

## Prospects and Experiments on *Esà* Song/Chant Genre and Its Analytical Studies



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### Abstract

Delta State University, Abraka (DELSU) is one of the few institutions in Nigeria where music is studied, so the musical education of this community depends largely on her impact and output. Educating the members of the public on a genre that was once very important in the traditional worship and setting of other culture/people has led to the adaptation of this study. This development is due to the inability of music students to interpret and transcribe the hemiolic, syncopated and the additive characters of African rhythms accurately. The study of Western music had laid the foundation for scholarly music studies in major institutions where music is studied. Examples of music from this culture had earlier dominated the curriculum therefore, making the students vast in the analysis of such music but deficient in the transcription and analysis of African music. Chant/song tradition is a non-scripted literature that is strictly tied to the worship of the god of thunder and lightning and the masquerade spirit cult worship. Its performance is rhythmically progressive in style with distinct ensemble instrumental accompaniment. Systematic analytical method used in the work reveals how specifically *esà* songs/chants are studied as part of the curriculum at Delta State University. The findings reveal that the increasing volume of African content in the repertoire for music analysis is a re-awakening of indigenous material in music scholarship. The transcription and analysis of the stimulus material in the songs constitute a degree of African transcribed songs for genre studies, reconstructive musicological analysis, and interpretive academic study purposes for students in higher institution.

**Keywords:** *Prospects, experiments, esà-genre, compositional-elements and analysis*

### Introduction

Nigeria is one of the nations in Africa that functions very much in both the oral and the written modes. The oral mode forms most of her cultural symbols and patterns. The written mode has been standardized and institutionalized, but the oral mode is still being studied for proper transcription, analysis and the documentation of its procedures. Many scholars outside the culture areas of the genre still do not accord much regard to its practices and scholarship; this is because they are not familiar with the poetic formula that guides its retention and tutorship from generation to generation. Traditional knowledge in Yoruba land is characterized by epistemological processes that are combined together to form a reliable cultural collection which is generally oral and cumulative in nature. Its transmission is subject to observation, demonstration, imitation and collective-experience. The *esà* traditional heritage for example manifests itself through a series of chants and songs that are performed by both male and female artistes,

who integrate the individual and the collective components of the genre to avoid the problems that attend unguided transmission and interpretation of the knowledge.

The experimentation of indigenous music for analytical purposes develops in the students a wide perspective of the structure of the songs. Through this approach the students' involvement in the application of the materials of the selected songs geared in them a learning sequence that aims more towards comprehension of the selected songs. The songs in this study are not the only type used in the classroom they are minimal and are intended only as basis for other supplementary expansion from other musical cultures in Nigeria. The collections in this study are traditional ones with multifocal phases. They were collected from the field and transcribed directly from tape for the purpose of this research work. The transcription of an already existing work for an analytical reason involves the ability to listen patiently with keen interest to the music in order to be able to separate the actual sounds from the emerging ones. This is perhaps the most difficult task that is confronting African musicologists. It is only through categorized recording that qualitative transcription of the old genres can be collected and preserved for scholarly exercise such as the focus of this study. Transcribing traditional songs for the purpose of analysis is not as easy as many people assume; it is rather a serious guide to the realization of what was once dominant but is now treated with scorn because of its fading glory. Analysis gives us the opportunity to transport and expand an indigenous work far beyond its local setting, causing it to grow in value and making it to be more accessible to the people within and outside the culture area. The researcher is keying into global reform that has called for an examination of the traditional values that are now going into extinction. The joy of inquiring into ones cultural heritage to assess the worth of the songs for study purposes remain the focus of the study.

The post-colonial theory as argued by Agawu (2003) encourages absolute consciousness of African identity. In his discourse, he argues that 'post-colonial theory is committed to explicit schematization and theorization of the experiences of people whose identities are inflected by the metropolitan habit exported to Africa through British...colonialism'. This study focuses on a dominant traditional genre in Yoruba land as a reawakening that is capable of reviving old songs, documenting them for posterity and for study purposes. The objective of the study is to investigate the prospects and experiments on the analytical studies of èsà genre at the Department of Music, DELSU.

