iya ni o je (2ce) He'll suffer an added punishment
Eniti o to ni na t'o nde'na de ni A weakling who is trying to ambush us
A je kun iya ni o je He'll suffer an added punishment

(4a) ÒGÚN'S PRAISE CHANT
Ògún nbe n'ile, Ògún nbe l'ode Ògún is within the house, Ògún is outside
Ògún nbe l'agbede to nro ke ke ke. Ògún is within the smithy, enjoying himself

(4b) ÒGÚN'S SONG
Ògún gba mi o 2ce Ògún, Oh save me
Baba omo ni gb'omo o A father must save his child
Ni'jo ogun ba le, In a time of turbulent warfare
Ògún gba mi o. Ògún, Oh save me.

(5a) ÈṢÙ'S PRAISE CHANT
Latopa Èṣù beleke, Èṣù (3ce) The strong *Èṣù*, the unpredictable, *Èṣù*

(5b) *Orò pa 'gi, Orò je 'gi* Orò destroys the wood, Orò eats the wood
Orò je 'gi, je 'gi, je 'gi Orò eats the wood
Kara kara, Èṣù, Extensively, *Èṣù,*
Latopa Èṣù beleke, Èṣù. The strong *Èṣù*, the unpredictable, *Èṣù*

(5c) *ÈṢÙORÒ'S SONG*
Igba oko, igba ada Two hundred hoes, two hundred cutlasses
Won nb'Orò di 'te Rebelled against Orò
Orò o je, Orò o mu Orò neither ate nor drank
Orò lo bori gbogbo won, Orò defeated all of them
Èṣù, Latopa Èṣù beleke, Èṣù.

(6) SONG OF OLÚ-IGBÓ
Iba mo wa baba igbo o, o-o-o 2ce I'm paying my homage to the Forest Father
Iba mo wa baba igbo o I'm paying my homage to the Forest Father
Olu-igbo mo juba Forest Head I reverence you
-Iba mo wa baba igbo o I'm paying my homage to the Forest Father
Baba igbo mo juba Forest Father I reverence you
-Iba mo wa baba igbo o I'm paying my homage to the Forest Father
Olori igbo mo juba Forest Head I reverence you

-Iba mo wa baba igbo o	I'm paying my homage to the Forest Father
Olu-igbo mo juba	Forest Head I reverence you
-Iba mo wa baba igbo o	I'm paying my homage to the Forest Father
Baba igbo mo juba	Forest Father I reverence you
-Iba mo wa baba igbo o	I'm paying my homage to the Forest Father

(7) GAME SONG

Boko boko
-Alu boko

(8) *ÈRÒ ỌJÀ OLÓWÓ* (DIRGE)

Ero Oja Olowo	Rich people of the market
-Jalolo, jalolo	*-Jalolo, jalolo*
Ero Oja Olomo o	Parents in the market
-Jalolo, jalolo	*-Jalolo, jalolo*
Hin mo ba mi gb'omo mi o	Let me have my child
-Jalolo, jalolo	*-Jalolo, jalolo*

(9) SONG OF SACRIFICE

Eni k'ebo mo da	Whoever says the sacrifice should not be accepted
A b'ebo lo	Shall perish with the sacrifice
-A t'esi o	-Since the year before
A ma i b'orisa k'ebo ma da	One cannot reverence the god and the sacrifice will not be accepted
-A t'esi o	-Since the year before

C. DEATH AND THE KING'S HORSEMAN *(All the musical motifs are arranged by Túndé Awósánmí)*

(1) *IGÍ WÓ!* (Dirge)

Haa, Ile baje o o,	Alas the earth is spoilt
igi wo, igi wo (2ce)	The Tree has fallen, the tree has fallen
Ajanaku sun bi oke	The Elephant sleeps like a mountain
Erin wo	The Elephant has fallen
Aláàfin w'aja o	The king has ascended
Aja gbo jigijigi	The whirlwind is turbulent
Ladigbolu w'aja o	*Ladigbolu* has ascended
Ba nk'awon Aláàfin gbogbo to ti lo	Extend my greetings to the long gone kings
B'o de 'le (2ce)	Whenever you arrive there
Aláàfin sun bi oke	The king sleeps like a mountain
Erin wo	The Elephant has fallen
Ladigbolu w'aja o	O *Ladigbolu* has ascended
Aja jin (3ce)	The whirlwind moves
Aláàfin w'aja o	The king has ascended

(2) *ẸNI TÓ B'ỌBA KÚ* (Ẹlẹ́ṣin's Entrance Song)

Eni t'o b'oba ku,	He who dies with the king
Oun sa l'olokun esin (2ce)	He holds the bridles to the (king's) horse
Eni ti o b'oba ku,	He who did not die with the king
L'olokun eran (2ce)	Merely holds the leash of an animal
Olokun esin o,	Holder of the horse's bridles
Omo akeekuya	Child who invites Death
Omo a ri 'ku ma sa,	Child who does not run from Death
Omo a ri 'ku ma s'ojo	Who does not show cowardice in the presence of Death
Omo oni 'ku ariwo	One whose death causes a lot of noise
Eni ti o b'oba ku,	He who did not die with the king
L'olokun eran (2ce).	Merely holds the leash of an animal

(3) *ẸLẸ́ṢIN ŃBỌ̀ (*Welcoming Song for Ẹlẹ́ṣin)

Kenke, kenke o,	Hail him, O hail him
Ẹlẹ́ṣin nbo, kenke	The horseman is coming, hail him
Kenke,	O hail him
Ẹlẹ́ṣin nbo,	The horseman is coming
- Kenke	O hail him
Ẹlẹ́ṣin Ọba	The king's horseman
- Kenke	O hail him
Olokun esin	One who holds the bridle to the king's horse
- Kenke	O hail him
Oko gbogbo obinrin	Husband to all women
- Kenke	O hail him
O ko 're wo'lu	He brings in favour to the town
- Kenke	O hail him
O k'ola wo 'le	He brings wealth to the home
- Kenke	O hail him
O k'ere w'oja	He brings in profits to the market
- Kenke	O hail him
Yokoto n'ikun aj'ifa (4ce)	Rotund is the stomach of one who has eaten free food
- Kenke (8ce)	O hail him
Kenke, kenke o,	Hail him, O hail him,
Ẹlẹ́ṣin kabo, kenke (2ce)	The horseman, Welcome, we hail you

(4) *ẸLẸ́ṢIN J'ÈBÙRẸ́* (Plea Song)

Ẹlẹ́ṣin j'ebure o dariji ni	O horseman, please forgive us
- Ẹlẹ́ṣin j'ebure o dariji ni	O horseman, please forgive us
Olókùn-ẹṣin j'ebure o dariji ni	O the king's horseman, please forgive us
- Ẹlẹ́ṣin j'ebure o dariji ni	O horseman, please forgive us
B'a ba f'owo otun b'omo wi	If one chastises a child with the right hand
A tun f'osi fa mo 'ra	One placates them with the left hand
Baba, j'ebure o dariji ni	O Father, please forgive us
- Ẹlẹ́ṣin j'ebure o dariji ni	O horseman, please forgive us
J'ebure (3ce) Olokun esin j'ebure	Please (3ce). O king's horseman, please
Omode lo nse wa,	We are just being childish

J'ebure ma ro ti didun ifon,	Please, don't think of the enjoyment of scratching a rash
J'ebure o, ma ho 'ra de egun	O please, so you don't scratch yourself to the bones
Baba, j'ebure o dariji ni	O Father, please forgive us

(5) *ẸLẸ́SIN, ỌKỌ AYABA (*Song of Gratitude)

Ẹlẹṣin o, oko ayaba	O horseman, the husband of queens
Ounje lo ns'agba d'ewe	Food makes the old feel young
Olokun esin oba,	The king's horseman
Igbadun lo ns'agba d'ewe	Enjoyment rejuvenates the old body
Ka jo gb'omo jo (2ce)	Let's dance together with our babies
Kokorò nta o l'atese wuye wuye	Your feet are already moving to the rhythms
Ka jo gb'omo jo o	Let's dance together with our babies
Sinkin rinmisin	Rhythmically
A fa i mo 'ni, ko 'ni mo 'ra	In close proximity

(6) *SÁNYÁN, AṢỌ IYÌ* (Song of Gift)

Aran l'aṣọ Ọba, sányán l'aṣọ iyì	Velvet is for the royalty, silk is a valuable cloth
- Àlàárì l' aṣọ ẹyẹ	The dyed cotton cloth is the apparel of honor
E fi bata s'ẹyẹ f'ẹlẹṣin Ọba	Wear the shoes of honor for the king's horseman
- Àlàárì l'aṣọ ẹyẹ	The dyed cotton cloth is the apparel of honor
Aran l'aṣọ Ọba, sányán l'aṣọ iyì	Velvet is for the royalty, silk is a valuable cloth
- Àlàárì l'aṣọ ẹyẹ	The dyed cotton cloth is the apparel of honor
Èjìgbà ìlẹkẹ, f'Olókùn-ẹṣin	The royal beads for the king's horseman
- Àlàárì l'aṣọ ẹyẹ	The dyed cotton cloth is the apparel of honor
Aran l'aṣọ Ọba, sányán l'aṣọ iyì	Velvet is for the royalty, silk is a valuable cloth
- Àlàárì l'aṣọ ẹyẹ	The dyed cotton cloth is the apparel of honor
Ṣàkì oyè fún ìránṣẹ́ òrìṣà	The royal apron for god's messenger
- Àlàárì l'aṣọ ẹyẹ	The dyed cotton cloth is the apparel of honor
Aran l'aṣọ Ọba, Sányán l'aṣọ iyì	Velvet is for the royalty, silk is a valuable cloth
- Àlàárì l'aṣọ ẹyẹ	The dyed cotton cloth is the apparel of honor
Abeti-aja f'awo Aláàfin o	The cap of honor for the king's close friend
- Àlàárì l'aṣọ ẹyẹ	The dyed cotton cloth is the apparel of honor
Aran l'aṣọ Ọba, Sányán l'aṣọ iyì	Velvet is for the royalty, silk is a valuable cloth
- Àlàárì l'aṣọ ẹyẹ	The dyed cotton cloth is the apparel of honor

(7) *PEKÉLÉ, PEKÉ* (Celebration Song)

Mo b'olomo jo,	I danced with the owner of the children
Mo sun l'awujo omo	And slept amidst children
- Pekele, peke, mo b'olomo jo	*Pekele, peke,* I danced with the owner of children
A b'ẹlẹṣin jo,	We danced with the king's horseman
A ma wa gba're oba	And received the king's blessing
- Pekele, peke, a b'ẹlẹṣin jo	*Pekele, peke,* we danced with the horseman
Mo b'alaya jo,	I danced with married men
Mo sun l'awujo aya	And I slept with many women
- Pekele, peke, mo b'alaya jo	*Pekele, peke,* I danced with married men
Mo b'alaso jo,	I danced with clothes sellers

Mo sun l'awujo aso	And slept amidst plenteous clothes
- Pekele, peke, mo b'alaso jo	*Pekele, peke*, I danced with clothes sellers
Mo b'olomo jo,	I danced with the owner of the children
Mo sun l'awujo omo	And slept amidst children
- Pekele, peke, mo b'olomo jo	*Pekele, peke*, I danced with the owner of children

(8) *ÌKỌ́ OLÓKÙN ỌLÀ* (Song of Procreation)

Iko o, olokun ola (2ce)	*Iko o, olokun ola (2ce)*
Ao ni lo lai f'omo s'aye	We shall not depart this world childless
- Iko o, olokun ola (2ce)	*Iko o, olokun ola (2ce)*
O ni lo lai f'omo s'aye	You shall not depart this world childless

(9) ORÍ JẸ́ NL'ÓRÍ ỌKỌ **(Wedding song)**

Ori je nl'ori oko ni temi (2ce)	My Head provide a good husband for me
Eleda je nl'ori oko ni temi	May Creator provides a good husband for me
Edumare gb'ebe iya mi	Almighty hear my mother's plea
Je ngbe 'le oko pe, pe, pe	Let me stay in my husband's house for a long time
Ki nl'owo, ki nbi 'mo	To have money and children
Ki ntun f'aiku se balẹ́ Orò o.	With long life and prosperity
Ori je nl'ori oko ni temi.	My Head provide a good husband for me
E je nj'ijo oko ni temi	Let me perform the wedding dance on my own
E ba je nj'ijo oko ni temi	Allow me to perform the wedding dance for myself
E b'omi s'iyawo tuntun l'ese	Pour water on the feet of the new bride
Ko f'ese tutu wo 'le	So she can come in with two new wet feet
Ko b'ako, ko tun b'abo	She will have malẹ́ and femalẹ́ children
Ko b'ibeji, ko b'ibeta	Sets of twins, triplet
Ko bi 'befa o	And even sextuplet
E je nj'ijo oko ni temi.	Let me perform the wedding dance on my own

(10a) *KÓNDÓ AKỌ́DÀ*

Kondo Akoda, kiki beliti, beliti	Police's baton is in his belt, belt
Kaki Ámúsà, kiki sitashi. Sitashi	*Ámúsà*'s uniform is heavily starched, starched

(10b) *ABẸ́ AKỌ́DÀ (to be sung 6 times)*

Abe akoda	Police's private part
-Oku ejo	Dead snake!

(10c) *YÓ JẸ PÀṢÁN (to be led by the drum 2 times)*

Yo je pasan,	They will be flogged
Yo j'iya	They will suffer

(10d) *ẸRÚ D.O*

Eru D.O	Slave of D. O
- Ye ha 'le mo wa mo	Stop bullying us
Akura Oyinbo	White man's eunuch
- Ye ha 'le mo wa mo	Stop bullying us

-Kondo owo re o d'eru ba ni (2ce)	We do not fear the baton in your hand
-Irinse abe sokoto lo ju o (2ce)	It is the tool you have inside your pants that matters
-Eru D.O, ye ha 'le mo wa mo	D. O's slave stop bullying us.

(11) ***A L'Ó GBÈJÀ***

Tani p'awa o l'o 'gbeja?	Who said we do not have a defender?
-Kai a l'o 'gbeja!	Yes! we do have a defender!

(12a) ***ALẸ́LẸ́ LẸ́ AWO MÍ LỌ (*Dirge*)***
(The Summon to the land of Spirit 1)

Alẹ́le le, awo mi lo	It is getting dark, the adept is departing
Alẹ́le le awo mi re 'le o	It is getting dark, the adept is homeward bound
Iko ide lo siwaju	The red feather of the goes ahead.

(12b) ***L'ÁYÉ OLÚGBỌ́N*** **(Dirge)**
(The Summon to the land of Spirit 2)

L'aye Olugbon	In the days of ***Olugbon***
Bi k'Orò ma lo	It was like ***Orò*** should not depart
Orò nlo nu ni	Alas! he was gone
L'aye Arẹ̀sà	In the days of ***Arẹ̀sà***
Bi k'Orò ma lo	It's like ***Orò*** should not depart
Orò nlo nu ni	Alas! he was gone
Ori Agbe, lo d'agbe, lo d'agbe	It was the Creator who made Blue Touraco bird
Atari aluko lo si d'aluko	It was the Creator who made Purple Woodcock bird
Emi ko, Eleda mi lo da mi	It was not me, but my Creator who made me
Eeyan ko o, Eleda mi lo da mi	It was not a human being, but my Creator who made me
Emi ko.	It was not me.

(13) ***A KÚNLẸ̀, A F'AKỌ̀ RỌ̀*** **(Dirge)**
(Ẹlẹ́ṣin's Arrest)

A kunle a f'ako ro o	We knelt to put the scabbard in place
A kunle a f'ako ro	We knelt to put the scabbard in place
A naro, owo o t'ako mo o	When we stood up, we could not reach the scabbard again
A kunle a f'ako ro	We knelt to put the scabbard in place

SONG LYRICS FROM SELECTED DRAMATIC WORKS OF FẸ́MI ỌṢỌ́FISAN.

A. Songs in *MORÓUNTÓDÙN*

(1) Warder yi warder yi o

Warder *yi*, Warder *yi o*	*Inomba tere, ku ntere, inomba.*
Ta lo n pe warder yi o?	*Inomba etc...*
Emi f'ewon se yanga	*Inomba etc...*

Ki lo wa se nile yi o? *Inomba etc...*
Oko ni mo wa san *Inomba etc...*
Aya mi le ju okuta *Inomba etc...*

Translation
Warder, Oh Warder
Who needs this warder's attention?
Jail term means nothing to me
What have you come here to do?
I'm here to cut the grasses
I am hard-hearted

(2) Pabambarì! **Refrain**
Pabambari! Eh, Pabambari!
Ko s'ohun toju o ri ri (2ce) *Ehn-ehn!*
Erin ku o! *Yanmu-yanmu l'oun o gbe dide!*
Efon ku o! *Yanmu-yanmu l'oun o gbe dide!*
Pabambari!

Translation
Unbelievable, Unbelievable
Nothing is strange to the eyes Yes
The elephant dies Mosquito wants to carry it
The buffalo dies Mosquito wants to carry it
Unbelievable!

(3) *Mọ́remí o, e-e-e* (Dirge)
Mọ́remí o, e-e-e *Mọ́remí o, e-e-e*
O ku iya abiyamo You have suffered the travails of motherhood
Igbanu o, ko d'aya Belt is never put on the chest
Oja gbOrò, ko de 'le o A girdle is never measured to the floor
Oson imu kii d'eru k'oju The nostrils do not scare the eyes
Atelese kii je bi bata Sole of the foot does not reduce like that of a shoe
Iya tori omo f'aya ro'gun Because of a child, the mother dies in battle
Mọ́remí o e-e-e *Mọ́remí o e-e-e*
O ku iya abiyamo You have suffered the travails of motherhood

(4) *Gágá Ròró! –Èèwọ̀!*
Gaga ròró! *– Èèwọ̀!*
Owo alẹ́ ana *- Èèwọ̀!*
Emule emule *– Èèwọ̀!*

(5) *Èsúrú ńta wúkẹ́*
Èṣùru nta wuke Water yam is germinating
Agbado yo kondo Maize is flowering
Ege see gunyan Cassava can be pounded
Egusi so kiji Melon soup can congeal
At'efo oni'ru In vegetable garnished with locust beans
Awa o le gbagbe koko nitori isu Cocoyam is not neglected because of yam

Ehn en en-en	Yes, Yes, Yes
A o le gbagbe koko tori isu. Ehn	Cocoyam is not neglected because of yam. Yes!

(6) *Kóndó Ọlọ́pàá*

Kondo olopa-a	*-Jaguda lo ngba*
Kondo olopa-a	*-Ipata lo ngba*
Ye-ye-ye!	*-Ye-ye-ye!*
Owo ikokoro?	*-Obinrin lo ngba!*
Owo ipalẹ́mo?	*-Obinrin lo ngba!*
Owo jokoo je?	*-Obinrin lo ngba!*
Owo ibale?	*-Obinrin lo ngba!*
Owo iba se?	*-Obinrin lo ngba!*
Owo isilekun?	*-Obinrin lo ngba!*
Owo oko o si ni'le?	*-Obinrin lo ngba!*
Anabi ba ni s'ele d'ero	*Ka le ri un fe!!*

Translation

Policeman's baton	- Is snatched by thieves
Policeman's baton	- Is snatched by miscreants
Yes, yes, yes	- Yes, yes, yes
Fee of keys	- Is collected by ladies
Fee for preparations	- Is collected by ladies
Fee of acceptance	- Is collected by ladies
Fee of virginity	- Is collected by ladies
Fee of copulating	- Is collected by ladies
Fee of open door	- Is collected by ladies
The fee of husband's absence	- Is collected by ladies
Holy Prophet, make ladies approachable	-To make marriage easy

(7) *Ìyàwó nfọ'ṣọ*

Ìyàwó nfọ'ṣọ	The wife is washing clothing
Ileke ns'aso	The beads are complaining
Ìlẹ̀kẹ̀ má ṣ'asọ̀ mọ́	Beads, stop complaining
Je ki iyawo fo 'so o!	Don't disturb the wife
Bẹ̀rẹ̀ b'omi jùbú	Stoop to collect water
O di'le Gomina	Onward to the Governor's house
Sekere ati'bon	The rattles and the gun
Kò le dún papọ̀ o	Cannot sound together
Ni'le oloyin	In a peaceful household
Sún kẹ̀rẹ̀rẹ	Move carefully
Gbà kẹ̀rẹ̀rẹ…	Take it easy

(8) *Ẹ bùn mi lọ́nà lọ:*

E bun mi lona lo:	*-Ona o si!*

Translation

Please let me go through	- No way!

(9) *Ọkọ̀ọ̀ mi, ọkọ̀ọ̀ mi, ọ̀gágun ìjà*

Call	**Refrain**
Oko mi, oko mi, ogagun ija	*-Tere ja*
O gba mi lo gb'agbara	*-Tere ja*

O fa mi ni ifa gombo *-Tere ja*
O fa gombo oju ogun *-Tere ja*
Oju ogun a ke ruru *-Tere ja*
Ojola nla o fu r'agbon *-Tere ja*
O fu r'agbon o fu yẹ̀yẹ *-Tere ja*
O ni yẹ̀yẹ yeuke *-Tere ja…*

Translation
My husband, my husband a fierce warlord
Hit me with a strong rod
Pulled me in slickly
Like a war captive
In a fierce battlefield
The big snake with a beard
Thick and fluffy beard

(10) ***Ohun ojú mà rí lóde o***

Call	**Refrain**
Ohun oju ma ri lode o (2ce)	*Wi ki ngbo…*
Oyinbo n dako!	*Oyinbo nda 'ko!*
Gbegede gbina!	*Oyinbo nda 'ko!*
Okun nru!	*Oyinbo nda 'ko!*
Odo ngbe'ja!	*Oyinbo nda 'ko!*
Obinrin ns'oja!	*Oyinbo nda 'ko!*
Okunrin nki'bon!	*Oyinbo nda 'ko!*
Ki'bon ki'bon ki!	*Oyinbo nda 'ko!*

Translation

Call	**Refrain**
What the eyes have seen outside	Tell it to me!
Europeans also circumcise	Europeans do circumcise!
Wonders shall never end	Europeans do circumcise!
The sea is turbulent	Europeans do circumcise!
The river is defensive	Europeans do circumcise!
Women watching over the market	Europeans do circumcise!
Men are loading guns	Europeans circumcise!
Loading, loading, loading	Europeans circumcise!

B. Songs in *WOMEN OF ÒWU* (translated by Fẹ́mi Ọ̀ṣọ́fisan)

(1) ***Àtùpà gb'epo lẹ̀ f'elepo***

Àtùpà gb'epo lẹ̀ f'elepo Lamp, yield your oil to the oil seller)

Refrain *(to be sung after each line)*

Irawo wo, Òrun o ran, The stars are down, the sun retired,
Osupa o ran mo o, The moon's refused to light up
Alẹ́ le le… The night…

Alẹ́jo lo de l'oganjo Òru A stranger's come in the dead of night
— Irawo wo, etc…
Alagangan lo k'oja re de o Alagangan* has come with his wares

— Irawo wo, etc…
Oja oro re lo ma ko de o: Has brought his merchandise of pain
— Irawo wo, etc…
Oro iku de ni t'Alagangan! Death of course is what he sells
— Irawo wo, etc…
Ko ma s'eni to le yee bo o! And none of us can refuse to buy
— Irawo wo, etc…
Atupa gb'epo le f'elepo: Lamp, yield your oil to the oil seller
— Irawo wo, etc…

(2) Lèsí ma gbà wá o? **Who will save us?**
Lesi ma gba wa o Who will save us?
-Tere jina! *-Tere jina!*
Lesi ka re di mu? Who shall we hang on to?
-Tere jina! *-Tere jina!*
Afara ja l'Òwu! Òwu's bridge has collapsed!
-Tere jina! *-Tere jina!*
Ògún ina ti gb'ode! The war of fire has broken out!
-Tere jina! *-Tere jina!*
Yeepa, oko mi! What a calamity, my husband!
-Tere jina! *-Tere jina!*
Yeepa, aya mi! What a disaster, my wife!
-Tere jina! *-Tere jina!*
Mo yago, omo mi! Run away, my child!
-Tere jina! *-Tere jina!*
Ògún ina ti gb'ode! The war fire is everywhere!
-Tere jina! *-Tere jina!*

(3) Lèsí gbọ́ gbìgbì l'éréko? (Who heard the frightening sound on the farm?)
Lesi gbo gbigbi l'ereko o? *–gbigbi!* Who heard the frightening sound on the farm?
Boo gbo gbigbi ko wa so o*–gbigbi!* If you did, come and say so
Won wipe igi nla wo*—ehn??...* They say a big tree's fallen*—ehn!??...*
Emi o gbo gbigbi l'ereko o? *—gbigbi!* I didn't hear the sound at all
Mi o gbo gbigbi l'ereko o? *—gbigbi!* I certainly did not hear the sound!
Lesi gbo gbigbi lagbala o? *—gbigbi!* Who heard the scream in-the yard?
Boo gbo gbigbi ko wa so o! *—gbigbi!* If you did, come and say so!
Won wipe eni nla subu*—enhn!??* They say a giant has fallen*—ehn!??*
Emi o gbo gbigbi l'agbala o*—gbigbi* I heard no scream in the yard!
Mi o gbo gbigbi l'agbala o*—gbigbi!* I heard no scream in the yard!
Boo gbo gbigbi ko wa so o*—gbigbi!* If you did, come and say so!
Won wipe eyin nla fo*—ehn!??* They say a big egg has cracked*—ehn!??*
Emi o gbo gbigbi l'odede o*—!* I heard no cry on the balcony!
Lesi gbo gbigbi l'odele o*—gbigbi!* Who heard the scream on the balcony?
Boo gbo gbigbi ko wa so o *—gbigbi!* If you did, come and say so!
Won wipe baale subu*—ehn!!!?* They say the family head fainted-*ehn!???*
Emi o gbo gbigbi l'ojude o*—gbigbi!* I heard no cry on the doorstep!
Mi o gbo gbigbi l'ojude o-*gbigbi!* I heard no scream at all!-gbigbi!

(4) Ìjì ayé pọ̀ **(The storms of life are many)**
Iji aye po The storms of life are many

Ògún gb'ode o	War has broken out
A ti se titi	If we've tried all we could
Ti o ja si nkankan:	And yet to no avail
Aye a su ni,	We'll be frustrated
K'alare gbe nkan je!	To the point of suicide! (by poisoning)
lya s'agidi,	Mother braved it all
lya ma ku o	But Mother died
Baba s'agbara,	Father tried his best
Ti o ja si nkankan:	All to no avail
Gbogbo ile ti tu	The family's scattered
K'alare m'okun so!	To drive one to suicide (by hanging)
Nibo la wa nlo?	Where are we going
Ile eru ni:	But to the house of slavery?
A sunkun titi	We've cried our eyes dry
Ti o ja si nkankan:	All to no avail
Aye ti su ni,	We're tired of life
K'alare gbe nkan mu!	To the point of suicide (by poisoning)

(5) *Ẹ súre fún mi*	**(Shower me with blessings)**
Ẹ súre fún mi	Shower me with blessings
Mo nre 'le oko	I am going to my husband's house
E si ba mi yo	And rejoice with me
Mo nre 'le oko	As I head for my matrimonial home
Okunkun parada	Darkness, melt away
Imole tele mi lo	And light, accompany me
E ba mi yo sese	Come, celebrate with me
Sese la nyo m'oko	A groom is met with rejoicing

(6) Ọlọ́bẹ lo l'ọkọ o	**(Husbands are won by those who can cook)**
Olobe lo l'oko o!	Husbands are for those who can cook
Emi ti r'oko fe o-e!	*See, I've gotten my husband!*
Oko ma won lode o:	Husbands are hard to find:
Emi ti ri temi o e!	*But I've gotten my husband!*
Okunrin won l'ode o:	Good men are rare to find
Emi ti ri temi o e!	*But I caught my own!*
Ògún ti gbe won tan o	Wars have made them rare to find:
Emi ti ri temi o e!	*But I've found my own!*
Baba o digba na o!	Father, goodbye to you:
Emi nlo 'le oko o e!	*As I leave for my husband's home!*
Iya e ma sunkun o	Mother, wipe your tears:
Emi nlo 'le oko o e!!	*I'm going to my husband's house!*

(7) Jọ̀wọ́ ò dúró, Sisí	**(Please, baby, give me a second)**
Jowo o duro, Sisí	Please, baby, give me a second
Sisí loun o duro:	But I won't wait, she says
Gba mi lorò kan	Can I have a word with you?
Sisí loun o ma se	She says she's not interested
Sisí loun o duro:	And won't wait, she says
Kilo nkan e loju	But why in such a hurry?
Sisí o, ki lo de?	Baby, what's the matter?
Orò oko ni	It's a husband matter

Sugbon ko le ye e!	But you cannot understand
Ko le ye e rárà!	You can't understand at all
Òrìṣàye nlo	ÒrìṢàye is leaving
Oko ni mo nba lo!	Leaving with my husband!...

(8) *Wẹ́lẹ́-wẹ́lẹ́ lèrì nsẹ̀*	**(Softly, softly falls the dew)**
Wele-wele leri nse o	Softly, softly falls the dew
Wele-wele leri o	Softly, softly the dew
Sewele sewele l'ojo alẹ́le o	Gently, gentle rain in the evening
Sewele sewele l'ojo	Gently falls the evening rain
Iku o ni gb'owo	Death will not accept money
A ba fun l'owo	We would have offered money
Iku o ni gbebe?	Death will not listen to any plea
A ba f'ebe fun	We would have offered our pleas
A kigbe-kigbe Orò Iku	Repeatedly we curse death's sting
Iku o loogun o!	But there's no medicine for Death!

(9) *Ọ̀run dẹ̀dẹ̀dẹ̀ bí orin arò*	**(The hereafter, like a dirge)**
Òrun dedeede bi orin aro	The hereafter, like a dirge
Oyigiyìgi, a ti rubo	Mighty Father, we have sacrificed
A o yi pada, a o d'arugbo	Let's not die, till we reach old age
Oyigiyìgi, Ọba omi	Mighty Father, God of waters
Ti-ti-ti l'ori ogbo	Long, long lasts the head of grey
Oyigiyìgi, Ọba omi	Mighty Father, God of waters
A ti rubo iye, Oluyẹ̀yẹntuye?	We bid for long life, for grey hair
A ti rubo agba, Oluyẹ̀yẹntuye?	We bid to grow old, Father of elders
Akalamagbo kii ku l'ewe!	Just as the vulture never dies young
Kii ku lewe! Ei ku l'ewe!	Never dies young, never dies young!
Akalamagbo kii ku l'ewe!	The vulture never dies young
Ti-ti-ti l'ori ogbo	Long, long lasts the head of grey
— Akalamagbo kii ku l'ewe!	The vulture never dies young
Eni ba p'ejo l'ejo o pa	Who summons Snake will die by him
— Akalamagbo kii ku l'ewe!	The vulture never dies young
Ọ̀rúnmìlà a se won nitan	Diviner god will break their legs!
Se won nitan	Break their legs
Se won nitan	Crush their legs
Se won nitan	Smash their legs!

(10) Bùjé-bùjé pa mí o	**(I've been stung to death)**
Bùje-bùje pa mí o: Tere buje!	I've been stung to death
Bùje-bùje pa mí o: *Tere buje!*	I've been stung to death:
Oyin nla ta mi o: Tere buje!	Stung by a mighty bee:
Iku gbe mi lomo lo: Tere buje!	Death has stolen my child:
Iku da mi lOrò: Tere buje!	Death has stung me badly*!*
Bùje-bùje pa mí o: Tere buje!	I've been fatally stung!

(11) Adéòtí's Oríkì: Omo mi Adéòtí **(My child, Adéòtí)**

Omo mi Adéòtí, Omo Ánlùgbuà My child, *Adéòtí*, descendant of *Ánlùgbuà*
Ánlùgbuà, Ògún fori olu s'ere *Ánlùgbuà, Ògún* that played with a crown
Omo Asunkungbade And won a crown with tears,
Omo Agbaoye Son of *Agbaoye*
Omo Aremabo Agbadesire Offspring of *Aremabo Agbadesire*
Omo lai gbe iyùn s'òrun, Daughter of "even without royal neck beads"
Didan ni ndan bii ide! She gleams and gleams like brass!
Ah! Omo mi, Openlenge, Ah! my slim and pretty daughter,
Òrun re o Rest in peace
Boo ba d'òrun, ma j'okunrun O there in heaven, don't eat millipedes
Ma j'ekolo Don't eat worms
Oun won ba nje ni o ba won je… Eat only what they eat there…

(12) *Ṣe mbá mọ̀, mi ò ní wále aye* **(If I'd known, I'd not have come to the world)**

Ṣe mbá mọ̀, mi ò ní wále aye If I'd known, I'd not have come to the world
Mba sinmi o, s'ajule òrun I'd have stayed peacefully in heaven instead

— <u>Refrain</u>:
Rogbodiyan aye yi ti po ju Too many tribulations fill the world
Iponju ojo, iponju òru, Hardship all day long, hardship at night,
Iponju oorò, Iponju ọ̀sán, Hardship in the morning and afternoon,
Se mba mo, mba sinmi ni temi If I'd known, I'd have stayed back in heaven

Obinrin bimo tan, o mi sunkun A woman gives birth and begins to cry
Abiyamo njo, ogun gb'ode As nursing mothers rejoice, war breaks out
Ejire isokun lo ma tun s'ofo The (mother of) twins will soon be mourning
— <u>Refrain</u>:…

Okunrin ogboogbojo, o d'ebo Ògún The handsome turn sacrifice to the god of war
Akin rogun, ko ma d'ehin bo The brave go to battle and never return
Ki la mbimo fun bi o ni d'agba? Why have children them if they won't last?

— Refrain:…

(13) *Dọ́kọ, dọ́kọ o*/ (Unfaithful woman!)

Doko doko o! Unfaithful woman!
Pansaga! *Fornicator!*
E w'oju odoko! Behold the Adulteress!
Pansaga! *Fornicator!*
Agbere obinrin! Shameless slut!
Pansaga! *Fornicator!*
Agbere obinrin! Shameless slut!
Pansaga! *Fornicator!*
Ya itan e, ki nwọlé! Open your legs wide for me!
Pansaga! *Fornicator!*
Sii sile, ki nro 'ka! Open and let me grind hard!
Pansaga! *Fornicator!*
Doko doko o! Unfaithful woman!

Pansaga!	*Fornicator!*
Agbere obinrin!	Shameless slut!
Pansaga!	*Fornicator!*

(14) *Òjò ayọ̀ kán sí mi lára* / (Shòwers of joy fell on me)

Ee! Ee!
Ee! Ee!

Ojo Ayọ̀ kan si mi l'ara	Showers of joy fell on me
E ni nni jo!	And you say I shouldn't dance?
Iri idunnu se si mi l'ara	The dew of joy fell on me
L'oorere!	From afar off!
Bere o… bere!	Bend, oh bend!
Ore mi soo gbo?	My friend, are you listening?
Bere o… bere!	Bend, oh bend!
Ijo ni koo jo:	And dance to it!
Orin… orin…	Sing, oh sing!
Orin lenu re!	Fill your mouth with a song!

(15) Adérógun's oríkì :

Omo mi Adérógun	**(My son, Adérógun!)**
Omo mi Adérógun,	My son, *Adérógun!*
O wa di babaa mi loni!	You become my father today!
To ba dele ko ba mi ki won:	When you get home, give them my greetings:
Adérógun, okiki olu	*Adérógun*, brave one
O digbere, o d'arinnako!	Farewell, till we meet again!
Omo Jagunmolu	Son of the warrior *Jagunmolu*
Omo Ara Òwu ojogedengbe	Offspring of *Òwu*'s ancestors
Omo "Jagun ma jalẹ́",	Son of 'Fight, don't steal",
Mi 'ra, mi 'le, ma m'ile ebi,	"Shake men, shake the earth, but not your family's"
Ebi eni ni ngbe ni ga!	For family dignifies us!
Omo "Won gbe mi sonle l'Apomu—	Son of "I was felled (fighting) in *Apomu*—
Iyen i s'omoo mi!	Cannot be my child!
O kori-kori, o kori omo tuntun	Collector of heads except for the newborn's head
Waa sun, waa ji,	Sleep on, but you will rise again
Oo ni j'okun, oo ni j'ekolo	You'll not eat millipedes or worms:
To ba de 'le ko ba mi ki won	When you get home there, pass on my greetings:
Koo pe mo mbo lona o…	And tell them I too am on my way!...

(16) *Ará mi ẹ w'oró t'íkú fi ṣe wá* **(Come see the pain they put on us)**

Ara mi, e w'orò t'iku fi se wa,	Come, see the pain they planned for us
Paga, e wo 'ya ta waye wa ba!	That we came to meet on earth
Eyin le pe ka l'oko lo to	You taught us it is right to wed,
Eyin le pe k'oloko l'oyun	Right too to become pregnant
Eyin le pe k'oloyun ko so?	And afterward, give birth
K'oloyun so, ka bimo s'aye	And have children on earth
S'eyin le tun lo s'ile Iku	You also went to the domain of Death
S'eyin le pe'ku ko da wa l'oro	And brought him here to strike us?

Eyin le da'na ogun saye	Was it you also lit the fire of war
E f'omo s'ofo, so won di eeru	And burnt our young to ashes?

C. *ÈṢÙ AND THE VAGABOND MINSTRELS*

Chorus: *Jo mi jo!* (To be sung after each solo line)

Olufe, wa gb'akara	Darling, chop akara!
Jo mi jo!	
Ma d'olosi lohun	Make you no mind de rumours
Wọlé, ko ti 'lekun!	Shut de door and window
Khaki t'oun t'agbádá	Khaki and Agbádá
Awon lo jo nrin	De two dey waka together
Ti khaki ba gba power	Khaki come to power
A fe se bi agbádá!	And imitate Agbádá!
T'Agbádá ba gb'agbara	Agbádá come to power
A tunse bi soja	He too go do like Khaki
Agbara dun tabi ko dun?	Power dey sweet man pickin!
"With immediate effect."	"With immediate effect."
Won fi nk'owo ilu mi	He don chop de treasury
"With immediate dispatch!"	"With immediate dispatch"
Won wo jet lo Mecca	He fly a jet to Mecca
Won a lo Rome fun "shopping"	Fly to Rome for shopping
Ko ni s'ounje loja	Food go dear for market
Aye o ni le gbadun	Man go dey suffer-suffer
Won ma so'lu d'ahoro	Farm go dry like desert
Awon ojelu pansaga!	Still Agbádá no go care
But, Khaki *o gba'ru e*	Then Khaki go thunder
Ani, soja o gba se!	Soldier don vex finish
Bi mba dake, maa daran!	But I too dey talk-talk
Emi elenu sobiri!	With my mouth like shovel!
Olufe, wọlé o ti ilekun!	Darling, make you shut de door!

(2a) The Song of the Maiden and the Music Man (Part I)

(i). And the Music Man, he said
"I've brought my band:
See, my songs are mellow!
I've cooked them well,
Put in your names like sugar-ah-ah
Oh, like sugar!"

(ii) But the broken girl, on her bed
Was crying, and
The tears poured down on her pillow:
"You sing so well,
But you don't see the hunger around,
Oh, the hunger!

(iii) "You've helped me, to shred
The magic wand

Of blind love, so adieu!
Lock the door well
As you go, Mister Singer-ah-ah
Oh, Mister Singer!

(2b) The Song of the Maiden and the Music Man (Part II)

(iv) And the man turned, she shouted
And command:
Singer, to the willow:
The trees can tell
How winds wake to anger-ah-ah
Oh, to anger!

(v) "And the waters have repeated
On sea-sand,
On the ocean breeze and the billow:
They all can tell
That wars breed on hunger-ah-ah
Oh, on hunger!

(vi) "And the voices of the wretched of the land,
While your songs are so mellow,
They speak of hell,
And they scream of danger ahead,
Oh, of danger!

(3) Èṣù's Theme Song

Èṣù O, Èṣù!	*Èṣù O, Èṣù O!*
Èṣù O, Làárọ̀ye	*Èṣù O, Làárọ̀ye*
Se oun gbo'gbe, baba?	Father, please hear our prayers,
Araiye de'ri wa mo kanga	We're pushed down the well of despair;
Ao ti se ka yo o?	We long to surface again;
Awa ti de gboin gboin	We have our backs pinned to the wall;
Dede'eni kongun, baba o!	Completely lost and undone!
Eranko o inu iboji	The mighty beasts who rule the jungle,
Won ra ma ko s'omi lo o?	How can they drown at sea?
Akere o, e ma ik'osa	The frog will not leave his home in rivers
Ko p'oun k'ori b'oko	And then take to the bush
Gba wa o, we de sim'edo,	We call you and crave your pity
Ko gbo t'eni o!	Please do not shun our prayers!

(4) Let the Snake Rise (led by Epo Òyìnbó)

(i)	*Eyin ero, mo fe korin*	Listen to me, I have a song:
	-Yes, *a ngbo, Epo Òyìnbó!*	Yes, sing your song, *Epo Òyìnbó*
(ii)	*Mo fe korin, mo fe sure*	I have a song, I have a prayer
	-A ngbo, Epo Òyìnbó,	Sing your song, *Epo Òyìnbó*
	-Sise sise o ni t'alakose	May your prayers, may they come true
(iii)	*E ba mi gbe, eyin ore mi*	I need your help, sing along with me

	-A mo e, Epo Òyìnbó	Start your song, *Epo Òyìnbó*
	-Orin aladun ni tire	We are willing to sing along!
(iv)	*Eni l'owo l'owo*	Any man of wealth
	Ti o bimo o	Who has no children
	O ti gbe's aiye	Wastes his life on earth,
	Ka sise sise	May we have a son
	Ka si r'omo fun logun	To inherit everything,
	B'ogede ba ku,	Like the banana
	S'oun fomo ropo ni,	Whose tree dies to be reborn:
	Ile o to,	When the clothing
	Aso o p'eniyan	And the money have gone
	L'ojo alẹ́,	With our dust,
	Omo nikan lo le sin ni!	Children will prolong our name!
(v)	*E ma pe ko se—Ase!*	Say after me: Amen! -Amen!
	Igi wa a ruwe—	Our trees will be green—
	Konga wa a pon'mi—	Our wells fill to brim—
	Ojola a dide—	And the snake will rise—
	A dide a s'ogbe—	Snake will rise and strike—
	Ekun iya aburo—	Then a mother's cries—
	Ekun omo a so—	Welcome, new baby!—
	L'ayọ̀ n'igbehin orin—	May sweetness end our song—

(5) The Child Inside Is Calling (led by ***Omele***)

(i) *Ba mi se o, Yèyé Ọ̀ṣun*
-Jowo gbo temi, Yèyé Ọ̀ṣun
Jowo ba mi se o, Yèyé Ọ̀ṣun
-Dakun gbo temi, Yèyé Ọ̀ṣun.

