CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Kpakpa-jiala is a burial rite music of the old Benin migrants in Itaogbolu. Itaogbolu is a major town in Akure North Local Government Area, Ondo State, Nigeria. The word *Kpakpa-jiala* emanated from the Edo language and interpreted in the Yoruba language as "*ẹni ọmọ́ sin ló bí'mọ*" (children only become the pride of their parents when they live to bury them)[1]. *Kpakpa-jiala* music in Itaogbolu has its historical origin in Benin, Edo State, where the original name is **Okpakpa ozighala**, which, according to Iyase of Udo connotes *"crab moving in succession in a straight line"*[2]. It is a traditional musical form among the Benin community, whose performance normally takes for seven days as a rite during the interment of a deceased elder. There are seven specific songs meant for the performance of *Kpakpa-jiala* music which are sung daily in the morning and evening for seven days. This is done to secure the favour of the departed who translates into an ancestor.

Funeral rites are very significant in many world cultures in which post-death rituals and ceremonies provide eventful passage and send-off of a deceased to the ancestors (Ogli, 2010:46). Traditional music in Nigeria is strongly associated with oral culture typical of village communities of larger ethnic groups, such as the Hausa and the Yoruba (Blench, 2004). Tradition is a belief or behaviour passed down within a group or society with symbolic meaning or special significance with origins in the past. Among Africans, various traditional cultural activities generated over the centuries are passed on to younger generations orally.

Music plays a major role in traditional societies and is intimately linked with individuals and groups of people within the larger society. It is a powerful part of culture and everyday life and a vital aspect of both sacred and secular ceremonies. Traditional music is still practised and performed widely in spite of the influence of globalisation on world cultures.

Kpakpa-jiala music is a system, repertoire, and culture of the Benin emigrants that was passed down through subsequent generations. The music of *Kpakpa-jiala* is made up of elements from

the folk music of the people's culture along with the traditional musical materials of their location. According to Merriam (1964), music is a global phenomenon which is embedded in every culture. It is a part of culture and culture moves through time, and thus through music. The outlining of Benin migrants in Itaogbolu cultural identity reflects through the study of their music and musical behaviour among the other ethnic groups. It is important to discuss the conceptions of the words "Benin" and "Edo" within the context of this work. The people whose music is under research claim to have their origin in the old Benin kingdom, and as such, are described as Edo or Ado (these two words will be used interchangeably in this work) at Itaogbolu. The old Benin kingdom was one of the earliest states formed in the forest region of West Africa. It existed before the thirteenth century A.D. It comprised Edo and non-Edo-speaking groups (Edo, 2001: xviii). The name Benin has three connotations:

> First, it denotes the empire which was made up of loose conglomeration of states that acknowledged the *Oba's* authority. Second, it stands for the kingdom, a smaller area, which may now be regarded as district from Ishan, Etsako, Ivbiosakon and Urhobo who are linguistically classified with the Edo….Lastly, it is applied to the capital city of the empire and kingdom, the seat of the *Oba's* government and the focal point of all political, economic, and social activities of the pre-colonial period.

Among the suburbs under Benin district are the villages where *Ado-Itaogbolu* (as they are called) settlers migrated as a result of incesant intertribal wars and for positive economic attraction. Some of these other villages included Ishan, in Ovia North West Local Government Area, and Udo, in Ovia North East Local Government Area. However, most of them could not trace their origin. The original Benin names which the people initially bore have completely changed in part or whole to Yoruba names. They neither understand nor speak the Edo language, except only the few who still relate with their origin. Arala and Odu (2015) argue that 'one means by which the people could identify their individual family pedigree is the form of morning salutation because every person in authority has the right to form the salutation to identify his children'. For example, the various forms of family salutations that operate in Benin, which *her* indigenes in Itaogbolu also use for identification include: **lamogun**, for Udo royal family; **lagiesan**, for Esiomo family; **delakun**, for Imogun family; **delahar** for Ife community, and so on. These could also be used to trace the origin of individual families. *Kpakpa-jiala* music is still performed

among these communities in Benin, especially in Udo, where the authentication of the origin of the music was established in Edo State because of the continuous link between the Benin people in Itaogbolu and the Udo people.

The word Edo, according to Edo (2001:xxiii), means a large group of dialects that constitute a language spoken by the majority of the group of inhabitants of the Benin kingdom. It is one of the Kwa groups of Western Sudanic languages. This interpretation is contrary to how it is used to describe the people among other groups in Itaogbolu.

This study is based on the paradigm of ethnomusicology, according to which people's music and musical behaviour reflect their culture and changes within it (Merriam, 1964; Herndon and McLeod, 1981). Ethnomusicology is an academic field encompassing various approaches to the study of music (broadly defined) that emphasize its cultural, social, material, cognitive, biological, and other dimensions or contexts instead of or in addition to its isolated sound component or any particular repertoire *(Wikipedia Encyclopedia, 2013)*. Ethnomusicology provides convincing evidence about music both as a reflector and as an effector in culture (Moisala, 1989). Ethnomusicology studies by Nigerian scholars have aided a clear positioning and categorisation of the various African music and musical expressions. For example, Euba (1977:1) groups music into 'traditional music' and 'new music'. He defines traditional music as the music practised in Nigeria before the country came under the European influence, characterised and commonly realised as a combination of singing with some form of accompaniment, either by hand clapping or by musical instruments. 'New music' is the type of music that emerged during the advent of Christianity. He explains that the music:

> consisted of European hymns translated into Nigerian languages and sung to European melodies. This practice was unsuitable since a text in a Nigerian tone language usually had its own inherent melodic structure and the imposition of an imported melody usually resulted in a conflict with the natural melodic structure of the text, thereby distorting its meaning. (p.1).

Inherent in this are other types of new music which emerged. They include, according to Euba, 'music in the concert hall' (where professional performers presented music composed by western trained musicians in pattern of the western world), 'music in the theatre' (which showcased the

English language plays, folk and European operas and dance-drama that make extensive use of music) and 'music in the night club' (new types of traditionally adapted popular music suitable for use in the night club).

Vidal (2000:112-113) provides seven categories of Nigerian music. These are 'traditional music' of the various ethnic groups: Igbo, Yoruba, Idoma, Efic, Hausa, Edo and so on, 'Islamic', which consists of Quranic chants and recitation of the Islamic liturgy before, during and after divine worship; 'Islamised music', which includes *Wákà, Àpàlà, Sákárà* and so on; 'Western Classical music and Nigerian contemporary Art music' practised by Nigerians who were trained in the European art-music cultural tradition; and 'Western and Africanised church music', which resulted from the importation of European Christian religious institutions into the Nigerian society, as well the processes of acculturation, adaptation and assimilation. The others are 'neo-traditional and theatre music', which consists of new forms and usages of traditional music in contemporary modern theatres, at various occasions, such as annual festivals of arts, opening of houses of assembly and receptions of foreign and local visiting dignitaries; and 'Urban popular music', which is the social music of the urban people with its new sets of cultural values, aesthetic tastes and preferences. Examples of these are Highlife, Juju, African pop, Afrobeat, and Fuji.

Ekwueme (2008) categorises music into five. These are 'indigenous traditional music', 'contemporary or modern music in Nigeria', 'popular music', 'religious music' and Nigerian Art music'. From the foregoing, the constancy of traditional music is obvious and also shows that it is related to all societies, including the Benin migrants of Itaogbolu. Buhlman (1988) juxtaposes the relationship of traditional music and cultural identity to ethnomusicology and stresses that traditional music and cultural identity lend historical impetus to ethnomusicology because of the way they combine and interact theoretically with each other.

Ethnomusicology was developed to study all music as a human, social and cultural phenomenon with the principal aim of exploring and preserving the rich musical tradition and culture of the people. The performance of *Kpakpa-jiala* as traditional music is contextual. It is not performed without the occurrence of death; it is a burial rite among the Ado-Itaogbolu indigenes, in order to

honour and accord the deceased full rites of passage to the world of the ancestors. Here, musical form is determined in context by non-musical factors. These factors are basic to the conception, formulation, organisation, structure, development and performance-composition of the music (Nzewi, 1989:99). From the eleven reperitoire of songs, seven are chosen randomly and sung during each performance of *Kpakpa-jiala* music. Respect for the deceased is complemented in the display of the musical culture with an understanding that the customary care given to the body and the public celebration will somehow safeguard both the dead and the living (Aborampah, 1999) from the consequences of the failure to perform the stipulated rites.

It is important to mention the spiritual significance attached to numbers in reference to the performance of the music. According to Mbiti (1970), different numbers mean different things to different people. He states:

> The number nine is sacred in certain areas of Uganda; animals and objects used for sacrifices must number nine. In Kenya, the number seven is considered unfortunate; therefore people try to avoid using it in their ordinary life. Yet in the same country, some people consider the number seven to be sacred. (p 143)

The account of numbers is also seen in the Bible. For example, the creation is the beginning of the book and the first incident that took place in the Bible lasted seven days and the seventh day was the day of rest for God the Creator. The conquest and demolition of the wall of Jericho was also executed in seven days, and on the seventh day, the Israelites marched round the city seven times before the wall fell. Jesus made seven statements while He was seriously agonising on the cross and, at the end of the seventh statement, He gave up the ghost. It is significant that at the end of each of the three Bible examples, there was always a resolution (Genesis 2:1,2; Joshua 6; Matthew 27:46; Luke 23:34, 43, 46; John 19:26, 27, 28, 30).

Traditionally, among the Yoruba especially, figure seven (7) is peculiar to some issues. For example, Ajayi (2014) affirmed, in my interview with her, that if a female child is not able to walk after two years of birth, it is seen as an abnormal case. To solve this problem, materials like *èpo èkùrọ́* (palm kernel oil), *ṣùkù àgbàdo* (maize husk), *ewè ẹ̀pà (ground nut leaves), ọṣẹ dúdú* (black soap) and *ifọ́n àgbàdo* (maize silk) are gathered and prepared as concoction for the

affected child which she must take for seven days, after which she would be able to walk. Another example is the issue of a child born before nine (9) months of pregnancy. Concoction materials include *ìkarawun ìgbín* (snail shell), ordinary water, *ewé ẹ̀pà* (ground nut leaves). These will be heated on *eérú gbígbóná* (hot ash). It will be dropped on the tongue of the baby for seven (7) days for girls and nine (9) days for boys. All these have resolution after seven days of application[3]; hence, confirming the figure seven as a mark of perfectness and completeness.

Music performs a lot of functions across different cultures (Woodruff, 2008). Blacking (1995) observes that, 'not only can the "same" patterns of sound have different meanings in different societies; they can also have different meanings within the same society because of different social contexts.' For example, Finnegan (1970) points out that 'although certain dirges... are sometimes performed in other contexts and with other purposes, funerals remain their primary and distinctive occasions, and is merely one'. *Kpakpa-jiala* music has from time immemorial served as cultural icon and identification of the Benin migrants in Itaogbolu community at the funeral ceremonies of elders and titled persons among them. It is performed to avert any misfortune that could befall the children and close relations of the deceased. It is believed that if such rite of burial is not properly and correctly done, it becomes an offence on the part of the living against the departed. According to Eponlolaye - the Eyelua of Itaogbolu (an informant and a prominent performer of the music) -(2012), and confirmed by the Iyase n' Udo (2015), the spirit of deceased will not be allowed into the world of the ancestors, but will be miserably roaming around, not having a place and time of rest. 'The ancestors are believed to be disembodied spirits of people who lived upright lives here on earth, died 'good' and natural deaths, that is at a ripe old age, and received the acknowledged rites. They could be men or women' (Abebari, 2006).

In this context, music as a prerequisite is regarded as a form of ritual procedure which must be performed correctly (Herndon and McLeod, 1981in Monts, 1989). Abebari (2006) also notes that 'the rituals are often performed through music, libation or art. In the presence of other religious practices on the continent, these rituals have survived in one form or another'. The deceased could take revenge in the form of misfortune, especially illness, or disturbing frequent appearances of the living–dead (Mbiti, 1970). Smith (2010:1) also argues that:

African religions believe that anyone who dies must be given a proper traditional funeral and ceremonies. If it is not done, the dead person may become a wandering ghost, unable to live properly after death and therefore a danger to those who are still alive. It is also believed that giving the dead a befitting burial rite helps to protect the living from sudden death.

Among the Benin in Itaogbolu community, oral information has it that, immediately somebody dies, his spirit does not leave the premises until after seven days and within the seven days, the rite of passage must be effectively performed to avoid the wrath of his spirit. In line with this belief, Smith, (2010) avers that 'the dead must be "detached" from the living and make a smooth transition to the next life as soon as possible. If the complete funeral rites are not observed, it is believed that the soul of the dead may come back to trouble the living relatives'. Mbiti (1970:119) also notes that:

> Even though the spirit leaves the body, it is thought in many parts of Africa that for a while it lingers on around the body or homestead. For that reason, the right funeral rites must be performed to send it off, to enable it to go away, and to let it join other spirits.

According to DeVos (1975), quoted by Moisala (1978), communication of cultural dimensions of ethnicity is carried out in rites of passage, rituals and ceremonies. The truth of this statement is seen from the perspective of ethnomusicology, that is, the central role of music in traditional funeral rites of passage, rituals, and ceremonies is fully recognised. Music is a form of communication and it plays a functional role in the African society. Music accompanies almost all ceremonies in Africa because of the various specific functions it performs. For example, songs accompany marriage, birth, rites of passage, hunting and even political activities. Due to the inevitability of death and belief in an active life after death, elaborate rituals have evolved in most African communities to ease the pain of physical separation and to guide the dead into the spiritual world of the ancestors. The patterns and processes of grieving appear to be similar from across ethnic groups. Vidal (1988:148) avers that:

> The metaphysical concept of sound makes music an important mode of communication at religious rituals. Musical sounds have referential and symbolic roles. Several West African divinities have their corresponding repertoires by which they are identified,

summoned and communicated with. The communication may take the form of invocation, propitiation, purification, eulogising or absolution, in which the divinity is asked to intercede to prevent a catastrophe in a community.

Traditional music is a concept which is difficult to give a unified definition because everyone identified with a culture (Western of non-Western) has his own idea of what the term means to them, (Archive Project, n.d.). However, different of definitions have been given to traditional music. According to the International Council of Traditional Music (ICTM) (2011:1), music passed mostly unchanged between generations of informal players, usually without notation, and played mostly by ear. Nettl (1964) defines it as the music in oral tradition found in those areas which are dominated by high culture. It is 'distinguished from the cultivated or urban or fine art music by its dependence on oral tradition rather than on written notation' (Nettl, 1964:7).

Within the Nigerian context, Omibiyi-Obidike (2002:5) opines that traditional music is the body of music practised in pre-colonial Nigeria, associated with traditional ceremonies and rituals. Ekwueme (2008) also argues that traditional music is the music of indigenous Nigerians. It is the music that is native to their customs and tradition. It could be inferred from the foregoing that traditional music is linked to the culture of the user. It is purely and wholly used by indigenous people trained in an informal and indigenous way. Its scope covers festivals, rituals and rites, religious entertainment, and social ceremonies, among others. In fact, it is a multifunctional phenomenon in Nigeria which features multi-musical styles: vocal, dance, instrumental music and traditional musical instruments in their different categories and sizes, with examples found among all the ethnic groups in Nigeria.

Indigenous music is that which the users are born with. Such music remains unchangeable and unadulterated. Sometimes, the users are not able to explain the fundamentals of the music, based on the long practice in the same pattern. Traditional music is also the music of indigenous people, which could be influenced by modernity. There could be the introduction of foreign ideology in its performance, which could gradually erode the basic and fundamental principles of the performance. The mixture of the new ideology would later metamorphose into folk music. *Kpakpa-jiala* of the Benin migrants in Itaogbolu, in the context of this work, is in the category of the traditional music. This is because the performers and users of the music have long stayed

outside of its original domain. The influence of acculturation on the music has brought change into its performance.

This study focuses on the origin and the factors responsible for the developmental changes and continuity of *Kpakpa-jiala* music in order to prevent it from going into extinction. Christian and Islamic religious activities now replace the traditional mode of burial, even as it is believed that the non-performance of the ceremony (accompanied by the music) brings misfortunes to the close relatives of the deceased.

The Benin indigenes who settled in Itaogbolu and to whom *Kpakpa-jiala* music is credited are immigrants from the old Benin kingdom before the colonial era, as earlier mentioned. All ethnic groups in the world have the record and accounts of their past in creation myths and oral traditions in Nigeria, which provide sources to complement archaeology and other evidence. Many traditions try to answer the question of origin by providing stories of migration either from within Nigeria or distant places such as Egypt and Palestine. There are different factors traceable to why people migrated from their original place of abode to a new place of settlement.

Internal migration, that is, the one within ethnic groups or regions, has other sub-factors responsible for mass movement. Adeniyi (2013) opines that internal migration in Nigeria has many different flow patterns and instances. Migration facilitators include economic reason, marriage, education, and rural-urban movement Internal migration in Nigeria dates back to the pre-colonial periods, in which trade and cultural practices linked the different peoples and communities. Then, there were also ethnic wars of expansion in almost all regions, south of the Sahara. Migration and settlement was rampant at the period as a result of intertribal wars and cultural attractions in Nigeria.

Falola (1999:1) asserts that:

> Everywhere, there are stories of how ancestors and dynasties emerged, how wars were fought and won or lost, and how people traded and created a living. The stories may sound simple or incredible, but they generally reveal a number of points: that societies had existed for so long that tracing their beginning can be difficult; that societies had to cope with their environment and develop on the basis of their own initiatives; and that one group had

to interact with others, as the migration stories point to important linkages.

Migration is a relatively permanent movement of an individual or a group over a significant distance, which involves a change of residence from one community to another (Ibiloye, 2011). Ajetumobi (2012) remarks that the military exploit of Benin kingdom was so strong between the 15th and 17th centuries, during the reign of Oba Ewuare, that it pervaded every sphere of life of the Yoruba of the coastal region. Oral tradition has it that one Benin warrior at the period, known as Edugie, collaborated with Ogbolu, an Oyo man, who was a slave trader and also a farmer to form a settlement known as Itaogbolu today. It could, therefore, be said that both men and their followers who occupied the place then became the aboriginals (the first people) of the community. In search of refuge and cohesion for defensive against any attack, other traditional communities, like Oore, Afa, Irado, Isimija and Ijigbo, migrated to meet Ogbolu and Edugie at the settlement and large developed the community. Ajetumobi (2012) further asserts that 'migration has been a systematic contributor to the evolution and development of settlements, kingdoms, states as well as urban centres'. In Itaogbolu, a multicultural heritage of social norms, ethical values, traditional customs, belief systems, political systems, and specific artifacts, technologies and music are being exhibited.

The Benin community in Itaogbolu manifests social and cultural life of varying degrees. They are organised into groups of families with no specific quarters allotted to them but co-exist peacefully with their neighbours. They have their customs that are spiced with some Yoruba influence. However, they still maintain their historical and cultural identities. Notable among the festivals celebrated widely in Itaogbolu is *Aduge* in honour of Edugie (the customer and friend of Ogbolu) since the time of his death centuries ago. Peculiar to the Benin people in the town is the *Ijigi* musical genre, used for social events and *Kpakpa-jiala* music used in burial ceremony. The people give their honour and rite of passage to dead elders with their music; there is hardly any ethnic group on earth without music (Wager, 1973). It is customary for Africans to celebrate the demise of elders whose meritorious lives were beneficial and encouraging to the people and who also died peacefully. Because of the good life they lived, it is believed that they (the deceased) have gone to be with the ancestors. Nzewi (1989:92) argues that when a man with the basic achievement (worthy children) dies, there are a number of esoteric rituals performed by selected

functionaries to ensure effective transition of the deceased's spirit and mien, as well as his effective and worthy reincarnation.

1.2 Statement of the research problem

In spite of trending Western ideologies and civilisation, African culture has thrived and developed to global acceptability. Ethnomusicology has really assisted some Nigerian scholars to research into some of the traditional music in Nigeria and to document them for posterity. Numerous Nigerian scholars have extensively researched into African traditional music within their cultural existence because of the functional role, as 'music is part of culture' (Merriam, 1980). For example, Vidal (1989) carried out research on Olojo festival music of Ile-Ife; Olaniyan (1984) did an extensive study of Dundun- Sekere music in the south-western Nigeria. Daramola (1998) also explored the Osirigi music of Ile-Ife; Idamoyibo(1998) investigated the music of death ritual in Okpe culture and Ogisi (1989) examined the music of Isekiri traditional burial ceremony. These have served as unique premise for the promotion of scholarship in the areas of essence, as well as utilitarian and symbolic roles of music in traditional culture.

Kpakpa-jiala, as the music performed only for burial activities by the Ado-Itaogbolu, has not received any prominent attention from researchers either from within or outside its cultural environment. Although a few scholars have worked on funeral music from other cultural backgrounds within Nigeria, none has worked on *Kpakpa-jiala* music. The encroachment widespread influence of Christianity and Islam has indeed relegated the use and function of traditional music to the level of disregard. This statement corroborates the assertion of Agu (2011:16):

> In spite of the well-established musical traditions and practice among Nigerian societies, external influences laid the foundation for infiltration of other music genres, including pop and contemporary music. The advent of colonial administration and Christianity gave rise to school bands and church music which gradually gave birth to pop bands and contemporary choral music.

The resultant effect of encroachment of the Western religions specifically is the fizzling out of *Kpakpa-jiala* music and it is being replaced by other forms of popular music. The professional performers of the music are already diverting their attention to other profitable sources of income, such as farming, hunting and driving. Consequently, it seems difficult to retrieve

musical materials, such as repertories and instruments used, as some of the practitioners are dead, or have changed place of settlement or have become very old and not able to give useful information about the music. This makes this research effort most pertinent to document the cultural practices within the musical tradition.

This research, therefore, tried to fill the gap in understanding 'how' and 'why' this particular music is performed as burial rite and its importance to its society; documenting the origin, level of development, significance, performance practice, form, style and compositional techniques so as to enliven and revitalise people's interest in and appreciation of the music in terms of its cultural and aesthetic values.

1.3 Need and justification for the study

Many scholars have written on the activities and other traditional music of Benin migrants in Itaogbolu, especially funeral music in order to preserve them for posterity. *Kpakpa-jiala* burial music of the Benin migrants in Itaogbolu has not been researched into and is currently fading away, like a number of other African musical genres, as a result of Western influence. The study is made compelling because it is one among numerous traditional music of Yorubaland where music and the cultural paraphernalia attached to it remain known only to the restricted audience of members of the community. This study is justified because it not only provides adequate expository information about the music, but it also contributes to the frontiers of knowledge about African music.

1.4 Aim and objectives of the study

Primarily, this study aimed at investigating *Kpakpa-jiala* burial music among the Benin people in Itaogbolu in order to reveal its socio-cultural values within the context in which it is performed. It is rare to come across history of music which does not begin with 'origin'. Aristotle once alludes to this in Allen (1939) and notes that 'he who considers things in their growth and origin obtains the clearest view of them'. Therefore, the study also aimed at exploring the origin, as well as the development and changes that might have occurred in the music in the course of time. Significantly, the objective was to document the identified function, and the performance practice which would give insight into the structure, form, style and the compositional

techniques employed in the performance of the music. To make all observation and information of the research logical, the study specifically:

     i. examined the origin and historical development of *Kpakpa-jiala* music in the culture of the Benin emigrants within Itaogbolu,

     ii. explored the function of the music within the context among the migrants who use it in Itaogbolu.

     iii. explored the performance practice in order to reveal the influences of modernisation and acculturation in the music,

     iv. identified the musical elements used in the composition of the *Kpakpa-jiala* musical genre and

     v. analysed the structure of the music in order to identify the musical forms and styles used in the music.

1.5 Research Questions

In realising the above objectives, the study has the following research questions as guide:

     i. How does *Kpakpa-jiala* music performance relate to the origin of the Benin emigrants in the course of their long stay in Itaogbolu?

     ii. To what extent do the performers of *Kpakpa-jiala* music maintain its use and function in this modern age?

     iii. In what ways does the pressure of modernisation and acculturation influence the performance practice as burial rite music?

     iv. Are the musical elements, form and style used in the performance practice relevant to contemporary art music?

     v. How do the musical instruments used during this burial rite performance practice complement the structure, style and form of the music?

1.6 Significance of the study

As earlier mentioned, several scholars have worked on traditional music from different ethnic groups in Nigeria, yet these have not been exhaustive. Among the yet to be researched traditional music in Nigeria is the *Kpakpa-jiala* burial music of the Benin migrants in Itaogbolu.

In many African cultures, death is not seen as the end of life, but as a continuous connection between the spirit of the dead person and the community he left behind. *Kpakpa-jiala* burial music performance is one medium of connection and communication, as it helps the departed in his journey to a new life with the ancestors and stabilises the living condition of the people they left behind. This study is significant in that it creates awareness of a mixed-culture of the Benin emigrants and that of their neighbours who setteled in Itaogbolu. It also adds to the growing knowledge about traditional burial music and activities among the Yoruba in the southwest of Nigeria since the music is domiciled in Yorubaland.

The study is highly significant based on the preservation of the music to adequately inform the younger generation within the cultural community about the activities and achievement of their ancestors in music performance for burial ceremonies. Adegbite (2009) comment that:

> The introduction of Western educational system through mission schools conferred great life benefits on the young Africans but at the price of weaning them away from traditional background. The youths in their quest to be modern and not to be labelled as primitive were consciously absorbing Western values into their sub-consciousness by discarding their own indigenous cultures.

He further stresses his concern concerning the unpleasant condition of traditional music, noting that 'unfortunately, in Nigerian urban centres today, that link seems to have been broken as traditional music has become alienated from the people especially the Nigerian youth'. Consequently, with the fast decline of African traditional activities as a result of modernisation and the spread of Christianity and Islam, if careful documentation and preservation of music associated with the burial ceremony is not put in place, there may be extinction of the cherished music. Notation of some of the songs of *Kpakpa-jiala* music in Itaogbolu is provided by this

study to make them available to performers, as a reservoir of learning and sources of reference for further studies.

1.7 Scope of the study

This study is a pioneering work on *Kpakpa- jiala* music in Itaogbolu, Ondo State, Nigeria, although, ethnomusicologists have worked on other related traditional music in Nigeria, especially funeral music from various ethnic and cultural backgrounds. *Kpakpa-jiala* music in Itaogbolu has its historical origin in Edo State. This study, therefore, covered *Kpakp-jiala* music among the practitioners in Itaogbolu community in order to ascertain the elements of the music and evidence of change. Relevant materials were consulted in the Institute of African Studies Library as well as Kenneth Dike library, all in the University of Ibadan. It also covered the historical evidence from Udo in Edo State, one of the communities from where the music was brought to Itaogbolu. The study focused on form and structure of the music and the instruments used. This provided the necessary understanding of the significance and function of the music in burial activities.

1.8 Operational definitions of terms and concepts

To enhance a better and in-depth understanding of some concepts used in the study are given operational definitions.

Music: This is a demonstration of the work of art concerned with combining vocal and or instrumental sounds for emotional expression, usually according to cultural standards. Music is an art that permeates every human society globally but varies widely among the cultures in style and structure.

Edo: A large homogeneous dialect that constitutes a language group.

Benin: One of the earliest kingdoms formed in West Africa but now comprising of Oredo, Ovia North East, Ovia North West, Orhionmwon, Ikpoba-Okha, Egoh and Uhunode Local Government Areas of Edo State of Nigeria (Edo, 2001:xviii).

Culture: This is a total product of the behaviour of a people, realised historically through the description of a way of life, as well as other items which tell something about the people and their consciousness in relating with neighbours. Culture is dynamic and also gives space for change and modernity.

Ritual: Social prescriptions which describe what people do and the pattern of behaviour at a particular incident when the need arises

Tradition: Tradition is behaviour passed down from generations within a society with symbolic meaning attached to origins and history.

Performance: A display to accomplish a given task within a standard

Burial: This is the ritual act of placing a dead person into the ground or sea. This is accomplished by placing the dead into an excavated grave and covering it over. Human burial practices are to demonstrate respect to the dead and to prevent the possibility of harming the living by the ghost of the dead person, as believed by some cultures. It also prevents the living from the health implications that might occur from the decomposition of the deceased body if not properly buried.

1.9   Concluding remarks

Kpakpa-jiala is a special music of the Benin migrants in Itaogbolu community of Ondo state, which is bond to burial ceremony as a socio-cultural activity. The music is performed as a rite with the belief of being used to escort the elders among the people to the world of the ancestors. However, the advents of civilisation and new religions - Christianity and Islam - have pushed the music into obscurity. This research aimed at retrieving the music through its historical background and cultural context within the confine of the community for the purpose of its holistic documentation.

End Note

1. Chief Mrs Felicia Ajoke Eponlolaye, the Eyelua of Itaogbolu (about 94 years old) explained the interpretation of *Kpakpa-jiala* in terms of the perspective of the Edo people in Itaogbolu. The woman later died before died completion of this project.

2. His Royal Highness Patrick Ekhoerutomwen Igbinodu, the Iyase 'N Udo (about 70 years old) during interview explained the meaning of **Okpakpa ozighala** from the perspective of the source of the music.

3. Mrs Ajayi F.O. (about 68 years old) analysed the materials used for children that cannot work after two years of birth and those whose pregnanies were beyond nine months. She also explained how they could be used.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Introduction

Death, burial and mourning of loved ones are universal occurrences and experiences common to all human beings. Following the death of a beloved, the family of the deceased faces the reality of the need for adjusting to normal life after incurring a grievous heart injury of separation. In most African cultures, prescribed burial rituals to facilitate the adjustment of the bereaved are established by the societies concerned. This chapter is devoted to discussion of the literature, research endeavours and theoretical framework that are relevant to this study. This helps in positioning the work in proper perspective with the purpose of treating the issue of *Kpakpa-jiala* burial (rite) music among the Benin emigrants of Itaogbolu, in Ondo State of Nigeria.

Shange, cited by Setisba (2012), writes that 'grief is not easy'. This pertains to losing and separating with a loved one. To also adjust to normal life does not require only time but also an environment that is conducive to peaceful existence. The interest put into the performance of *Kpakpa-jiala* burial rite music in the past seems to have diminished or abandoned and replaced, for example, with 'final burial ceremonies' among the Edo folks because of the circumstances surrounding its performance.

African societies generally have gone through series of transitions that cover political, economic and cultural milieux in the past centuries. It is a continuous process. Historically, many black people migrated from their traditional abodes in a rural environment mainly to seek economic advancement and security of life. Some relocated to an environment suitable enough to continue with their tradition and rural lifestyle. These included the various rituals and customs in culture accompanied by music as baseline to the behaviour of the people within society. In the new environment, new lifestyles were adopted; some were adapted, while others were completely abandoned. It is a shock to an individual who grew in a rural environment full of cultural practices to realise that the people who live in the urban areas have abandoned or changed their original cultural customs. This discussion explores the concept of *Kpakpa-jiala* burial rite music as performed after the burial of elders, which has its origin in Benin.

2.2 Literature review

Ethnomusicology at present is a large and growing discipline addressing various musical issues carried out by men and women in the field.

> African music often happens in social situations where people's primary goals are not artistic. Instead, music is for ceremonies (life cycle rituals, festivals), work (subsistence, child care, domestic chores wage labour), or play (games, parties, lovemaking). Music making contributes to an event's success by focusing attention, communicating information, encouraging social solidarity, and transforming consciousness' (Locke, 2005:75).

As such, this review addresses basic related subjects of death and the burial activities which focus on musical concepts associated with social construction. It also tries to fit them into a wide range of available knowledge on the central discourse of this study. Fundamental to this are the seven songs, sung as a rite following the interment of a Benin departed elderly person in Itaogbolu, to avert the misfortunes that could befall the living relations.

2.2.1 The concept of music in culture

Music is found in every known culture, past and present, varying widely between times and places. Since all peoples of the world, including the most isolated tribal groups, have a form of music, it may be concluded that music is likely to have been present in the ancestral population prior to the dispersal of man around the world. Consequently, it is widely believed that music may have been in existence for over 50,000 years. It is equally proposed that the first music may have been invented in Africa before it was evolved to become a fundamental constituent of human life (Wallin, Brown and Merker, 2001; Krause, 2012). Okafor (2005:88) claims that 'music is more integral with life in Africa and among Africans than it is in most other societies… In this respect, it is central to life in much the same way as is culture'. Agu (2011:16) notes that;

> the power of music lies in its ability to evoke experiences and state of consciousness in people, ranging from exaltation to despair. Folk/traditional music in particular, arouses strong emotions than the pop and contemporary genres because of what it earns to the society in terms of human experiences derived from culture.

A culture's music is influenced by all other aspects of that culture, including social and economic organization and experience, climate, and access to technology. The emotions and ideas that music expresses, the situations in which music is played and listened to, and the attitudes toward music by players and composers all vary between regions and periods. The use of the term 'music' is problematic within prehistory. It may be that, as in the traditional music of much of sub-Sahara Africa, the concept of 'music' as we understand it was somewhat different. For example, many languages traditionally have terms for music that include dance, religion or cult.

The languages of many cultures do not include a word for or that would be translated as music. In many Nigerian societies, like Tiv, Yoruba, Igbo, Efik, Birom, Hausa, Idoma, Eggon and Jarawa, there is no term for music. Many other languages have terms which only partly cover what Europeans mean by the term music (Schafer: 1996). Some languages in West Africa have no term for music but the speakers do have the concept (Nettl, 1989). Music may be treated as language without being called such because of the effect of its semantic analysis in different cultures. Omojola (2006) avers that 'among the Yoruba of Western Nigeria, musical performances are described by such diverse phrases as *orin* (song), *ìlù* (drum/ drumming), *eré* (play), *k'orin* (sing); *l'ùlù* (beat drum); *orin kíko* (singing); *ìlù l'ílù* (drumming), *eré síse* (playing). Many definitions of music implicitly hold that music is a communicative activity which conveys to the listener the language of moods, emotions, thoughts, impressions, or religious, philosophical, sexual, or political concepts or positions.

Music evokes strong emotion and changes state of awareness by communication. Societies with a musical culture may be better able to survive because music coordinates their emotions, helps important messages to be communicated within the group (especially in ritual); it also motivates them to identify with and support each other. However, it is difficult to demonstrate that effects of this kind can enhance the survival of one group as against another because of differences in culture and music. Generally, the form of musical communication involves melodic, rhythmic and movement patterns as well as the communication of intention and meaning.

Moreover, culture is given diverse descriptions, definitions and interpretations from scholars' diverse experiences. Zimmermann (2012) defines culture as the characteristics of a particular group of people, defined by everything from language, religion, cuisine, social habits, music and

arts. Benedict, cited in Keesing and Keesing (1971) likens culture to an individual in having a more or less consistent pattern of thought and action, while Fisher (1986) describes culture as the ideas and behaviour people share as a result of being in more or less close contact and adding tools and technical know-how for dealing with their environment in the premise of cultural determinism. Keesing and Keesing (1971) also emphasise taking each culture as a separate universe of experience, values, and meanings, and examining it in its own terms because all cultures differ not only because one trait is present here and absent there, but more importantly because they are oriented as wholes in different directions. All culture behaviour is symbolic and each comes to have its own characteristics, purposes, emotional and intellectual mainspring, configurations and goals which pervade the behaviour and institutions of the societies concerned.

Nettl (1964), Tagg (2002) and Titon (2005) identify music as one of the few cultural phenomena, for no people is known who does not have some kind of music. Keesing and Kessing (1971) say it is based on 'meaning' shared and communicated among individual members of society. Music is the expressive voice of a culture, and often that voice is clearest in one particular city, country, or region (Wright and Simms, 2006). Tagg (2002:2) describes music as a particular type of human sound production; the sounds are associated with the human voice or with human movement. These sounds have functions involving particular aspects of communication in particular social and cultural situations. In both Western and non-Western cultures, music is integrated into human life and experiences from childhood through adulthood, as part of day-to-day activities. However, the definition of music differs from culture to culture. Titon (2005:2) observes that:

> Not all music-cultures have the same idea of music. In other words
> music represents different ideas to different peoples: They "make"
> it in different ways. If we want to understand the various musics in
> the world, then we need first to understand them on their own terms
> - that is as the various music- cultures themselves do.

The truth of the above citation is that different cultures give music different meanings. In this respect, therefore, there is a wide polarisation between Western music culture and the African music culture. Willoughby (1996:166) recognises this fact and says:

> Music plays a significant role in the lives of most Africans, perhaps
> more than for Westerners. Africans participate. Their music is not

for an audience who sits quietly and listens, whereas Westerners generally are spectators or listeners rather than producers.

Furthermore, Willoughby (2004:230) give some characteristics of African music in contrast to Western musical culture:

> African music, typically, is created to include more than music. An expression may include props, costumes, dancing, sculpture, crafts, and drama - all further enhancing possibilities for participation…It enhances social activities, is performed for amusement, or communicates important messages and feelings… Music is created for specific purposes, and it is seldom performed out of context… Songs are used for expressions of a wide variety of thoughts and dramatic action… Traditional music still occupies a position of great importance in the cultures of black Africa, and it is an art in which nearly all Africans participate. (p 166)

African, especially Nigerian traditional music experienced turbulence and violence in the course of transition from the diverse traditional cultures to modern and popular cultural identity. This is attributed to different factors in southern Nigeria, which include the emergence of the European missionaries, who effect a change into the traditional musical orientation of the people by introducing Western religion and education with the practice of European musical idioms in the nineteenth century. This was later realised by some of the Nigerian elite (slave returnees who had been exposed to Western education and music through the Christian faith) who initially distanced themselves from the local populace (Omojola, 1995).

In a bid to actualise their intention of rejuvenating the African cultural orientation, the elite organised series of concerts mostly in Lagos and Abeokuta. Omibiyi (1979:77) comments that the period between 1890 and 1920 witnessed a revolt against European culture and marked the growth of nationalism which, in its wake, led to the development of the Nigerian creative music. Through the process of the latter, other forms of musical genres (which include *Highlife, Jùjú, Àpàlà, Wákà, Fújì and Afrobeat*), now known as popular music, emerged as factors responsible for the challenges of traditional music, although they are associated with economic, social, religious, political, educational and entertainment advantages.

However, in spite of the heavy influence of acculturation, civilisation and modernisation on African culture, the roles and functionality of traditional music in its various contexts (in festival, rite of passage, rituals, communication, and so on) have not easily entered the state of oblivion. Olorunyomi (2005)

> In many traditional African cultures… music and dance are intrinsically tied to everyday experience. This process could be of a sacred event, thereby incorporating ritual elements, or a secular one, involving music and dance as accompaniment to social gatherings.

Forchu (2011) refers to the above statement on special demand accorded traditional music in African, especially Yoruba societies. She asserts that there are many types of traditional music as there are occasions and demands for it. People in Yorubaland and some parts of Nigeria are made to experience intrinsically pleasant occasions where there is togetherness in enjoyment, and elements of such occasions may become associated with them as when the sound of music is contextual (Keil, 1979; Waterman, 1990; Lawal, 1996). The various occasions and their exigencies determine the type of music to be performed.

Forchu (2011) categorises traditional music into four according to the functions they perform. These are music for technology and economy; music for social institutions; music associated with the supernatural; and music connected with other arts. According to Seeger (1987), wherever music is heard, something important is happening and, because it is ethnically based, it manifests variations in form, structure and context of performance Omibiyi-Obidike (2002:5).

As a contextual music, *Kpakpa-jiala* falls in the third and fourth categorisation of Forchu. The third category deals with music for various social institutions, such as: birth songs, lullabies (cradle songs), initiation, rite of passage, love and marriage, coronation, praise songs, campaign and funeral; and the fourth category, referred to as music associated with the supernatural. It is connected with religious beliefs and events, which include myths, divination, legends, cult music, music connected with supernatural powers and those associated with the other major religions in Nigeria: Christianity and Islam. This is what Nzewi calls "event- music":

Event-music presentations are, therefore, those that are conceived, and that conform and identify with specific festivals, institutions and cosmological occurrences. Ceremonial events are religious observations. They are performed only when such events are scheduled in the society's annual calendar. They thereby signify, formalize as well as validate and celebrate such events or institutions (Nzewi, cited by Onyiuke, 2011:161).

In reflecting the aims and practice of the music, Ekwueme (2001:18) asserts that:

Folk music in Nigeria is the Nigerian indigenous music originating from the people, performed by the people and for the people. It is handed down from one generation to the next through the process of oral transmission. It is largely based on the myth and beliefs of the people, legendary and historical events, domestic and ceremonial activities as well as incidents in the life of the community.

Kpakpa-jiala music is a major event-music whose performance practice is attached only to the burial event of titled and elderly men among the Benin indigenes in Itaogbolu. In other words, the music has never been performed outside of its constituted role. Some of the features of African music this project is employing for description and analysis are what Kamien (1990:403), Duiker and Spielvogel (2004:230), Titon (2005:6-12) and Omojola (2006) outlined. These include rhythm, melody, harmony, instrumentation and voice performance.

2.2.2 The concept of death and burial in some cultures around the world

This work actually focuses on burial music. It is to be noted that there are burial events which do not require music due to the circumstances surrounding particular deaths in different cultural societies. This is to show in most societies, that the death and burial of titled and elderly men are accorded the constituted traditional rites of passage accompanied by the required music. This is because they are believed to have become ancestors. Locke (2005:79) remarks that:

Funerals are a significant social institution, because without ritual action by the living, a soul cannot become an ancestral spirit. A funeral is an affirmation of life, a cause for celebration because another ancestor can now watch over the living. Because spirit, of ancestors love music and dance, funeral memorial services feature drumming, singing, and dancing.

According to Drewal (1992), Gehman (1999), and Alembi (2008), death is viewed as a passage to dwell with the ancestors. Many people also believe that death is the loss of soul or souls (Anderson, 2013). The African belief is that death is not the end of man's life. To them, death is a passage leading to another life; as a result of this, everybody expects death sooner or later with the hope that life goes on after the phenomenon known as death (Oso,1978).

It is often said that there is nothing certain in life but change and death. All that is born must die; all that is alive will pass away (Bloemhard, 2009). Death is a phenomenon common to all living creatures and whatever span of time spent while living, death must come someday. It is believed among the Yoruba that death (ikú) is God's messenger and is therefore called *Òjíṣẹ́ Ọrun*, that is, Heaven's Bailiff (Adelowo, 1988 and Ojo, 2000). God is the creator of the universe, who has supreme power over all things. He only reserves the power to send death on errand to any life for termination at the appointed time. Every human being also knows that it is the design of God that, after light, there is darkness and everybody goes to sleep and forgets the day's activities. There is also the fact that human life is in cycle and death is an essential part of the cycle of life (Flanagan, 2009) where there is the morning; the time he is born and youthful age, when he is full of strength; the afternoon, the time of life's full achievement; and the evening when one approaches the end and expects the termination of life. Hoebel (1949:375) commens that:

> Birth, maturity, reproduction, and death are the four basic and universal crises in the completed life cycle. In every earthly span of the human organism, every individual who fulfils his biological destiny must pass through each of these peaks in the life cycle.

At the completion of the life cycle of two personalities (Joshua and King David) in the Bible, they announced to relations and people around them about the termination of their existence by saying 'I go the way of all the earth' (Joshua 23:14 and I Kings 2:2). For individuals, death is the last of life crises and every person lives with the awareness of his own death. The human condition is that we live with the knowledge that one day life will end and we must die (Bloemhard, 2009). As such, every society has the 'knowledge as an ideology' that death is a common phenomenon and that an individual will pass that way one day, one time. In every culture, death is attributed some meanings which are accessible and perceivable by individuals and also involve constructing a unique concept of death and afterhere (Berta, 2013). However,

there is great difference in the intensity of meaning attributed to death among cultures. This meaning is attributed with the belief that 'death has no absolute finality' on human life, but that he has just crossed over to another life, where he associates with those who have gone before him. Hertz (1960:152) claims that:

> Once the individual has surmounted death he will not simply return to the life he has left… He is reunited with those who, like himself and those before him, have left the world and gone to the ancestors. He enters this mythical society of souls which each society constructs in its own image.

Lobar, Youngblut and Brooten (2006) opine that:

> A pervasive theme was that beliefs about the soul of the deceased lead families to perform rituals and ceremonies that foster passage to God, the 'light,' or another life. The stronger their beliefs, the more dedicated the family is, in completing the rituals and ceremonies in the way dictated by their religion or culture.

People believe that life here on earth is not interminable. They hold the view that sooner or later, the inevitable phenomenon called death will come upon everyone, who only is a sojourner on God's earth. No matter how long a person lives, death must come as a necessary end.

The Yoruba, says; '*awá'yé è kú kò sí'*, that is, none comes to this world and would not die; and '*gbogbo ẹni tí a bí sí ilé ayé ni yóò kú, tí yóò re ọrun alákeji àrèmabọ̀*', that is, every one born to this world will surely die and go to heaven - the place of no return (Adeoye, 2010). Yoruba people believe that; *àìsàn ló ṣeé wò, a kò rí ẹbọ ikú ṣe,* meaning it is sickness that is curable, but the cure for death is impossible. Adelowo (1988:165) avers that:

> When the Yorùbá think of death as "dying", then they described it as debt. Hence the Yorùbá saying: Gbese ni iku. It is a debt that everybody must pay. The implication of this notion is that death is the inevitable and ultimate lot of every person who comes into the world. The point here is that everything that has a beginning must have an end. The notion makes God a unique being, ever-living, ever-active, ever-acting.

Tilby's contribution on this matter reflects the belief of the Yoruba:

> In the end we must die and give up our individual consciousness into the boundless merciful memory of God. Death is not a punishment, it is a gift of nature, and we spend all our life learning

to appreciate it. In the same way, our human life in this universe
may not last forever. If life is destined to fill the whole universe, it
will not be life as we know it (Tilby, 1993).

In some cases, deaths are being averted, or better put, they are being postponed, suspended or controlled, in the modern day by medical intervention, and, in the past, by traditional spiritual intervention. According to Bradbury (2000:60), "Medical science has allowed us to control death to some extent by controlling pain or extending life". MacKinlay (2006:195) notes that 'the medicalisation of death has resulted in seeing death as *a failure*'. In the past, some children were known among the Yoruba to be *àbíkú* (born-to-die).The frequent sickness of such children was a signal that they might die at any time. For example, if a girl (because they were mostly girls) frequently fell sick, she would be taken to a spiritualist who would make an amulet for the child to wear around the neck or ankles; incisions were also made on the face of such child. All these were done with the belief that it would prevent the child from seeing her spiritual counterparts, and so, they would not be able to take her away. Nonetheless, there is the concept of *àbíkú sọ olóògùn d'èké* which stresses that in spite of the amulet prepared to prevent any child in the category from dying, he or she would defile it and still pass away.

The Yoruba have the knowledge that, however great or small, brave, important, powerful, rich or poor, literate or non-literate, or spiritual someone is, he must pass 'the way of all the earth'. Ojo (2000) says death is inevitable and cannot be prevented. When a young person is sick, every precautionary measure is taken to avert premature death. Yet, there is the indisputable belief that, when death really comes, nothing can stop it from terminating one's life. This is expressed by Adeoye (2010) thus:

Ikú pa babaláwo bí eni tí kò gbọ́'fá,
Ikú pa oníṣègùn bí ẹni tí kò l'óògùn,
Ikú pa àlùfáà tí ó gbójú bí ẹni tí kò l'Ọlọrun Ọba

Meaning:
Death killed the herbalist as if he is ignorant of divination,
Death killed the physician as if he has no charms,
Death killed the priest as someone without God.