### **The Research Procedures**

I am a Yoruba woman from the South West but live and work in the Niger Delta region in Nigeria where they do not speak my language and I do not speak theirs. Before my marriage to an Okpe man, I had focused all my research interest on Yoruba genre studies and I have collected quite a number of folk and other core traditional songs that are of both sacred and secular importance. I did not want my decades of research labour to be in vain so I thought of what to do to avoid a clash of interest between my students and me. I teach MUS 304 (Keyboard Studies) MUS 307 (Composition) MUS 401 (Harmony) MUS 411 (Analysis of Tonal Music) and MUS 405 (Ensemble Studies) at the undergraduate levels and composition and compositional related courses at the postgraduate levels. Then it occurred to me that arranging the folk tunes of my earlier researches for the piano

will neutralize the language barrier/biases and set my students and me on a neutral ground. I published the first piano book in 2013 and the second book in 2014 and the last two for orchestral and pieces for solo and piano accompaniments in 2017, they now serve as instructional materials for MUS 304 (Keyboard Studies) MUS 411 (Analysis of Tonal Music), voice and orchestral ensembles. The indigenous songs also serve as materials for the analysis of vocal pieces. Through this experiment the students are beginning to relate with indigenous songs on a different platform without any clash of neither interest nor complex emotion that earlier resisted the imposition of the music from other cultures into the music curriculum of the Department of Music of the Delta State University, Abraka, Nigeria.

The recording of the three songs used in this study were collected from three different locations, the first recording took place in Ilorin, Kwara State, Nigeria during a stage performance, the second recording took place at Ìsàgámù (the RCCG Redemption Camp on Lagos/Ibadan Express Way) also at a performance and the last recording took place at the booking offices of the three artistes. Through this exercise I was privileged to interview Bisi Adunbarin Keji, Baba Alajede, Baba Hakeem and Dele Tomori (whose stage name is Isola Opo). Unstructured research questions were prepared for the interviews, as a guide in seeking and collecting information on the aspects of the music typology under investigation. Research questions were formulated to include contemporary issues on the function of *ẹsà* songs in Yoruba land. The selected artistes performed and demonstrated their chanting/singing skills in the context of formal performances and fixed interviews.

### **Analysis of Three Yoruba Songs**

The analysis of a piece of music centers on the discovery of the overall form, structural pitches, motive structure, the melody, rhythmic and harmonic relevance of the work. It also focuses on the texture, the relationship between keys, the contrasting sections of the work, the range and the cadence points are presented as interrelated aspect of a musical composition either from oral or written perspectives. This article is a survey of the three *ẹsà* songs that were made popular by Bisi Adunbarin-Keji and Dele Tomori. Two basic analytical theories in music taken into consideration; these include: the diatonic materials theory and the structural quality theory of the sound. The songs were transcribed in order to present indigenous songs to students who earlier do not rate indigenous songs as important. The transcription and analysis of African music requires an exposure into emerging recurrent harmonies of the genres that are predominantly African in content. This paper serves as a guide to composition students who are not only expected to compose but are equally required to provide literary explanation to all their symbolic works.

The songs are mainly repertoires that are performed during chanting session in Yoruba land. They serve as a link connecting all the segments of the chant together making it a whole musical circle. The chant plays principal roles while the songs play subsidiary roles. Participation in performance is enhanced when the songs are raised in order to lubricate the chants. It must be noted here that some modifications have occurred in the songs due to some cross cultural influences that have become dominant and

irresistible; one of such influences is Christianity. Worship in some Christian churches now include indigenous chanting and singing in honour of God Almighty. The songs analyzed for the purpose of this study were collected from these churches. Yet, they are classified under indigenous Christian songs.