(ii) *Ebe la be e o, Yèyé Ọ̀ṣun*
-Dakun gbo temi o, Yèyé Ọ̀ṣun.
Jowo ba mi se o, Yèyé Ọ̀ṣun
-Dakun gbo temi, Yèyé Ọ̀ṣun.

(iii) Oh please hear my cry, *Yèyé Ọ̀ṣun*
-Don't abandon me, *Yèyé Ọ̀ṣun*
Will you hear my cry, *Yèyé Ọ̀ṣun*
-Don't abandon me, *Yèyé Ọ̀ṣun.*

(iv) Fill me with your love, *Yèyé Ọ̀ṣun*
-Fold me in your arms, *Yèyé Ọ̀ṣun*
Will you hear my cry, *Yèyé Ọ̀ṣun*
-Don't abandon me, *Yèyé Ọ̀ṣun.*

(v) *Iwo lo l'oyun, to tun l'omo*
Iwo lo l'ekun abiyamo
Iwo lo l'erin yẹ̀yẹ omo
—Fill me with your love, *Yèyé Ọ̀ṣun*
Fold me in your arms, *Yèyé Ọ̀ṣun.*

(vi) *Iwo lo ni wa, ki la le se?*
Yèyé ma ni'tatare
Pupo pupoo l'omi okun
Dakun ba mi se o, Yèyé Ọ̀ṣun
Fill me with your love, *Yèyé Ọ̀ṣun*
-Fold me in your arms, *Yèyé Ọ̀ṣun.*

(vii) *Eni gb'omo pon lo le so'tan*
Iwo to I'oyun, Iwo la pe
Dakun wa gb'ohun abiyamo o
K'oloyun's amodun o tomotomo
Fill me with your love, *Yèyé Ọ̀ṣun*
-Fold me in your arms, *Yèyé*…

(6) I Sing to End Your Pain (led by ***Sinsin***)

(i)	*Sekere y'eni ola*	Sekere beats for the rich,
	Sekere y'eni owo	Sekere sounds just for kings;
	Oloo mi o ba dide o jo sekere o	My sweetheart, it's for you the gourds are rattling,
	-Sekere y'eni ola o	Celebrating your wealth!
(ii)	*Ikoko omo aiye le o*	The pots of men can deceive;
	Erupe pon'mi oro—	You drink from them at your risk;
	Olojo oni ma ma je ka mu nibe o	May bad luck not descend upon us
	-Ikoko omi Oro o!	When we drink with our friends!
(iii)	*Orò I'eiye ngbo o*	Bird of death in our sky;
	Orò ase iye	We dance to drive you away;
	Eiyekeiye gb'eru I'òrule o	You will not alight on our rooftop;
	-Orò I'eiye ngbo	Bird of death, fly away!
(iv)	*Arun l'orin nle lo o*	I sing to end all your pain,
	Aisan l'orin nle	My song commands your relief
	Ore mi tete jijo ajomole o	My friend, dance along with abandon
	-Aisan I'orin nle lo!	And that will cure your disease.

(7) The Song of Rejoicing (led by ***Sinsin***)

(i)	*E wa ba mi jo*	Come and dance my friends
	-Ke gberin	Sing my song
	E wa ba mi yo	Let your voices ring
	-Ke korin	Like a bell
(ii)	*E wa ba mi jo*	Stand and dance, I say,
	-Ke korin	Sing my song
	E wa ba mi yo	Come rejoice with me,
	-Ke gberin	Ring my bell
(iii)	*Mo r'oyin n'ita*	Where I found honey,
	Mo r'iyo n'ita	And discovered salt,

-Keregbe mo fi bu lo 'le	I carried calabashes home.
Keregbe mo fi bu lo o-ee	I carried calabashes home
-Keregbe mo fi bu lo 'le!	I carried calabashes to them

(8) Na Money Rule de World (led by Redíò)

(i)	*Awon eniyan lo wa s'aye*	Some men we know today
	T'aye dun mo won lara	Belle dey sweet for dem
	Sebi eniyan lo ngb'aye	Dem chop better so-tay
	T'aye ro fun won jare	Dem mouth na honey oh!
	Ọba Naira,	King of Naira,
	Iwo la nsin o	We your worshippers
	Ma kehin si'gba wa o	Beg for your favors now
	Wa pese s'oja ta wa	Come to our stalls today!
(ii)	*Awon miran wa s'aye*	Some others waste away
	Won tosi lo ma ni	Dem die in misery!
	Awon yen o je k'ogbon	Dem never learn at all
	P'owo, Ọba osi ni	Na money rule de world!
(iii)	*Iwo Èṣù lo wa saye*	Èṣù, na you talk am
	Pelu ogun orin kiko	Say song be medicine
	O si ti se'leri	You tell us make we dance
	Lori èṣùn ibikibi	And play for all disease;
	Awon meta wonyi,	Dis three people,
	Daakun o	We dey beg you oh
	Ma kehin si'gba won o	Ask for your helping hand,
	Wa f'ere s'oja ta won	Carry their problems away!
(iv)	*Awon ijoye lo nfo 'le*	De chiefs na dem be thiefs
	Laye oni, se e mo yen!	Nowadays no be lie!
	Tori eniyan o nilari	For man wey be somebody
	Bi ko le jalẹ o.	He finds money first to steal
(v)	*Tani o mo p'owo lo laye*	Who does not know money rules the world
	Aje ni iranse re,	*Aje* is the servant
	Ofin ni!	That's the law
	A si gbodo sa	We must be wary
	Ka bowo fun!	And respect it

(9) My Beads Are Jingling (led by ***Jígí***)

Ise aje o	Road of business
Ona toro f'erin	Opens wide for elephants,
Ise owo	Road of money
Ona fere f'ejo	Narrows down for rabbits;
Bi o se o	If you walk it
Òwúrọ̀ re a ro	Pain will fill your morning,
Bi we se o	And if you don't
Alẹ ojo a le	Hardship for your evening;
Owo baba orisa	Business, prime *ÒrìṢà*
Aje oko okunrin	Money, husband of men!

(ii)	*E maa pe Jígí—Jígí Aro!*	Announce my name—*Jígí Aro!*
	E maa mi jigi—jigi ileke	And bend and ripple—to my rhythm
	Ileke sa so—sa so Oyinto	My beads are jingling—like Oyinto
	Oyinto dara—o di wura	Oyinto the maiden—a song of gold
	Wúrà a mi jigi—jigi ileke	The gold of beauty—like singing beads
	Ileke Jígí—Jígí Aro!	The beads of Jígí—*jigi Aro!*

(iii)	*Aro nro gboun—gboun bata*	A name like music, a call of drums,
	Bata olota—ota kongo	When drums throb, who can sleep?
	Kongo a dun keke—keke bula!	You dance in the blood, like fire,
	Bula a ke roro—bii ti soja	The fire of battle, you pretty soldier,
	A ke roro titi—ebi gbode	You eat our insides, like a hunger,
	Ode Eleko—ilu owo!	The hunger of Lagos, the town of riches!

(10) When others Run (led by ***Omele***)

Bo ba ya o ya	If the time comes
Bo ba je ewo	When sympathy's wrong
Iranlowo le pa ni	And to help a friend can kill,
Ka s'okunrin	Cowards will run:

(ii)	*Bo ba ya se*	If courage fails
	Bo ba je ese	And tears are treason,
	Igba kan l'okunrin nlo	Pity helps a man to stand
	Ka s'okunrin	When others run:
	Omele ti rubo	*Omele* takes the risk,
	Mo rubo nile Orin	Dares to fight leprosy,
	Eru o je k'eniyan sere	Fear never lets some men
	Fun eni to nwa're	Feel compassion when they can.

(iii)	*Onile Orita!*	*Onile Orita!*
	Ajantala Òrun!	*Ajantala Òrun!*
	Èṣù ma tan mi o:	*Èṣù*, weave your spell
	Adéte o y'eni	Leprosy disappear!
	Se wo lo fun wa lagbara	Invoke a magic remedy,
	Orin kiko:	My melody,
	Eru o jek'eniyan se're	Fear never lets some men
	Fun eni to nwa're	Feel compassion when they can.

(11) The Song of Tomorrow (led by ***Omele***)

Omele (solo):

(i) Remember tomorrow,
For evil will sprout,
And like seedlings grow,
Your deeds will come out.

(ii) You'll pay back with pain
When you cause people sorrow
But you'll reap the gain
From the good you sow.

Others (chorus):

In vain we talked to you,
You shunned all our warnings,
Whoever calls Ṣàngó,
Ṣàngó, Ọba Koso o,
Ṣàngó, the voice of thunder,
Brings him home for lunch.
If lightning wrecks your house,
You cannot complain.

Omele:

(iii) You hassle for glamour,
For material gains,
But money does not endure,
Friendship remains,

(iv) To others be kind,
And think of tomorrow,
The actions of humankind
Bear fruits to show.

Others:

In vain we talked to you,
You shunned all our warnings,
Whoever calls Ṣàngó,
Ṣàngó, King of Koso,
Wear rainstorms for clothing,
Brings him to your farm,
And floods destroy your crops,
You cannot complain!

(12) Song of the Jungle (led by ***Redíò***)

(i)	*Ọbangiji o, Ọba to laje,*	Ọbangiji o, the owner of wealth,
	F'eti s'ebe mi	Listen to my plea
	Kiniun l'oba,	The lion it is,
	Gbogbo aginju	Who rules the jungle
	Nitori ehin	Because he can kill:
	Iwo lo ma fun,	You gave him his teeth,
	Edumare O!	*Edumare O!*
(ii)	*Aje wu ni'yan ,*	We cheat and scramble,
	Ise aje pe	Because business pays,
	Nitori owo	Money in the bank,
	Nitori afe,	Money in the hand,
	Aiye to l'ero,	And a life of ease,
	Nitori aje,	Lots of luxury
	Iwo le se o,	Make me rich today-o,
	Edumare O!	Edumare O!
(iii)	*Ko fun mi l'ehin,*	Give me teeth, I pray,
	To mu sasa	Sharper than the blade,

F'eti s'ebe mi	For this is my plea:
Se mi n'kiniun,	Make me the lion,
L'oja Áráyé	In the business world,
Nitori aje	With the power to kill
Iwo le se o,	Make me rich today-o,
Edumare O!	Edumare O!

(iv)	*Tantara!*	Tantara!
	Orò aje ni! -Tantara!	Money will be mine! -*Tantara!*
	O wu ni'yan-Tantara!	World of luxury-*Tantara!*
	Ise aje dun o-Tantara!	O what a golden dream-*Tantara!*
	Aiye afe ni-Tantara!	Comforts will be mine-*Tantara!*
	O wu ni'yan-Tantara!	World of fantasy-*Tantara!*
	Aiye afe dun o-Tantara!	O what a lovely dream-*Tantara!*

(13) Èṣù Does Not Exist (led by ***Ọ̀rúnmìlà***)

(i) HERE HE STANDS our dear friends
And as our story ends
The man we call the hero
He will now take a bow:
All we have tried to say
Through this gay storytelling
Is that compassion pays
Kindness has its own reward;
Life's not all buying, selling,
Cheating, amassing wealth;
And greed is the way to death:
God is one loving word!

(ii) AND SO, WE END our show
And we are about to go
But don't take our story light
Like some tale on moon lit night:
All this magic we've shown
All this miracle of healing
They're devices that you've known,
Spices to our narration—but though
It's fascinating till your mind can't resist,
Èṣù does not exist
Save in your imagination!

(iii) ÈṢÙ DOES NOT exist
And if evil does persist
We must each search our soul
What we've set ourselves as goal:
If wealth is all we seek
And don't care what means we're using,
If our ways seem so sleek
When we keep strange rendez-vous,
One day well come to reason
At some Sepeteri

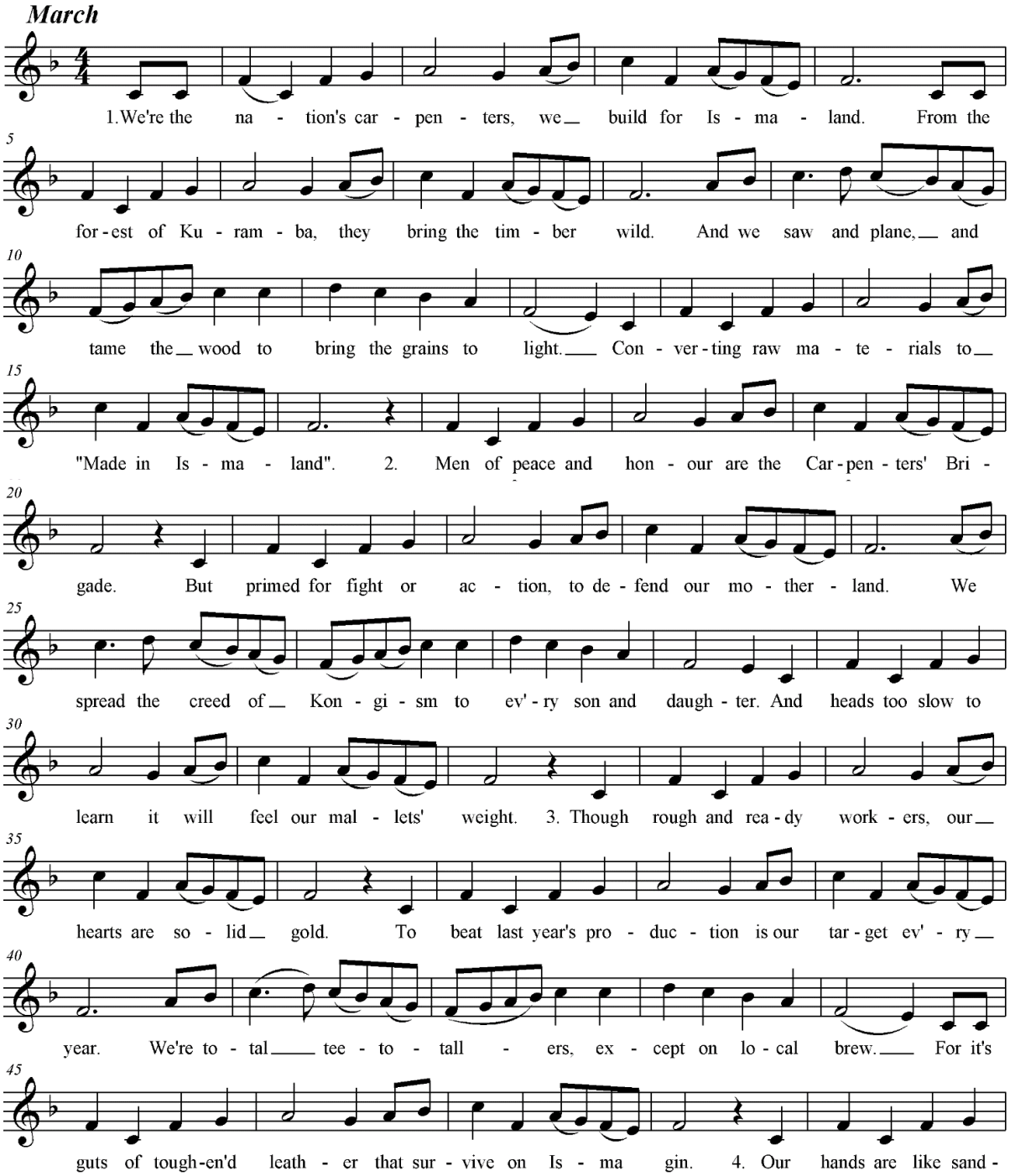
Where Èṣù—or History—waits in ambush
With his noose!

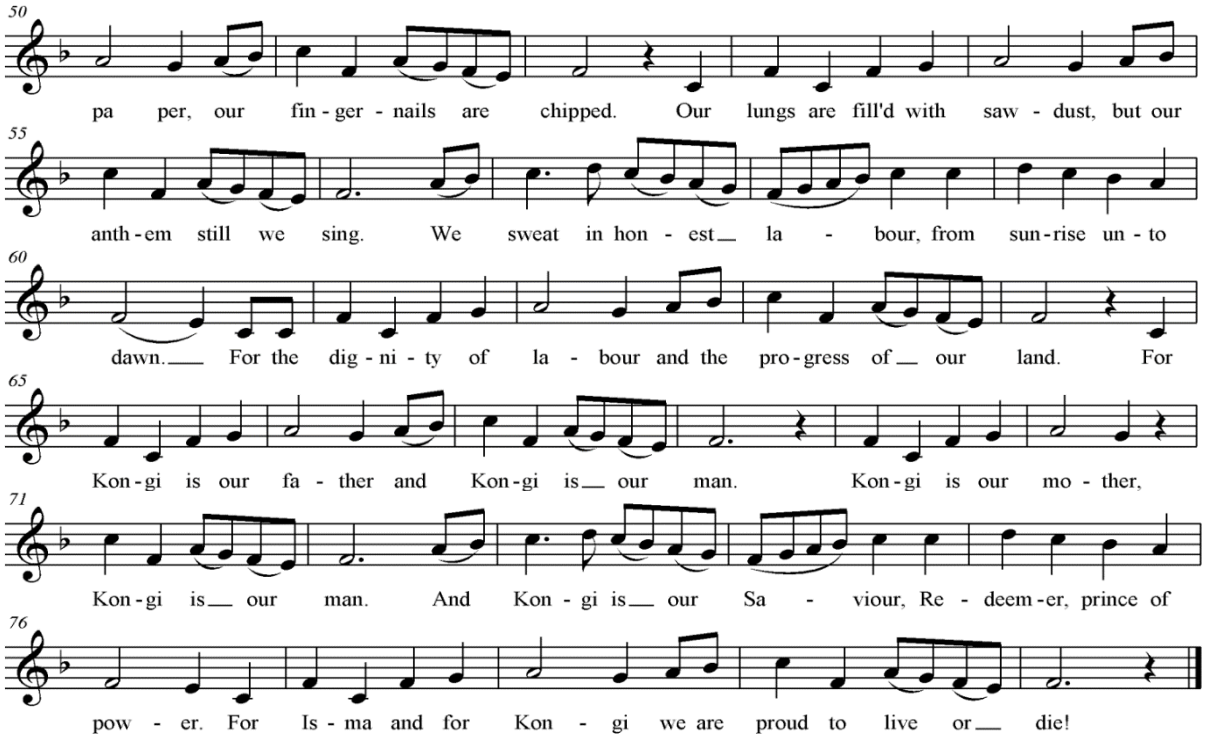
APPENDIX B

SONGS FROM ṢÓYÍNKÁ'S SELECTED DRAMATIC WORKS

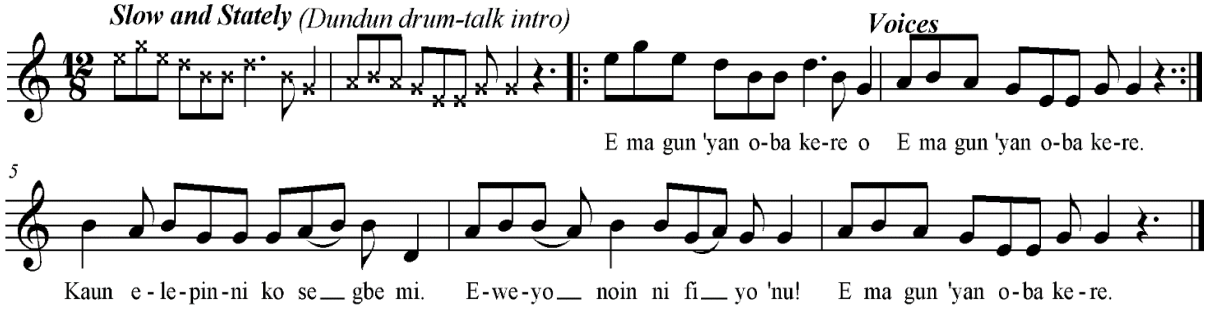
KONGI'S HARVEST

1. The Carpenter's Brigade Anthem

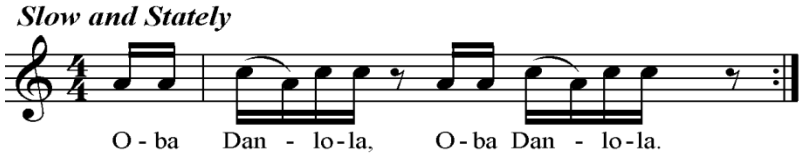




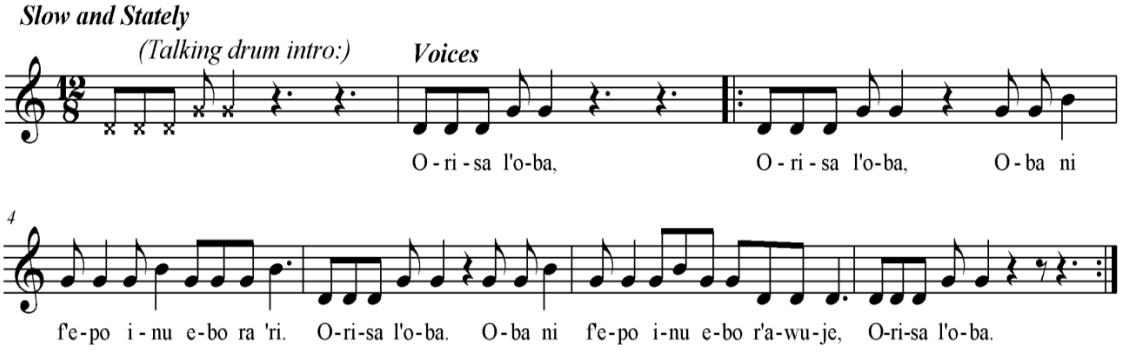
2. Ẹ Má Gun 'Yan Ọba Kéré



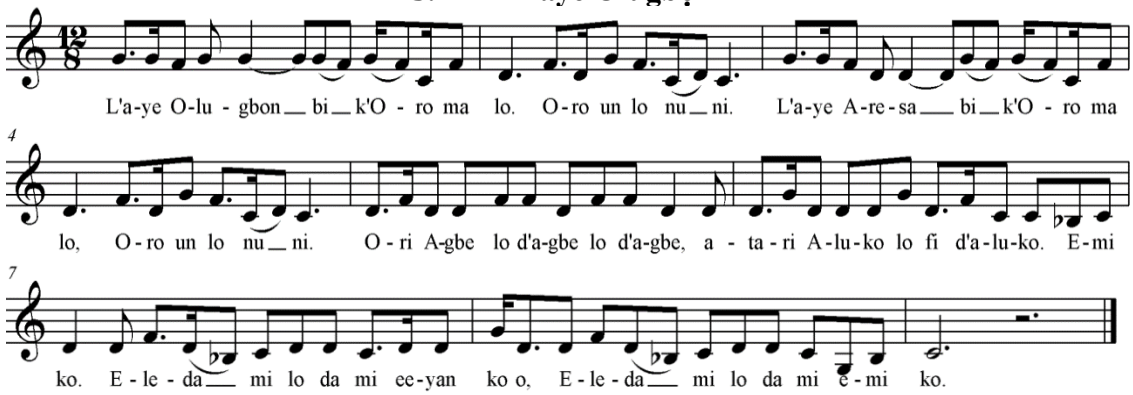
3. Ọba Dánlọ́lá



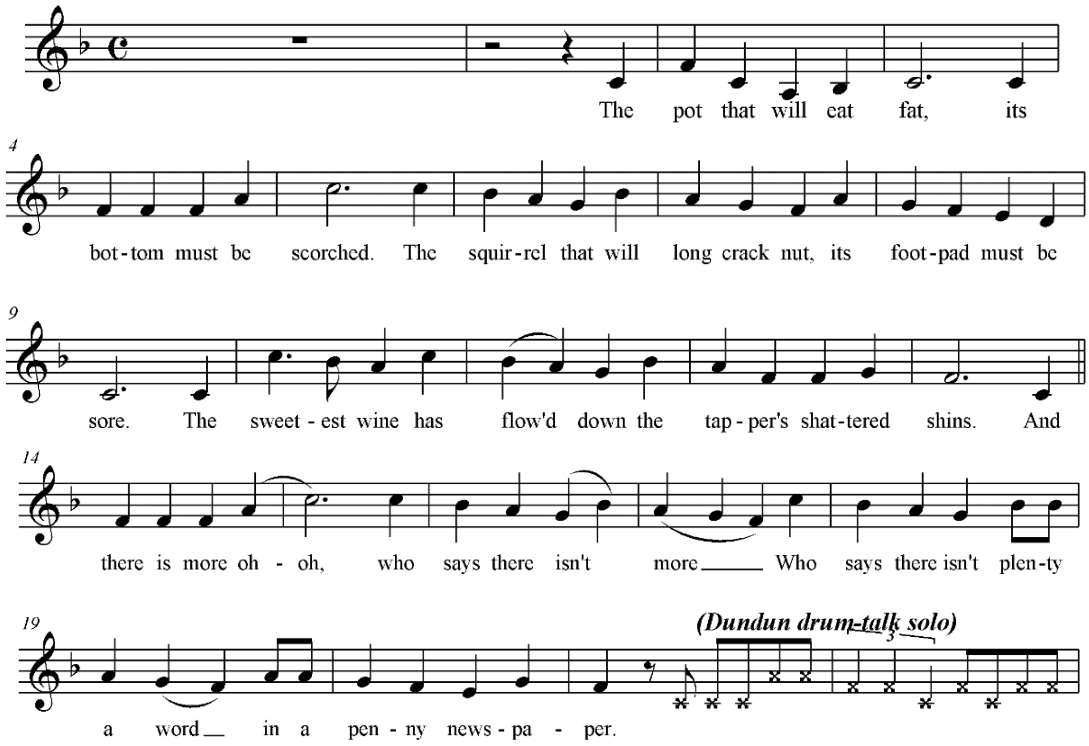
4. Òrìṣà l'Ọba

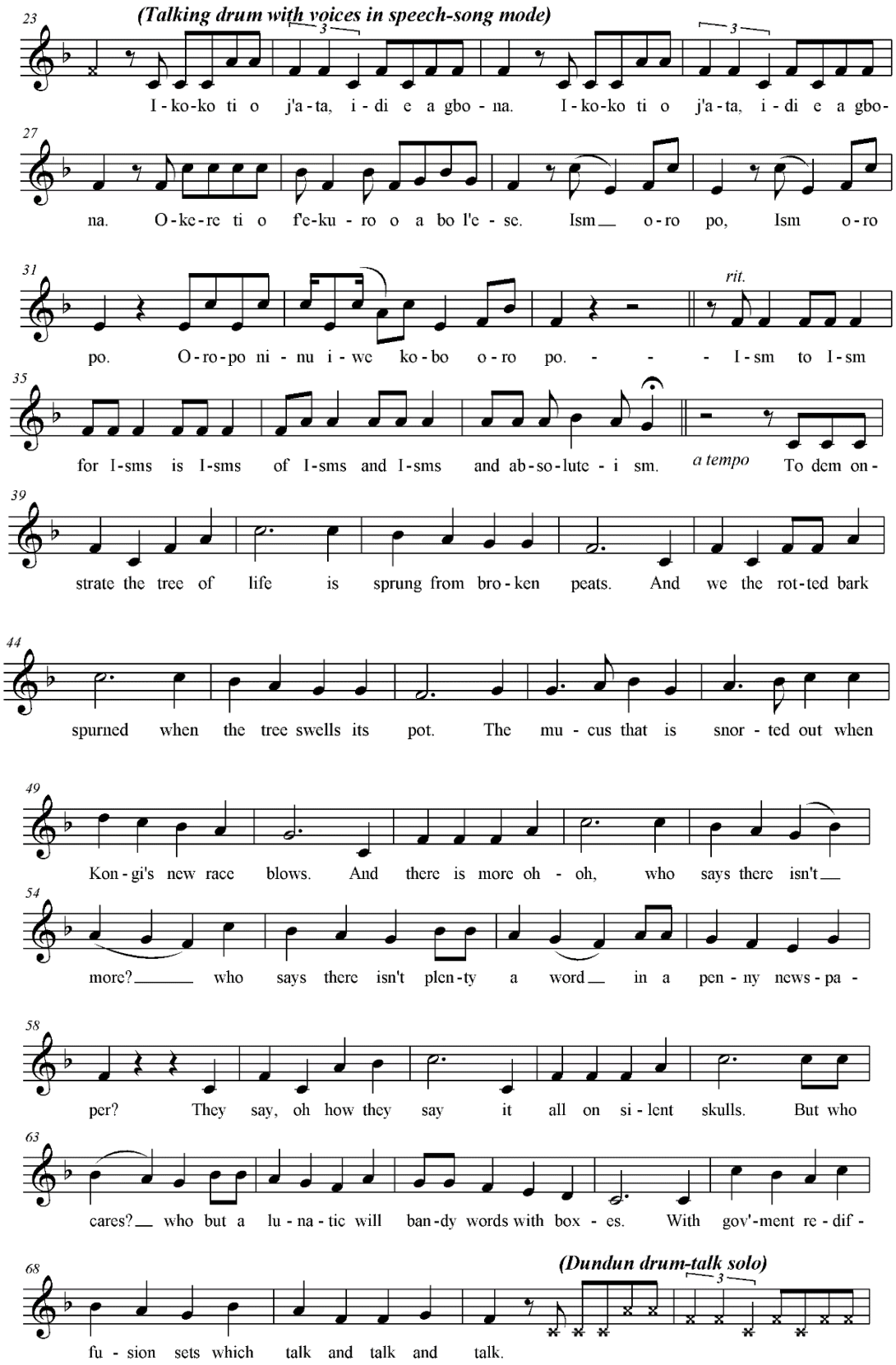


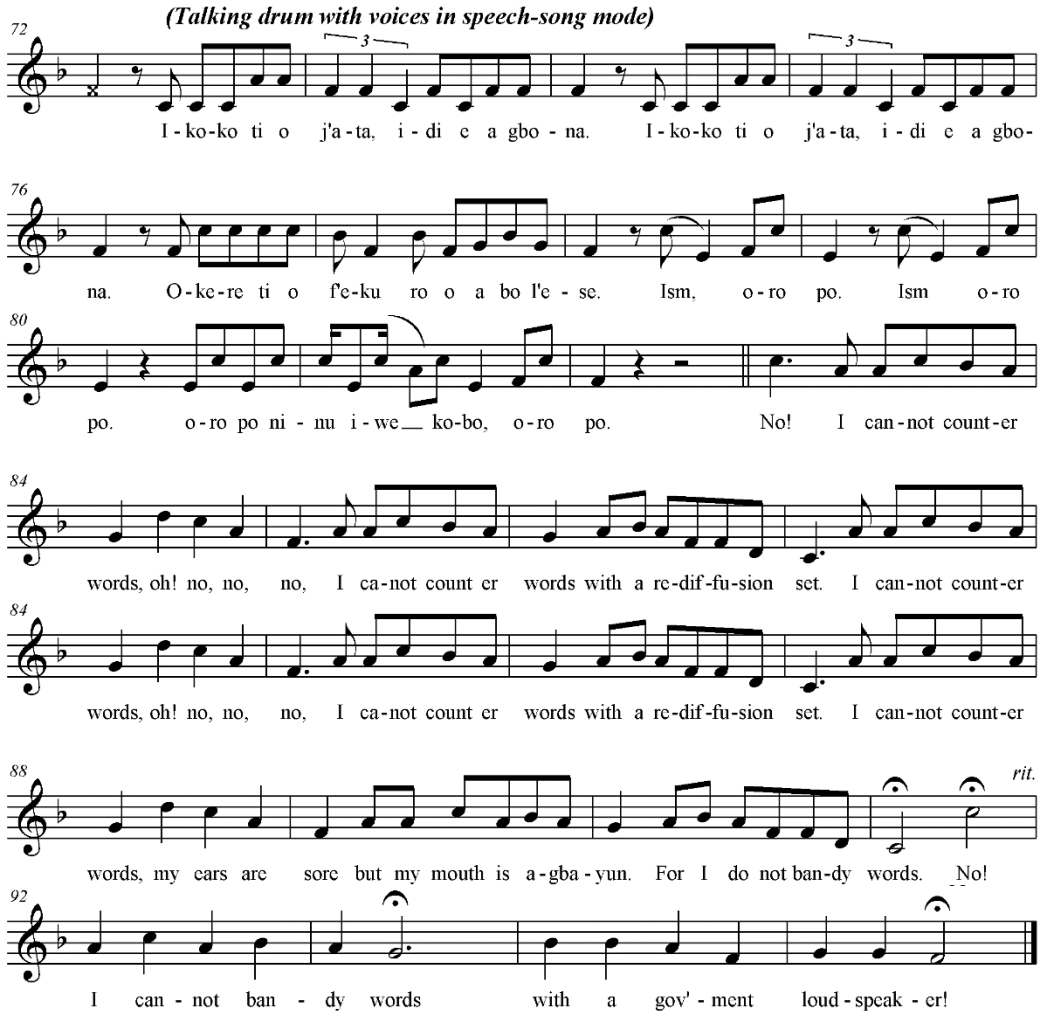
5. L'áyé Olúgbọ́n



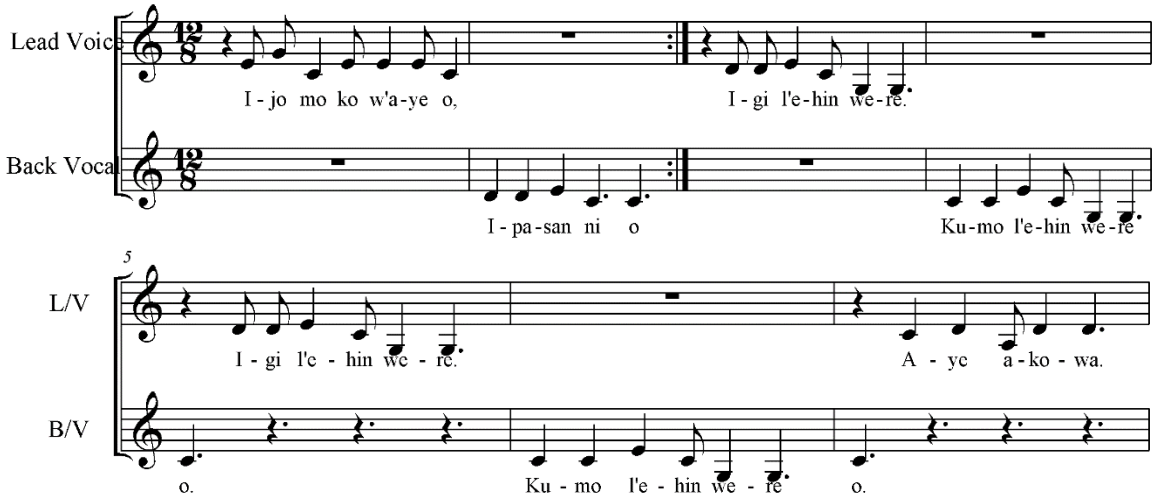
6. Hemlock (Kongi's National Anthem)

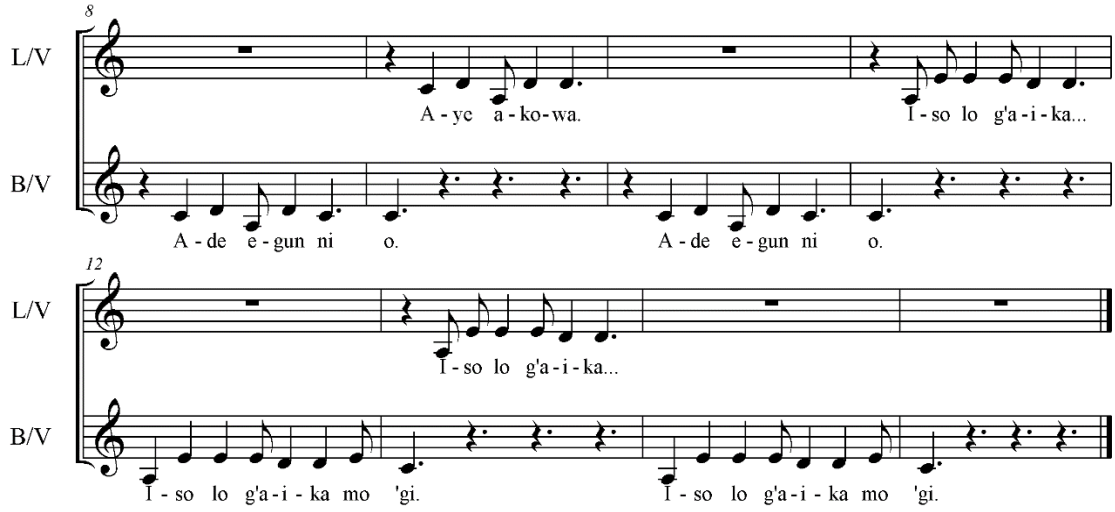



(Talking drum with voices in speech-song mode)
I - ko-ko ti o j'a - ta, i - di e a gbo - na. I - ko-ko ti o j'a - ta, i - di e a gbo-
na. O - ke - re ti o f'e-ku - ro o a bo l'e - se. Ism o - ro po, Ism o - ro
po. O - ro - po ni - nu i - we ko - bo o - ro po. - - - I - sm to I - sm
rit.
for I-sms is I-sms of I-sms and I-sms and ab-so-lute - i sm.
a tempo
To dem on-
strate the tree of life is sprung from bro - ken peats. And we the rot-ted bark
spurned when the tree swells its pot. The mu - cus that is snor - ted out when
Kon - gi's new race blows. And there is more oh - oh, who says there isn't
more? who says there isn't plen - ty a word in a pen - ny news - pa -
per? They say, oh how they say it all on si - lent skulls. But who
cares? who but a lu - na - tic will ban - dy words with box - es. With gov'-ment re - dif -
(Dundun drum-talk solo)
fu - sion sets which talk and talk and talk.