The above assertion is a reflection of the fact that death is certain but the time it comes is uncertain. This reflection relates to the fact that there is no way to escape death (nobody ever

has). Life has a definite, limit and each moment brings us closer to the end of this life and death comes in a moment and its time is unexpected (Bloemhard, 2009). In all societies, people and relations have witnessed children, youths, adults and the aged dying and none could stop them from being taken away by death. In the history of man, it is recorded only in the Bible that two persons (Enoch and Prophet Elijah) did not taste death. Enoch was taken away by God (Genesis 5:14). The book of Hebrew, chapter eleven, verse five says "By faith Enoch was translated that he should not see death; and was not found, because God had translated him: for before his translation he had this testimony, that he pleased God". Elijah was carried away by a chariot of fire: "And it came to pass, as they still went on, and talked, that, behold, there appeared a chariot of fire, and horses of fire, and parted them both asunder; and Elijah went up by a whirlwind into heaven" (II Kings 2: 11).

There were some powerful men and women especially among the Yoruba who were believed not to have died but turned to physical structures. Such structures include staff, stones or hills, rivers and other referencial symbols which are immortalised, while other physical materials are divinised. For example, oral tradition has it that Ọ̀rúnmìlà of Yorubaland was provoked by his last born (Ọlọ́wọ̀): *nígbà mo bí'mọ tán, ni wọ́n n'fọ̀wọ̀ ọmọọ̀ mi wọ̀ mí,* (when I stop raising children, I was accorded the honour of parenting) during one of his ritual celebrations being a wealthy man[1]. At the time of the celebration, his first seven children (Alárá, Ajerò, Ọlọ́yẹ́mọyin, Alákeji, Ọ̀ńtagi Ọ̀lélẹ́, Ẹléjẹ̀lúmọ̀pé, and Ọwáràngún àga) went to him and saluted him by prostrating themselves and said *àbọrú bọyè bọ ṣíṣẹ,* (the sacrifice would be accepted). At the turn of the last born (Ọlọ́wọ̀), he refused to prostrate himself for his father and the elders accused him of not doing what his brothers did and he responded thus; *ẹnì kan kìí f'orí adé balẹ̀* (the head that wears the crown does not bow). This angered Ọrunmila and he departed the world via a palm tree known as *Ọ̀pẹ̀rẹ̀kẹ́tẹ̀*. After he had left, trouble and pandemonium erupted in the community. The elders reported this to the children of Ọ̀rúnmìlà: that the world was not as chaotic when their father was still with them. Sequel to this, they sacrificed to their father through a herbalist who instructed them to prepare concoction and take it to the bottom of the *Ọ̀pẹ̀rẹ̀kẹ́tẹ̀,* through which their father went to heaven. When they dropped the concoction according to the instruction of the herbalist, they idiomatically chanted the *oríkì* (praise) of Ọ̀rúnmìlà:

Oríkì Ọrúnmìlà	**Interpretation**
Ifá ká re lé o	Ifá, let us go back home
Ọmọ ẹní rẹ́, ọmọ ẹnì rẹ	You are our relation
Ọmọ ẹnìkan ṣàkà bí agbọ́n	Son of one liken to wisdom
Ifá ká re lé o	Ifá, let us go back home
Èwí n'lé Ado	Ado is the home of Èwí
Ońsà n dẹta	The third rank the monarch
Erinmi lóde Ọwọ	Hippopotamus in the streets of *Ọwọ*
Ifá ká re lé o	Ifá, let us go back home
Mòpó eléré	The Mòpó of *Eléré*
Mòbà Ọ̀tùn	The Mòbà of *Ọ̀tùn*
Mòpó Ẹléjèlú	*The Mòpó of Ẹléjèlú*
Gbólájókòó ọmọ òkinkin tí ń Mérin í fọn	Gbólájókòó that makes elephant to trumpet
Ifá ká re lé o	Ifá, let us go back home
Ọkùnrin kúkúrú òkè ìgètì	The short man of *ìgètì* hill
Gbólájókòó ọmọ òkinkin tí ń Mérin í fọn	Gbólájókòó that make elephant to trumpet
Ọmọ ọ̀pọ̀lọpọ̀ ìmọ̀ tí ń tìí jìàjìà wọ 'do	One whose aboundant power toss him sideways
Ọmọ àṣèṣèyọ ogómọ̀ tí ń fún nigínnigín	The newly shoot-up palmfrond; wholly white
Ọmọ ejò meji tí ńsáré gànràngànràn lórí eréwé	Two snakes that race freely on leaves
Ọmọ iná jó 'kó má jòó ọrún	Burning fire that consumes not *ọrún*
Ọmọ iná jó 'kó má j'ẹ́lùlù	Burning fire that consumes not *ẹ́lùlù*
(Abimbola, 1968:46-47)	

Ọrúnmìlà's *oríkì* chanted at his supposed grave revealed him as a referential symbol of wisdom like *Ifa* divinity (that should go home with them) and as powerful as the sting of bees. He was personified as Èwí (the monarchical title) of Ado, Hippopotamus (giant) in Ọ̀wọ̀. Towns like Eléré, Ọ̀tùn and Ẹléjèlú where he was given Chieftancy titles like Mòpó and Mòbà were mentioned. He was described as the short and powerful man of mount Ìgètì who hypnotised elephant to trumpeting, a powerful man whose power and wisdom pushed sideways to conquare his enemies. He was also likened to two snakes that raced on leaves. No kind of fire from his enemies kindled could ever burn him because of his power.

In response Ọrúnmìlà, said he was not going home again but that they (his children) should stretch their palms on which he dropped *ikin mẹrìndínlógún* (sixteen divinition materials). He instructed them thus;

Instruction	Translation
Bí ẹ bá délé, bí ẹ bá f'ówó,	When you get home and need money,
Ẹni tí ẹ máa bi nùu	Ask from him
Bí ẹ bá délé, bí ẹ bá f'áya,	When you get home and need wife,
Ẹni tí ẹ máa bi nùu	Ask from him
Bí ẹ bá délé, bí ẹ bá f'ọmọ,	When you get home and need chidren,
Ẹni tí ẹ máa bi nùu	Ask from him
Ilé lẹ bá fé kọ́ láyé,	You want to build house,
Ẹni tí ẹ máa bi nùu	Ask from him
Aṣọ lẹ bá fẹ́ ni láyé,	You want cloth,
Ẹni tí ẹ máa bi nùu	Ask from him
Ire gbogbo tí ẹ bá fẹ́ ní láyé,	Whatever good thing you need on earth,
Ẹni tí ẹ máa bi nùu	Ask from him

Ọrúnmìlà did not return again, but told them (his children) that whosoever they see they should call him *baba* (father). Therefore, whosoever is called *babaláwo* (which emanated from *baba*) must possess *ikin merindinlogun,* being what Ọrúnmìlà used to replace himself. According to Ogunranti (2016), all Yoruba communities possess this and it should be kept in Oba's palace. The head *babaláwo* must not be far from the palace because of this. He uses it to find out the truth about anything and must also be making sacrifice unto it on every five days known as *ọjọ awo*, that is, awo day.

2.2.2.1 'Death': concept from the Western perspective

The concepts of 'good' and 'bad' deaths are relevant in this context. Different meanings have been given to these two concepts. The type of death experienced determines the type of burial rituals or ceremony accorded the deceased among the Yorùbá and other cultural groups. Many societies have notions of what would be a 'good death', for example dying as a martyr or stoically bearing suffering (Bloemhard, 2009). The issue of 'good' and 'bad' deaths from the perspective of the Western world concentrates mostly on the medical approach. Costello (2006:599) argues that:

> The ideology of good death has its origins in the early hospice movement and has become an embedded part of contemporary Western palliative care. The characteristics of good death have

their origin in hospices, where open communication, relief of symptoms, individual dignity and respect and acceptance of death are prominent features ... The evidence on death and dying in Western Europe and the USA suggests that the majority of people die in hospital. A few studies have examined good deaths in the hospital context. Fewer have considered the relationship between types of death and the contexts in which they take place.

The palliative care practitioners provided evidence on good death from the perceptions of end-of-care. McNamara et al. (1995); Hart et al. (1998); Lawton (2000), Kristjanson (2001), Taylor (2001) and Higginson (2004) claim that the evidence on symptom control for dying patients, including psychological support and bereavement, identifies how the provision of such measures can lead to what is regarded as good death. Good deaths are often sentimentally idealized as being personal and individualized, evoking images of death as peaceful, natural, dignified and not prolonged (Keizer et al. 1992, Seymour 1999, Clark 2002).This may well account for the ambiguity surrounding good and bad death experiences.

Kellehear (1990) opines that 'good death included an acknowledgement of the social life of the dying…whereas bad death experiences (also referred to as traumatic, chaotic or gruesome) raised conflict' within the dying and nurses who take care and the family members. In this respect, sometimes, sudden and unexpected deaths are seen as good deaths, because there is no suffering. Such death could be by accident, a sudden discharge of a gun or stray bullet, and the like. Oyebola (2013), notes that good death could be regarded as a peaceful, painless, smooth transition and dying with dignity. In contrast, Bradbury (2000:59) contends that bad deaths are uncontrolled because they cause undue suffering to the dying person or are undignified. Costello (2006:596) also depicts bad death: 'Bad death was also determined by patients who died out of context', 'Bad deaths included those where patients died in pain or with unrelieved symptoms'.

A lot has been written about the medicalisation of death in 'the West'. Medical technology pushes the moment of death ever further away. When old people finally die, it is likely to occur in the company of more machinery than people (Rubinstein, 1995). In the industrial world of Europe and North America, death is being 'gerontologised'. The death of a young person has become increasingly exceptional and most of the elderly, who die, do so at a late age. Therefore,

it is normally expected at old age when there is no more anxiety, as Komaromy and Hockey, (2001) claim that death is distant and distanced.

2.2.2.2 The concept of death from the Israeli perspective

Spronk (2004:987) makes a clear difference between good and bad deaths at the conclusion of individual's life:

> In the view of the ancient Israelites, as expressed in the Hebrew Bible, death is good or at least acceptable (1) after a long life, (2) when a person dies in peace, (3) when there is continuity in the relation with the ancestors and the heirs, and (4) when one will be buried in one's own land. Death is experienced as bad when (1) it is premature, (2) violent, especially when it is shameful (e.g., when a man is killed by a woman), (3) when a person does not have an heir, and (4) when one does not receive proper burial.

In the analysis, his illustrations include the lives of Enoch and Elijah. He ascribes their escape (as no mortal man would do) from the experience of death to their 'close relation to God', because in the beginning 'things are seen and described in their relation to (the belief in) the God'. The story of the sin of the first man on earth introduced death, which marked the separation from the God. He concludes by describing Enoch's and Elijah's exit from the world as 'extraordinary'. He says 'it is characteristic of the biblical view on life and death that in certain ways a close relation between mortal man and God lets the strict separation between life and death fade away'.

Spronk identifies four elements which describe good death and analyses each with examples of Bible icons, beginning with Abraham's good old age and fulfilment of God's promise. 'The first element of the good death is the "good old age". It is regarded as a blessing of God (Psalm 91:16; Isaiah 53:10; 65:20; Zechariah 8:4). The old age can be called good because the promises given to Abraham were fulfilled during his own lifetime' Spronk, (2004:990).

> This is the length of Abraham's life, one hundred seventy-five years. Abraham breathed his last and died in a good old age, an old man and full of years, and was gathered to his people. His sons Isaac and Ishmael buried him in the cave of Machpelah, in the field of Ephron son of Zohar the Hittite, east of Mamre, the field that Abraham purchased from the Hittites. There Abraham was buried, with his wife Sarah. (Genesis 25:7-10)

The departed one who leaves behind children and who dies at a ripe old age is accorded full burial, in the belief that he is going home. Before his death, the aged faces the impending death

in a mood which, at best, is positively gay, and in any case is lacking in anxiety (Trueblood, 1957). Magesa's (1997) comment on this subject from the African perspective is apposite here:

> Old age and death have important roles in African understanding of the vital force… Accompanied by the appropriate rites, they are moments when the power of life is intensified for the individual and for the individual's society… death in old age is a dignified event. It is expected that old people must demonstrate courage and heroism when faced with death. Such behaviour increases their honour and influence of their vital force in the eyes of those they leave behind. As a result, the words a person utters at the moment of death have utmost significance…

The prestige of the aged at death has been frequently enhanced by the significance attributed to their 'last words'. According to Magesa, old age is not limited only to the length of years one lives on earth; old age is also attributed to a young person who lived a quality ('understanding' and 'a blameless life') life though dies young. This is also seen as a peaceful death.

> But the righteous, though they die early, will be at rest. For old age is not honored for length of time, or measured by number of years; but understanding is gray hair for anyone, and a blameless life is ripe old age. There were some who pleased God and were loved by him, and while living among sinners were taken up. They were caught up so that evil might not change their understanding or guile deceives their souls. (Wisdom 4:7–11 quoted in Spronk (2004).

In 'good death', 'one does not speak euphemistically of death as resting in peace, but one does hope to die in peace, as was promised to Abraham' (Spronk, 2004:990) as against one dying either painfully, traumatically, shamefully or unexpectedly as a result of separation from God and facing the consequence in (according to general belief) life after death as 'in the Hebrew Bible, however, the world of the dead and the world of the living are strictly separated'. In his further explanation about good death, Spronk emphasises 'proper funeral' which is borne out of traditional mourning rites. 'In order to find rest after death it is important that the deceased receives a proper funeral, just like his predecessors' (Spronk, 2004:990), believing that this is the common way of relating to the ancestors. This is captured in the quote below:

> Burial is often described as 'going to the ancestors' or being 'gathered to his people'. The connection with the generations, both the preceding and the following, is an important element of the good death. The common way to be related to one's ancestors is by being buried in the family tomb and by being named together in the

genealogy. Also the relation to future generations and the certainty that the family line is not broken is an important comfort for the dying. (Spronk, 2004:991).

In relation to the foregoing, Smith (2010:1) submits that:

> Many African religions believe that death does not alter or end the life or the personality of an individual, but only changes their conditions. This is expressed in the concept of "ancestors," people who have died but continue to "live" in the community and communicate with their families.

Smith (2010) and Anderson (2013) assert that every 'person' or 'anyone' who dies must be given 'correct', or 'proper' funeral ceremonies. This idea is interpreted as an attempt to bring about a ritual communion between the living and the dead because the goal of life is to become an ancestor after death. Therefore, the relation to future generations and the certainty of maintained family ties is an important comfort to the dying.

Other important elements which Spronk attach to good death are: the combination of dying in peace and having offspring, continuity in the relation with ancestors and heirs, and being properly buried in one's own land Spronk, (2004:992). The second is also an important aspect of which was *Kpakpa-jiala;* the offspring owe the duty to give appropriate burial to their parents. Referring to Bible history, he observes that, in spite of the differences between Isaac and Ishmael, Jacob and Esau, and Joseph and his brothers, they, at the time of the burial of their respective fathers, still came together for the ceremonies. He notes that, 'comparing these reports of the death and burial of the patriarchs, one can also note a final criterion for a good death: one must be buried in one's own land' (p 995). After death and necessary ritual, an individual is reinstated as an ancestor because he has living descendants of the right category. "His reinstatement in this status establishes his continued relevance for his society". Although dead, people believe that they are living in heaven (Dopamu, 2006:11).

Bad death, according to Spronk (2004), is also captured under the four elements in contrast to those points that determine good death. He describes Absalom's death, as a 'premature' and 'violent' death.

> At his flight Absalom is killed by the general of his father's army. This is a clear example of a premature death, which is underlined by the fact that when a messenger brought reports of the outcome of the battle both he and the king speak of Absalom as a young man… Absalom died by the sword; a violent death (p992).

The premature death of Absalom is attributed to his conspiracy against 'the throne of his father' (King David) which could be interpreted as breaking 'the community code or taboo'. In the same vein, if a person is a witch or wizard, a murderer, a traitor, a thief, a wicked one, the type of death will be traumatic, sudden, painful, violent and shameful like Absalom's. Anyone who is humiliated at death or experiences any of the above is believed not to have died peacefully, even though he or she reaches an acceptable old age. In Yoruba culture, strained or no burial celebration will be given to the individual. His or her case will be a point of reference in the community and so the decent and the remaining members of the family carry the shame.

2.2.2.3 The Buddhist perspective

Referring to Wittgenstein (a historian of religion), (Reynolds, 1992:158) that:

> Many of the religious traditions that we study affirm-at a certain level-notions that are similar. But in such cases the otherness of death presents itself in a way that is not as benign as it appears to be in the rather epigrammatic formulation provided by the modern philosopher. In most religious traditions the otherness of death is an otherness that is integrated-at another level-into a larger reality within which –according to the tradition concerned-the limits of death (and in some cases the limits of both life and death) can be overcome or transcended.

He explains two individuals' (a future Buddha and a woman-Kisa Gotami by name) encounter with death in which they both at the same time discovered the inexorable universality of death but afterwards decided to seek a 'larger reality' within which the power of death could be resolved, domesticated, encompassed or defeated. Their enlightenment on the said larger reality borders on understanding the relationship between death and desire. He notes that 'death is an existential reality that frustrates the desire that drives human beings to grasp after the pleasures and satisfactions of this- worldly life' (p.159). He uses as example the story of the future Buddha, who had already renounced his attachment to the 'various pleasures that life could bring, including those associated with wealth, marriage and priesthood', which he had in the

palace of his father to explain the 'affinity between death and desire'. The future Buddha was later faced with death (after he had attained enlightenment), embodied in the figure of *Mara* (a god whose name signifies death) which sought, through the attraction provided by his beautiful daughters, to arouse in the future Buddha the desire and the grasping that would bring about his defeat and keep him in bondage. In his spectacularly successful response, the future Buddha 'called the earth to witness' to the great deeds he had performed in his previous lives: deeds of awesome self-denial and self-sacrifice through which his capacity to resist desire had been both demonstrated and perfected. Reynolds, (1992:159) observes that:

> Clearly in this episode, which is one of the best known and most often depicted episodes in all of Buddhist mythology, there is a powerful affirmation of a deep-level alliance between death and desire, on the one hand, and between the victory over death and the victory over desire, on the other.

Contrary to the enlightenment experience attained by the future Buddha through severance of his societal connection like the monk he learnt from, and the take-up of life as a wandering mendicant, 'one of the constant characteristics of the teachings of the Buddhist is that, along with ignorance, desire and death always appear among the set of basic phenomenal elements that are held to arise codependently. What is explicitly stated is the notion that when ignorance and desire arise, then death inevitably arises with them'. At this level, death continues to function as a limit that calls into question the value of all of the satisfactions and pleasures that can be realised within this-worldly existence. However, one must not ignorantly live in pleasure and worldly desire without considering the implication that awaits one at death and afterlife. Reynolds (1992:161) opines that:

> Nonetheless, according to Buddhist teaching, such people can, by means of their intentions and actions, determine the character of their future lives. Thus they too, have the possibility of living a life-and dying a death-that has a significant religious meaning…This means moderating, as much as possible, the desire that fuels and regulates the process of life, death, rebirth, and redeath….the more that those who are involved in this process control and moderate their desire, the higher they will rise in the cosmological hierarchy and the closer they will come to attaining the goal of Nibbianic (release from the power of death) release; the more that they allow their desire to boil and intensify, the lower they will fall in the

cosmic hierarchy and the further they will depart from the path that leads to salvation.

Reynolds (1992:161) further stresses the condition Buddhist teaching attached to making merit:

> Those who demonstrate and achieve the moderation of their desire by listening to the Buddha's teaching, by adhering to the precepts he laid down, and by giving appropriate gift- will necessarily be rewarded with a favourable rebirth. Those who engage in immoral activity and fail to make merit will, on the other hand, find themselves reborn in horrible situations in which physical suffering and spiritual hopelessness prevail.

The funeral rites which are performed by relatives and friends generate merit, and that merit is dedicated to the cause of the one who has died. In the years that follow still other rituals are performed for the purpose of generating and transferring still more merit in the hope that the rebirth prospects of the deceased will be further enhanced (Agasse, 1978; cited by Reynolds, 1992). It is observed that the Buddha's major attention focuses on achieving good death, through the realisation of the highest Buddha's goal of fully completed release from death and modest attainment of a more favourable rebirth, This also involves participation in and maintenance of the surrounding community, as captured below:

> The Buddhist sense of the relationship between all life-activities and achievement of a good death provides, from the outset, a strong motivation to adhere to Buddhist morality, to become involved in meditative practice, and, most important, to participate in various kinds of merit-making activity. But with the onset of old age these preparations for dying and death become more intense and more focused. (Reynolds, 1992:164)

Contrary to this and bringing 'bad death' to the limelight, Reynold reports that 'early or violent deaths (including the deaths of mothers in childbirth) are treated as aberrations. In such a case, adequate preparation for befitting burial has not occurred, and as a result, the death is considered to be fraught with danger, both for the person who dies and for the community as a whole'(p.167). The involvement of the individual members of the community in performing the proper roles and rituals that are assigned to them, to attain significant soteriological benefits for themselves, is a clear indication of a good death.

2.2.2.4 The Chinese perspective

According to Hsu, O'Connor, and Lee (2009:153-173), the Chinese views about death are influenced by Confucianism, Taoism, traditional Chinese medicine, and Buddhism. In general, death is considered a taboo topic and so to talk about death is to potentially bring about misfortune (Yick and Gupta, 2002:32-42). As earlier mentioned, the concept of a good death is prevalent in many cultures. From a Western perspective, patients who died with dignity, pain-free, and with an opportunity to communicate openly with family members are believed to have had a good death (Costello, 2006). Although many ethnic groups share similar definitions to Western views of a good death, there are some cultural variations. The Chinese, for example, adhere to specific rules regarding treatment of the dead that reflect back to principles of propriety and filial piety. This includes ancestor worship, which consists of surviving family members honouring the dead by performing certain rituals like bringing and burning food and paper money at grave sites during an annual holiday to commemorate the dead (Yick and Gupta, 2002). Ancestor worship rituals perpetuate the bond between the living and the dead (Hsu, O'Connor and Lee 2009), and not adhering to these traditions can cause displeasure among the ancestors and result in bad luck (Flanagan, 2009).

Koreans also have a specific term for describing 'good death': *ho sang*. 'Good death' or blessed death is used to describe death following a long and a prosperous life (Lee, Ho, Chee, Lee, 2008). Older Korean individuals defined a good death as: having their children outlive them, dying with their children around them, having lived life without being a burden to their children, fulfilling their parental duties, dying without pain, completing the natural order of life and being prepared for death (Kim, Kwon, Lim, 2004)

2.2.2.5 Saudi Arabian cultural perspective

The Arabian cultural perspective of handling the deceased is generally tied to Islamic religion. However, the immediate family of the deceased are responsible for burial activities in most cases. The procedures to be observed before the actual burial takes place are those established by Prophet Mohammad (Islamic funeral, n.d.:2, Oduniyi, 2014). The dead are washed, wrapped in seamless shrouds and buried in graves facing Mecca without coffings or markers. Burial takes

place before sunset on the day of death. The dead go to heaven or hell (Onald, Owell and Ole, n.d).

According to Zubair (2016), generally, prayer for the dead among the Islamic faithful is very important. This is done after observing the prescribed funeral procedures. The prayer (*Salatul Janazah*) which is a collective obligation of Muslim devotees is conducted to 'request pardon for the deceased and all dead Muslims', (Muslim Funeral Guide, n.d:7). This prayer is done along with Quran recitation (though in part). If so desire and financially capable, the children and other close relations of the deceased could employ the service of Imams to recite the whole Quran in a day (Zubair, 2016). The days of ritual prayer for the dead vary. The third (3th), eight (8th) and fortieth (40th) days are considered as ritual prayer days for the dead, but the discretion of the children of the deceased in choosing days is take into consideration[2].

However, unlike other cultural societies, all categories of people (infants, children, adults and the aged) within the Islamic confines are given the Arabian or Islamic burial ritual. The exceptional group of people are the martyrs. They are not offered *Salatul Janazah* with the belief that 'Prophet Mohammed did not offer it for the martys of the battle of Uhud' (Muslim Funeral Guide, n.d:11)

2.2.2.6 African perspective

From the perspective of the African concept of 'good' and 'bad' deaths, it is expedient to give a brief description of African culture since this research is on the African cultural environment. Bond (1992:3) asserts that:

> Sub-Sahara Africa is marked by its great diversity. Its 415 million people do not share nor have been united by a common history. There are differences in environment, population density, technology, economic activity, history, political systems, social and cultural arrangements and languages. There are literally hundreds of different ethnic populations with their own religious beliefs and practices and customs related to death and burial. No one body of indigenous religious texts or iconic presentations provides a common and shared religious order….Death is an idea, a social experience, and a concrete biological reality. It is here that the play of culture with nature may begin to take on meaning.

From the above quote and other indications, there is no one major religious tradition in black Africa with a body of texts that one may turn to or that Africans refer to as a guide. The traditions are oral and part of the lived-in domain of human activity. Anthropologists, derived most of their knowledge of a particular religion and culture from observations, the account of informants, and any available written materials. There are multiplicity of religions and notions of death. People do not die at convenience, unless they take an active part in bringing the situation about. This section will trace the African perspective of good death and bad death using the report of Sjaak van der Geest's research in *Dying peacefully: considering good death and bad death in Kwahu-Tafo , Ghana*. Reference is also made to the different approaches to the situation surrounding the burials considering the quality of either of the deaths.

In this account, Geest reports the case of a couple. The wife suddenly died at about the age of forty (40) with an unresolved quarrel, having taken side with her husband against her brother and head of the family (*abusua pinyin*) over a piece of land. Geest concluded, after a series of ritual activities marking premature death was observed for her and that the death of Dunkwa (the woman who died) was untimely and in that sense a 'bad death'. She was only 40 and left behind seven children, most of whom were too young to care for themselves. Moreover, she lived in conflict with her *abusua panyin* at the moment of her death and did not get the chance to reconcile with him before she died. She almost suffered the ultimate disgrace of not receiving a fitting funeral. Finally, her death was so sudden and unexpected that it was widely believed that someone, probably a witch (*bayifoc*) had killed her'. Death is always around and takes its toll at all ages (Radstake, 2000). Twenty-five (25) years later, the husband of Afua Dunkwa (Kwame Frempong) died at an old age of ninety (90) years and was given 'a grand but modest funeral'. The children and relatives did everything accordingly in a very modest manner but still with a touch of elegance befitting a humble man'. This type of death is what is described as peaceful and a good one:

> Peaceful' refers to the dying person having finished all business and made peace with others before his/her death and implies being at peace with his/her own death. It further refers to the manner of dying: not by violence, an accident or a fearsome disease, not by foul means and without much pain. A good and peaceful death comes 'naturally' after a long and well spent life. Such a death preferably takes place at home, which is the epitome of peacefulness, surrounded by children and grandchildren. Finally, a

good death is a death which is accepted by the relatives. This 'definition' of good death— 'bad death' is its opposite—does not imply, however, that it is a fixed category. The quality of one's death is liable to social and political manoeuvre and, therefore, inherently ambiguous (Geest, 2004:899).

Kwame Frempong, quoted in Geest (2004) stated, that at an old age, one does not need to fear death, rather, one looks forward to it. When he was questioned on whether he was troubled by the thought of death as an old man, he said:

When you grow old, death does not disturb you because you realise that by all means you will die one day. So I am not afraid of death at all. But what you mostly think of is the manner in which you may die. Whether it will be a proper way or a bad way… No matter what happens, you are bound to die one day. So as you grow old, you look forward to death without any fear, (p 904).

He further expressed his view about the differences between good death and bad death thus:

Good death is when a person grows old and dies peacefully. Bad death is when a person dies at a tender age because of his wrongdoings. We say: wabu abugyen (he has been forced to break suddenly). It was not time for the person to die but due to something he died, (p 904).

From the foregoing, one can infer that the incident, that is, the death of Afua Dunkwa was premature, 'still in conflict with her brother and lineage head, and under suspicious circumstances. She was not prepared for it, and she left behind a family in disarray. The 'noise' of her funeral expressed this concern about the incompleteness of her life but it also attempted to overcome her 'bad death'. Frempong's death, on the other hand, was peaceful and timely. It was the natural end of full and valuable life. There was no reason to shout or protest at his death. Gratefulness and admiration for his past life dominated at his funeral, which was orderly and 'modest'. Like all the other elders, Frempong had welcomed his death. It was a typical example of a 'good death' (Geest 2004:904).

With respect to the concepts of 'good death' and 'bad death' in Kwahu society, the type of death dictates the mode of funeral ceremony or burial rites that should follow the demise of a member of the society. First, 'bad death' is defined as a death which comes too early, which terminates

the life of someone who has not yet completed his course, who has not yet come to full maturity. According to Sarpong, (1974), Baar!e,(1986) and Miescher (1997), "bad" or "accidental" death includes deaths caused by accidents or suicides, by certain illnesses, or during childbirth. Other types of death come through: *kwata* (leprosy), *owa* (tuberculosis), *ahoho* (swelling preceding death), *otwa* (fits or convulsions), *ctcfo* (suicides, state executions, witches killed by medicine or *bosom*), *kokraw* (sores, nose falls off, syphilis).... but the deceased are not denied a funeral nowadays, yet the funeral would be less celebrated than otherwise given his status (Bartle, 1977: 393).

Dopamu (2009) posits that, in Yoruba belief, there are categories of death – bad or good death, death of the young and of the aged. The good death concerns those who live to a ripe old age, and full funeral rites are accorded such people. Bad deaths include those caused by anti-wickedness divinities (thunder, smallpox, and iron), those who die young and those who die childless. For such, the burial rites are strained and most times the funerals are accompanied with regret, wailing and crying. In fact, the environment where the death occurred clearly shows the prematurity of the death. Sometimes, no sounds of laughter of any kind; people there wear long faces and they wear mourning (black) cloth.

Geest (2004) defines good death as when a person dies a natural death, after having put his things in order. He concludes that:

> A good death and a fitting funeral are linked to a good life. They end what has been good, and which has reached its completion. They are part of what nowadays is called 'successful ageing'. The goodness of a life is reflected in the appreciation of the death, which ends it. People would not call a death 'good' if it ends a life that has been a failure. (Geest, 2004:906)

One major characteristic of good death in African culture and especially among the Yoruba is that the aged believe that there should not be any anxiety over death because it is a means of going back home which is the origin of every human being (Dopamu, 2009). They advise putting their things in order; they call all their children and instruct them about several things, like what the dead is leaving behind and admonition not to disagree over their inheritance thereby keeping themselves united. Some tell the story of their lives and charge their children to continue the legacy they have left behind. In some cases, when there is no message from the dying father

or mother, they are disappointed. The dying father or mother at times blesses (*súre*) his or her children before they go, like Isaac and Jacob did for their children in the Bible:

> And it came to pass, that when Isaac was old, and his eyes were dim, so that he could not see, he called Esau his eldest son, and said unto him, My son: and he said unto him, Behold, here am I. And he said, Behold now, I am old, I know not the day of my death: Now therefore take, I pray thee, thy weapons, thy quiver and thy bow, and go out to the field, and take me some venison; And make me savoury meat, such as I love, and bring it to me, that I may eat; that my soul may bless thee before I die. (Genesis 27:1-4)

> And Isaac called Jacob, and blessed him, and charged him, and said unto him, Thou shalt not take a wife of the daughters of Canaan. Arise, go to Padanaram, to the house of Bethuel thy mother's father; and take thee a wife from thence of the daughters of Laban thy mother's brother. And God Almighty bless thee, and make thee fruitful, and multiply thee, that thou mayest be a multitude of people; And give thee the blessing of Abraham, to thee, and to thy seed with thee; that thou mayest inherit the land wherein thou art a stranger, which God gave unto Abraham. (Genesis 28:1-4)

> And Jacob called unto his sons, and said, Gather yourselves together, that I may tell you that which shall befall you in the last days. Gather yourselves together, and hear, ye sons of Jacob; and hearken unto Israel your father. (Genesis 49:1-2)

> And when Jacob had made an end of commanding his sons, he gathered up his feet into the bed, and yielded up the ghost, and was gathered unto his people. (Genesis 49:33)

The last words of the aged or a dying person are very significant and effective in the lives of the living (children especially) relations, which could be either blessings or curses, depending on what he has been able to do in his life time for people around him and what was given back to him in return. A man was made to come to this world to make it better than he met it (Frempong, cited in Geest, 2004). At death, he demonstrates bravery against death with the hope that he had conquered pleasure and worldly desires. He was, therefore, ready to go to the place of rest with the ancestors:

> It is expected that old people must demonstrate courage and heroism when faced with death. Such behaviour increases their honour and influence of their vital force in the eyes of those they leave behind. As a result, the words a person utters at the moment

of death have utmost significance….The prestige of the aged in death has been frequently enhanced by the significance attributed to their 'last word (Magesa,1997).

From the foregoing, it is observed that most cultures around the world have unreserved respect for the death of aged people. It is believed that they have completed and ended their lives peacefully and successfully. These make them qualify to be accorded befitting burials. However, the Arabian culture holds all categories of the deceased in high esteem as ordered by the Islamic religious creed.

In some cases among the Yoruba, death is seen as a relief to the persistence unpleasant situations some individuals suffer before death took them, or while they were still enmeshed in it. When this happens, the Yoruba say *ikú yá j'èsín*, that is, death is better than ridicle or *ọjọ́ ikú làá dère, ènìyàn kò sunwọ̀n láàyè,* that is, one translates into an immortal being the day one dies, human being is worthless while alive. These obviously are indications of 'bad' death while 'good' death could be seen as fulfilling the cultural and traditional values, though the deceased might not be socially, politically and economically average.

2.2.3 The belief system of burial rites in Yoruba culture

Death is a physical, social, spiritual and cultural phenomenon. How we understand, prepare for and experience death depends on our social position and role in life, our personality and our cultural, spiritual and religious expectation (Bloemhard, 2009:3). Although death is dreadful and undesired (Anderson, 2013), it is always around and takes its toll at all ages and it will continue to do so, because, it is part of life. Flanagan (2012:8) avers that all cultures attribute specific meanings and significance to death and dying, and those meanings are influenced by the group's religious, philosophical, and cultural belief systems.

African funerals are community affairs in which the whole community feels the grief of the bereaved and shares in it. The purpose of the activities preceding the funeral is to comfort, encourage, and heal those who are hurting especially over the death of children. The death of a child, irrespective of age, is a tremendous crisis to families. It can bring into question the order of life and trigger unique family dynamics. The challenge to processing this grief lies in constructing the meaning of the traumatic event and integrating the loss (Flanagan, 2012). In

many cultures, the death of a child is viewed as bad luck caused by evil spirits, perhaps as punishment for some past misdeeds (Braun and Nichols, 1997; Yick and Gupta, 2002).

Many traditional Chinese families will not hold a burial or funeral for children. This is because the death of a child is considered bad and it is viewed as shameful. If some rites are held, it is not elaborate, and parents and grandparents are not expected to attend because their presence could bring about more misfortunes (Ho and Brotherson, 2007). In these cases, only children, accompanied by their parents to watch and supervise them, will be present; it is not customary for elders to pay their respects to children (Gudmundsdottir, Martinson, and Martinson 1996).

Martinson, Lee, and Kim (2000) commented on the Chinese and Korean cultures. The Chinese have a saying that black hair should not precede white hair. In other words, the death of a child should not occur before the death of a parent. Similarly, the Korean culture has an adage that says when a parent or spouse dies, one buries such underground, but when a child dies, it is buried in the loved one's heart. Dopamu (2006:1) assorted that when a young person dies, people feel empty and disoriented, and enter into a state of sorrow, melancholy and emotional upheaval. However, it is observed among of the Igbo people of the Eastern part of Nigeria that the death and burial of children, though sorrowful and mournful to the parents and relations of the deceased, is accompanied with wining, dining and dancing. The Igbo believe that anybody that has died deserves to be celebrated. Therefore, it is generally accepted among the Igbo people that, when anybody (from a day old and above) dies, neighbours, friends and sympathisers come around to express their sympathy. They would be entertained with food and drink. However, the entertainment depends on the financial strength of the family of the deceased. This is without any traditional rite. Obindogbo, (2015:1) avers that:

> Traditionally, Igbos do not perform *akwamozu* rites for every deceased Igbo person. For instance, we don't perform *akwamozu* rites when a child dies, because we believe the soul of that child has not unfolded on earth like that of an adult. This means, in Igbo culture belief system, the soul of a child is predominantly still anchored in the beyond from where it came...Unless a soul attains that unfolding and anchorage can that soul be held responsible for his or her deeds while on earth. Only on that condition can *akwamozu* rites become a necessity when an Igbo person is deceased.

Since the turn of the twentieth century, Yorubaland, like other parts of Africa, has been witnessing unprecedented cultural, political, and economic transformations owing to the impact of Western education, modern technology, and increasing urbanization. Yet, many Yoruba people have not totally abandoned their customs. Mass conversion to Islam and Christianity, both of which associate traditional sculpture with paganism, has led some Yoruba people to adopt new forms and to continue with those indigenous values to which they are still emotionally attached. Burial ceremonies are as important as other cultural events in Yorubaland. Lots of death, funeral rites and rituals abound in Yorubaland. Some of these rites and rituals are ordinary, while some are special. It is the belief of the Yoruba that adequate and befitting burial must be given to the dead. However, it is only the successful older people that are given befitting burials. There are many types of burials in the land. The type of burial to be given depends, to a large extent, on the type of death, the age, or the position of the dead in the society. The type of death includes drowning, falling off trees (in most cases palm trees), and accidental shooting by a fellow hunter. For teenagers, death is regarded as sorrowful, and a thing that should not be prayed for; therefore, there's no wining and dining. The deceased is buried by those younger than he/she. Adelowo (n.d: 168) claims that lots of death, funeral rites and rituals abound in Yorubaland. The following are given special burial rites by the Yoruba: kings (Yoruba; *Oba),*albinos (Yoruba: *àfín),*lepers (Yoruba: *adẹ́tẹ̀*), hunchbacks (Yoruba: *abúké),* pregnant women (Yoruba: *aboyún, abara méjì),* one who hangs himself (Yoruba: *ẹnití ó pa okún so),* and born-to-die children (Yoruba: *àbíkú, emèrè).*

Ogunbowale (1979:51) also opines that:

> *Bí Ìsìnkú ti yàtọ̀ láààrín ẹyà Yoruba kan sí èkejì bẹ́ẹ̀ni ó yàtọ̀ láti inú ipò tí ẹnití ó kú yìí bá wà. Gẹ́gẹ́bí àpẹrẹ ìsìnkú àgbàlagbà yàtọ̀ sí ti ọmọdé, ti ìjòyè yàtọ̀ sí ti mẹ̀kúnnù tàbí akúṣẹẹ́. Ìsìnkú ẹni tí ó kú sí omi yàtọ̀ sí ti ẹni tí ó kú lójú ogun. Ìsìnkú ti ọmọdé kò ní ayẹyẹ nínú nítorí òkú ìrònú ni. Wéréwéré ni nwón ti ń pa ilẹ̀ òkú ọmọdé mọ́.*

Translation:

> As burial differs among Yoruba sub- ethnic groups, so it is in the different types of death occurrences. For example, the burial of the aged is different from that of a child, that of a chief (being a person of a high social status in the society) is different from that of a poor or ordinary person. The burial of someone who drowned is

different from that of a soldier who died at the war front. The burial of children has no form of ceremony because it is a painful one. The corpse is packed and buried quickly.

Ogli (2005:49) also argues that:

Deaths of youths are often received with shock for which the immediate response is to raise pathetic ululations by all who knew the deceased. The ululation served as alarm to neighbours and communities within earshot. Everyone in the community is expected to hurry to the scene of death, within the shortest possible time, as a way of identifying with the sorrow of the bereaved. From then arrangements are quickly made for immediate burial as wakes are not observed for such category of the dead to prevent further psychological trauma for the family. Musical performances are equally excluded to show the whole community's deep sorrow and grief over the death.

At the time of writing this section of this research work, a tragedy struck in the community where the research was being carried out. Although the researcher was not in the community at the time to witness the scene, he was informed through phone calls. Two young men between twenty-seven (27) and thirty-two (32) years of age woke up in the morning of Monday, 24th February, 2014 and set out on their daily job at a nearby poultry farm on a motor cycle, at about 7:00 am. On the way, they were hit by a car from the back, which resulted in the death of the two men. The news was got at around 11:00 am, and before the close of the day, they had been buried without any rite or rituals because both of them were believed to be too young to die. These young men were agile and promising; one just finished his Higher National Diploma (HND) and was getting ready for the National Youth Service Corps (NYSC) Scheme while the other did the introduction ceremony of his spouse three (3) days before the unexpected incident that claimed their lives. Such an unexpected death is what the Yoruba refer to as '*ikú ọ̀fọ̀*' or '*ikú ìkárísọ'* (sorrowful or melancholic death), *ikú àìtọ́jọ́* or *ṣẹ́kú* (premature death). These categories of death will not have elaborate rites or rituals.

For those that are old, adequate arrangements are made, just like in naming and marriage ceremonies, to celebrate it. When death of this sort occurs among the Benin people in Itaogbolu, the relations of the deceased arrange for the proper rite which features performance of *Kpakpa-jiala* music. Traditionally, the dead are buried within three days of their death. However, with the

advent of Christianity and modernity, corpses now stay in the mortuary for as long as the relations want. Prior to this contemporary period, the Yoruba did not bury their dead in the graveyard or burial ground, but in their houses. Infants and teenagers were, however, buried in the bush. The ground was dug within the courtyard, in the room of the dead or in front of the house. It was usually six feet long, the corpse was put in a coffin and buried there. Funeral rites were performed as appropriate on either the third day or the seventh day.

In Islam, the interment is done on the day the death occurs and the entire burial ceremony is concluded on the fortieth day. During the final burial ceremony, all the children and the extended family members invite friends, neighbours and well-wishers to the ceremony and there is considerable feasting. Musician(s) are invited to play either for a short period or for the entire night. Uniforms (*aṣọ-ẹbí*) are worn during the celebration. In the course of the funeral rites, all the male in-laws have very important roles to play. They are expected to dig the grave of their in-laws. They are also expected to produce a goat each for the rites. This is to establish the fact that funeral ceremonies are a communal affair and often involve a large gathering of family and friends who pay respect to the deceased.

The Yoruba people look at death as an opening to another life, which is generally referred to in the literature as life after death (Roscoe, 1923; Goody 1962; Fortes and Dieterlen, 1965; Uchendu, 1965; Mbiti, 1969; Adeyemo, 1979; Gehman, 1999). Mbiti (1970:158) avers that:

> Death is conceived as a departure and not a complete annihilation
> of a person. He moves on to join the company of the departed, and
> the only major change is the decay of the physical body, but the
> spirit moves on to another state of existence.

The Yoruba believe that the spirit of the dead person advances to join the spirits of the other departed members of the community which congregate in the world of spirits (Alembi 2002: 143). This view of life and death leads to an approach to funerals and burial rites that stresses the idea of a journey to *a new world* which essentially means that death ceremony is a rite of passage. The funeral and burial are seen as a process of seeing off the dead to their next abode. This explains why, in a funeral context, the mourners, as they wail, sing, and dance (in funeral mood), are heard giving words of encouragement, goodwill and instruction to the departed, saying:

Bí o bá délé kí o kí 'lé
Bí o bá d'ónà kí o ṣ'ọ̀yàyà
Bí o bá d'ọ̀run o ṣ'ọ̀run re
Bá mi kí baba, bá mi kí yeye
Máj'ọ̀kùn, má'jekòló
Ohun tí wọ́n njẹ lájùlé ọ̀run
Ni kí o máa jẹ (Daramola and Jeje, 1970:150)

Translation
When you get home, salute them
On the way, embrace them
When you get to heaven, make it better
Well wishes to father and mother
Do not eat millipede, or earthworm
Whatever the people there eat, you eat also.

Sending off the dead is obligatory and everybody must be involved. The Yoruba extensively use music in sending the dead to the great beyond. A closer analysis of the music, especially song and dance, reveals that the two are not just about death. They also reveal a lot about what the Yoruba think about life and death. To the Yoruba, death closes the door of physical, visible, bodily existence of a person and opens another door, the door to a new life. An aged person, therefore, do not face death as a coward. His bravery is stalwart. In the opinion of Arthur Peacocke (1998), death must take place to give way for others to come.

> Evolution can operate only through the death of individuals, New forms of matter arise only through the dissolution of the old; new life only through death of the old. We as individuals would not be here at all, as members of the species. Homo sapiens if our forerunners in the evolutionary process had not died. Biological death was present on the earth long before human beings arrived on the scene, and is the prerequisite of our coming into existence through the processes of biological evolution whereby God, theist must assume, creates new species including Homo sapiens.

The Yoruba believe that at death, the change which occurs in the body is not the end of life. The change is more properly called 'change of life'. They believe that the soul of the departed must continue to exist somewhere in heaven. The word 'heaven' is used in relation to God, divinities, ancestors, hereafter and the human soul. The Yoruba, therefore, speak of heaven as a place that exists in literal terms. They think of a hierarchy of heavens or planets, one of which, at least,

houses the Supreme Being and other spiritual beings, including divinities and ancestors. They think that heaven is a very pleasant place to go, and it is a place that the aged yearn for.

Music is a crucial and important part of most ceremonies or rituals. As a result of the undeniably powerful emotions evoked, music can be more significant for its role within the funeral ceremony than many other types of ceremony. Locke (2005:75) remarks that:

> Funerals are a significant social institution, because without ritual action by the living, a soul cannot become an ancestral spirit. A funeral is an affirmation of life, a cause for celebration because another ancestor can now watch over the living. Because spirits of ancestors love music and dance, funeral memorial service features drumming, singing, and dancing.

2.2.4 Death and burial belief associated with *Kpakpa- Jiala* music

Generally, socio-cultural activities among the Benin people are communally actualised. Edofolk.com (n.d) states that there is little value attached to individualism, self-sustaining and an independent self. The Benin culture was defined, tested, practised and proved for thousands of years as the basis for natural adaptation, living, social growth and cohesiveness of the human environment. The burial of an elder Benin person was a social event for all members of the same society in the days when social integrity was superior to individual whims.

According to Omoigui (n.d), among the Edo-speaking people, burial customs depended primarily on whether or not the deceased had children, it was very uncommon for childless corpses of childless people to be buried by brothers or sisters with the same degree of fanfare as occurred with those with children. This informs the idea of *Kpakpa-jiala* as a name of musical genre, which is interpreted into Yoruba '*ẹni ọmọ́ sin ló bí'mọ*' (children only become the pride of their parents when they live to bury them). Parents are proud of their children especially when they are matured and well to do in the society. The parents are not viewed to have been successful until they are buried by the children. On this basis, the Yoruba have the complete expression: *Ọmọ kò láyọ̀lé, ẹni ọmó sin ló bí 'mọ.*

Furthermore, childless women are not totally relegated to the background among the Yoruba. They traditionally answer to *ìyá gbogbo*, (mother to all). This is because the children of their

siblings cluster round them always to assist in all their activities. Some of the children are even released to leave with them in most places. The women are called by the name of any of the children until they die. At death, they stand the chance to be celebrated by these children and their parents who are most time junior to the childless deceased women.