### The Metric Pattern of the Analyzed Songs

The metric pattern of the transcribed genre of music is predominantly compounded in quadruple time with regularity in its points of attacks, with the tempo consistency in the regularity of the beats of the extracts. The rhythmic patterns of the work consistently confirm the indigenous rhythmic property of Yoruba songs so also is the meter adopted in the transcription of the songs. The notation reflects distinct accuracy of the compound quadruple (12/8) meter. It also retains the rhythmic accents that shape the phrases of the songs. The recurrent grouping of notes in the analyzed songs, create a fixed musical meter that guide each bar. One of the three songs selected for the purpose of these analytical works is built on a regular grouping of beats in compound quadruple time (12<sub>8</sub>) thus:

See Figure 1a (Voice version) previously used by Idamoyibo 2008, Layade 2018d and Idamoyibo 2014c

### 'KÁLELÚYÀ LÉDÈ' RẸ'

#### KALELUYA LEDE RE (Shout Halleluyah in Your Language)

Vivace ♩ = 120 Arr. Atinuke Idamoyibo

Voice

O-mo ka-le - lu-yah le-de re Ha - le - lu-ya

See Figure 1b (Piano version) previously used by Idamoyibo 2013, Idamoyibo 2014b and Idamoyibo 2012

### 'KÁLELÚYÀ LÉDÈ' RẸ'

#### (Shout Halleluyah in your Language)

Vivace ♩ = 120 Arr. Atinuke Idamoyibo

Figure 1: 'Kálelúyà' Léde Rẹ Yoruba èsà song transcribed and arranged for the piano by author in June 2013. Formerly used

The second song starts with an offbeat commonly referred to as anacrusis beat, it begins on the last beat of the bar, which is a common practice in Yoruba songs. It also registers some recurrent usage of obscured beats of quaver before the crotchet notes, instead of a

dotted crotchet beat as it is customary to compound notation. The common figure of the song is in two and three divisions respectively. The first two notes of the song may be referred to as additional notes; the proper song is from bar one. This bar also registered the main call of the song while the second bar shows the response to the call. Circular pattern abounds in the work; the other aspect of the song reveals the possibilities of divers' variation, repetition and the elaboration of the varied parts.

See Figure 2a: Earlier used by Layade 2019 c, Idamoyibo 2016 b and Idamoyibo 2014a

**OLÚWA O E, ÌWỌ NI MO FEYÌN TI (12<sub>8</sub>)  
(LORD! I RELY ON YOU)**

Voice

O-lu-wa o e I-wo ni mo fe-yin ti O-lu-wa o e I-wo ni mo fe-yin ti

The image shows a musical score for voice in 12/8 time. The melody starts with a dotted quarter note on the second quaver of the first beat, followed by a quarter note on the second quaver of the second beat. The lyrics are: O-lu-wa o e I-wo ni mo fe-yin ti O-lu-wa o e I-wo ni mo fe-yin ti.

Figure 2: ‘Olúwa o e, Ìwọ ni mo feyìn ti ‘Yoruba èsà song transcribed and arranged for the piano by author in June 2013

See Figure 2b (Piano version) Earlier used in Layade 2018b, Layade 2017b and Layade 2019 c

**OLÚWA O E, ÌWỌ NI MO FEYÌN TI  
(Lord, I Rely on You)**

Allegro ♩ = 120 Arr. Atinuke Idamoyibo

The image shows a piano arrangement of the song in 12/8 time. The tempo is marked Allegro with a quarter note equal to 120 beats per minute. The arrangement features a flowing accompaniment in the right hand and a more rhythmic accompaniment in the left hand. The lyrics are: O-lu-wa o e I-wo ni mo fe-yin ti O-lu-wa o e I-wo ni mo fe-yin ti.

The song starts on the last quaver of the first beat. It registers, obscured beat, in the second beat of the second bar, and the third bar respectively. Every other bar is well articulated and regulated. The accompaniment in bars one and two is chordal punctuating the beats, while the accompaniments in bars three and four are flowing like the melody.

See Figure 3a

**MO GBÉ JÉSÙ DE O (12<sub>8</sub>)**

**(I Proclaim Jesus)**

Voice

Mo gbe Je - su de e o mo gbe Je - su de O - lu - gba-la ni mo gbe Je - su de

The image shows a musical score for voice in 12/8 time. The melody starts with a dotted quarter note on the second quaver of the first beat, followed by a quarter note on the second quaver of the second beat. The lyrics are: Mo gbe Je - su de e o mo gbe Je - su de O - lu - gba-la ni mo gbe Je - su de.