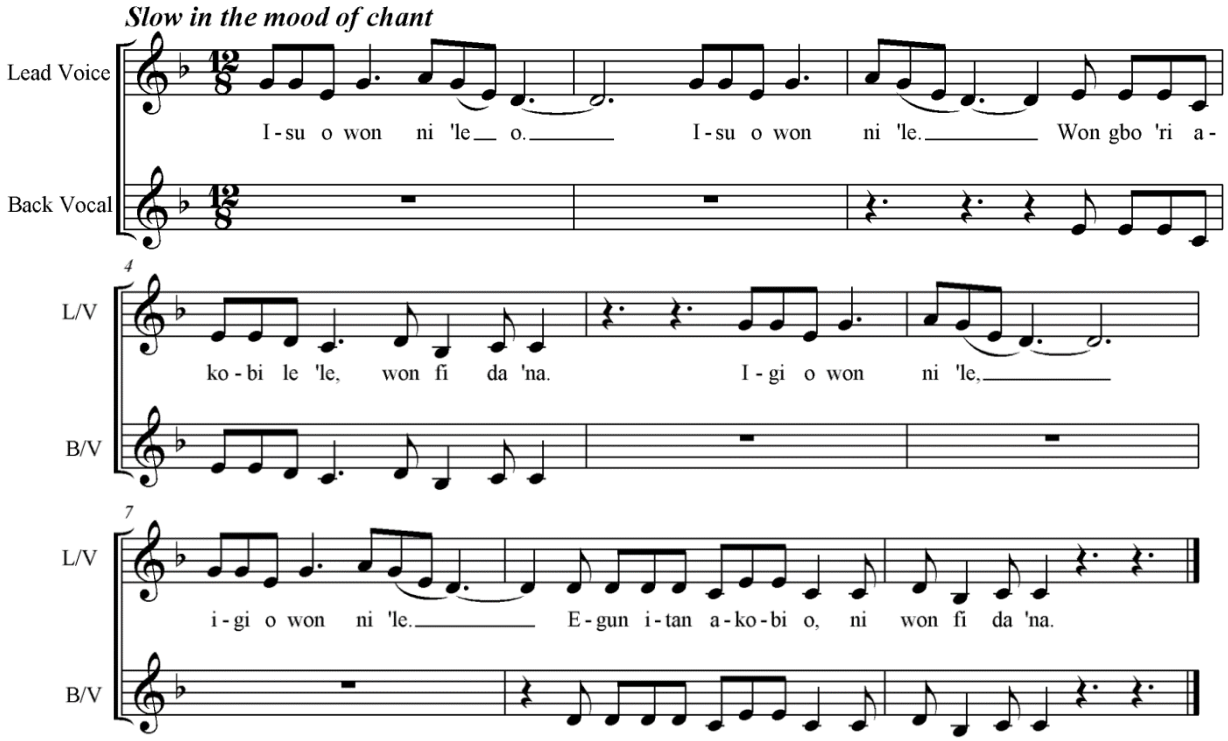


7. Ijọ́ Mo Kọ́ W'áyé O

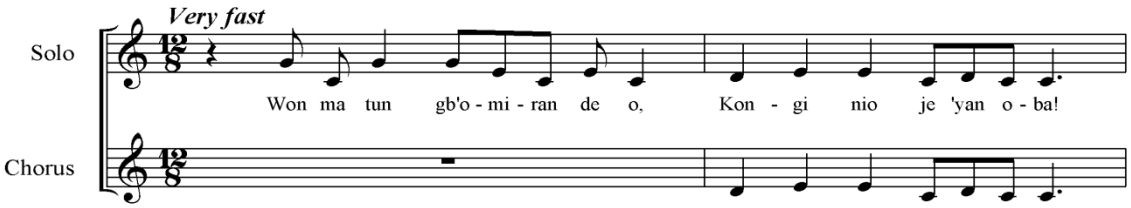


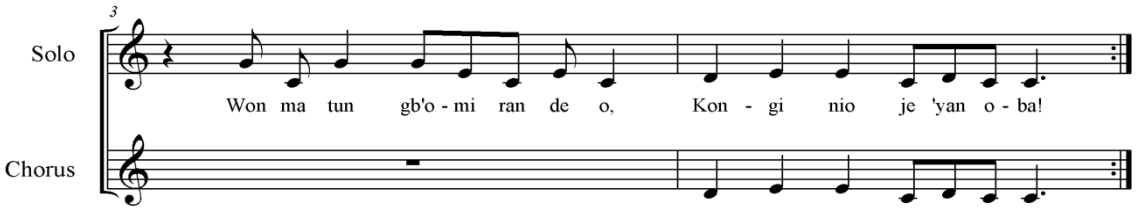


8. Iṣu Ò Wọ́n N'ílé

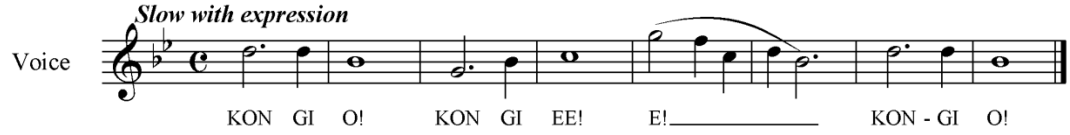


9. Kongí Ní Ó Jẹ ’Yán Ọba

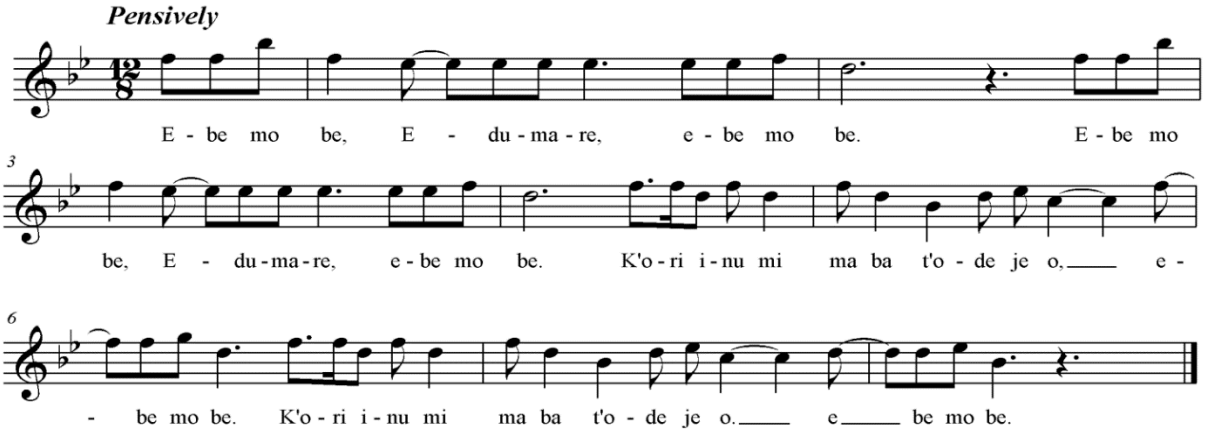




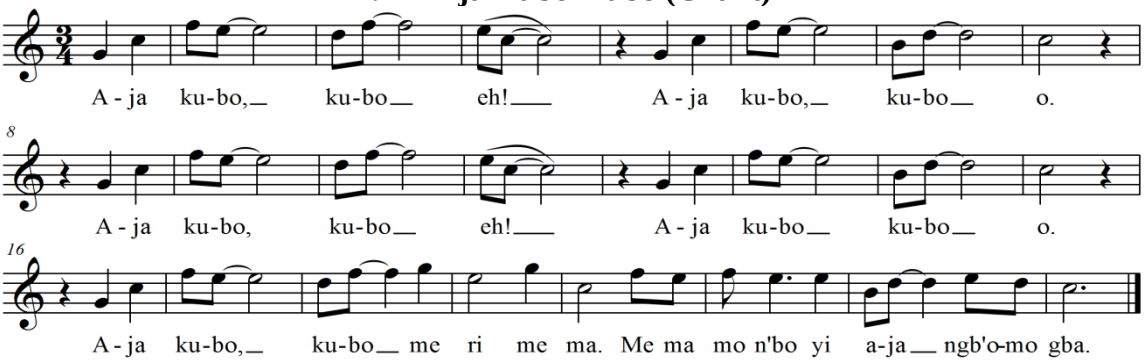
10. The Kongi Chant



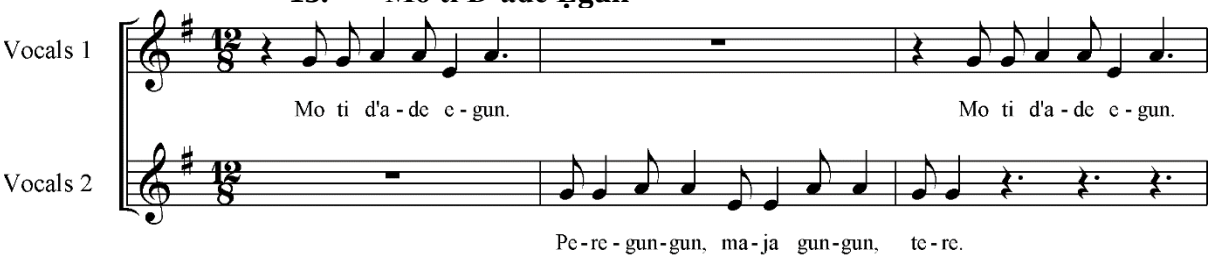
11. K'órí Inú Mi

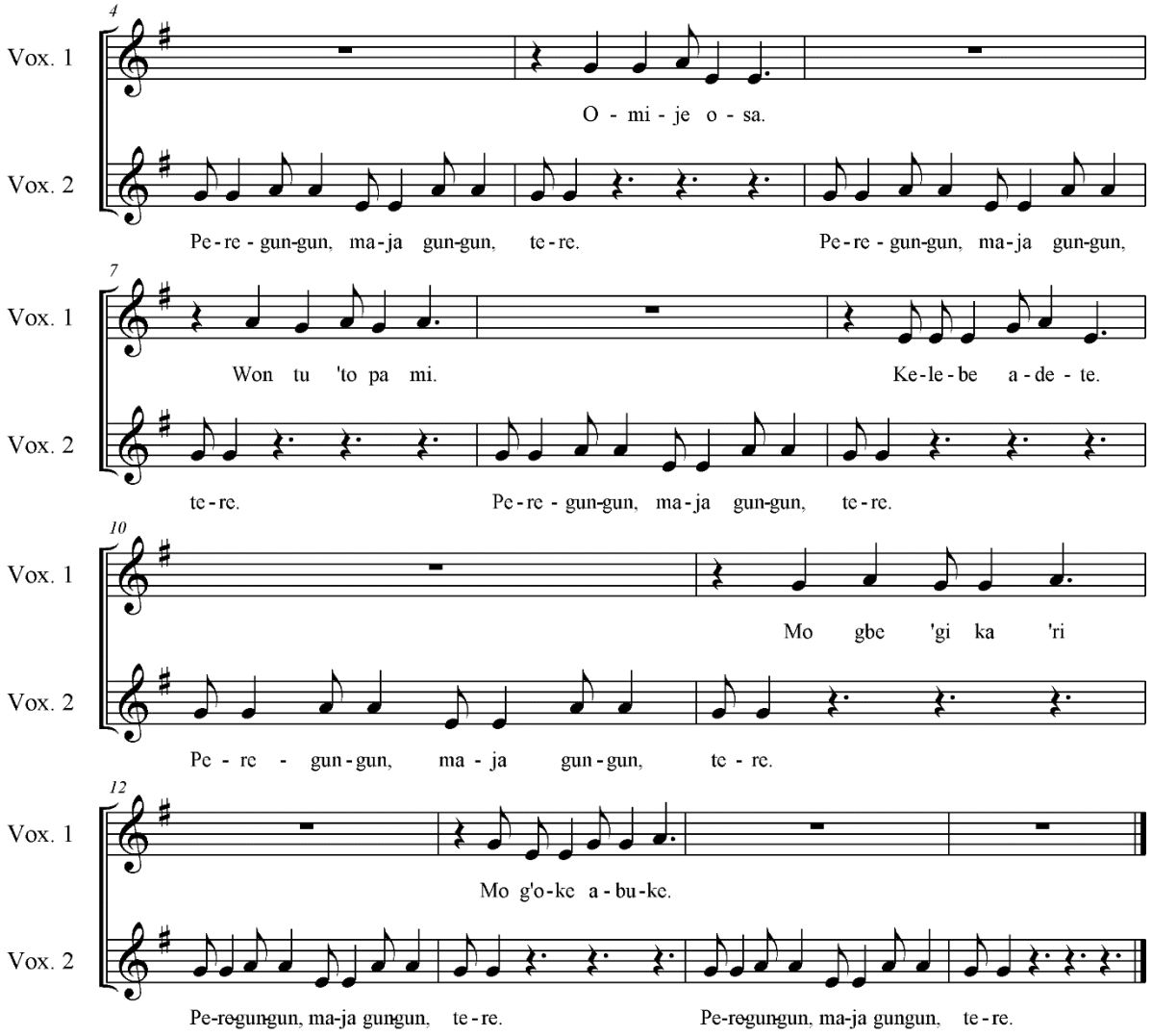


12. Àjà Kúbo-Kùbó (Chant)



13. Mo ti D'ádé Ẹ̀gún





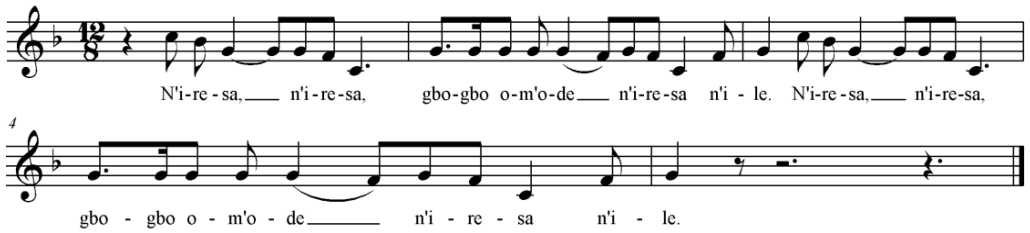
14. CHANTS TO PACIFY ỌBA DÁNLỌ́LÁ

(a) This chant is taken by the praise-singer to plead with Ọba Dánlọ́lá not to be annoyed with the Superintendent (who said… "Kabiyesi, I am only the fowl's… dropping…")

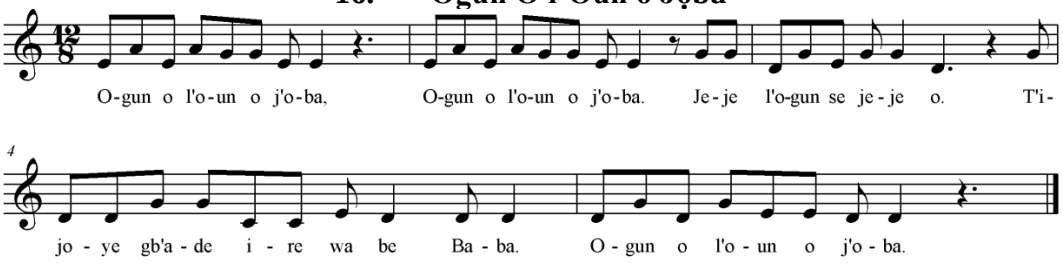
"Dánlọ́lá o, Dánlọ́lá o
Dakun dabo fi'ye de 'nu, fi'ye de 'nu
Dakun dabo, ko tun fi'ye de gbogbo ara
Dánlọ́lá, agba ti o binu l'omo ree po
Eeh, omo ekee lasan ni,
Ko l'aya akeboje

(b) After Sàrùmí ends his lines with *"…They must fulfill what task they were called to do…"* he chants Ọba Dánlọ́lá's maternal lineal cognomens after which he sings the song below.

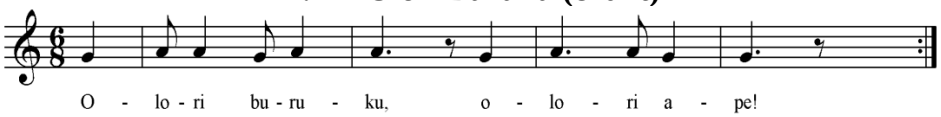
15. N'íṣesà, N'íṣesà



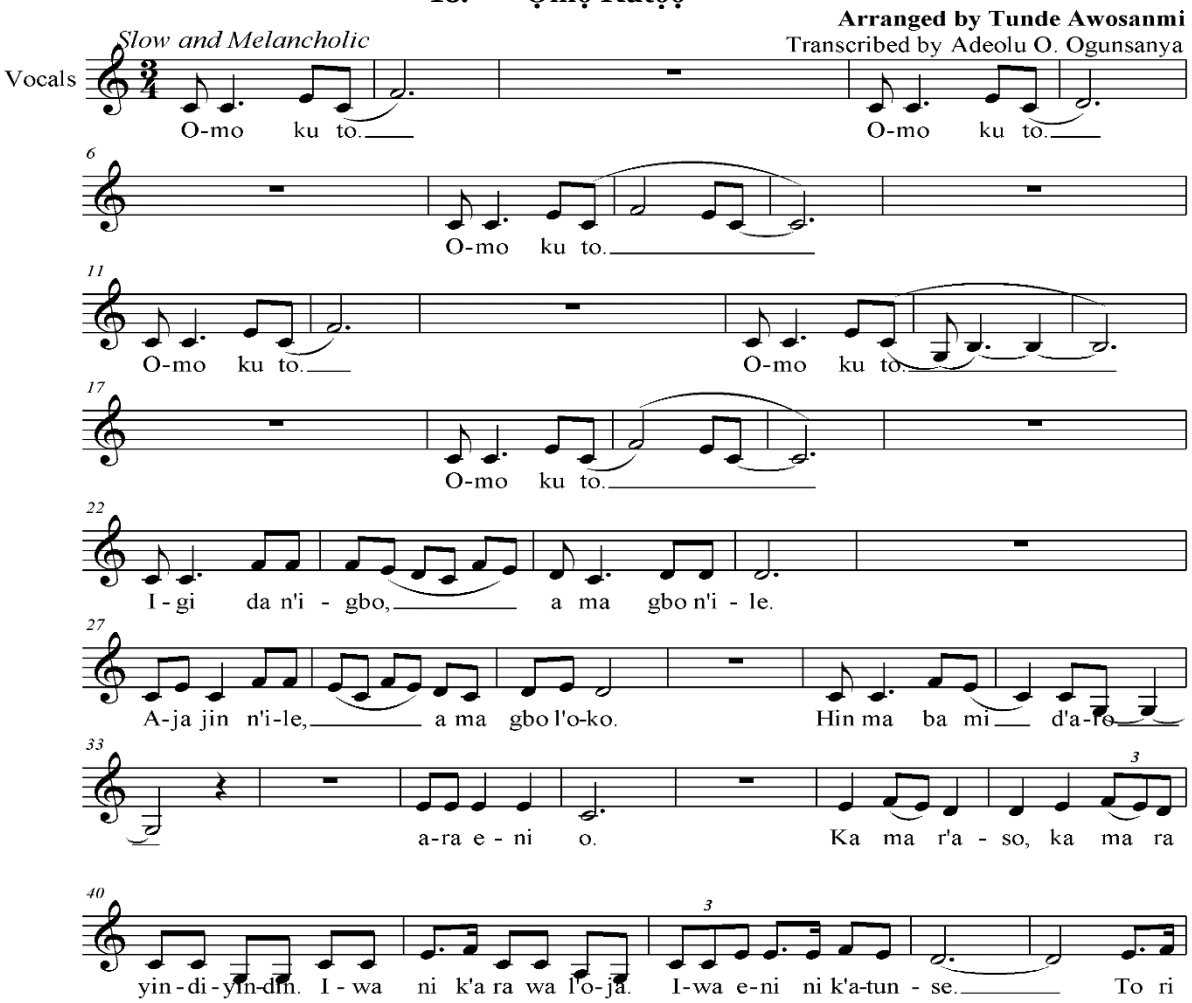
16. Ògún Ò l'Óun ó Jọba

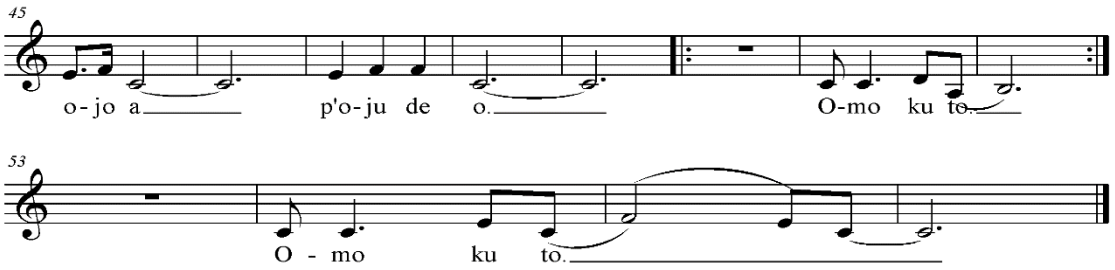


17. Olórí Burúkú (chant)

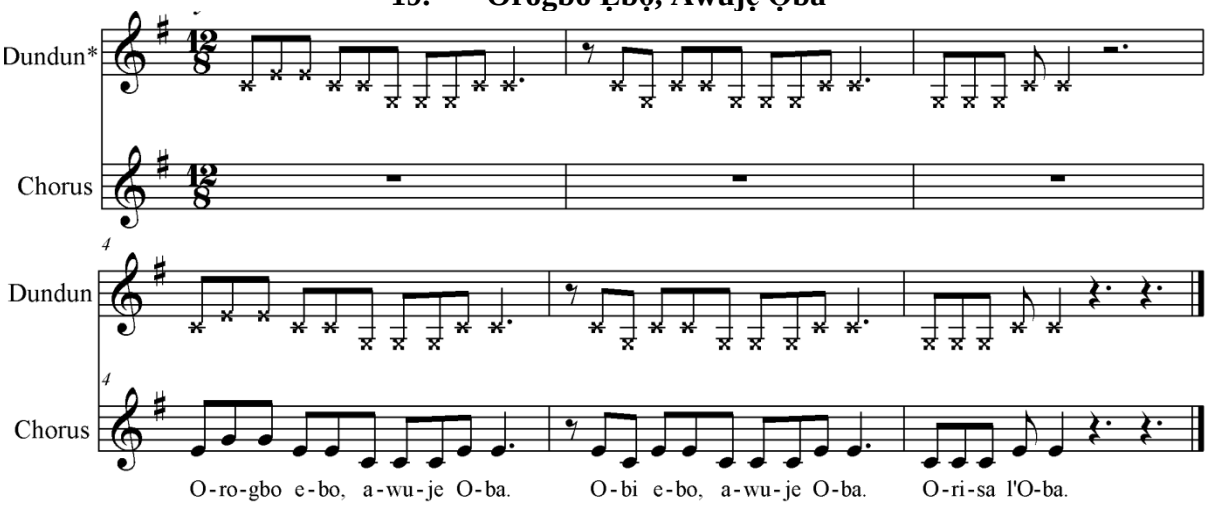


18. Ọmọ Kútọ̀ọ

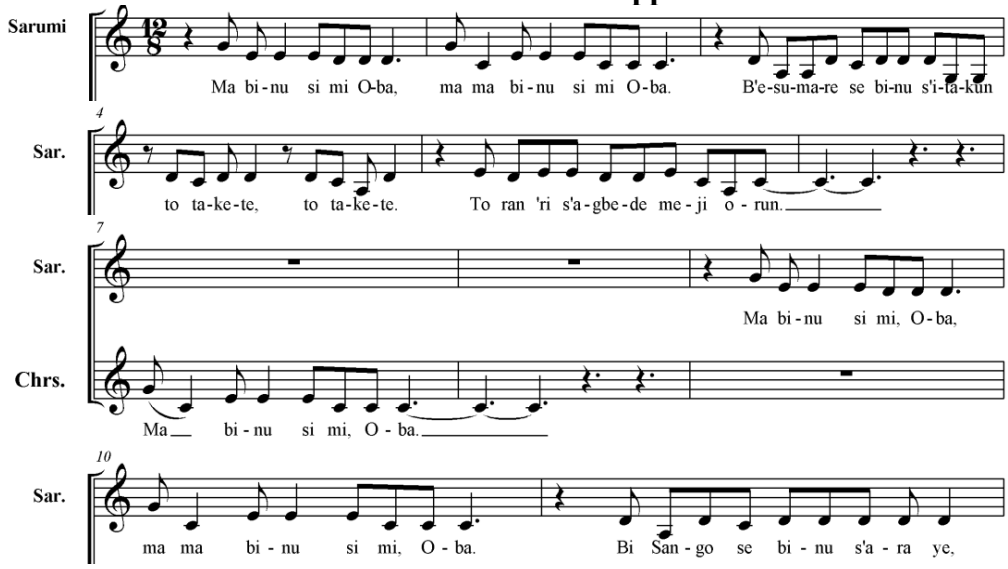




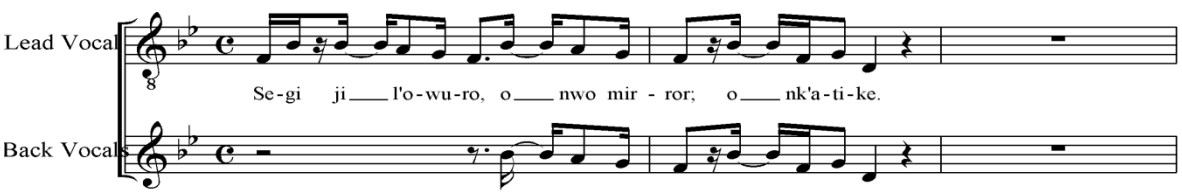
19. Orógbó Ẹbọ, Àwùjẹ Ọba

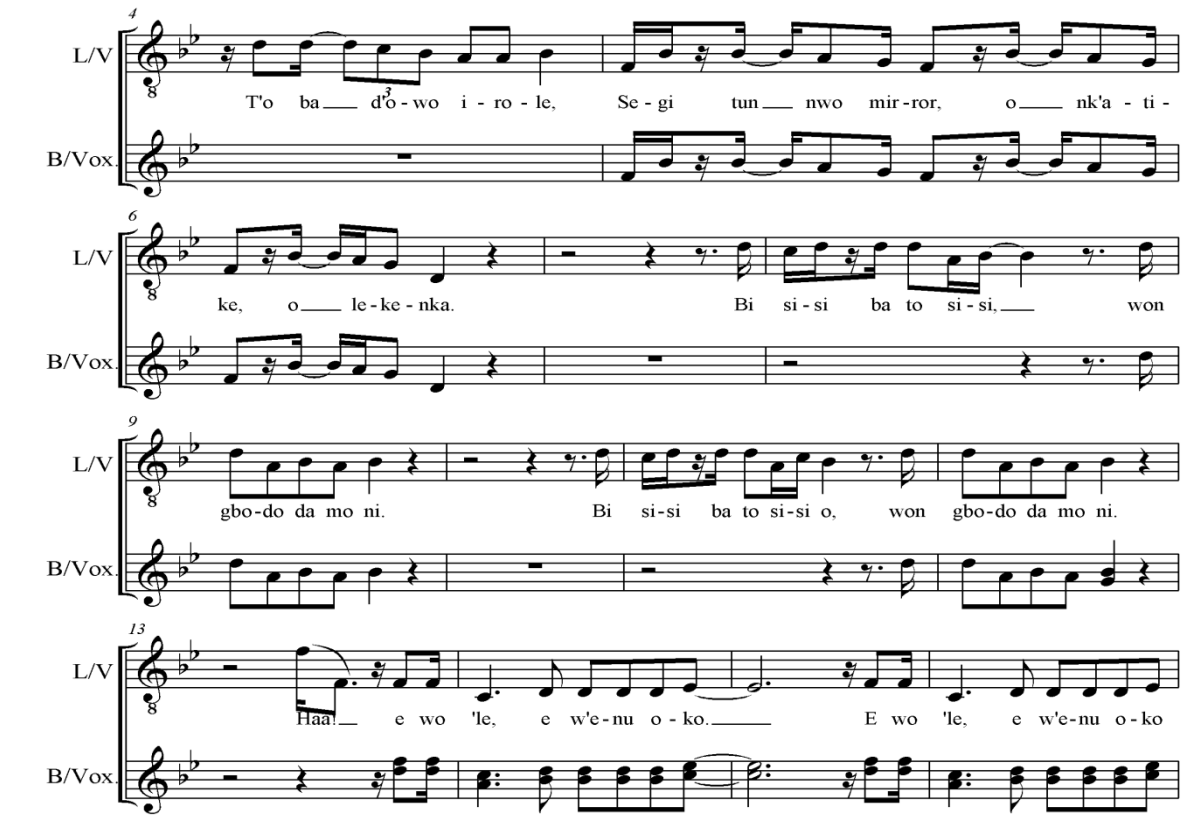


20. Sàrùmí's Chant of Supplication

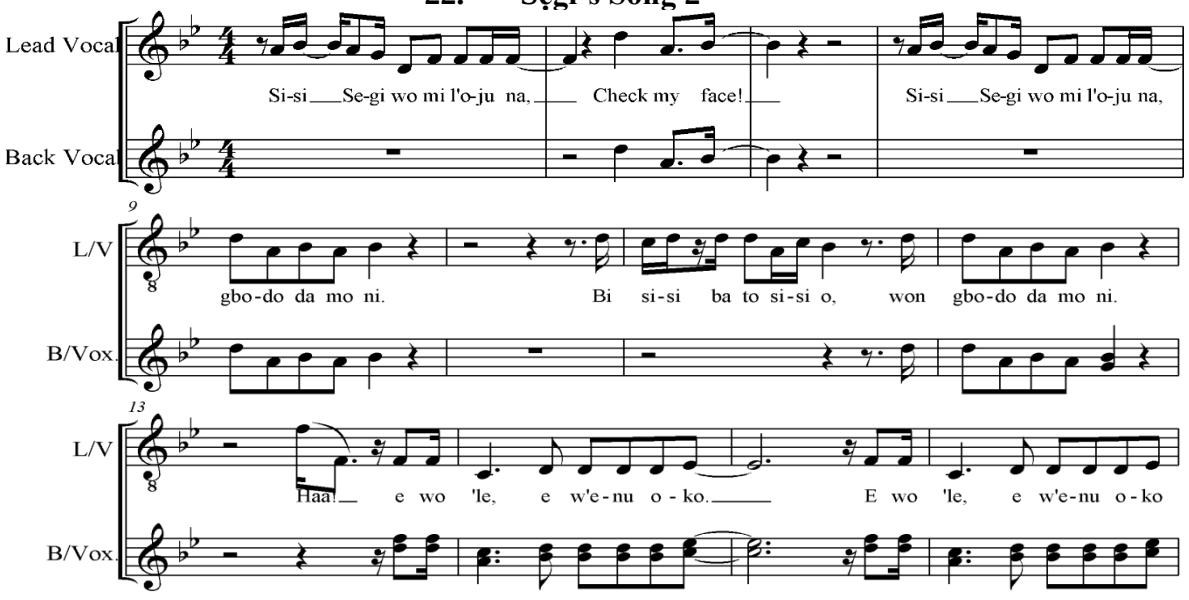


21. Sègi's Song 1

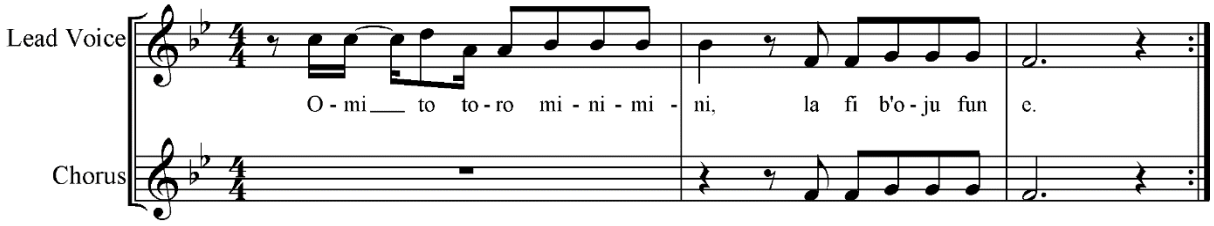


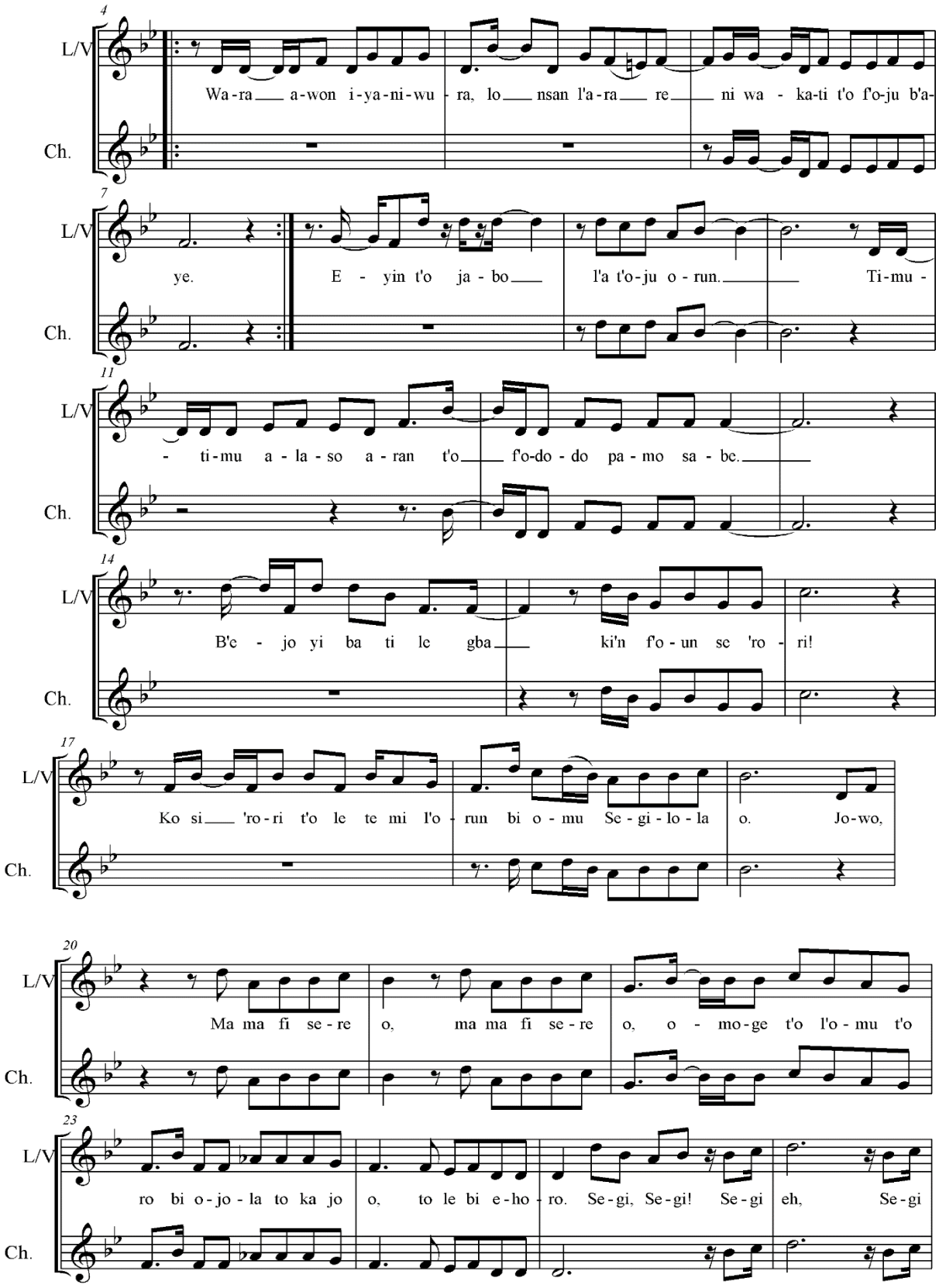


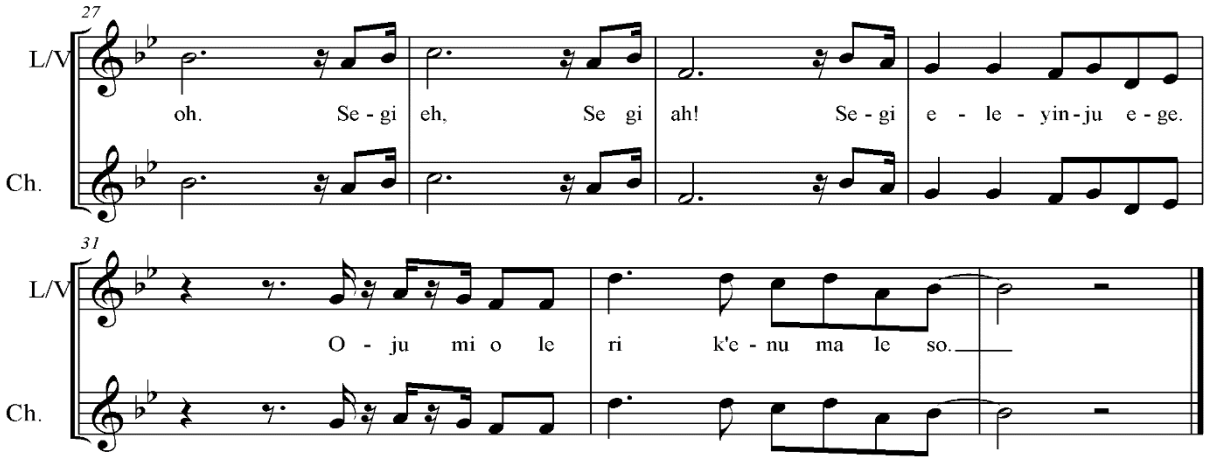
22. Sègi's Song 2



23. Sègi's Song 3

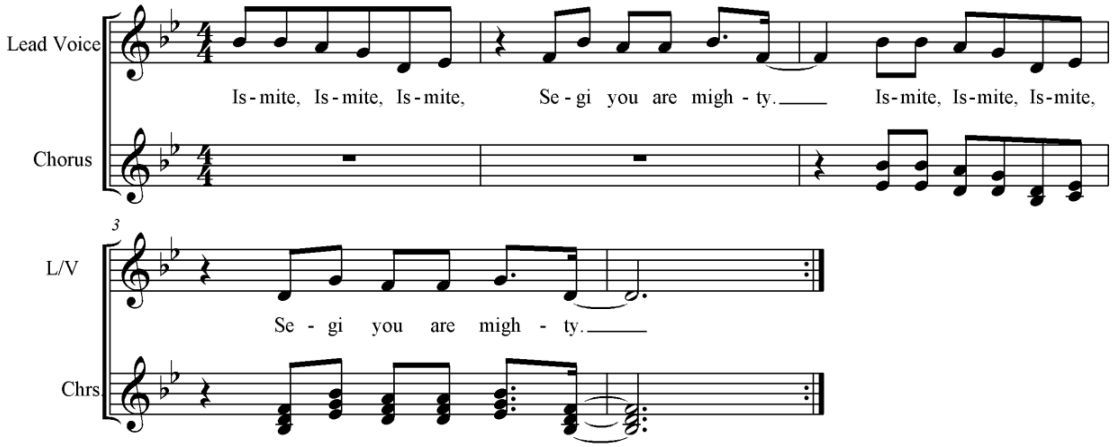



4
L/V
Ch.
Wa-ra a-won i-ya-ni-wu - ra, lo nsan l'a-ra re ni wa - ka-ti t'o f'o-ju b'a-
7
ye. E - yin t'o ja - bo l'a t'o-ju o - run. Ti-mu -
11
- ti-mu a - la - so a - ran t'o f'o-do - do pa - mo sa - be.
14
B'e - jo yi ba ti le gba ki'n f'o - un se 'ro - ri!
17
Ko si 'ro - ri t'o le te mi l'o - run bi o - mu Se - gi - lo - la o. Jo-wo,
20
Ma ma fi se - re o, ma ma fi se - re o, o - mo-ge t'o l'o - mu t'o
23
ro bi o - jo - la to ka jo o, to le bi e - ho - ro. Se-gi, Se-gi! Se-gi eh, Se-gi



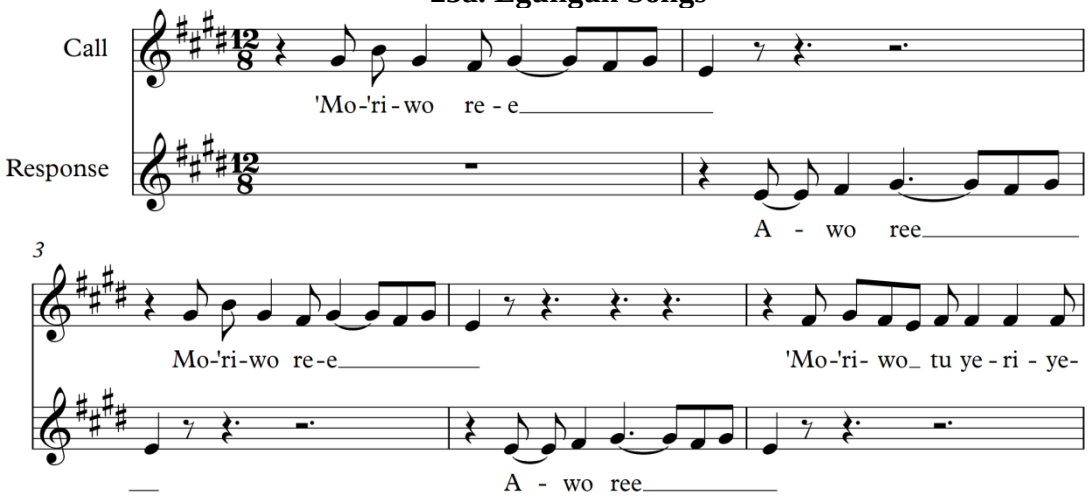
This song was taken by the band in Sègi's Bar after the Organising Secretary proclaims **Ismite!!!