Omoigui (n.d) also stresses that burial ceremonies among the Benin people depend on how wealthy the deceased was or his/her rank in society, Agbogun (2011) argues that the richer (or more important) the family of the deceased, the longer the burial ceremony. Many aspects of burial custom were common to all Benin societies. For example, burial rites take seven (7) days for the ordinary people and fourteen (14) days for the King or important Chiefs (Benin Heritage Centre, 2011). This assertion is supported by Oyelakin (2013) in relation to the Yoruba tenets of burial:

> If an elderly person of fifty-five to seventy-five years old (agbalagba) or very old person (arugbo) of seventy-five years old and above dies, the Yoruba regard that to be a non- sorrowful death:..It is generally believed that the deceased is going home to be with the ancestors…Such death is usually followed by burial ceremony. The nature of the ceremony, however, depends, to a large extent, on the socio-economic status of the departed on the one hand, and the bereaved on the other. This tradition aspect of the culture is still being upheld.

According to him, there is connection between heaven and earth; the two are so interwoven that it is not easy, or 'even necessary, to draw the distinction or separate them'. This idea informs the Yoruba traditional belief that people on earth communicate directly with ancestors through sacrifices, invocation and other means. The Yoruba believe that the souls of the dead go to *ọ̀run* (heaven) from where they came and where they now continue to live.

Night and morning sacrifices in the Benin society continue for varying number of days according to the status of the deceased. As burial ceremonies is anchored in social event for all members of the same society, the requirements for a befitting burial of a Benin elder is jointly shared and managed by all members, just as they jointly share things while the dead was living. The motive behind the rites for the deceased is that his or her spirit would have a save passage through the narrow and steep hilly road to heaven. The necessary rites however have to be carried out by the

family of the deceased especially the children. Failure to do so may have negative consequences, (Benin Heritage Centre, 2011).

The practitioners of *Kpakpa-jiala* music in Itaogbolu are emigrants from Edo ethnic group in Nigeria. In spite of the long period of stay in their place of settlement, they still hold to the beliefs, principles of burial procedures and culture of their origin, although with modification in its practice as a result of acculturation. Nzewi (1987:90) argues that:

> a common cultural institution with common ideational formulations will prescribe specific music that identifies it and accompanies its activities in private or public, the details of a musical construct (form, compositional features, instrumentation, organisation and presentation) which has been created and adopted for such an institution.

As a heritage from their origin, the Benin folks in Itaogbolu holds *Kpakpa-jiala* music in a very high esteem as the music designated for burial rites, with the belief that, without it, the spirit of the deceased would be roaming about and also unable to rest with the ancestors.

2.2.5 Myths associated with burial and ancestorship

In African religious societies, especially in Yoruba culture, ancestral belief is highly esteemed. It is believed that the ancestors are supernatural beings who have the power to favour or trouble the living as the case may be. The living, therefore, are obliged to see to the well-being of the deceased person as he or she passes to the world of the ancestors. Anderson (2013:1) asserts that:

> The goal of life is to become an ancestor after death. This is why every person who dies must be given a "correct" funeral, supported by a number of religious ceremonies. If this is not done, the dead person may become a wandering ghost, unable to "live" properly after death and therefore a danger to those who remain alive.

Duikar and Spielvogel (2004:218) observe that:

> Many African religions also shared a belief in a form of afterlife during which the floated in the atmosphere through eternity. Belief in afterlife is closely connected to importance of ancestors and the lineage, or clan, in African society. Each lineage group could trace itself back to a founding ancestor or group of ancestors. These ancestral souls would not be extinguished as long as the lineage group continued to perform rituals in their name. The ritual could

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also benefit the lineage group on earth, for the ancestral souls, being closer to the gods, had the power to influence, for good or evil, the lives of their descendants.

While describing the religious philosophy of the Ewe people on ancestral belief, Nukunya (1969), quoted in Locke (2005:79) submits that;

> The Ewe believes that part of a person's soul lives on in the spirit world after his [or her] death and must be cared for by the living. This care is essential, for the ancestors can either provide for and guard the living or punish them.

For the above stated reason, and to enable the departed have a safe journey to the great beyond, a befitting burial, accompanied by the burial rite music, is organised for the deceased. Music is very important here; it is the means of communicating with the supernatural and it is also used to escort the deceased to the world of the ancestors. Knopoff (1993: 149) and Averill and Nunley, (1993) assert as quoted in Dissanayake, (2006:14) emphasised that:

> It is in mourning and healing rituals, especially, where musical form seems to be widely used to manage and shape human feeling. These rituals are important because even as they heal individuals or assure the safe passage of the deceased person's spirit to its ancestral home, the ceremonies provide an institutionalized outlet for individual pain, fear, grief and anger. At the same time, they reassert group loyalties as members fulfil their ritual obligations.

According to oral tradition, immediately death occurs, the spirit of the dead person does not leave the premises until after some days. It is a belief in Africa, particularly in the Yorube society, that a human being becomes a spirit after the physical death. Mbiti (1970) notes that most people seem to believe that the spirits are what remain of human beings when they die physically. It is also believed that the spirit of the dead person (which Mbiti coined as living-dead) moves about appearing and disappearing to living relations. This causes fear of insecurity of life to them. He says:

> Spirits do not appear to human beings as often as do the living-dead, and where mention of their appearances is made it is generally in folk stories. They act in malicious ways, as well as in a

benevolent manner. People fear them more because of their being
'strangers' than because of what they actually are or do (p.81).

The spirits are not expected to be seen around but, in some cases, this happens for some reasons. The temporary solution to this is that elderly women (either the relations of the wife/wives of the deceased or wives of the extended family members, especially widows who already had the same experience) come around in the night to sleep in the house of the deceased to keep the company of the relations (especially women whose husband just died). This is done to cushion the effect of the incessant appearance of the spirit of the dead, because 'if they, or the living-dead, appear too frequently to human beings, people feel disturbed' (Mbiti, 1970:81). At the appearing, having become ghosts or spirits, they are now become supernatural beings. They act in mysterious ways, such as moving round the farm (if he was a farmer), disorganising things in the house and making fearful noise with house materials at night. They cause creatures which Yoruba call *èrùn* or *ìjàlo* (ants) to enter into the store or pantry and spread them over every material there. When this happens among the Benin emigrants in Itaogbolu, they believe to have been favoured by the dead and they express this to be the homecoming of the dead person. They reciprocate by pouring or sprinkling palm oil (as libation) on the floor where the ants covered to appease the spirit of the dead, and then the ants leave. Generally, the Yoruba believe that when *èrùn* or *ìjàlo* is seen in the dream by an individual, it is a bad omen; it depicts that such individual is about to enter into a serious trouble (sickness, attack of any kind, and so on) that may take his or her life unless serious spiritual rescue mission is taken to salvage him from the looming incident. Contrary to this is the issue of visitation or homecoming of the spirit of the deceased so as to provide peace and favour for close relations.

One important myth among the Yoruba, which also exists in Itaogbolu, is that the spirit of the dead person appears to people in dreams to give instructions, demand for things or give information about secrets known to him only, sometimes to favour the living relations, clan or the community where he left. On the contrary, if the dead person was offended before he died, or if the burial rite was not properly done, the appearance of his spirit becomes a threat to the living. In line with this, Mbiti (1970:84) notes that:

If they have been improperly buried or offended before they died, it
is feared by the relatives or the offenders that the living-dead would

take revenge. This would be in the form of misfortune, especially illness, or disturbing frequent appearances of the living-dead…if they fail to observe instructions that the living-dead may have given before dying, then misfortunes and sufferings would be interpreted as resulting from the anger of the living-dead. People are, therefore, careful to follow the proper practices and customs regarding the burial.

Based on the above submission, the overall objective of this research was to explore the function of *Kpakpa-jiala* burial music, which forms the basis for the ritual activity, traditional musical symbols and themes of history. Since most works available in music and religion have not adequately addressed the issues that affect the destiny of the citizenry of the community, and the children within the culture in matters of death, burial and burial rites, this work made use of the ethnomusicological method to find out issues pertaining to destiny or life as claimed by the Edo-speaking people in Itaogbolu. It also shed light on matters that affect children after the death of either their father or mother as a belief among the Benin emigrants. Theoretically, the work focused on models, musical symbols, variables and methodological issues within the area of traditional music. Empirically, it is relevant to future scholars and researchers in the area of ethnomusicology, anthropology, history, culture, psychology and sociology who will find it useful in their quest for more understanding of the cultural influences on Yoruba culture.

2.2.6 The role of music in burial rituals

The role of music in burial rites or ceremony is very significant. Okafor (2005) averts that music of life flows in the appointed manner with festivals, rituals, ceremonies and events, which give meaning and definition of its functions in cultures. Vidal (2012a:272) in O*lojo* festival, music encapsulates almost all the ritual activities of the festival. He submits that:

> Throughout the festival, not only is music used as an accompaniment to other activities, it is integral to the procession and recession. On other levels, it serves as an affirmatory, contemplative, interactive, and reflective medium within the context of specific ceremonies and rituals.

He explains how various ensembles performed simultaneously at the venue of the festival, as is the practice in many African societies where different ritual activities are done. According to The Tri-Centric Foundation (TTCF) (n.d:3).

> African ritual music is not a one dimensional environment that houses only one ensemble in the way Westerners think of 'designated instrumental specifics' but rather a given ceremony might have from two to twenty different musical ensembles playing in the 'active-space' of the ceremony.

Ogli (2010:19) claims that songs combine music and words to provide a universally accepted platform for expressing joy, sorrow, love and appreciation that can deeply impact on the audience. Since this work is particular about the music of burial rites and ceremonies for the transition to the world beyond, this section focus more on the position of African ritual music. African ritual music finds the principal or master musician(s) as an actor in the action of the drama of the ritual. African ritual music as applied to funeral celebrations and burial ritual is consistent with the composite nature of African creativity. This involves the attempt to gain an understanding of the community which use the music and the role of creativity as part of the ingredients that make culture and individual life meaningful.

There are associations of all kinds of relevant musical situations with the musical event, which they considered a part of its meaning Nketia (2005). These situations include the musical norms. Understanding the role of music in this context, requires understanding the concept of the musical organisation, the musical language, aesthetics, style and the component in social organisation. The first category, which is musical organisation in relation to burial rites, is connected to the aspect of dramatic cultural life, while the organisation is consistent with the aesthetic nature of a cultural community, that is, the setting for musical performance. This also involves recognition of the aesthetic reality in the music. Musical language in African music is connected with the actual spoken language in a that where in many cases it is one and the same as the actual talking language. To understand this aspect of African music is to understand that the dynamic flow of a given African ritual performance allows for a kind of actual talking or declamation inside the music.

With reference to Idoma funeral songs, which *Kpakpa-jiala* burial rite music expresses, Ogli (2010) claims that songs performed during Idoma funerals are intended to reflect the prevailing mood of the moment – sorrow and celebration. Therefore, both solo and chorus performances of funeral rites songs are both contemplative and commemorative. Vidal (2012a:275), asserts that, melodic formulas and modal patterns are also associated with divinities through a musical concept known as *ohùn òrìṣa* (voice of the deity). He gives examples of musical languages credited to some deities: '*Ijala's* melodic formula is associated with *Ogun; Sango pipe* with *Sango; pipe Esu* with *Elegbara*, and *iyere* with *Orunmila*.' In the actual moment of performance, the musicians have an inner communication between themselves with the musical language to which each musician responds.

Another important aspect of musical role in rituals is the use of signal strategies. This means that the internal experience of African ritual music contains a dynamic multiple context of experiences that are manipulated in a way that is consistent with the formal shape of the ritual occasion. Signal strategies are used to change from one rhythmic-logic to the next sequence or pattern, or to react to the particulars of a given dance or soloist. This is not limited only to the reaction of the musicians within themselves, but involves the nature of the total inter-relationship within the social group. The use of signal percussion in this context involves the use of (a) signal cues, (b) sectioning devices, (c) calls (or dramatic vocalizations), (d) markers (structural and/or gestural) and (e) the use of introductory cadential material (The Tri-Centric Foundation (TTCF) (n.d).

Another important aspect of the role of music in ritual is the use of what TTCF terms 'sound-field occurrences', which refers the use of a 'wide range of musical instruments as well as sound devices that emphasise the use of pure sound'. This is categorised into the use of 'composite sound-field occurrences' which deals with use of instruments that produce a very loud sound like the Bull Roarer (Vidal 1989, Mackay n.d) made out of wind instrument or aerophone with a very loud sound for warning against women infringing into the ritual of *oro* cult among the Yoruba people, or the use of metal gong (*agogo*) which Omibiyi (n.d) describes as varied bells ranging from single to quadruple, 'found among Yoruba and used for ritual announcement'. The 'continuous sound-field occurrences' are described by TTCF as being used as:

> Continuous sound field which gives insight into a notion of form that goes outside of a specified time-field experience, rather gives hint of multi-dimensional experiences that allow for unique experiences and formal (ritual) experiences to co-exist.

The above discussion reveals the roles of African ritual music. It also indicates that African ritual music functions as a particular component in itself which can be used to examine the moment-to-moment event-ceremonies that take place in African societies. However, the component which outlines these functions, according to TTCF, as narrative structure documents everything in African culture in song form and acts as a kind of assessorial education component that attends to the business of cultural life. The second component is processional, which concerns the political and social dynamics. The event-sequence nature of African ritual funeral ceremonies in this context involves the experiences of individuals (who sometimes are identified by the use of costumes and decorative ornament), particular groups or local events and trans-sector events that extend pass designated area-structures that mark off political area-space or royal governance sectors. The element of the procession is a common and integral aspect of ritual whose goal can hardly be achieved without the accompaniment of the designated music (Vidal, 1989). The next is the particular functional ritual music component which is concerned with particular music attached to a ritual event and, in this context, burial rites music which employs professionals for chanting the praise of the deceased. However, music in this context cannot really be talked of as a separate composite lining of the ritual event. The occurrence of death and burial rites, that is, the social bond, forms the basis for which *Kpakpa-jiala* music exists.

The performance of the music is believed to maintain the bond between the ancestors and the living, to preserve the lives of the living from the unpredictable misfortune that could befall them. Therefore, the taking on of the ancestor spirits and the fulfilment of the connection between the living and the dead through the development of strategies that involve bringing the dead back is necessary.

2.3   Origin, development and change in musical phenomenon

This section deals with the variables which draw attention to anthropological, ethnological and musicological study of a people. Musical change is surrounded by these variables: origin, development and change. The concept of musical change is ultimately concerned with significant

innovations that are peculiar to musical systems. Consequent variations become the structural system of music in the process of development.

Origin of various phenomena has been at the root of many developments throughout the field of ethnomusicology and has recently predominated over the study of change (Nettl, 1958). Aristotle, cited in Allen (1962; 182) observes that 'clearly, then, all the processes that result in anything coming to exist….start with some subject that is already there to undergo the process'. He further stresses that 'he who considers things in their first growth and origin will obtain the clearest view of them', Woodbridge (n.d :63) cited in Allen (1962; 183) also avers that 'the quest for origins has been of absorbing interest. It would seem that we can never understand anything at all until we have discovered its origin, in something which preceded it. Thus, no musical change could be obtained without an origin and its development process.

However, the problem is that 'man has constantly speculated upon the origin of music' but, in most cases in ages past, while determining the origin of music in most cultures, one 'cannot think of a fixed point in time… nor can we say exactly what stage of human development coincided with the beginnings of music' (Worner, 1973:7). Allen (1962:179) expressed this as 'problem of music historians of the nineteenth century thought to have been solved by regarding music as *a mysterious* entity that has developed, progressed, or evolved from certain definite origin'. In a traditional milieu, the special functions of music closely and genuinely tied to religion are based on ethnological information. However, the most obvious sources of historical data are seen to be song texts which historians take as documents (Nketia, 2005a). Song texts alone are not enough as historical evidence; rather, one must go beyond, to the oral traditions. Although song texts often have both historical and literary intention, oral traditions concerning a particular repertoire of songs within many African cultural communities can provide historical insights into the cumulative process by which such repertories are established.

In discussing change, there are some factors that come as questions in determining change and the level at which the change occurs. For example, one looks at the *why, how, what* of precipitated change, *when* it was observed. Also, one can ask where the change has occurred if it has to do with geographical movement. Blacking (1977:2) argues that:

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> the study of musical change must concern ultimately with significant innovations in music sound, but innovations in music sound are not necessarily evidence of musical change. If the concept of musical change is to have any heuristic value, it must denote significant changes that are peculiar to musical systems and not simply the musical consequences of social, political, economic, or other changes.

The resultant musical change could be observed, as claimed by Nettl (1958:521), 'in a repertory, or beyond the simple alteration of individual compositions. Individual elements of music undergo change, while others remain the same, new material may gradually change to accommodate the style of the old'. The above claim is true of general analysis of musical change. The major dichotomy between cultivated musical tradition of the Western cultures, (where musical aesthetics prevailed) and oral tradition (where music is functionally used in social events) must be put in mind. 'Change in a cultivated musical culture tends to be cumulative, new material simply being added to the old; in an oral tradition it may be change in a real sense'(p.521). He adds that:

> most documented cases of changing repertories are due to culture contact. Peoples living side-by-side influence each other, and where there is movement of population groups, the greater number of contacts increases the possibility of musical change. One might conclude from this that a tribe which moves about experiences greater or more rapid musical change than does one which remains among the same set of neighbours. Nettl (1958:522)

Nettl (1958: 527) identifies three approaches to investigating musical change, the second of which this work adopts in carrying out the research on *Kpakpa-jiala* music in Itaogbolu because of the peculiarity of mass movement of the users. The first is labelled as evolutionary, which recognises a generally valid series of stages of musical style, into which the data are fitted. It is with the opinion that there are stages through which all or many musical cultures pass. Bartok, cited in Nettl (1958:528) postulates that repertory is homogeneous; all songs are in the same style, from which special 'substyles' of either songs or music emerged for certain categories of ceremonial events, but the disappearance of the ceremonies with the functional musical styles in the course of time causes problem in analysing such music.

In geographical approach, all music originates in a specific geographical region. These regions are clearly identifiable, but, in some cases, the connections to the origin are lost in history or obscured by war, migration, slavery and economic boost. Although music in the contemporary times spreads around the world via compact discs, audio and video cassettes, radio, Internet services and other forms of mass media, the act of creating music is rooted in local communities. Music, in all its widely varying forms, reflects the beliefs and traditions of a culture and provides a key to understanding how cultures are historically and geographically connected to one another. Culture contact across ethnic boundaries allows for borrowing of ideas, sound sources, music types, modes of presentation and so on which give room for change. This process results in a tendency towards incorporation of the old for the new, for the old continues to have relevance in the present, since a generation identifies itself with the music of the previous generation (Nketia, 2005a). In the field of performance observation, the differences and similarities of the old and new could be accounted for.

The Statistical approach of investigation of musical change is the third and has been used in the recent decades but has its conclusion not yet drawn. Nettl (1958:531) avers that 'the approach is the proportions of African material in music used in the country and in town are compared'. The problem of this approach lies in the lack of measuring devices for the degrees of similarity, relationship, and importance of musical items.

African music is basically an integral part of social and cultural events and as well a functional element of traditional institutions, 'its history is bound to have both stylistic and social dimension' (Nketia, 2005a:242). Musical change or non-change depends on their structural and functional characteristics in the particular context under review. This work explored the repertories of *Kpakpa-jial*a, a musical style of the Benin people who moved from their original ethnic cluster to Itaogbolu. This study also identified changes the music underwent through contact with the other ethnic groups.

2.4   Gaps to be filled

There exists an overwhelming body of literature on ethnomusicology with significant emphasis on funeral music. Some scholars have examined funeral or burial music in African traditional societies. However, some remarkable and unresolved questions about the burial occurrences and influences on the lives of the left-behind relatives which foster understanding, values and beliefs

of a people are left unanswered. Little effort has been made to explore the lives of people within specific cultural traditions, using rituals with music as basis and strong explanatory variables in understanding the misfortunes befalling people. This gap is believed to have left promising and vibrant men and women in a world of spiritual dilemma, manifested in developmental retrogression, especially now that the rites music has almost gone into extinction.

This study tries to fill the following gaps: first, the need for a critical understanding of the efficacy of the music in sustaining the destiny of the Edo people in Ita-ogbolu community; second, the need to recognise the various procedures involved in the music in order to identify the changes that have taken place in the course of time; and third, the need to identify the sustenance strategies of the music among the practitioners and the live of the people in connection with burial situations. Consequent upon this, the study will contribute to knowledge by doing the following:

i) adding to the growing knowledge about traditional burial musical activities in Yorubaland.

ii) serving as a reservoir of learning and source of reference to the question of possible development and sustaining lives in Edo/Yoruba culture in Itaogbolu; and

iii) exposing the musical orientations of the Benin people in Itaogbolu.

2.5   Theoretical framework

Hood (1965) views ethnomusicology as an approach to the study of any music, not only in terms of itself but also in relation to its cultural context. According to Nketia (2005b:189-90),

> Any setting or environment - be it physical, ecological, social, cultural, or intellectual – in which an entity or a unit of experience is viewed in order to define its identity or characteristics as well as its relations in comparison with other entities or units of experience constitutes a context.

Context, as used here, does not mean nor is it restricted to only social or cultural value as it is widely assumed, that 'there are several frames of reference in which music can be viewed'. Nketia points out the contextual frames of reference which scholars refer to as historical contexts, ethnographic contexts, musical contexts, social contexts, and formal contexts, among

others. The contextual approach 'is to facilitate the exploration of meaning in music beyond descriptive analysis which would be a means to an end rather than an end in itself'.

Based on the expounded scope and frames of reference of the study of *Kpakpa-jiala* burial rites music which was studied within context, it is found appropriate and more relevant to adopt the model of interculturalism.

2.5.1 Theory of Interculturalism

This is a concept formulated by Akin Euba in 1989 and used by Omojola (2001) and Dosunmu (2005). It was based on Euba's composition which reflected the interaction of European and Nigerian (Yoruba) traditional musical elements. In his creative experiment, he sought to enhance and expand Yoruba traditional music by combining its elements with those of Western art music which integrates techniques of ethnomusicology with those of historical musicology. Therefore, interculturalism is that approach in which elements from two or more cultures are integrated (Omojola. 2001:158). The composer of the music with the approach usually belongs to the cultures from which the elements have derived.

It is necessary to outline the field of intercultural music according to Kimberlin and Euba (1995) for better comprehension of the research and the fusion of elements of music from different cultures. This includes a) one's own indigenous music culture using techniques applicable to other music cultures, b) music cultures other than one's indigenous culture, c) music created by combining elements fron various cultures, d) other forms of intercultural activity, for example, the study of performers who specialise in non-indigenous music idioms, and e) intercultural music education broadly defined (p1).

Contrary to the theory of interculturalism of Euba that focuses on fusing Yoruba traditional musical elements to that of Western musical elements in his composition, the two cultures (Western and non-Western) which were the instrument of his experiment were at variance to each other. *Kpakpa-jiala* is a traditional music that is performed in a related traditional cultural environment by the descendants of the earlier emigrants in Itaogbolu. The main issue here is that, firstly, the composer(s) of the songs of *Kpakpa-jiala* did not initially belong to the cultural environment. This is clearly reflected in the texts of the songs. It is believed that the songs were rendered in the Edo language, the words are neither in Yoruba nor fully in Edo. The instruments

were constructed in conformity to the model of the new environment. Organisation of the musical group and the elements were influenced by the new cultural background.

2.5.1 Three complementary levels

In addition to the interculturalism theory, Nketia (2005b:209-10) analyses three complimentary levels under the contextual approach carry out research on what I term as 'trado-cultural music'; music of the rural environment. This could be ritual, festival, cult music of any traditional society. The stated complimentary approaches are 'formal', 'social' and 'semantic'. The formal approach deals with the musical sounds and system of sounds, structures, textures and densities, compositional processes and procedures and elements of performance practice necessary for understanding the communicative potential of music as a creative aesthetic experience. This is as a result of the 'reciprocal relationship between music and its contexts' as well as the 'Seegerian ideal of integrating formal and contextual data'. Ekwueme (2004:12) describes the account of music as interrelationship and interdependence in the humanistic expressions of non-Western peoples and as a discipline which attempts to interpret music in its cultural context. Furthermore, Locke (2005:75) confirmed this when reporting the music-making events of Ewe, Mande, Dagbambam, Shona and BaAka thus:

> African music often happens in social situations where people's primary goals are not artistic. Instead, music is for ceremonies (life cycle rituals, festivals), work (subsistence, child care, domestic chores, wage labour), or play (game, parties, lovemaking). Music making contributes to an event's success by focusing attention, communicating information, encouraging social solidarity, and transforming consciousness.

Nzewi (2005:62) observes that:

> The systematic and consistent idiomatic and formal configurations of the serious music style/type of any culture furnish standard references for eliciting and discussing the theory and compositional principles of the culture's music system. Hence most of the time the discernment, determination and articulation of epistemology derive from the consistency of the logic of practice, that is, evidence of creative formality and innovative creativity.

The analysis of the formal focuses on the holistic approach of the level of musical sound involving a close examination of the inventory of sound materials and the procedures of making

sound, also at the level of structure which emanates from contextual situation. This means that the community that owns the music is the custodian of the musical materials, which include the repertoire of song and instruments, and possesses the rule of the performance from which the performers have the knowledge of 'what parts are variable or not variable, and what procedures need to be used' (Nketia, 2005b:208). They also dictate the expected musical sound and, if this is not actualised, will be corrected according to the rule of the musical structure. Nketia (1979) notes some of such incidents where a player was faltering and he noticed the stern look of a master drummer who stopped to give the correct rhythmic pattern or urge him to play better. Production of musical sounds is derived from various means according to the purpose by which they function in either an ensemble or in a performance piece. 'Instruments are selected in relation to their effectiveness in performing certain established musical roles or fulfilling specific musical purposes' (Nketia, 1979). In achieving the desired musical sound in contextual performances, some instruments are designed for use as either solo or in ensembles. Some function as lead or principal/master instruments, while others play subordinate roles as accompanying instruments. Euba (1977:2) outlines the vocal sound production and categorises it into 'solo singing', 'choral singing in unison', 'choral singing in two or more parts, and singing in which solo and chorus alternate, commonly referred to as the call-and-response technique.

Olaniyan (1993; 2000) itemises the compositional processes and procedure in structuring music in contextual occurrences in Dundun music performance. He points out the elements of compositional techniques: variation, repetition, truncation, tonal shift, and improvisation. These elements are very relevant and as characteristic of compositional techniques of African music they are 'to enhance and intensify the relationships among the musicians and between musicians and audience-participants' (Olaniyan, 1993:57). He also categorises the thematic sources of composition. The first is verbal genres from which folk songs, chants, poetry, declamations and rhymes are derived. The second is stylistic/aesthetic elements, which include *adunjo ohun* (derivation from imitation of sound) and *alujo* (rhythm for dance gesture). The third category, according to him, 'has in it those elements which by themselves do not produce texts but provide the stimulus and inspiration for the artists to compose or create; these include *itan ibile* (traditional history), *isele oju ere* (contextual occurrence) and *ohun t'o nlo* (current affairs). The last is 'motivating factor in creativity', which he terms to be *afojuinuwo* (imagination, seeing

things through the inner eye) (Olaniyan, 2000). This is important in achieving the aim of communicating the intended feeling or meaning to the listeners since the performance is done within a context.

The second, according to Nketia (2005c) comprises the social bond of music which deal with the role and function of music-making in the context of social relations, with particular reference to the variability of forms and structures of music arising from the bonds that link music, music makers, and music users, and social perceptions that govern the performance and presentational choices that are made. In the study of traditional music, one should first look at meaning in music in terms of compositional, instrumental, vocal or instrumental/vocal performance experience. This means that in society in terms of general culture, these complement each other. From this, it is observed according to Merriam (1964) and Blacking (1974) as cited by Nketia (2005c: 72) that:

i)   Music has no separate existence (in spite of its institutionalisation and the complex organisation that supports it in some societies);

ii)   Music is a part of culture or a functioning part of culture and derives its 'meaning' from culture;

iii)   No music has its own terms: its terms are those of its society;

iv)   Music sound has no meaning apart from 'music behaviour';

v)   Music confirms what is already present in society and culture and adds nothing new except patterns of sound.

From the above statements, it is inferred that cultural behaviour or pattern of society produces the theme which music reflect. This reflection has to do with the understanding of the values of society or 'symbolic structures', 'deep and surface structures', 'cognitive sets', 'philosophical systems of knowledge', 'ethnic identity', 'social structure', and ethos. Vidal (2000b:2) avers that music as one of the products of man's institution is a reflection of man's culture. Music is a symbolic expression of societal structure and therefore cannot be understood except in terms of the social structure that generates it. This implies that music depends so much on the socio-cultural context that it can only be stated in terms of its context of occurrence or occasion. Music seems to be closely integrated with events in social life and there are many considerations that enter into such integration. In the tradition of some societies, there could be both textual and contextual meaning in the use and function of a musical genre. Nketia (2005c:79) says:

> Contextual meaning is present in a piece when a motif, phrase, melodic formula or rhythm pattern within a section of a piece of music has reference to a non-musical subject (such as a person, a deity, a place, an incident, etc) changes in dance sequence or some specific aspect of the context of performance.

Fiagbedzi (1989:54) further elaborates this:

> A musical culture maintains distinct identity not only through the musical but also the social sphere of culture, for the sociomusical juncture admits only forms of behaviour, status and structural relationships, expressions and roles that are idiomatic to it; further, the notion does not exclude music from the concept of general culture nor does it make of music merely a symbolic element.

This confirms the inevitability of social events in generating music with meaning fit for such events that will convey message to the listeners who can comprehend the meaning in African societies. For example, Brandel (1962), quoted in Nettl (1964) discusses the various kinds of music (featured in ceremonies, work songs, entertainment, litigation, dance and signalling) used by almost all tribes in Central Africa with different social activities as themes to generate the music in cultural context on the assumption that the culture could be better understood through the performance of the music in socio-cultural context. Fiagbedzi (1989:55) mentions the notion by which 'musical culture can be identified; as characterised, the cultural traditions informing any musical culture can be none other than those that have close relevance to the socio-musical juncture'. He cites the argument of Arom:

> That ethnologic information can be considered relevant to musical data at the centre only if the two sets of data are organically related; and that there would be varying degrees and kinds of relevance depending on the nature of ethnological data; the concentric circle to which each datum is assigned and the distance of each datum from the centre, Thus the more the organically related, the closer to the centre and the more pertinent to the musical data (cited in Fiagbedzi, 1989:55).

To this end, it is critical to understand the communicative potential of music performances from the ground of social experience. Pertinent here is the understanding of musical elements and only those who recognise the referential nature of the music are able to interpret or respond to what they signify. Uzoigwe and Anyahuru (1986) argues that it is important to take note of

research findings, which show that a creative individual cannot create in a vacuum; he necessarily needs a social environment in which to find self-realization. Therefore, for any functioning musical performance, there is the need for a balance of forces in the relationship between the objective musical consciousness and external world of socio-musical events.

The Semantic which is the third complementary level of approach to ethnomusicological study, deals with the semantic implications of the formal and the social contexts. This has to do with the expression and communication of sensibility or emotion and meaning in music and their exponents in sound, structure, and behaviour or situational contexts with symbolism or referential and associative meanings, with the process of encoding and decoding of messages, particularly in cultures that use techniques of surrogating. In this, one finds that meaning in African music could be approached from pluralistic perspectives but in mutually related phases of investigation of ethnographic and musical character, 'areas or modes of meaning rather than meaning in general' Nketia (2005d:33).

Formal analysis, as earlier mentioned, gives insight to the musical sound, system of sound, structure, texture, density, compositional procedure of music, which may be regarded as providing one facet of meaning. Traditional music, for instance, consists of 'intrinsic' and 'extrinsic' facts of some sort, of repertoire and the oral traditions associated with it but to those who are accustomed to Western musical analysis in terms of scale, modes, melodic direction, intervals, harmony and so on this provides or makes one type of meaning, while the social analysis focuses on the statement of interrelations of structure and function, structure and context. Leman (1992), claims that the study of semantics is highly involved with mutual interaction (dialectics) between the element and context. The elements are the musical material of African cultures which may be considered in relation to one another, and in relation to those of other cultures. Therefore, the relationship between music and other aspects of culture provides mode or modes of meaning (Nketia, 2005d:33).

From the foregoing, it could be inferred that ethnomusicology is a bridge between anthropology and musicology. According to Rhodes (1975), cited by Nketia (2005d:22), 'its interpretation of meaning must be a synthesis of meanings'. In connotation or denotation of meaning in ethnomusicology, there must of necessity be the use of an integrated approach derived from the

two disciplines to which it is closely related. This must be studied in culture from which similar statements of meaning can be made for each one of them. Furthermore, 'it ought to provide a broader understanding of music that can be obtained through musicology (where it is concerned primarily with the sound complex or with one type of music) or anthropology (concerned with the cultural component)'. In the study of African music, meaning has already been established by the integrated approach because of the close identification of music with African social life. Therefore, all subsidiary questions, according to Nketia, concerning the social setting of the music have to be considered before the music as a whole can be said to have been mastered. The study of 'music in culture' overlooks neither music nor culture, neither formal structure nor function; rather, it unites them in a comprehensive statement of meaning.

Relevant to the above is the *Kpakpa-jiala* music which is particular to the Benin group in Itaogbolu. To understand the music and its meaning, there is need to understand the culture of the people. In this study, adequate attention is given to both what Antović (2004:9) terms to be intramusical and extramusical which focus on formal and social aspects. The latter is a very important aspect of culture which assists in understanding the role of music. It is also considered in order to be able to understand the meaning from the contextual background, as there is variation in the language used in communicating song messages. However, concentration is centred on the music as a whole in order to be able to analyse the musical sounds, system of sounds, structures, textures and densities, compositional processes (where applicable) and procedures, elements of performance practice and the texts of the songs of the music in the whole. The socio-spiritual implication of the music is also addressed as part of the core value of this study.

2.6 Concluding remarks

This chapter revealed relevant literature. One notable issue in the discourse sampled from the societies around the world, which is relevant to the existence of *Kpakpa-jial*a music performance practice, is that aged people who died 'peacefully' are treated with the appropriate rite of passage because they are believed to be qualified to join the ancestors. The second aspect which the chapter discussed is the theoretical framework in which the research is anchored. The subsequent chapters discuss in detail the formal, social and semantic premises on which the music exists. Formal in this work is discussed within the ambit of the design and form of the music; the social

premise is discussed along the notion of context within which the music is performed; and the semantic premise as the referential implications of texts and symbolic materials used during the performance of the music.

End Note

1. Oral history about the transition of Orunmila was collected from Ogunranti (62 years old) in the Department of Yoruba, Adeyemi College of Education, Ondo.

2. Interview with Alhaji Zubair Sulaiman (55 years old)gave insight on the different level of prayer held by in the Islamic tradition and the Saudi Arabian culture.

CHAPTER THREE
METHODOLOGY

3.1 Introduction

The essence of methodology to research is to systematically guide the researcher in finding appropriate approaches to research questions and to serve as model in validating the reliability of any inquiry. Research designs are significant in rigorous analysis, data gathering and verifiable conclusions of research. This study presents the methods used in carrying out this research.

3.2 Research design

In order to accomplish the objectives of this study, relevant research designs were utilised to ascertain the extent to which development and change in cultural values have influenced the performance of *Kpakpa-jiala* music. They included ethnological research method, cases study, and unstructured questionnaire.

3.3 Research approach

The approach to this research was based on ethnomusicological processes as a guide in providing a descriptive understanding of the subject of discourse. Ethnomusicologists approach music as a social process in order to understand, not only *what* music is but also *why* it exists, what music means to its practitioners, audiences and how those meanings are conveyed. Individuals working in the field may have training in music and contact with cultural anthropology, folklore, performance studies, dance, cultural studies, or other fields in the humanities that could assist in research undertaking. All ethnomusicologists have a coherent foundation in the following approaches and methods:

i) taking a global approach to music, having been rooted in music education.

ii) Understanding music from social background (viewing music as a human behavioural activity that is shaped by its cultural context); and

iii) engaging in ethnographic fieldwork (participating in and observing the music being studied, gaining more knowledge from music traditions as a theorist or performer), and historical research.

It is generally believed that music cannot be on its own as an art without the control and the overall behaviour of people (Olaniyan, 1999). It means, therefore, that ethnomusicological study requires the consideration of various aspects of social activities which are especially concerned with the ethnology of the locale of the research. Ethnomusicology has, for the most part, failed to develop knowledge of appreciation of what field method is and has thus not applied it consistently in its study. However between literate and nonliterate societies, field method remains essentially the same in overall structure no matter what society is being investigated, Merriam (1964). Olaniyan (1999:157) further stated:

> The methodological approach to the study of music as far as ethnomusicology is concerned is both anthropological and musicological. Music is treated as a human behaviour based on societal concept and not as an isolated art. Even though western art music was treated as 'sound autonomous', it was noted that there is a considerable measure of the people's societal influence on the music.

The Research Supervisor Connect (2009) in the University of Sydney corroborates this assertion:

> The ethnomusicological approach emphasises fieldwork and, typically, learning to perform. It is both practice-based in orientation and reflexive. It is increasingly applied and collaborative, seeking to place indigenous musicians at the centre of research. Ethnomusicologists also work with historical sources, apply analytical techniques, and use anthropological methodologies in order to understand the musics that are studied. Ethnomusicologists often work with traditional musics, and are concerned with the sustainability of the musics they study…There is an acceptance that music rarely exists in isolation, and so many ethnomusicologists incorporate studies of dance and other aspects of performance in their accounts.

Scholars in this discipline have used this approach and it has yielded meaningful and reliable results. Olaniyan (1999:158) avers that:

> Many notable scholars have adopted the ethnomusicological approach for the study of African music so that the result would reveal the music as a corporate art and an integral aspect of the culture. A thorough knowledge of the people's culture leads to a thorough knowledge of the music.

Olaniyan refers to some of the pioneering ethnomusicologists, such as Merriam, Hood, Wachsmann, Malm, Garfias, MacAllester, Jones, Kauffman, Nketia, England, Lois Anderson. He emphasises Blacking's advocacy for intensive study of a musical tradition or of a number of related music traditions in a homogenous area with specific reference to the function of music as an aspect of the behaviour of man in society. This method was also adopted in this work because it helps the ethnomusicologist to capture involuntary actions of respondents, active participation in the context that formed the bases for informant's explanations and it fosters disciplinary encounter plus interactive relationship between specific individuals and cultures.

3.4   Method of data collection

Choosing an appropriate methodology is significantly imperative in order to generate empirical and verifiable data. Therefore, this research combined a number of ethnomusicological approaches. For primary data collection, it utilised the methods of in-depth interviews, participant observation, unstructured questionnaire and key informant techniques. Secondary source (which includes books, journal articles, research reports, magazines and the internet) were also utilised in assessing the truth of the primary source of data collection. This assisted the researcher to establish missing gaps in previous efforts in the field, and also helped to enrich the researcher's contributions to knowledge.

3.5   Research data instruments

3.5.1   Participant observation

The participant observation methodology was one of the widely adopted methods in ethnomusicology in which a researcher can conduct an ethnographic study. This method was employed through performance practice to establish a level of rapport with the performers so as to understand the total setting of the music within context. This also required the researcher to take trips to the locale of the research; Itaogbolu, where several performances of *Kpakpa-jiala* music were attended to assertain the procedure and the level of expertise of the performers and Udo (a community in Ovia North East Local Government Area of Edo State) one of the original sources of the music, to verify, through interview, the musical concept, symbols and function in the Edo society where the music is used[1]. Audio/visual recordings and photographs were taken in

the study areas. This method was used to collate a descriptive ethnographic data on the depth of cultural understanding of burial rite music and the belief system on myths and realities.

3.5.2   In-depth interviews (IDI)

In-depth interviews were conducted in order to gain insight into the performance techniques of the music in its cultural setting. The interviews were conducted mainly in Yoruba and English. This is important because there are differences in languages in the areas where the interviews were conducted. It was also necessary so as to have appropriate meaning to certain terms. The interviews were conducted with and among the following categories of people: the Odionwere of Itaogbolu and some of his chiefs, the Ogbolu of Itaogbolu, the Iyase of Udo and some of his Chiefs in Edo State, some individual and group performers of the music in both Itaogbolu and Udo, and some custodians of the oral history of Itaogbolu community.

The interviews were recorded on video and audio tapes with the consent of the interviewees. From the interviews, both the explicit and inherent socio-cultural relativity of the music was revealed by the respondents. The analysis of the data gathered was based on descriptive form, more explicitly using a selected model format.

3.5.3   Focus group discussions (FGD)

This method revealed data on cultural understandings, meanings and interpretations, musical structure and techniques in the music, style of music, repertoire of songs, categories of instruments used in the musical genre and the changes that have taken place in the music. A good level of rapport was established with the music group (the instrumentalists and singers) in order to assess the depth of their understanding and the level of influence of the music on the community where it is performed through interactive purposes. This required the interview of the performers on appointment after the recording of their performance had been carefully studied and analysed, and discoveries that needed clarification had been made[2]. The data were judged based on the observation and interaction with the musical group. The content of the data generated during the focus group discussion was transcribed using the narrative technique.

3.5.4   Key informant techniques

The key informant technique was mainly on sourcing information from custodians of culture, high chiefs among the Benin migrants in the locale and the origin, and leaders of the music

group, some of whom are the older generation within the age bracket of 60-90 years. The key informants provided historical view into the subject of discourse and supplied information based on experiences of the older generation and their viewpoint of the present state of cultural values and attitudes toward the performance of the music. The method was used to obtain data for historical and comparative analysis on the possible changes that have taken place. With due permission, pictures were taken. About fourteen informants within the area of study and the historical source of the music were randomly selected. (see Appendix I for their names and ages).

Data from key informants are presented through narrative and descriptive techniques. Respondents and pictorial evidence together with quotation of expressions accompanied the presentation.

3.5. 5 Case studies

Kpakpa-jiala burial rite music is a social event performed in context at the demise of elders among Benin migrants in Itaogbolu. The occurrences of death were used to establish and describe facts and values in the findings of the music. By using this data collection method, the researcher, with the objective of understanding the roles and functions of the music in burial activities, examined the possible changes that have influenced it over the years as a result of acculturation. It was also utilised to establish the truth through the respondents: whether it is financial buoyancy or spiritual implication of the relations of the deceased, as claimed by the people, that propels the special performance of the music. In the field, the archival pictures of a burial ceremony done in 1975 within the Benin ethnic group in the locale of study were retrieved while the first seven other cases that appeared in the table below were fresh cases of demise and burial of elders (males and females) that were also witnessed for attestation. Number eight on the list is about a woman who died in the year 1967 and was buried, and the wake (*Ije*) had since been observed.The *Ijahue, Okun* and *Asaya* ceremonies were witnessed in the field (see pictures in chapter 5).

Table:

Serial Number	Name	Death date where applicable	Interment date where applicable	Wake keep date where applicable	*Ijahue, Okun* and *Asaya* rites with date.	*Kpakpa-jiala* music performance remark
1	Late Okunvbowa Amoorin (aka, Agbero)	15/3/2015	17/3/2015	13/3/2015	Not yet done	Observed at IM & WK
2	Late Ibosun Omoniyi	20/6/2015	23/6/2015	29/6/2015	Not Observed	Not Observed
3	Late Felicia Ajoke Eponlolaye	18/6/2015	27/11/2015	25/6/2015	Not Observed	Not Observe
4	Late Felicia Ekundayo Babatunde	15/7/2015	13/10/2015	24/7/2015	Not Observed	Observed at WK Only
5	Late Hannah Ilori Adebowale	15/7/2015	17/7/2015	23/7/2015	Not Observed	Not Observed
6	Late Francis Ekitikan Ogunlade	18/10/2015	10/10/2015	16/10/2015	Not Observed	Not Observed
7	Late Victoria Ebunola (Iyabadan)	25/10/2015	31/10/2015	7/11/2015	Not Observed	Not observed
8	Late Oni Egue Asaolu	1967	1967	1967	2016	Fully Observed

List of death and burial ceremonies of some Benin people in Itaogbolu witnessed by the researcher in the field

Pictures and video recordings of the contextual performances collected from both the source and the locale of the research served as materials to establish the possible changes that have taken place and for musical analysis. The presentation of the data was based on both descriptive and narrative methods.

3.6 Secondary sources

The secondary sources of data collection for the study included content analysis of existing works that complemented the data gathered from primary sources, such as books, local and international journal articles, reports, the Internet and other relevant sources[3]. The contents were critically analysed. Ethnological data and performance practice were employed to establish the understanding of the musical genre and the trends that have affected it within the culture.

This method of data collection was utilised to validate or refute theories, assumptions, and beliefs, patterns of behaviour and understanding of cultural notions relating to burial ceremonies associated with music.

3.7 Method of data analysis

The method of analysis used in this work was descriptive, as each of the music was done in alternate form. Much consideration was given to some elements of music, such as scale, mode, tonality, rhythm/meter, form, texture, repetition of melodic cycle, and melodic contour in this analysis for emphasis sake, so as to enhance better understanding of the song texts of the music. The specific effect of each of these elements was discussed in the analysis of each of the songs.

A total of eleven (11) songs were collected from the field. The eleven songs were transcribed in staff notation for easy analysis and comprehension. Socio-cultural context, structural forms, melody, rhythmic patterns, harmony and content were the guiding principle for the transcription of the songs. The analysis brought to bare the technical expertise of the researcher on the data collected and tested on the carriers of the *Kpakpa-jiala* musical culture. Setting out the tonal centre or register for each of the songs was not very easy; the use of the piano was the only option to guide and certify the perception of the sound production in order to arrive at particular keys. This assisted in fixing the appropriate key signatures used during performance practice for the songs; some of them maintain accidentals as there was no suitable key signature that could be fixed for them. Unlike the Western composers, arrangers and song writers, *Kpakpa-jiala* music

performers do not predetermine the key to be used nor tune their voices before performance. However, to ensure proper and accurate notation of the songs, Sibelius 7 software was used to transcribe the songs and the scores were transferred into Microsoft word. The songs were rendered in both simple and compound metres and these were reflected in the transcription of the music for easy interpretation and comprehension.

3.8   Limitation of the study

This study was faced with diverse challenges. Talking about death with people of different ages seemed to be sending signal of death coming to them. Therefore, they wanted to avoid it. Many scholars, like Ogisi (1987) and Oyovwi (2002), encountered this same constraint in their field works. People are afraid of death and do not want to discuss it. This made some interviewees reluctant to answer questions in spite of the explanation of the purpose of the study given to them.

There was also the challenge or constrain in collecting and recording the songs that have been forgotten by the Benin migrants because they no more link with the origin to perform the rite music so as to be well familiar with all songs. Those who knew all the songs were dead and because the performance of the music relied only on oral tradition and not written material, some of the songs could not be retrieved among the people in Itaogbolu.