See Figure 3b (Piano version) Earlier used in Layade 2017a, Layade 2019b and Layade 2018a

**'MO GBÉ JÉSÙ DE O'**  
(Behold Jesus, an indigenous song with biblical text)



Figure 3: "Mo gbé Jèsù de o". Yoruba *èsà* song transcribed and arranged for the piano by author in June 2013

The third song "Mo gbé Jèsù de o" also starts on a pick up beat that is generally referred to as an anacrusis pattern in music. The song starts on the last quaver of the last beat. The following illustration shows the melodic pick up from the offbeat at the beginning of the song. The rest in the first bar of the song shows a natural delay pattern that is customary to Yoruba indigenously inspired songs. .

### **The Melodic Structure and the Theory of Complementary Dualism**

Yoruba traditional music rarely exceeds the range of an octave; this remarkable identity of the peoples' musical culture is accentuated by continuous rhythmic variation which adds prominence to the music. The pitch material of the three songs consisted of simple diatonic pattern; there was no chromatic embellishment or atonal material in Yoruba indigenous songs. The pitch organization constitutes definite tones as the recourses were drawn out of traditional Yoruba musical elements. The melodic notes that were used in the songs, though limited show distinctive representation of the pentatonic and the heptatonic scale. There was neither record of natural minor scale basis in the melodic phrases nor any radical key changes. The successive order of unisons, seconds and thirds dominate the melody; thereby, revealing the importance Yoruba music places on the tonic, supertonic and the third degree of the scale. The tonic is fundamental in the assessment of Yoruba music, all other notes revolves around the tonic besides, the expansion and the resolution of the songs depend largely on its appearance.

The theory of fundamental dualism formulated by Idamoyibo I. (2006) guides the study; this is a situation where two voices sing together playing distinct roles. The first song titled *K'aleluya lede Re* has ten melodic phases, with five call pattern and five responsorial lines. The musical transcriptions show a multiple variance of the call phrase and a regulated chorus section. The two parts are complementary, revealing the theory of dualism. The second song *Olúwa o e, Ìwo ni mo fẹ̀yìn ti* has five melodic phrases. The first phrase is the theme; the second is an extension of the theme. The third part is an exact repetition of the first two phrases. While the fifth, is the development phase. The third song: *Mo gbé Jèsù de* is in two main phrases judging by the long notes at the end of

the first and the second system. It is a through call and a full response pattern. The parts are complementary.

### **The Progression of the Melodic Interval**

The interval frequency of the melody is the focus of this aspect of the work and so is its percentage. The recurrence of unisons, seconds and thirds has a stabilizing effect on all the songs, the rare occurrences of the fourths and the fifths intervals are also significant in the study.

#### **1<sup>st</sup> Song**

There are only four notable intervals in this song which are as follows:

1. Unison – Fifteen times which includes five tied notes
2. 2<sup>nd</sup> - Twenty two times
3. 3<sup>rd</sup> - Twenty one times
4. 5<sup>th</sup> – This appear only once.

The interval of a 4<sup>th</sup>, 6<sup>th</sup> and 7<sup>th</sup> did not appear at all.

The percentage of each of the interval is as follows;

- |                    |   |       |
|--------------------|---|-------|
| 1. Unions          | - | 25.4% |
| 2. 2 <sup>nd</sup> | - | 37.2% |
| 3. 3 <sup>rd</sup> | - | 35.5% |
| 4. 5 <sup>th</sup> | - | 1.6%  |

The intervallic composition of the second song is as follows:

- |                    |   |          |
|--------------------|---|----------|
| 1. Unison          | - | 14 times |
| 2. 2 <sup>nd</sup> | - | 10 times |
| 3. 3 <sup>rd</sup> | - | 8 times  |
| 4. 4 <sup>th</sup> | - | Twice    |
| 5. 5 <sup>th</sup> | - | Twice    |

The percentage of each is as follows:

- |                    |   |       |
|--------------------|---|-------|
| 1. Unions          | - | 38.8% |
| 2. 2 <sup>nd</sup> | - | 27.9% |
| 3. 3 <sup>rd</sup> | - | 22.2% |
| 4. 4 <sup>th</sup> | - | 5.5%  |
| 5. 5 <sup>th</sup> | - | 5.5%  |

The third song *Mo gbé Jèsù de* (<sup>12</sup><sub>8</sub>) shows the following range

- |                    |   |                            |
|--------------------|---|----------------------------|
| 1. Unison          | – | 6 times with 2 tied notes. |
| 2. 2 <sup>nd</sup> | – | 12 times                   |
| 3. 3 <sup>rd</sup> | – | 3 times                    |

It did not reflect the interval of a 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup> and 7<sup>th</sup>. The movements are mainly in unison and 2<sup>nd</sup> with few appearances of 3<sup>rd</sup>.