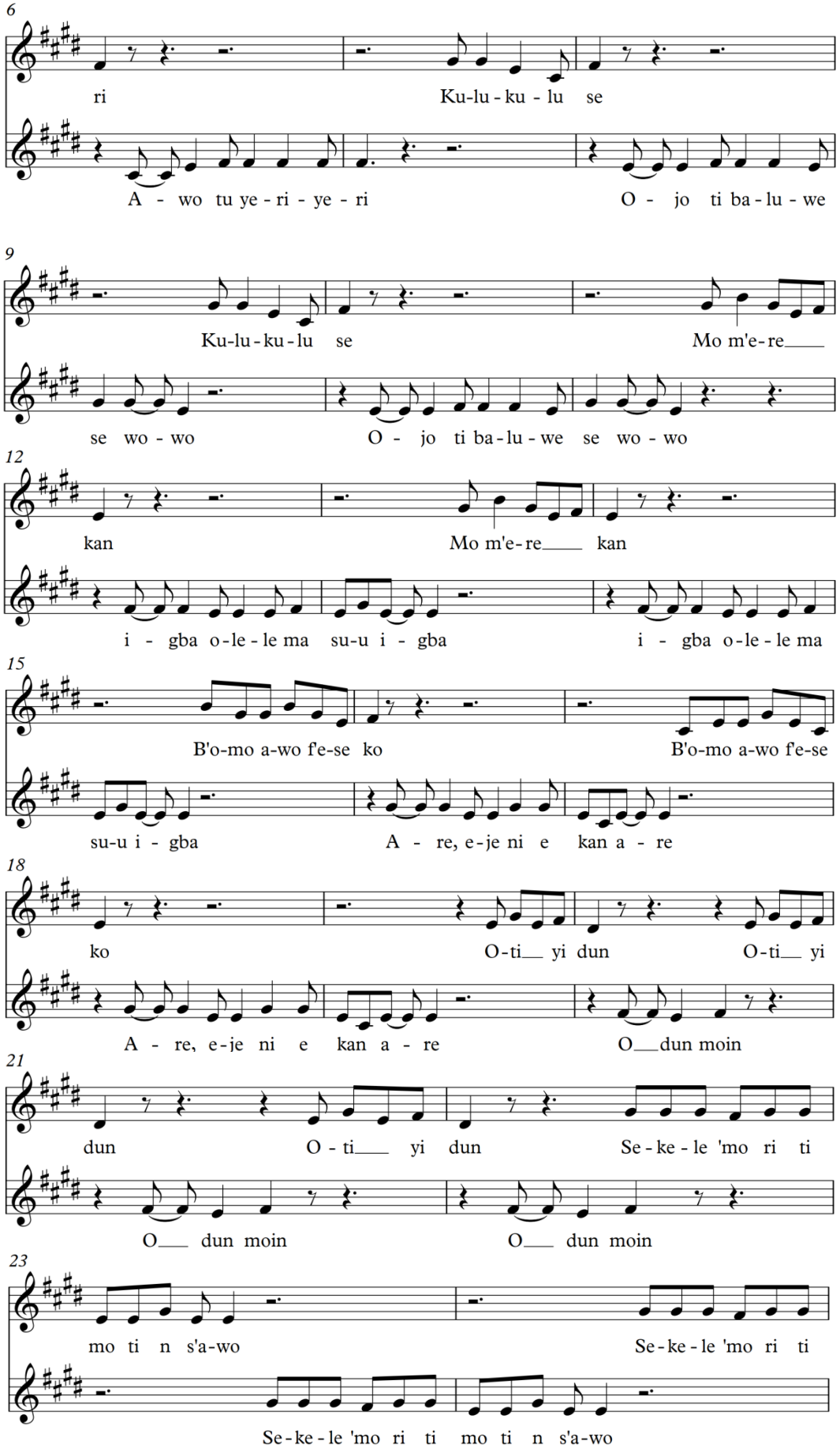
24. Sègi's Song 4

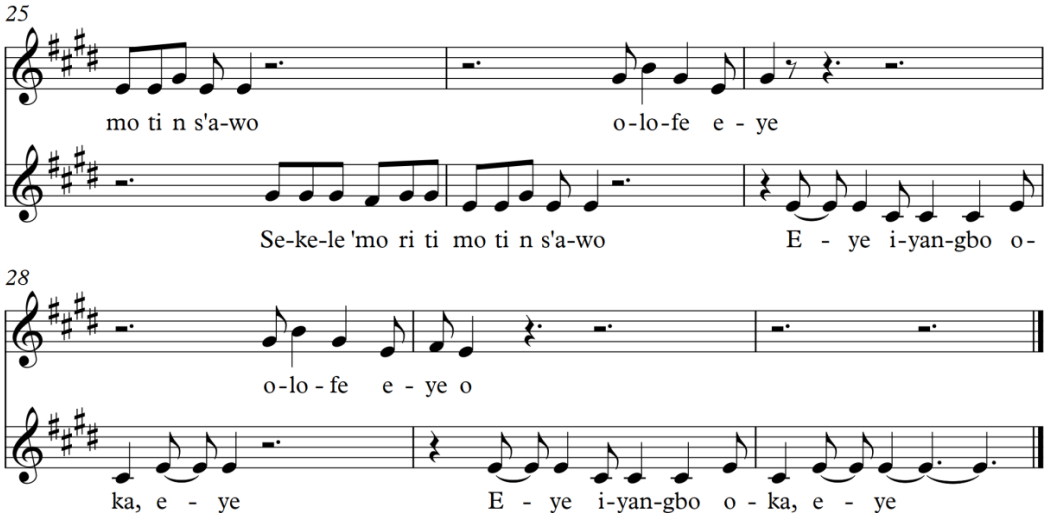


A DANCE OF THE FORESTS (all the musical motifs are arranged by Tunde Awósánmí)

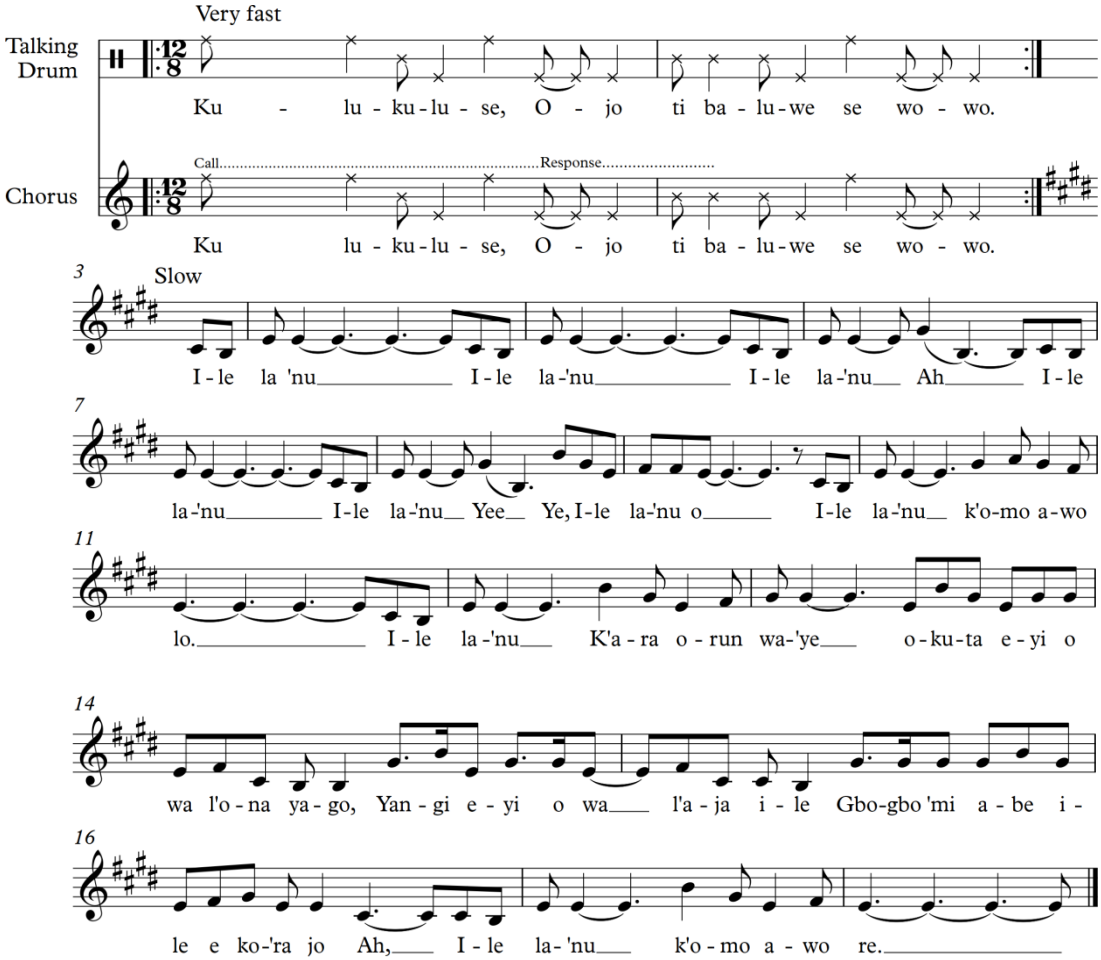
25a. Egúngún Songs



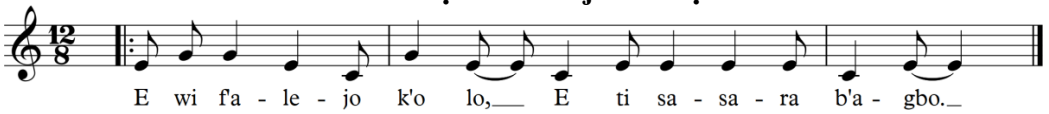

6
ri
Ku-lu-ku-lu se
A - wo tu ye-ri-ye-ri
O - jo ti ba-lu-we
9
Ku-lu-ku-lu se
Mo m'e-re
se wo-wo
O - jo ti ba-lu-we se wo-wo
12
kan
Mo m'e-re kan
i - gba o-le-le ma su-u i - gba
i - gba o-le-le ma
15
B'o-mo a-wo f'e-se ko
B'o-mo a-wo f'e-se
su-u i - gba
A - re, e-je ni e kan a - re
18
ko
O-ti yi dun
O-ti yi
A - re, e-je ni e kan a - re
O dun moin
21
dun
O - ti yi dun
Se-ke-le 'mo ri ti
O dun moin
O dun moin
23
mo ti n s'a-wo
Se-ke-le 'mo ri ti
Se-ke-le 'mo ri ti mo ti n s'a-wo



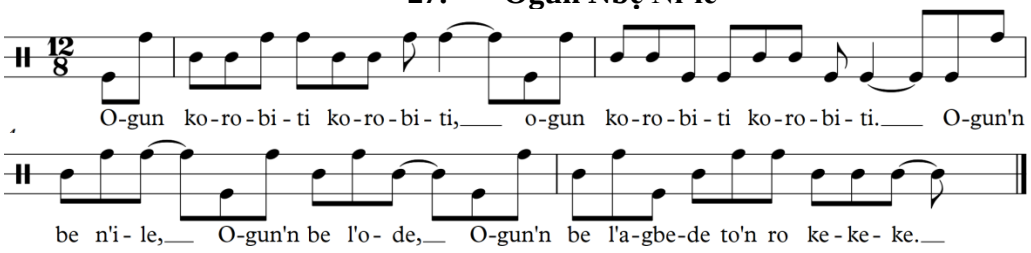
25b. Ilẹ La'nu



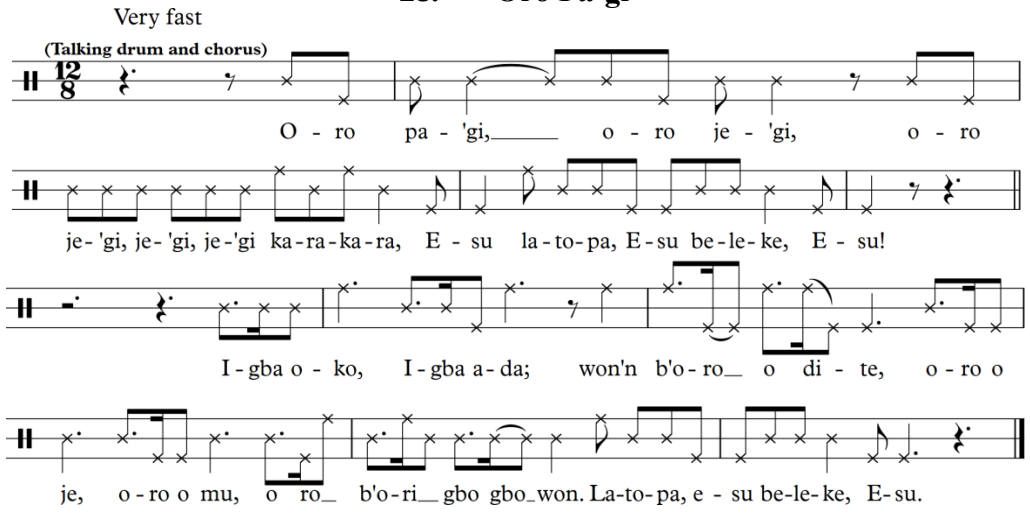
26. Ẹ Wí F'álejò Kó Lọ



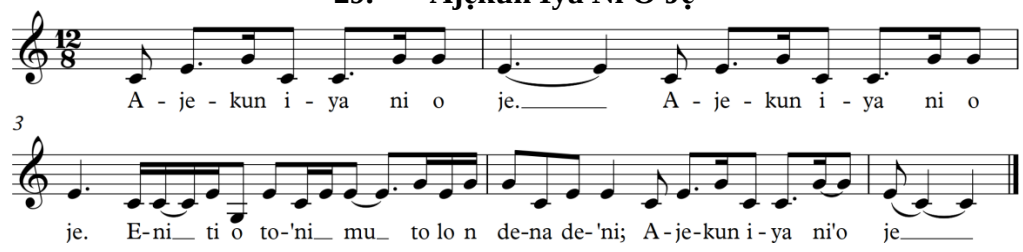
27. Ògún Nbẹ Ní'lé



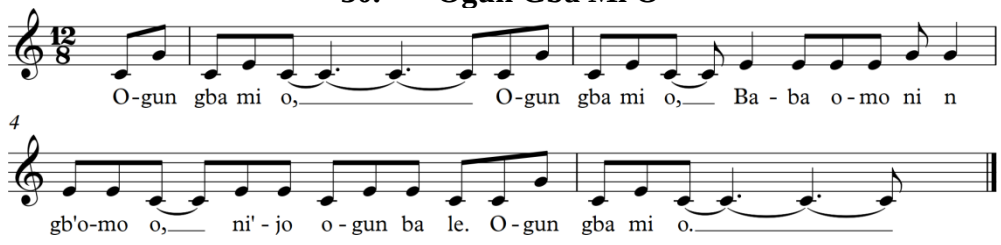
28. Orò Pa'gi



29. Àjẹkún Ìyà Ní O Jẹ

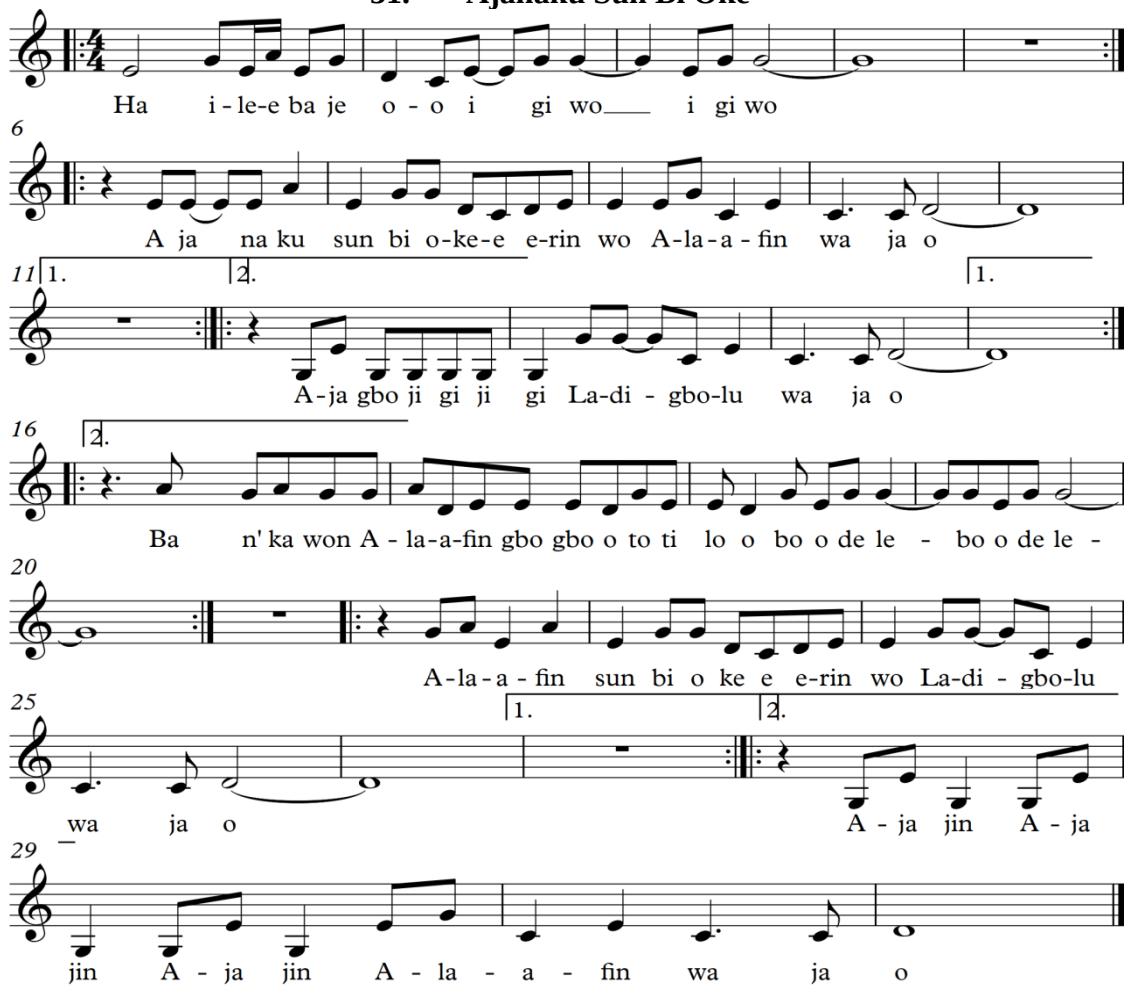


30. Ògún Gbà Mí O

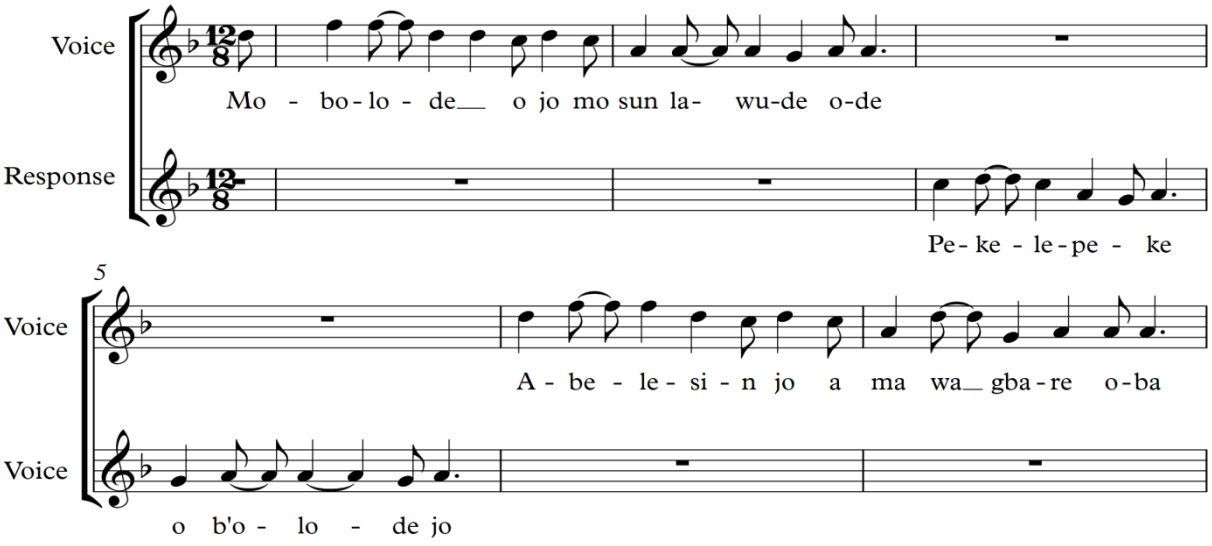


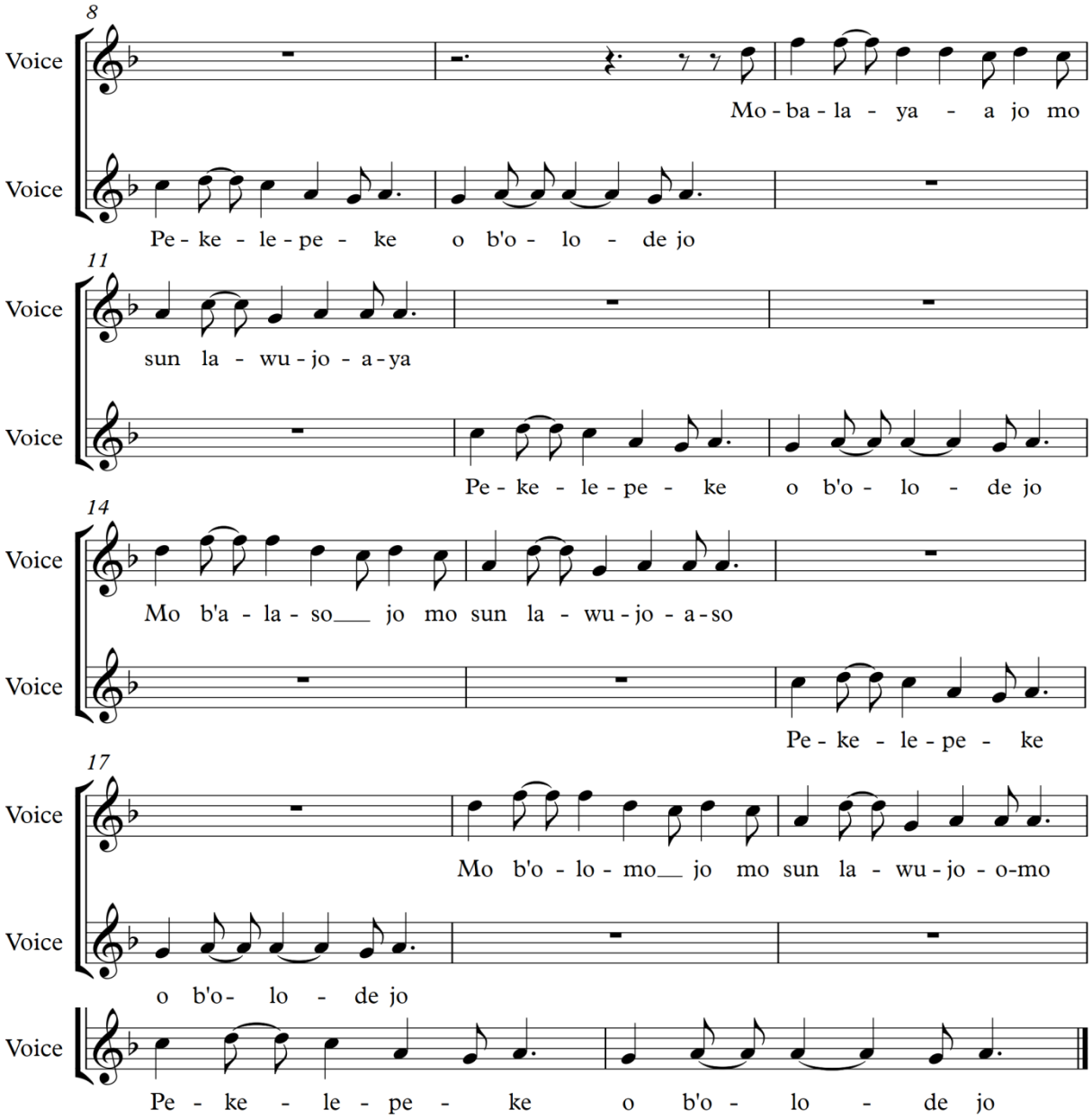
DEATH AND THE KING'S HORSEMAN
(all the musical motifs are arranged by Túndé Awósánmí)

31. Àjànàkú Sùn Bí Òkè

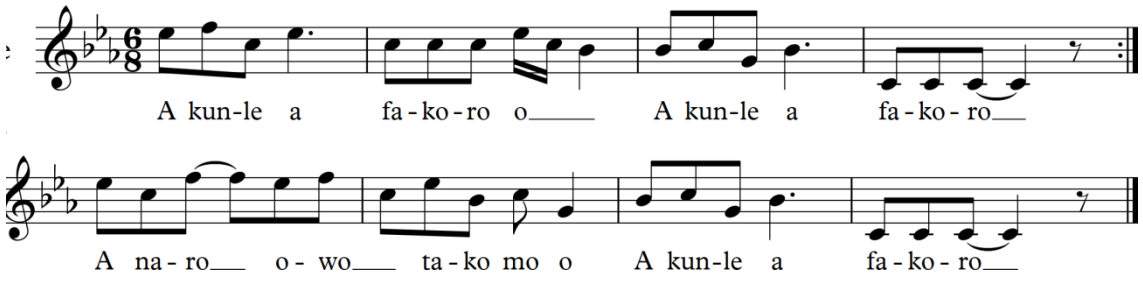


32. Pekélé Peké Mo B'ólóde Jó

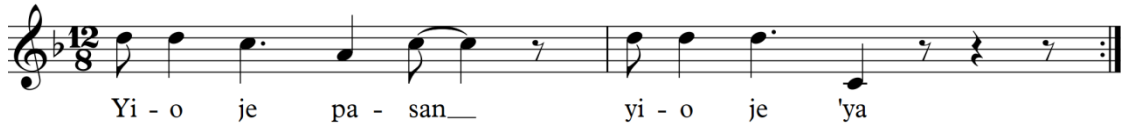




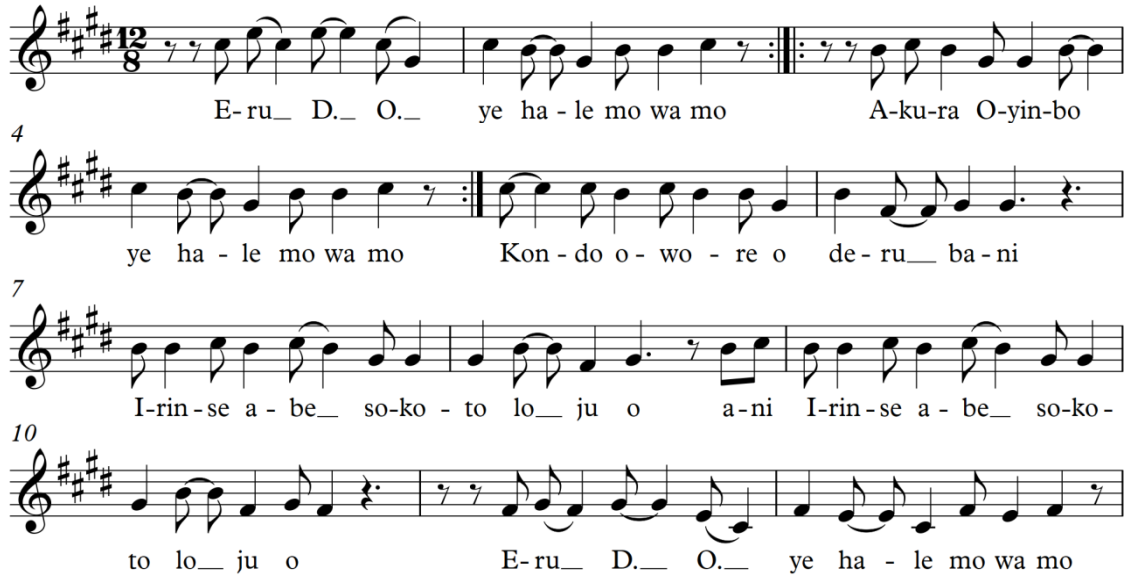
33. A kúnlẹ̀ a F'àkọ̀ Rọ̀



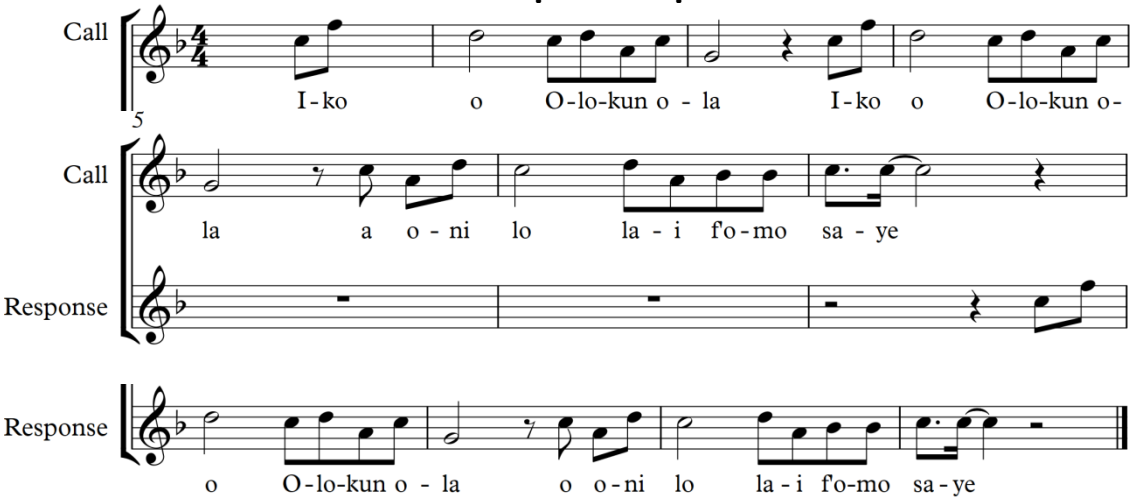
34. Yó Jẹ Pàsán



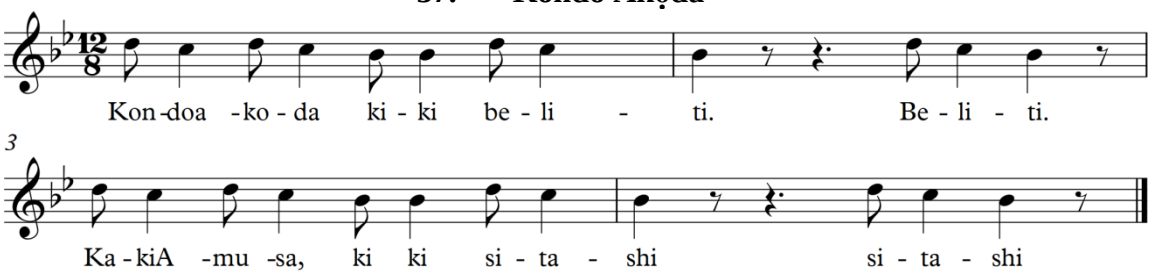
35. Ẹrú D. O.