3.9   Contributions to knowledge

This study has provided opportunity for participant and non-participant observation, series of interviews, in-depth discussion in the performance of *Kpakpa-jiala* burial musical genre among the Benin migrants in Itaogbolu. This research is pioneering and original on the basis that *Kpakpa-jiala* burial rites music has not at any time received scholarly investigation by either anthropoologists or ethnomusicologists. The music focuses and relies specifically on the repertory of songs for its performance practice and rites. The eleven (11) songs were transcribed into musical score (musical notation) for global assessment. It is a documentation of the historical development, socio-cultural activities and the music attached to the burial of elders among the people under study for posterity. This work therefore serves as extinction seversal on

the people's culture and the music inspite of the modern influence. It will also form basis for further research especially in the area of funeral rite.

3.10   Concluding remarks

This chapter discussed the method this research adopted in collecting data. Since the basic thrust in ethnomusicological research is to study 'music in culture', this study provided information through historical perspective and performance practice on the discovery of the changes that have taken place in *Kpakpa-jiala* burial rites music. The ethnomusicological approach, together with the use of the appropriate methodology, aided the understanding, identification and definition of the musical genre in terms of structure. This approach is associated with specific migration of the users.

End note

1. Several trips were made through some performers of *Kpakpa-jiala* music in Itaogbolu, Ondo State to Udo in Edo State (one of the places origin of the people) for the verification of facts about the music.

2. Appointments were made with the performers of the music at the locale of the study and the source for clarification on some confusing issues after recording.

3. Oba of Benin Palace library, where related books were bought and photocopies of other materials were made was visited.

CHAPTER FOUR

ETHNOGRAPHY OF ITAOGBOLU

4.1   Introduction

Every community that ever existed and those that still exist globally, have notable incidents which historically account for their beginning. Whatever brought them to existence could be traced to the individuals' design. This chapter therefore focuses on the ethnography of Itaogbolu. Ojo, (n.d) argues that:

> In the nineteenth century Yorubaland was characterized by revolutionary political and economic changes. These changes stemmed from a series of constitutional and other socio-economic disruptions, initially in Oyo and later in other districts. The weakening of Oyo's central administration after 1800, exacerbated by the spread of Islam and the expansion of legitimate trade generated rapid political changes, the most important of which was the century-long Yoruba wars... Some writers attribute the wars to attempts by various states to fill the vacuum created by the fall of Oyo. To this group, the wars were fallouts of state formation processes in Africa.

Nigeria is a country full of diverse ethnic groups whose settlements occurred mostly as a result of the interactions among warfare, economic transformation, religion and ethnicity. Almost all communities in Nigeria, especially in Yorubaland, originated from the product of warfare. Falola (1999:17) observes that:

> Everywhere, there are stories of how ancestors and dynasties emerged, how wars were fought and won or lost, and how people traded and created a living. The stories may sound simple or incredible, but they generally reveal a number of points: that societies had existed for so long that tracing their beginning can be difficult; that societies had to cope with their environment and develop on the basis of their own initiatives; and that one group had to interact with others, as the migration stories point to important linkages.

Itaogbolu is not exempted from the common history that pervades the whole of Yorubaland, except for the peculiarity of the individual community.

4.2   Geographical location and nature of Itaogbolu

Itaogbolu is one of the major towns in Akure North Local Government Area of Ondo State. Captain Weir's 1935 report cited in Olugbeyiro (2015:11) stated that Itaogbolu is the next largest town to Akure in the former Akure local Government before the creation of Akure-North Local Government. He (Olugbeyiro) further stresses that:

> since the creation of Akure North Local Government, Itaogbolu and its environs have witnessed population explosion due to her strategic location, exposure to commerce, industries, government and educational facilities and peaceful co-existence, thereby attracting non-indigenes such as Hausas, Ebiras, Kwales, Urobos,Igbos,Ogojas Oyos, Tivs, Calabas to mention a few. (p.12)

From the Enumerated Area (EAs) in the 2006 National Population Census, Itaogbolu and her adjoining communities is well over 70,000 people. The percentage is more than half of the total number of 131,000 people in Akure-North Local Government by National Population in 2006.

The town is situated between Akure (the capital city of Ondo State) and Iju (another major town in Akure North Local Government).   It is about sixteen kilometres from Akure and two kilometres from Iju. The town is surrounded by many other towns and villages within the local government area. It is bounded in the south by Akure, in the north by Ikere-Ekiti, Ekiti State, in the West by Ijare and in the east by Ogbese. These towns are within the range of about sixteen kilometres from Itaogbolu.

Itaogbolu lies on the route to Ekiti State through the north with tarred road. It is situated within scattered mountains and hills. This was why the Federal Government succeeded in locating the transmitting station of the Nigerian Television Authority (NTA) on the hill between Iju and Itaogbolu about thirty-five years ago.

Map 1

Map of Nigeria showing the 36 States

Source: Retrieved from www.un.org 9/4/2016

Map 2
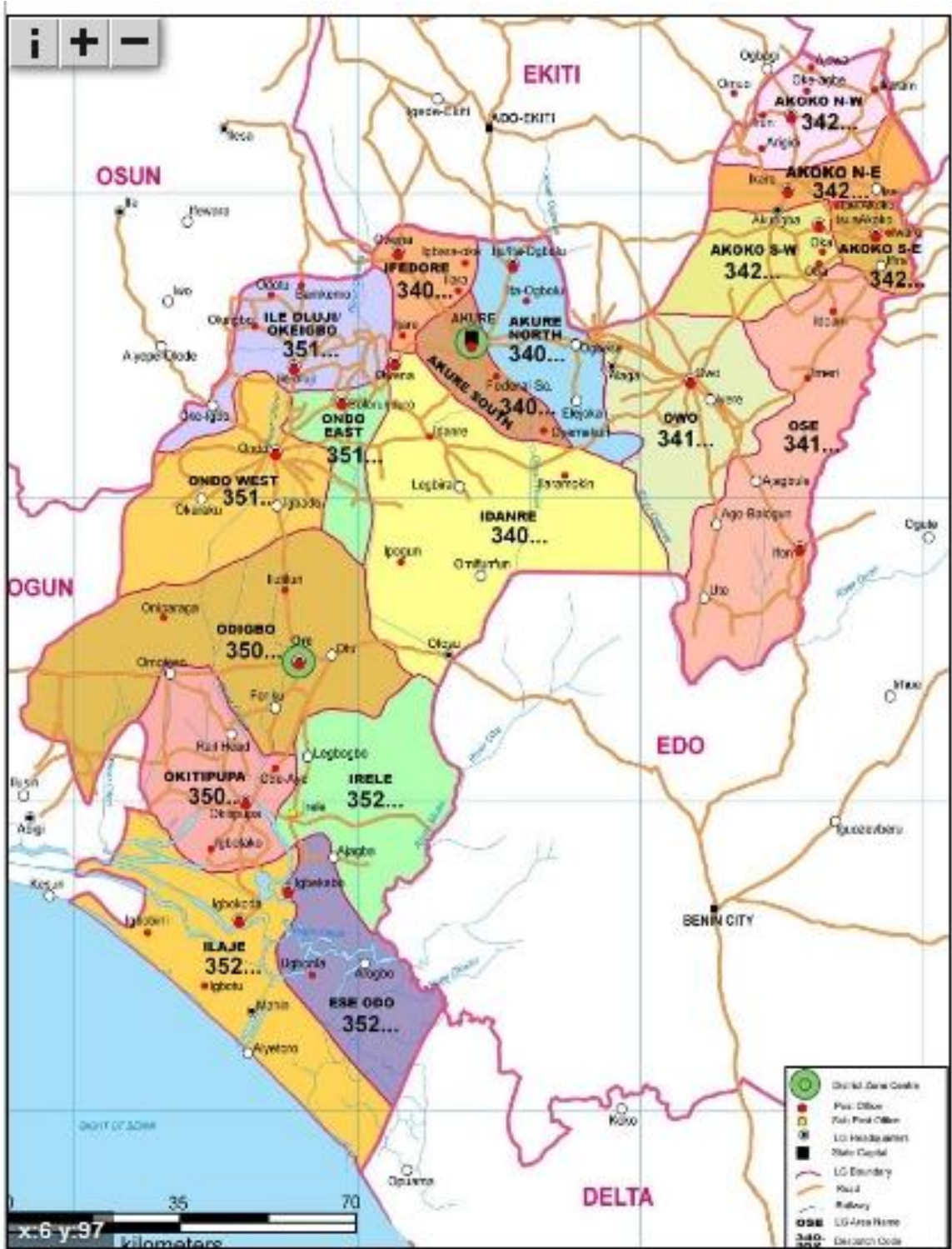
Map of Ondo state showing the Local Governments

Map 3
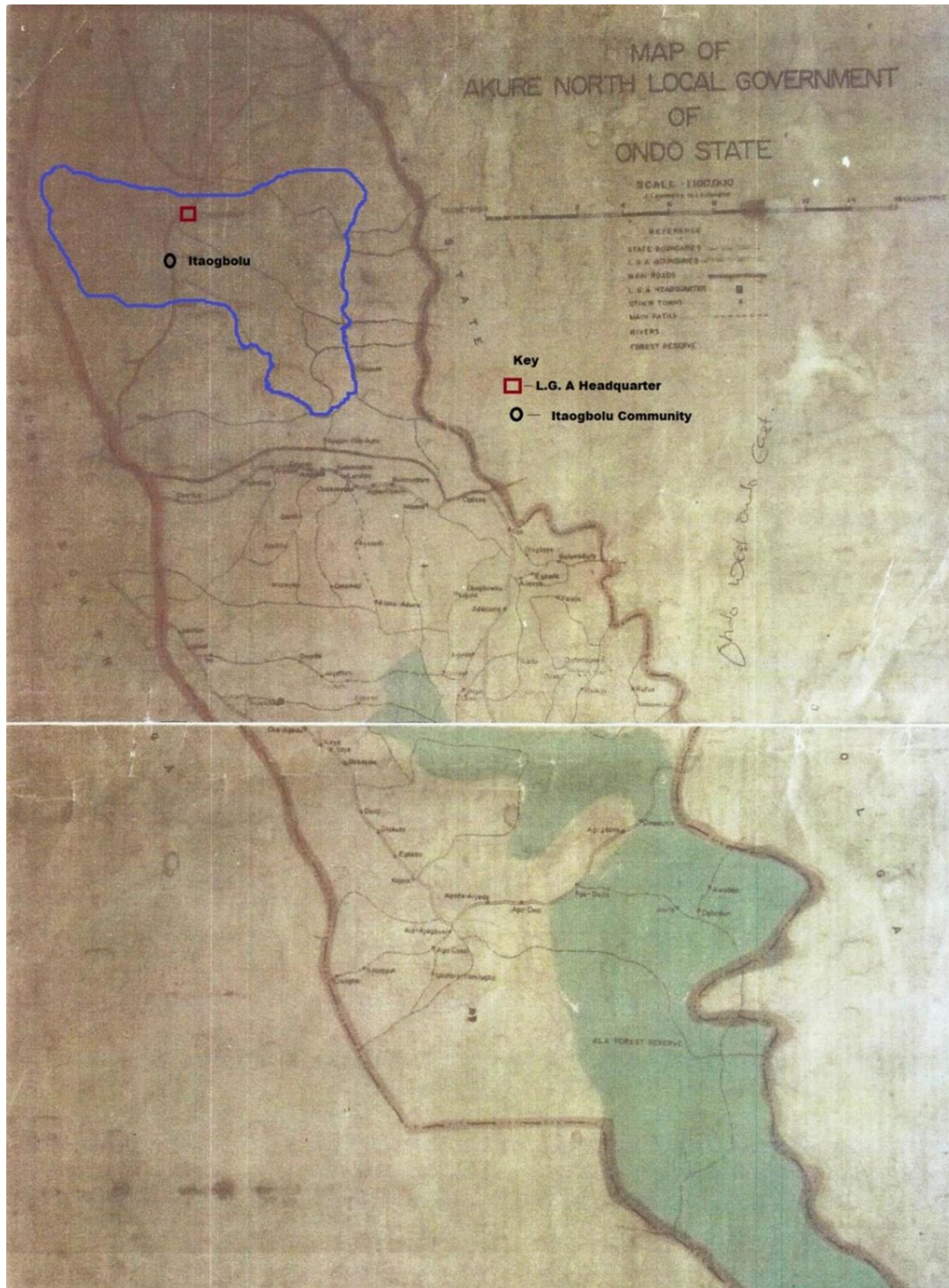
Map Akure North Local Government Showing Location of Itaogbolu Community

Source: Akure north Local Government Secretariat.

Alamo rock, from which the fist Community Grammar School- Alamo Grammar School- took its name, was the highest among the mountains that surrounded the city. Other mountains include Asipogun, Otiripa, Ota-Oloyin and Ota Igbo just to mention few[1].

Itaogbolu is blessed with rivers, ponds and streams that also surround it. Ona River is the biggest of the rivers and it runs across Akure - Ado Ekiti Road at the extreme end of the town towards the north. Others include streams like Oho, Aremo, Sunrin Eku and Orisa ponds[2]. They provided drinkable water for the people of the town when there was no pipe-borne water supplied by the then government. They also served the purpose of farming and fishing but now there is pipe-borne water, boreholes and well water made to give the people the needed comfort in terms of sources for good water supply. Some of these features reflect in music performance during burial rite ceremonies. For example, during a section on behalf of a deceased among the Odo-oja people, a song about Ona River is incorporated thus: (*Òwọ́wọ́lọ́rẹ Ọ̀ná mò tòkè ibọ̀ o)* (Ona flow down from the hill). Sometimes, in the oriki of the Oke-ore people, they say *Ọmọ olókè mejì takọtabo*, *Aṣípogun lọtùń, Ọ̀tìrìpà losì,* meaning that there are two mountains, one male, the other female which stand beside each other, the former at the right side and the latter at the left.

4.3 Historical background of Itaogbolu

The history of Itaogbolu, like any other Yoruba towns, was scantily documented; most of her facts are transmitted through oral tradition, folklore and legends. Basically, all the Yoruba of Nigeria and wherever they reside in other parts of the world regard Ile-Ife as their cradle. In this sense, Itaogbolu claimed to be one of the descendants of Alaafin[3] of Oyo, the son of Oduduwa that migrated from Ile-Ife during the mass exodus to their present places of settlement.

Oral tradition is a method of collecting undocumented data in various cultural settings but, sometimes, it gives versions of the same story. Sometimes, versions of information have a meeting point, while some others vary. In the case of the historical background of Itaogbolu, the two major ethnic groups have both varied and harmonised versions. History has it that there were two friends in the early 12th century who co-created the Itaogbolu town. The interview with the current monarch of the community, Oba Samuel Idowu Faborode opened the antecedent and a version of the history of the town.

There was a man known as Ogbolu[4], the son of Alaafin of old Oyo, who came from Oyo as a prince. He was supposed to be enthroned as Alaafin after the demise of his father. The process of choosing Ogbolu as the eldest son of Alaafin by the king makers to become the next Alaafin was on a top level when the youths of the town arrived in large number at night to clarify from the kingmakers who was to be the Alaafin. The kingmakers confirmed to them that it was Ogbolu, the eldest son of the king. The youths asked them if they knew his work; they told them that Ogbolu was a brave hunter. The youths, not satisfied with the answer given, gave the kingmakers information concerning Ogbolu: that he was into the business of catching, gathering people for slavery and that if he was to be the Alaafin, he would make Oyo slavery depot and their children would be carried away into slavery. This information sent signal to the kingmakers, who then decided to choose the younger brother (name not known) instead of Ogbolu as the Alaafin. Ojo (n.d) comments on such incidents:

> Warfare and slave raids and the attendant movement of population had far-reaching consequences on the Yoruba country. One result of this was the increased professionalization of the military, and this contributed to greater social and economic devastation in many Yoruba states.

On hearing this, Ogbolu decided to leave Oyo to wherever he could settle, because he could not stay in Oyo with his brother being the Alaafin over him. He went out of Oyo with many followers and stopped over in some towns and villages on his way. Among the places he stayed were Ogotun Ekiti and Ikere-Ekiti. At the places he stayed, he continued with his business and would later leave for another place anytime he was discovered as a threat to the citizenry. For evidence of his footage in the aforementioned communities, the current Ogbolu (2014) recited a line of Ologotun's *oriki* (the praise chant), where Ogbolu reflect:

Ọlọ́gọ̀tún! Ọmo òdọ̀fin Ogbólú,
Ọmọ amúrù ẹkùn ṣeré n'ímùja,
Ọmọ adípẹ̀ oyè f'ẹ̀ní'tìjẹ

Translation:
Ologotun! the servant in Ogbolu's palace,
That toys with the tail of tiger in the closest,
That consoles the person yet to be enthroned.

The monarch also mentioned a song that reflects the name of the first Ogbolu during a festival celebrated for Olukere of Ikere Ekiti, being the first recognised Oba in the community

Olúlé ojú ọjà
Ogbolu rè mí o,
Ma fẹ

Translation:
Owner of the house at the market place
I love Ogbolu, I'll marry him.

When Ogbolu got to Ikere Ekiti, he was warmly welcomed, but the people there later realised that their people were mysteriously missing. When they suspected that Ogbolu could be the cause of this and coupled with his work, they decided to send him out of the town. They consulted with the palace oracle diviner who told him that he (Ogbolu) would still become a king and that he had to go ahead to settle at a place beyond a river, where he would see white pigeons. He got to the river which is today called *Ona* and found the pigeons, and series of leaves, big enough to roof their huts. Having decided to jettison slave trading, he concluded to adopt the sale of leaves to passers-by (this was significant because leaves were used for roofing houses then) and engaged himself in farming activities. A Benin man (whom the Benin people in the community claimed to be Edugie[5]) a customer in the business of slavery with Ogbolu got to Ikere-Ekiti, looking for Ogbolu but could not find him. When he inquired from the people of his whereabouts, he was told that Ogbolu had gone beyond the river. Having been given the direction, the Benin man searched and found him beyond the river where they both settled.

Another version has it that there were two friends in the days of inter-tribal wars of expansion when people witnessed wanton destruction of lives, villages/settlements and property. Men, women and children were captured and sold away as slaves. Two great men met at a place called Iju-Odo (*Memorandum to the Ondo State Judicial Commission of Inquiry on Chieftaincy Matters,* 1997:1). The first man was Ogbolu, trader from Oyo and Edugie, a great Benin warrior. The two became great friends and partners in war affairs and slave trading. After capturing slaves, they would take them to Benin to sell. Ogbolu and Edugie soon became a menace to their neighbours, whose children, wives and relations were being sold as slaves. This process

frightened the people of Iju-Odo and, since they envisaged that sometimes, Edugie could wage war against them, they decided to send them out of the town. When Edugie was away for war, the people of Iju-Odo made rituals as directed by a herbalist and sent Ogbolu out before the arrival of Edugie. By the time Edugie returned and could not find his friend, he inquired from the people and he was told that Ogbolu had gone beyond a river now called Ona, meaning 'big river'. Edugie searched for and found his friend. When he got there, he found that the land was fertile for agriculture; so, they decided to engage in farming.

There are notable differences in the two accounts. One concentrates on Ikere-Ekiti while the other Iju-Odo, but the storylines seem to be the same.

The new camp was an orita, (a junction). The junction linked other neighbouring towns like Akure to Ekiti land (now Ekiti State) and Ijare. Ogbolu, being the first to settle at that junction, because of its favourable atmospheric condition, became established and practised farming and hunting. He later built a hut or cottage at the junction for recreational purposes after some period of labour in the farm. When Ogbolu got there, his wife Odoro[6] started trading in leaves that nature had deposited at the place before they arrived there. As a result, the junction became a popular depot for buying and selling as well as centre for relaxation after hectic journeys from other communities.   Odoro then might be busy doing some domestic works and the people would call on her by saying '*Eléwé'* or '*Eléwé-ìta*'[7]. The Ekiti people and the surrounding neighbours were not used to calling leaves ewe but they call it *ẹẹ̀rà*. It was strange to them when the Oyo people would say *eléwé* (Ogbolu and his followers were Oyo). They later adapted themselves to the Ogbolu's nickname and joined the Oyo people to call *eléwé* whenever they needed to buy the leave. The news of the place continued to spread through the customers such that when anybody asked from where they got their leaves, they would say from 'Ita-Elewe'. Because of this explanation the Ogbolu was then named '*Elewe* of Itaogbolu'.

From the foregoing, it is established that the 'first original inhabitants of the camp, which later became a settlement as Itaogbolu were mainly Ogbolu and his wife Odoro, Edugie and his wife Oseere[8], and Jinginni[9], the domestic servant of Edugie'(*Memorandum to the Ondo State Judicial Commission of Inquiry on Chieftaincy Matters,* 1997:2).

After a period of stay in the settlement, the quest for expansion was raised by Ogbolu, who was made the *Baale,* head of the people, since there no community without a head. Hence, Itaogbolu came into being and Ogbolu was made the head.

Edugie obliged to make sacrifice for the expansion. He ordered Ogbolu to provide a white fowl and also instructed him that the feathers of the fowl should be removed and be scattered all around the place. After this, Edugie made rituals (for he was a herbalist) and there was a very heavy storm in the night which blew and spread the feathers wider and wider. He then told Ogbolu that the reason for the storm was to further disperse the feathers and that anywhere the feathers got to would be the extent of the expansion of the town.

In addition to this, Edugie donated his domestic servant (Jinginni[8]) for rituals and he was buried alive to ascertain the stability of the people who would later settle in the town. Another oral tradition says that a diviner was invited into the town to show the people what to do to make visitors or strangers stay permanently, so as to make the community spread more. The diviner, after his consultation with his oracle, said they must bury a human being alive. The people secretly consulted with each other and concluded that the same diviner would be used. They pushed him into the prepared hole and covered him up. The place remains till today with a cemented staff used as a mark.

People started settling with these two great men for security reasons, having known that they were warriors. In the olden days, people migrated from place to place as a result of frequent wars and slave trade. Therefore any place they found for security and peace was always chosen as their place of abode. The same is the situation of the different groups of people who settled at Itaogbolu.

An Aramufe (an Ife man) and his people were the first to arrive at Itaogbolu. He was known as Ajapogun*,* a great warrior who would not use any weapon before obliterating or destroying his opponents in battle front. When he joined his people with Itaogbolu, Ogbolu allotted him a place called Oke-Ore to build his own hut, which still exists till today. The next person to join them was Esimija, who came all the way from Oba and found it pleasurable to dwell with Ogbolu and his friends. He was also given a place to erect his own hut and the place was called Isimija

Street. The third man that joined the group was 'Mofo' from 'Afa', he was the head *Baale* of Afa. Like others before him, he was given a place to erect his building with his people at a place called 'Oke-Afa' Street till this day. The fourth man to settle his people with Ogbolu was Olisa, who migrated from Ado-Ekiti. He was given a place now called 'Ijigbo' where his tent was built.

Having settled, they went back to their respective places of origin to bring the rest of their relatives to the places given to them. Itaogbolu continued to spread until it became what it is today. The last people to settle with Ogbolu and others were the Irado people headed by Ajagun, which means a warrior, and his fame spread around. As a result, he was persuaded by Ogbolu and others to settle with them. He was given a place to build his own hut together with his followers and the place remains one of the major streets in Itaogbolu till today. The street is called Irado. All these streets became the major streets in Itaogbolu. Added to their place of settlement, these emigrants were also given large pieces of land to possess as farm land. They took over these parcels of land and allotted some to their descendants, and also sold some to other individuals for personal use. However, it was remarked by the Benin elders and the monarch that no piece of land was given to both Ogbolu and Edugie due to the fact that those emigrants were wooed to stay at the place. They therefore did not bother to accrue pieces of land to themselves.

Having ruled for sometimes, while old age was setting in, according to the Edo people's account, the Ogbolu, who had become the head and ruler of Itaogbolu suggested that the headship of the settlement be rotated between the two of them, but Edugie stuck to the Edo custom. He explained that it was not customary for any Benin man to be an Oba (a king) or wear any crown anywhere again since the only Oba reigned in Benin. He further educated Ogbolu on the custom of the Benin people that Odionwere is the highest chieftaincy title that could be conferred on any man outside Beninland and that those in Itaogbolu, and elsewhere should adhere to the custom. The Edo folks in their memorandum said that both Edugie and his friend, formerly called *Elewe* of Itaogbolu, accepted to adhere to the custom in Itaogbolu. On this platform, Odionwere has since been the head of the Benin community. It is important to mention that an agreement was also reached; it holds that 'should Edugie die earlier than Ogbolu, the Ogbolu would yearly perform

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rituals on his tomb by sweeping the place with new broom down into river *Ona* carrying the *Ona* calabash inside; it is a covenant between them. He would also prepare special dish of pounded yam with *egusi* soup and sing a special song of tribute. Eventually, Edugie died before Ogbolu. The yearly Edugie festival (called Aduge by non Benin people) started. The special song goes thus:

Call: *Aduge dumodun o*
Response: *Oseere o Aduge do*

Translation:
Aduge (so it is called by non Edo folks) festival comes up again next year,
Aduge salute your wife Oseere[9].

This festival has since been stopped because of modernisation and the intrusion and influence of other foreign religions in the town.

The settlement of other Benin emigrants was based on the company they had with Edugie. They too were warriors. They settled with Edugie so they could go to war with him. As a result of this, their existence at any place posed threat to people around them and served as security to the people. Also, they discovered that the land was fertile for farming. So when there was no war, they concentrated on their farm work. Those who were not farmers among them took to trading in beads, gun powder and so on with communities outside Itaogbolu. The "Ado-Itaogbolu" (for so they are called) has no street or a land of their own (except the purchased) because the anticipation that their settlement in Itaogbolu was temporary. This was because, at the initial stage, they did not have the intention to stay permanently at their new abode- Itaogbolu. However, they threatened to go back to Benin en masse because of land marginalisation, they were appeased and given farm land along Ogbese where they specialised in both cocoa and kolanut plantations. The present Ogbolu asserted that the Benin people were trusted and could form formidable defence for the people. As they came, they were located at strategic places amidst the people that were already settled in the different streets within the town. That is why they are seen scattered in the town today. The Omo N'Oba Erediauwa Ikuakpolokpolo II, the Oba of Benin, at his familiarisation visitation to Itaogbolu in 1987, advised the Benin people to settle where they were and that there was no need returning to Benin again since they had

established themselves there for long. They had since settled and mixed with other ethnic groups in Itaogbolu and lived harmoniously within the town.

Today, the town is full of many other ethnic groups, like the Igbo, who initially came in as palm wine tappers and labourers, but now, some have their farm plantations, while others engage in business. Another set of people that settled in the town are the Ogoja, who also came in as servants who worked at cocoa plantations for their masters. If anyone was not fit to stay after a year's work, he would be sent away. Others stay long, working for their masters till they are able to stand on their own. Some are today landlords in the town. The Ebira people also joined to populate the town. They concentrate on yam production. The Oyo people, who later came, concentrated on cocoa farming and traded in building materials, clothing and so on. All these people now live harmoniously in the community.

4.4 Socio-political organisation of Itaogbolu

Politically, Itaogbolu is an organized society like all other Yoruba towns and villages. It is a community governed by some rules and regulations under the active supervision of some eminent and experienced personnel in the town. In hierarchy, the traditional administration of Itaogbolu rest on the king (Oba) who is regarded as the administrative head assisted by council of chiefs called *Ìwàrèfà mefà*. This consists of the Ajafogun of Oke–Ore, Esimija of Isimija, Mofo of Oke Afa, Ajagun of Irado and *Olisa* of Ijigbo and now Odionwere, head of the Edo, who was recently incorporated into the council. These chiefs are the kingmakers who act as the eyes and ears of the king and are directly answerable and responsible to him. The age-long system of administration of Itaogbolu is planned in such a way that all its folks participate at different levels, thereby creating a sense of belonging. Full participation in maintaining peace and order, good government and security of the town and its suburb is paramount. The hierarchical order of officers and their responsibilities are discussed below.

4.4.1 The Oba (traditional leader)

The Yoruba interpretation of Oba is *Ó ba lórí ohun gbogbo,* meaning that the king controls all things. In other words, the traditional leader (Oba) is the overall head who oversees all affairs of the town and has right to carry out disciplinary action against anyone that violates the rules of the land. The current Oba of Itaogbolu is His Royal Highness Oba Samuel Idowu Faborode.

Plate 1

Oba Samuel Idowu Faborode, the Ogbolu of Itaogbolu on his royal stool.
Source: Field survey,2014.

Plate 2

The researcher engaged the Oba of Itaogbolu in an in-depth interview on the historical background of the Benin people in Itaogbolu.
Source: Field survey, 2014.

4.4.2 Elú or Ìwàrèfà-mẹfà

This is the next office to the Oba. It is a constituted office similar to *Ọ̀yọ́mẹ̀sì* of the old Oyo kingdom both in roles and composition. It consists of the heads of the six major communities, but has now been enlarged and included the Odionwere, the head of the Benin people. These are the kingmakers; they are to determine who to be selected and enthroned as king after the death of an Oba. Being in council with the king, they join effort with him to ascertain the development of the town. They also have the authoritative power to impeach any Oba who goes against the stipulated laws of the land. This political organisation also has some council within its hierarchy, such as *Ìàrẹ, Ẹlẹ́gbẹ́, Ègiìrì* and *Ọ̀wẹ́rẹ́*[10].

4.4.3 Ìàrẹ

These are the conglomeration of chiefs from all the quarters within the community, headed by Chief Olótùú Ìàrẹ, that is leader of Ìàrẹ. They usually meet at the intervals of nine days and see to the smooth running of the town as well as spiritual affairs as instructed by the *Elu* (the high chiefs). The selection of members of this council is in the hand of individual family who appoints a distinguished man, believed to be above board to be sworn in by Olótùú Ìàrẹ after the general screening and consensus opinion of all members.

4.4.4 Ẹlẹ́gbẹ́

Ẹlẹ́gbẹ́ is the next group, headed by Olibedo. They are saddled with the responsibilities of executing criminals by stoning and burying them in the past. They defend the town from any aggression and ward off any external attack. Victorious *Ẹlẹ́gbẹ́* are always honoured by a gift, most especially by giving them brides. They gather for their meeting at interval of nine days. Membership to this council follows the same pattern like Ìàrẹ. Judging from the above responsibilities, it is very clear to see that the political setting of Itaogbolu affords them to be cohesive.

4.4.5 Egììrì

The next group among the political hierarchy is *Egììrì* (meaning, many). They are the able bodied youths of the town capable of running different of errands. They are responsible directly to *Ẹlẹ́gbẹ́*. They also stand the course to defend their town from any external attack. As asserted by Chief Rufus Oloro, 'if there is any battle that could not be won by *Egììrì*, their senior group, *Ẹlẹ́gbẹ́* must overcome'.

4.4.6 Ọ̀wẹ́rẹ́

The last group is Ọ̀wẹ́rẹ́, headed by Ọlọ́wẹ́rẹ́. Their responsibilities are to hunt for snails used for spiritual rites during *Ìjẹṣu[11]* festival (one of the major annual festivals in the town), to take care of environmental sanitation and make sure that every part of the town is clean before, during and after the celebration of each festival. The availability of different hierarchies in the political structure prevents any ambitious person(s) to disturb the peace and orderliness of the town.

4.5 Religious and belief system of the people

African Traditional Religion is a religious belief and practice of the Africans. These religious beliefs and practices have been in existence from time immemorial. It was through oral tradition

that these practices are handed down through generations. These religious and beliefs have their own peculiarities. Itaogbolu is not different from the above with regard to religious beliefs. The religion plays an important role in the life and destiny of the people. It helps in proffering solutions to the problems posed by the environment. For instance, it is believed that the barren women who participated in *Ọmọkùbúkùbú*[12] festival of a year must have prayed to the deity of *Ọmọkùbúkùbú* which gives babies to the barren women. Before the following festival, such women should have got their babies and should go and thank the deity at the festival. The religion ensures peace in the community and the peace is achievable by being in good terms with the supernatural reality. The religion encourages every member of the community to be at peace with one another.

4.6   Economic system and agriculture of Itaogbolu people

As other towns and villages in the southwestern part of Nigeria, Itaogbolu also enjoys the two weathers condition in a season, that is, the dry season, which is between November and March, and the rainy season, between April and October. These seasons, especially the wet season, affords the people the practise of farming of various kinds, since the main occupation of the people is farming. The main economic crops produced there include cocoa, palm products kolanut, coconut, walnut; and arable crops, like yam, maize, beans, plantain and cocoyam. There are also forests around the town where trees like *Iroko, Obeshe,* and *Afra* are found. This led to the establishment of sawmill industries for wood processing to meet for various needs.

The people also engage in other handicrafts, such as carpentry and bricklaying. Others are involved in commercial driving. Trading and local animal husbandry for commercial purposes are also not left out.

4.7   Musical ethnography of Itaogbolu community

The existing music that is peculiar to the Itaogbolu people are many, including *Ọ̀gbẹ̀sẹ̀* music, performed for the river goddess by women. It is performed to appease the deity of *Ọ̀gbẹ̀sẹ̀* to bring rain when there is delay in rainfall so that the people would not suffer drought; *Òsírìgì* music, performed for the king in his palace; and *Ọmọkùbúkùbú* festival music performed to solve the problem of barrenness. *Orin Ògún* is sung only by women in the town. They are satirical songs that talk about the secret affairs they have with men and to correct the immoral behaviour

of the men in the society too. There are also *Ìjẹṣu* festival (popularly known as Ina festival) instrumental music; *Ọ̀gbẹ̀lẹ̀* social music, performed for various social activities; *Ọ̀sẹ́* music, used as post burial rite music by the early Oyo-Itaogbolu and the subsequent settlers in the community; *Ijigi* social music of the Edo people, and *Kpakpa-jiala* burial music used by the Benin people as a rite of passage for deceased elders. The *àgèrè* music is performed during *Egúngún* festival. There is also music during Opa festival, whose priest is Olótùú Ìàrẹ and designated to Esimija (head of Isimija community); *Kọ̀ǹgọ́* music is performed then. *Apàpaàrà* is performed during *Àgbọn* festival. *Ìpèsì* is the music performed by the *Awo oníṣẹ̀gùn* (the herbalists) and *Awo Ifá* (the diviners) in the community. *Esìbí* is another festival celebrated by the Oke-Afa people. Agba drum is used in this festival, and so they dance *Esìbí* dance.

4.8 The Benin polity in Itaogbolu

The current Odionwere, High Chief Isaac Mesida Aiyeyemi, the head of the Benin folks in Itaogbolu, claimed that the way things are done in Benin is the same way they are done in Itaogbolu by the Benin. The political structure of the Benin people is an outline which shows their identity and custom, although there are little differences in their ways of life compared to their origin. This section deals with the monarchical and segmentary traditional political structure which was predominant in clans, groups and communities in Africa, especially in Nigerian societies. The Benin folks currently maintain the earlier custom which holds that no Benin man is qualified to be an Oba or wear crown other than the Oba of Benin.

4.8.1 Odionwere

According to the present Odinwere, 'Odionwere is the chief priest of **Edion**[13], a deity in Benin culture'. Odionwere is the highest title of any Benin man and overall head of the Benin people anywhere they settle in the world. He owns the responsibility (together with his council) of mediating between two opposing parties to sustain peace within the community. Any discord that is too difficult for him to settle within his domain will be referred to the Oba of Benin for ratification. The headship is not hereditary. When one Odionwere dies, the council members, on hearing of the announcement of his death, immediately park the council's belongings from the Odionwere's house or palace, because the council of the elders meet at intervals in his place of

residence or his palace. Few days after the death, the council scouts for a qualified member among them who would take the mantle of the new Odionwere.

Plate 3

High chief Isaac Mesida Aiyeyemi, the Odionwere (traditional head of theBenin folks) of Itaogbolu in his palace withof his counsellors; Mr Babatunde (aka; bakuṣa) at the right side and Mr Ijaogun Saka at the left side.
Source: Field survey, 2015.

4.8.2 *Otu-Edo*

This is the first group of elders or the supportive chiefs to the Odionwere among the Benin community. This group consists of the upper house which is the **Geru**[14]*, who are *Odionwere's*

counsellors. They include (according to their hierarchy) Chiefs **Adaja, Sasere, Uwebo, Uwepe** and **Kode**, the personal assistant to the Odionwere. The lower house of the

Community leaders comprising about ten or more personalities is the **Idionleyin,**[15] headed by *Olótùú* **Idionleyin**. Their responsibility is to see to the welfare of the Edo folks and ensure that perfect peace within them is maintained. All members of the group uphold every rite observed in the group, following the culture in their origin. However, the Odionwere, as a member of *Elú* must always assemble with his counterparts to see to the well-being and progress of the Itaogbolu community at large.

Plate 4

The researcher standing at the extreme left took photograph with the Odinowere (at the centre), some *Otu-Edo* and committee of community leaders after interview with them. Source: Field survey, 2014.

4.8.3 *Ipaye*

Ipaye[16] is the next group to *Otu-Edo*, headed by *Olótùúpaye*. This group also holds their meetings in the intervals of nine days at the residence of their leader, *Olótùúpaye*. They are saddled with the responsibility of running errands as instructed by the *Otu-Edo* group. *Otu-Edo* messages reach them through Kode, the personal assistant to the Odionwere.

4.8.4 *Obìrin-Ado*

This is the third group of the ruling council. They are the women folks who take care of the women affair among the Benin community. This group is headed by *Iyegunwa*.

As a way of harmony, these three groups come together once in a year to celebrate and rejoice for witnessing the end of the year. At this time, they pray together for the peace and progress of the Benin people within and outside the town after which dining and wining follow. However, there is an organised group or committee of community leaders and the elite that streamlines and maintains the Benin culture, keeping the records of the Benin people, making contact with members of the community in diaspora.

4.9   The origin and development of *Kpakpa-jiala* in Itaogbolu

According to some of the performers of *Kpakpa-jiala* music, its origin in Itaogbolu community could not be specifically traced. The music is as old as the time the Benin people started settling in the town. Arala and Odu (2015), claim that the music was brought from different parts of Benin, especially Udo, where the researcher discovered that it is still being performed. Although the Benin emigrants did not intend staying permanently at the place initially, they still perform the rite in Itaogbolu for departed elders among them.

4.10   Mutual co-existence among the people of the community

Since the creation of Itaogbolu as a community, the Edo-Itaogbolu (for so the Benin folks are called) and the Oyo-Itaogbolu have been living harmoniously. This is not to say that there was never a time of disagreement between them, via culture, religion and belief system. Other aspects

could be minor dispute over material possession and so on, which were amicably resolved. The kind of peace, friendship, protection, brotherly love and kindness to each other that had existed among them were very strong and notable. This made people from other ethnic groups to be attracted to them and found it comfortable to settle among them. There is cross-ethnic marriage among the two major ethnic groups, which is an indication of continuous mutual co-existence among the people.

4.11   Concluding remarks

This chapter established the evidence of the founding and establishment of Itaogbolu community through two personalities, that is, Ogbolu, an Oyo man who travelled from the old Oyo community, and Edugie, who also was a warrior from Benin. Both of them were travellers who became friends and business partners. Their friendship and business started on the platform of war and slave trading, which continued until they decided to jettison the business. Groups of people from different locations, and especially the followers of Edugie from Benin started migrating from their origins and settling among them at the place until it became developed to the level it is today. Every group of people who migrated from a place of origin definitely have religion, belief, culture, tradition and music as indicators of their premodal existence which move with them to their new settlements. Itaogbolu of today is full of multicultural display by different traditional, religious and social groups at one time or the other. This is so because the community is not restricted to only the Ado-Itaogbolu and Oyo-Itaogbolu as at the period it was founded. This chapter concludes the justification for the research into *Kpakpa-jiala* burial music of the Benin indigenes among the numerous traditional forms of music of the town for sustainability. This is necessary on order to avoid its going into extinction as a result of the ongoing influence of modernization.

End Notes

1. *Asipogun, Otiripa, Ota-Oloyin, Ota-igbo* are the names of notable rocks in Itaogbolu community.

2. *Ona, Eku, Oho, Aremo, Eku, Sunrin, Orisa* are also the names of notable rivers and streams in the community.

3. *Alaafin* is the native title of the Old Oyo kingdom, this title is as well maintained until this contemporary period when the old kingdom which spread almost all the geographical region of Yorubaland.

4. *Ogbolu* is the modern title of the monarch of the town and it is derived from the name of the Oyo warrior and trader who first settled in Itaogbolu.

5. *Edugie* is claimed to be the name of the Benin warrior friend of old Ogbolu who supported in founding the town.

6. *Odoro* is said to be the name of the wife of the first Ogbolu.

7. *Elewe* simply means the leave vendor. From the history of the town, the nickname was formed following the business activities of the Oyo warrior, while *ita-Elewe* means the outdoor or junction where the vendor displayed the leaves.

8. *Jinginni* is said to be the name of the Ifa oracle of Edugie who was also used as a sacrifice for the expansion of the community.

9. *Oseere* is claimed to be the name of the wife of Edugie, the friend of Ogbolu.

10. *Iare, Elegbe, Egiiri* and *Owere* are the various traditional political groups given one responsibility or the other in the community.

11. *Ijesu* means annual yam festival in Itaogbolu community.

12. *Omokubukubu* is another annual traditional festival celebrated as sacrifice for the barren women to bear children.

13. *Edion* is the deity that the Odionwere and his council pray to on behalf of the Benin people within and outside Itaogbolu community.

14. *Geru* is the highest governing body of the Benin people within which include the Odionwere (as the head) *Adaja, Sasere, Uewbo, Uwepe* and *Kode*.

15. *Idionleyin* is the next group to *Geru* and it is headed by *Olotu-Idionleyin*. The combination of *Geru* and *Idionleyin* becomes *Otu-Edo* group.

16. *Ipaye* is a group of Benin youths saddled with various responsibilities and errands for the community. The group is headed by *Olotupaye*.

CHAPTER FIVE

KPAKPA-JIALA MUSIC OF THE BENIN MIGRANTS IN ITAOGBOLU

5.1 Introduction

This work centred generally on the culture of the Benin settlers in Itaogbolu as highlighted in the preceding chapters. This chapter deals specifically with the tradition and socio-cultural ceremony of burial activities, of which *Kpakpa-jiala* burial musical genre is a basic phenomenon. The concepts of death, coupled with the role and performance practice of *Kpakpa-jiala* music among the Benin people is extensively discussed.

5.2 Death as a concept among the Benin migrants in Itaogbolu

Africans generally believe that death is a transition from one phase of life to another, and that the deceased that joined the crew of the ancestors as a result of death should be taken care of by his/her close family members. As a society within African continent and culture, the Benin people in Itaogbolu believe that death is only a separation which makes physical contact impossible for a while; therefore, continual spiritual communication exists between the family and the departed. This is especially so among the Benin when the departed elderly person has not been offended before the death took him or her. If he or she has been offended prior to the time of the death, or someone was responsible for the occurrence of the death, it is believed that the spirit could take revenge on whoever offended him/her or responsible for his/her untimely death, having become a spirit being.

Death is defined as the cessation of the integrated functioning of the human organism (Onukwugha, n.d). On the other hand, life is determined by the active pumping of the heart, even if the body is still and motionless. Unless the heart stops pumping or the individual stops breathing, a soul is not concluded to have died. In the African societies and especially among the Benin people of Itaogbolu, it is believed that the loss of a loved one inflicts unforgettable pain, grief, trauma and a serious vacuum on the close relation. Social status or age or the manner of death determines the response (at the period of death) of the cultural community to which the departed belong.

5.3 Categories of death among the Benin migrants in Itaogbolu

The Benin people of Itaogbolu categorise death and the way it occurs as the basis for or against burial ceremonies or funerals.

5.3.1 *Ikú abàmì*

This implies the type of death arising as a result of infliction like swollen belly or body or legs from *imọlẹ̀* or *òrìṣà*[1] (a deity) as other aspecs,t including the striking down of a person by thunder. This, most times, occurs due to an abominable misdeed or misconduct of the victim. The Benin people in Itaogbolu regard this as a shameful and an abominable death. No burial rites are performed for this victim; rather, the corps is buried quietly. This is with the belief that the punishable offence of the victim was also offensive to the gods of the Edo-speaking people. It becomes a point of reference among the people, as well as a warning to members of the community.

5.3.2 *Ikú àìtọ́jọ́*

This is regarded as premature death. It is the death of a young and agile member of the community, who is not yet expected to die. It is of different categories like one who died as a result of accident like a discharge of stray bullet or one who died as a result of political, ethnic of religious fracas, motor or cyclic accident, drowning in river. *Ikú àìtọ́jọ́*[2] also occurs when a woman dies at the point of child-bearing (maternal mortality). The belief is that any woman who can conceive and bear child is an adult. Also, when a youth member of the community dies in the war front or as a result of fallen building or tree, it is *Ikú àìtọ́jọ́*. When any of these occurrences take place, it comes as shock to the entire community as the life of a promising defender of the course of the Benin people in the community has been cut short and cannot fulfil life purpose. This is known as *òkú ọ̀fọ̀*[3], that is a mournful or mourning death.

5.3.3 *Ikú àgbà*

This is the death occurrence that calls for rites and celebrations among Africans. It is the death of aged men or women that is so celebrated among the Benin people of Itaogbolu. The type of death which took the life of the old individual is believed to be a peaceful one. This is expressed thus; *o sùn* (he has slept), *o papòdà* (he has translated), *ó ti lọ 'lé* (he is gone home) and so on[4].

Although it is a loss to the family, the reaction is not as sorrowful as that of the death of youth in the society. The children and other younger members of the family of the deceased regard the death as a thing of joy and happiness witnessing the passing away of their elderly father or mother, brother or uncle. This type of death among the Benin people is accorded the full traditional burial rites with the belief that the departed one is to become an ancestor who would be watching over and guiding them. However, anyone whose death is mysterious or as a result of abominable deed should not be given the required burial rites and consequently, it is believed that such will not enjoy the company of the ancestors in the world beyond.

5.4   Traditional funeral procedures among the people in Itaogbolu

Generally in Yorubaland, the traditional funeral rites involve rituals performed for certain categories of dead folks according to their socio-traditional status within cultures. In Itaogbolu, there are various socio-traditional strata or cults to which people belong. These are manifested through their ritual music during either their traditional festival or funeral rites ceremonies when dukes or duchesses pass on among them. For example, the high chiefs have special rituals which include music performed for a deceased member. The *Ògbèsè,* cult affiliated to river *Ògbèsè* is a female cult, who also conducts their rituals and performs their musical rites at the death of a devotee. Others of such include the *Eléégún* (masquerade cult), *Ọdẹ* (hunters guide cult), and *Aláwo/Oníṣègùn* (diviners and the herbalists (cult), *Orò* cult, which the people of the community also call *Gúdúgbẹ̀*, (Oluwatoba, 2014). All these have special rituals and music performed during funeral ceremonies.

Among the Benin people, funeral ceremonies are determined (like the aforementioned socio-traditional groups within the community) by the age or status and the type of death that took the life of the departed.

5.4.1   Funeral of children

The Benin people of Itaogbolu hold children issue in very high esteem. They believe, just like in any other culture, that children are God's gift to bless the family. In the past, each extended family gathered the children born to them together and held a feast for them, for all the children to be able to interact with one another. When children die, deep sorrow and grief hold the family for the loss of a soul. The environment of the home becomes calm, no wailing of any sort is

made and the information about the death is quietly and calmly circulated to the close relations. In the same spirit, the neighbours and relations go to the family where the incident happened to condole and console the parents. They do not sleep with the bereaved but return to their houses the same day. After a while, the father or the most senior person in the family assigns people to dig the grave and bury the corpse either at the backyard or in the bush, especially if such child is *àbíkú* or *emèrè*[5] (born-to-die). This type of death and burial is without rites, rituals or music. Few days after the incident, family members embark on their normal business. The Benin community in Itaogbolu believe that such child could easily be overlooked because no much spending has been made over him/her and no achievement of any form has been recorded about his/her life.