1. Unions - 28.5%
2. 2<sup>nd</sup> - 57.1%
3. 3<sup>rd</sup> - 14.2%

**Incremental Recycled Form:** Ensemble music in Africa is mostly circular in pattern; this is because of its repetitive nature. The rhythmic variances of the ensemble instruments often reduce the attention that should be placed on the melodic sentences and their restatement. The *dùndún* ensemble used as accompaniment to the three selected songs play rhythmic patterns that are circular in nature. The members of this ensemble are.

1. *Ìsáájù*
2. *Ìkẹyìn* or *Aṭele*
3. *Aguda* or *Kẹríkẹrì*
4. *Ìyáàlù*

### *KÒ NÍ JÁ SE MỌ*

Arr. Atinuke Idamoyibo

*Moderato*

The musical score is arranged for five parts: Voice, Isaju, Atele, Aguda, and Iyaalu. The time signature is 12/8. The tempo is marked 'Moderato'. The lyrics are: 'Ko ni ja se mo ko ni ja-a se mo Ko ni ja se mo'. The Isaju part has a complex rhythmic pattern with many beamed notes. The Atele part has a simpler pattern. The Aguda part has a pattern with many rests. The Iyaalu part has a pattern with many beamed notes.

Figure 4 Traditional ensemble pattern of accompaniment, earlier used in Layade 2021, Layade 2020 and Layade 2019a

### (This will not be the end)

The transcribed drum music was first used by the Idamoyibo A. in 2013, where she showcases the distinction between Western harmony and African emerging harmony. The transcription shows a consistence repetition of the rhythmic patterns re-cycled form is the pattern that is played subsequently after the introduction of the rhythms of the first drum in the first circle. The rhythmic organization as notated above portrayed Yoruba African elements that is peculiar to the *dùndún* ensemble. Segmental drumming pattern is evidence in the notation of the first two drums while the last notation reveals the organization of rhythmic units and pattern as peculiar to the *Ìyáàlù- dùndún*. The tempo increases as the master drummers becomes more and more enthusiastic about the performance.

### **The Form**

The principle of variation occurs in Yoruba music at various levels of performance depending on the virtuosity of the artiste. A spontaneous performance of music that may be perceived in binary form can equally be performed in ternary. Generally call and response pattern are common but with flexible performance precepts. Kerman and Kerman (1976), explain form as a “concept that deals with the shape, arrangement, relationship, or organization of the various elements of a creative work”. The transcribed songs are formed after three different style of musical structure, that agrees with the above position. The first song is responsorial, that is, the call and response pattern, where the chanter presents his work, lead a song and the chorus is performed by the backup singers and the audience. The second song is narrative with background drum music. Narrative in the sense that, there is always a story line, that is presented in a recitative form. This is often supported by the *dùndún* and the *bàtá* ensemble as illustrated by Idamoyibo A. (2009) in her discussion on indigenous music in Christian worship, where the ensembles are used as background accompaniment. The third song is segmental in nature. The fragments of the chants are performed at segmental intervals with song interlude that helps to bridge the gap between the chant and the instrumental work.

### **Key, Scale and the Different Points of Cadences**

Yoruba music is pitch focused with limited tonal spectrum that resides predominantly in the major modes; it is also generally tonal as against the atonal character of the music of this present century. It does not accommodate frequent changes of tonal character as revealed in the transcribed songs where the persistent flattened B establishes F Major as the tonal center. The tonality scheme of the songs did not reflect at the beginning of the transcribed songs rather, it appears on the body of the work. The three songs used in this analysis were transcribed in the key of F major for the purpose of this study. They may however be performed in any key that is convenient to the lead singer. A study of tonality in Yoruba music shows the organization and the structure of the songs under study, the use of a single key at transcription stabilizes the notation and the focus of the music circles.