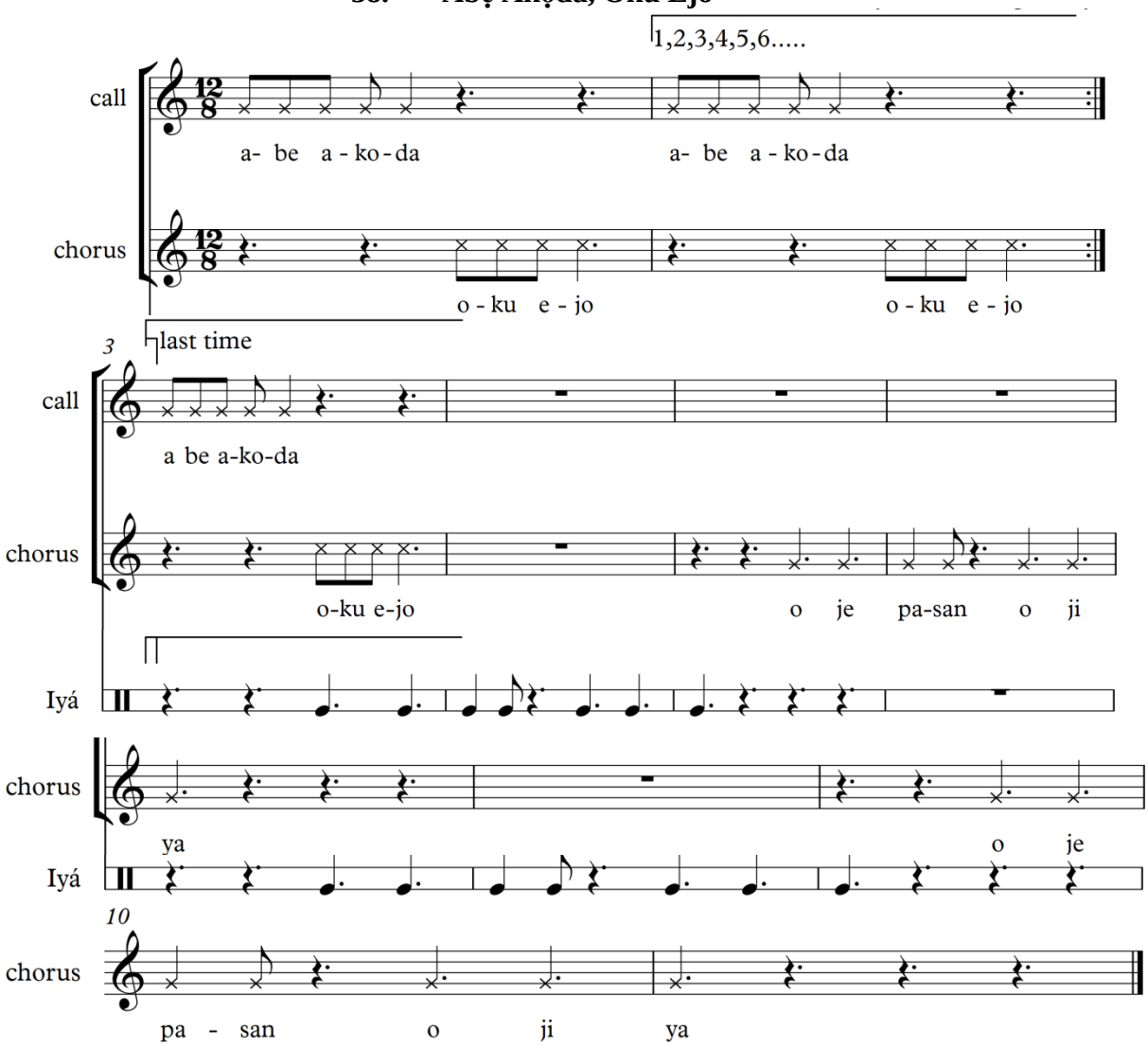
36. Ìkọ́ Olókùn Ọlà



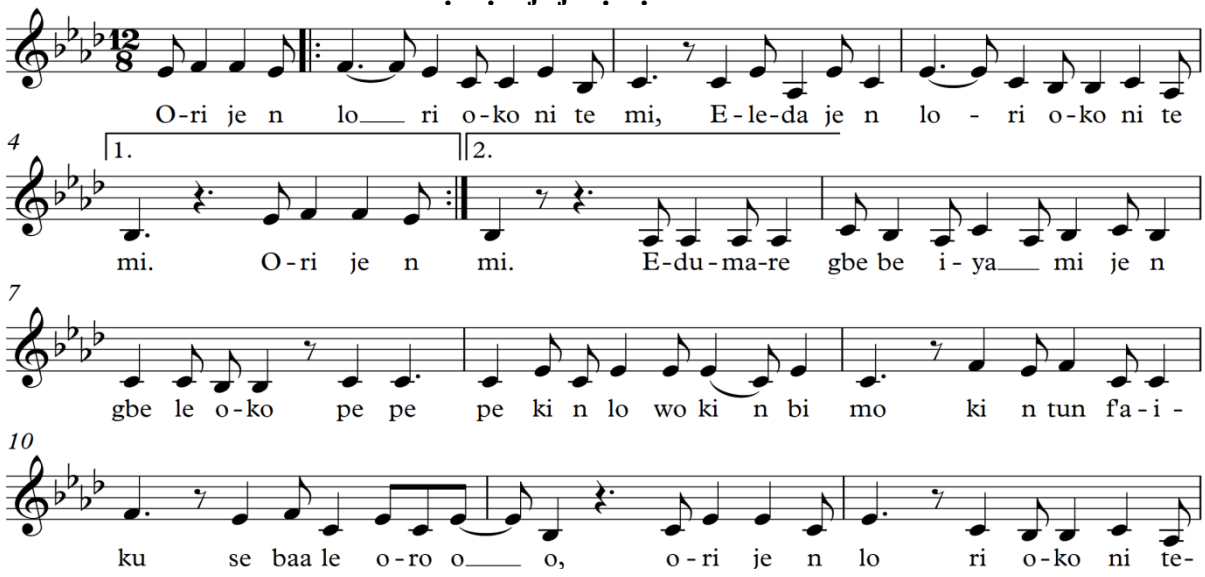
37. Kóndó Akọ́dà

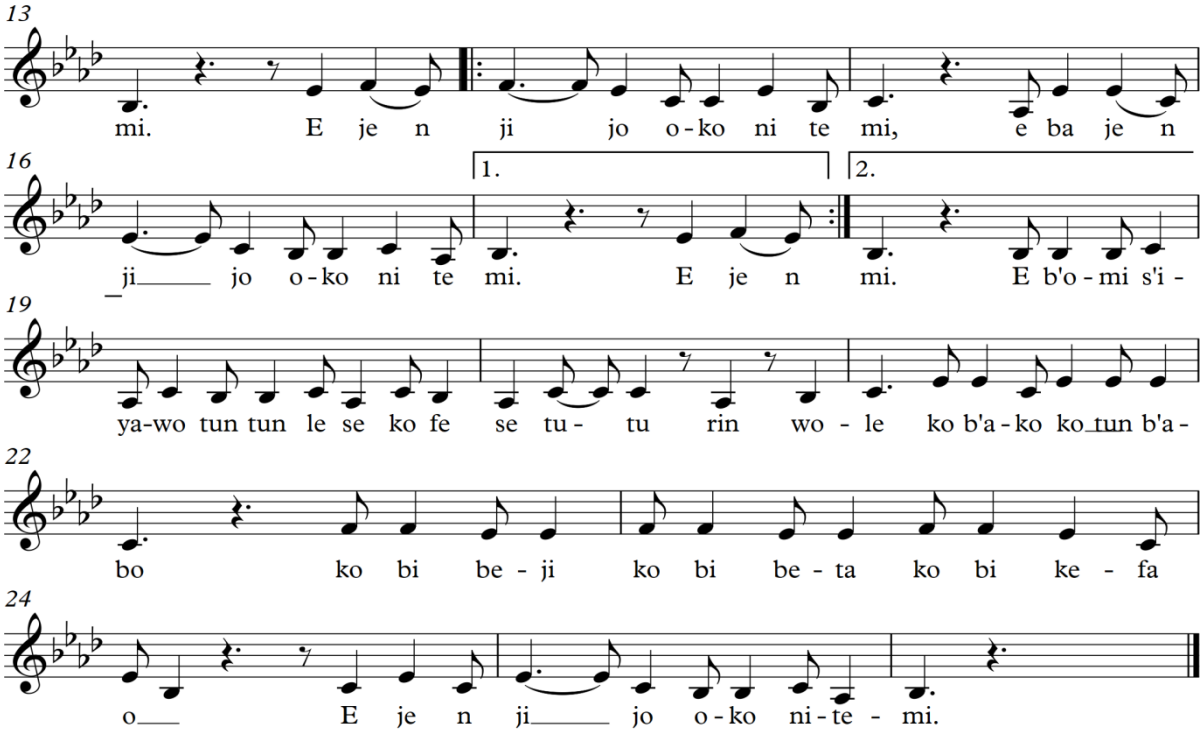


38. Abẹ́ Akọ́dà, Òkú Ejò

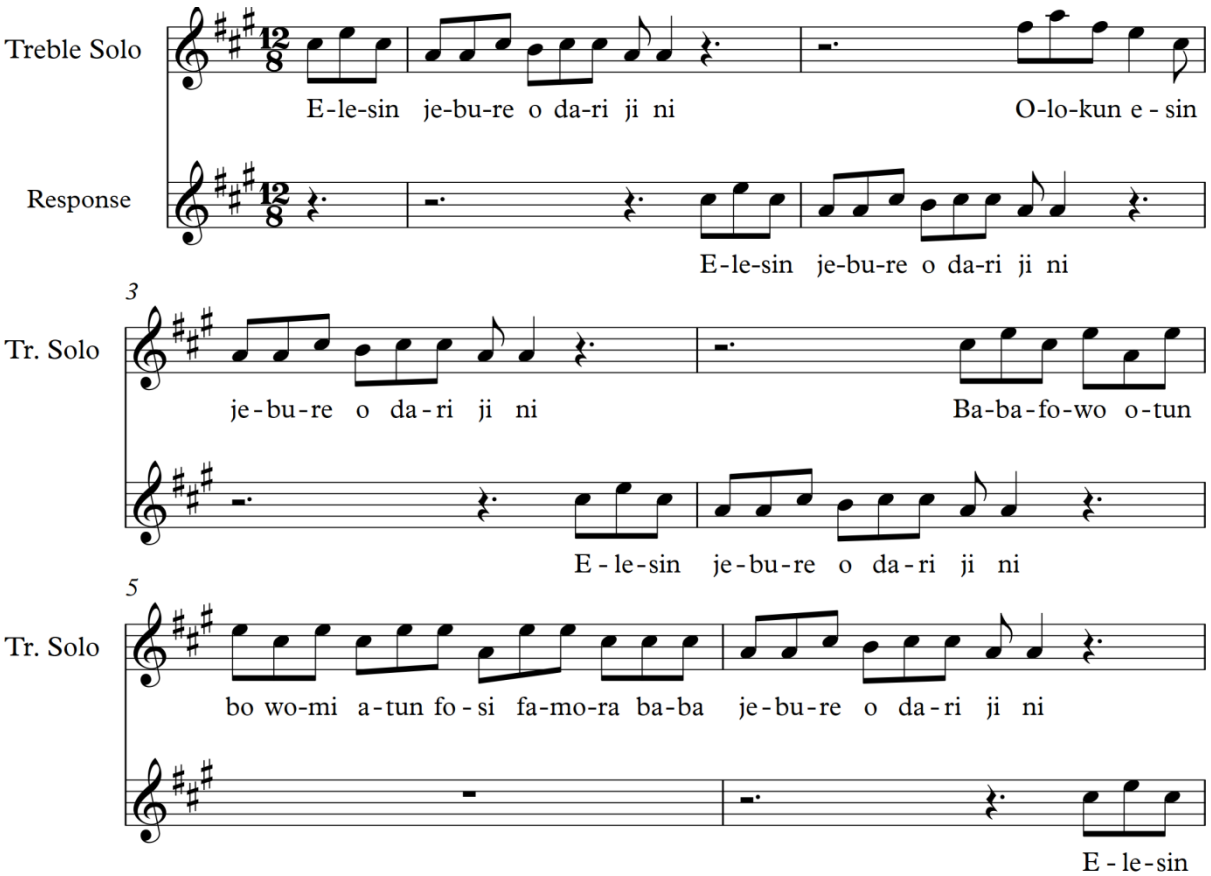


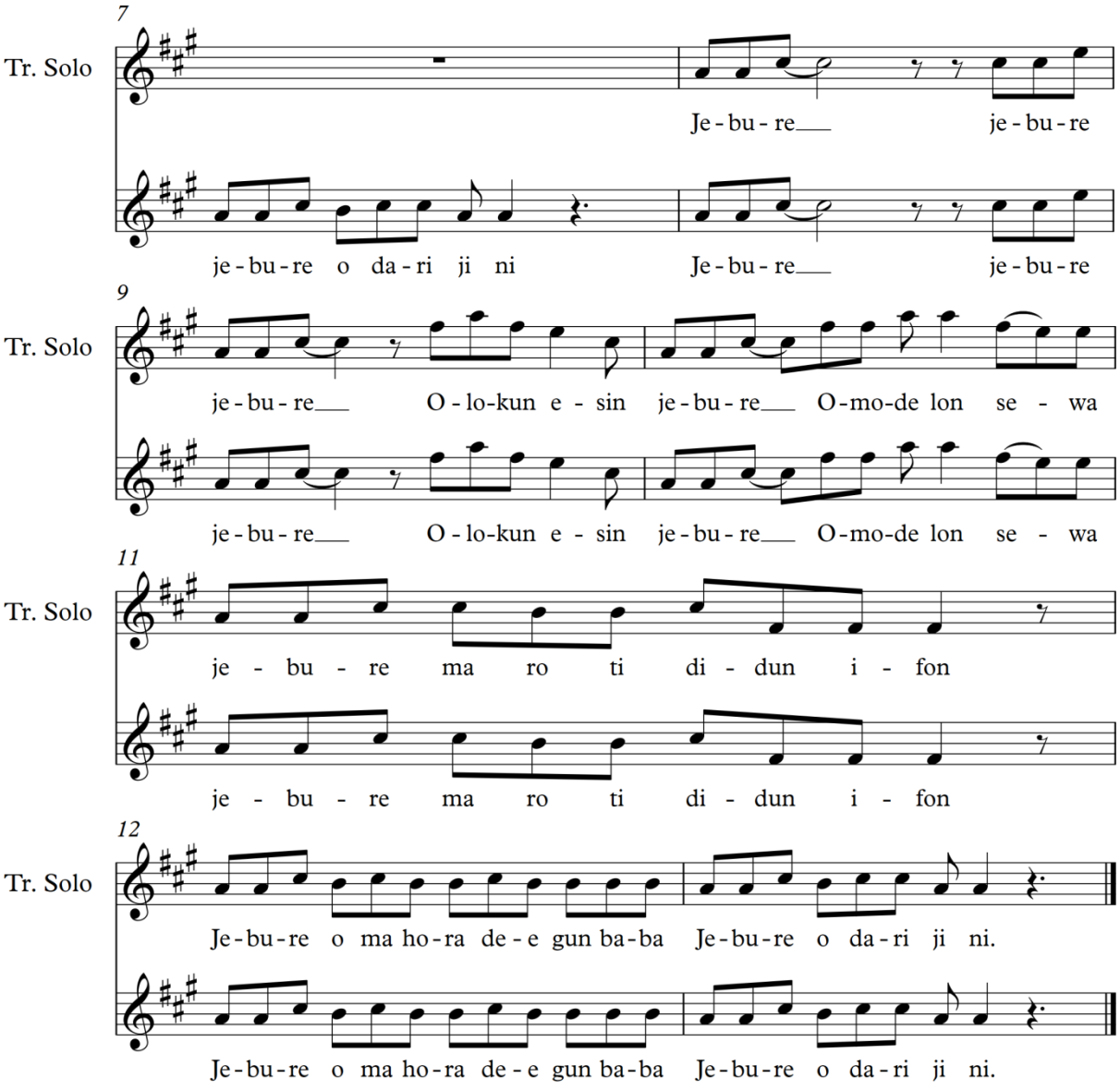
39. Ẹ Jẹ́ Nj'íjó Ọkọ Ní T'èmi



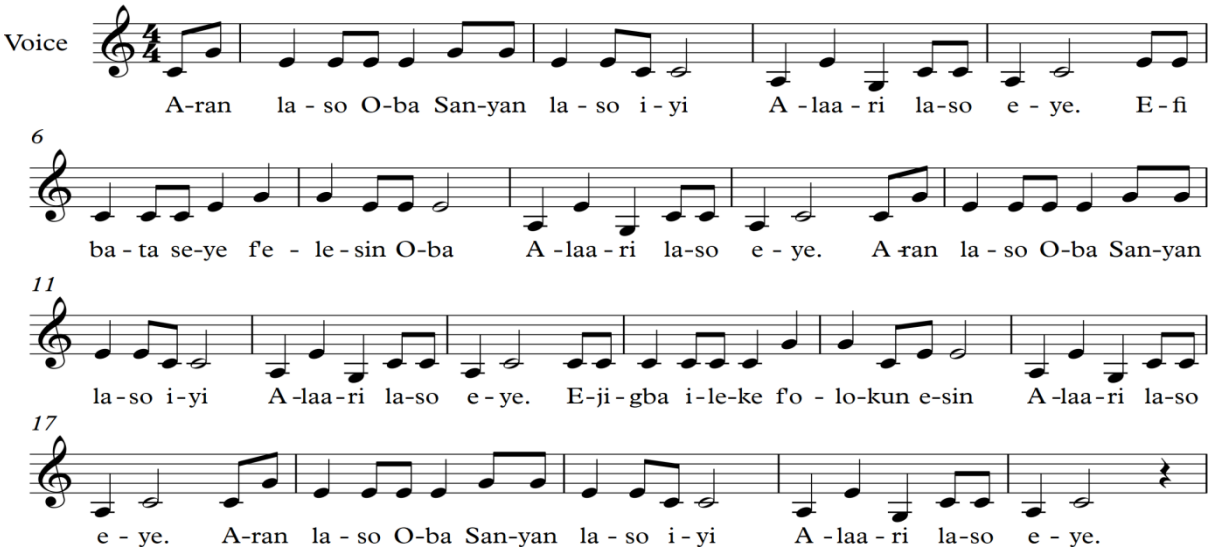


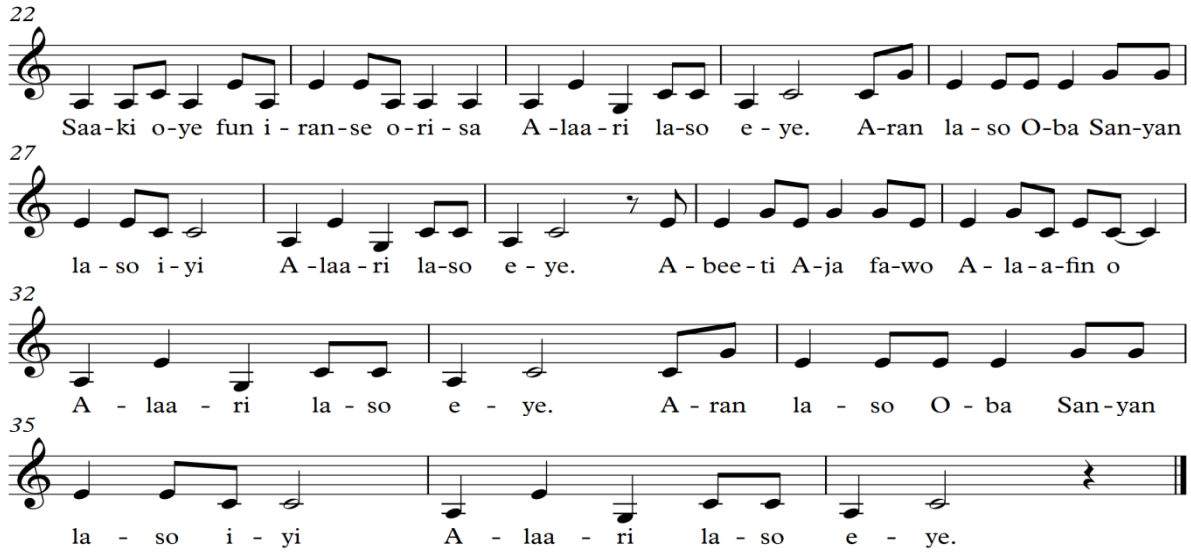
40. Market Women's Plea Song



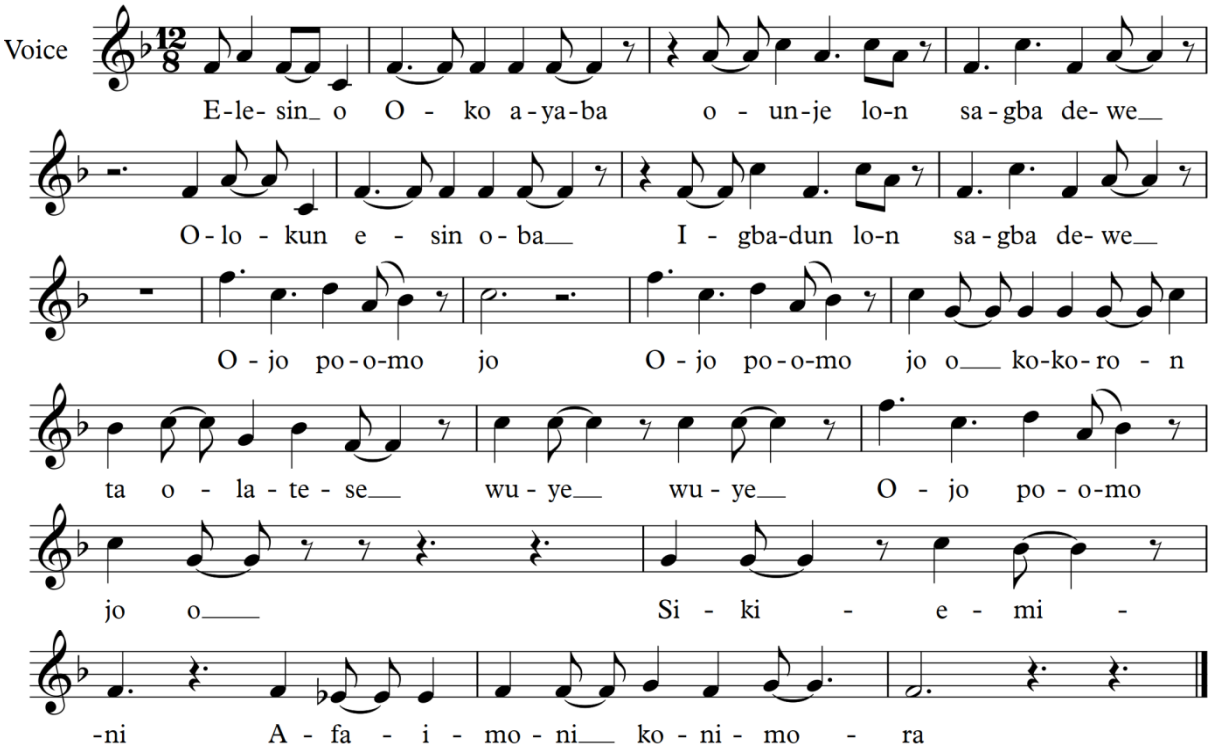


41. Song of Gifts (Àláárì Aṣọ Ẹyẹ)

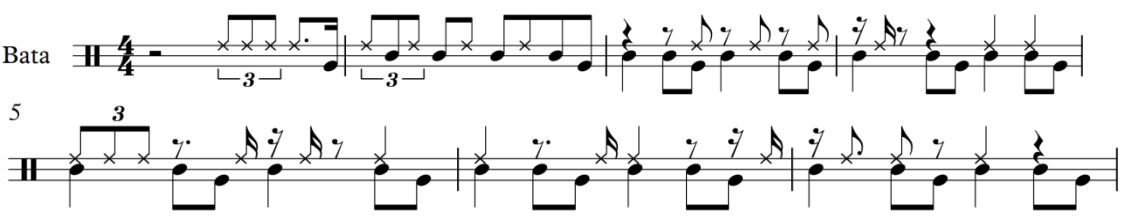


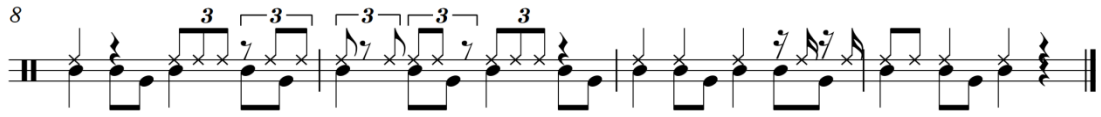


42. Song of gratitude (Ẹlẹsin Ọkọ Ayaba)

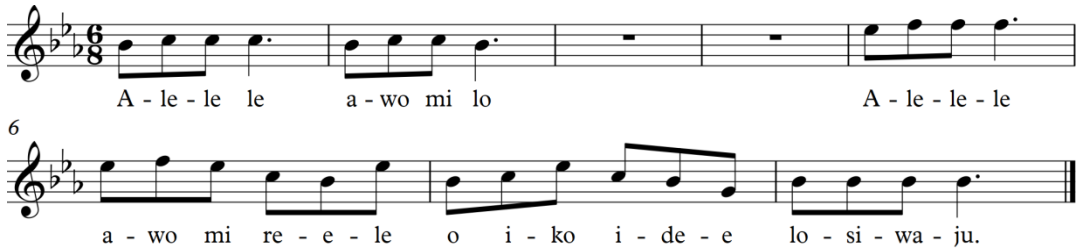


43. Bàtá Rhythm (Spirit Dance)

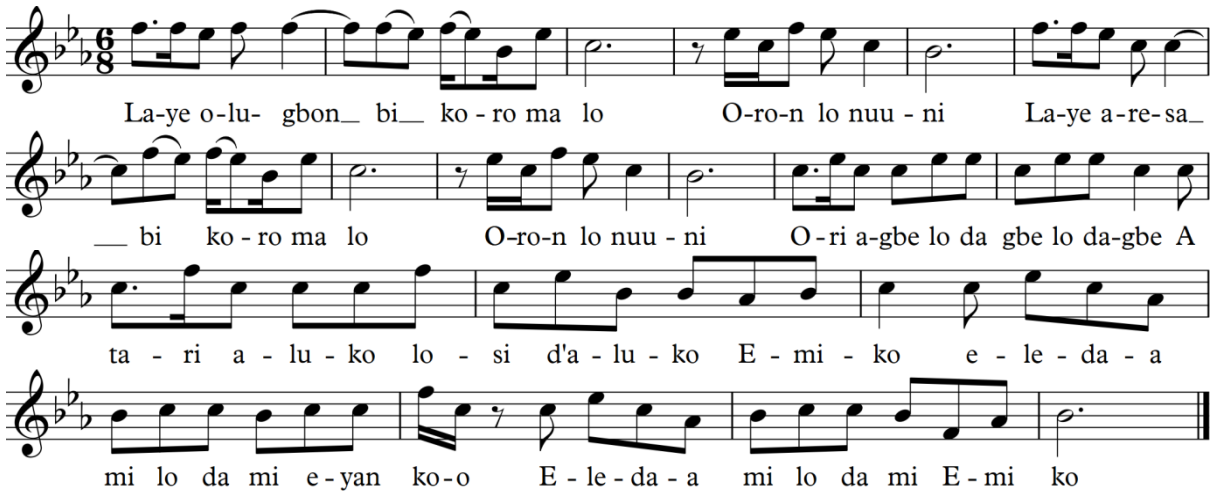




44. The Summon to the land of Spirit 1



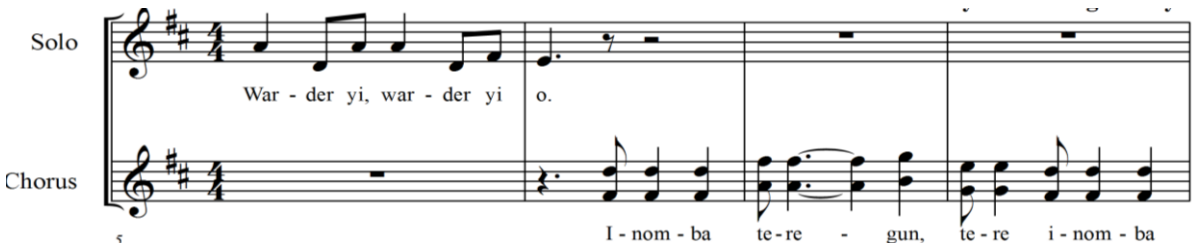
45. The Summon to the land of Spirit 2 (L'áyé Olúgbọ́n)

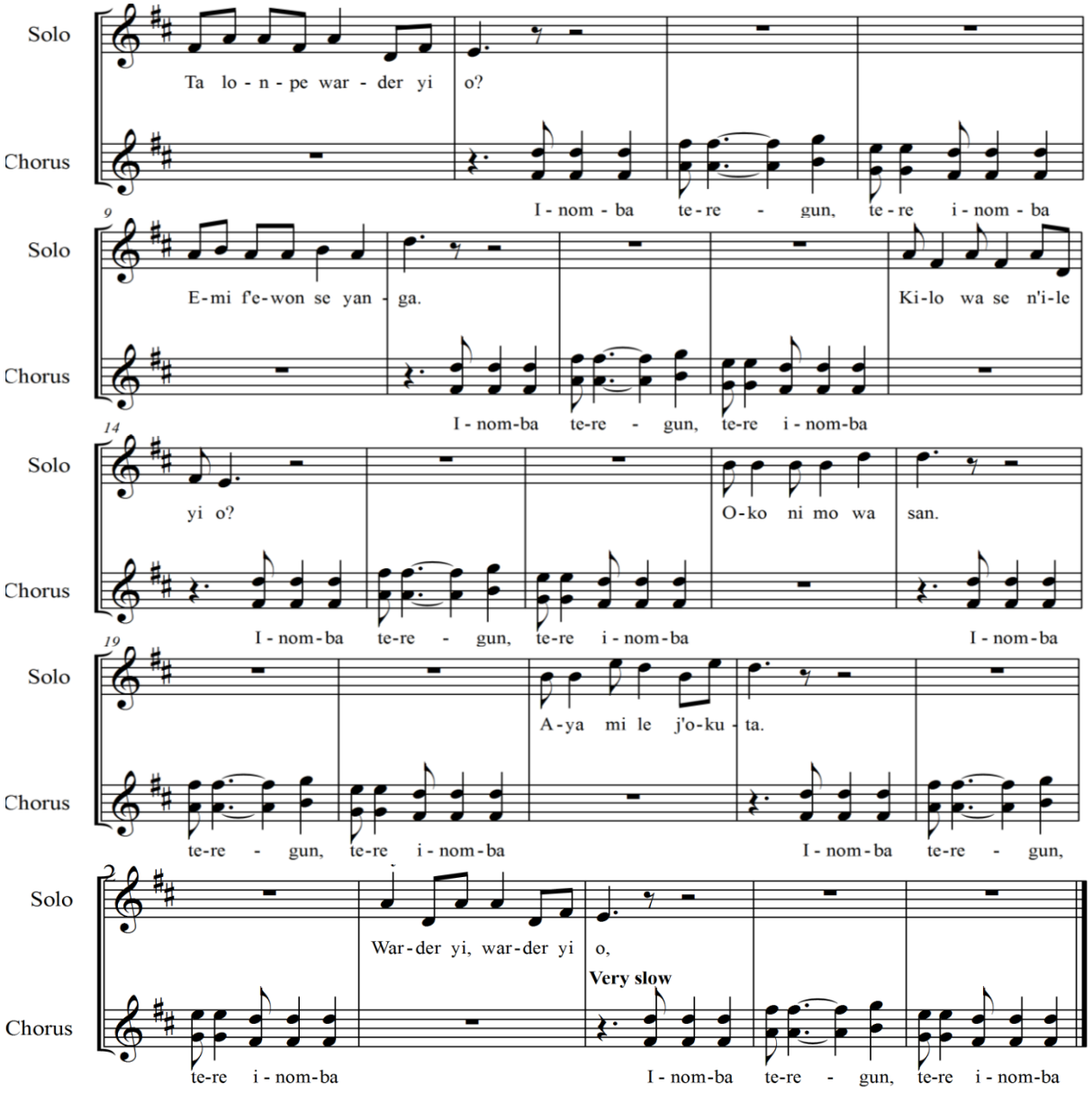


SONGS FROM ỌṢỌ́FISAN 'S SELECTED DRAMATIC WORKS (all musical motifs arranged by Fẹ́mi Ọ̀ṣọ́fisan)