5.4.2   Funeral of youths

The death of youths and teenagers in Itaogbolu is such that attracts immediate response and sorrowful reaction of everybody in the community, including the people who did not even know the deceased. This type of death is received with ultimate shock and the community is thrown into pandemonium. The immediate reaction is raising pathetic and painful ululation which would serve as information about the death that struck the family. In the shortest possible time, friends and members of the community hurry and cluster at the place of the incidence to identify with and share in the pain and grief of the bereaved.

This type of death is what the Yoruba and the Itaogbolu community, including the Benin people there called *ikú ọ̀fọ̀* or *ikú ìkárísọ* (sorrowful death), *ikú àìtọ́jọ́* or *ṣẹ́kú* (premature death). Being a premature death, quick arrangement for the burial within the same day is made. However, it could be delayed till the second day if the corpse is to be brought from outside the town. Rites and rituals or what the people call *ìje,* the seventh day ceremony (being a practice in the land) is not observed for a premature death like this. Music-making is also alien to such environment at the period of the incident.

5.4.3   Funeral of young adults

This category of youths is a little bit different from and higher than the level just discussed, that is, youths of between the ages of thirteen and twenty-four years. These are youths of between twenty-five and fifty-five years of age who have achieved in one way or the other in their lives.

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Most importantly, they might have married with child or children. The death and burial of youths of this category is treated like those of teenagers, being counted as a premature death as they have not attained the desired level of achievement. However, according to Odu and Okoromola (2015), the required rites with music could be performed at their burial on the basis of their membership of *Kpakpa-jiala* musical group, their status among the Edo-speaking society and families' request if they left children behind.

5.4.4 Funeral of elders and titled men

There are various factors that determine the form of burial among the Benin people of Itaogbolu. Some of these factors include age, title with good records, having close relations and children that are financially capable of sponsoring the performance of the required traditional rites. The deceased should be a member of either *Otu-Edo*, *Ipaye*, *obìrin-Ado* or the special organising committee of elders inaugurated by the Odionwere. According to the culture of the people, before an elder dies, he or she would have informed the children of who would be the o*lórí-ẹbí*[6] (head of the family). Culturally, *olórí-ẹbí* used to be the immediate younger brother of the deceased in the extended family. The *olórí-ẹbí* is saddled with the responsibility to lead and direct the children of the deceased on whatsoever activity that would take place at the funeral ceremony. In some cases, the departed one might have instructed the *olórí-ẹbí* about what must be done at his burial ceremony as regards the traditional rites including the performance of *Kpakpa-jiala* music. He reserves the authority of carrying out all the instructions if he so wishes. He also stands to plead the course of the children of the departed one if there arises any challenge before the *Otu-Edo* council.

Immediately the death of an elder occurs, the body would be placed on the bed, covered with cloth, then the direct children or close relations around at the time would send to inform the *Olórí-Ẹbí* about it. At his arrival, he brings the children together and leads them to go and inform the members of *Otu-Edo* about the death. However, before this happens, the deceased, before his death, must have instructed the *olórí-ẹbí* to fully involve *Otu-Edo* (being a member) and the Benin community in the funeral ceremony. They go to the houses of all the members of the *Otu-Edo* to break the news of the death. However, they do not express directly that their father has died; rather, they say *ara bàbá gbóná*, that is, father's body temperature is risen. Ordinarily,

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when death occurs, the body of the departed goes cold. They use the opposite expression to announce that the deceased has embarked on a journey which requires the body's activeness.

In the past, another means of announcing the death of an elder was shooting local guns through the medium of a set of between eight and twelve pegged iron-tube guns. Any member of the *Otu-Edo* who knew the health condition of another member and hearing that type of gunshot coming from the direction of the house of the sick member knew that the sick Benin elder had passed on. Hearing this, **Kode** (the errand man among the *otu-Edo*) would be instructed by the Odionwere to go and ascertain the information given by the children of the deceased and bring word back to them. When this had been done, arrangement for meeting between the *Otu-Edo* and the children of the deceased would be made via **Kode**. On the day of the meeting, they would go to the palace of the Odionwere with a goat, kolanut and drinks, if the deceased was an active member of *Otu-Edo* but, if not, they would go with kolanut and drinks only. At the meeting, they would be given approval to organise the burial ceremony and also counsel them to be orderly in all they would do. This was necessary because it was believed that all that the departed had taken and eaten with the *Otu-Edo* would be paid back to them; otherwise, the departed would not land safely at the world of the ancestors.

At the commencement of the burial ceremony, members of *Otu-Edo* come to the compound of the deceased almost every day until the *Ìje* (seventh day) ceremony is concluded. This becomes necessary in order to monitor the procedure of the burial ceremony. Their presence also attracts much hospitality provided by the children of the deceased. They are also provided with drinks and money.

Plate 5

 The researcher interviewing the members of Otu-Edo who were present at the interment of a Benin elder- Late Amoorin
Source: Field Survey, 2015

At the arrival of the children and other members of the family by the summon of the *Olórí-Ẹbí,*the desition on preparation and logistics concerning the burial is taken. There, key positions of responsibility, such as *Àrèmọ Ọkùnrin*[7] (first male child) called **Omorodian**[8] in the Edo language, *Àrẹmọ Obìrin*[9] (first female child), *Àbíkẹ́hìn*[10] (last born child) and *Àkọ́wọ́tì*[11] (supporters of the key portfolios) are given to the children, if the deceased grew up and was mature. They would also choose *Omiba-té*[12] (a paternal representative at the burial ceremony) and *Omiye-té*[13] (a maternal representative at the burial ceremony). Among the Benin community in Itaogbolu, a meeting of this kind is tagged *ríro ẹbí*[14]. At this meeting, all the chosen people would be told their responsibilities. Specific items needed for the burial are shared among the selected children and members of the family. The readiness to accept to carry out the responsibilities by the children and others procures the family's approval for the traditional

burial rite ceremony for the deceased. If the children of the deceased express financial incapability at the moment, either of two options may be decided: to inter the dead quickly with just a minimal and affordable ceremony, or the corpse is kept in the mortuary since the main, full and final burial would be suspended until a more financially convenient time which implies that all rites and rituals activities associated with the burial ceremony of such elder would be postponed.

It is customary that the *Ìje*, seventh day rite would be observed, but in a low key with the performance of *Kpakpa-jiala* music in most cases. If the children signify their readiness for the burial, preparation commences immediately. This custom is also relevant in the present day Benin. The Benin Traditional Council (BTC) (1996:9) asserts that

> Funeral rites are in two parts: first and second ceremonies. First ceremony includes all rituals performed that end with the actual interment of the deceased. The second ceremony, which may follow immediately after the first or at a later date, depending on the preparedness of the son, includes all rituals performed that end with "ukomwen" (i.e. Establishment of the ancestral alter).

When the arrangement has been concluded, contact with the *Ijigi* musical group who also performs *Kpakpa-jiala* burial rites music would be made. Arrangement for food and drinks for the extended family, friends and sympathisers, *Aṣọ-ẹbí*[15] (family uniform), required goats for the *Ẹbí-Bàbá*[16] (paternal extended family) and *Ẹbí-Ìyá*[17] (maternal extended family) would also be made.

In the past, dead bodies of elders among the Benin emigrants in Itaogbolu were buried at their compounds; adequate arrangements were provided for a befitting burial before the advent of mortuary. This was possible because, in the past, people of the same culture, clans and families lived close to one another and all members of the family were easily assessible to channel a common course. In the modern dispensation, increase in economic pursuits, urbanisation and other factors necessitated the dispersal of members of families to distant places. Therefore, it becomes difficult to gather relations and children of the departed elders together for quick planning and arrangement of burial ceremonies; hence, all activities could be suspended till all the children would be available and corpse would also be kept in the mortuary.

5.4.4.1 Interment

According to the Odionwere, in the past, interments are done in the night among the Benin people in Itaogbolu owing to the culture they came with from their origin, but now, that tradition has become obsolate. Nonetheless, a major rite attached to burials is the performance of *Kpakpa-jiala* music at the place of interment which still holds. This is significant because, with the music, it is believed that the spirit of the departed will be happy as it proceeds to the world of the ancestors. It also gives reinforcement to the members of *Ipaye* as they cover up the grave. It is their duty to dig and cover the grave after the interment of an active *Otu-Edo* member who has departed this external world. They are given money, food and drinks by the children and other relations of the deceased as a way of appreciating them.

Plate 6

 Researcher participating in the *Kpakpa-jiala* musical performance at the interment of late Amoorin inside his building.
Source: Field survey, 2015

Plate 7

Researcher participating in the *Kpakpa-jiala* musical performance at the interment of late Amoorin inside his building.
Source: Field survey, 2015.

Plate 8

Researcher participating in the *Kpakpa-jiala* musical performance at the interment of late Amoorin inside his building.
Source: Field survey, 2015.

5.4.4.2 *Ìje*

Traditionally, *ìje* literally means seventh day. It is also known as ceremony performed at the eve of the seventh day after burial. *Ìje,* called **Okpomwien** in the Edo language, is very significant in burial ceremonies among the Itaogbolu community. It is also held in very high esteem among the Edo-speaking people in the town. In fact, no burial of adult-youth or elder is said to be concluded without *ìje* being performed. Generally, this is significant because it is believed tha,t without the observance of the *ìje*, the spirit of the dead would not be able to enter into the company of the ancestors. But if it is observed, it is believed that the spirit of the dead would be able to rest in the other world. Between the day of internment and the seventh day after it, the spirit of the dead stays around his compound, appearing and disappearing to close members of the family in dreams and other mediums until the *ìje* ceremony is observed.

However, *ìje* in the concept of the Edo-Itaogbolu, burial context is dichotomised. The old ritual pattern commences performance the second day after internment. From the second day, members of *Otu-Edo*, *Ipaye*, the *Kpakpa-jiala* music performers and other members of the family of the deceased gather at the compound of the departed one in the morning and evening of everyday to eat and to perform the required rituals. These include pouring of libation on the grave of the deceased both in the morning and evening, after which the *Kpakpa-jiala* music would be performed. Before this could start, the family would have consulted a diviner, known as *Ológunègha*[18], to find out who would be acceptable by the spirit of the deceased to do the pouring of libation. This they expressed as *rírun sí òkú*[19], (feeding the dead). This continues until the visitation of the spirit of the departed one is ascertained. The significance is to invoke the spirit of the dead as a way of ensuring the favour of the dead father or mother. This is identified when what the people call *èsìsà*[20]*,* which in Yorubaland also called *èèrùn,* (ants) observably gather in their multitude at any place in the compound of the deceased. When this is discovered, the people rejoice. They express this by shouting **Iyare**[21]*,* which is *welcome*, believing that they have the favour of the departed and would not be punished or afflicted in anyway, and that the dead father or mother will be guiding the children. At the point where the visitation of the spirit of the dead is realised, the rituals end, having received the favour of the dead elder.

If the spirit refuses to visit the family within the stipulated seven days of continuous rituals, it is believed that the departed was offended before the death occurred, and as a spirit being, who possesses supernatural power, he or she might decide to revenge the evil done to him or her before death struck. The revenge might take any form of punishment or misfortune on whoever did the mischief. To avert the wrath of the dead, consultation would be made with a diviner who would spiritually search for the cause of the refusal of the spirit of the deceased to favour his relation. If this is discovered, spiritual appeal would then be made to the dead. The acceptance of this appeal would make the spirit come home as a means of favouring the living and maintaining continuing bonds. For example, Okoromola (2015), the lead singer of *Kpakpa-jiala* music performers mentioned an incident which occurred in a family among the Benin in the town sometimes. At the point when the spirit of a deceased elderly woman refused to appear after all rituals had been observed, necessary consultations were made, and it was discovered that one of the daughters of deceased once stole the money with which the woman wanted to build her house. As a result, her spirit was grieved, and was not ready to favour the living until the required spiritual appeal was made. Then, she came home (*Ó wá sílé).*

This pattern of *ìje* had been long practised because it is financially tasking and time consuming. It requires all stakeholders in the burial ceremonies to stay put throughout the period of the rite. However, the nature of people's jobs does not give time for such elaborate activities at this contemporary period. Hence, the maximum performance of *Kpakpa-jiala* music in post burial rite in this aspect is fading out and substituted with the modern and convenient approach.

The current pattern of *ìje* is observed on the seventh day of burial. Members of the *Otu-Edo*, *Ipaye* and other dignitaries among the Benin people in the town will pay condolence visit to the children of the deceased in their compound about three days after burial. They also do this to monitor the activities of the children of the departed one. Each time of visitation attracts money, drinks and kolanut. The eve of the seventh day is the *grandiose* for the *ìje* ceremony. It is basically a wake done statutorily to relieve the wife or wives of the deceased if it was a man and as well the husband if the deceased was a woman. The widow(s) or widower would have been in the position of mourning, stationed in a room or passage in the house without bathing, changing of cloth and his or her hair would be untidy from the time of the demise of either the husband or wife until the time the wake-keep on the eve of the seventh day ceremony is over. It is also done

to stop the spirit of the dead from incessant visitation that could cause fear or panic to the relatives.

Traditionally, the *ìje* wake offers the children and the extended family of the deceased an opportunity to demonstrate their affection for the dead and to show their unity in rejoicing that they witnessed the last moment of and celebrated the most elderly one who succeeded in joining the ancestors in the family. The children of the deceased provide food and drinks for sympathisers, the music performers, friends, neighbours and the entire family who are present. The wake begins at about 10 pm. However, the family members and aged widows would have been sitting with the widow(s) whose husband died and who has since the demise of the husband been in mourning condition. If it is a man that is bereaved, friends, younger brothers and close relations keep his company. These people stand to pacify, encourage and strengthen the bereaved (either widow or widower) of the heartbreak from the loss of the spouse.

Plate 9

The researcher (first from the left) discussing with the widower, (second from the left), an informant (third from the left) and a relation of the widower during the *ìje* ceremony of his dead wife, late Mrs Felicia Babatunde.
Source: Field survey, 2015.

They also keep her awake throughout the night by telling stories; and singing dirges, fiction songs and folkloric songs, with clapping of hands and chanting of *oríkì* (the praise chant of the family of the deceased). The children, the brothers and sisters of the deceased would be called upon during this period to dance to the songs. As the children dance to the music, they also strengthen the singers, the *oríkì* chanters and other dancers by spraying them with money to express their appreciation. However, sympathisers, neighbours, friends in attendance give the gift of money to the widow who is also on seat before the people.

The *ìje* wake activities which began in the night enters into the morning of another day at about 4 am. The widow, with the assistance of the elderly and experienced widows, would go and take full bath with the belief that she is washing away the feeling, the touch, the emotion and so on that she might have derived from her husband when he was still alive. Because of this, there would not be any attraction that could make the spirit of the dead husband appear to her again. As she goes to bath, she would be weeping and wailing profusely and on her return, bid her husband farewell. After this, libation (water and oil) would be poured on the ground to ease things for the children, dwellers of the compound and the living spouse of the deceased.

After these rites have been completed, the *Kpakpa-jiala* music performance commences as the grand finale to the *ìje* ceremony, where the seven songs would be sung and to which the children, brothers, *olórí ẹbí*, who is called **okaegbe** in the Edo language, sisters and other close relation dance. When the *ìje* ceremony is over, in the daylight, the widow or widower would be free to dress well, look gay and also to walk around the compound to relate with neighbours, prepare what she could eat by herself and engage in other domestic activities.

The final aspect of the *ìje* activity, which is the performance of *Kpakpa-jiala* music is done to ensure that the deceased has happily, harmoniously and safely gone to join his ancestors. Singing, drumming and dancing (in the performance of *Kpakpa-jiala* music) accompany him as he goes away and this makes him to be gladly accepted by the ancestors.

Plate 10

The children and the Ebi of late Mrs Felicia Babatunde dancing to the performance of
***Kpakpa-jiala* music during the Ije ceremony.**
Source: Field survey, 2015.

Plate 11

The children and the Ebi of late Mrs Felicia Babatunde dancing in procession to the
performance of *Kpakpa-jiala* music during the Ije ceremony.
Source: Field survey, 2015.

With the demonstration of a warm escort of the deceased with the required rites and hope of warm acceptance in the other world, it is believed in Yorubaland and especially among the Benin in Itaogbolu that the deceased will ever be of assistance to his children and other relations at the time of difficulty. For example, the Yoruba believe that the protective power of their dead father or mother accompanying them will not allow any evil to befall them. At festive funeral occasions, the deceased (if a man) would be told to take care of, and guide his children, wife or wives, brothers and sisters in all their ways.

Culturally, the above beliefs inform the idea of taking good care of corpses in traditional societies and, as such, unequivocally establish the organisation of befitting burials for the deceased. Therefore, the befitting burial rite accorded a deceased elder among the Edo-Itaogbolu is believed to be of importance to him with the performance of *Kpakpa-jiala* music as he is accepted and initiated into the world of the ancestors.

5.4.4.3 *Ijahue*

It is important to note two words attached to this section, these are *Ijahue,* which is also called **Izakhue,** in the Edo language. The former is the Itaogbolu version interpreted to be the announcement of the beginning of final burial of a deceased person. The latter also connotes the commencement of full burial ceremony to the larger community and high chiefs which is held at the **Edion** shrine. This tradition still exists among the Edo-speaking people in Itaogbolu and Udo, where the facts were verified. It is the first step of a full ceremony of final burial rite which takes a day of singing, drumming and dancing to the performance of *Kpakpa-jiala* music round the community.

Mrs Dorcas Saka, and Mrs Victoria Dada (2015), performers of *Kpakpa-jiala* music, claimed that the final burial rite could be months or years after the actual burial had been done. The purpose is to allow the departed rest with the ancestors. Corrobotating this belief, Ogisi (1987) posits that it is strongly believed that one's status in the life beyond is pertly dependent on one's status in this life and the quality of the burial ceremony accorded one, a dead man's spirit cannot join the ancestors until he is given a final burial.

Late Mrs Oni Egue Asaolu, the mother of Mrs Dorcas Saka died in the year 1967 at the age of 61. The burial was done then with the `ije,` while the other aspect of the rites; the *Ijahue, Okun* and *Asaya,* were just held between 16th and 20th of March, 2016 after forty nine (49) years. The following photographs are evidences of the three ceremonies.

Plate 12

The relations of late Mrs Asaolu here dancing as they conduct themselves round the houses Benin members during the *Ijahue* ceremony
Source: Field survey, 2016.

Plate 13

The relations of late Mrs Asaolu here dancing as they conduct themselves round the houses of Benin members and displaying *Okun* during the ceremony
 Source: Field survey, 2016.

Plate 14

The representative the departed (*alasaya*) is being accompanied with dance round the town during *Asaya* ceremony done at the night
Source: Field survey, 2016.

In the past, it was not as long; rather, it was organised within a considerable time because people clustered round one another and prepared for the final burial. It is intended to honour the dead by the children and the family of the deceased. Without the completion of the burial rite, the people believed that the children still owed the dead some debts which they must pay at all cost. It is a three-day ceremony which commences on the *àjọ* (meeting) day of the *Otu-Edo,* after the *Otu-Edo* has given an approval based on the request of the children of the deceased on the said ceremony. This becomes necessary provided the deceased was an active member of the Benin community. The three days are alternate days within five days, that is, days one, three and five, while days two and four are free from any ceremony. In other cases, even though not common,it could be first, second and the fourth days. The outline of the ceremony is as follows;

Day one

The children, the *olóri ẹbí,* the wives of the brothers and uncles of the deceased and the other members of the family dance in precession round the town with the music of *Kpakpa-jiala* to alert the entire community of the commencement of the final burial (*Ijahue*) of either dead father or mother. The peculiar thing here is the costume and props used during the outing. This

symbolises a typical Benin culture. The **omorodion**, that is, the first born son ties white or white-like wrapper round his waist, without wearing any cloth but only decoration with the traditional white chalk called *ẹfun*, holds a sword in his right hand and hangs a scabbard, for the sword in his left shoulder. Each of these items is symbolic in the Benin traditional culture. The sword symbolises the heir of the deceased and shows that the Benin people re warriors and that the war tool which the deceased father dropped at death has been taken and inherited by his first son, who must continue with what the deceased left. The sword also stands for mantle of leadership and staff of office taken up by the heir of the family. He now holds the authority over all the possession of the dead father. The wrapper tied round his waist indicates a typical aspect of the Benin culture which symbolises that after the day's work or returning from war front, one could relax and attend to friends and visitors; failure to wear cloth symbolises that as a warrior in war front, he should be free to move in any direction without obstacle. Below is the picture of the make-up of the heir of late Timothy Ozazuwa Odiase during his burial ceremony at Itaogbolu in 1975.

Plate 15

The picture of the children of late Timothy Ozazuwa Odiase during his burial ceremony in Itaogbolu in 1975. The one with RIP is also dead.
Source: Archival picture harvested in the field, 2014.

The women who are also the children and relations of the deceased stands close to the heir of the family, holding *Apásá,* a weiving slick. They do so as a sign of solidarity and support in every step for the new leadership position of the heir.

Plate 16

The children of Late Timothy Ozazuwa Odiase file up to take the above picture after performance of *Kpakpa-jiala* music at the front of burring place in 1975. The one with RIP is also dead.
Source: Archival picture harvested in the field, 2014.

Plate 17

The picture of the children and ground children of late Mrs Igue during the *Ijahue* ceremony in Itaogbolu in 2016 going to the houses of relations and Benin indigenes publicising the commencement of the final burial.
Source: Field survey, 2016.

Plate 18

The picture of the children and ground children of late Mrs Igue during the *Ijahue* ceremony dancing in the streets of Itaogbolu in 2016 showing the commencement of the final burial.
Source: Field survey,2016.

Day three

This day is meant for another outing round the town for the ceremony. This time, it is the display of *Okun* which is also called **Izoton** in Edo (box decorated with white clothing material, beads and glasses) which a male volunteer would carry on his head and dance with round the town. In the case of late Timothy Ozazuwa Odiase, two of the *Okun* were constructed, one was designated to the **omorodion** or *àrẹ̀mọ ọkùnrin* (the first male child) while the other was meant for the *àrẹ̀mọ obìrin* (the first female child). Construction of *Okun* and its carriage for dance and public show is described as an important aspect of the final burial ceremony. *Ijigi* music professionals who also perform *Kpakpa-jiala* music perform for them round the community.

It is also customary for the children (*àrẹ̀mọ ọkùnrin, àrẹ̀mọ obìrin* and *àbíkẹ́hìn*) of the deceased to present what the people called **uton**, that is, materials (yam and palm wine) which would be given to the family. If would be divided into two parts; one part would be given back to the children of the deceased to go and use for their guests and the other part would be cooked and taken by the family.

Plate 19

The picture of the children of late Timothy Ozazuwa Odiase during his burial ceremony in Itaogbolu in 1975 standing by *Okun* and the utan they present the family. The third person fom the left is also dead.
Source: Archival picture harvested in the field, 2014.

Plate 20

Picture of the *Okun* constructed for late Mrs Oni Egue Asaolu in 2016
Source: Field survey, 2016.

Day five

In the fifth day, there seems to be free of activities, there is usually no notable occurence in the compound of the deceased until evening when close relations who are elders in the family gather to prepare the children for the next activity. Consultation with a diviner would be made to identify among the children or close relations of the deceased a person who would be prepared for *asàyá* which is also called **Izuerafua** in Edo language. When the person is discovered, it would not be revealed until night (around 9 pm) when the individual would be called into a room where she would be robed in *asaya* (a ceremony which features the symbolic representation of the deceased in referential term) outfit, after which the outing commenced. *Ijigi* music is also used at this night section round the community. At her arrival, the *alásàyá-* the person that symbolically represents the deceased, must not enter the house until a goat have been killed and the blood which she must march on into the house is sprinkled on the place which she must pass.

Plate 21

The front view of *Alásàyá* during the ahue ceremony of late Timothy Ozazuwa Odiase in 1975.
Source: Archival picture harvested in the field. 2014.

Plate 22

The back view of *Alásàyá* during the *ijahue* ceremony of late Timothy Ozazuwa Odiase in 1975.
Source: Archival picture harvested in the field, 2014.

Plate 23

The front view of *Alásàyá* of Mrs Oni Egue Asaolu. 2016.
Source: Field survey, 2016.

Plate 24

The back view of *Alásàyá* of Mrs Oni Egue Asaolu. 2016
Source: Field survey, 2016.

Ọkọ́tùpà[23] is used to illuminate the path of the *alásàyá*. *Ògùṣò̀*[24] (the dregs got from palm oil processing) and *òjèéré epo*[25] (the light part of palm oil) were used to power the *ọkọ́tùpà* light which must not go off throughout the night activity. The *alasaya* must not hit her legs against any stone, look back or fall in the course of the activity as he or she moves on and dancing to the music. This continues through the night until about 6 am when they return home.

Plate 25

The *ọkọ́tùpà* used during *Alásàyá* outing ceremony of late Mrs Oni Egue Asaolu in 2016
Source: Field survey, 2016.

The morning of the fifth day marks the final activity. After the *alásàyá* and the rest members of the family have arrived, the required rite for the *alásàyá* would be performed, while *Kpakpa-jiala* music completes the whole activities and everybody returns home.

5.4.4.4 Udo version

According to Iyase 'N Udo (2015), burial rite procedures follow selected days. It commences the second day of **eken** (market). If the death incident is fresh, the interment takes place and **Okpakpa ozighala** music would be performed that day. The third day from the interment is the day of **Izakhue**, which marks the beginning of the full burial rite. The fifth day is when **Izoton** or *Okun* ceremony would be conducted. At this point, a difference was observed. Each of the children of the deceased must possess one **Izoton,** while, in Itaogbolu, it is limited only to **omorodion** or *àrẹ̀mọ ọkùnrin, àrẹ̀mọ obìrin* and *àbíkẹ́hìn*. The seventh day is meant for **Izuerafua,** which is called *Asàyá* in Itaogbolu. This day ends the burial rite in Udo. However, days two, four and six are also free days, when nothing would be done. If the burial rite is not a fresh one, it is also three alternate days: days one, three and five, like that of Itaogbolu.

Plate 26

The researcher and the Iyase N' Udo, His Royal Highness Patrick Ekhoerutomwen
Igbinidu after interview section in his palace.
Source: Field survey, 2015.

5.5. Membership and performance practice of *Kpakpa-jiala* music

5.5.1 Membership and Recruitment

According to Nketia (1974), two categories of performing groups exist in African musicology. They are the spontaneous and organised groups. The spontaneous groups are formed when people who operate outside of one associative relationship come together on their own accord to perform the music prescribed for a specific occasion. Such music is performed by sections of the community, that is, women, men or children. The groups are not, in any manner, permanent performing units within a social organisation. The organised groups are autonomous groups of performers. Those that are attached to traditional institutions consist of musical professionals, like lead singer and master drummer, and other specific and recognised roles are accorded the members of the groups. *Kpakpa-jiala* musical group is an organised group which functions as a socio-cultural entity among the Benin settlers in Itaogbolu community. Worthy of note at this juncture is the name of the performing group, popularly called and known as *Ijigi*. *Kpakpa-jiala* is a special performance used as burial rite music for the departed Benin elders by the *Ijigi* performing group.

Plate 27

***Ijigi* musical group performing *Ijigi* music during the final burial of late Timothy Ozazuwa Odiase in 1975.**
Source: Archival picture harvested in the field, 2014.

According to Ijaogun (2015), the recruitment and membership of the musical group is basically the interest of any individual indigene of the Benin community in the town. The requirement for the enrolment is by writing application to the group, indicating interest and the desire to become a member. This is with no resistance of gender difference, but the person must be from age fifteen (15) and above. However, such interested individuals might have been going out with the group, trying to understudy their activities before finally indicate his or her interest. In the past, a part of the requirement for recruitment was for the individual to present the group a certain number of fried meats and a keg of palm wine. Instead of that, 'we are now looking for people to sustain the group' (Sarah Saka, 2015).

Contrary to the above is the set-up of the music in Udo, Edo State, where it is performed spontaneously. According to the monarch, the Iyase 'n Udo, it is the close family of the deceased that come together for the conduct of the required burial rites for any departed elder. This includes the performance of **Okpakpa ozighala,** which is called *Kpakpa-jiala* in Itaogbolu. When the emigrant settled at Itaogbolu, they organised themselves in order to exert the procedure and required rites for burial ceremonies being a culture taken along with them from their source, together with other social activities.

5.5.2   Membership training

The training of members of the musical group is not different from that of other African traditional modes of training. Generally, traditional musical training is not organised on a formal institutional basis; rather, it is believed that the individual to be trained must be naturally endowed with music knowledge. What is required is that he or she should possess the ability to develop on his or her own. According to Nketia (1974:59);

> The principle everywhere else seems to be that of learning through social experience. Exposure to musical situations and participation are emphasized more than formal teaching. The organisation of traditional music in social life enables the individual to acquire his musical knowledge in slow stages and to widen his experience of the music of his culture through the social groups into which he is gradually absorbed and through the activities in which he takes part.

According to Asaolu (2015), the performance ability of individual member in the group most times depends on the natural endowment and heredity of musical talent either in singing or playing of instrument. However, for *Ijigi* music, which is basically social music, rehearsals where learners or new members could learn song or the playing of instrument take place once in a month. In the case of *Kpakpa-jiala* music, no rehearsals are organised but singing and drumming are strictly on repertoires. The training depends on participation, imitation, observation, and repetition experience of the learners during performance.

5.5.3 Performance practice

The performance practice of *Kpakpa-jiala* music of the Benin folks in Itaogbolu features songs with instrumental accompaniment and dance. *Songs* are short lyrics or narrative texts set to music. The music often reproduces the mood of and lends a heightened emotional expression to the song's text. Songs are usually restricted to compositions for human voices, mostly with instrumental accompaniment. Songs are typical of musically sophisticated cultures, which are originated by, and are part of the tradition of, a people. They are characterised by call-and-response, solo-chorus and solo forms. *Kpakpa-jiala* music is performed with the accompaniment of musical instruments like *ìlù* (drums), *agogo* (metal gong) and *ṣèkèrè* (rattles).

Culturally, the central focus of the performance is neither the dance nor the instrumental accompaniment, but the songs, because of its significance in the context in which it is used. However, the three are inseparable because of their dependence on each other at the formal level of performance. The musical instruments are played by only male members of the group as at the time of collating this data (women are said to be playing instruments too) while female members participate in singing and dancing. The performers of the music are a mixture of males and females and adult youths who are interested in membership of the music group. The performance practice of the music can be categorised into three sections, namely, Pre-performance, performance proper and post-performance.

5.5.3.1 Pre-performance

The pre-performance is concerned with the invitation and consultation with musicians before the performance proper. The issue of the performance of *Kpakpa-jiala* music is the sole

responsibility of the relations of the deceased. Immediately the news of the demise of a Benin elder who was an active member of *Otu-Edo* is announced, all members the *Ijigi* group knows that it is their responsibility to perform *Kpakpa-jiala* musical rite at the burial. They would start to return home from anywhere they are for the preparation for the performance, except otherwise. They would be formally informed and invited for performance by the family of the deceased. The family of the deceased would provide them with food, drinks and money as charges for the performance on the day of burial. However, no charge was levied on the family of the deceased for this kind of performance in the past because the musical group performed on the basis that they were giving the appropriate burial rite to a Benin elder who translated into an ancestor. Nowadays, civilisation has brought development to this aspect of the pre-performance issue and charges are being levied on the family that is interested in inviting them for the performance. According to Okoromola (2015), in the past, before moving to the venue of performance, all available members would congregate at the resident of the leader of the band, where the items given by the deceased children were deposited and justice would be done to them. After the dining and wining, they picked their instruments and moved to the compound where death occurred in readiness for performance. It was discovered during the `ije ceremony of late Mrs Felicia Babatunde that the musical instruments were taken in a sack (to avoid being carried naked through the street of the town) from the house of the lead singer of the group to the venue of the performance. The drums would have been properly tuned up for use during the performance.

In the issue of interment, in this contemporary period, interments are not done the same day death occurred, but on the second or the third day. This may be because of the unavailability of the children and all that matter at the time of the death, or for proper preparation for the burial. The corpse, in most cases, is embalmed at home to prevent any decay before the set day for the burial but the musical group is ready for performance at any scheduled time.

The arrival of the musician at the compound of the deceased signals the readiness for the internment of the corpse. Members of *Otu-Edo* among them keep company of the other members of *Otu-Edo*, while the members of *Ipaye* keep company of the *Ipaye*. They make the

environment interesting and exciting by performing *Ijigi* music to entertain people present until the family of the deceased is ready to inter the corpse.

It was discovered that during the `*ije* ceremony, the musical group arrive the venue at about 10 pm. The children of the deceased would have made ready for them a separate place within the compound to stay for their performance. When they realised that a good number of the group have arrived the venue, the performance of *Ijigi* music commences. Relations and the children of the deceased would be called to dance to the music and they would as well spray the musician money in appreciation of their performance. This would continue till about 1am when food is served on request. Drinks would have been supplied at about 11pm to keep them awake and enthusiastic. After the food has been taken, *Ijigi* music resumes until about 4am when the rites of bathing and libation are performed.

5.5.3.2   Performance proper

The performance of *Kpakpa-jiala* music is of different stages in the burial procedure. The music features at the point of interment, during the *Ije* and *Ijahue* ceremonies. This is made possible if the children of any departed aged father or mother are buoyant and interested in sponsoring the *Ijahue* and support the traditional rite attached to funeral ceremonies. This becomes conditional in some cases because of the influence of civilisation, Christian and Islamic religions that have intruded into the traditional culture of Africa generally. The performance proper actually deals with three major aspects which make up the music. These include the song, musical instruments and dance.

5.5.3.2.1 Song section

The performance of *Kpakpa-jiala* music centres on seven songs and their significance to the social context in which it exists. Out of the eleven (11) existing songs, any seven of them are sung during a particular performance. Each of the songs is sung repeatedly between three (3) and five (5) times or more (depending on the length of the song) with or without improvisation before changing to the next one for the purpose of emphasis. The meaning of the songs got from the source, that is Udo, is adopted for better understanding of this work. This is based on the fact that the Benin immigrants to Itaogbolu could no more speak or understand the Edo language. They stick to the pattern of performance handed down by the generations. These include:

Kpakpa-jiala, Agoga yo wo, Iserere, Iserere, Na ma bie do ghe, Omo hOmo, Aigbogbo were, *'Mo re o, Iyanbo gele, Iyaroro, Iye-owo. Omo libo ni j'aso.* The Edo versions of the songs text are attached where necessary for easy comparison.

Song 1

Kpakpa-jiala

Textual excerpt: Itaogbolu version

Cantor	*Chorus*
Kpakpa-jiala	*Uro*
Kpakpa-jiala	*Uro*
Olomo jiala	*Uro*
Agan'ribi doohe eren owan ree o	*Uro*
Kpakpa-jiala	*Uro*

Edo version

Okpakpa ozighala	*Uhoooo*
Okpakpa ozighala	*Uhoooo*
No mwen ghosa do gha si,ahen vba gha rhiowa oo	*Uhoooo*
Okpakpa ozighala	*Uhoooo*

Translation

Cantor	*Chorus*
One by one the crabs pass	in a single file
One by one the crabs pass	in a single file
All creditors are invited to collect what was owed them now	in a single file
One by one the crabs pass	in a single file

Musical Excerpt

Cultural interpretation

This song expresses the passing away of every individual one by one like the crabs move in a single file. Therefore, all creditors are invited to collect whatever is owed them now because everyone passes away one by one.

<center>

Song 2

Agoga

</center>

Textual Excerpt: Itaogbolu version

Cantor	*Chorus*
Ee agoga, agoga yoo wo rinmi	*Ee agoga*
Agoga yoo wo rinmi	*Ee agoga*
Loo somoba, loo somoba	*Ee agoga*
Yigiyigi loha yegbe	*Ee agoga*
Agoga yoo wo rinmi	*Ee agoga*
Agoga yoo wo rinmi	*Ee agoga*

Edo version

Agoba ne ovbiorimwin	*Ee agoba*
Agoba ne ovbiorimwin	*Ee agoba*
Osomwukpon vbowaelele	*Ee agoba*
Zighizighi no he yegbe	*Ee agoba*
Agoba ne ovbiorimwin	*Ee agoba*
Agoba ne ovbiorimwin	*Ee agoba*

Interpretation

Cantor	*Chorus*
The eldest son of the dead	Ee eldest son
The eldest son of the dead	Ee eldest son
Kinds of rags in Alele's house	Ee eldest son
Dressed anyhow with rags	Ee eldest son
The eldest son of the dead	Ee eldest son
The eldest son of the dead	Ee eldest son

Musical Excerpt

Cultural interpretation

The song is directed to the first son of a dead person whose condition is expressed as **orimwin** in the Edo language. In Itaogbolu, it is *orinmin,* that is, one who lies lifeless on the floor. This son dressed anyhow or someone going for war, whose appearance does not attract people.

<div align="center">

Song 3

Iserere Iserere

</div>

Textual Excerpt: Itaogbolu version

Lead: *Iserere iserere O, Iserere isebaba/iseyeye, Iserere iserere O, Omo sowa silopa*
Chorus : *Iserere iserere O, Iserere iserere O, Iserere iserere O, Omo sowa silopa*

Edo version
Lead: *Isuehe isuęhe o, Isuehe isuęhe o, Isuehe isuehe o, Omo su' omwan s'ulakpa*
Chorus: *Isuehe isuęhe o, Isuehe isuęhe o, Isuehe isuehe o, Omo su' omwan s'ulakpa*

Translation
Lead
Escort him o, escort him papa/yeye, escort him o, children escort him to depth of the earth
Chorus
Escort him o, escort him o, escort him o, children escort him to depth of the earth

Musical Excerpt

Cultural Interpretation

This song expresses the pride of witnessing the last moment and having the opportunity to escort the departed father or mother to the world of the ancestors and to the depth of the earth, which is described in the Edo language as **ulakpa**; in the Itaogbolu language it is referred to as *àjà-alẹ̀*. Therefore, a befitting burial rite should be organised by the children of the deceased.

This song is sung in Itaogbolu depending on who died among parents. *Baba* (father) or mama (mother) is mentioned where appropriate during the performance of the song, to which the children would dance.

Song 4

Do ihomo diomo

Textual Excerpt: Itaogbolu version

Cantor	*Chorus*
Nama bia do ghe	*Do ihomo diomo Oo*
Agan ri bi do ghe	*Do ihomo diomo Oo*

Edo version

Noma bie do ghe	*Do ghe vbọ ọmọ rhu nọ mwan*
Noma bie do ghe	*Do ghe vbọ ọmọ rhu nọ mwan*

Translation

Cantor	*Chorus*
He who has no child! Come,	See how children celebrate parents
Childless person! Come	See how children celebrate parents

Musical Excerpt

Cultural interpretation

This song, like some others, further esteems the quality and usefulness of children when they demonstrate affection for their departed father or mother. It also mocks those people without children. It beckoned to them to witness how worthy children joyfully celebrate their parent (father or mother).

Song 5
Omo homo

Textual Excerpt: Itaogbolu version

Cantor	*Chorus*
Omo homo	*Ee Omo*
Omo homo	*Ee Omo*

Edo version

Ghomo ghomo	*Ee ghomo*
Ghomo ghomo	*Ee ghomo*

Translation

Cantor	*Chorus*
Children are greater than children	so it is
Children are greater than children	so it is

Musical Excerpt

Cantor

O-mo ho mo   o-mo ho mo   o-mo ho mo

Chorus

Ee o-mo   ee o-mo   ee o-mo

Cultural interpretation

This song expresses the impression created by the children during the burial of either of the parents. The demonstrated features shown during the burial ceremony is different from the way other children who are not natured treat their dead. The result of this is what the song explains as 'Children are greater than children'.

Song 6

Aigbogbo were

Textual Excerpt

Lead: *Aigbogbo were O Ogun, Ai soku eniyan luka reghe reghe*
Chorus: *Aigbogbo were O Ogun, Ai soku arara mufe reghe reghe*

The translation for this song was not available with the performers at the locale of the research and source. Therefore, it is taken as an idiom.

Musical Excerpt

Cultural Interpretation

The ancestors are being notified in this song of a new ancestor that is about joining them in the great beyond. In the song, there is a reflection that the death and burial of an important and good person is being celebrated as he goes on a journey to the great beyond.

Song 7

Omo ree

Textual Excerpt: Itaogbolu version

Lead: *Omo ree o, Omo ree Baba (Yeye) oo*
Chorus: Omo ree o, Omo ree Baba (Yeye) oo

Edo version
Lead: *Omo ghe o, omo ghe rhawmen ooo*
Chorus: Omo ghe o, omo ghe rhawmen ooo

Translation
Lead: These are children, children of a father/mother
Chorus: These are children, children of a father/mother

Musical Excerpt

Cultural interpretation

This song expresses the amusement children demonstrate at the burial of either of the parents. As in song number 5, this song is sung addressing the parent that passed on. *Baba* (father) or y*eye* (mother) is also mentioned where appropriate during the performance of the song, to which the children would dance.

Song 8

Iyanbo gele

Textual Excerpt: Itaogbolu version

Cantor	*Chorus*
Iyanbo, Iyanbo gele	*Iyanbo, Iyanbo gele*
Iyanbo, Iyanbo gele	*Iyanbo, Iyanbo gele*
Iyanbo Olowo niimu keke yegbe	*Iyanbo, Iyanbo gele*
Iyanbo, Iyanbo gele	*Iyanbo, Iyanbo gele*

Translation

Cantor	*Chorus*
I praise the Almighty heartily	I praise the Almighty heartily
I praise the Almighty heartily	I praise the Almighty heartily
The praise of the rich brings good gift	I praise the Almighty heartily
I praise the Almighty heartily	I praise the Almighty heartily

Musical Excerpt

Cultural interpretation

Among the Yoruba and Benin folks in Itaogbolu, it is believed that elderly people die before their children. When an aged father or mother in a family dies, it is painful but it is counted as death of celebration and not a mournful or sorrowful one. The burial ceremony is such that calls for the invitation of friends and relations to dining and wining with the children of the departed. This song expresses joy and thanksgiving to the Almighty for witnessing the last moment of the departed father or mother.

Song 9

Iyaroro Gbiese

Textual Excerpt: Itaogbolu version

Lead: *Iyaroro Iyairoro aroro gbie O*
Chorus: *Iyaroro Iyairoro aroro gbiese*
Lead: *Iyaroro Iyairoro aroro gbie O*
Chorus: *Iyaroro Iyairoro aroro gbiese*
Lead: *Iyaroro Iyairoro aroro gbie O*
Chorus: *Iyaroro Iyairoro aroro gbiese*

Edo version
 Lead: *Igharhore emwin na erha mwen aromwen vbiesien*
Chorus: *Igharhore emwin na erha mwen aromwen vbiesien*
Lead: *Igharhore emwin na erha mwen aromwen vbiesien*
Chorus: *Igharhore emwin na erha mwen aromwen vbiesien*
Lead: *Igharhore emwin na erha mwen aromwen vbiesien*
Chorus: *Igharhore emwin na erha mwen aromwen vbiesien*

Translation

Lead :   What to think about, tears flow down my eye
Chorus: What to think about, tears flow down my eye
Lead :   What to think about, tears flow down my eye
Chorus: What to think about, tears flow down my eye
Lead :   What to think about, tears flow down my eye
Chorus: What to think about, tears flow down my eye

Musical Excerpt

Cultural interpretation

As earlier mentioned, death of a father or mother leaves in the hearts of the children, spouse and close relations pain and grief. It also creates a vacuum which the departed had filled in the lives of people while he or she was alive. The song describes the sustained grief which makes tears run down from the eyes of the bereaved and as well creates deep thought in them.

Song 10

Iyeye owo iye

Textual Excerpt: Itaogbolu version

Cantor	*Chorus*
Iyeye owo, Iyeye owo o	*Iyeye owo iye*
Iyeye owo o	*Iyeye owo iye*
Iyeye owo o	*Iyeye owo iye*

Edo version

Cantor	*Chorus*
Iye yowo, Iye yowo o	*Iye yowo iye*
Iye yowo o	*Iye yowo iye*
Iye yowo o	*Iye yowo iye*

Translation

Cantor   *Chorus*
Bye mother, bye mother   Bye for ever
Bye mother   Bye for ever
Bye mother   Bye for ever

Musical Excerpt

Cultural interpretation

This song is sung only for departed elderly women. It expresses the separation created between mother and children from which it seems impossible to recover. With this belief, this song text bids the departed mother farewell.

Song 11

Omo lib o ni j'aso

Textual Excerpt

Cantor   *Chorus*

Omo li boni jaso, o mo boo   *Omo li boni jaso*
O mo boo   *Omo li boni jaso*

Translation

Cantor   *Chorus*
Children cover one more than cloth, now cover   Children cover one more than cloth
Now cover   Children cover one more than cloth

Musical Excerpt

Cultural interpretation

This song explains that children serve as cover to parents more than cloth. Among the Benin traditional institution in Itaogbolu, the philosophy comes as a result of the quality of nurturing children later pay back by meeting every need of the parents

At intervals in the performance of this song, the names of each of the children of the deceased would be mentioned as a symbol of 'cover' to their parent at death. This indicates that children are useful to their parents more than any material used by human beings. In the performance of *Kpakpa-jiala* music, this song is always sung last, so it stands as a signal to the musicians that the performance has come to a close.

These songs indicate that the children of a departed individual rejoice in celebrating their father or mother and witnessing his/her transition to the world beyond. They use this opportunity of the event to mock death (as personified) which takes joy in killing their loved ones. The theme of the songs performed dwell on children giving befitting burial to their parents and as well beckoning (in form of mocking) the childless to see the glory accorded people with children even at death. One of the songs has its theme as *Kpakpa-jiala,* which means 'children only become the pride of their parents when they live to bury them'. This indicates that the music takes its name from the theme. Since it is the main theme among the songs and the name of the body of the music, other songs are supportive to the main theme, regardless of whether it is sung first or within the performance or at the end. Therefore, irrespective of the numbering of the songs, *Kpakpa-jiala* is considered the main theme for the music.

5.5.3.2.2 Language used for songs

The songs of this music are restricted to those songs sung from the time the Benin people started settling in the Itaogbolu community. No new songs were added; oral tradition was the only form of transmission of the songs to generations after the first settlers. The Edo language is the medium of communicating the songs at all performances, though, the language used in singing the songs is not really pure Edo. This could be attributed of long break in connection between the Benin people in Itaogbolu and their origin; most of them are not able to speak Edo or interpret it. The performers rely on the language or tune retrieved from the earlier performers. However, some of the songs are sung in the Yoruba language, (Arala, 2015) for example, *Omo li boni jaso,* (song 11) is sung in the Itaogbolu dialect.

5.5.3.2.3 Musical Instrument section

The Curt Sachs' classification of musical instruments; idiophones, membranophones, chordophones and aerophones- is germane here. Although, there are developments upon this taxonomy made by scholarsthe for easy perception, this discussion adopts Sachs' method of classification. *Kpakpa-jiala* music makes use of two of the categories of musical instrumentsThe first is membranophones, from which there are two (2) drums; *ìyá ìlù*, mother drum and o*mo ìlù*, child drum. Both of them are double headed drums unlike the ones at the source which are single headed drums. The drums are made from materials like *ọ̀mọ̀* hollow wood, said to be the suitable wood for the construction of the drums and the wood is covered with cloth. Skin of deer is the membrane spread on both sides of the drums and the spill is rolled on a size (to the shape of the drum head). Bendable stick called *pankẹ́rẹ́* is used to wind round the edges of the drums. Twine is also wound round the body of the drums for stretching the membrane so that any time they detune, the twine would be retightened in order to tune them up again for performance. The twine is also used as hanger which the performers of the drums hang on the shoulders for easy handling if they are to stand up to play the music. The drums are played with any strong beaters. The *ìyá ìlù*, the mother drum is the bigger among the two drums. It has a lower voice than the *ọmọ ìlù*. Below are pictures of the both the mother drums and child drums used for *Kpakpa-jiala* music in Itaogbolu and those ones used for **Okpakpa-ozighala** music in Udo. This is necessary for easy instrumental comparison.

Plate 28
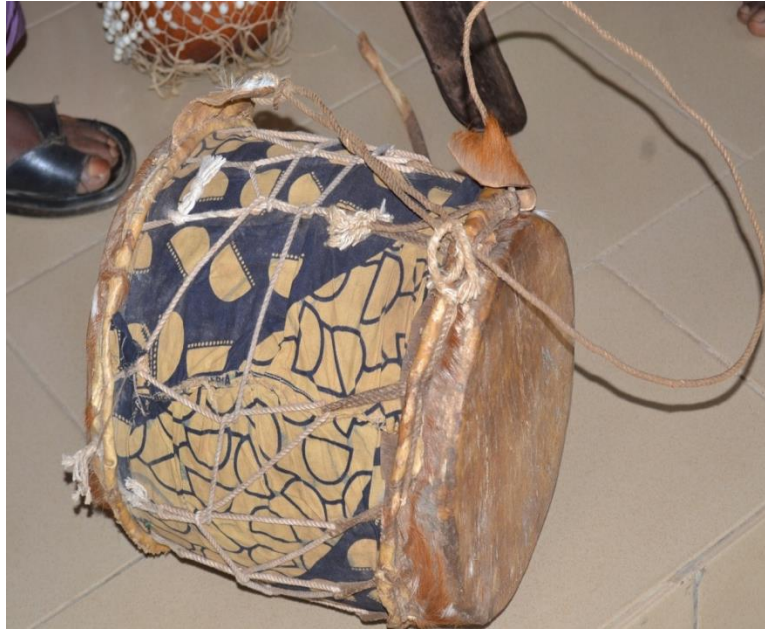
 The Picture showing the *ìyá ìlù*-mother drum of *Kpakpa-jiala* music in Itaogbolu.
 Source: Field survey, 2015.

Plate 29

The Picture showing the *emanokhua*- mother drum of *Okpakpa ozighala* music in Udo.
Source: Field survey, 2015.

Plate 30

Picture showing the *ọmọ ìlù* -mother drum of *Kpakpa-jiala* music in Itaogbolu.
Source: Field survey, 2015.

Plate 31

The Picture showing the *emaneghere*- child drum of *Okpakpa ozighala* music in Udo.
Source: Field survey.

An Idiophonic instrument used in the performance of *Kpakpa-jiala* music is bought and not made by the performers. This is *agogo,* made from calved iron. It is popularly called metal gong and like in other places where gong is used, that of the *Kpakpa-jiala* music is struck with stick or iron rod before it sounds. The main role of the instrument in the ensemble is to keep the time line for the other instruments and for the purpose of enriching the music with its sound. In Udo, the source of the *Kpakpa-jiala* music, metal gong also serves the same role in the performance practice of **Okpakpa ozighala**. It is called e*gogo* in Udo. The instrument in both communities has the same shape, but the sizes determine the sound it produced. Below are the pictures of metal gong used in Itaogbolu and the one used in Udo.

Plate 32

 The Picture showing the *agogo*-metal gong of *Kpakpa-jiala* music in Itaogbolu.
Source: Field survey, 2015.

Plate 33

The Picture showing the *egogo*-metal gong of *Okpakpa ozighala* music in Udo.
Source: Field survey, 2015.

Ṣèkèrè (rattles) is also in the same family as the *agogo*. It is a shaken idiophone made of materials such as painted gourd (in some other musical groups, the gourds are not painted). The paint done by its maker is for aesthetic purpose. Other materials include beads and twine wound round the gourd. In *Kpakpa-jiala* music in Itaogbolu, only one ṣèkèrè is used as a variant to that of the source where many **ukuse** (being the name) are used. The picture below shows the instruments from both communities for easy comparison.

Plate 34

The Picture showing the ṣèkèrè (rattle) of *Kpakpa-jiala* music in Itaogbolu.
Source: Field survey, 2015.

Plate 35

The Picture showing the *ukuse* (rattle) of *Okpakpa ozighala* music in Udo.
Source: Field survey, 2015.

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Plate 36

The picture showing the four musical instruments during the performance of *Kpakpa-jiala* music.
Source: Field survey, 2015.
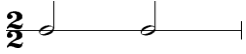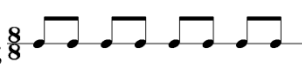
Generally, in almost all parts of Yorubaland, instrumental ensembles commonly make use of drums of different types and sizes. It is therefore probable that the innovation of the instrumental constitution of *Kpakpa-jiala* music was as a result of culture contact and environmental or occupational influence. The Ado-Itaogbolu have for centuries been living together with 'Oyo-Itaogbolu; they influence each other. Where there is movement of groups of people, the greater number of contacts increases the possibility of borrowed instruments. This could create musical change in repertoire of songs and or any other aspect of the original musical culture.

5.5.3.2.4 Instrumentation in *Kpakpa-jiala* music
Instrumentation in African music refers to the manner music performers select different instruments for performance. The instruments are selected in relation to their effectiveness in performing certain established musical roles or for fulfilling specific musical purposes, (Nketia, 1979). Functions of instruments vary according to sonorities, which include high-pitched drum, medium-pitched drum and low-pitched drum. In the case of *Kpakpa-jiala* music, there is the
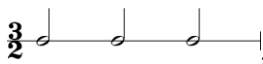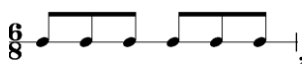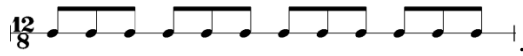
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combination of two drums, one rattles and one metal gong. Nketia argues that, in certain ensembles, some instruments function as lead and principal. In *Kpakpa-jiala* music, the lead instrument is the *ọmọ ìlù,* while the principal is the *ìyá ìlù,* because it is the same that act as the dominant or master drum.

Moreover, in African traditional musical organisation, emphases are more on rhythms and rhythmic structure than they are in the selection of pitch pattern and these are centred on the different categories of drums and other idiophonic rhythmic instruments. Few drums function as melo-rhythmic instruments in the ensembles they belong. It was discovered that the ìyá ìlù of *Kpakpa-jiala* music as mother and master drum produces high and low tones at the ranges lower than the high and low tones produced by *ọmọ ìlù* when tension is applied on the two drums during performance. The *ọmọ ìlù,* which is the lead drum, sets and maintains the rhythm for any song to be sung. The set rhythm would be simultaneously contrasted by the other instruments, including ìyá ìlù, which develops it via improvisation. The establishment of the polyrhythm as a means of communication informs the lead singer of what song based on the rhythmic pattern to be sung. The two basic rhythmic patterns (duple and compound triple rhythms) which articulate scheme of pulse structure in African music are put to use in *Kpakpa-jiala* music. In the duple rhythmic pattern, there is 'two and multiple of two', which includes two; four; , eight; and or sixteen; . The 'two' represents slow pulse for some of the songs in *Kpakpa-jiala* music. The rhythmic pattern of triple time has three and multiple of three that includes three; , six; , and twelve; . In the performance practice of the music under study, 'twelve rhythmic pulse', otherwise known as compound quadruple time, which is one of the pulses which have high density of rhythmic structure, form the basic rhythm for some of the songs. It implies that the two specific rhythmic pulses are regarded as the basic pulses that guide the performers of *Kpakpa-jiala* music. The use of hemiola becomes necessary because of the combination of duple and triple pulses in the rhythmic structure of the music. Below are the

basic rhythmic structures of each of the instruments of *Kpakpa-jiala* music in both duple (as A) and quadruple (as B) pulses.

*Ìyá ìlù***:**

A.   Simple duple rhythmic pulse

B.   Compound quadruple rhythmic pulse

*Ọmọ ìlù***:**

A.   Simple duple rhythmic pulse

B.   Compound quadruple rhythmic pulse

*Ṣẹ̀kẹ̀rẹ̀***:**

A. Simple duple rhythmic pulse
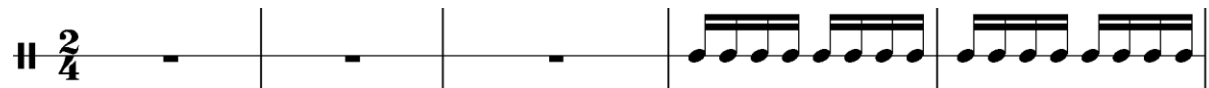
B.   Compound quadruple rhythmic pulse
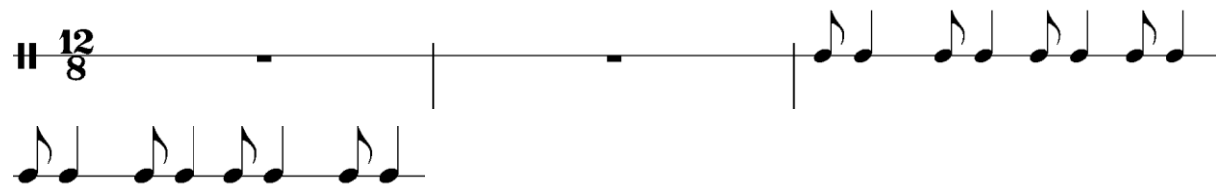
*Agogo***:**

A. Simple duple rhythmic pulse

B. Compound quadruple rhythmic pulse
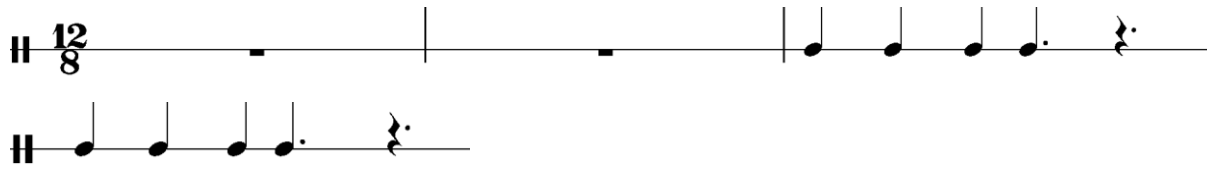
The polyrhythmic effect of the combination of the instruments is

Simple Duple pulse

Compound quadruple pulse

5.5.3.2.5 Performance postures

During the different performances, there are specific postures maintained by the performers. These postures are dictated by the ceremony which is conducted at the particular period. For example, during interment, the musicians stand up to perform the music, while the *Ipaye* group

pour sand on the coffin and dance as they match the sand at intervals until the seven songs are completed.

Plate 37

The researcher participating in the *Kpakpa-jiala* musical performance in standing posture at the interment of late Amoorin inside his building.
Source: Field survey, 2015.

During the *Ije* (wake) ceremony, the musicians sit through the night and perform the music after all the pre-performance rites are completed, except that anybody among the members stand to dance with the children and other relations of the deceased.

Plate 38.

The researcher third right observing the performance technique of the drummers, during the *Kpakpa-jiala* musical performance, at the *Ije* ceremony of Late Mrs Felicia Babatunde. Source: Field survey, 2015.

Plate 39

The picture showing the sitting posture of the performer during *Ije* ceremony. Source: Field survey, 2015.

Any posture the musicians maintain implies that they show respect to the departed elder while performing *Kpakpa-jiala* music as a rite of passage to the deceased. Furthermore, the instrumentalists double as instrumentalists and singers or any of them double as lead singer during performance.

5.5.3.2.6 Dance section of the music

This section explains the dance pattern demonstrated during performance practice. As earlier mentioned, instruments and dance are not the major focus of the music; rather, the seven songs are. However, their role in the music cannot be underestimated. Dance is integrated into African music in most cases and music that is integrated with dance is bound to develop the features that can articulate bodily movement. This is an affective motor response in the performance of *Kpakpa-jiala* music; hence, it is not complete without the offer of dance as an expressive contribution to the performance. It is a dedication of tribute or respect to the dead, as well as to identify with the children and other relations of the dead. One important discovery attached to the dance is the release of emotion (which makes the dancers shed tears) stimulated in the dancers by the music during the performance.

The basic routine prescribed for dancers (mostly the children and other close family members) is the round of dance done according to the dictate of each of the seven songs. For example, the dancers during the *ìje* ceremony of late Felicial Babatunde were in procession led by the **omorodion** (the first born son with cutlass in his hand) and danced in a round form beginning from a starting point; they then returned to the point. A round of dance goes for a particular song which would be repeated severally. The signal for change of song is the stamping of foot of the dancers and traditional salute (believed to be for the dead) at their return to the starting point. This serves as a communication to the musicians, especially the *Omo Ilu* drummer who articulates the rhythmic pattern to set the lead singer for the next song to be sung. The song would keep repeating (with improvisation) for as long as the dancers have not returned to the starting point.

The dance steps used in *Kpakpa-jiala* music reflects both the duple and triple rhythmic patterns set by the lead drummer and which the lead singer anchored into lead in whatever song to be sung. For the duple movement, the dancer stamps on the right foot on the first half beat of the rhythm at a short length step forward and the left foot follows at another short step on second half of same beat and again stamp on the right foot on the second beat at another short length forward. There is a retrograde of the movement taken by the left foot. The body tilts slightly to

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the right as the right foot stamps and also swayes to the left at the movement to the left. The triple movement is relatively slower than the duple movement. At this section, the dancer starts by also stamping on the right foot on the strong beat of the music at a little longer length step forward, the left foot follows also at a shorter length step and the right foot again on a weak beat at another short step backward. The two hands of the dancers would be raised and slightly sways to the left as the right foot steps forward and sway back to the right as the right foot steps backwards while the body also tilts according to the movement of the hands.

Kpakpa-jiala musical performance creates the right atmosphere for expressive mood and also provides the rhythmic basis for body movement through the repertoire of songs, rhythmic patterns and socio-cultural detail of design.

5.5.3.3 Post performance

This section deals with the activities that take place at the end of the performance of *Kpakpa-jiala* music at around 5 am. Although the musicians would have done justice to the food and drinks provided them for the ceremony, any time after midnight. Anybody who still keeps his or her own would eat or drink whatever is kept at the end. The entire instrument would be packed inside a sack after which the group leader and the person who keeps the money realise during the performance would meet to count the money. If there is anything or anybody to settle with money, it would be done immediately. For example, at the end of *Ije* ceremony of late Mrs Felicial Babatunde, a member/drummer who was invited for the ceremony was given his transport allowance and the rest money was kept by the leader of the group. It was realised later that the sharing of the remaining money would be done at an appointed day in the house of the leader. The ceremony was rounded off with greetings, words of admonition and prayer for the well-being of the family of the deceased after which the musicians departed.

Contrary to the post performance of the *ìje* ceremony is that of the internment which after the corpse has been interred and *Kpakpa-jiala* music has been performed, the musicians retreat to the gathering of *Otu-Edo, Ipaye* and other attendants, arrange themselves and start performing *Ijigi* music to which the children, *ẹbì* and well-wishers would dance until the evening when everybody would be exhausted and go to his/her houses.

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5.6   Continuity and change in *Kpakpa-jiala* music

The major propelling factors that facilitate continuity in *Kpakpa-jiala* music and which also dominate in Yoruba traditional musical societies are historicity and functionality anchored in the use of the music from the perspective of socio-cultural bond that link the music, music makers and users. The performance of *Kpakpa-jiala* music to the Benin people in Itaogbolu, who owns and use it is to sustain and maintain the culture that links them to their origin. It is obvious therefore, that geographical movement of musical item is subject to change. The secondary process for making this possible is the traditional teaching and learning method, during performance practice. This is largely by rote. Since the musician cannot read the staff-notation and the music has not been documented in any form, emphasis has been placed on 'good musical ear, excellent musical memory, keen sense of aural perception, and creative impetus and improvisation skills' (Vidal, 2012b:20). It is through the continuous practice of these factors that the performers refresh this old music, thereby making it continuously living.

Innovative and expressive forms develop or change musical structure as a result of reaction to external influences. Garfias (2004) stresses that:

> Some of the broad patterns of cultural change we can observe are
> the results of innovation, by chance or deliberate creation, the
> diffusion of ideas from one individual to another or from one
> culture to another, cultural loss and forgetting, and forced change
> processes, such as acculturation and directed change.

In *Kpakpa-jiala* music, long-term acculturation is a probable influence of change, which affected the music in some aspects as a result of culture contact, not only because of leaving with the other ethnic group (Oyo-Itaogbolu); now they do things in common such, that no stranger finds it easy to differentiate the 'Ado-Itaogbolu' from 'Oyo-Itaogbolu'. The aspect of influence on *Kpakpa-jiala* music includes the following:

The instruments used by the musical group in Itaogbolu are an innovation on the ones used back at the origin. The Yoruba and the Benin are peoples known to integrate dance into their musical cultures, but the environment where music is used dictates the materials for making the instruments. *Kpakpa-jiala* music exhibits the use of the same categories of instruments that exist in the origin, which include two drums, rattle called *ukuse* in the origin and metal gong called *egogo*. Also, the Yoruba race is one among many ethnic groups in Nigeria that makes good use

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of drums of different categories also. The contact of the Benin emigrants with their immediate neighbour (Oyo people), who used drums in their music in Itaogbolu had little influence on the drums, in that, the shape and materials for making the drums are of Yoruba background.

In terms of modern technology, the musical group claimed to have used more electronic sound system to boost their sound production sometimes ago. This was minimised because of financial inability to purchase upgraded ones. In the past the leaders of the group ordered the sale of some of the instruments for lack of financial ability to maintain them. They noted that any time they were buoyant; they will resume the use of the musical equipment fully.

Language of song rendition is another major aspect of change in the music. Language behaviour rather than music sound are integral part of music and there is clear-cut evidence that the language used in connection with music differs from that of ordinary discourse (Merriam, 1964). Because most Benin indigenes in Itaogbolu no longer understand or speak the Edo language, the performers of *Kpakpa-jiala* music do not articulate themselves well in the pronunciations and melodies of the texts. They are already altered in the way they could do it during performance of the music, because of the long influence of acculturation. For example, during the performance of song six above, that is, '*Aigbogbo were*' the word *were* was pronounced as *rere* by some of the performers. Lack of comprehension of the Edo language meaning restrained the clarity or conviction on which one to adopt; hence, there is alternate use of the two words for the song.

The influence of Christian and Islamic religions, civilization and modernization are also considerable factors of change in the social ceremony which *Kpakpa-jiala* music performance anchors to. The realisation of musical change most times is really about social change, which affects the structural and functional characteristics of the music under context (Blaking, 1977). For example, it was expected that the performers of *Kpakpa-jiala* music would be invited for the internment of an elderly woman on the second Monday of June, 2015. The leader of the group, in anticipation, informed the researcher to get ready to cover the performance at his tip. He (the researcher) waited for the alert on the burial arrangement but all to no avail. He was later informed that the children of the deceased had converted to Christianity and did not leave in the community. They later came with close relations and arranged to bury her corpse in the Christian

way. This was with the belief that the traditional mode of burial was regarded as a taboo to Christianity.

Furthermore, traditional music involves certain characteristics at the level of intentional and social action common to the user. The decision about what to do with it rests with performers and audiences; that is, how, when and where to act, and what cultural knowledge to incorporate in the sequences of action. Such action, for instance, could be based on the agreement of the users and the performers. *Kpakpa-jiala* music in the past must be performed in a sequential form, first at the interment, followed by the seventh day wake (*Ije*) of departed individual elders as procedure and social pattern of burial in order to escort the deceased to the world of the ancestors. The social and cultural change which also affected the order of *Kpakpa-jiala* musical performance is based on the agreement sometimes to conditionally alter the supposed time of performance of the music. For example, the burial procedure of late Chief Mrs Ajoke Eponlolaye, an active member of *Kpakpa-jiala* music group, who should have enjoyed the full conduct of burial rites was altered because stakeholders the in the ceremony were not ready for it immediately the death occurred. Although the *Ije* ceremony was observed first as against the sequential procedure, while the corpse was embalmed in the mortuary, for the fact that there was disagreement between the children over background issue, *Kpakpa-jiala* music performers decided not to perform at the ceremony. In the same vein, the burial procedure of late Mrs Felicia Babatunde was altered. The *ìje* was first observed with the performance of *Kpakpa-jiala* music based on the agreement of the performer and the users. To corroborate the social change as it affects the music, Blaking (1977:6) asserts that;

> what is constantly changing in music is that which is least musical about it: and yet these micro-changes are the raw material out of which the changes are made, and in the context of performance they are evidence of the meanings that participants attached to the music.

Musical change cannot only be based on the elements of music that changed, but could also be considered from the perspective of the social change and organisation to which the music is attached.

5.7 Concluding remarks

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The current chapter discusses the stages of death and burial in individual's life which could or could not allow for the performance of *Kpakpa-jiala* music. As earlier mentioned, the qualification for performance requires the deceased to be at least of sixty years and above, a man or women with children capable of sponsoring the burial ceremony at all the stages. The music features at three stages of ceremony: Internment, seventh day wake and *Ijahue*. The important aspect of the music to the Benin community in Itaogbolu is the seven songs sung at every stage of burial procedure. Eleven songs were discovered during performance observation as the whole repertory of songs for the musical genre, out of which seven would be randomly picked during any performance. All these songs have been transcribed using Sibelius 7 software. It was discovered that the influence of acculturation as a result of the contact of the Benin people brought changes into the music in terms of language of expression, composition of the instruments and the social bond that links the music. The next chapter deals with the analysis of the music, especially the songs, in order to reveal the form, musical sounds and system of sounds, structures, textures, densities and other elements in the music.

End Notes

1 *Imọlẹ̀* or *Òrìṣà*; means a deity. The word is used when someone dies as a result of his or her misconduct in the society and the gods are aggrieved and afflict him or her to death.

2 *Ikú àìtọ́jọ́* means premature death.

3 *Ikú ọ̀fọ̀* refers to grievous death.

4 *Ó papòdà,* and *Ó ti lo 'lé* are expressions that describe the act of death.

5 *Àbíkú* or *emèrè* are words that describe the born-to-die children.

6 *Olórí-ẹbí* means a man in the family who is next in age to the deceased. He is chosen to control the conduct of burial ceremonies.

7 *Àrẹ̀mọ Ọkùnrin* is a Yoruba word that describes the first male child of a deceased among the Benin people in Itaogbolu. He is given specific responsibility during burial ceremony

8 *Àrẹ̀mọ Obìrin* is a Yoruba word that describes the first female child of a deceased among the Benin people in Itaogbolu. She is given specific responsibility during burial ceremony.

9 *Àbíkẹ́hìn* are words used for the last born of a deceased regardless of the sex. He or she is given specific responsibility during burial ceremony.

10 *Àkọ́wọ́tì* is used to describe children who have no specific position among others but play a supportive role to others who are given responsibilities.

11 *Ọmiba-té* describes a representative chosen from the paternal extended family of the deceased to assist his or her children.

12 *Omiye-té* describes a representative chosen from the maternal extended family of the deceased to assist his or her children.

13 *Ríro-ẹbí* is a meeting of the family members (nucleus and extended) where burial arrangement deliberated and concluded.

14 *Aṣọ-ẹbí* is the family uniform agreed to be used during funeral ceremonies among the Benin people in Itaogbolu.

15 *Ẹbí Bàbá* means the paternal family of the deceased present at any of the funeral ceremonies.

16 *Ẹbí Ìyá* means the paternal family of the deceased present at any of the funeral ceremonies.

17 Chief Mrs Ajoke Eponlolaye, the Eyelua of Itaogbolu explained that the word *Ologunegha* describes the preist who was always consulted to know who *Asaya* responsibility would fall on.

18 *Rírun sí okú* as explained by Chief Mrs Ajoke Eponlolaye means daily poring of libation at the family shrine during the time the spirit of the dead is expected to visit the home as a gesture of acceptance and favour from the new ancestor.

19 *Èṣìsà* means the red ants that come out in their multitude as a sign of the home visit of the spirit of the dead

20 *Ẹfun* is a name of a traditional white chalk used for make-up during *Ijahue* outing ceremony.

21 *Ọkọ́tùpà* is the lamp used to illuminate the path of the *Alásàyá* during night outing.

22 *Ògùṣọ̀* is that chaff extracted from palm fruit during the process of palm oil.

23 *Òjèéré epo* is the light liquid substance from palm oil used to power the traditional candle (*ògùṣọ̀*) that lightens the path of *Alásàyá* during the night outing.

CHAPTER SIX

TEXTUAL AND STRUCTURAL ANALYSIS OF *KPAKPA-JIALA* MUSIC

6.1   Introduction

The previous chapter discussed the cultural contexts surrounding the concept of death, the phases and procedure of the performance practice of *Kpakpa-jiala* music within each context among the Benin migrants, of Itaogbolu. As a follow up to that, this chapter deals with textual and structural analysis of the music.

6.2   General observation

The study of 'music in culture' is one of the avenues for understanding the behaviour of people within a particular culture. Song texts serve as ethnic identity as well as culture indicator. Ogli (2010:131) opines that song texts serve as the most reliable instrument for decoding music by outsiders and some insiders. Merriam (1964) also stresses that one of the most obvious sources for the understanding of human behaviour in connection with music is the song text. This underscores the functionality of song texts in music performance. As earlier mentioned, seven songs sung during performance at interment, wake (*ìje)* and *Ijahue* are the basis for the existence of *Kpakpa-jiala* music among the Benin folks in Itaogbolu. The function of song texts in the music cannot be underestimated, as they are bond to the identity and language of expressions of the people's origin. These are used and highly appreciated by the people as means of exhibiting their culture as different from that of the Oyo-Itaogbolu sect of the community. Ekpa (2001), as cited by Ogli (2010:131), notes that 'song texts, whatever their cultural function, provide clear reflection of the personal and social perspectives in societies… the way in which people assert their presence, related to one another and express some of their most broadly shared anxieties'.

In the context of the cultural activities of the Benin migrants in Itaogbolu bounded to burial ceremonies, the song texts of *Kpakpa-jiala* music, apart from their cultural and musical affects, also extol the semantic implications of the language of the people. For instance, the song texts of *Kpakpa-jiala* music serve the purpose of re-establishing the common ancestry and historical link of the people to their origin. They also express brotherly affection of the living towards the personality of departed elder. They equally serve as a tool for strengthening the cultural value of the Benin in the community.

Musically, the designs of *Kpakpa-jiala* are premised on its song texts. The texts are interlinked, emphasising (as theme) the advantages of children that are brought up within the ambit of culture and what they do to replicate this in the burial of their parents. These are expressed during performance and form the basis for melodic designs and contours, hence musical function is realised through the performance.

Song texts verbally give meaning to *Kpakpa-jiala* music performance. They communicate emotional meaning, as reflected through the emotions of the children and close relations of the deceased when they dance to the music, with tears running down their eyes in response to the song texts during performance. This situation signals the sorrowful state of the minds of the family of the deceased about death which has brought an end to physical relationship between them and the deceased. It also communicates psychological assurance that the deceased would prevent them from misfortunes that could befall them (the children) as a result of the failure to observe the required rite for the deceased and that (as believed) the departed is happily joined with the ancestors to continuously support the living members of the family.

As earlier mentioned, the theme of the song texts of *Kpakpa-jiala* music focus on burial rite. According to Okoromola (the music group leader), the songs cannot be sung outside the context of burial. Among other things, the themes of the song texts are drawn from the philosophy on '*ẹni ọmọ́ sin ló bí'mọ,* (children only become the pride of their parents when they live to bury them). This established the belief that the role children play in the life of those who have them is very special: as parents depart to the great beyond, children are always admired and seen as the image of their parents and that they would one day occupy the position of the parents both in the family and community at large. The Yoruba express this belief thus;

Ẹmọ́ kú, ojú òpó dí

Afàìbòjò kú, ẹnu isà n ṣ'ọ̀fọ̀

Bí iná bá kú, á fi eérú bojú,

Bí ọ̀gẹ̀dẹ̀ bá kú, á fi ọmọ rẹ̀ rọ́' pò,

Bí Baba kò sí nílé, ọmọ ẹni ní ṣe 'lé d'eni.

Interpretation

The brown rat dies, the rat-track becomes blocked,

Afaibojo/Afe-imojo (a special rat) dies, the ebb-tide mourns,

When the fire gets extinguished, it covers itself with ashes,

When plantain tree dies, it replaces itself with its suckers,

When the father is not around, one's children watch over the house.

The ability to skilfully create enthusiastic and inspirational atmosphere by the song texts during performance at the occasion is embedded in the musicians' ingenuity. Emphases are laid on the ceremonial activities of children to their dead parents. Those women who do not bear any children are mocked in life in the song texts during performance context.

6.3 Textual communication devises and contents

In communicating the song texts in the performance of *Kpakpa-jiala* music, consideration is given to the language used. Merriam (1964:187) stresses the efficacy of language in understanding the meaning of music in song texts:

> One of the most obvious sources for the understanding of human behaviour in connection with music is the song texts. Texts, of course, are language behaviour rather than music sound, but they are an integral part of music and there is clear-cut evidence that the language used in connection with music differs from that of ordinary discourse.

Song texts are capable of interpreting or being interpreted as articulating simple and complex propositions that may bear specific and unambiguous meanings (Cross and Woodruff, 2008). As a primary communicator of meaning and interpreter of emotional response in the direct and indirect speeches, language transacts with music in achieving a prescribed action in music performance. The drive includes vocal, instrumental, choreographic, poetic, symbolic and extra-musical languages (Nzewi, Anyahuru, and Ohiaraumunna, 2001:91).

As earlier mentioned, the song texts of *Kpakpa-jiala* music are claimed to be restricted to the old and original compositions of the unknown authors from Old Benin. The songs are sung in the supposed Edo language, without really stabilising the actual pronunciation and the meaning of

the texts until the researcher verified from the origin what actually the words and the lines of some of the song texts are, so as to rightly position the meaning. Most song texts in *Kpakpa-jiala* music of the Benin migrants in Itaogbolu are in line with the comment on the Maori by Best, as cited in Merriam (1964):

> a serious difficulty encountered in the translation of these songs is found in alteration of word forms for the sake of euphony. Thus vowels may be inserted, elided, or altered, or an extra syllable may be added to a word. Again, not only do song makers employ archaic expressions and resurrect obsolete words, but they also sometimes coin words (p 188).

Special language used is apparently a common feature of song texts. However, the process of maintaining the 'schematic structure' of the song texts of *Kpakpa-jiala* music which also contrasted with the lost of original language meaning generated notable changes. In line with this, Nettl (1973:5) asserted that;

> We must keep in mind the fact that this music, no matter how far back its roots, has probably undergone a great deal of change- because people wanted to improve it, because they forgot parts of it, or perhaps because they felt it necessary to make it sound like other music that they were hearing. Folk and primitive music, then, have for us the fascinating quality of being both old and contemporary, of being representative of a people's ancient traditions as well as indicator of current tastes.

However, the aesthetic uniqueness of *Kpakpa-jiala* music is reflected in the communication of song texts and other performance elements (in the structural analysis) which featured during its performance practice.

6.3.1 Metaphor

Metaphor compares two things that are not alike in actions, features or situation and finds something about them to make them alike. Metaphor is an act of using style to create something profound out of comparing two things that appear to have nothing at all in common. It reinforces the significance of message delivery through song. Below are examples of metaphorical songs used in *Kpakpa-jiala* to pass on messages:

Kpakpa-jiala	*Uro*
Kpakpa-jiala	*Uro*
Olomo jiala	*Uro*

Agan'ribi doohe eren owan ree o	*Uro*
Kpakpa-jiala	*Uro*

Translation

One by one the crab passes	In a single file
One by one the crab passes	In a single file
All creditors are invited to collect what was owed them now	In a single file
One by one the crab passes	In a single file

The song describes the transition of individual elder as in the same manner of the movement of crabs. That is, moving and entering the hole one after the other in hierarchical order. This explains the belief that, in each family, death is not expected to take a younger member and leave the most elderly or aged ones. Therefore, when the most elderly dies, the next person to him or her in age knows it is his or her turn.

In song eleven, the significance, beauty, quality and activities of children to their parents both alive and death is metaphorically pictured. Actually *ọmọ* (children) and *aṣọ* (cloth) are two different things whose functions are related. The former, in this context, is a galaxy of quality children clustering round parents to display their wealth while the later is cotton materials of different qualities used in covering nakedness.

Cantor	***Chorus***
Omo li boni jaso, o mo boo	*Omo li boni jaso*
O mo boo	*Omo li boni jaso*

Translation

Cantor	***Chorus***
Children cover one more than cloth, now cover	Children cover one more than cloth
Now cover	Children cover one more than cloth

In this song, children are being presented as a source of joy and a pillar of wealth to parents.

6.3.2 Epithet

This is a descriptive word or phrase added to or substituted for the name of a person or something, characterising popularly and commonly understood features which are easily identified. This device is used in *Kpakpa-jiala* song to convey an abusive and insulting message

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to people who are deficient in possessing a child or children. The example below shows the use of epithet during performance:

Nama bia do ghe	*Do ihomo diomo O*
Agan ri bi do ghe	*Do ihomo diomo O*
Nama bia do ghe	*Do ihomo diomo O*
Do ghe do ghe	*Do ihomo diomo O*
Agan ri bi do ghe	*Do ihomo diomo O*
Do ghe do ghe	*Do ihomo diomo O*
Nama bia do ghe	*Do ihomo diomo O*
Agan ri bi do ghe	*Do ihomo diomo O*

Interpretation

He who has no child; come,	See how children celebrate parents
Childless person; come	See how children celebrate parents
He who has no child; come,	See how children celebrate parents
Come, come	See how children celebrate parents
Childless person; come	See how children celebrate parents
Come, come	See how children celebrate parents
He who has no child; come,	See how children celebrate parents
Childless person; come	See how children celebrate parents

The song, in a derogative expression (as funfare) invites barren people (*nama bia*) or (*agan ri bi*) to come (*do ghe*) out and see for themselves the way parents are celebrated even at death, since they could not produce children that would celebrate them when they die.

6.3.3 Onomatopoeia

This is the use of a word that actually sounds like what it means. Onomatopoeic words are meant to describe something that actually sounds very much like the word itself. This device is used in *Kpakpa-jiala* musical performance to convey a message in a repeated form in order to emphasise the content of the message. Below is an example of this devise:

Lead: *Iserere iserere O, Iserere isebaba/iseyeye, Iserere iserere O, Omo sowa silopa*
Chorus: *Iserere iserere O, Iserere iserere O, Iserere iserere O, Omo sowa silopa*

Translation
Lead
Escort him o, escort him papa/mama, escort him o, children escort him to depth of the earth
Chorus
Escort him o, escort him o, escort him o, children escort him to depth of the earth

The performers, out of enthusiasm used onomatopoeia to create attraction and amusement for the listeners. This makes it easy for both the strangers of the culture 'culture eunuch' and the trainees to understand and commit the melody and text to memory. The dead is seen as somebody who embarked on a journey and has to be escorted in order to fulfil the purpose of the journey. That is, getting to and welcomed in the world of, and welcomed by the ancestors. If this is not done, the people believe that the dead will not rest and as such become angry and possibly create misfortune for the relations, especially, the first son.

In another song, melancholic expression is posed during the performance, using deep and thoughtful words to describe the level of grief one experiences as a result of the loss of a deceased. The words are being repeated for emphasis of the effect on the children. Examples are given below:

Example i:

Lead	**Chorus**
Iyaroro Iyairoro aroro gbie O	*Iyaroro Iyairoro aroro gbiese*
Iyaroro Iyairoro aroro gbie O	*Iyaroro Iyairoro aroro gbiese*
Iyaroro Iyairoro aroro gbie O	*Iyaroro Iyairoro aroro gbiese*

Translation

Lead	**Chorus**
What to think about, tears flow down my eye	what to think about, tears flow down my eye
What to think about, tears flow down my eye	what to think about, tears flow down my eye
What to think about, tears flow down my eye	what to think about, tears flow down my eye

Example ii:
Lead: *Omo ree o, Omo ree Baba (Yeye) oo*
Chorus: *Omo ree o, Omo ree Baba (Yeye) oo*

Translation
Lead: These are children, children of a father/mother
Chorus: These are children, children of a father/mother

Example iii:

Cantor	**Chorus**
Iyeye owo, Iyeye owo o	*Iyeye owo iye*
Iyeye owo o	*Iyeye owo iye*
Iyeye owo o	*Iyeye owo iye*

Translation

Cantor	*Chorus*
Bye mother, bye mother	Bye for ever
Bye mother	Bye for ever
Bye mother	Bye for ever

6.3.4 Idiom

Song 6, that is *Aigbogbo were,* is a fixed and distinctive language expression used at almost every performance of *Kpakpa-jiala* music. It is considered an idiom based on the inability of the performers at the locale of this research and the origin of the people to decode the meanings of the text. Idioms are expressions that are grammatically peculiar and language specific; thus, difficult to translate. As earlier mentioned, the original texts of some of the songs have been altered since the performers in Itaogbolu could no longer speak or understand the indigenous Edo language. Following syllabic pronunciation generated as a result of rote learning, the tune of the aforementioned song, for example, is retained while the real text faded out. Below is the song text;

Lead
Aigbogbo were O Ogun, Ai soku eniyan luka reghe reghe
Chorus
Aigbogbo were O Ogun, Ai soku arara mufe reghe reghe

(See song 6 music score for the tune).

Expressed as;

Those who have ear should listen, we are here performing the burial rite of our member in a befitting manner for an everlasting remembrance.

The performance of *Kpakpa-jiala* music requires ardent skill, creativity and generational construction in musical and contextual balance. The performance communicative rapport enlivens the environment with the song message. This suggests an interpretative frame to those within the culture, who recognised and understood the meaning of what is being communicated. On hearing the music being performed, they identify with the group and the Benin community in the form of singing and dancing as the performers demonstrate expertise on the song texts as a mark of musical excellence.

6.4 Structural analysis

This section deals with the scores of *Kpakpa-jiala* songs and the analytical discourse which points to its musical details.

6.4.1 Scale

In African music, preference is given to the prescribed scales used in vocal music. Nketia (1979) and Moelants, Cornelis and Leman (2009) discuss the large variety of scales used in African traditional music generally and specifically in vocal music performances. These scales range from four to seven categories and the pitches vary in steps. They are organised to conform to those of Western traditions that base their music on a fixed equidistance vibrations. These scales include tritonic, tetratonic, pentatonic, hexatonic and heptatonic. Any of these forms the basic tonality of each of the song texts of *Kpakpa-jiala* music.

6.4.2 Mode

Mode is a term that describes alternative tonality (scale) which can be derived from a related scale or key but realised through a different tonal centre. Mode is the 'manner of rendering or performance' (Vidal, 2012) of traditional music or songs. To detect modes, researcher in the field of ethnomusicology needs to study and listen to recorded music over time to get acquainted with it, and then test it out on available tonal instrument, preferably, the piano, because it is a well tempered musical instrument and it is easy to dictect tonal centre through it. This is necessary because the test tools for detection of modes is yet to be widely spread. This manual test enables the researcher to fix the discovered mode (as earlier explained in the scale) used for any particular song or each of the songs performed. This method was adopted in discovering the modes used in *Kpakpa-jiala* musical performance.

6.4.3 Tonality

Tonality is a musical device which explains the principle of organising musical performance around a note which also establishes it as a tone centre or key. It is also referred to as an organised system of tones of major and minor in the Western tradition of diatonic scale. In this system, a tone becomes the home note or tonic for other notes of the scale. However, in *Kpakpa-jiala* musical performance, as in other Yoruba traditional genres, the lead singer is at liberty to conveniently choose tone sequences in establishing the first phrase for any song, while each

successive phrase is conditioned by what precedes it, and every phrase anticipates the progression of the phrase that follows it (Nketia, 1979). From the foregoing, it is realised that the above three elements focus on centrality of tone. 'Tonart' is a word that describes scale, mode and tonality as used in analysing either of the songs.

6.4.4 Rhythm and metre

Rhythm is another very germane factor taken into account, which Akpabot (1998) describes as 'the regular or irregular recurrence of groups and motions in relation to each other…of pulse, metre, stress, duration, accent, pitch, contour and design, functioning within the architectural structure of the artistic whole'. According to (Daramola, 2014:270) rhythm deals with recurrent phenomena or the universals of music, for it can be considered on the level of the particular as well as the general. In the study of *Kpakpa-jiala* song texts, it was observed that the music makes use of strict rhythms, designed for regular basic pulses of simple duple and compound quadruple time. These rhythmic structures are maintained to basically avoid shift in the authenticity of the musical style and to sustain social and musical link between the practitioners and their origin. Metre is the arrangement of rhythmic structure in a repetitive pattern of accented (strong) and unaccented (weak) beats. The division is based on the recurrence of stressed - accented beat while the unstressed - unaccented beat (Vidal, 2012). Metre suggests the pulses on which the rhythmic movement is established. As already mentioned, the rhythmic structure of *Kpakpa-jiala* songs are domiciled in the metric unit of regular basic pulses of duple and quadruple metres at the performance of each of them.

6.4.5 Form

Form is the description of the overall plan, structure or the whole picture of a piece of music. It also explains the aesthetic feature in the course of listening to music. In the Western tradition, musicians describe forms by labelling (as A, B or section 2.0, etc) each large section of works with a letter and giving names such as binary, ternary, rondo, and sonata. For African music, the characteristics of form, as identified by African scholars, are demonstrated in *Kpakpa-jiala* music. Nketia (1979), Akpabot (1986), Ekwueme (1976:28) Vidal (2012), identify call and response form. Akpabot (1986) and Adedeji (2007), cited in Ibude (2013) identify repetition, variation and contrast, while Idamoyibo (2012) identify solo and chorus recycle, strict call and response form, responsorial and antiphonal form. As a manner of musical process, call-and-response relationships foster collective participation in music making, which is another oft-noted

characteristic of African music (Locke, 2013:10). Apart from the aforementioned forms, the researcher identifies in the performance of *Kpakpa-jiala* a song led by the soloist and the group joined in the second measure in a sequential movement, and as such coined as "unary sequential form".

In the analytical context, focus on the identification and categorisation of the details of *Kpakpa-jiala* music as conceived by the Benin folks in Itaogbolu was basic in this work. This revealed the cultural heritage that has been in isolation for centuries in order to bring it to the limelight of global consumption. In addition to the above categories of forms, *Kpakpa-jiala* makes use of such forms as thematic repetition and melo-rhythmic speech.

6.4.6 Texture

This is a musical element which describes what goes on in terms of melodic and harmonic sonority and rhythmic effect in terms of free, strict and complexity or whatever relates to these in a piece of music at a given time. In other words, texture may vary within a piece to provide contrast and bring out aspects of the text as it develops (Kamien, 1990:82). This section discusses the melodic and harmonic effects in *Kpakpa-jiala* music.

6.4.6.1 Melody

The melodic characteristics of the repertoires of songs are generally designed for the lead singer or cantors (L), while the chorus or responses (G) are in diverse forms. For example, the lead singer sings the melodic phrase and the chorus responds in the same melodic framing which Nketia (1979) identifies as 'similar form'. The excerpt below shows the lead melodic line and the response.

Another melodic texture is that where the lead (L) singer begins the melody, the chorus(G) joins at a certain point with sequential movement in the music and they both cadence it together. For example:

The third arrangement is the introductory section which conducts the pattern of response by the chorus. This is sung by the cantor or the lead singer before embarking on the main lead section after which the chorus alternate the response. For example:

Another variation of call and response form in the melodic phrase sections in *Kpakpa-jiala* music provides antecedent and consequence patterns. For example, the cantor's lead section ends with upper tone which signifies a question (antecedent) that has to be answered (consequence) in lower end tone of the chorus response as shown below:

Furthermore, the songs of *Kpakpa-jiala* alternate call and response sections after which some are rounded off with a concluding section by both cantor and chorus (as it appears in Example A below) while others continue in the same pattern until the concluding section (as it is in Example B below).

(a)

(b)

6.4.6.2 Harmony

African music is generally characterised by harmonic effects. This element is not a predetermined phenomenon by African musicians as it is in Western tradition. Rather, it is an incident of involuntary counterpoint to musical phrases as decorative intention. Nketia (1979) recognises some harmonic textures which exist in African music: supporting melodies, melodic phrases, isolated tones, occasional heterophony, polarity and homophonic parallelism. Akpabot (1986) also considers harmony as second part or second voice. This is simply interrelationship of two melodic structures (as found in *Kpakpa-jiala* music) borne out of diverse intervals.

As observed by Agu (1999) and Nzewi (2007), in Ibude (2013:188), African songs can be performed in at least two parts or voices, with primary and secondary melodies. The primary melodies are accompanied by the secondary melodies following prescribed intervals. These intervals, as stated by Nketia (1979) and Akpabot (1986; 1998) include thirds, fourths, fifths, sixths and sevenths as applicable in vocal performances. Nketia further points out that the use of seconds does not seem to be widespread as the other types of homophonic parallelism. However, Akpabot (1986; 1998) opines that the intervals are strictly maintained in order to preserve meaning of song texts from distortion and to also accomplish the harmonic structure of African musical context. This is necessary because of the possibility of the effect of African inflectionary speech pattern that could plague the African song texts. In *Kpakpa-jiala* songs, it is observed that the intervals of the decorative supporting part include thirds, fourths, fifths and a seventh. These overlap the first voice melody of the chorus in song 5.

Example:

The second set of interval which occurred in the music is a parallel third below the first voice of the chorus at the concluding section of song 1.

Example:

In the performance practice in *Kpakpa-jiala* music, much part singing was not noticed, but the few ones that exist occurred as intuitive harmony. In the arrangement of part singing, the lead

singer (either male or female) starts out the melody, which is the lead section, and as the chorus respond to the lead singer's call, a natural creative ability for vocal decoration and artistic beauty is expressed (as the song is ongoing) by a member in the chorus group. This feature is also demonstrated as the song approaches cadencial point.

6.4.7 Repetition of melodic cycle

Generally, African songs are of short sentences and yet are meaningful to the culture carriers. They are characterised with emphases on the messages of the song texts in context. One or more lines of the song phrases are repeated severally with instrumental accompaniment in most cases. In *Kpakpa-jiala* music, melodies of complete cycle of cantor and chorus of the song texts are repeated overly with little or no variation in the progressions. Virtually all the songs were practically repeated so that this element could be authenticated. According to Olatunji (1984), full repetition is used to emphasise and intensify the theme of the repeated sentences. Through reiteration, the audience is made to pay attention to the content of the sentences repeated, or the target of the sentences is made forcefully aware of the desires of the speaker or singer. However, most of the song phrases are often repeated in linear order following the length of the cantor or lead (L) singer combined with the length of the chorus or response (G), which is designed as A1. A1 or A2 determine the frequent occurrence of the phrases in the same mode. B or B1 are coded for the occurrence of variations.