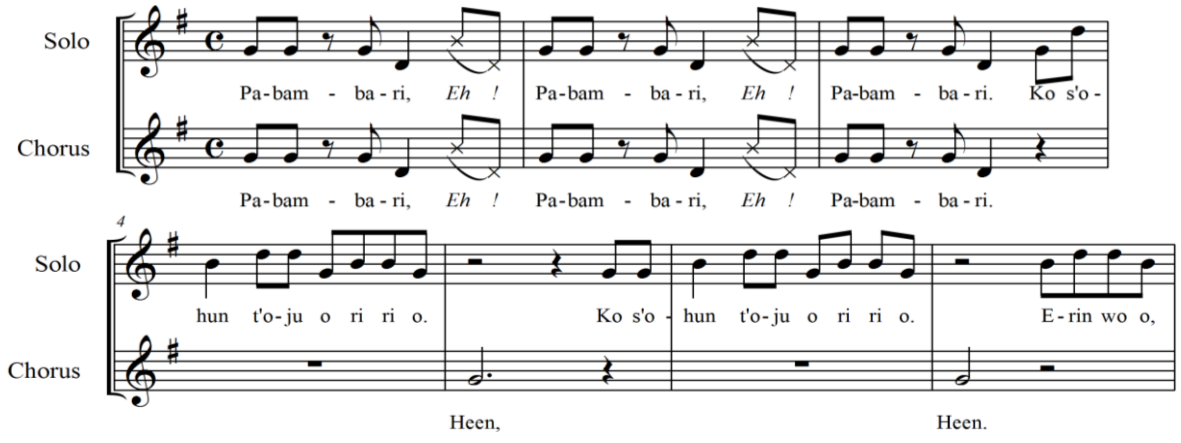
MORÓUNTÓDÙN

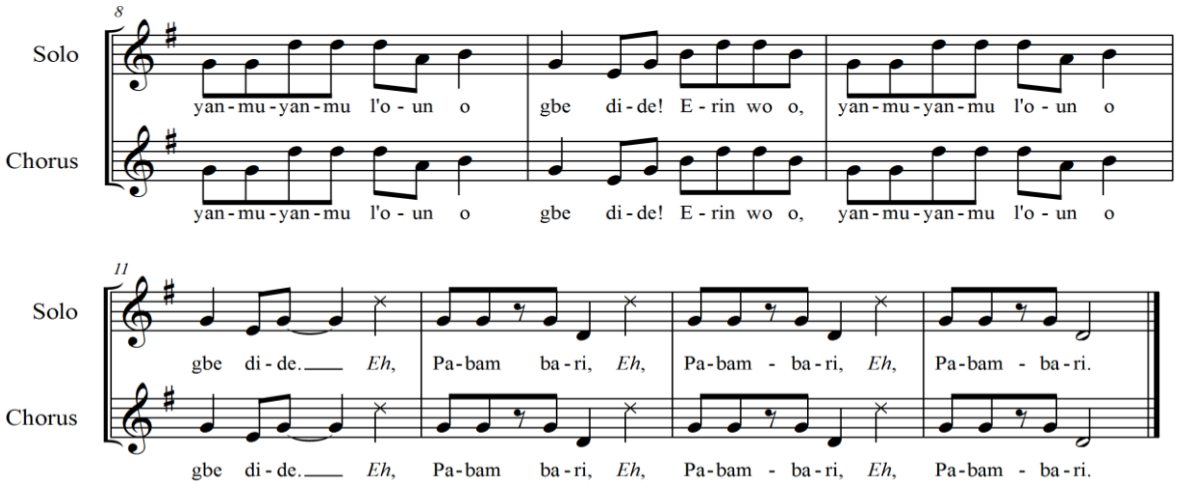
46. Warder yí, Warder yí o



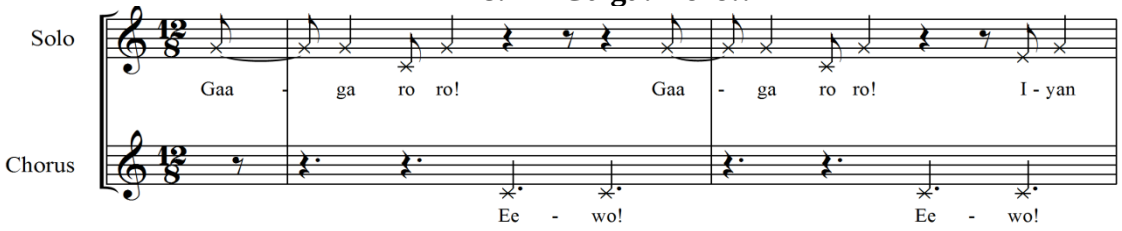


47. Pabambarì

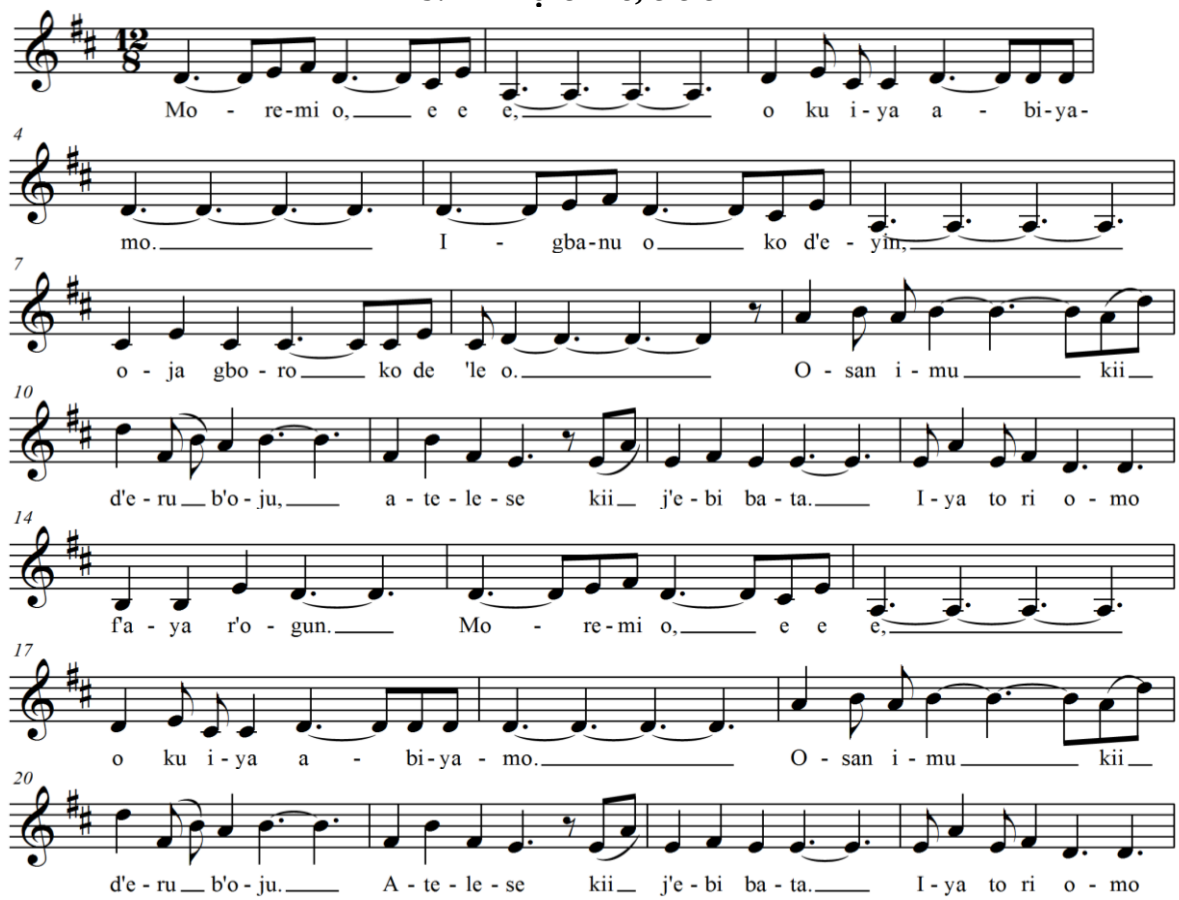


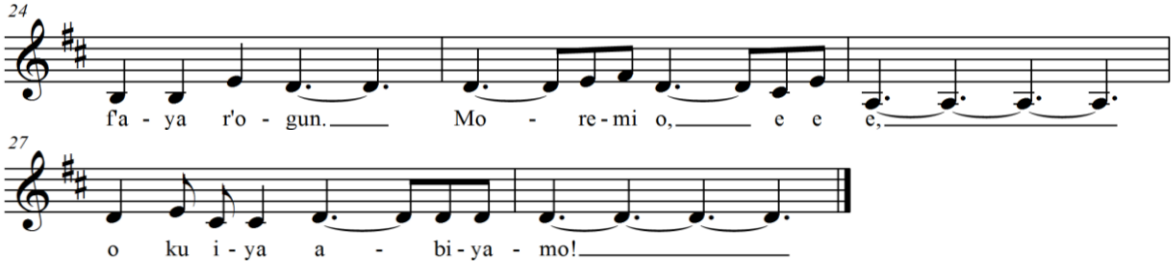


48. Gá gá! Òró!!

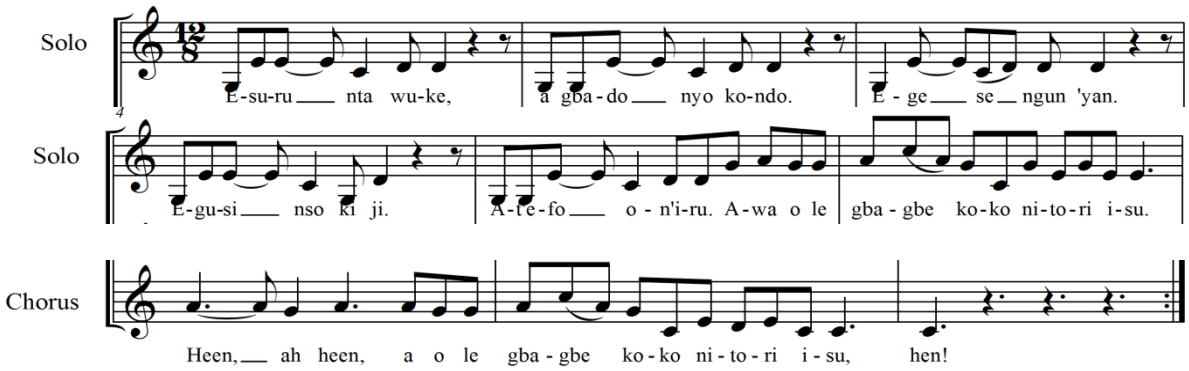


49. Mọ́remí o, è-é-è

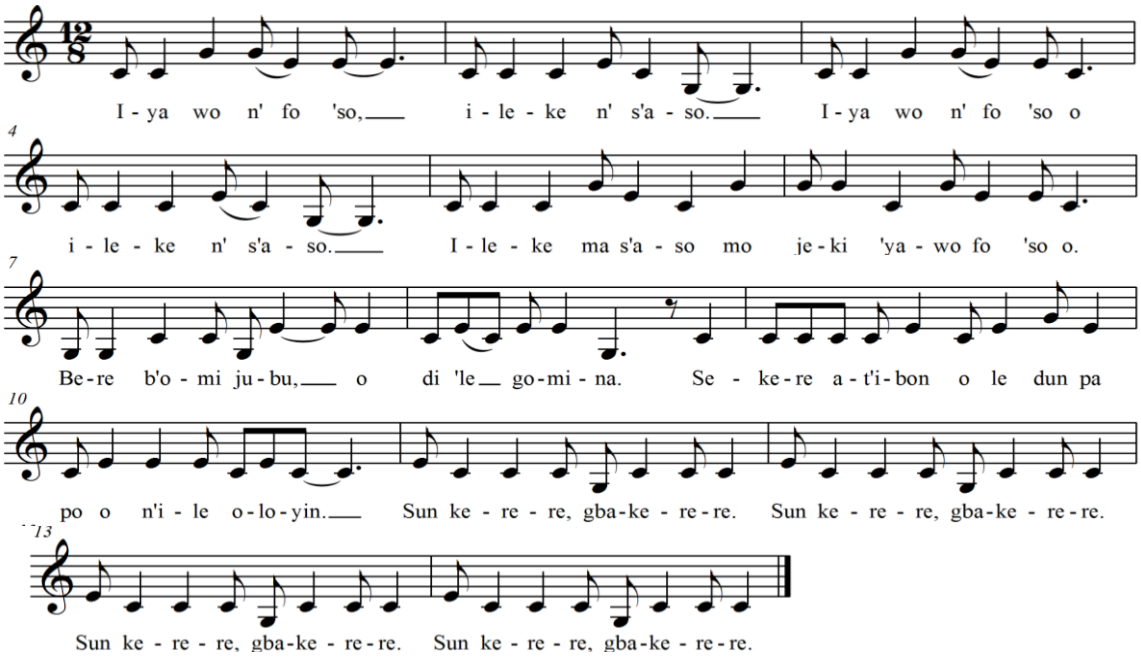




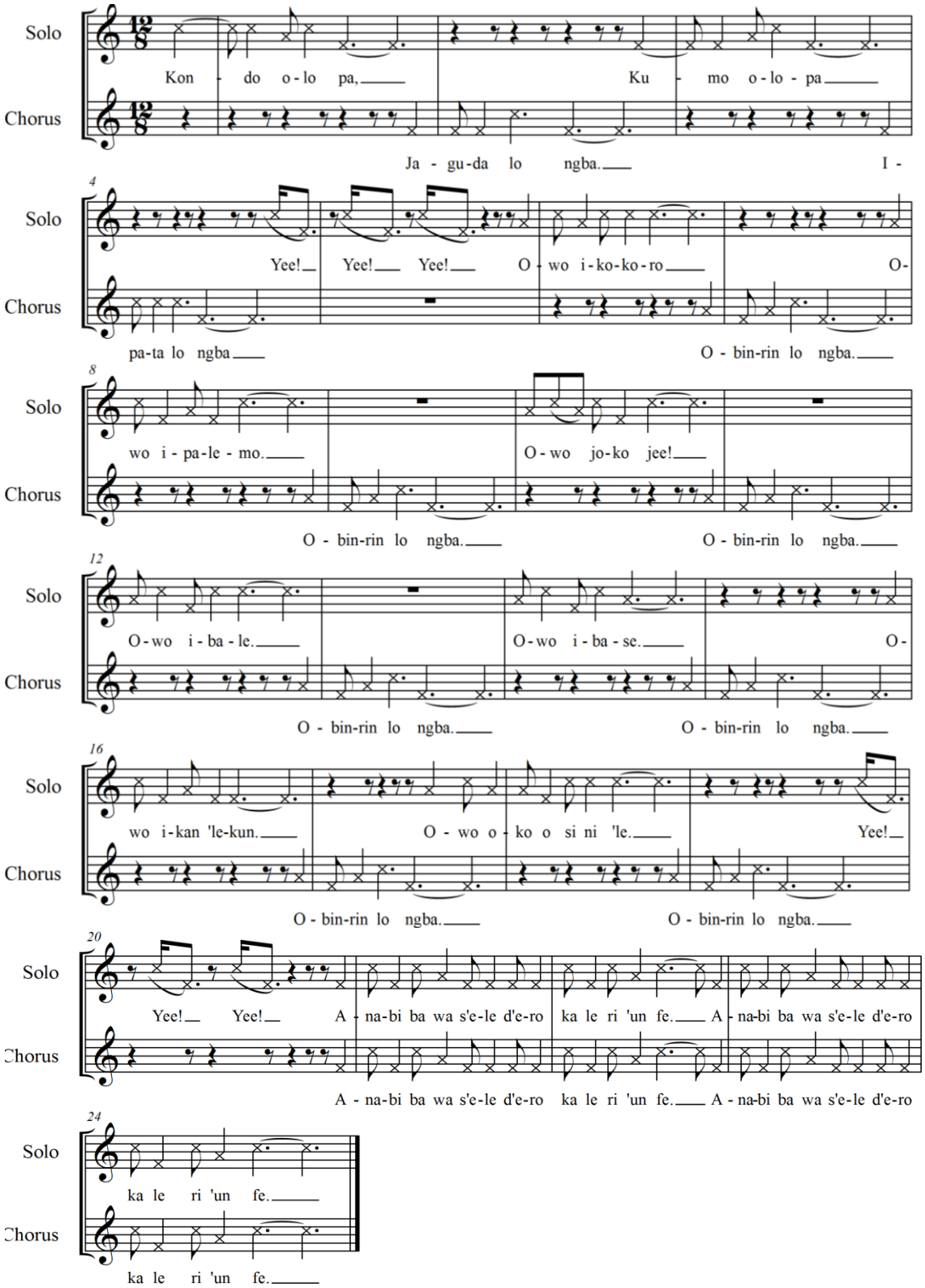
50. Èsúrú Ńta Wúkẹ́



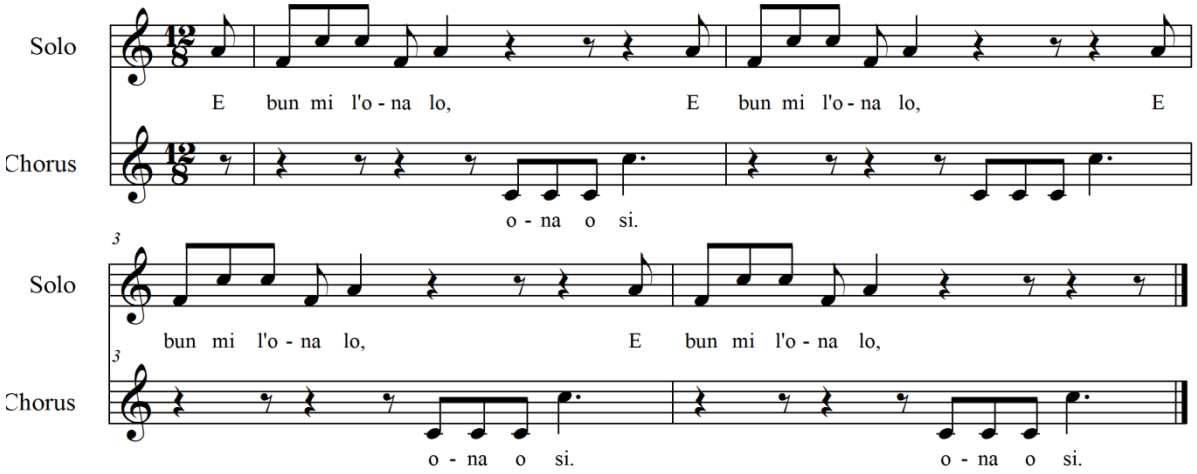
51. Ìyàwó Nfọ'Ṣọ



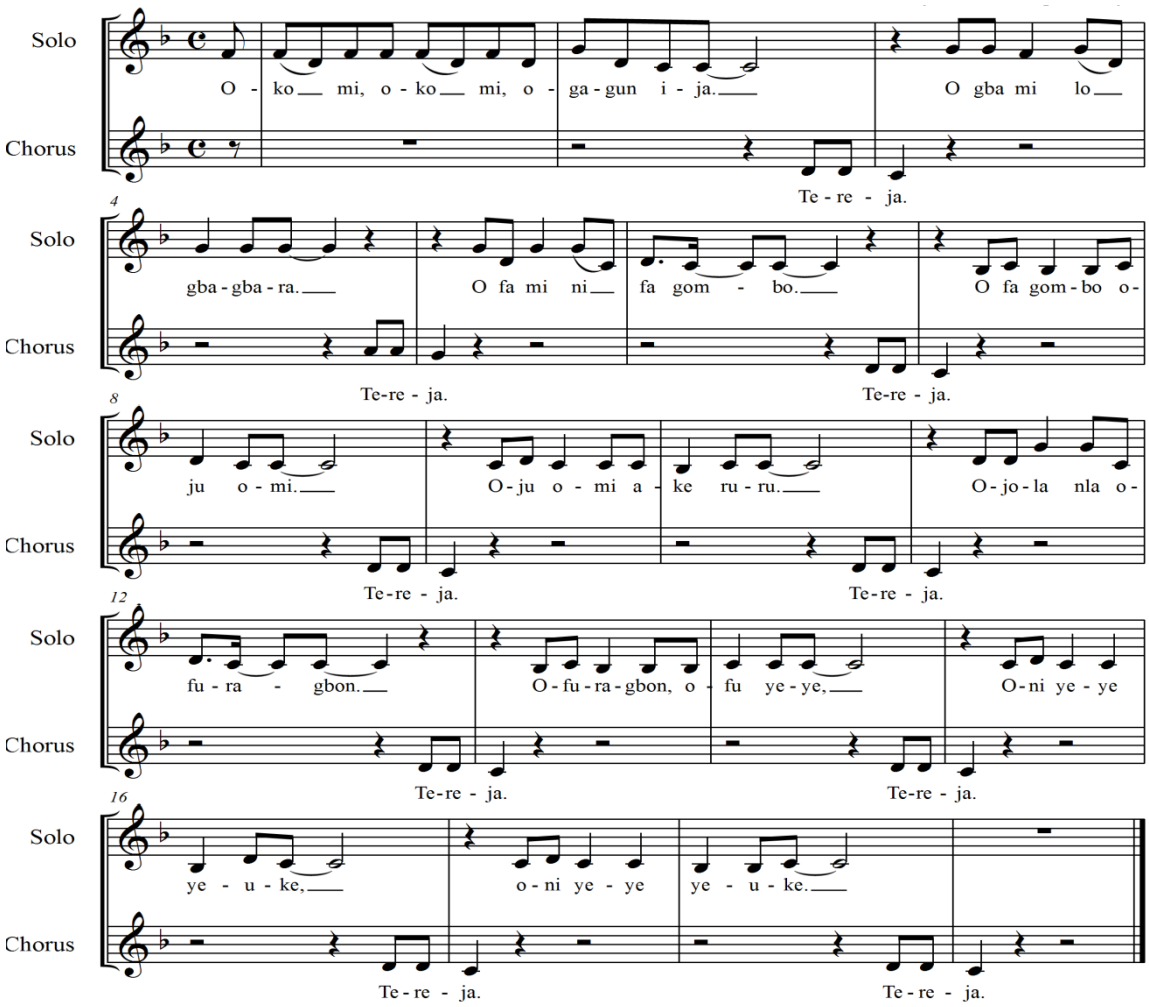
52. Kóndó Ọlọ́pàá



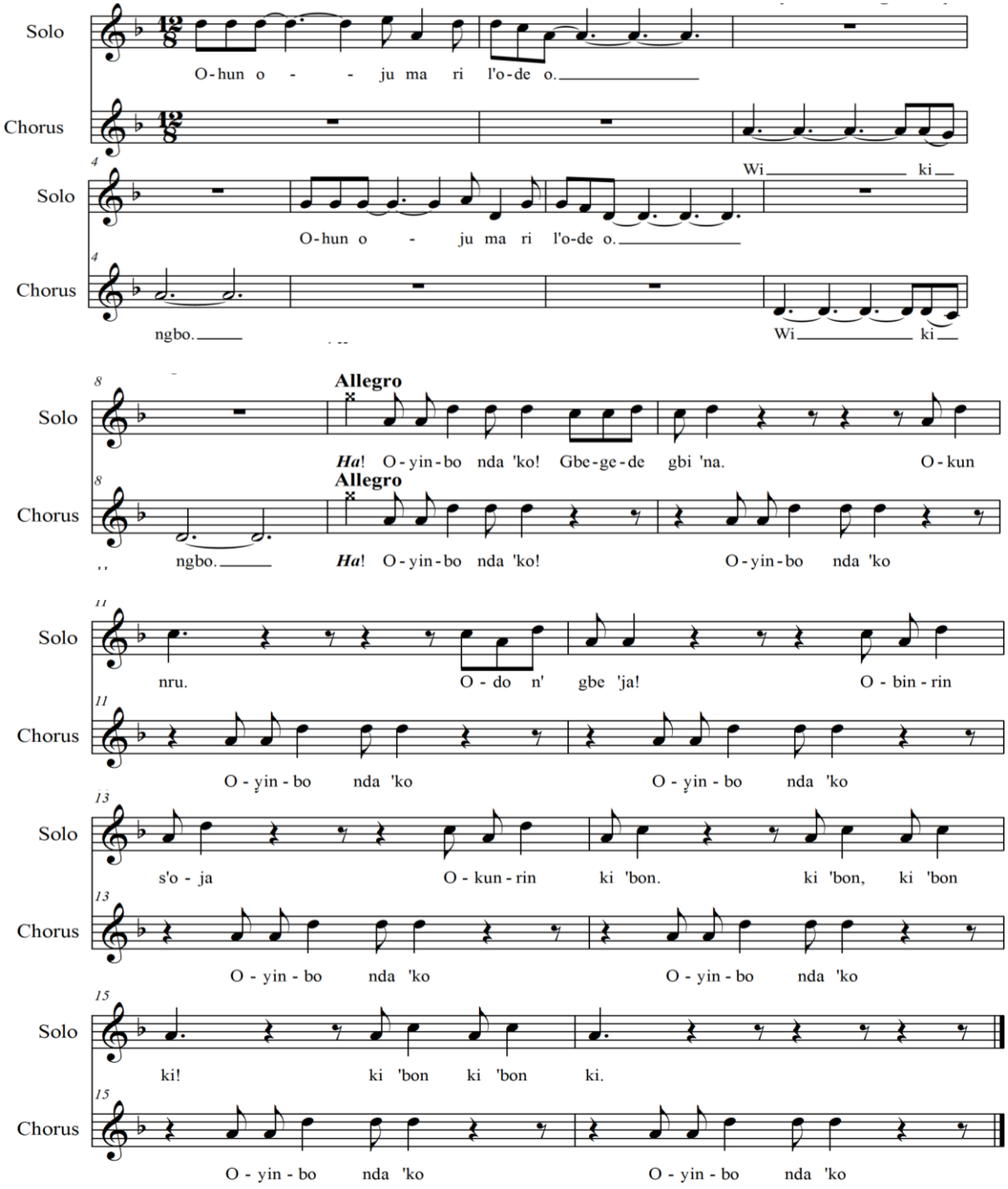
53. Ẹ bùn mí L'ọ́nà lọ



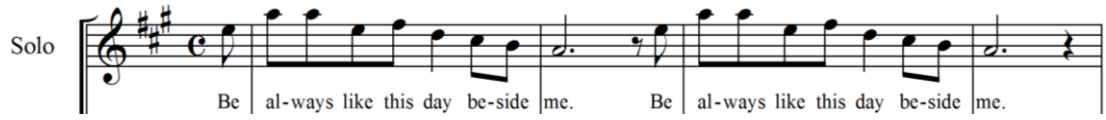
54. Terejà

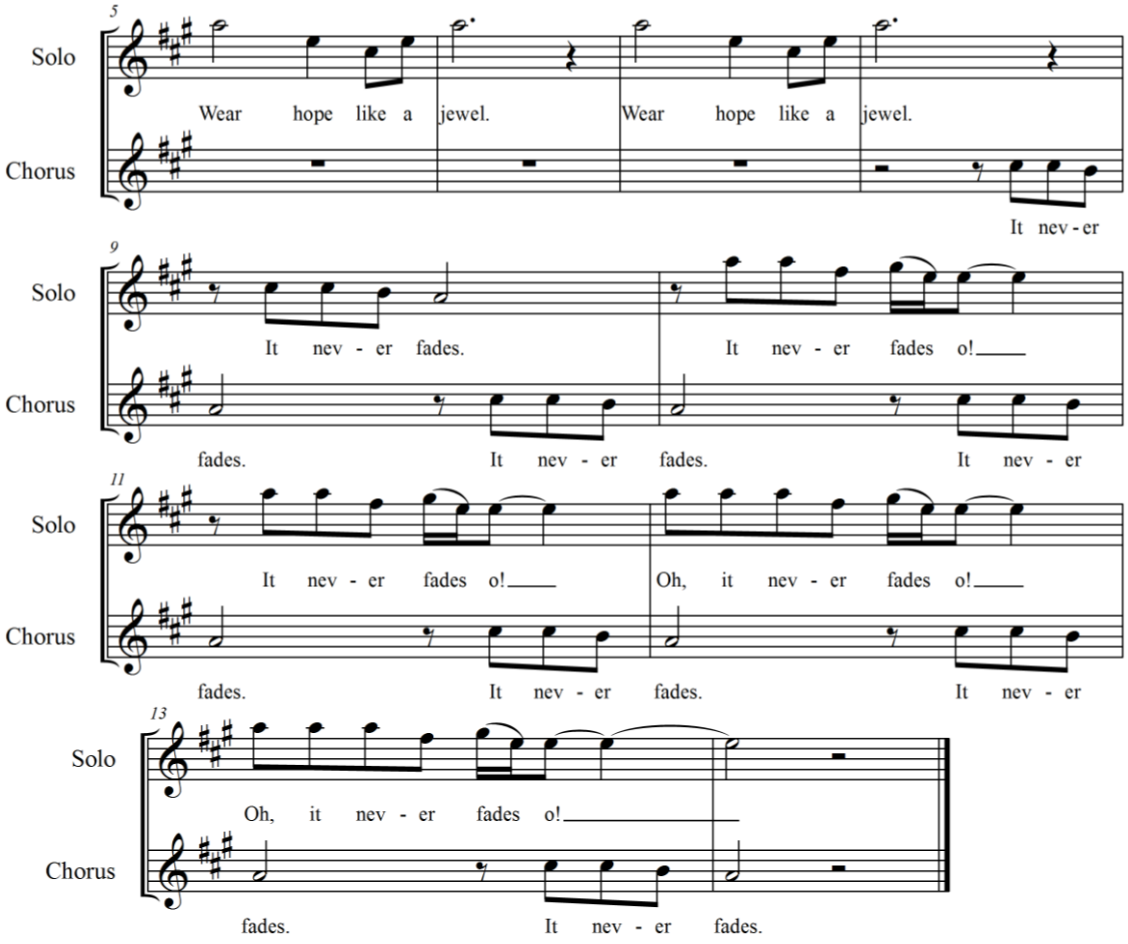


55. Òyìnbó Ndá'kó



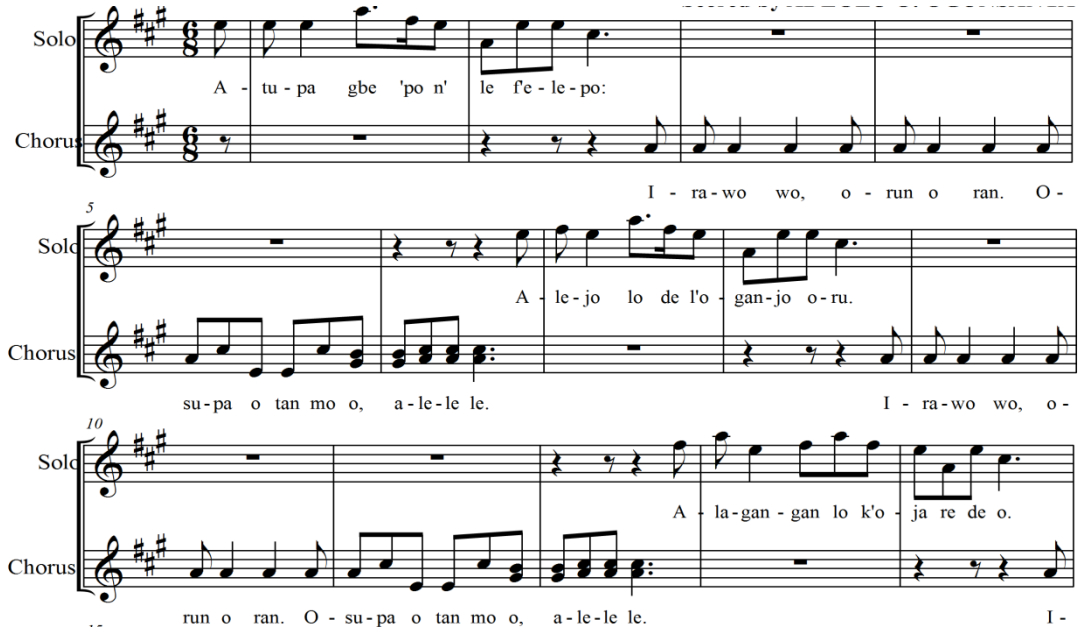
56. Love song

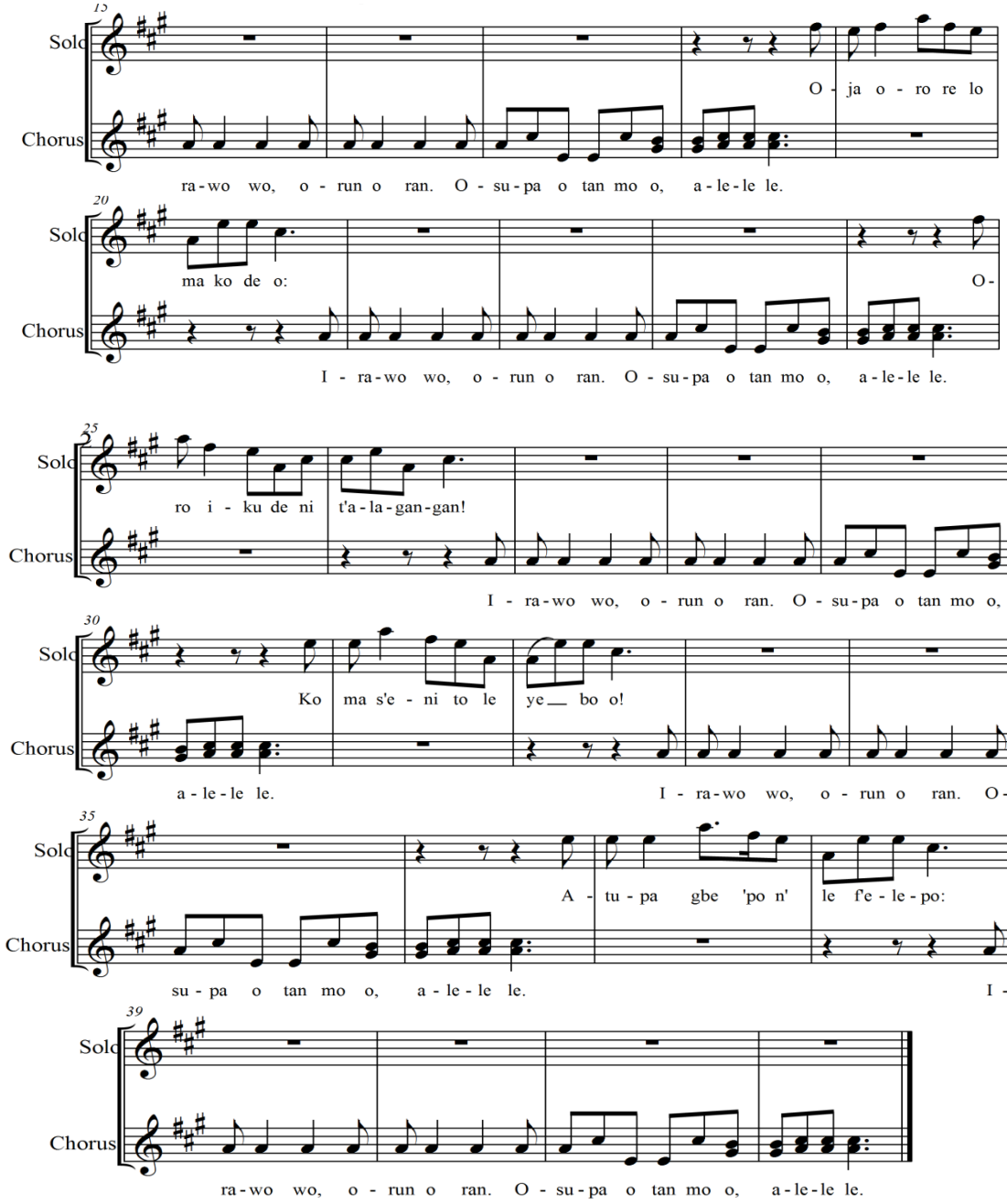




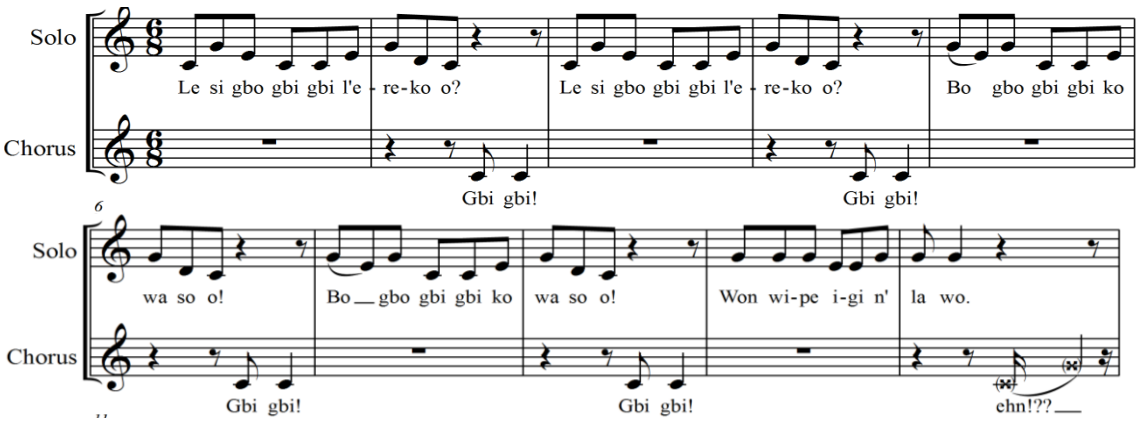
WOMEN OF ÒWU (all musical motifs arranged by Fẹ́mi Ọ̀sọ́fisan)

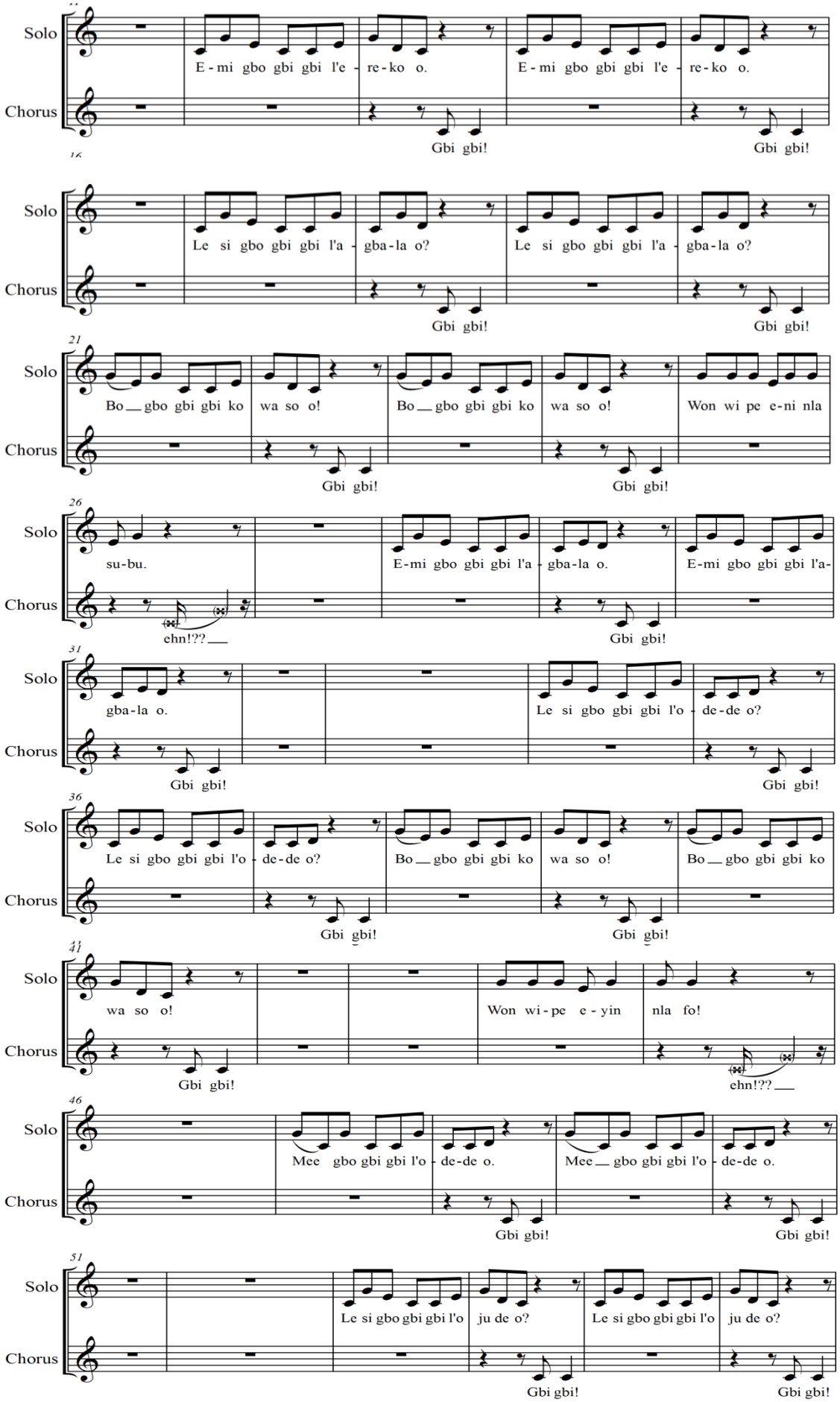
57. Àtùpà gbé'po n'lẹ f'élépo

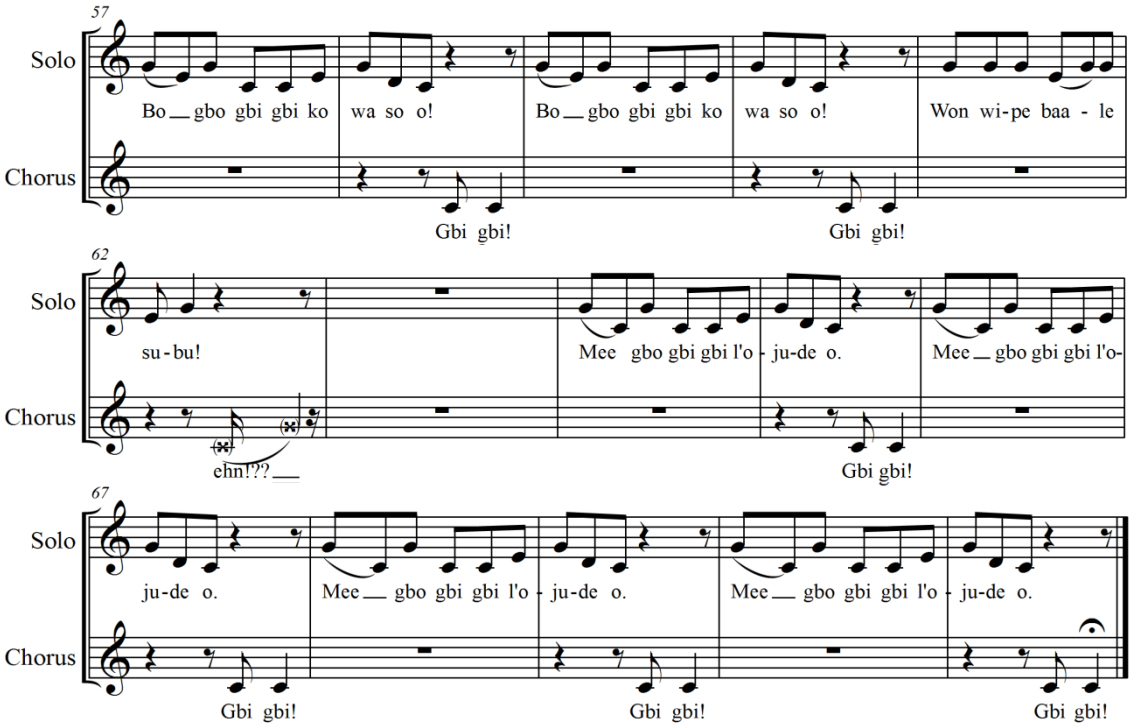




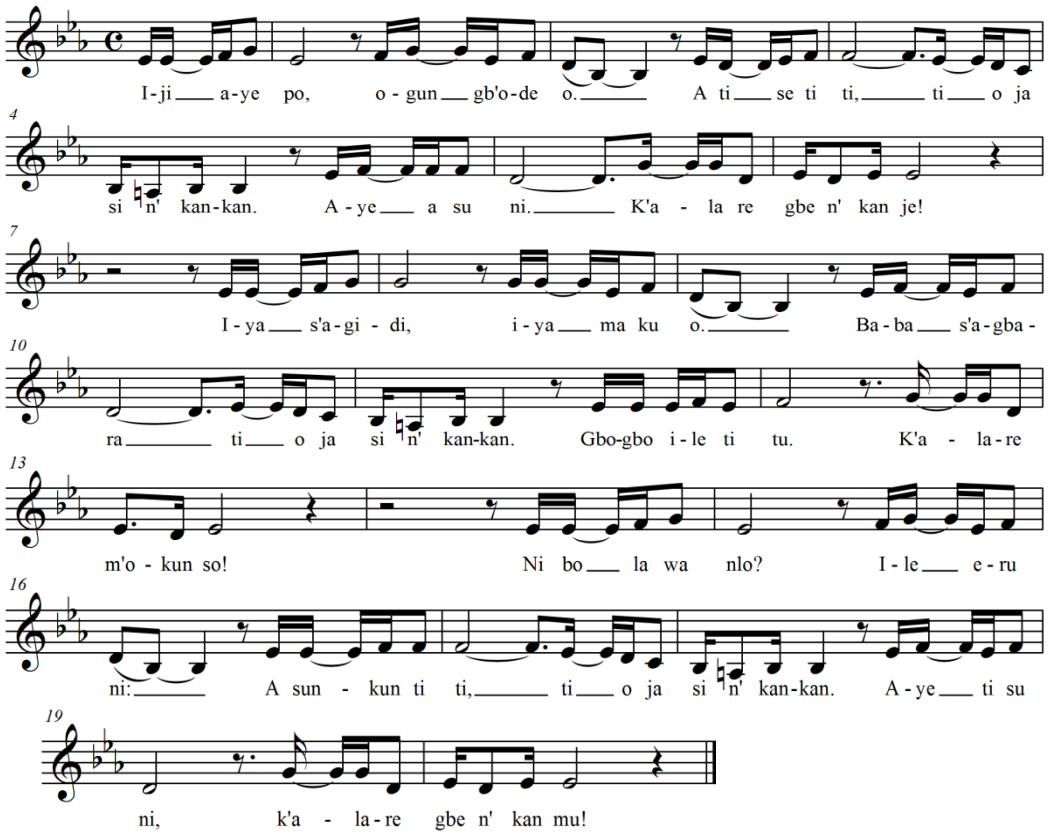
58. Lèsí Gbọ́ Gbìgbì L'Éréko



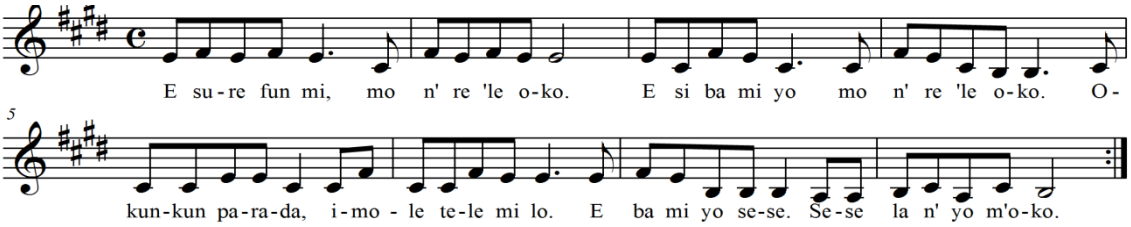

Solo
Chorus
E - mi gbo gbi gbi l'e - re - ko o.
E - mi gbo gbi gbi l'e - re - ko o.
Gbi gbi!
Gbi gbi!
Le si gbo gbi gbi l'a - gba - la o?
Le si gbo gbi gbi l'a - gba - la o?
Gbi gbi!
Gbi gbi!
Bo __ gbo gbi gbi ko
wa so o!
Bo __ gbo gbi gbi ko
wa so o!
Won wi pe e - ni nla
Gbi gbi!
Gbi gbi!
su - bu.
E - mi gbo gbi gbi l'a - gba - la o.
E - mi gbo gbi gbi l'a -
ehn!?? __
Gbi gbi!
gba - la o.
Le si gbo gbi gbi l'o - de - de o?
Gbi gbi!
Gbi gbi!
Le si gbo gbi gbi l'o - de - de o?
Bo __ gbo gbi gbi ko
wa so o!
Bo __ gbo gbi gbi ko
Gbi gbi!
Gbi gbi!
wa so o!
Won wi - pe e - yin
nla fo!
Gbi gbi!
ehn!?? __
Mee gbo gbi gbi l'o - de - de o.
Mee __ gbo gbi gbi l'o - de - de o.
Gbi gbi!
Gbi gbi!
Le si gbo gbi gbi l'o
ju de o?
Le si gbo gbi gbi l'o
ju de o?
Gbi gbi!
Gbi gbi!


57
Solo
Chorus
Bo gbo gbi gbi ko wa so o!
Bo gbo gbi gbi ko wa so o!
Won wi-pe baa - le
Gbi gbi!
Gbi gbi!
62
Solo
Chorus
su-bu!
Mee gbo gbi gbi l'o - ju-de o.
Mee gbo gbi gbi l'o-
ehn!??
Gbi gbi!
67
Solo
Chorus
ju-de o.
Mee gbo gbi gbi l'o - ju-de o.
Mee gbo gbi gbi l'o - ju-de o.
Gbi gbi!
Gbi gbi!
Gbi gbi!

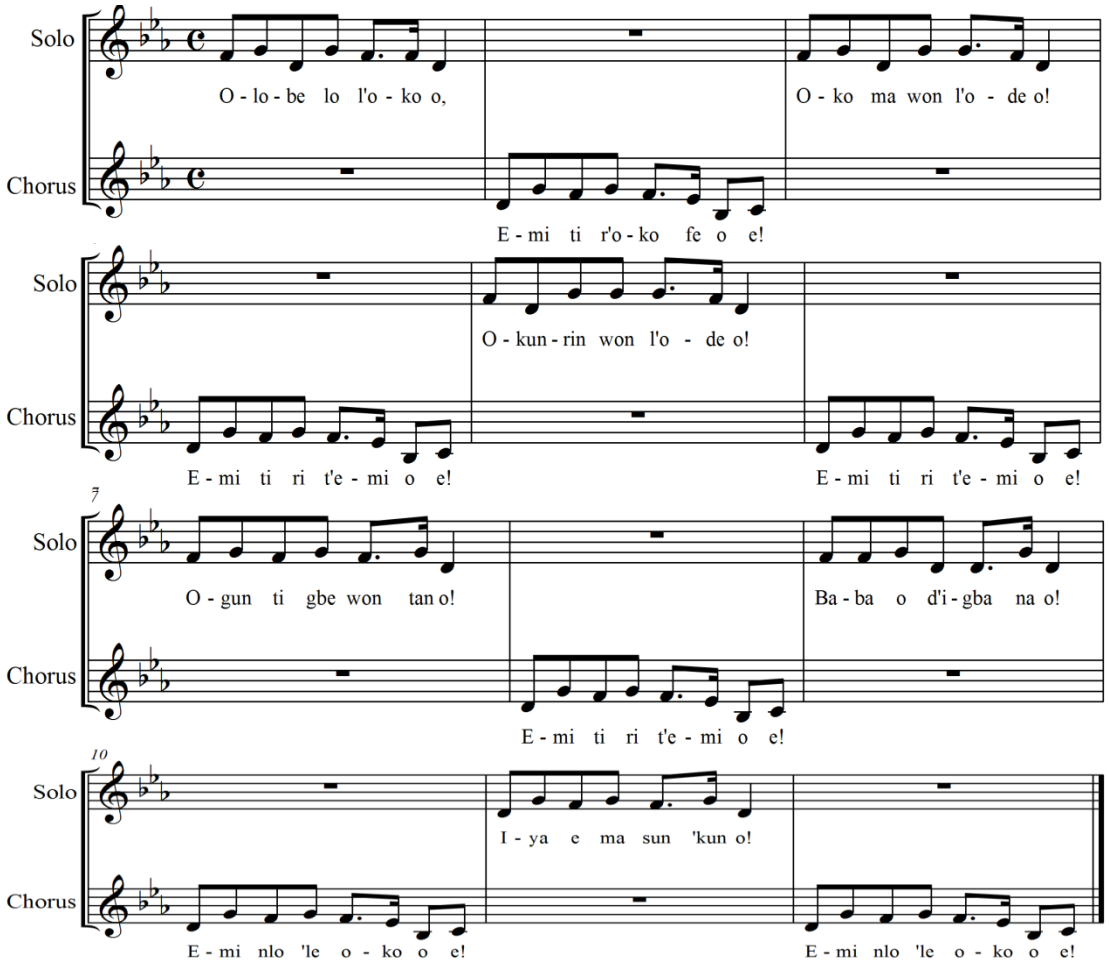
59. Ìjì Ayé Pọ̀


I-ji a-ye po, o-gun gb'o-de o. A ti se ti ti, ti o ja
4
si n' kan-kan. A-ye a su ni. K'a - la re gbe n' kan je!
7
I-ya s'a-gi - di, i-ya ma ku o. Ba-ba s'a-gba -
10
ra ti o ja si n' kan-kan. Gbo-gbo i-le ti tu. K'a - la-re
13
m'o - kun so! Ni bo la wa nlo? I-le e-ru
16
ni: A sun - kun ti ti, ti o ja si n' kan-kan. A-ye ti su
19
ni, k'a - la-re gbe n' kan mu!

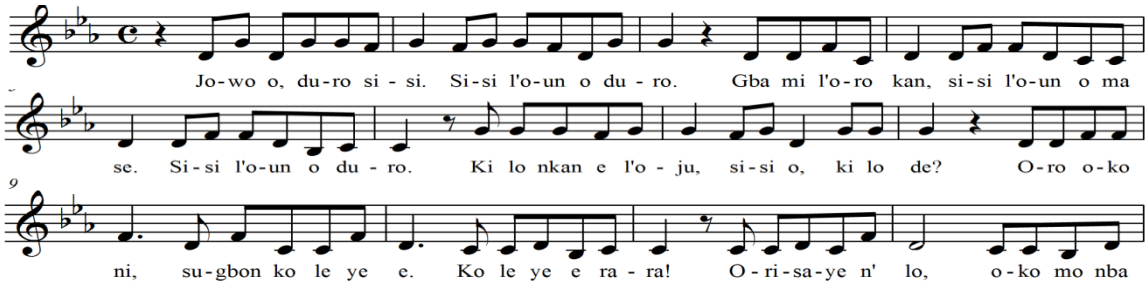
60. Ẹ Súre Fún Mi

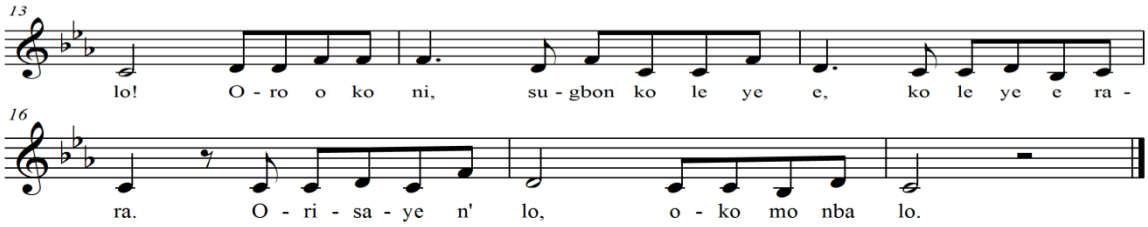


61. Ọlọ́bẹ̀ Ló L'ọkọ

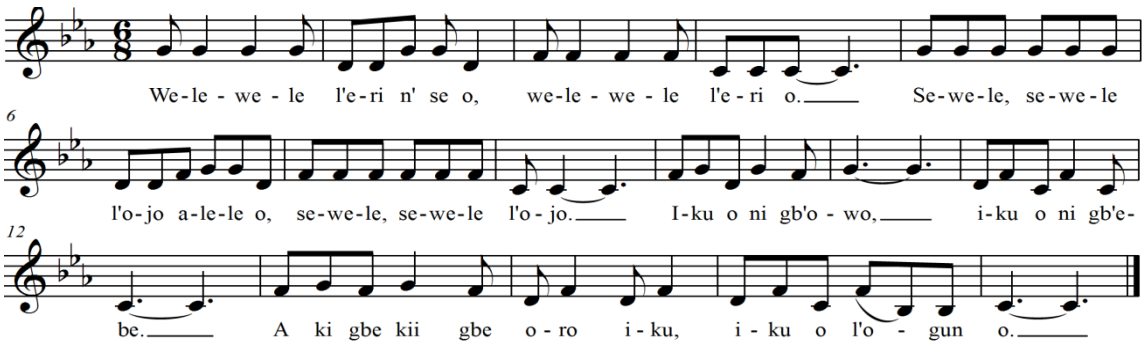


62. Jọ̀wọ́ o, Dúró Sísí

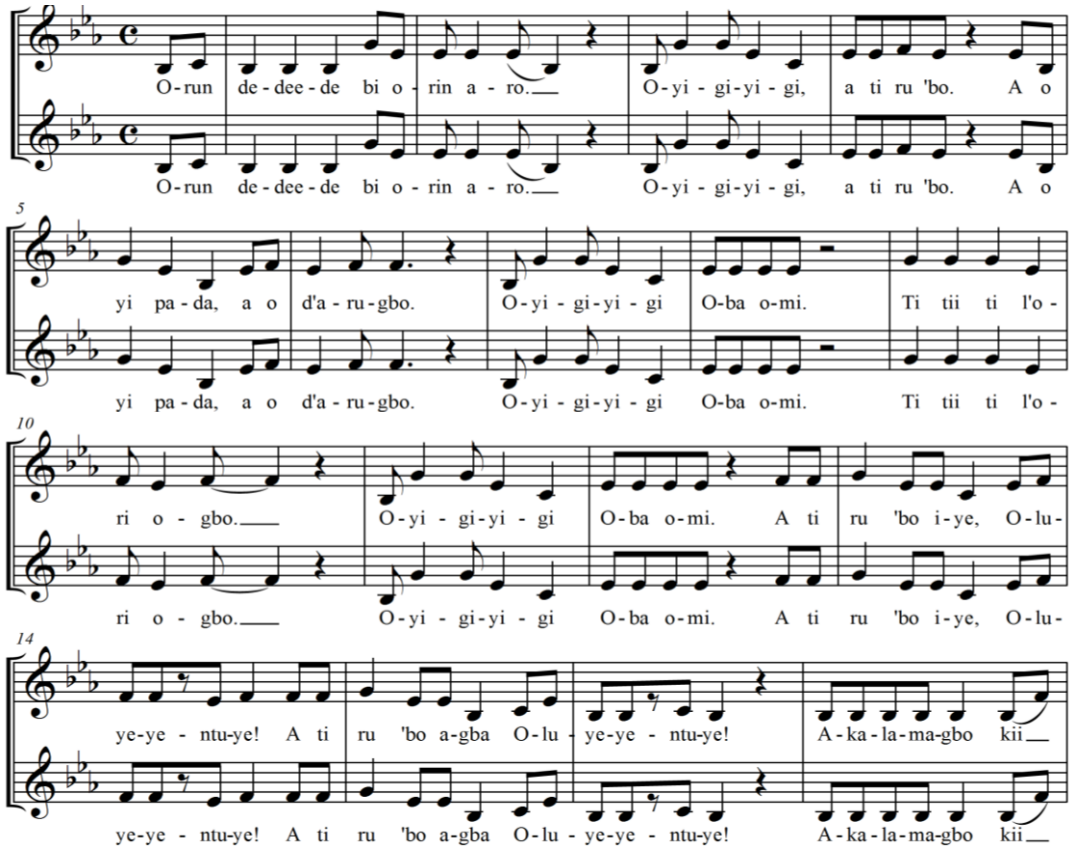


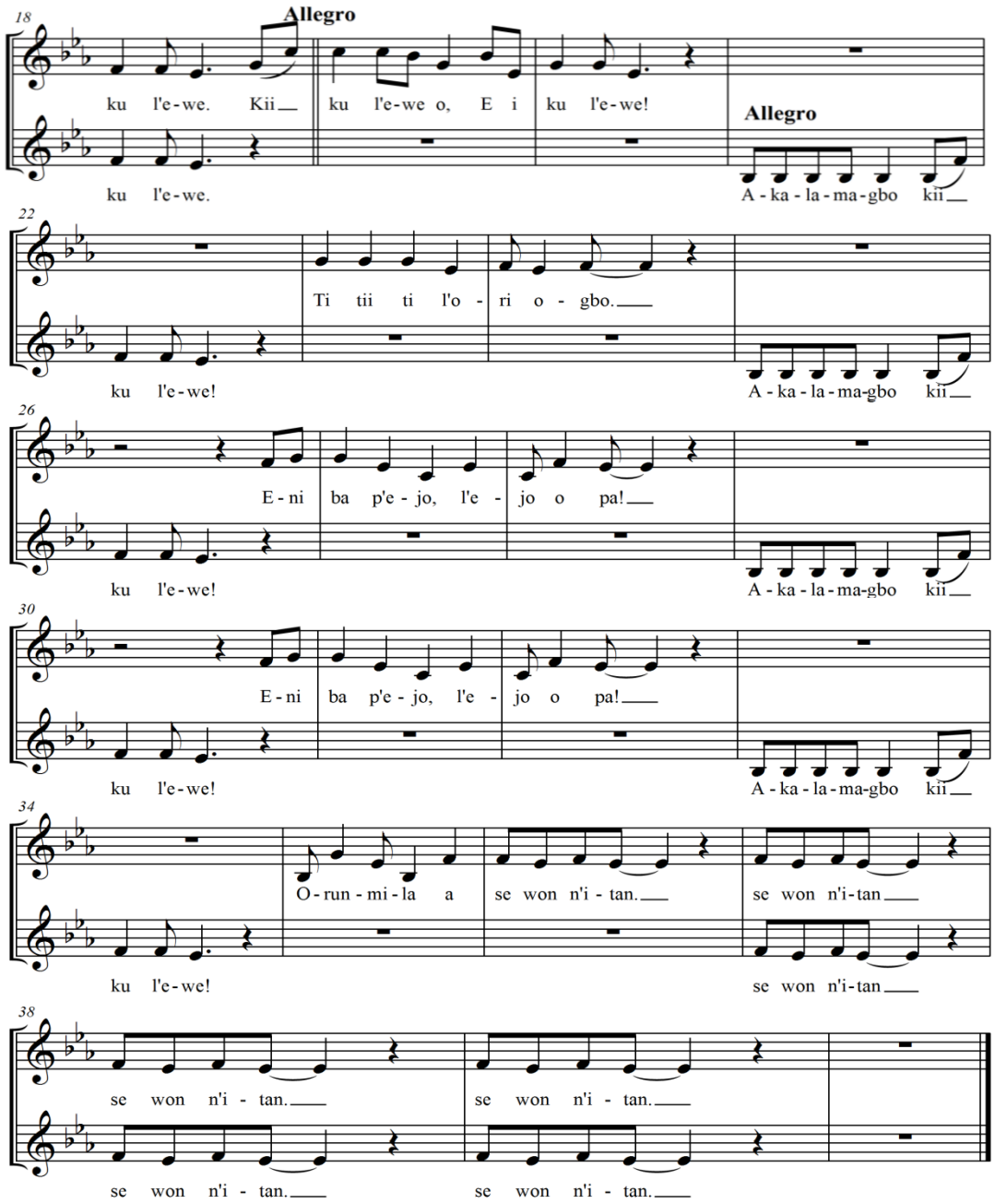


63. Wẹ́lẹ́ Wẹ́lẹ́ L'èrì Nsẹ̀

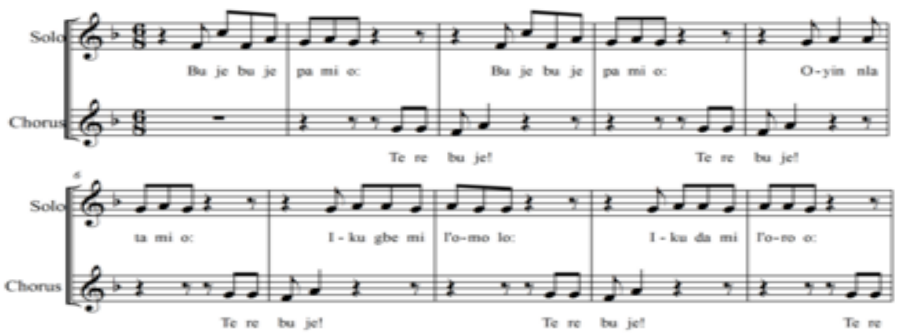


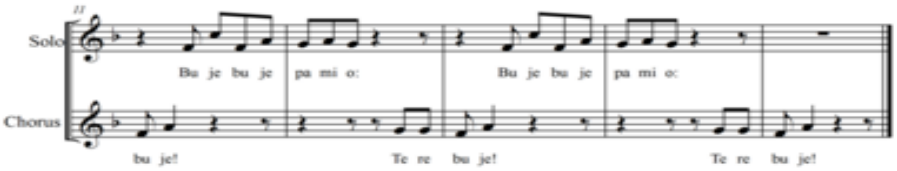
64. Ọ̀run Dẹ̀-Dẹ̀-Dẹ̀





65. Bùjé Bùjé Pa Mí O

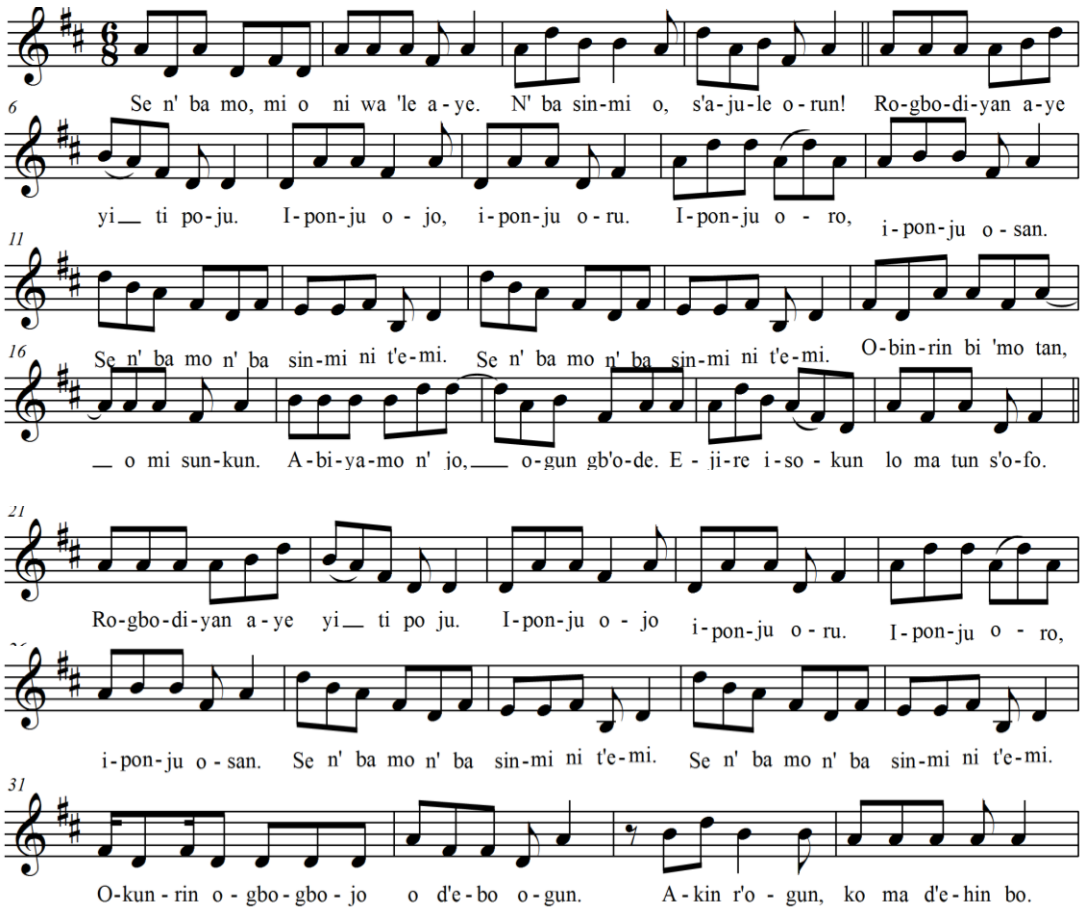


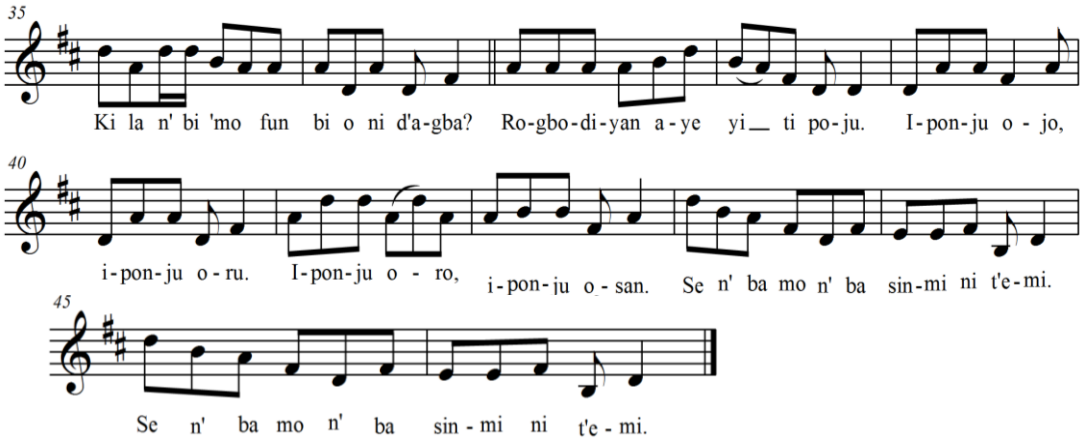


66. Adéòtí's Oríkì

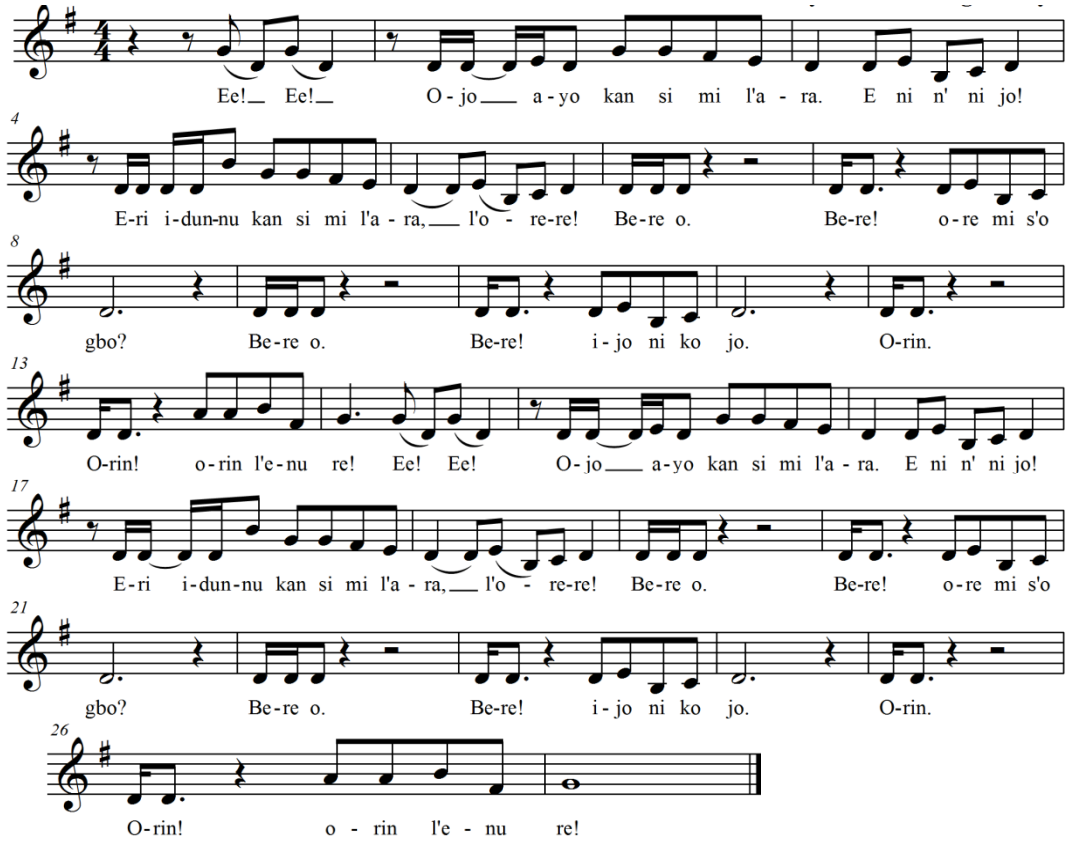
Omoo mi Adéòtí	My child Adéòtí
Omo Ánlùgbuà	Descendant of Ánlùgbuà
Ánlùgbuà	Ánlùgbuà
Ògún f'ori olu sere	'Ògún that played with a crown
Omo Asunkungbade	And won a crown with tears
Omo Agbaoye	Son of Agbaoye'
Omo Aremabo Agbadesire,	Offspring of Aremabo Agbadesire
Omo lai gbe iyùn s'orun,	Daughter of 'Even without royal neck beads
Didan ni ndan bii ide!'	She gleams and gleams like brass!
Ah! Omo mi Openlenge,	Ah, my slim and pretty daughter,
Òrun re o	Rest in peace
Boo ba d'orun,	O there in heaven, don't eat worms
Ma j'ekolo	Don't eat millipedes
Oun won ban je ni o ba won je…	Eat only what they eat there…

67. Ṣé Mbà Mọ̀, Mi Ò Ní Wá'lé Ayé





68. Òjò Ayọ̀ Kán Sí Mi L'ára

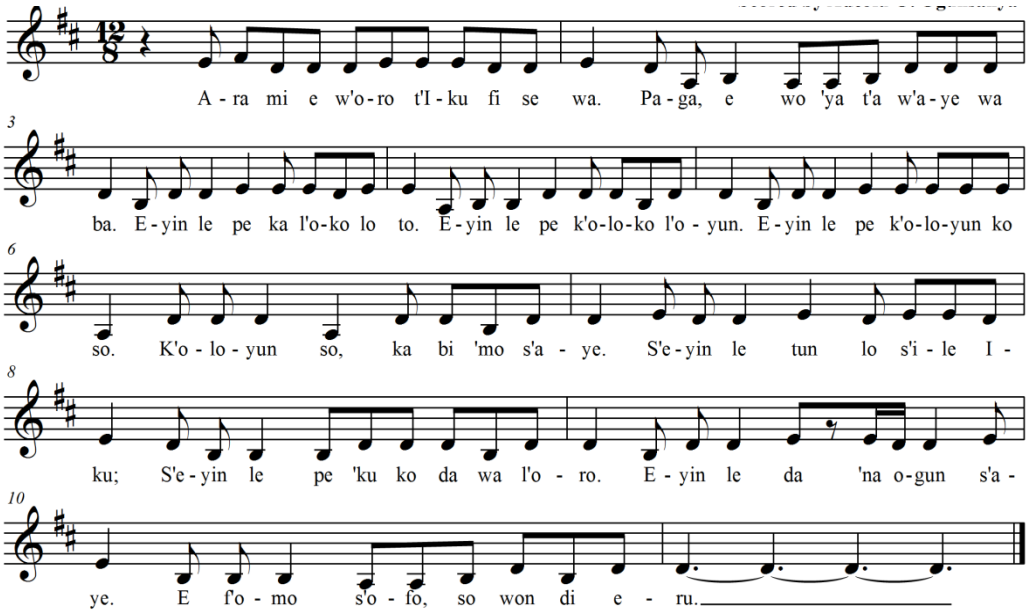


69. Adérógun's oríkì

Omo mi Adérógun,	My son, Adérógun!
O wa di babaa mi loni!	You become my father today
To ba dele ko ba mi kiwon:	When you get home, give them my greetings:
Adérógun, Okiki olu	Adérógun, brave one
O digberee, o darinnako!	Farewell, till we meet again!
Omo Jagunmolu	Son of the warrior Jagunmolu
Omo Ara Òwu ojogedengbe!	Offspring of Òwu's ancestors
Omo "Jagun majole,	Son of Fight, don't steal,

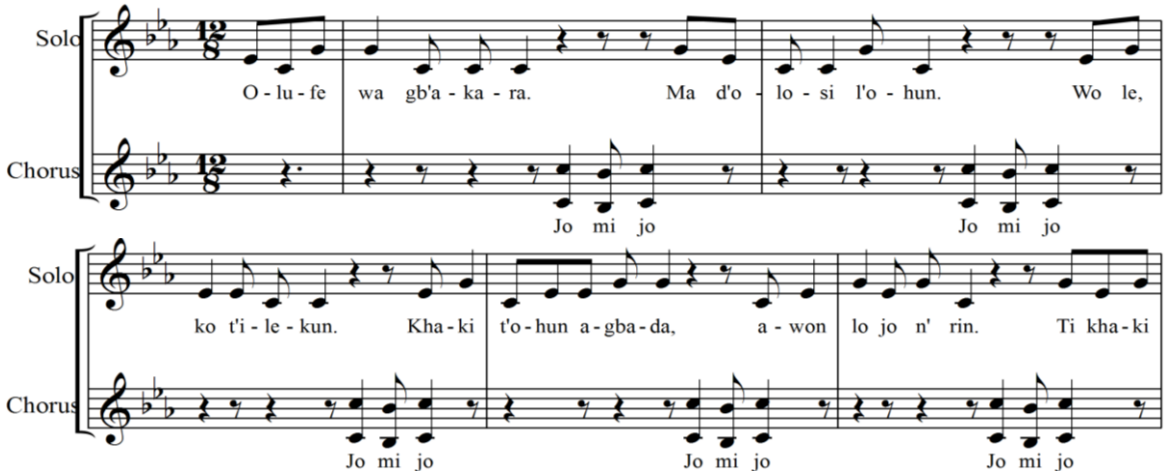
Mira-mile ma mile ebi,	Shake men, shake the earth, but not your in-laws,
Ebi eni ni ngbe ni ga!	Four in-laws dignify us!'
Omo "Won gbe mi sonle l'Apomu	Son of "I was felled (fighting) in Apomu
Iyen ii somoo mi!	Cannot be my child
O kori-kori o kori omo tuntun:	Collector of heads except the newborn's
Waa sun, waa ji,	Sleep on, but you will rise again
Oo ni jokun, oo ni jekolo:	You'll not eat millipedes or worms:
To ba dele ko ba mi ki won	When you get home there, say my greetings:
Koo pe mo mbo lona o…	And tell them I am on my way!

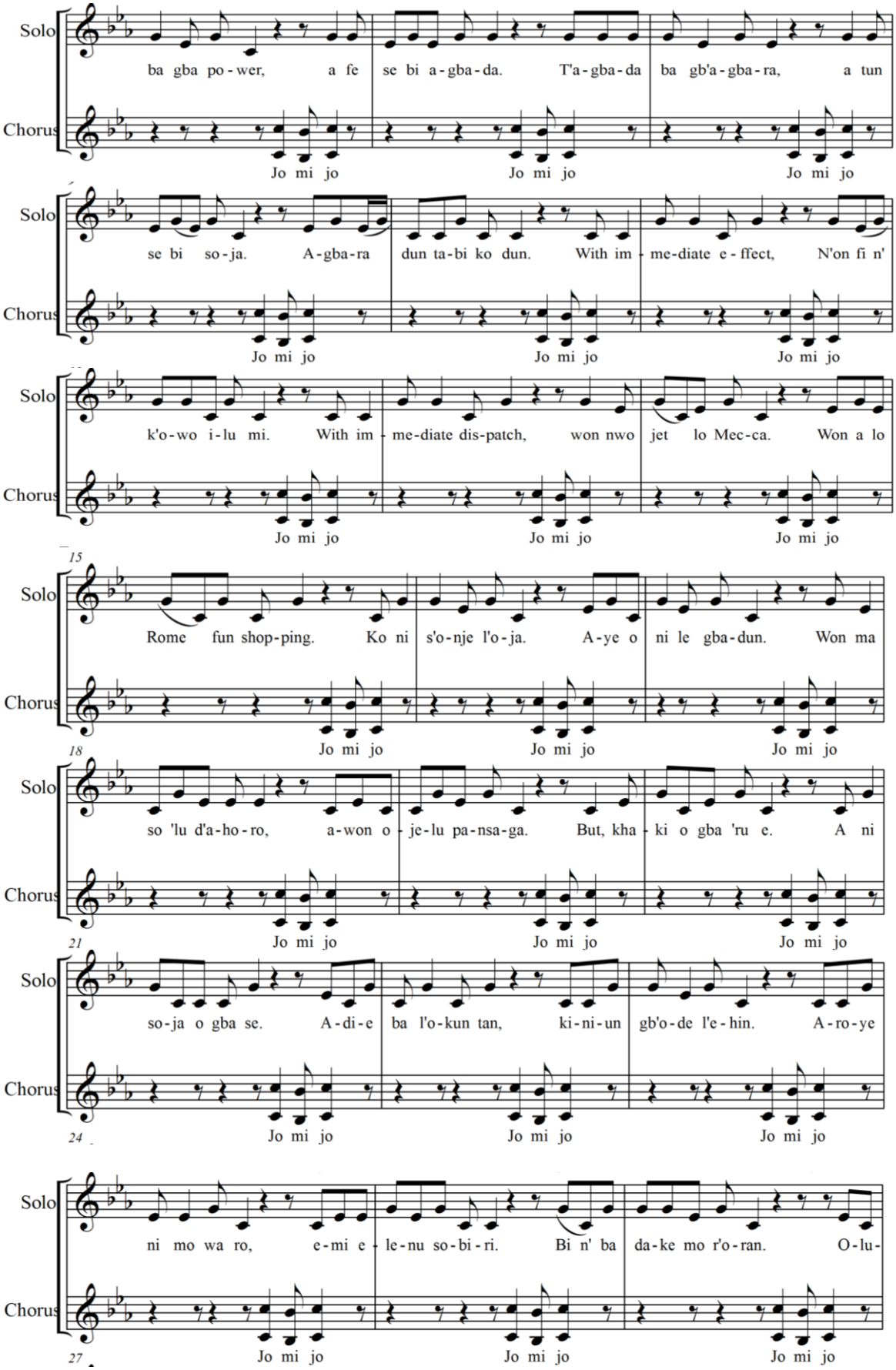
70. Ará Mi, Ẹ W'oró t'íkú fi Ṣe Wá

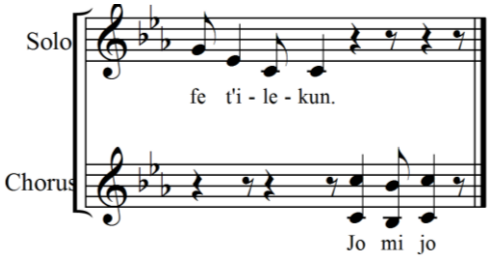


ÈṢÙ AND THE VAGABOND MINSTRELS (all musical motifs arranged by Fẹ́mi Ọ̀ṣọ́fisan)

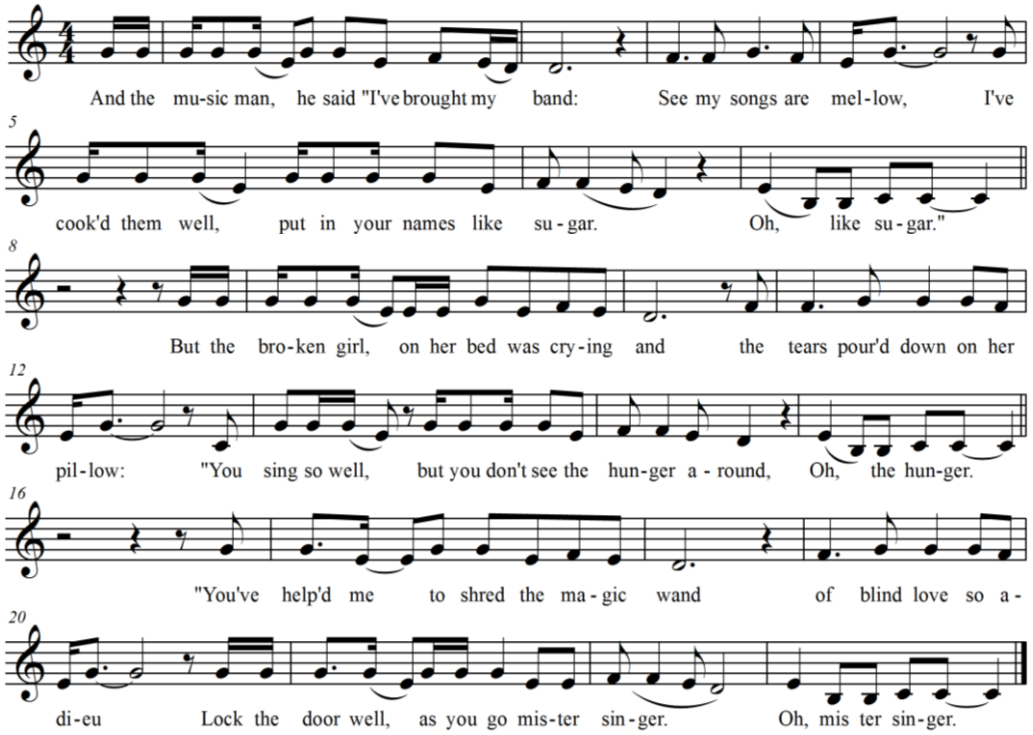
71. The Song of Khaki and Agbádá (Yorùbá)



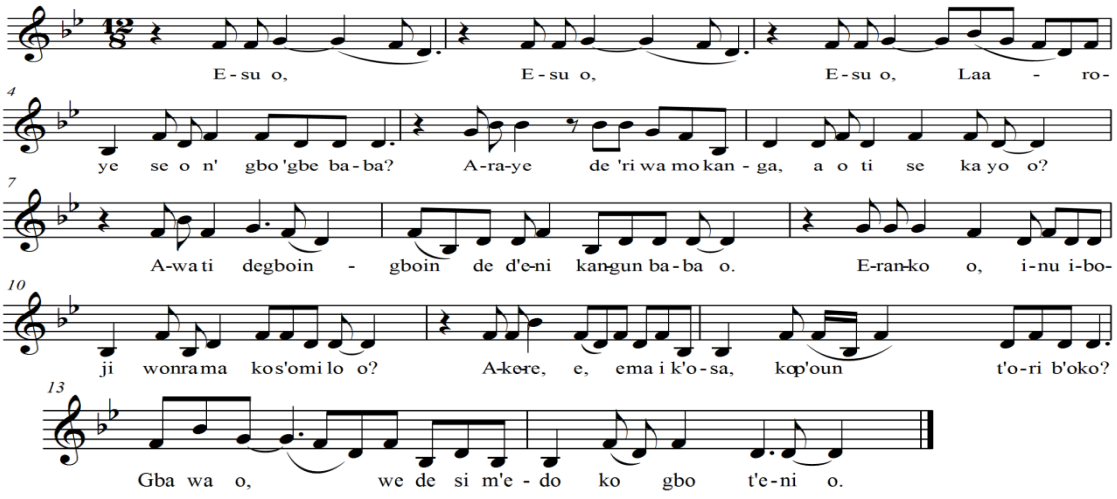

Solo
Chorus
ba gba po-wer, a fe se bi a-gba-da. T'a-gba-da ba gb'a-gba-ra, a tun
Jo mi jo Jo mi jo Jo mi jo
se bi so-ja. A-gba-ra dun ta-bi ko dun. With im-me-diate e-ffect, N'on fi n'
Jo mi jo Jo mi jo Jo mi jo
k'o-wo i-lu mi. With im-me-diate dis-patch, won nwo jet lo Mec-ca. Won a lo
Jo mi jo Jo mi jo Jo mi jo
15
Rome fun shop-ping. Ko ni s'o-nje l'o-ja. A-ye o ni le gba-dun. Won ma
Jo mi jo Jo mi jo Jo mi jo
18
so 'lu d'a-ho-ro, a-won o-je-lu pa-nsa-ga. But, kha-ki o gba 'ru e. A ni
Jo mi jo Jo mi jo Jo mi jo
21
so-ja o gba se. A-di-e ba l'o-kun tan, ki-ni-un gb'o-de l'e-hin. A-ro-ye
Jo mi jo Jo mi jo Jo mi jo
24
ni mo wa ro, e-mi e-le-nu so-bi-ri. Bi n' ba da-ke mo r'o-ran. O-lu-
Jo mi jo Jo mi jo Jo mi jo
27



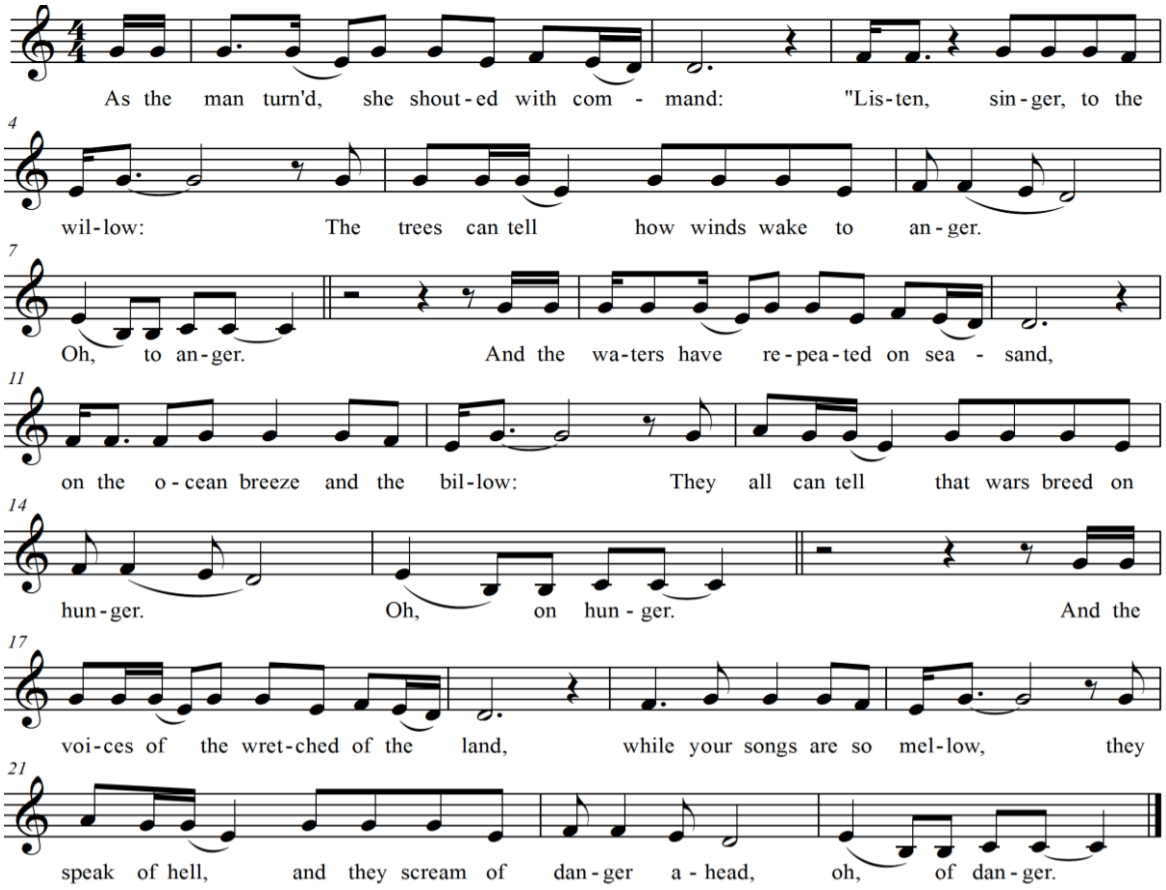
72. The Song of The Maiden and The Music Man (part 1)



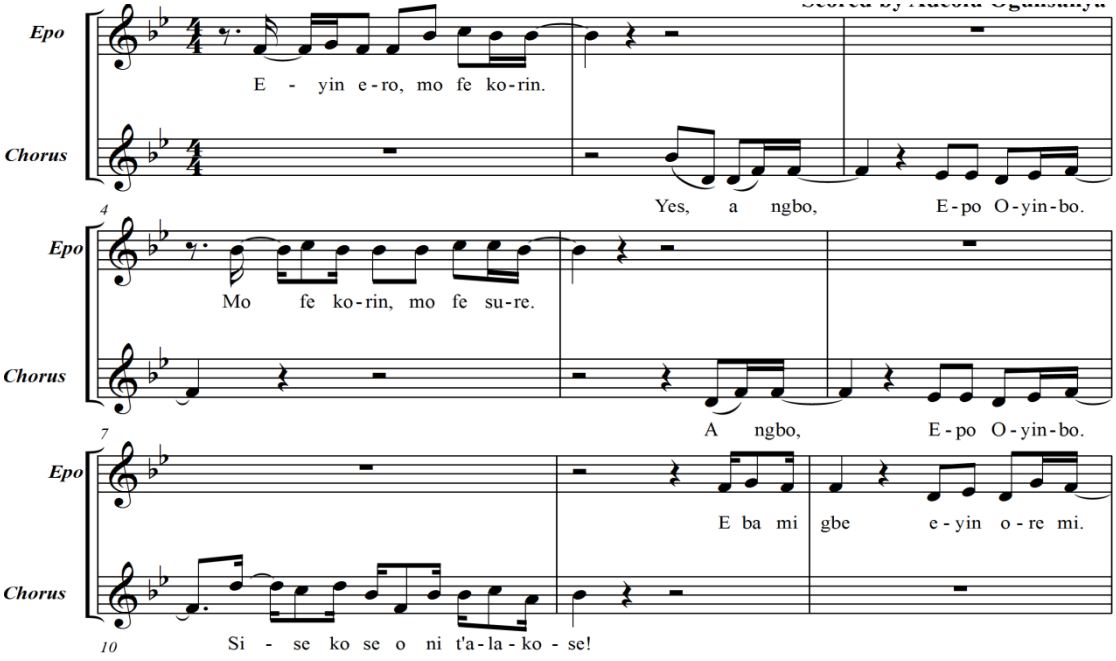
73. Èṣù's theme song

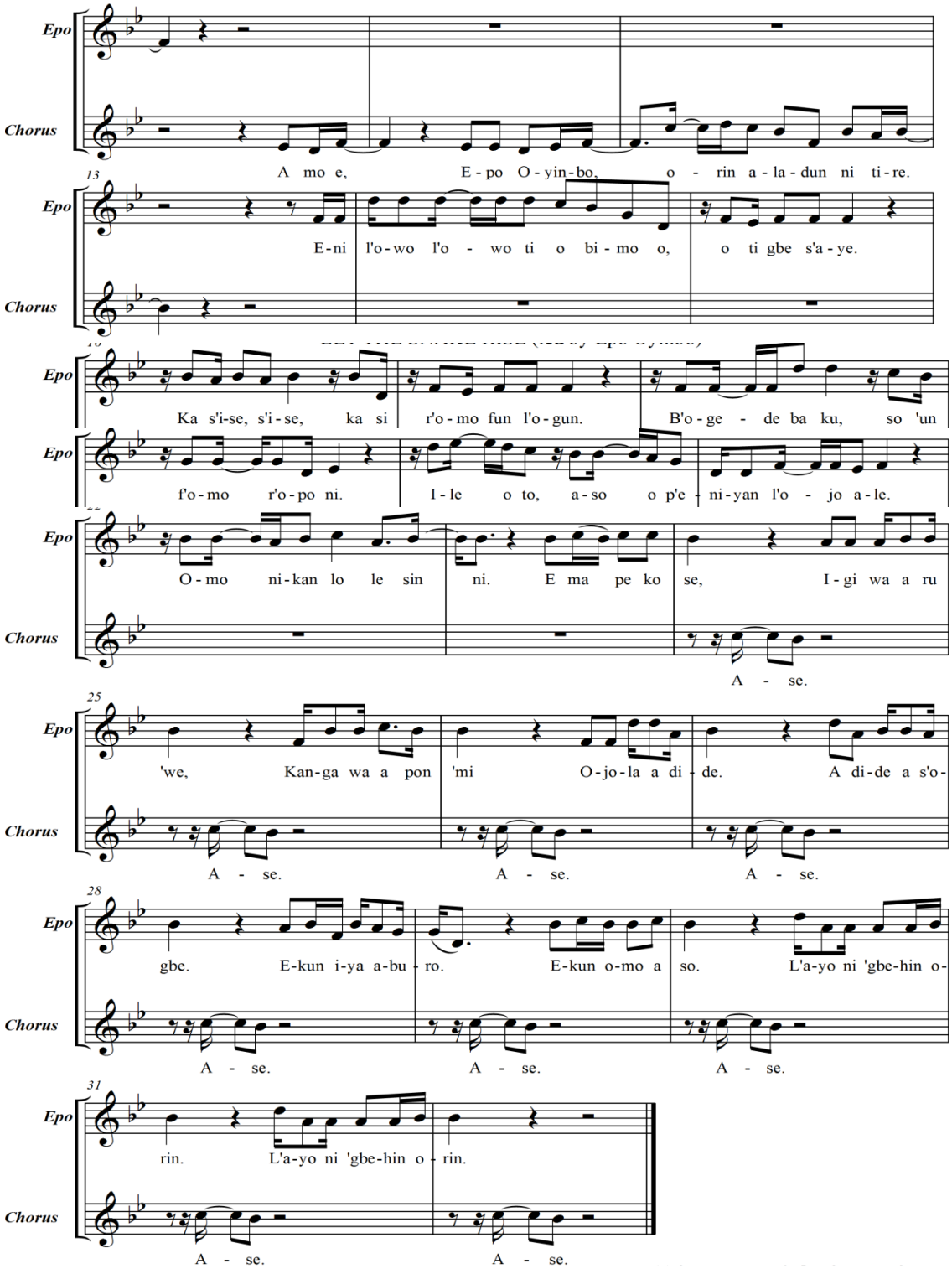


74. The Song of The Maiden and The Music Man (part 2)

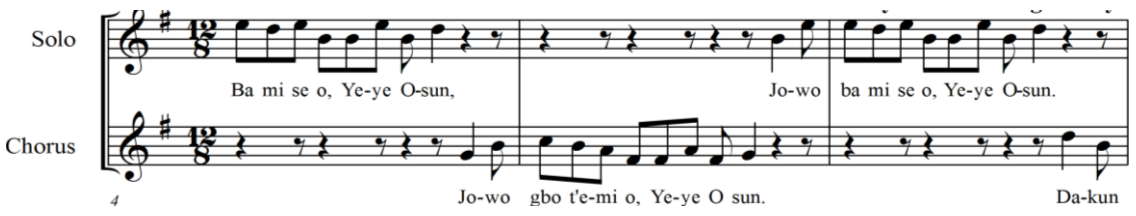


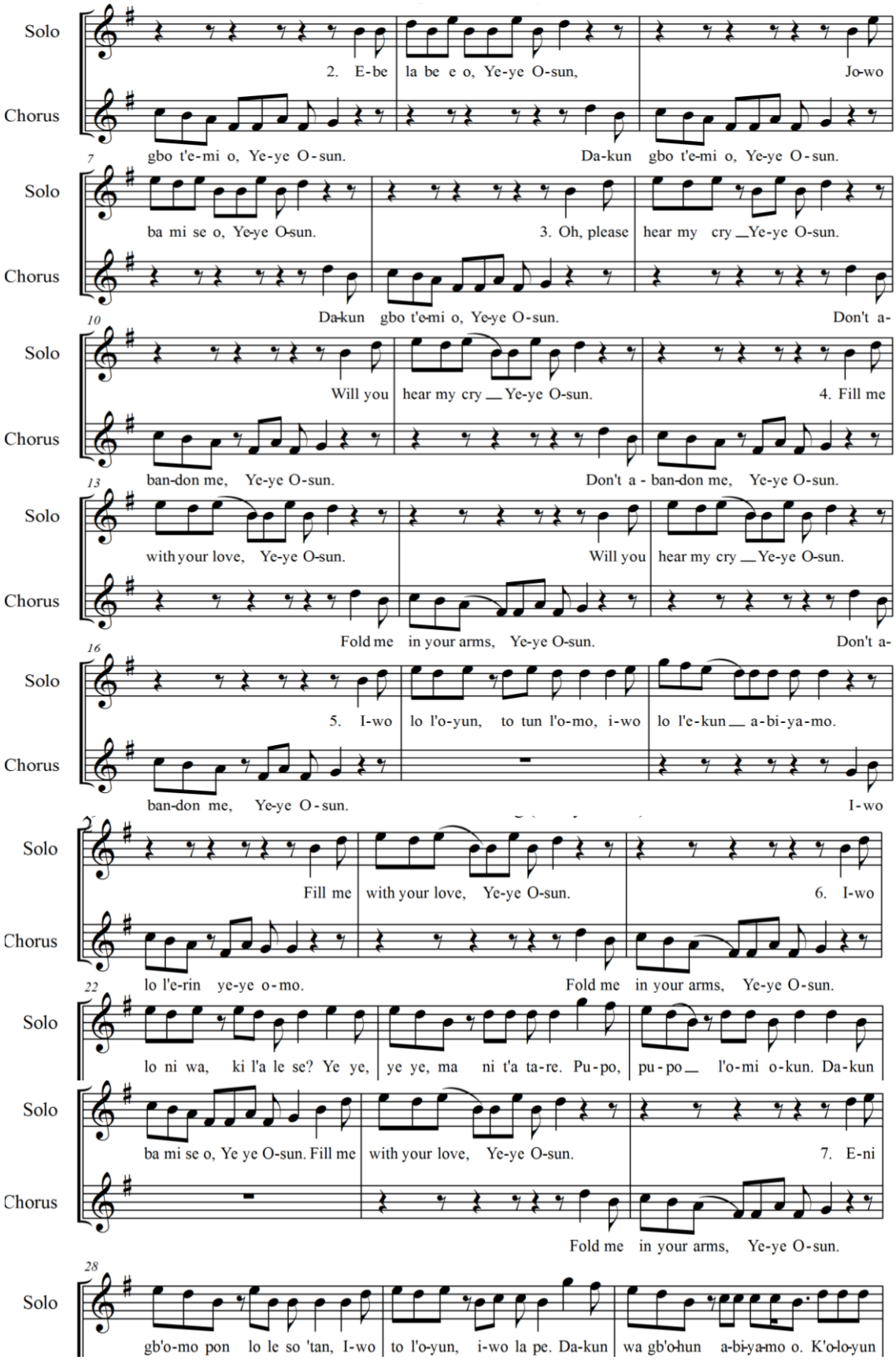
75. Let the Snake Rise (Yorùbá) – led by Epo Òyìnbó

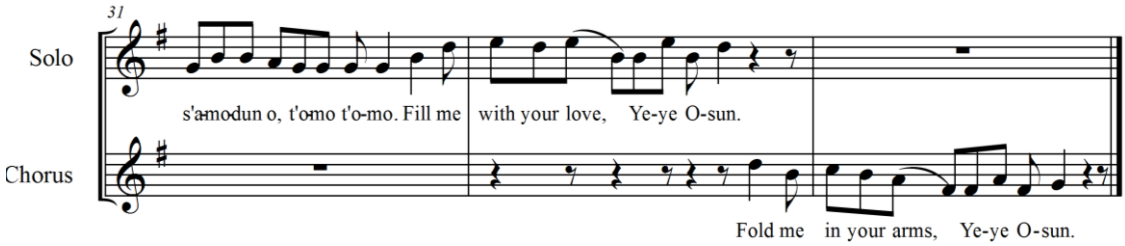




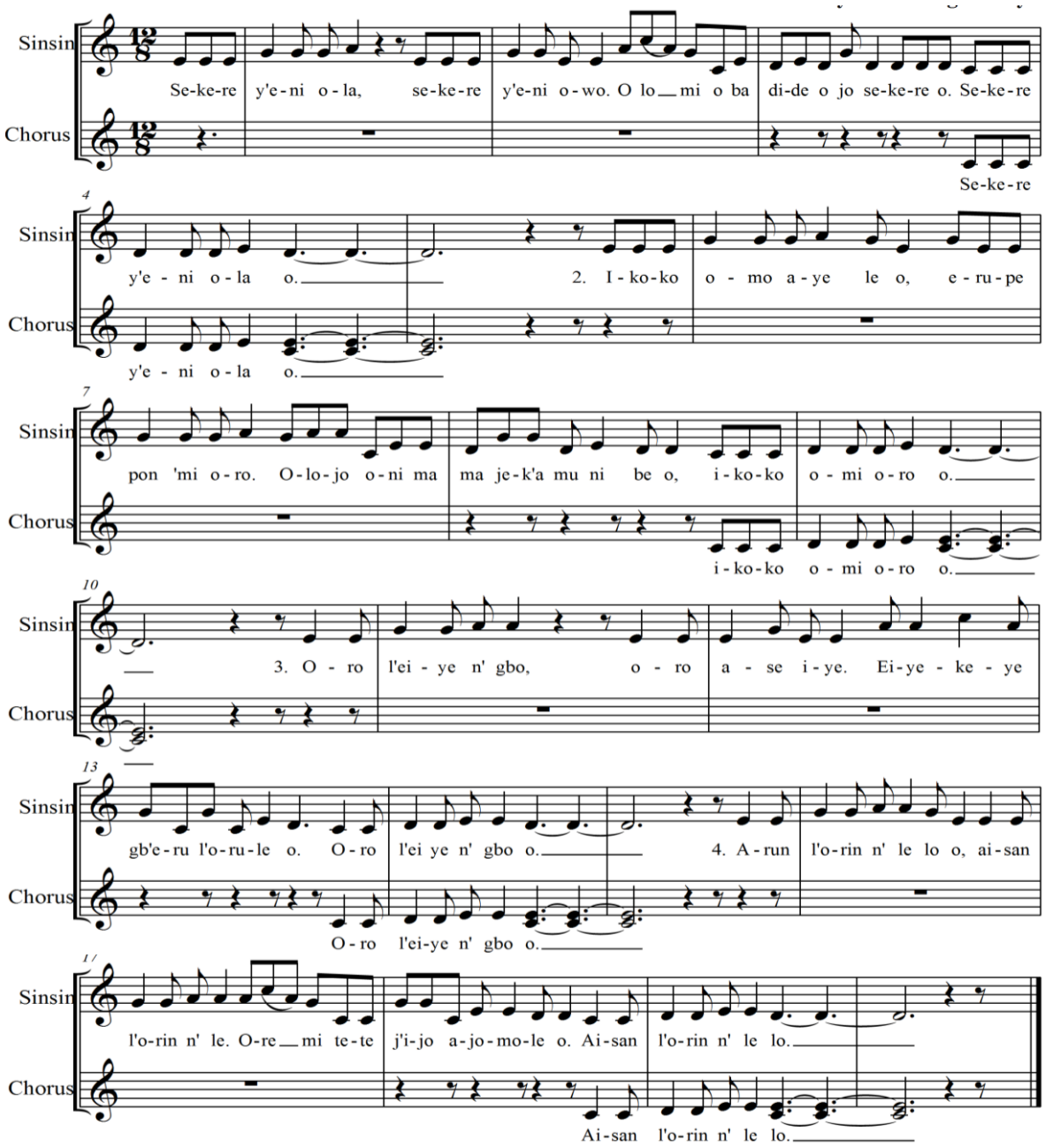
76. The Child Inside Is Calling (led by Omele)



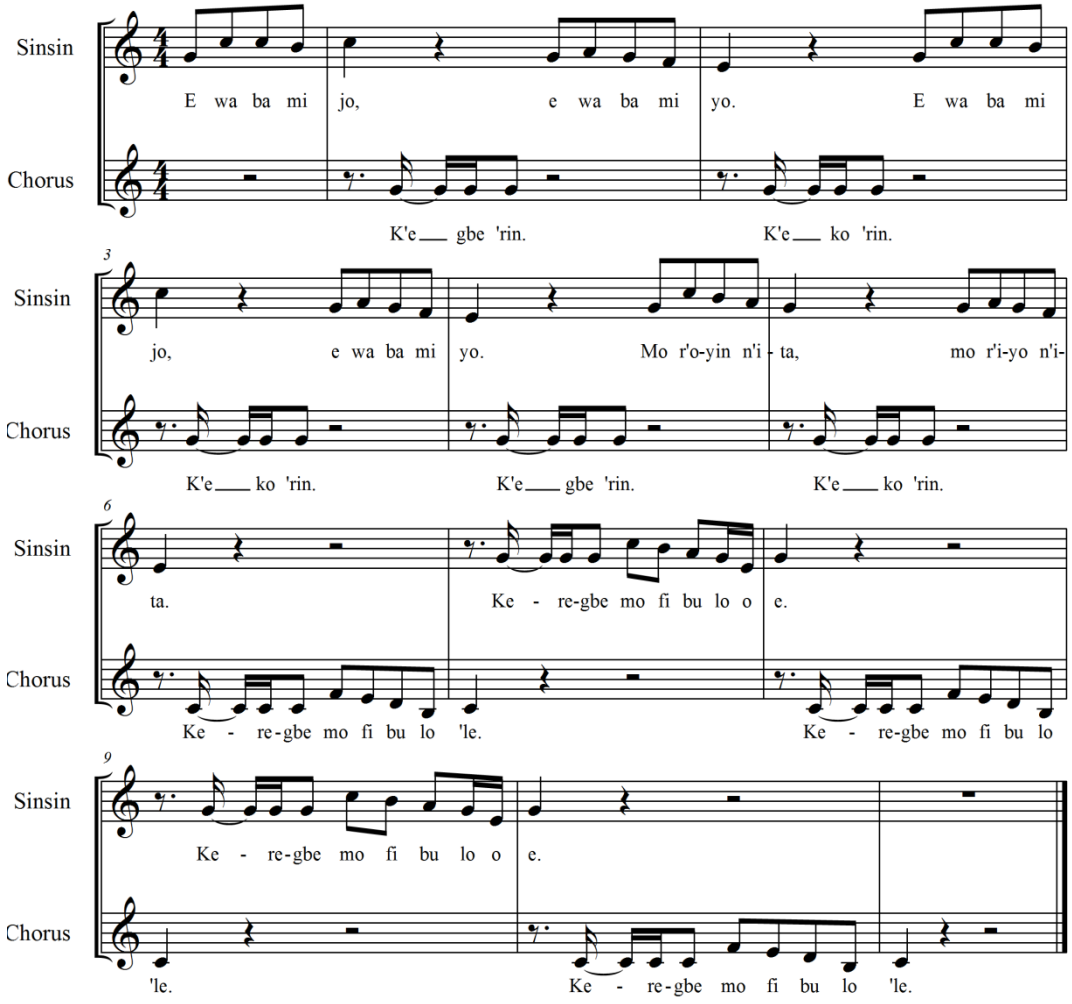

Solo
Chorus
2. E-be la be e o, Ye-ye O-sun, Jo-wo
gbo t'e-mi o, Ye-ye O-sun. Da-kun gbo t'e-mi o, Ye-ye O-sun.
7
ba mi se o, Ye-ye O-sun. 3. Oh, please hear my cry __Ye-ye O-sun.
Da-kun gbo t'e-mi o, Ye-ye O-sun. Don't a-
10
Will you hear my cry __ Ye-ye O-sun. 4. Fill me
ban-don me, Ye-ye O-sun. Don't a - ban-don me, Ye-ye O-sun.
13
with your love, Ye-ye O-sun. Will you hear my cry __Ye-ye O-sun.
Fold me in your arms, Ye-ye O-sun. Don't a-
16
5. I-wo lo l'o-yun, to tun l'o-mo, i-wo lo l'e-kun __ a-bi-ya-mo.
ban-don me, Ye-ye O-sun. I-wo
Fill me with your love, Ye-ye O-sun. 6. I-wo
lo l'e-rin ye-ye o-mo. Fold me in your arms, Ye-ye O-sun.
22
lo ni wa, ki l'a le se? Ye ye, ye ye, ma ni t'a ta-re. Pu-po, pu-po__ l'o-mi o-kun. Da-kun
ba mi se o, Ye ye O-sun. Fill me with your love, Ye-ye O-sun. 7. E-ni
Fold me in your arms, Ye-ye O-sun.
28
gb'o-mo pon lo le so 'tan, I-wo to l'o-yun, i-wo la pe. Da-kun wa gb'o-hun a-bi-ya-mo o. K'o-lo-yun