6.4.8 Melodic contour

The melodies of *Kpakpa-jiala* are guided by speech mode as it is applicable in most Nigerian traditional vocal and instrumental music. The element (melody) is characterised with short, repetitive, sequential and unary (in most cases) forms during performance practice. A notable feature of this element is the instability in the pitch. The melodies of this music were built around the tritonic (three tone) scale, tetratonic (four tone) scale, pentatonic (five tone) scale, hexatonic (six tone) scale and heptatonic (seven tone) scale.

In the analysis, consideration was also given to the melodic structural sequences borne out of the intervals used in the different scales and which form bases for the varying songs. These

structures as identified by Nketia (1979) are the different sequences of intervals which occurred within various scales used in descending and ascending orders, as applicable.

6.5 The Song texts in sequential order

6.5.1 Song 1

Kpakpa-jiala

Song text

Call	*Response*
Kpakpa-jiala	*Uro*
Kpakpa-jiala	*Uro*
Olomo jiala	*Uro*
Agan'ribi doohe eren owan ree o	*Uro*
Kpakpa-jiala	*Uro*

Translation

One by one the crab passes	In a single file
One by one the crab passes	In a single file
All creditors are invited to collect what was owed them now	In a single file
One by one the crab passes	In a single file

Song text message

One by one, individuals go in a succession like crabs move through a line; therefore, whosoever is owed any money should come and collect it now. The message of the song is that, definitely, every person living would one time or the other pass on to the great beyond or die. The elderly ones die first followed by the younger folks, like the grabs move in the order of hierarchy. Because no one knows the next person to die or the time death would come, all creditors should come now to collect whatever is owed them; those owning the deceased should also come and pay before it is too late.

Tonart

The tones of the music include ACDEFG (1-3-4-5-6-7). This means that it is a six tone scale

which circle round the Hexatonic mode. The occurrence is within the range of an octave. The song conforms to six pitches with a minor second interval (semitone). The common characteristic[1] relationship between the notes includes triadic movement- , stepwise movement- and leap of fourth- . Note C, which is the second note of the scale, a minor third above the base note, is realised as tonal register, considering it as a constantly repeated note at the response section. The undulating movement of the cantor's melody revolves round the note, and it also stands as the final note which exerts powerful gravity over the entire song.

Rhythm and Metre

The music started on the regular pulse of $\frac{12}{8}$ with anticipated 2 quaver rests at the beginning of bars 1,2,3 and 6 in the cantor's melodic line. The excerpt below shows the combination of both cantor and chorus thematic rhythmic motif of the song in the Hockett technique.

Following the timing and regular pulse of the music, the rhythm was considered on the density of note values which appeared in the music. According to Nketia (1979), songs in strict time are designed over a regular basic pulse. The predominant grouping of the notes usually brings out the underlying pulses. However, the rhythmic arrangements of the music was constantly repeated and maintained as long as the dancers had not got to the point of changing over to another song during performance. The basic note values include eighth, fourth, and dotted fourth.

Repetition of melodic cycle

Repetition of short melodic phrases is one major characteristic of African musical performance. The song under study exhibits this in the first three bars with little variation in bar three and repeats the same in bar six. The short nature of the song and the dramatic movement of dancers determined the repetition of the whole melodic cycle of the music. A complete cycle of the song contains only seven measures, in which the cantor and chorus voices trade phrase. The design is A1A1A2B1A1

Form:

The form is in call and response that confers a distinct aesthetic quality on the song. The melody and text set out with the exchange of incomplete phrase, sung by the cantor and answered with a two-syllabic word (*U-ro*) of the chorus that completes the phrase. This characteristic spans through the first three bars with variation in the text of the cantor in the third bar, while the answer of the chorus remains constant. The phrase is intercepted on the accented beat in the fourth bar by another textual variable phrase, introduced by the cantor. The texture here becomes thicker as the chorus supports the cantor in the 3rd beat of the fourth bar to complete the new

phrase, after which the cantor and chorus return to the initial trading of phrases. Lastly, the cantor and the chorus combine to close the song with harmonic material duelling in minor third.

Texture

Generally, the song constantly maintains melodic movement. The call and response in the Hockett technique is the resultant effect of the repeated short phrase alternated by the cantor and the chorus, while in the other variable, the cantor opens another phrase in bar four as the group of singers joins to thicken and complete the phrase. Customarily, harmony in African songs are not outlined as in the Western tradition; rather, it is incorporated as secondary melody or as intervals in parallel second, minor third, perfect fourth and perfect fifth. This song makes use of the interval of minor third sung by some members of the chorus group at the closing section.

Melodic Contour

Melodic structure is characterised by diverse movements. It helps to identify the topographical direction of a song. Considering the tonality, which was once mentioned as note (C), this song features equal movement in both ascending and descending direction (undulating movement).
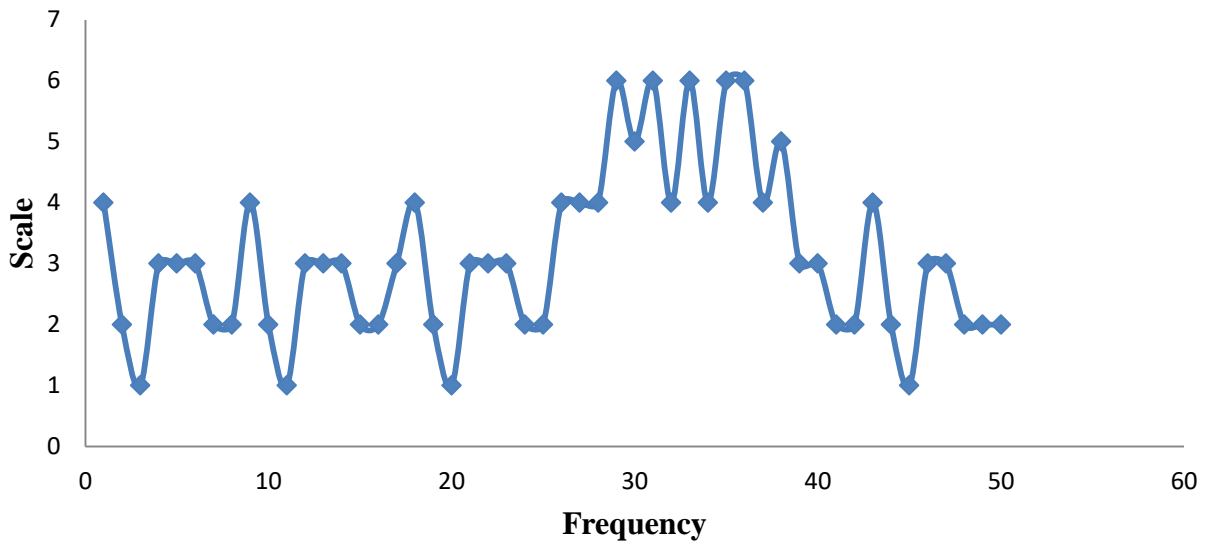
Fig 6.5.1: Graph showing the melodic structure of song 1

In Figure 6.5.1 above, the vertical axis represents the melodic scale, while the horizontal axis represents the frequency of notes present in the song as it flows.

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Song 2

Agoga

Song text

Call	*Response*
Ee agoga, agoga yoo wo rinmi	*Ee agoga*
Agoga yoo wo rinmi	*Ee agoga*
Loo somoba, loo somoba	*Ee agoga*
Yigiyigi loha yegbe	*Ee agoga*
Agoga yoo wo rinmi	*Ee agoga*
Agoga yoo wo rinmi	*Ee agoga*

Interpretation

|	
The eldest son of the dead	Ee eldest son
The eldest son of the dead	Ee eldest son
Kinds of rags in Alele's house	Ee eldest son
Dressed anyhow with rags	Ee eldest son
The eldest son of the dead	Ee eldest son
The eldest son of the dead	Ee eldest son

Song text message

The text describes the first son of the deceased being the hair of the family that takes up the mantle of leadership and all the responsibilities of the family. At this point, he becomes the cynosure to all members of the family. *Agoga*, a bereaved person mourning the death of a loved one, puts on scrap cloth and appears as one prepared to go for war. The costume includes a cap in which a feather is hung; he holds a war machete and hand its scabbard on his shoulder, ties a white wrapper round his waist and marks his naked body with native chalk. Culturally, this connotes that the first son of the deceased has taken up the war tools and bravery of the dead father. This also indicates that the Benin people were warriors,

Tonart

The music is a seven tone-scale; that is, heptatonic scale mode which includes Ab-Bb-C-D-Eb-F-G(1-2-3-4-5-6-7)

The occurrence is within the range of an octave. The song conforms to seven pitches with a minor second interval (semitone). The common relationship of the notes include stepwise

movement- , leap of fourth- and third . The melody affirms B^b

as the tonal centre, considering the upward and downward motion of the cantor's movement and as antecedent to the chorus. B flat also stands as the final note which exerts powerful gravity over the entire song.

Rhythm and Metre

Like song one, this music starts with a full regular pulse of $\frac{12}{8}$. The excerpt below shows the combination of both cantor and chorus rhythmic motif of the song in the Hockett technique.

Following the timing and regular pulse of the music, the rhythm was considered on the density of note values which appeared in the music. It has the same rhythmic characteristics as song one. It is a recurring regular basic pulse and strict rhythmic pattern although to the non-carriers of the culture, it sounds irregular during performance. The rhythmic arrangement of the music was constantly repeated in performance in order to maintain continuous dance procedure. Eighth and fourth notes form the major rhythmic patterns, while dotted fourth appeared frequently as accents in the chorus section.

Repetition of melodic cycle

Repetition of short melodic phrases is constant in the performance of this music as written. Apart from the introduction of the chorus by the cantor in the first bar, the melody was repeated twice with little variation in the second bar. Repetition of the whole melodic cycle is demonstrated while dance as a determinant (for change) continued for as many times as possible. A complete cycle of the melody contains ten measures. The design of the song is given as A1A2B1B2A1A2. Worthy of note is the indefinite pitch which ended the B1 phrase in the forth bar.

Form

The music in call and response begins with the aim of cueing the group into action as the lead singer syncopated the phrase-response in the half of the first bar. Then the melody and text set out as antecedent, sung by the cantor and provided as a resolution through the responsive chorus group, which always moves over every other bar lines. This characteristic spans through the first

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three bars with variation in the text of the cantor in the third bar, while the answer of the chorus remained constant. The phrase was also intercepted on the accented beat in the fourth bar by a new textual variable introduced by the cantor. However, the rhythmic flow of the cantor was maintained which the chorus constantly answers in the same mode through the end of the melody. Both cantor and chorus join together to close the song.

Texture

The melodic movement of the cantor flows as antecedent through the entire music. It moves within the intervals of minor second, major second, minor third, major third and perfect fourth. Harmony comes only on the accented beat of the tenth bar as indication of closure of the song. This is the only point where A flat note appears as harmonic note in the whole melody. The melodic timbre increases as the chorus group sings the same line to close the song.

Melodic Contour

Melodic structure of the song is slightly ascending and descending within a close range of intervals and resolves on the down tone of the chorus. This mode follows the claim of Locke (2013), that the leader's phrase lies within a higher register and ends without achieving rhythmic or tonal closure; the group's phrase lowers the tune towards the final pitch.
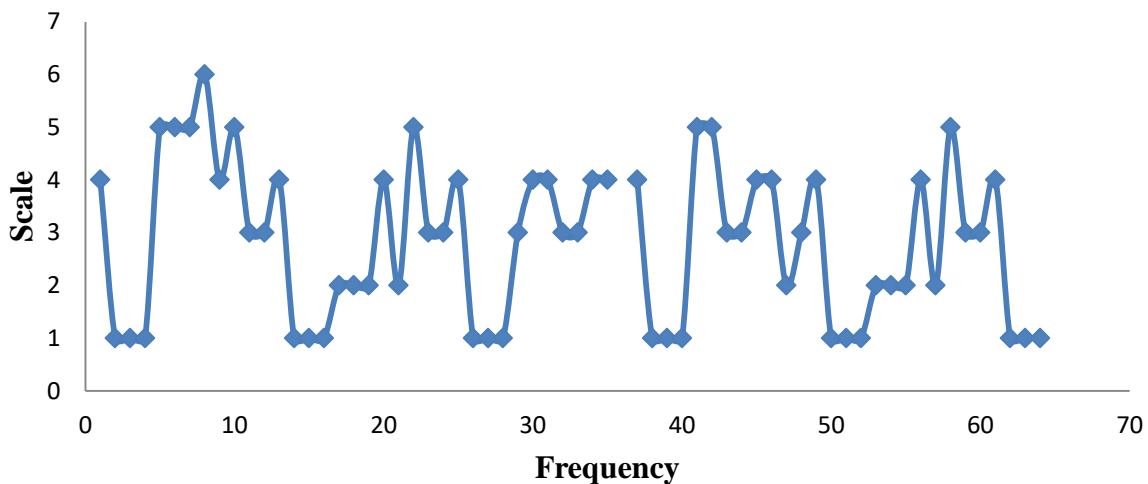

Fig 6.5.2: Graph showing the melodic structure of song 2

In Figure 6.4.2 above, the vertical axis represents the melodic scale, while the horizontal axis represents the number or frequency of notes present in the melodic flow.

6.5.3   **Song 3**

Iserere Iserere

Song text

Iserere iserere o,
Iserere isebaba/iseyeye,
Iserere iserere o,
Omo sowa silopa

Interpretation
Escort him o,
Escort him papa/yeye,
Escort him o,
Children escort him/her to depth of the earth

Song text message

This song addresses the children of a deceased. It is believed that there are no closer people other than the children who can sponsor and give a befitting burial to a deceased parent. In burial activities, children come first in determining any procedure in the conduct of the ceremony. The message, therefore, goes to the children to escort (*iserere*) the deceased father or mother to their destination (the depth of the earth) (***Ulakpa***).

Tonart

The music demonstrates a six-tone scale that is, hexatonic scale mode which includes B-C-D-E-F-G(1-2-3-4-5-6)

The occurrence is within the range of an octave. The song conforms to six pitches with minor second intervals (semitone) between the first and second and also between the fourth and fifth degrees of the scale mode. The common note occurrence includes static or repeated note movement- , stepwise movement , leaps of third- and fourth . The melody affirms C as the tonal centre, because it stands as the final note and exerts powerful gravity over the entire song.

Rhythm and Metre

The song is a regular pulse of $\frac{2}{4}$ metre. The excerpt below shows the rhythmic motif of the song.

Following the timing and regular pulse of the music, the rhythm was also considered on the density of note values which appear in the music. The rhythmic motif of the music is constantly repeated for each phrase in sequential order in the first three bars. Sixteenth, eighth, dotted eighth and fourth notes form the major rhythmic patterns.

Repetition of melodic cycle

Repetition of short and same melodic phrase is constant in the performance of this music as written. In the melodic structure of sequential form, the first phrase is exactly repeated in the third phrase. The second phrase in the same melodic movement is at the interval of a second

lower than the first and third phrases, while the last phrase in a different movement gives a signal of the closure of the song. Repetition of the whole melodic cycle was demonstrated during performance while dance continued for as long as possible. A complete cycle of the melody contains eighth (8) measures. The design of the song is given as A1A2A1B1.

Form

As earlier mentioned, the lead singer, by his discretion chooses, any song to be sung, while the group responds, repeats phrase of the lead singer or join the lead singer to end the phrase. Unlike the previously discussed songs, this song starts with a phrase led by the lead singer as a cue and the chorus group joins and continues in similar mode till the song ends. However, the melodic and rhythmic flow of the song is jointly maintained through the entire song.

Texture

The melodic structure of the song is considered in four phrases. The first is sung as an opening of a section (AI), the second (A2) is viewed as a quasi-sequential repetition ending with a non-final note, while the third phrase (A1) is an exact repetition of the opening. The last phase (B1) brings the melody to a concluding point by exerting the tonal register. No harmonic representation is observed in the entire song except that the quality of the melody becomes thick when the chorus group accompanies the lead in a similar mode.

Melodic Contour

The melody is simply scalar motion, which is, moving in a close range of intervals of minor and major second, minor and major thirds with perfect fourths.
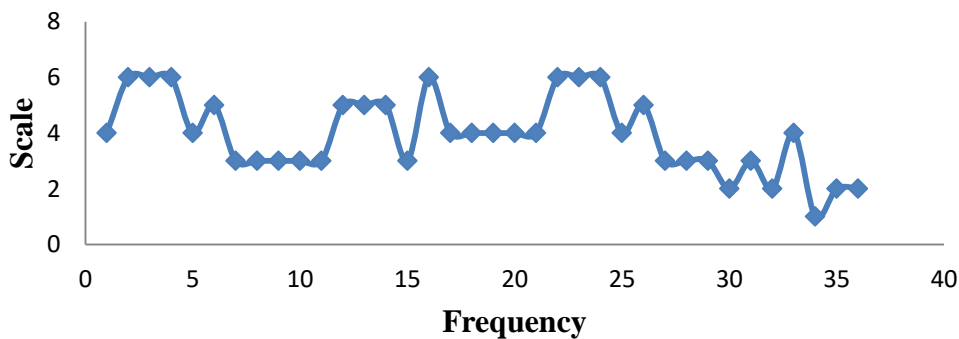
Fig 6.5.3: Graph showing the melodic structure of song 3

In Figure 6.4.3 above, the vertical axis represents the melodic scale, while the horizontal axis represents the number or frequency of notes present in the melodic flows.

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Do ihomo diomo

Song text

Call

Nama bia do ghe
Agan ri bi do ghe
Nama bia do ghe
Do ghe do ghe
Agan ri bi do ghe
Do ghe do ghe
Nama bia do ghe
Agan ri bi do ghe

Response

Do ihomo diomo O
Do ihomo diomo O
Do ihomo diomo O
Do ihomo diomo O
Do ihomo diomo O
Do ihomo diomo O
Do ihomo diomo O
Do ihomo diomo O

Interpretation

He who has no child; come,
Childless person; come
He who has no child; come,
Come, come
Childless person; come
Come, come
He who has no child; come,
Childless person; come

See how children celebrate parents
See how children celebrate parents
See how children celebrate parents
See how children celebrate parents
See how children celebrate parents
See how children celebrate parents
See how children celebrate parents
See how children celebrate parents

Song text message

This song eulogises children for the good gesture accorded their parents at funeral. As earlier discussed, children are the closest people to a deceased parent and reserves the right to carry out or to sponsor the required befitting burial ceremony. When this is done without any reservation and people in attendance are satisfied, and sing out of the high praises of the children of the deceased. The message goes out in the form of mocking the barren around, beckoning to them to see how children celebrate parents. This is done to arouse their burden and to get a child or children before death takes them; otherwise, no child celebrates them.

Tonart

The music demonstrates a seven-tone scale; that is, heptatonic scale mode which includes C-D-E-F-G-A-Bb(1-2-3-4-5-6-7)

The scale runs within the range of an octave. The song conforms to seven pitches with minor second intervals (semitone) between the third and fourth, six and seventh degrees of the scale mode. The common note occurrence includes repeated note - , stepwise movement , leaps of third- and fourth . The melody affirms C as the tonal centre, because it stands as the final note and exerts powerful gravity over the entire song.

Rhythm and Metre

The song is a regular pulse of $\frac{12}{8}$ metre. The excerpt below shows the rhythmic motif of the song.

Following the timing and regular pulse of the music, the rhythm is also considered on the density of note values which appear in the music. The rhythmic motif of the music is either repeated or varied, depending on the manipulation of the lead singer as a result of his mastery of the song. The density of notes that constitute the rhythmic movement include eighths, fourths and dotted eighths.

Repetition of melodic cycle

The melodic structure of this song is in diverse movements. Notable of these is changing-note effect which results in slight variation of the melody. There are two major and stable melodic movements in sequential form sung by the cantor, while the chorus responds in the same direction. Other supposed repeated phrases of the song come as colour or embellishments. This

happens in bars seven, nine and eleven. As in other songs earlier discussed, the whole melodic cycle continues in repetition to allow the dancers complete procedural dance movement. A complete cycle of the melody contains sixteen measures. The design of the song sentences are given as A1A2A1B1B2B1A1A2.

Form

The form of the song is call and response, which conforms to antecedent and consequence technique all through the music. Innovation or improvisation is employed in some cantor's phrases (bars 7, 9 and 11) while the response remains constant in sequential mode.

Texture

In the melodic structure, there is a close relationship between the cantor and the chorus, that is, every phrase of the cantor leans on the chorus to complete a sentence. Opening (A) and concluding (B) sentences in the song could be considered as binary progression. For example, the melody in the first two bars which is the combination of the phrases of the cantor and chorus stands as antecedent to melodic sentence in bars three and four, which is the concluding sentence. (see the excerpt below):

The chorus phrase establishes the concluding section of the song as it closes the sentence with quasi-sequence and note of finality. No harmonic representation is observed in the entire song.

Melodic Contour

Following the basic cycle of the song, the melody is simply considered as undulating motion, which is moving in a close range of intervals of minor and major second, minor and major thirds with perfect fourths.
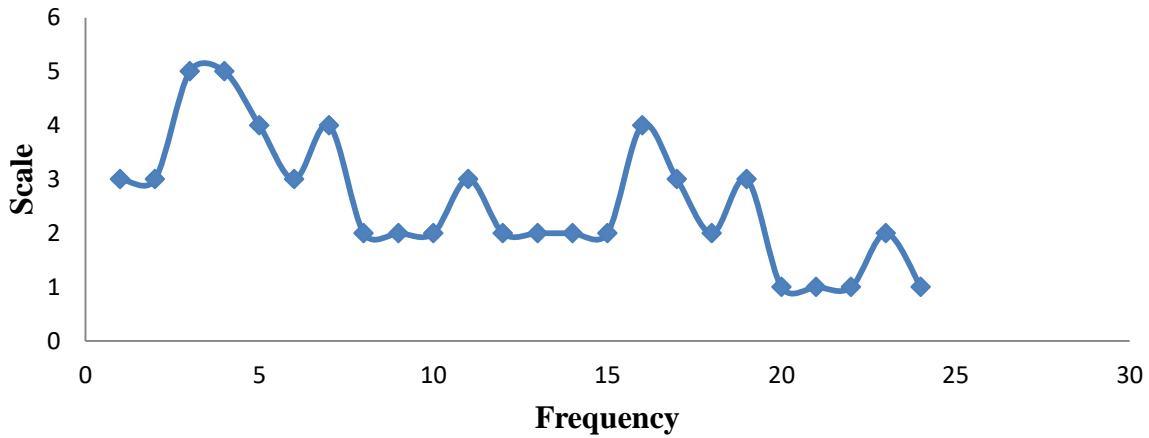
Fig 6.5.4: Graph showing the melodic structure of song 4

In Figure 6.4.4 above, the vertical axis represents the melodic scale, while the horizontal axis represents the number or frequency of notes present in the melodic flow.

6.5.5 **Song 5**

Omo homo

Song text

Call *Response*
Omo homo *Ee Omo*
Omo homo *Ee Omo*

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Interpretation

Children are greater than children   so it is

Children are greater than children   so it is

Song text message

This song eulogises children of a deceased for the laudable activities put up during the funeral activities, particularly their spending. They are also being spent for during the burial rites of their dead parent; they also provide for the relations and all in attendance. This song expresses how important children are in the family. The word *Omo, homo* (child/children) is constantly sung in melo-rhythmic form. The dance to this song is always vigorous in nature and it is the youths that do the dance.

Tonart

The music demonstrates a three-tone scale; that is, tritonic scale mode, which includes F-G-Ab(1-2-3)

The occurrence is within the range of an octave. The song conforms to three pitches with a minor second occurring between G and A^b. The common note occurrence includes, stepwise movement and leaps of third . The tonality builds round F and G as the G is considered as the tonal register based on fact that the take-off note exerts powerfully.
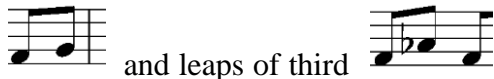
Rhythm and Metre

The song is a regular pulse of $\frac{2}{4}$ metre. The excerpt below shows the rhythmic motif of the song.

The rhythmic movement of the song is based on the density of note values which constitute the entire music. Rhythm is constantly articulated as no variation is observed. The pulses that constitute the rhythmic movement include eighths and fourths.

Repetition and repetition of melodic cycle

Repetition of short melo-rhythmic phrases is a major feature in the performance of this song. The phrases of the cantor and chorus are the only notable phrases repeated throughout the performance of the song. The short nature of the song and its dramatic dance movement determines repetition of the entire song. A complete cycle of the song is contained in only two measures, which the cantor and chorus voices continually trade. The design is A1A2

Form

The form of the song is call and response of constantly repeated sentence in a melo-rhythmic mode. No improvisation of any form was employed during the course of the performance of the song.

Texture

Melody in this song is not spelt; rather, melo-rhythm is projected. However, the three tones which constitute a melodic idea move within the intervals of major second and minor third. No harmonic representation is observed in the entire song.

Melodic Contour

Below is the basic melodic cycle of the song, which is slightly ascending and descending within a close range of intervals.
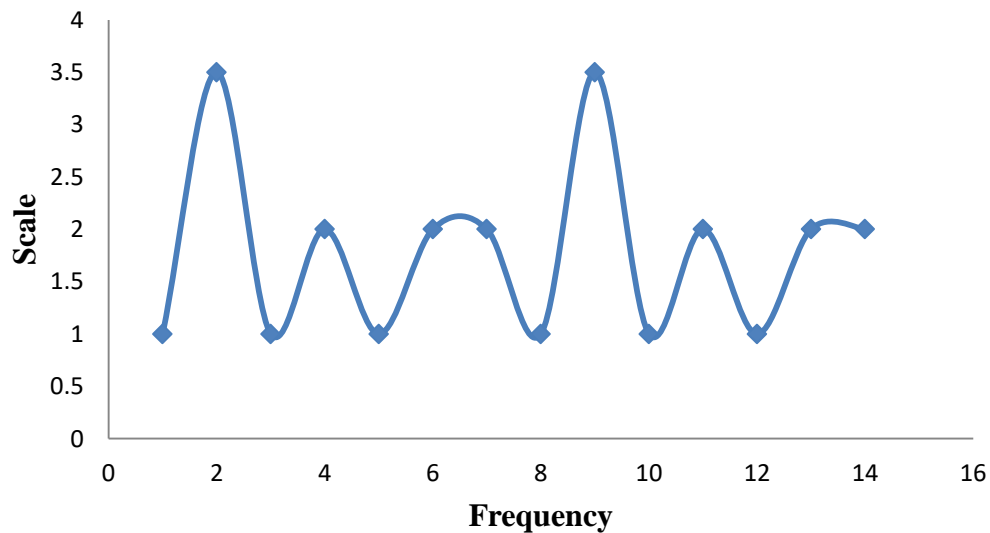

Fig 6.5.5: Graph showing the melodic structure of song 5

In Figure 6.4.5 above, the vertical axis represents the melodic value, while the horizontal axis represents the number or frequency of notes in the melodic flow.

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Song 6

Aigbogbo were

Lead

so-ku a ra-ra mu fe___ re-ghe re-ghe *Chorus*

Ai - gbo-gbo re - re-o_____ O-gun o___ Ai-

Ai - gbo-gbo re - re-o_____ O-gun o___ Ai-

so -kua - ra-ra-mu fe___ re-ghe re-ghe

so ku a ra-ra mu fe___ re-ghe-re-ghe

Ai - gbo-gbo re reo-o_____ O-gun o___ Ai-

Ai - so-ku a ra-ra-mu fe___ Ai-

so ku a ra-ra-mu fe___ re-ghe-re-ghe Re-ghe-re-ghe

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Song text

Lead
Aigbogbo were O Ogun, Ai soku eniyan luka reghe reghe
Chorus
Aigbogbo were O Ogun, Ai soku arara mufe reghe reghe

Tonart

The music uses a six-tone scale; that is, hexatonic scale mode, which includes B-C#-E-F#-G#-A(1-2-3-4-5-6)

The common characteristic relationship between the notes includes stepwise movement- , leaps of third , fourth and harmony of different intervals- . The tonal centre revolves round E and C$^{\#}$ but affirms C$^{\#}$ which is the second note in scale mode as note of finality.
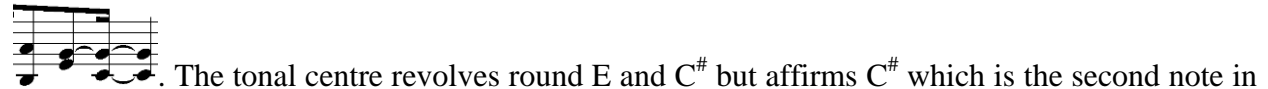
Rhythm and Metre

The song is a regular pulse of $\frac{12}{8}$ metre. The excerpt below shows the rhythmic motif of the song.

Based on the timing and regular pulse of the music, the rhythm follows the density of note values. The rhythmic motif of the song is later varied and distributed between the lead and the chorus as a development when the lead singer demonstrates mastery of the song during performance. The values of notes that constitute the rhythmic movement include sixteenths, eighths, fourths and dotted fourths.

Repetition of melodic cycle

Unlike the other songs that have been discussed, the musical sentence of the lead is exactly repeated by the chorus group. This is the basic melodic cycle of the song. The lead-chorus mode opens and continues from bars 1-9, while the development section, considered as the episode, is between bars 10-14. After the development section, the lead-chorus returns in bar 15 and continues through the end of the music. The song is, therefore, designed as A1A1B1A1A1.

Form

The form of the song is a dual mode, the first is lead and chorus where the melody and text set out with the exchange of a complete sentence, sung by the lead singer and chorused or repeated by the other singing group. This takes place twice between bars 1 and 9. The second mode is call and response, which was earlier coined as episode or development. It is characterised with short phrases derived from the long sentences of lead-chorus section. It spans through bars 10 and 14, while lead-chorus is also repeated like opening section.

Texture

Generally, the song constantly maintains complete melodic movement in both the lead and chorus. The call and response pattern is the resultant effect of the break of the complete melody into short phrases introduced in bar 10 by the lead singer with variation. This is repeated severally. Intuitive harmony, as customary to African vocal performance, is used at the response section by a member of the chorus group. It is incorporated as secondary melody, dominated by perfect fifth with few other intervals- a third, a fourth and a seventh- that overlap the main melody. The following is an excerpt from the song;

The secondary harmony accompanies the main melody to the cadencial point of the song.

Melodic Contour

In the same movement, the melodic contour of the song is slightly ascending and descending within a close range of intervals.
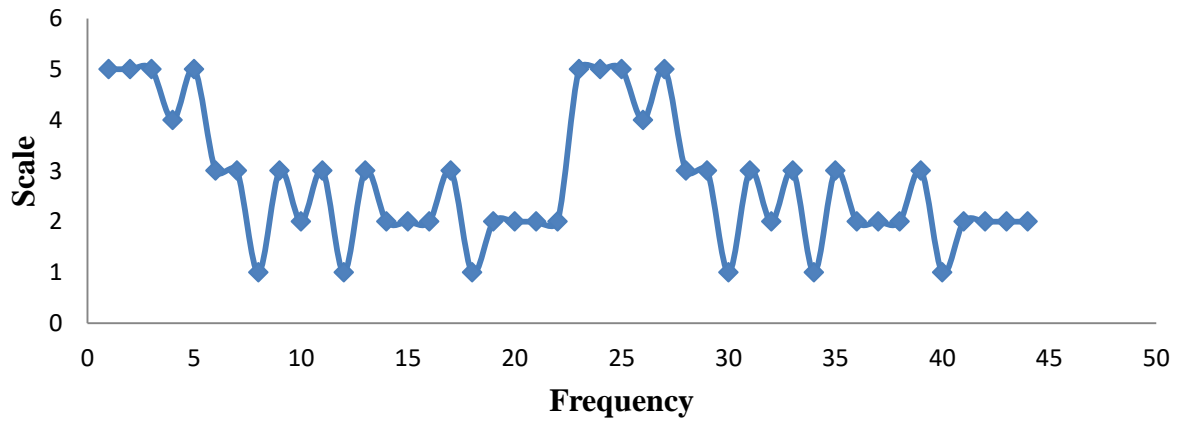
Fig 6.5.6: Graph showing the melodic structure of song 6

In Figure 6.5.6 above, the vertical axis is for the melodic value, while the horizontal axis is for the number or frequency of notes in the melodic flow.

Song 7

Omo ree

Song text

Lead
Omo ree o, Omo ree Baba (Yeye) oo
Chorus
Omo ree o, Omo ree Baba (Yeye) oo
Translation
Lead
These are children, children of a father/mother
Chorus
These are children, children of a father/mother

Song text message

This song, like others, describes the good gesture children accord their parents at funeral. The message of this song points attention of people around to the activities of quality children of the deceased, expressing that 'these are children' or 'this is a child' of a father or mother who are or is well able to give befitting burial to a parent. This is to make the neighbours feel their importance in families, especially when they demonstrate quality lifestyle in the society they belong to. Most often, such quality children are compared to their peers who grew with them but are insignificant in terms of quality.

Tonart

The song uses a seven tone scale; that is, heptatonic scale mode, which includes C-D-E^b-E-F-G-A^b(1-2-3-4-5-6-7)

The occurrence is within the range of an octave. The song conforms to seven pitches with minor second between the second and third, third and fourth, fourth and fifth and sixth and seventh

degrees of the scale mode. The common note relationship includes static or repeated note movement , stepwise movement , and leap of thirds . The melody affirms C as the tonal center, because it stands as the final note and exerts powerful gravity over the entire song.

Rhythm and Metre

The song is a regular pulse of $\frac{12}{8}$ metre. The excerpt below shows the basic rhythmic structure of the song.

The occurrence of the rhythmic structure is considered on the density of note values which appear in the music. The rhythmic motif of the song is constantly repeated by both the lead singer and chorus group, except at the point, where there is change of notes which slightly vary the rhythm. The densities of notes that constitute the rhythmic movement include sixteenth, eighth and fourth notes.

Repetition of melodic cycle

Basically, the song is a one-sentence song with a complete melodic structure. The excerpt is

'Mo re e o , O-mo re-e ba-ba o

Unlike some other songs already discussed, this song maintains a line of melody as a theme with its complete message. The occurrence of repetition is just on the only line of melody done by the chorus group. This combination (lead/chorus) is considered as the cyclic movement of the song that occurred five times during performance (as notated). This resulted in A1A1A1A1A1.

Form

The form of the song is lead and chorus. It starts with a complete melody and text of the song by the lead singer. The same is repeated by the chorus group. This mode continues till the end of the

song. The observed variation comes in bars five and seven as a form of embellishment or colour in the music.

Texture

The song uses a very short but complete melodic movement. It moves within the intervals of minor seconds, minor thirds, and perfect fourth which comes at the points of variation in bars five and seven. No harmony of any form comes up in the entire song.

Melodic contour

The melodic contour is considered cascading, based on the generally hang-down movement of the note series.
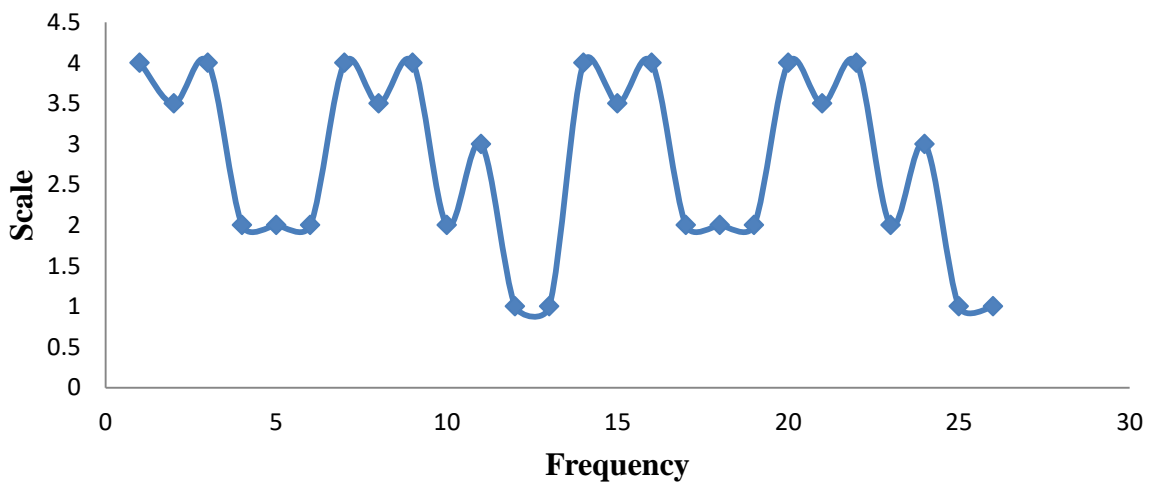

Fig 6.5.7: Graph showing the melodic structure of song 7

In Figure 6.5.7 above, the vertical axis indicates the melodic value, while the horizontal axis indicates the number or frequency of notes in the melodic flow.

Song 8

Iyanbo gele

Lead

I - yan-bo__ i - yan-bo ge-le   I - yan-bo o__ i-

Chorus

I - yan-bo__ i - yan-bo ge-le

7

yan-bo ge le   I - yan bo 'lo-wo li mu ke -ke ye-gbe

I - yan-bo__ i - yan-bo ge le   I -

12

I - yan bo o__ i - yan-bo ge-le

yan-bo__ i - yan-bo ge-le   I - yan-bo__ i -

17

I - yan-bo__ i - yan-bo ge-le

yan-bo ge-le   I - yan-bo__ i - yan-bo ge-le

Song text

Call

Iyanbo, Iyanbo gele
Iyanbo, Iyanbo gele
Iyanbo Olowo niimu keke yegbe
Iyanbo, Iyanbo gele

Response

Iyanbo, Iyanbo gele
Iyanbo, Iyanbo gele
Iyanbo, Iyanbo gele
Iyanbo, Iyanbo gele

Translation

Call

I praise the Almighty heartily
I praise the Almighty heartily
I praise of the rich brings blessing
I praise the Almighty heartily

Response

I praise the Almighty heartily
I praise the Almighty heartily
I praise the Almighty heartily
I praise the Almighty heartily

Song text message
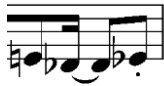
Edo folks in Itaogbolu and in most part of Africa and the world at large wish that elderly people die before their children. This follows the philosophy of **Okpakpa-ozighala**/ *Kpakpa-jiala,* that the eldest has to die first while others follow in the order of age within the family. When an aged father or mother in a family dies, though painful, it is also counted as death of celebration and not a mournful or sorrowful one. The burial ceremony is such that calls for the invitation of friends and relations to dine and wine with the children of the departed. This song expresses joy and praises the Almighty God for making the children witness the last moment and escorting the departed father or mother to the world beyond. This becomes necessary because, in the past, children die before parents, owing to lack of proper medical care.

 Tonart

The music demonstrates a four-tone scale; that is, tetratonic scale mode, which includes D^b-E^b-E-G(1-2-3-4)

The occurrence is within the range of an octave. The song conforms to four pitches with minor second between the second and third degrees of the scale mode. The common note occurrences include repeated note movement , stepwise movement and leap of

thirds . The melody establishes E^b as the tonal centre, because it stands as the final note and exerts powerful gravity over the entire song.

Rhythm and Meter

The song uses a regular pulse of $\frac{2}{4}$ metre. The excerpt below shows the basic rhythmic movement of the song.

The metre and regular pulse of the rhythm are determined by the density of note values which appear in the music. As discussed above, the rhythmic motif of this song is constantly repeated for the sentence. The rhythmic alternation occurs between the lead singer and chorus group. There is also a slight variation in the rhythm in bar ten without altering the regular pulse. The density of notes that constitute the rhythmic movement include sixteenth, eighth and fourth notes.

Repetition of melodic cycle

This song has the same characteristics with *Omo re,* with just little difference. It is a one-sentence song with a complete melodic structure. The excerpt is

I - yan- bo__ i - yan-bo ge-le
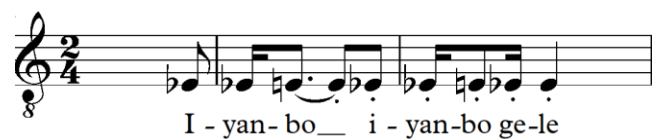
The song also maintains a line of melody as a theme with its complete message. The occurrence of repetition is just on the only line of melody done by the chorus group. This combination (lead/chorus) is as well considered as the cyclic movement of the song that occurred five times during performance (as notated), that is A1A1A2A1A1. In other performances, the length of the song could be longer, depending on the ceremonial circumstance that surrounds the performance of the music.

Form

The form is lead and chorus. It begins with a complete melody and text of the song by the lead singer. The same is repeated by the chorus group. This mode continues till the end of the song. The observed variation comes in bar ten as a form of improvisation in the music without tampering with the movement of the music in any way.

Texture

The song uses a very short but complete melodic movement. It moves mostly with enharmonic change and intervals of minor seconds, diminished and minor thirds. No harmony of any form comes up in the entire song.

Melodic contour

The melodic contour is considered a conjunct, based generally on the small changes in pitch within the series of notes of the music.
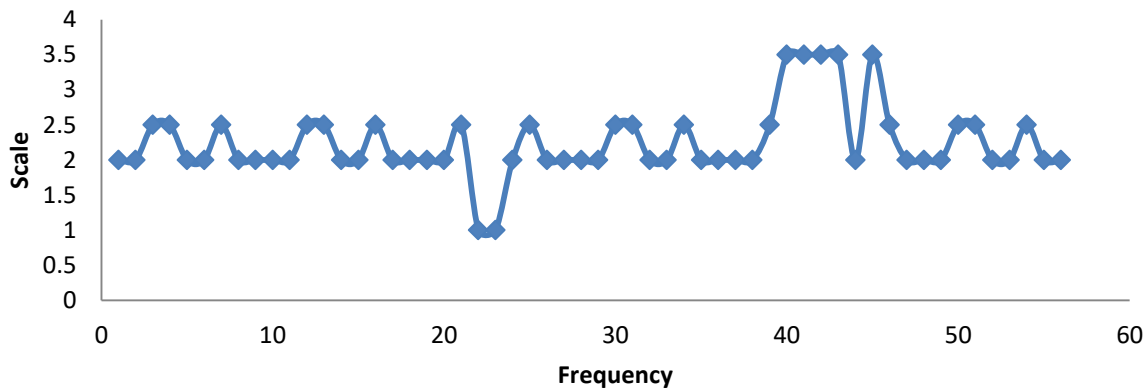

Fig 6.5.8: Graph showing the melodic structure of song 8

In Figure 6.5.8 above, the vertical axis represents the melodic value, while the horizontal axis represents the number or frequency of notes in the melodic flow.

6.5.9   **Song 9**

Iyaroro Gbiese

Song text

Lead   *Chorus*
Iyaroro Iyairoro aroro gbie O   *Iyaroro Iyairoro aroro gbiese*
Iyaroro Iyairoro aroro gbie O   *Iyaroro Iyairoro aroro gbiese*
Iyaroro Iyairoro aroro gbie O   *Iyaroro Iyairoro aroro gbiese*

Translation
Lead   *Chorus*
What to think about, tears flow down my eyes   what to think about, tears flow down my eyes
What to think about, tears flow down my eyes   what to think about, tears flow down my eyes
What to think about, tears flow down my eyes   what to think about, tears flow down my eyes

Song text message

African rural folks cluster together in their different communities in brotherly love, sharing and in communal ideals. Physical separation in such a situation seems very uneasy to bear, because of the emotional effect it creates. Separation through death becomes heavier and not easily got over by the relations of the departed. The social, marital, biological, religious, moral and economic impacts of the departed linger in the memory of each member of the family. This spurs some close individual family members into emotional reaction; loneliness, weeping and sobbing, act of elegising and singing of dirges. This song reflects the emotional reaction; and it expresses the fact that when the thought about life activities and friendliness of the dead father or mother comes to mind, 'tear flow down my eyes'.

Tonart

The song uses a seven-tone scale; that is, heptatonic scale mode, which includes C-D-E-F-G-A-B-C(1-2-3-4-5-6-7)

The occurrence is within the range of an octave. The song conforms to seven pitch tones with minor second between the third and fourth, and the seventh and the last degrees of the scale mode, which also doubles the first note. The common note relationship is repeated note movement , stepwise movement , and leap of thirds and

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fourths . The melody affirms C as the tonal centre, because it stands as the final note and exerts powerful gravity over the entire song.

Rhythm and Metre

The song is a regular pulse of $\frac{12}{8}$ metre. The excerpt below shows the rhythmic architecture of the song:

Based on the timing and regular pulse of the music, the rhythm follows the density of note values. The rhythmic plan of the lead section is repeated by the chorus, having built on the same length and structure. The notes that constitute the rhythmic movement include eighths and fourths.

Repetition of melodic cycle

The musical phrase of the cantor in higher tune is exactly repeated by the chorus group in a lower tune towards cadence. These two basic melodic phrases form the complete sentence and cycle of the song. The complete sentence underwent continuous repetition during performance like other songs until the dancers reached the point where the song could be changed. The song is, therefore, designed as A1A2A2 as written.

Form

The form of the song is call and response and it conforms to antecedent and consequence technique all through. Embellishment is employed in some cantor's phrases in the second and third melodic cycles, while the response remains constant.

Texture

In the melodic structure, there is a close relationship between the cantor and the chorus, that is, every end phrase of the cantor hangs-on with high tone, while the chorus completes the sentence with lower tone and on the note of finality. An opening (a) and concluding (b) phrases of the song could be considered as binary form. For example, the melody in the first two bars, the

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opening phrase of the cantor, is antecedent to the concluding melodic phrase of the chorus in bars three and four as shown below;

No harmonic representation is observed in the entire song.

Melodic contour

The melodic contour is considered a conjunct, based generally on the small changes in pitch within the series of notes of the music.
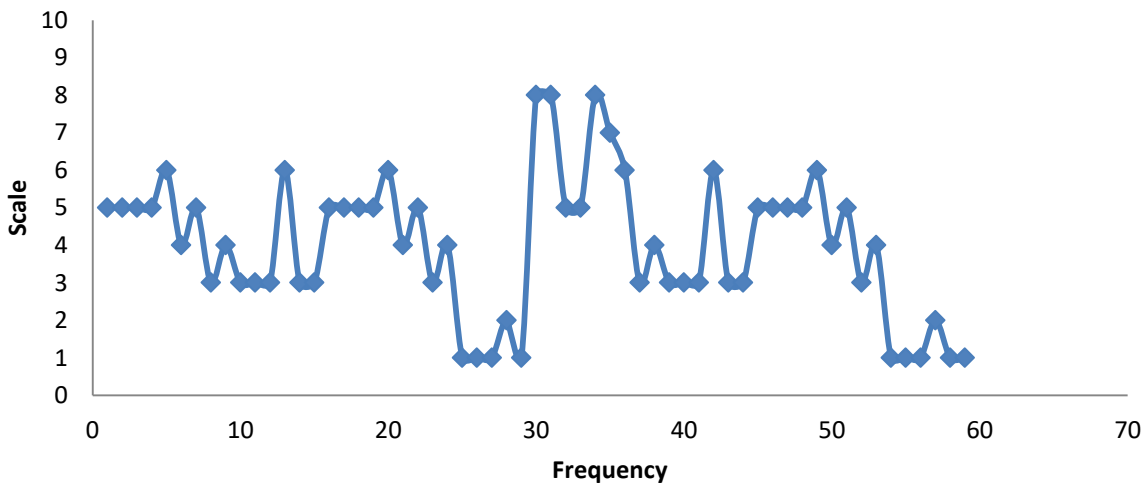

Fig 6.5.9: Graph showing the melodic structure of song 9

In Figure 6.5.9 reveals, the vertical axis represents the melodic value, while the horizontal axis represents the number or frequency of notes in the melodic flow.