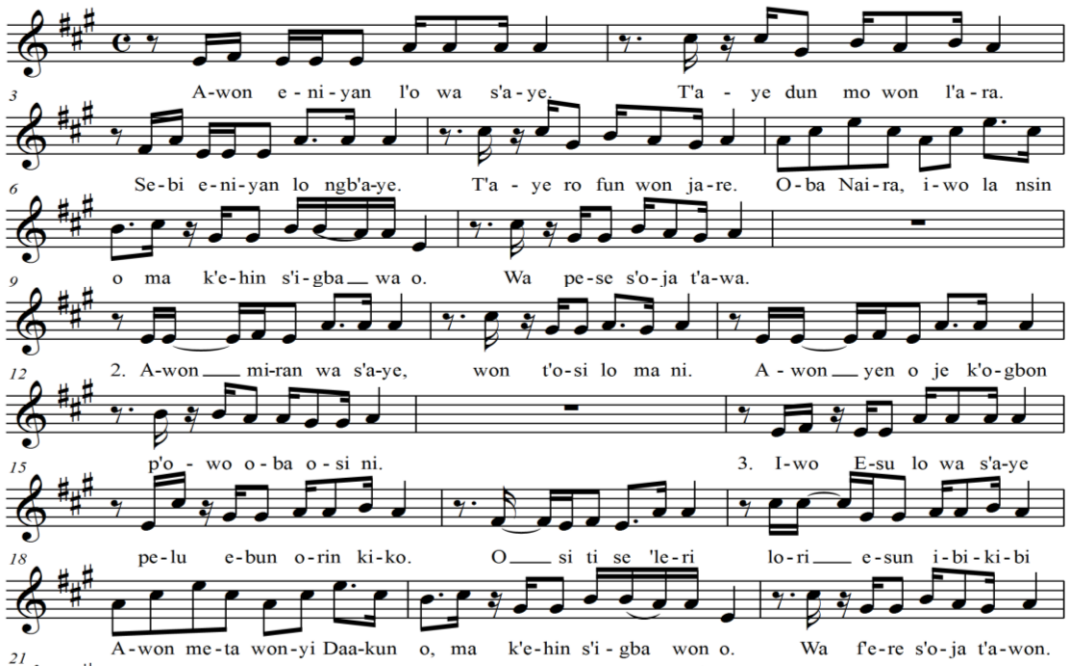
77. I Sing to End Your Pain (Yorùbá) – Led by Sinsin

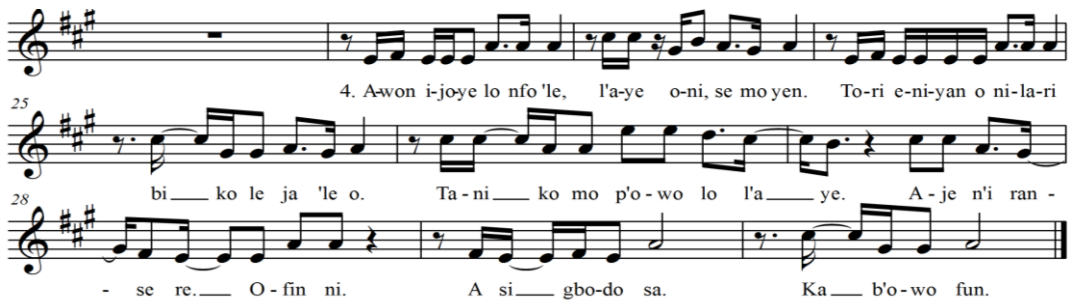


78. The Song of Rejoicing – led by Sinsin

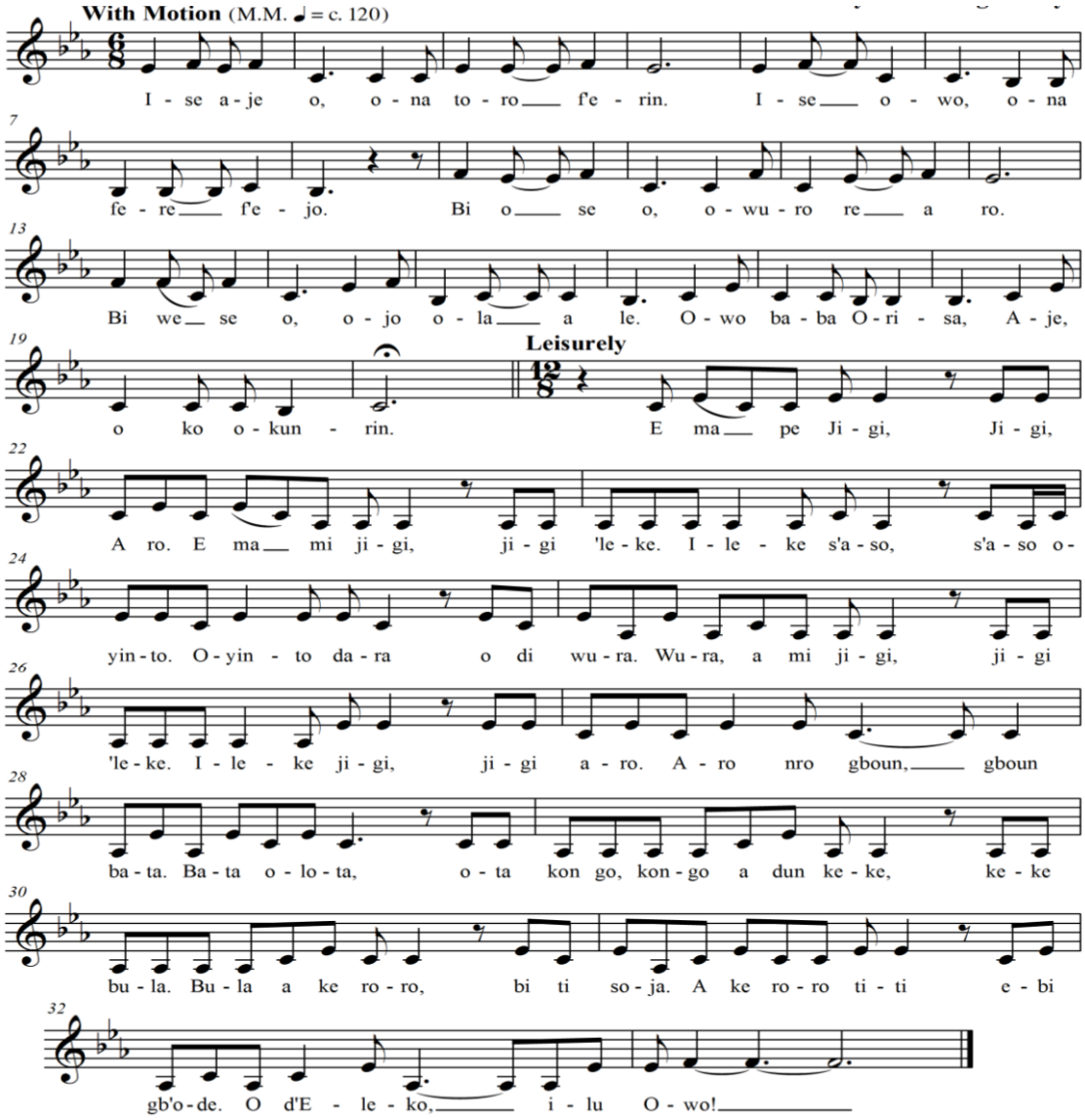


79. Na Money Rule de World (Yorùbá) – led by Redio

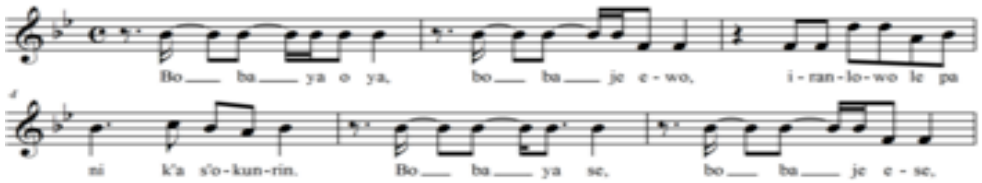


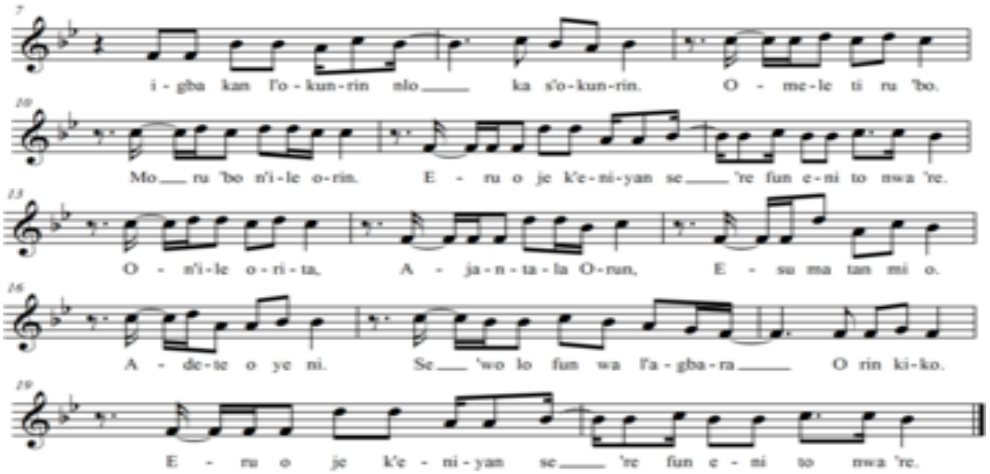


80. My Beads Are Jingling (Yorùbá) – led by Jigi

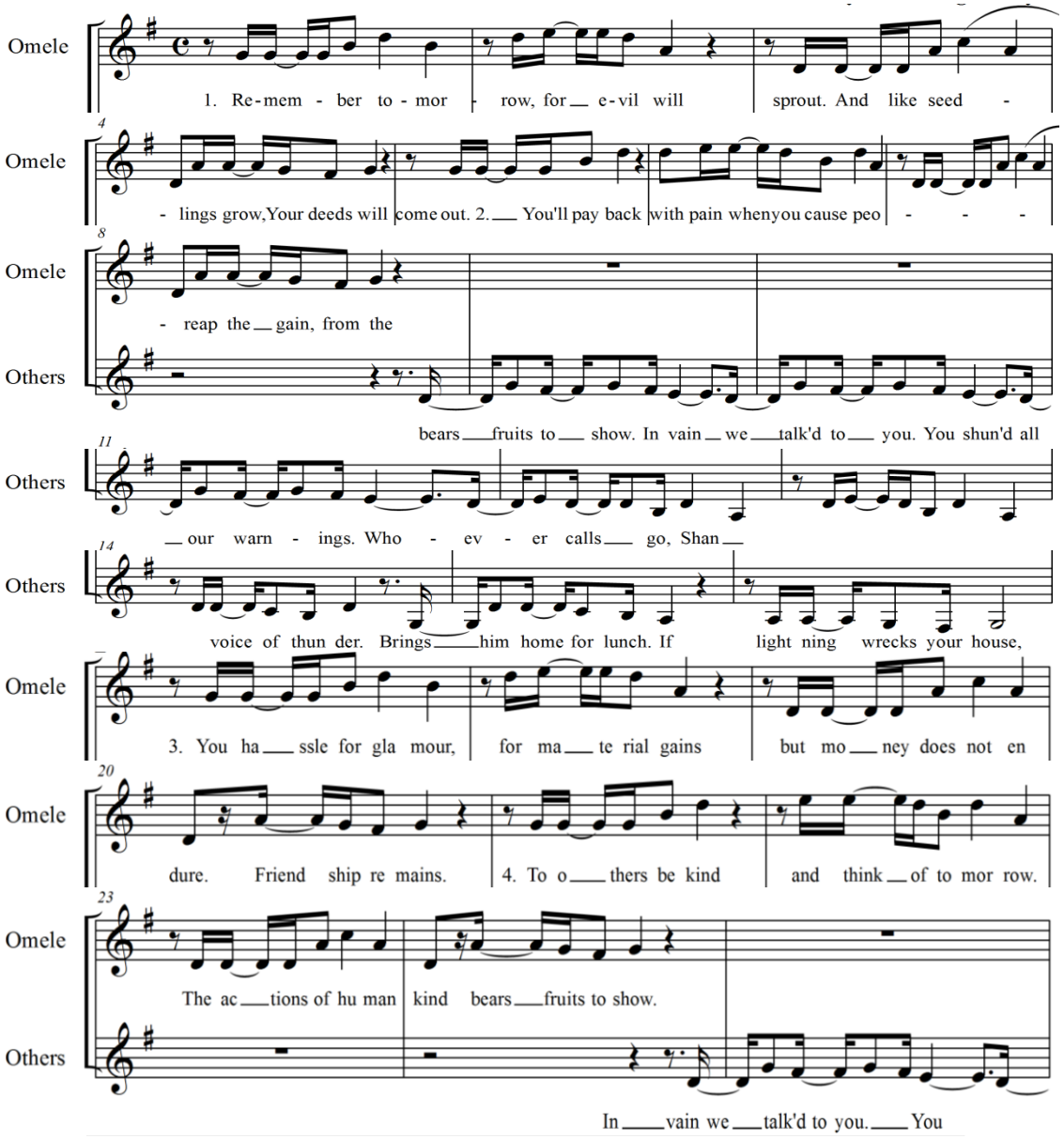


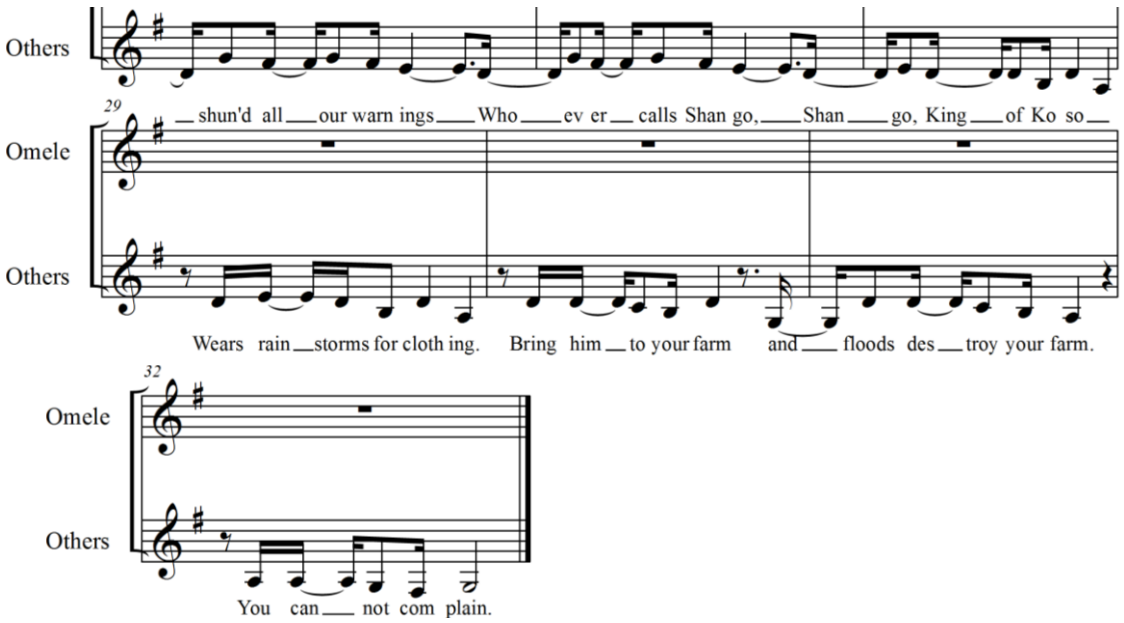
81. When Others Run (Yorùbá) – led by Omele



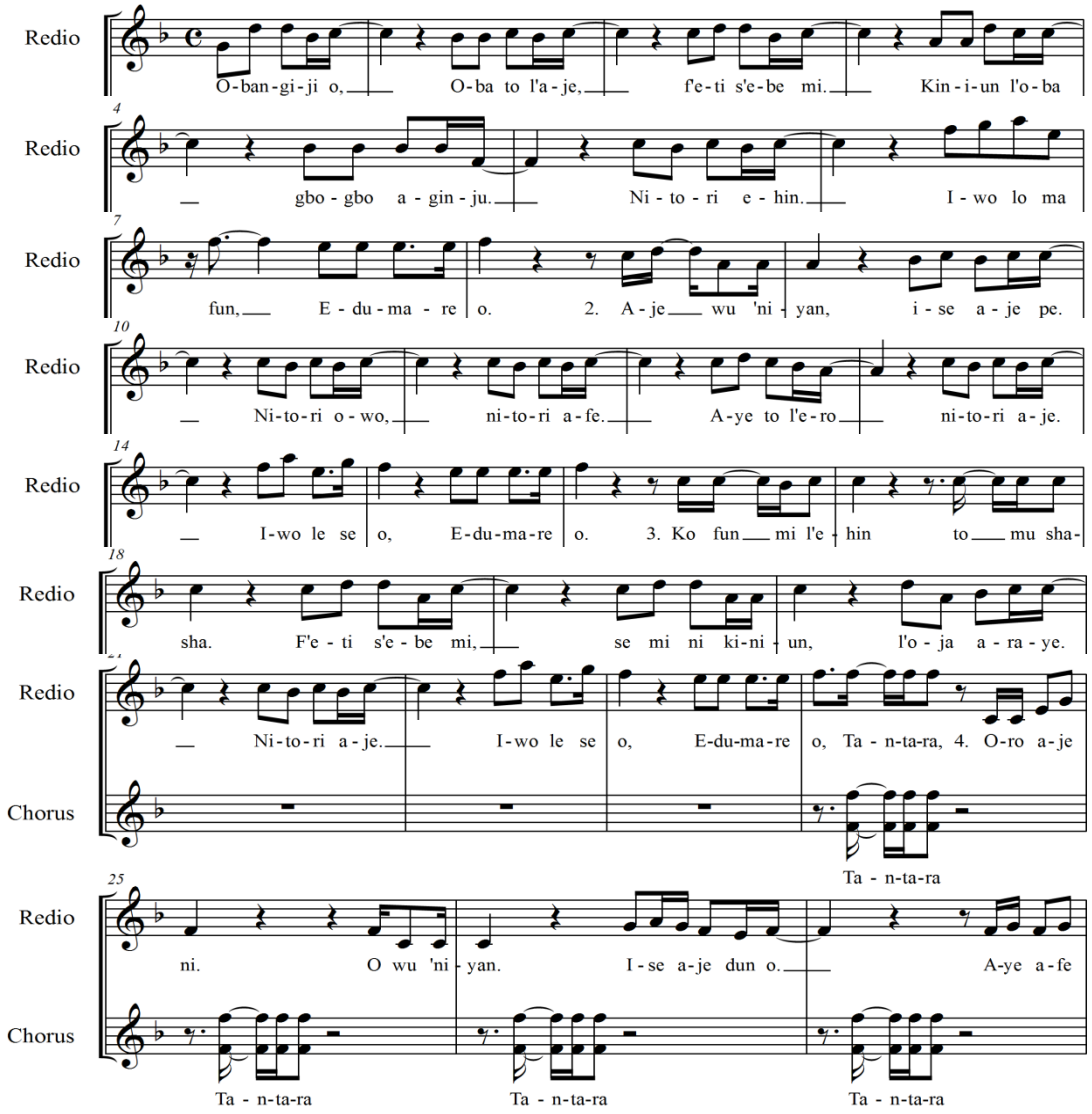


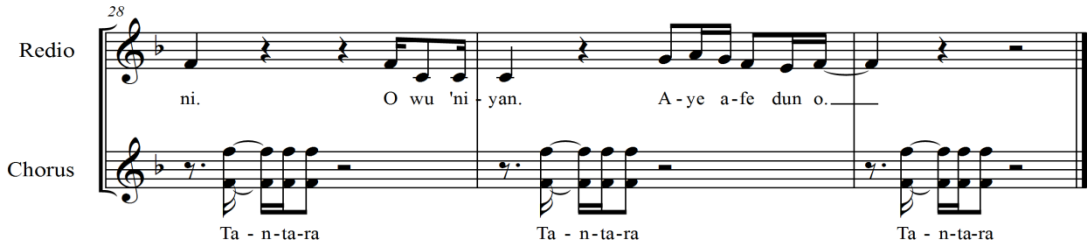
82. The Song of Tomorrow (led by Omele)



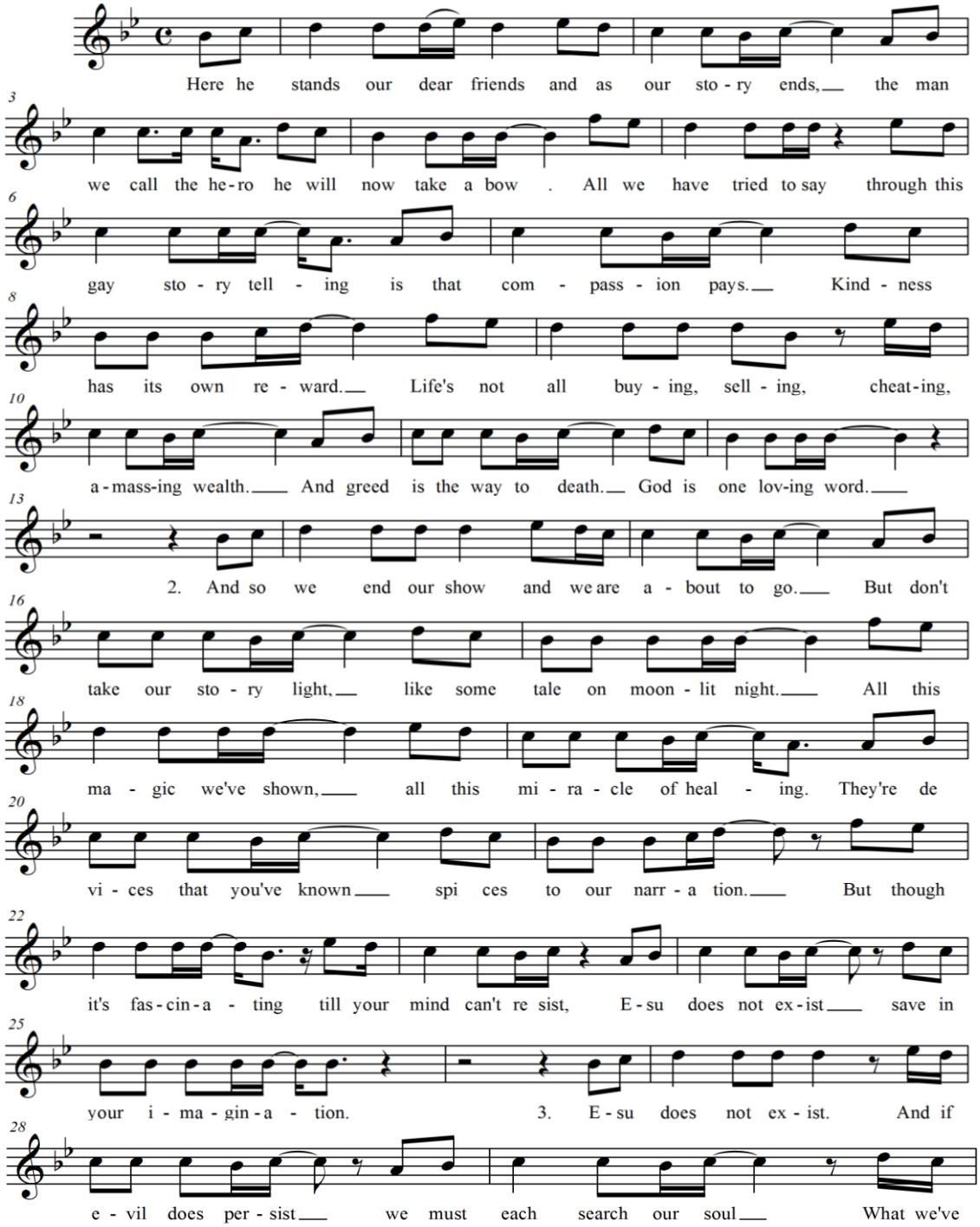


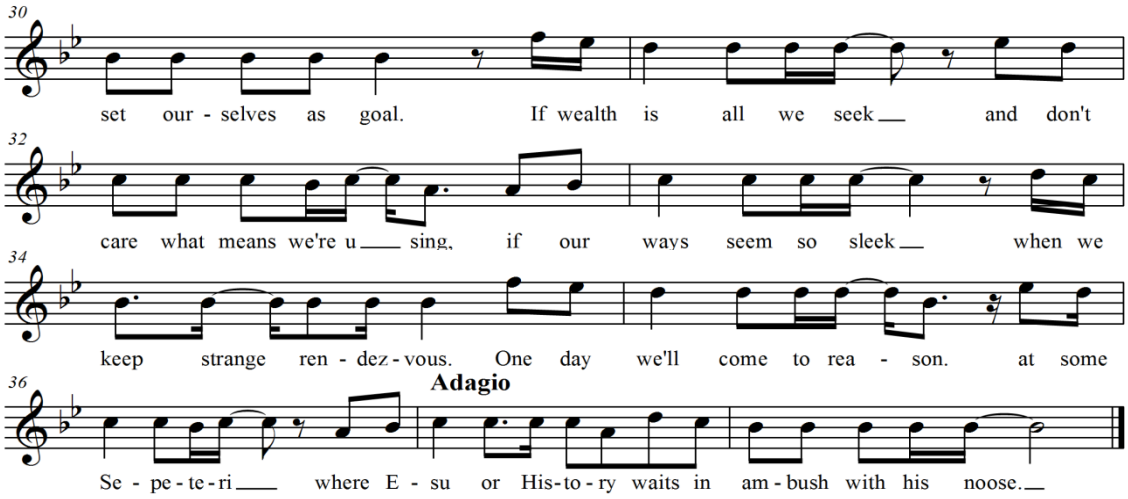
83. Song of the Jungle (Yorùbá) – led by Redio





84. Èṣù Does Not Exist (led by Ọ̀rúnmìlà)




30
set our - selves as goal. If wealth is all we seek and don't
32
care what means we're u sing, if our ways seem so sleek when we
34
keep strange ren - dez - vous. One day we'll come to rea - son. at some
36
Adagio
Se - pe - te - ri where E - su or His - to - ry waits in am - bush with his noose.

APPENDIX C

TABULAR ANALYSIS OF THE SELECTED SONGS FROM DRAMATIC WORKS OF WỌLÉ ṢÓYÍNKÁ							
A. KONGI'S HARVEST							
SONG TITLE	**SONG No.**	**SCALE**	**POETIC FORM**	**MUSICAL FORM**	**STYLE**	**LANGUAGE**	**HARMONY**
KONGI'S CHANT	1	**Pentatonic (Major)**	**Short-verse Quaternary form**	**Short verse**	**Traditional folk *(Chant)***	**Yoruba**	**Yes**
HEMLOCK (the National Anthem)	2	**Diatonic (Major)**	**Long verse form**	**Through-composed**	**Military March**	**Mixed (Yoruba/ English)**	**Yes**
E MA GUN 'YAN OBA KERE	3	**Pentatonic (Major)**	**Short-verse Quaternary form**	**Short verse**	**Konkolo (Woro) style**	**Yoruba**	**Nil**
ORISA L'OBA	4	**Pentatonic (Major)**	**Short-verse Quinary form**	**Short verse**	**Konkolo (Woro) style**	**Yoruba**	**Nil**
N'IRESA!	5		**Short-verse Ternary Form**	**Short verse**	**Konkolo (Woro) style *(Chant)***	**Yoruba**	**Nil**
OGUN O L'OUN O J'OBA	6		**Short-verse Quaternary form**	**Short verse**	**Konkolo (Woro) style *(Chant)***	**Yoruba**	**Nil**

SARUMI'S CHANT OF SUPPLICATION (A) (Ma binu si mi Oba)	7(a)		**Long-verse form**	**Antiphonal**	**Traditional folk *(Chant)***	**Yoruba**	**Nil**
Oba o se te bi eni te 'rawe (B)	7(b)		**Long-verse form**	**Antiphonal**	**Traditional folk *(Chant)***	**Yoruba**	**Nil**
THE CARPENTERS' BRIGADE ANTHEM	8	**Diatonic (Major)**	**Long-verse form**	**Strophic**	**Military March**	**English**	**Yes**
KONGI NI O JE 'YAN OBA!	9	**Pentatonic (Major)**	**Short-verse Binary form**	**Antiphonal**	**Traditional folksong**	**Yoruba**	**Nil**
IJO MO KO W'AYE	10	**Pentatonic (Major)**	**Long-verse form**	**Antiphonal**	**Traditional folksong**	**Yoruba**	**Nil**
MO TI D'ADE EGUN	11	**Pentatonic (Major)**	**Long-verse form**	**Antiphonal**	**Traditional folksong**	**Yoruba**	**Nil**
ISU O WON NI 'LE O	12	**Pentatonic (Minor)**	**Long-verse form**	**Antiphonal**	**Traditional folksong**	**Yoruba**	**Nil**
A D'EYIN WA O	13	**Pentatonic (Minor)**	**Long-verse form**	**Antiphonal**	**Traditional folksong**	**Yoruba**	**Nil**
K'ORI INU MI	14	**Diatonic (Major)**	**Short-verse Quaternary form**	**Strophic**	**Highlife**	**Yoruba**	**Yes**
AJA KUBO, KUBO	15	**Diatonic (Major)**	**Long-verse form**	**Strophic**	**Traditional folksong**	**Yoruba**	**Yes**
L'AYE OLUGBON	16	**Pentatonic (Minor)**	**Long-verse form**	**Through-composed**	**Traditional folksong**	**Yoruba**	**Nil**
OLÓRÍ BURÚKÚ	17	**Pentatonic (Major)**	**Short-verse Binary form**	**Strophic**	**Traditional folksong**	**Yoruba**	**Nil**
OMO KU TO	18	**Diatonic (Major)**	**Long-verse form**	**Strophic**	**Traditional folksong**	**Yoruba**	**Yes**

SEGI'S SONG 1 (Segi Ji l'owuro)	19	**Diatonic (Major)**	**Long-verse form**	**Antiphonal**	**Highlife**	**Yoruba**	**Yes**
SEGI'S SONG 2 (Sisi Segi wo mi loju na)	20	**Diatonic (Major)**	**Long-verse form**	**Antiphonal**	**Highlife**	**Yoruba**	**Yes**
SEGI'S SONG 3 (Omi to toro)	21	**Diatonic (Major)**	**Long-verse form**	**Antiphonal**	**Highlife**	**Yoruba**	**Yes**
SEGI'S SONG 4 (Ismite, Ismite)	22	**Diatonic (Major)**	**Long-verse form**	**Antiphonal**	**Highlife**	**English**	**Yes**
B. A DANCE OF THE FORESTS							
EGUNGUN SONGS 'Mo 'riwo ree' *Kulu, kulu se* *Mo m'ere kan* *B'omo awo f'ese ko* *Oti yi dun* *Sekele ni mo ri ti mo ti ns'awo.* *Olofe eye*	1 (i) *(ii)* *(iii)* *(iv)* *(v)* *(vi)* *(vii)*		**Long-verse form** **Short-verse Binary form**	**Antiphonal**	**Traditional folksong**		**Nil**
ILE LA 'NU	2	**Diatonic Major**	**Short-verse Quinary form**	**Through-Composed**	**Song of supplication**		**Yes**
E WI F'ALEJO KO LO *A JE KUN IYA NI O JE*	3a 3b		**Short-verse Binary/ternary form**	**Antiphonal form**	**Traditional folksong**		**Nil** **Nil**

Ogun nbe nile, Ogun nbe l'ode *Ogun gba mi o*	4a 4b		**Short-verse Binary/ternary form**	**Through-Composed**	**Speech song Traditional folksong**		**Nil**
Latopa Èṣù beleke, Èṣù *Oro pa 'gi, Oro je 'gi* *Igba oko,igba* ada	5a 5b 5c		**Long-verse form**	**Through-Composed**	**Speech song** **Speech song** **Speech song**		**Nil**
Iba mo wa baba igbo o,	6	**Pentatonic Minor**	**Long-verse form**	**Antiphonal**	**Traditional folksong**		**Nil**
Boko, boko	7		**Short-verse Binary form**	**A-B Short Response form**	**Speech Song**		**Nil**
Ero Oja Olowo	8	**Pentatonic Major**	**Long-verse form**	**A-B Short Response form**	**Traditional folksong**		**Yes**
Eni k'ebo mo da	9	**Pentatonic Minor**	**Long-verse form**	**A-B Short Response form**	**Traditional folksong**		**Nil**
C. DEATH AND THE KING'S HORSEMAN							
Igi Wo!	1	**Pentatonic Minor**	**Long-verse form**	**Through-Composed**	**Traditional folksong**		**Nil**
Eni to b'oba ku	2	**Pentatonic Minor**	**Long-verse form**	**Through-composed**	**Traditional folksong**		**Nil**
Elesin Nbo	3	**Pentatonic Minor**	**Long-verse form**	**A-B Short Response form**	**Traditional folksong**		**Nil**

Elesin J'ebure	4	**Pentatonic Major**	**Long-verse form**	**Antiphonal**	**Traditional folksong**		**Nil**
Elesin, Oko Ayaba	5	**Pentatonic Major**	**Long-verse form**	**Through-Composed**	**Traditional folksong**		**Nil**
Aran l'aso Oba, Sanyan l'aso iyi	6	**Pentatonic Major**	**Long-verse form**	**Through-Composed**	**Traditional folksong**		**Nil**
Pekele,Peke	7	**Pentatonic Minor**	**Long-verse form**	**Antiphonal**	**Traditional folksong**		**Nil**
Iko, Olokun Ola	8	**Pentatonic Minor**	**Long-verse form**	**Antiphonal**	**Traditional folksong**		**Nil**
Ori Je Nl'ori Oko	9		**Long-verse form**	**Mono-Strophic form**	**Traditional folksong**		**Nil**
Kondo Akoda *Abe Akoda* *Yo Je Pasan* *Eru D. O*	10a 10b 10c 10d		**Short-verse Binary form/Long-verse form**	**Antiphonal form**	**Traditional folksong** **Traditional folksong** **Speech Song**		**Nil**
A l'o 'Gbe'ja	11		**Short-verse Binary form**	**Antiphonal form**	**Speech Song**		**Nil**
Alele Le Awo Mi Lo *L'aye Olugbon*	12a 12b	**Pentatonic Minor**	**Short-verse Ternary form**	**Through-Composed**	**Traditional folksong**		**Nil**
A Kunle a F'ako Ro	13		**Short-verse Quarternary form**	**Through-Composed**	**Traditional folksong**		**Nil**

TABULAR ANALYSIS OF THE SELECTED SONGS FROM DRAMATIC WORKS OF OF FẸ́MI ỌSỌ́FISAN

A. MOROUNTODUN

SONG TITLE	SONG No.	SCALE	POETIC FORM	MUSICAL FORM	STYLE	LANGUAGE	HARMONY
Warder yi, Warder yi o	1	**Diatonic Major**	**Long-verse form**	**Through-Composed**	**Highlife**	**Yoruba**	**Yes**
Pabambari! Eh, Pabambari!	2	**Pentatonic Major**	**Long-verse form**	**Through-Composed**	**Traditional folksong**	**Yoruba**	**Nil**
Moremi o e-e-e	3	**Diatonic Major**	**Long-verse form**	**Mono-Strophic**	**Traditional folksong**	**Yoruba**	**Nil**
Gaga roro!	4		**Short-verse Binary form**	**A-B short-response form**	**Traditional folk speech song**	**Yoruba**	**Nil**
Èṣùru nta wuke	5	**Pentatonic Major**	**Long-verse form**	**Through-Composed**	**Traditional folksong**	**Yoruba**	**Nil**
Kondo olopa-a	6		**Long-verse form**	**Antiphonal**	**Traditional folk speech song**	**Yoruba**	**Nil**
Iyawo nfo'so	7	**Pentatonic Major**	**Long-verse form**	**Through composed**	**Traditional folksong**	**Yoruba**	**Nil**
E bun mi lona lo	8		**Short-verse Binary form**	**Antiphonal**	**Traditional folk speech song**	**Yoruba**	**Nil**
Oko mi, oko mi, ogagun ija	9	**Pentatonic Major**	**Long-verse form**	**A-B short-response form**	**Traditional folksong**	**Yoruba**	**Yes**
Ohun oju ma ri lode o	10	**Pentatonic Major**	**Long-verse form**	**Through-Composed**	**Traditional folksong**	**Yoruba**	**Nil**
B. *WOMEN OF OWU*							

Atupa gb'epo nle f'elepo	1	**Pentatonic Major**	**Long-verse form**	**Through-Composed**	**Traditional folksong**	**Yoruba**	**Yes**
Lesi ma gba wa o	2	**Pentatonic Major**	**Long-verse form**	**A-B long-response form**	**Traditional folksong**	**Yoruba**	**Yes**
Lesi gbo gbigbi l'ereko?	3	**Pentatonic Major**	**Long-verse form**	**A-B short-response form**	**Traditional folksong**	**Yoruba**	**Yes**
Iji aye po	4	**Diatonic Major**	**Long-verse form**	**Through-Composed**	**Highlife**	**Yoruba**	**Yes**
E sure fun mi	5	**Pentatonic Minor**	**Long-verse form**	**Mono-Strophic**	**Traditional folksong**	**Yoruba**	**Nil**
Olobe lo l'oko o!	6	**Pentatonic Minor**	**Long-verse form**	**Antiphonal**	**Traditional folksong**	**Yoruba**	**Nil**
Jowo o duro, sisi	7	**Pentatonic Minor**	**Long-verse form**	**Through composed**	**Traditional folksong**	**Yoruba**	**Nil**
Wele-wele leri nse o	8	**Pentatonic Major**	**Long-verse form**	**Through composed**	**Traditional folksong**	**Yoruba**	**Nil**
Orun dedeede bi orin aro	9	**Pentatonic Major**	**Long-verse form**	**Through-composed**	**Traditional folksong**	**Yoruba**	**Yes**
Buje-buje pa mi o	10	**Pentatonic Major**	**Long-verse form**	**Antiphonal**	**Traditional folksong**	**Yoruba**	**Nil**
Omo mi Adeoti, Omo Anlugbua	11		**Long-verse form**	**Through composed**	**Song Speech Chant**	**Yoruba**	**Nil**
Se mba mo, mi o ni wale aye	12	**Pentatonic Major**	**Long-verse form**	**Through-Composed**	**Traditional folksong**	**Yoruba**	**Yes**

Doko, doko o!	13		**Long-verse form**	**Antiphonal**	**Song Speech Satirical song**	**Yoruba**	**Nil**
Ojo ayo kan si mi l'ara	14	**Diatonic Major**	**Long-verse form**	**Mono-Strophic**	**Highlife**	**Yoruba**	**Yes**
Omo mi Aderogun	15		**Long-verse form**	**Through composed**	**Traditional folk chant**	**Yoruba**	**Nil**
Ara mi, e w'oro t'iku fi se wa	16	**Pentatonic Major**	**Long-verse form**	**Through composed**	**Traditional folksong**	**Yoruba**	**Yes**
C. *ÈṢÙ AND THE VAGABOND MINSTRELS*							
Olufe, wa gb'akara	1		**Long-verse form**	**Antiphonal form**	**Traditional folk speech song**	**Yoruba**	**Nil**
The Song of the Maiden and the Music Man (Part I) The Song of the Maiden and the Music Man (Part II)	2a 2b	**Diatonic Major**	**Long-verse/ Litany form**	**Through-composed/ Through composed**	**Pop** **Pop**	**English** **English**	**Yes** **Yes**
Èṣù O, Èṣù!	3	**Pentatonic Minor**	**Long-verse form**	**Through composed**	**Traditional folksong**	**Yoruba**	**Nil**
Eyin ero, mo fe korin	4	**Diatonic Major**	**Long-verse form**	**Antiphonal**	**Highlife**	**Yoruba**	**Yes**
Ba mi se o, Yeye Osun	5	**Diatonic Major**	**Long-verse form**	**Antiphonal**	**Highlife**	**Yoruba**	**Yes**
Sekere y'eni ola	6	**Pentatonic Minor**	**Long-verse form**	**Antiphonal**	**Traditional folksong**	**Yoruba**	**Yes**

E wa ba mi jo	7	**Diatonic Major**	**Long-verse form**	**Antiphonal**	**Highlife**	**Yoruba**	**Yes**
Awon eniyan lo wa s'aye	8	**Diatonic Major**	**Long-verse form**	**Strophic responsorial**	**Highlife**	**Yoruba**	**Yes**
Ise aje o	9	**Pentatonic Minor**	**Long-verse form**	**Antiphonal**	**Traditional folksong**	**Yoruba**	**Nil**
Bo ba ya o ya	10	**Diatonic Major**	**Long-verse form**	**Through-composed**	**Highlife**	**Yoruba**	**Yes**
Remember tomorrow	11	**Diatonic Major**	**Long-verse form**	**Mono-Strophic**	**Pop music**	**English**	**Yes**
Obangiji o, Oba to l'aje	12	**Diatonic Major**	**Long-verse form**	**Antiphonal**	**Highlife**	**Yoruba**	**Nil**
HERE HE STANDS our dear friends	13	**Diatonic Major**	**Long-verse form**	**Strophic**	**Highlife**	**English**	**Yes**