Song 10

Iyeye o wo iye

Song text

Call

Iyeye owo, Iyeye owo o

Iyeye owo o

Iyeye owo o

Response

Iyeye owo iye

Iyeye owo iye

Iyeye owo iye

Translation

Call

Bye mother, bye mother

Bye mother

Bye mother

Response

Bye for ever

Bye for ever

Bye for ever

Song text message

This song is performed only for deceased women in both Udo in Edo State and Edo-speaking people in Itaogbolu. It is a farewell message to departed women which expresses the separation between mother and children that creates an unending grief. The emotional nature of the performance of the song during contextual occurrence broke the hearts of the dancing children and other close relations, and induced shedding of tears in them.

Tonart

The song uses a six-tone scale; that is, hexatonic scale mode, which includes C-D-E-F-G-A-C(1-2-3-4-5-6-7)

The occurrence is within the range of an octave. The song conforms to six pitch tones with minor second between the third and fourth degrees of the scale mode, which also doubles the first note.

The common note relationship repeated note movement , stepwise movement-

, and leap of thirds and fourths . The melody affirms C as the tonal centre, because it stands as the final note and exerts powerful gravity over the entire song.

Rhythm and Metre

The song uses a regular pulse of metre. The excerpt below shows the basic rhythmic frame of the song.

The metre and regular pulse of the rhythm are determined by the density of note values which appear in the music. The rhythmic frame of this song is constantly repeated to form the sentence. The rhythmic alternation occurs between the lead singer and the chorus group. However, as song 6, the rhythmic frame is later varied and distributed between the lead and the chorus as a development when the lead singer demonstrates mastery of the song during performance. The following excerpt is an example of the distribution:

This kind of rhythmic break creates a flow and dramatic enthusiasm in the dancers. The density of notes that constitute the rhythmic movement include sixteenth, eighth, dotted eighth and fourth notes.

Repetition of melodic cycle

The opening theme of the song is a complete sentence led by the lead singer and exactly repeated by the chorus group. This is the basic melodic cycle of the song. The lead-chorus mode opens and continues from bars 1-8 while the development section, which is a call-and-response mode and considered as the episode, is between bars 9 and 18. A repeat of the theme in lead/chorus

mode, which is jointly cadence, is observed in bars 20 to 22. Bar 23 to the end feature the repeat of the development in short phrases. The lead and chorus close the song with unison. The song is, therefore, designed as A1B1A2B2.

Form

The form of the song is a dual mode; the first is lead and chorus where the melody and text set out with the exchange of a complete sentence, sung by the lead singer and chorused or repeated by the other singing group. This takes place once between bars 1 and 8. The second mode is call and response, which is considered as episode or development. It is characterised with short phrases derived from the long sentences of the lead-chorus section. It spans through bars 9 and 18, 23 and 30.

Texture

The song maintains complete melodic movement in both the lead and chorus in the opening section. The call-and-response mode also becomes the resultant effect of the break of the complete melody into short phrases introduced in bar 9 by the lead singer with variation. This is repeated severally. No harmonic representation is observed in the entire song.

Melodic Contour

The basic melodic cycle of the song is slightly ascending and descending within a close range of intervals. Therefore, it is considered a disjunct contour.
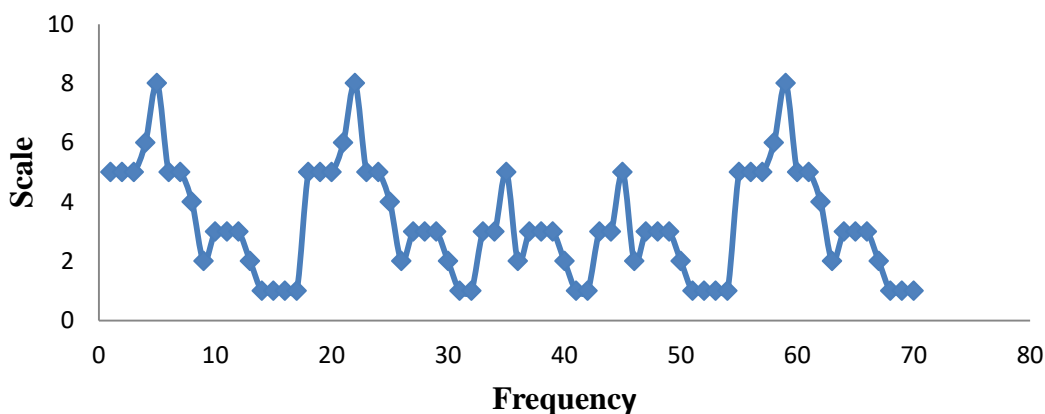

Fig 6.5.10: Graph showing the melodic structure of song 10

In Figure 6.5.10 above, the vertical axis represents the melodic value, while the horizontal axis represents the number or frequency of notes in the melodic flow.

Song 11

Omo li boni j'aso

Song text

Call

Omo li boni jaso, o mo boo

O mo boo

Response

Omo li boni jaso

Omo li boni jaso

Translation

Call

Children cover one more than cloth, now cover

Now cover

Response

Children cover one more than cloth

Children cover one more than cloth

Song text message

This is the only song found to be in the Itaogbolu dialect. It has the same characteristics with the other songs and it is always sung last in all of the performance practice. It could be that the song was intuitively composed through contextual occurrence by an old anonymous member of the group with Yoruba background. The group did not want to discard it; then decided to always make it the last number.

As earlier mentioned in this chapter, possession of children is esteemed among African. In the past for example, Yoruba fathers delighted in having as many children as possible. This was done so that the children might assist them in their farming activities. Any among them who cared to sponsor the education of his children, no matter the number, was always proud of them. Therefore, whenever an incident occurred in such family, the children were always there to front the course economically, politically or otherwise. In such issue, it is said that the children covered their parents. In other words, they are on ground to provide for their need.

Ordinarily, cloth covers nakedness, but cannot cover troubles like responsible children would do. This song metaphorically expresses the worth of children who, in trouble or pleasure, surround their parents to pursue a course to a successful end. During performance, it is used to remind all and sundry of the importance of children. The lead singer also mentions the names of the children of the deceased one by one to cover (*boooo*), as sponsors of the befitting burial accorded the departed father or mother.

Tonart

The song uses a five-tone scale; that is, pentatonic scale mode, which includes B^b-C-D-F-G-B^b(1-2-3-4-5)

The occurrence is within the range of an octave. The song conforms to a five-pitch scale mode and also doubles the first note. The common note relationship are repeated note movement , stepwise movement , and leap of thirds and fourths- The melody affirms B^b as the tonal centre, because it stands as the final note and exerts powerful gravity over the entire song.
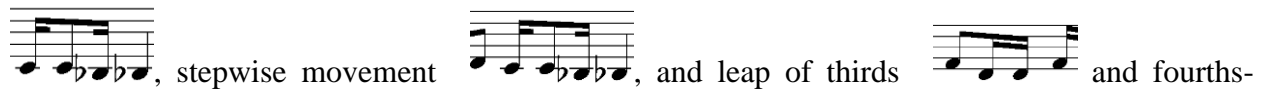
Rhythm and Metre

The song uses a regular pulse of $\frac{4}{4}$ metre. The excerpt below shows the basic rhythmic frame of the song.

As in other songs, the metre and regular pulse of the rhythm are determined by the density of note values which appear in it. The rhythmic plan of the lead part is divided into smaller units which are repeated severally while the chorus section is constant. The smaller unit of the lead section alternates with the chorus as a development immediately after the opening is done by the lead singer during performance. The following excerpt is an example of the distribution:

The density of the notes that constitute the rhythmic movement include sixteenth, eighth and fourth notes.

Repetition of melodic cycle

The song starts with the theme and breaks into melo-rhythmic alternation with the chorus line, which remains constant. The theme is being repeated intermittently by the chorus group, subject to the cantor's heightened tone that interjects the constant response of the chorus. This song is devoid of cycle but continues repetition in the call-and-response mode through the entire song.

Form

The form is call-and-response mode. The cantor opens the melody and text by giving the information that 'children covers more than cloth'. The opening phrase becomes the constant response phrase of the chorus in a lower tone, which exerts the completion of sentence. *O mo bo o* (cover) as a repeated statement of instruction and the opening phrase become a constant call sentence (theme) of the cantor, to which the chorus responds. Worthy of note is the indefinite heightened tone speech of the cantor in bar six which also ushers in a repetition of the theme. The excerpt below shows the example;

This mode is repeated till the end of the song.

Texture

The melodic structure of the cantor remains steady, except at the point where it interjects the response in bar six out of enthusiasm and mastery of the lead singer who, at performance, called the name of either of the children of the deceased to 'cover', that is, (*boooo*) in a heightened tone. In the same vein, the chorus part remains constant but, when the cantor interjects the melodic movement, there is always a repetition of the theme, sung in unison and thickening the voice quality of the song. No harmonic representation is observed in the entire song.

Melodic Contour

The melodic contour of the song, like others, is slightly ascending and descending within a close range of intervals. Therefore, it is considered a disjunct contour.
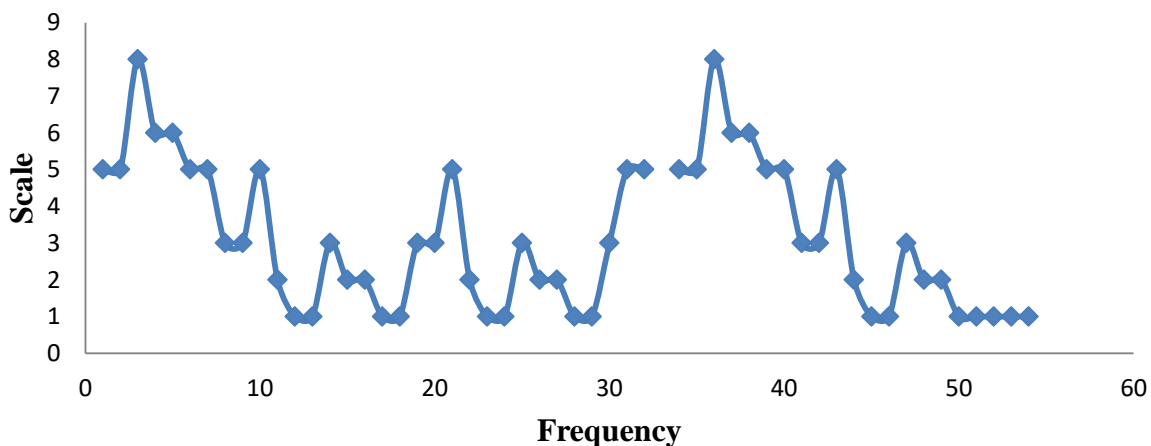
Fig 6.5.11: Graph showing the melodic structure of song 11

In this figure 6.5.11 above, the vertical axis represents the melodic value, while the horizontal axis represents the number or frequency of notes in the melodic flow.

6.6 Discussion of findings

6.6.1 Origin and development of *Kpakpa-jiala* music

From the literature reviewed, it is understood that every existing object and situation, animate or inanimate, artificial or natural have historical beginning or origin. This is expressed in the words of Woodbridge in *The Purpose of History,* p.63 cited in Allen (1962:183), that it would seem that we can never understand anything at all until we have discovered its origin, in something which preceded it. Nettl (1958) notes that the origins of various phenomena have been at the root of

many developments throughout the field of ethnomusicology, and recently predominated the study of change. In line with the above assertions, this study discovered that *Kpakpa-jiala* music in Itaogbolu originated from Benin and other surrounding communities from where the people migrated. Of particular significance is Udo, in Ovia North East Local Government Area of Edo State, where the existence was verified. The following were found:

(i) etymologically, the music is called *Kpakpa-jiala* by the users in Itaogbolu. This establishes the historical link of the music to the Benin as its origin and serves as a developmental innovation among the Benin migrants in the community.

(ii) As an innovation, burial, which *Kpakpa-jiala* music performance is bond, use to take place in the night when the Benin emigrants first practised the culture in Itaogbolu as it is in the origin. Now, it is done in the day in the community by the descendant of the people.

(iii) Also, the interpretation of the music is premised on a Yoruba common saying: *Ọmọ kò láyọ̀lé, ẹni ọmọ́ sin ló bí'mọ,* (one cannot rejoice over the possession of children when they are young, children only become the pride of their parents when they live to bury them); whereas the meaning of **Okpakpa ozighala** in the Edo language is 'crab moving sequentially in a straight line'. This connotes that death takes individual members of the family according to seniority.

(iv) The original song texts were discovered to have been altered in order to adapt to the new environment and culture of other ethnic groups in the community. Therefore, they have communally re-created a version of the songs but retained the old melodic characteristics. As shown below:

> **Itaogbolu version**
>
> ***Lead:*** *Iserere iserere O, Iserere isebaba/iseyeye, Iserere iserere O, Omo sowa silopa*
> ***Chorus :*** *Iserere iserere O, Iserere iserere O, Iserere iserere O, Omo sowa silopa*
>
> **Edo version**
> ***Lead:*** *Isuẹe isuẹre o, Isuẹe isuẹre o, Isuẹe isuẹre o, Omo su' omwan s'ulakpa*
> ***Chorus:*** *Isuẹe isuẹre o, Isuẹe isuẹre o, Isuẹe isuẹre o, Omo su' omwan s'ulakp**a.***

Interpretation
Escort him o,
Escort him papa/yeye,
Escort him o,
Children escort him/her to depth of the earth

(v) Although the meanings of some of the song texts were not available with performers in Itaogbolu, with their consent and support, these meanings were retrieved from performers at the home source of the music.

(vi) The Benin emigrants who perform *Kpakpa-jiala* music in Itaogbolu do this as organised group called *Ijigi*. This is an innovation over the unorganised group of relations of the deceased who originally performed the music at the source.

vii In the instrument section, the research found that:

a) Two double-headed drums are used by the performers in Itaogbolu as development on the original two single-headed drums at the source because the drums were constructed based on the availability of materials found at the immediate environment.

b) The two drums are given Yoruba names (*ìyá ìlù* and *ọmọ ìlù*, meaning, mother drum and child drum) in conformity to the immediate environment. This is considered a mark of change on the drums at the source; they were originally called **emanokhua** - mother drum and **emaneghere** - child drum.

c) One metal gong is used in the performance of *Kpakpa-jiala* music in Itaogbolu as it is applicable at the source.

d) One rattle is used by the performers in Itaogbolu, while, at the source, over ten rattles are used during performance. This is because women are interested in playing rattles at the source but, in Itaogbolu, women who are interested and capable play any instrument, as it is not a taboo for the women to do so, though 'it is not customary to find female ... dummers in Yorubaland' (Samuel, 2010:78). See page 326

e) The performers of *Kpakpa-jiala* music in Itaogbolu adopted the general Yoruba name for rattles which is *ṣẹ̀kẹ̀rẹ̀,* while, at the source, the original name is **ukuse**.

6.6.2 Functions of the music

Generally, musical function in African traditional setting is determined by the social structure of the environment and the setting where the music is found. According to Nketia (2005), music has no separate existence. It functions as part of culture. Without its contextual performance, most ceremonies and rituals are said to have been incomplete. *Kpakpa-jiala* among the Benin people of Itaogbolu functions in the following ways:

(i) an aid to life fulfilment because it is believed that, without full burial rite conducted for departed elder, his or her soul would not be at rest with the ancestors, as against the common saying that 'may his/her soul rest in perfect peace': This could generate grief of the deceased against children and other relations, resulting in misfortune for them, especially the first son.

(ii) a way of making the spirit of the deceased happy, as he/she is being escorted to the other world by the children and other relations.

(iii) reinforcement to the youths who are saddled with the responsibility of covering the grave after the corpse had been lowered at interment: They dance to the music as they press down and thicken the sand upon the coffin.

(iv) entertainment to all the participants, as they joyfully sing and dance to the music in a relaxed mood, confirming that they witnessed and escorted the most elderly in the family to the lowest earth.

(v) the songs sung at each performance of *Kpakpa-jiala* music are seven. As earlier mentioned in this work, number seven (7) is very significant. At the completion of any situation which exhibits the count or use of seven, there is possibility of favourable resolution. In Yoruba land, therefore, seven stands for perfection or consummation in relation to the seven songs.

(vi) womanhood among the Yoruba is highly esteemed. Apart from family procreation, women stand as great supporters for men (especially their husbands) in terms of defence. They front for their husbands in precarious situations. Abimbola (1968) asserts this thus: *Òdá owó, awo kóro, àbò obìrin rẹ, ọmọ wọn òkè 'jerò, bí ọ̀dá owó ti ńdá mi, bẹ́ẹ̀ ni àbò mi ńbò mí* (p 26) meaning, in time of financial crunch, woman stands as a shield, when I face crisis, my shield covers me. Women, as believed, also use their high spiritual power to shield their husbands. The Yoruba

people believe that the existence of a man without a woman is an incomplete and irresponsible life. An excerpt in *Osatura* in the *Ifa* corpus says: *àìlóbìrin kò seé dákẹ́, báa bá dákẹ́, ẹnu ní yọni, níní; ẹjọ́, àìní; asọ̀*, meaning, life is unbearable without a woman, if passively endured it brings external query; possessing one creates trouble and lacking one brings mocking. The Yoruba belief is that the infertility of a woman is not a chance to mock or disregard her personality, as some of *Kpakpa-jiala* songs do to women with infertility.

6.6.3 Influence of modernisation in the music

Among the nine death cases studied, *Kpakpa-jiala* music of which two were celebrated - one in 1975 and the second completed in 2016 - were found to be completely performed. According to investigation (year 2016, forty years difference), another two of the cases were found to have *Kpakpa-jiala* music performed: one during interment and wake and the other during the wake (*ìje*) only. In the rest five cases, no attempt of the performance of the music was made. The following are the causes of non-performance of this rite:

(i) Christianity and modernity discourage traditional burial activities, especially rites required to satisfy traditional burial demands. These have been substituted with mortuary embalmment, from where the corpse moves to the Church and finally to the burying ground or burial ground for interment. This is at variance with the traditional method of burying the dead around the family compound. As substitute to the traditional musical performances, different modern musical genres, such as Juju, Fuji gospel bands are employed to entertain the guests of the children and relations of the deceased.

(ii) Since the 1980s, the influence of technological advancement and modernity has been visible in the performance of *Kpakpa-jiala* music in Itaogbolu as evidenced by the use of sound system to boost the sound of the music anywhere it is performed.

(iii) As organised group, they employ the use of costumes during performances.

6.6.4 Musical elements used in *Kpakpa-jiala* music

(i) Simple duple and compound quadruple metre are the two rhythmic patterns used in *Kpakpa-jiala* music.

(ii) *Kpakpa-jiala* songs use the intervals of thirds, fourths, fifths and sevenths as decorative supporting parts to achieve its harmony.

(iii)Melodic structures are characterised by diverse movements, such as scalar motion, undulating movement and ascending and discending motion

(iv) Repetitions of short and same melodic phrases are constant in the performance of this music.

(v) The music makes use of the scales found in African melodic structures. These include tritonic, tetratonic, pentatonic, hexatonic and heptatonic scales.

(vi) As a generational influence and innovation on the repertory of songs, "*Ọmọ lí bo'ni j'aṣọ*" is a song composed in the Itaogbolu dialect (anonymously) and added to the repertoires of songs.

(vii) Generally, the musical elements wholly depend on the old existing elements of the repertories in the Edo language for performance.

6.6.5 The structure of the music

In African music, there are general varieties of vocal music, among which are solo singing, choral singing in various parts, and singing in which solo and chorus alternate that is commonly called responsorial technique (Euba, 1977:1).

As style, the rhythmic pattern set by the instrument section cue in the lead voice or determines the selection of either of the songs to be sung by the lead singer at a particular time. This establishes the cordial relationship between the instrumentalists and the singers.

The forms of the music include:

(i) 'Call and response' with cantor or the lead singer starting and continuing a phrase with a non-final note ending (antecedent)it, while the chorus supports him or her (sometimes women take the solo part) intermittently.

(ii) 'Lead and chorus', with the lead singer leading a complete sentence and the chorus repeating in the same mode.

(iii) 'Speech rhythm' which clearly articulate rhythmic pattern in the song text by the lead singer, while the chorus group continues chorus line in response to the speech rhythm.

6.7 Concluding remarks

This chapter discussed the textual communication devices and different contents used in the performance of the *Kpakpa-jiala* song repertoires discussed and analysed in this research. It also, in descriptive mode, analysed the musical structure and text of each song.

CHAPTER SEVEN

SUMMARY, CONCLUSION AND RECOMMENDATIONS

7.1   Introduction

The previous chapter discussed the musical analysis of *Kpakpa-jiala* song texts from the concept of performance practice within its contextual frame, which is the major focus of this research. The analysis centred firstly on the textual contents and communication modes, which explain the various devices by which messages are communicated. The second aspect focus on the structural analysis of the songs in their various featured elements. This chapter deals with the summary, conclusion and recommendations of the work.

7.2   Summary

In every human cultural community, music performs functions that generations of socio-cultural groups belief generate insight into historical and social investigation. This research investigated *Kpakpa-jiala*, the music of the Benin people who migrated from their origin (the old Benin) centuries ago to settle at Itaogbolu. Itaogbolu is located in Akure North Local Government of Ondo State, southwest of Nigeria. Chapter one discussed the traditional music as meant and performed as rite of passage for departed elderly men and women among the Benin community in the town. The word *Kpakpa-jiala* is not a Yoruba word. By virtue of the Yoruba cultural orientation, ideology, belief and the language of the people as a result of their long stay in Yorubaland, the general theme of the song texts and the meaning of the word were derived from the children activities towards the conduct of the traditional burial rite that generate the music. Therefore, the people interpreted *Kpakpa-jiala* in Yoruba language as *eni omo sin lo bi 'mo,* that is, he that is buried by children is the one known as a parent. It was also noted in the chapter that the original name of the music at the source is **Okpakpa ozighala,** which connotes that people pass on one by one as crabs move in a single line.

It was also explained that *Kpakpa-jiala* is one among the Nigerian multi-traditional music that exists in spite of the influence of modernisation. Only seven songs (out of a number of repertoires of songs) are sung during performance practice. This is done in the morning and evening of every other day from the day the deceased is interred until the completion of the traditional burial procedure. However, it is assumed that the performance takes seven days. The

performance is mainly to ascertain that the spirit of the departed is at peace with the living and that he or she is accepted into the world of the ancestors. Failure to perform the music as rite of passage for the departed is an offence on the part of the living, as the spirit of the departed would not be allowed into the world of the ancestors, but will be miserably roaming around, not having a place and time of rest. Consequently, the spirit as a supernatural being could decide to take revenge against the relations.

Worthy of note is musical role as a mode of communication via musical instruments and vocal sounds that are given symbolic meaning through corresponding repertoires by which the sounds could be recognised and yielded. The performance of *Kpakpa-jiala* music among the Benin folks in Itaogbolu, seeks to prevent catastrophic incidents that could occur as a result of offence against the 'living dead'. *Kpakpa-jiala* music is used to give honour to departed elders as rite of passage.

Since its existence, it is observed that no researcher, either from within or outside, carried out any research on it. The music is at the verge of extinction as a result of inconsistency in its performance because of the influence of civilisation, advent of Christian and Islamic religious practices, the search for economic strength which made the practitioners divert to other businesses in addition to old age and death of the performers. From the foregoing, there is need to retrieve every information regarding the music for exposition and documentation, and for the purpose of aesthetic value and global consumption.

The set objectives for this research include examining the historical development of *Kpakpa-jiala* music, determining its function within context, exploring the performance practice to ascertain modernism. Others include identifying the musical elements in the compositions and analysing the structure of the music for the identification of its style and form. The scope of the study was limited to the locale (Itaogbolu) of the research and Udo community, where the origin of the music was confirmed.

Chapter two of this work discussed literature review and the theoretical framework which the research is anchored in. The review of literature dealt with the relevant documentations on the

conceptualisation and use of music in culture, especially in African societies. In the different societies, music exists to function in socio-cultural activities, such as traditional festivals, marriages, rituals, birthday ceremonies and funeral ceremonies. In spite of the influence of civilisation, acculturation and modernisation African traditional music has not been jettisoned. Throughout the universe, death and burial are common phenomena. This research sampled the concepst of death and funeral rites that follow from the perspectives of six world cultures and Yoruba - a major ethnic group in southwest Nigeria - where this research was carried out. The common belief of all the cultures is that mild or no funeral ceremony is organised for youths and children (depending on the cultural setting) because it is believed that such group of people have not completed their life cycle on earth; therefore, they are said to have died prematurely. Funeral ceremonies are conducted for old people who died and fulfilled the cultural norms. These people are the only ones considered qualified for the rite of passage. In this regard, *Kpakpa-jiala* of the Benin people of Itaogbolu is important.

Generally, in the course of time, changes are observed in traditional music around the world as a result of culture contact. The change could be intentional in order to blend the old and the new styles to accommodate modernity in the music. The changes observed in *Kpakpa-jiala* music occurred due to the exodus of the people to new environment and embracing contact with other cultures and new technology.

The second section of chapter two dealt with the theoretical framework in which this research is anchored. The adopted framework for this study formulated by Euba was based on interculturalism. To establish this theory, the researcher worked round 'intramusical'- a formal approach that concentrated wholly on the structure of the music and 'extramusical'- the social aspects of the ceremony, in order to be able to understand the role of the music and its textual implications from the contextual background.

Chapter three of this work explained the research design and methods used in gathering the data. The research design aided the accomplishment of the objectives. Participant observation was used through performance practice in order for the researcher to establish a level of rapport with the performers so as to understand the entire settings of the music within context. The historical

research method was employed to reveal the historical background of the people, their music and the social event which generate the music. In-depth interviews assisted in gaining insight into the performance techniques of the music within the cultural setting of the society that uses it. Focus group discussion was used to establish a good rapport with the music group in order to assess the depth of their understanding of the culture, meaning and interpretations. Also focussed were the musical structure and compositional techniques, style of music, repertoire of songs, categories of instruments used, the changes that have taken place in the music and the level of influence of the music in the lives and the community where it is performed through interaction Key informant technique was used to obtain facts in order to aid the historical and comparative analysis on the possible changes that have influence the music. The key informants include the high chiefs among the Benin people in the locale and the origin, custodians of culture, leaders and people of older generation within the music group Case study was utilised to reveal the authenticity of social activities and musical performances of *Kpakpa-jiala* within contextual occurrence. Pictures and video recordings were taken for the purpose of analysis. Unstructured questionnaire was used to gather information concerning all necessary aspects of the research. The secondary source of data for this study included existing materials such as books, journal articles, reports, and the Internet, which complemented the data gathered on the social activities and music from the primary source.

As discussed in the chapter, the approach to this work was ethnomusicological method of research processes as guide to providing a clear understanding of the subject under study. In the ethnomusicological approach, music is studied through a social process in order to understand not only *what* music is, but also *why* it exists: what music means to its practitioners and audiences, and how those meanings are conveyed. From the foregoing, it was concluded that *Kpakpa-jiala* music exists to complement the rite of passage among the Benin people of Itaogbolu.

Chapter four of this work focused on the description of the geographical location of Itaogbolu in Akure North of Ondo State, Nigeria. The physical features – rocks, mountains, rivers and streams of the town were described. The different versions of historical background were put together to validate some historial claimes by the performers of the music. This explained how the town came into being and the roles of Ogbolu (old Oyo man) and Edugie (old Benin warrior)

who co-founded the place. These two personalities were warriors, slave gatherers and traders. They became friends through warfare and slave trading. As time went on, Edugie made rituals on how the town would in future become enlarged. After this ritual event, people from different small locations started approaching Ogbolu and Edugie for settlement and they were permitted. As they came, they were allocated a place to lodge their followers and belongings. These locations became permanent places for the people and later became the major streets in Itaogbolu with their leaders becoming the traditional heads of the major streets. Owning to the fact that no Benin man wears a crown besides the Oba of Benin and Edugie being a Benin person could not become an Oba, Ogbolu emerged as the only traditional ruler of the town. The six traditional heads of the major streets became the *iwarefa mefa* or *elu,* that is, the kingmaker and the traditional council of Itaogbolu.

The alternative traditional position a Benin man could occupy outside Benin and as head over the indigenes of Benin anywhere in the world is Odionwere. This has since been maintained by the Benin people in Itaogbolu. Odionwere, like other street heads in Itaogbolu traditional council, has sections of Benin elders, women and youths which constitute his sub-councils. These councils oversee the affairs of the Benin people in the community.

The social concept by which *Kpakpa-jiala* music is generated, is the focus of chapter five of this research. The discussion was initially based on the different categories of death which could be inflicted on immature (children and youths) individuals in the Yoruba society. In Itaogbolu, especially among the Benin people, such death is termed immature because it is believed that such people are too young to die and that they have not achieved the purpose for which they came to the world. Therefore, no such death could be celebrated. Only the death of aged people could be given the rightful burial rites. The determinant for traditional funeral procedure for a deceased elder among the Benin people of Itaogbolu, apart from good old age, are his or her exemplary records and having children and close relations who are interested and financially capable of sponsoring the performance of the required traditional rites. These virtues are verified by *Otu-Edo* (constituted by Odionwere and his council). After finding the deceased faultless while yet alive, they approve of the commencement of the burial ceremony as requested by the children. The family does the burial arrangement through the selected family leader *Olórí-ẹbí,* monitored by the *Otu-Edo.*

The most important aspects of the social activities from which the performance of *Kpakpa-jiala* music could not be detached are the interment, the *ìje;* which is the wake at the eve of the seventh day after burial and the final burial ceremony, which constitute the *Ajahue*, *Okun* and *Asaya.* The aforementioned ceremonial activities are conducted at every other day from when it commences. The performance practice of the music is classified into pre-performance, which takes care of other activities that precede performance in all the places of performance; performance proper, which deals with the performance of the seven repertoires of songs accompanied with musical instruments; and the post-performance, which is the grand finale of the performance of the music. Chapter five also discussed all the eleven songs gathered from the performers of *Kpakpa-jiala* music in Itaogbolu, the instrument and instrumentation, the Edo vision and the meanings of the songs in order to discover the changes that took place between the music in Itaogbolu and Udo, where the fact was verified.

Finally, chapter six of this project had three major aspects. The first discussed the textual analysis where communicative devices of the texts of the music were given detailed explanation in order to appreciate the music and to understand the texts of the songs. The detailed structural and textual analysis of each of the eleven songs was the main discussion of the second section after the prerequisite elements of consideration for structural analysis had been itemised. It concluded with the discussion of findings on the objectives raised on the research in chapter one. These included the alterations in the names, its interpretation, the language of presentation of songs and the features of the instruments. It also found that the music functions as reinforcement and entertainment for the participants, as the styles remain call-and-response, lead and chorus and speech rhythm forms.

7.3   Conclusion

In every human culture, music performs significant functions to the extent that it is difficult for the practitioners to detach it from any of their cultural activities. This makes it possible to access music through culture and culture through music. *Kpakpa-jiala* music is strongly bonded with burial activities in the culture of the people. Without the full rite being observed for a deceased elder among them, the burial is said to be incomplete as the spirit of the departed would not have a place of rest, while misfortunes of different forms caused by the spirit of the dead could also befall the living children. However, in the course of this investigation, the purported spiritual

influence on the children or the close relations as a result of the failure to perform the required rite, including *Kpakpa-jiala* music, was not really ascertained. This is not to rule out the fact about the authenticity of spiritual influences because of the differences in spiritual involvement of individuals in the society.

On a general note, the people whose music was researched believed that, until the burial rite of any elder one is completed, the children still owe the departed father or mother an obligation. In fact, if any of the children of the deceased dies without fulfilling the mandate, it would be on record that he or she did not bury his or her father or mother. Customarily, no befitting burial would be accorded him or her too. It could be inferred that the fear of the misfortune that could befall the children, especially if the deceased was offended before death occurred, would make them keep this belief in mind until (however long it takes) a convenient time when the full rite could be conducted.

7.4 Recommendations

The driving force responsible for this study is the fizzling out of *Kpakpa-jiala* music as a result of the encroachment of Christianity and Islam and the effect of civilization. Consequent upon this, if the musical materials are not retrieved for documentation purposes, it will finally be forgotten. This is a pioneering study on *Kpakpa-jiala* music of the Benin people in Itaogbolu. It did not, however, lay any claim to having exhausted the study of the typology; rather, it concentrated on exposing the tradition and innovations that took place in the course of the long time-geographical separation of the users of the music from the origin. In view of the finding of this study, the following are recommended:

i. Eleven songs were available for collection in the course of this study. Following the pattern of some notable ethnomusicologists from both Western and African backgrounds who have worked extensively in collecting traditional music from various rural environments and incorporated them as themes of their compositional works for global accessibility. *Kpakpa-jiala* songs materials could also be used as theme for compositions for global assessibility,

ii. The preservation and promotion of valuable Nigerian musical cultures that represent her identity are very relevant to the citizenry. The Government of the Federal

Republic of Nigeria, through the Ministry of Information and Culture, and the leaders of Benin indigenes who have their roots in Itaogbolu are encouraged to sponsor research with the aim of promoting indigenous musical knowledge of the people. This is necessary because the culture is still a virgin land as regards musical research,

iii.   *Kpakpa-jiala*, as one of the Nigerian traditional music which reveal the cultural identity of the Benin people in Itaogbolu, ceases to be in obscurity, having its transcription and documentation available, the culture and the music becomes point of reference in academia for further researches,

iv.   The leaders of Benin people in Itaogbolu and in the source are encouraged to pay attention to the function and use of the music in order to preserve the Benin culture and music in the contemporary age.

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GLOSSARY

Delakun	salutation of Imogun family
Delahar	salutation of Ife community
Edion	temple of shrine
Egogo	metal gong
Eken	market day
emaneghere	child drum
emanokhua	mother drum
Iyare	welcome
Izakhue	washing day ceremony
Izoton	sixth day ceremony
Izueranfua	seventh day ceremony
Lagisan	salutation of Esiomo family
Lamogun	salutation of Udo family
Okpakpa ozighala	crabs moving in procession
Okpomwien	wake keep
Omorodion	first male child
Ukuse	rattles
Ulakpa	depth of the earth
Uton	materials given to family by the children of deceased person

APPENDICES

APPENDIX I

Interviewees

S/N	Name	Sex	Age Bracket	Date of Interview	Place of Interview	Comment
1	Eponlolaye Ajoke (Chief Eyelua of Itaogbolu)	F	85-95	15th Oct., 2012	Itaogbolu	Died in 2015.
2	Deaconness Ajayi Florence Olayemi	F	65-75	10th January,2014	Ile-Ife	
3	Oba Samuel Idowu Faborode	M	70-80	15th June, 2014	Itaogbolu	(Ogbolu of Itaogbolu)
4	High Chief Isaac Mesida Aiyeyemi (Odionwere of Itaogbolu)	M	60-70	23rd August, 2014	Itaogbolu	He was visited severelly for further interview
5	Mr Ijaogun Saka	M	70-80	23rd August, 2014	Itaogbolu	Interviewed along with Odionwere and at other times
6	Mr Ogundele Femi	M	65-75	23rd August, 2014	Itaogbolu	Interviewed along with Odionwere
7	Chief Aluko Akinyele Imafidan	M	70-80	23rd August, 2014	Itaogbolu	Interviewed along with Odionwere
8	Mr Ojo Femi	M	70-80	23rd August, 2014	Itaogbolu	Interviewed along with Odionwere

S/N	Name	Sex	Age Bracket	Date of Interview	Place of Interview	Comment
9	Mr Ogunlade Bola Lawrence	M	65-75	23rd August, 2014	Itaogbolu	Interviewed along with Odionwere
10	Mr Adesanoye Oloye		70-80	23rd August, 2014	Itaogbolu	Interviewed along with Odionwere
11	Mr Arala Peter Imafidan	M	60-70	3rd March, 2015	Itaogbolu	
12	Chief Odu Jimoh Joshua	M	70-80	3rd March, 2015	Itaogbolu	He was interviewed severally as an elder and performer
13	Okoromola Kola	M	70-80	15th June, 2015	Itaogbolu	He was interviewed severally as the leader of the musical group and elder in the community.
14	Chief Oluwatoba (Olori ode/olorisede of Itaogbolu)	M	80-90	9th September, 2014	Itaogbolu	
15	Saka Dorcas	F	65-75	9th August, 2015	Itaogbolu	Female performer
16	Saka Sarah	F	65-75	9th August, 2015	Itaogbolu	Female performer

S/N	Name	Sex	Age Bracket	Date of Interview	Place of Interview	Comment
17	Dada Victoria	F	60-70	9th August, 2015	Itaogbolu	This person was kinly interested in joining the band being a non Benin but a wifw to a wife to a Benin man
18	Asaolu Fela	M	65-75	9th August, 2015	Itaogbolu	Male performer
19	Ajayi Samson Dare	M	65-75	9th August, 2015	Itaogbolu	Master drummer
20	Akinsusi Samuel (Amerunjoni)	M	70-80	9th August, 2015	Itaogbolu	Benin elder
21	His Royal Higness Patrick khoerutomwen Igbinidu	M	65-75	25th November, 2015	Udo	(Iyase N Udo)
22	Chief Samuel Omofemwan Omoruyi (Uso N Udo)	M	50-60	25th November, 2015	Udo	Interviewed along with the Royal Highness of Udo
23	Chief Churchill Osabohien Onaghise (Obarisiagbon N Udo)	M	65-75	25th November, 2015	Udo	Interviewed along with the Royal Highness of Udo

S/N	Name	Sex	Age Bracket	Date of Interview	Place of Interview	Comment
24	Chief Femi Odia (Most Senior Omuokpa N Udo	M	65-75	25th November, 2015	Udo	Interviewed along with the Royal Highness of Udo
25	Zubair Sulaiman	M	50-60	23rd May, 2016	Ondo	Interviewed on Saudi Arabia burial culture
26	Ogunranti Ipadeola Julius	M	55-65	2nd June, 2016	Ondo	

UNSTRUCTURED INTERVIEW QUESTIONNAIRES ON *KPAKPA-JIALA* MUSIC

Interview with the *Odionwere* and some chiefs on the historical background of the Benin people in Itaotholu

1. What is the meaning of *Odionwere*?
2. Is *Odionwere* a family title?
3. What is the link of the *Odionwere* as head of the Benin people in Itaogbolu to the origin?
4. Can you narrate the historical background of the migration of Benin people in Itaogbolu?
5. Can you mention the names of some of the first people who migrated from Benin to this town and how?
6. Who was Edugie?
7. What was his work?
8. Did he stay in this town permanently?
9. When he died, was he buried in Itaogbolu?
10. History had it that when other emigrants were settling in this town, they were given places which became their street till today and the Benin people did not have. Why was it so?
11. Did all the Benin people in this town migrated from the same place? If yes, where? If no, can you mention the places they came from?
12. What time did Benin people start settling in this town and how?
13. Benin people have mixed with the other ethnic groups in this town. Does this have any effect on the language, culture, marriage, music etc?
14. Can you speak Edo language?
15. Do you still have people who can speak it?
16. Are there Benin people in the neighbouring towns and villages?
17. There is historical record of Benin people in Akure, Idanre, Ondo, Igbara-oke e.t.c . What is the link between them and you in Itaogbolu in terms of migration and settlement?

Socials

1. What are the socio-cultural activities of the Benin people in Itaogbolu?
2. What music connects these socio-cultural activities?
3. How many traditional musical types performed by Benin people and what are their names?

4. Can you describe them?

Kpakpa-jiala post burial music

1. What is the name of the music?

2. What is the meaning of the name of the music or how did the music derived its name?

3. Is *Kpakpa-jiala* a name or an expression?

4. What is it performed for, and why?

5. What is the function of the music? The music starts after burial, why is it like so?

6. Is the music spontaneous or organized?

7. Who are the practitioners?

8. How are the performers informed or invited for performance?

9. What is the mode of their remuneration?

10. Who are qualified to perform the music?

11. Is the music good or bad and why?

12. Where did the people's music come from and how did it come to this place?

13. When did it come and who was the music first performed for or where was it first performed?

14. Does the music exist where the people migrated from?

15. Does it bear the same name there? If not, what do they call it?

16. Do they perform it the same way?

17. Is the music still in practice?

18. As performers, what new things have brought into the music?

19. How often is it performed for burial?

20. When last was it performed?

21. How does Christian and Islamic religions create barrier for the performance of the *Kpakpa-jiala* music?

22. Can you give the number of people it was performed for during their burial?

23. Have the performances been recorded and can we access the recorded music?

24. Is it performed in the other Benin community around here?

25. Does it bear the same name there? If not, what do they call it?

26. What are gender implications in organizing the music?

27. How are new members recruited into the musical group?

28. What age can intending member attain before he or she could be accepted into the group?

29. How are the new members trained in singing and drumming?

30. Why is it that you sing only seven songs during the performance practice of *Kpakpa-jiala*?

31. Do you sing the songs in Edo language or Yoruba language?

32. How many are the songs in all?

33. Can you explain the meaning of the songs?

34. Which instruments do you use for the music performance?

35. Do you buy or make the musical instruments?

36. If you make the drums yourselves, how do you get materials?

37. What are the names of the instruments?

38. Are the instruments the same with the one in the source?

39. Do they bear the same name with one at the source?

Verification Questions

1. History had it that some indigenes left Udo migrated to Itaogbolu. Was it true?

2. Can you briefly explain how they migrated from Udo to Itaogbolu?

3. Was there anybody like Edugie?

4. If there was, what was his occupation?

5. History of the Benin people in Itaogbolu has it that they have been performing a particular music called *Kpakpa-jiala* for burial ceremonies which has its source in Udo. Does the music exist here?

6. Is the music called *Kpakpa-jiala* in Udo too?

7. Is it the name of the music or an expression that describes it?

8. What is the meaning of *Okpakpa ozighala,* if that is how it is pronounced in Udo?

9. Is it performed as burial music of elderly people too?

10. How did the music start?

11. When did it start?

12. Which people started it?

13. Where can we trace the first performance?

14. Is the music for ritual? If yes, why and how is it done?

15. I learnt that it is performed for seven days. Why is it so?

16. Is it also seven songs that have to be performed? Why is it so?

17. What function the songs perform in burial ceremonies?

18. I discovered that I Itaogbolu, the songs are 11, how many are they in all since only seven are sung in a performance?

19. Who were the composers of the songs?

20. Are people still composing new ones?

21. I observed that there is element of Yoruba language in the rendition of the songs in Itaogbolu, are there songs sung in Yoruba language in Udo?

22. As a result of long stay of the Benin people in Itaogbolu, most of the performers could not speak the Edo language and yet they sing the songs in a presume Edo language. The meanings of the songs are needed to be able to understand the songs well?

23. You have listened to *Kpakpa-jiala* of Itaogbolu, Are the tunes still the same?

24. How many instruments are used in the performance of *Okpakpa ozighala?*

25. Are the instruments purchased of made by the performers?

26. If they make them, what materials do they used to make the instruments?

27. Is the music organised group in Udo?

28. Does the music performed for other activities?

29. Do women perform in the group. If not, why are they restricted?

30. What happens if the music is not performed for any deceased elder in the community?

APPENDIX III

KPAKPA-JIALA SONGS WITH FULL INSTRUMENTAL ACCOMPANYMENT

Song I

Kpakpa-jiala

Song II

Agoga

Song III

Iserere Iserere

se-re-re i-se - re-re o   O - mo   so   wa   si-lo - pa_____

se-re-re i-se - re-re o   O - mo   so   wa   si-lo - pa_____

Song IV

O ihomo diomo

Na-ma bi-a do he_____

Do i-ho mo di-o-moo_____

A-gan ri bi do___ he_____

Do - i-ho-mo di -o- moo____

Na-ma bi - a do he_____

Do - i-ho-mo di -o- moo____

A-gan ri bi do___ he_____

Do - i - ho-mon di - o- moo___

Song V

Aigbogbo rere

so - ku a ra - ra - mu - fe_____ re - ghe - re - ghe

Ai -

gbo - gbo re - reo - o_____ O - gun o____ Ai -

so - ku - a ra - ra - mu - fe_____ re - ghe - re - ghe

Ai -

gbo - gbo re - re - re - o_____ O - gun o____ Ai -

so - ku_a ra - ra - mu - fe____ re - ghe - re - ghe

Song VI

Omo ree

'Mo re - e o___ O - mo re - e ba - ba o_____

'Mo re - e o____, O - mo re - e ba - ba o____

'Mo re - e o____, O - mo re ba - ba o____

'Mo re - e o ___ , O mo re - e ba - ba o ___

'Mo re e o , O - mo re - e ba - ba o ___

'Mo re - e o_____ O mo re - e ba ba o_____

Song VII

Omo homo

Song VIII

Iyanbo gele

Song IX

Iyaroro

Lyrics (Cantor, measure 4):
I-ya ro-ro i-ya i-ro - ro a-ro-ro gbie o____

Lyrics (Chorus):
I-ya ro-ro i-ya - i-ro-

Song X

Iyeye Owo

Song XI

Omo li b'o ni j'aso

SOME PHOTOGRAPHS TAKEN IN THE FIELD

Photograph with elderly instrumentalists of *Kpakpa-jiala* music during focused group interview

Instrumentalists of *Kpakpa-jiala* music performing during focused group discussion

Researcher with a section of *Kpakpa-jiala* musical group including women during focused group discussion

The researcher during interview with the *Odionwere*, Arala Peter and Odu Jimoh

Mr Okoromola Kola, the present leader of *Kpakpa-jiala* musical group

Researcher dancing to *Kpakpa-jiala* music during the *Ije* of late Mrs Babatunde

A section of the musical group during focused group discussion

Personal interview with Okoromola Kola, the leader of *Kpakpa-jiala* musical group

Personal interview with Odu Jumoh, an elder and performer of *Kpakpa-jiala* musical group

Photograph with Iyase N' Udo after Interview

Asaya outing ceremony of late Timothy Ozazuwa Odiase

Kpakpa-jiala musical performance during the *Ijahue* of late Oni Egue Asaolu

Okun ceremony of late Oni Egue Osaolu

Alasaya dancing in the palace of *Odionwere*

Alasaya **standing at the front of the *Odionwere* in his palace during the night outing**

The elders of *Kpakpa-jiala* musical group during the focused group discussion

Kpakpa-jiala **musical performance during the burial of late Amoorin**

Kpakpa-jiala **musical group set for performance during the *Ije* of Late Felicia Babatunde**

The master drummer Dare Ajayi, (aka Abella) playing agogo during the *ije* of late Felicia Babatunde

The children of Late Mrs Felicia Babatunde dancing to *Kpakpa-jiala* music during the *Ije* ceremony

A woman drummer performing with the instrumentalist during the *Okun* ceremony of late Mrs Oni Egue Asaolu

The researcher with the Odionwere of Itaogbolu during interview in his palace