The first song *Kálelúyà'ládè rẹ* is built on a typical African five tone scale that is referred to as diatonic (pentatonic) scale (d r m s l d). This means the absence of fah and ti in the musical scale adopted in the melodic lines of the songs. The cadence points reveal the theory of tonal adjustment of the melody that shifts from the usual r, s or t resolution into mi to doh progression that ends the song. See song 1. The second song *Olúwa o e, Ìwọ̀ ni mo fẹ̀yìn ti* is built on the six tone scale that is referred to as hexatonic (d r f s t d). This means the absence of m in the melody. The song resolves on a conventional western pattern of s, t, r choice of notes before the final note that ends the music. The song ends on the third of the tonic chord to root of the same chord (mi to doh). See Figure 2 for illustration.

The third song is built on a five tone scale that is different from the scale construction of the song. It is founded on the d, r, m, l, t, d progression. The presence of ti in the song is neither a dominant or leading kind; rather, its position was neutralized by the use of lah note that plays the leading role at the cadence point. Instead of chord V (the

s, t, r chord) at the cadence, we have chord VI (I, d, m chord). Though m does not appear at the resolution point, it is assumed to be part of chord in this discourse.

### **Conclusion**

The study contributes to scholarship in the domain of mobility of African oral genres, and therefore on African literary/cultural discourse. It finds immediate scholarly company in previous scholarships that have alluded to an upsurge of African content in the repertoire of music analysis as a reawakening of indigenous material in music studies. It also sets out in effective pedagogical order a framework towards the understanding of the structure of the three songs discussed as an aspect of Yoruba indigenous music. A case was made for music analysis as a mode of knowledge production and as a way of presenting "the true position of the genres to the global market" This is redolent of the one proposed by Kofi Agawu (2003) in his discourse on African Music after colonialism.

The transformation of the indigenous property of songs/chants begins with the appreciation of the worth of the culture, its absorption, transcription and notation for public consumption. The documentation of the orally transmitted tradition increases the access to the genre beyond the scope of the practitioners and reduces the possibilities of the subversion of the communication idioms and proverbs. Transcription and notation of traditional music increase the repertoire for the analysis of African pieces. The arrangement of such transcription for the piano or voices transmits the genre into tangible form for scholarly accreditation. Validating our identity as Africans requires the presentation of the true position of the genres to the global market in definite, precise and accurate ways that will help to reduce the controversy surrounding the tangibility and authenticity of oral genres.

*Èsà* chant/song tradition is a non-scripted literature that was strictly tied to the worship of Sango the god of thunder and lightning and the masquerade spirit cult worship. The adoption of the tones in Christian worship is a very recent development. Its performance is rhythmically progressive in style with distinct ensemble instrumental accompaniment. The songs serve as an ointment that lubricates all the fragments of the chants together making it a unifying whole. Systematic analytical method used in the work reveals how specifically *èsà* songs/cants are studied as part of the curriculum at the Delta State University.

The structural analysis of the three *èsà* songs analyzed also reveals the absence of cadence semi-tones, the constant use of pentatonic and the hexatonic scales of different components and the recycled organization of the instrumental ensemble. Two significant methods of musical analysis suggested proved that until a traditional song is transcribed the musical elements cannot be thoroughly ascertained for critical analytical studies. Another important focus of the work is the call and response formation of the songs, the deliberately delayed pattern of entries of the melodic lines.

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- Dele Tomori: Oral interview with artiste in Ile-Ife, 23<sup>rd</sup> July, 2016
- Bisi Adunbarin – Keji: Oral interview with artiste in Ilorin, Isagamu and Lagos, 7<sup>th</sup> February, 2016, 6<sup>th</sup> March, 2016 and 3<sup>rd</sup> May, 2016
- Baba Alajede: Oral interview with artiste in Ilorin, Isagamu and Lagos, 7<sup>th</sup> February 2016, 6<sup>th</sup> March 2016 and 3<sup>rd</sup> May 2016
- Baba Hakeem: Oral interview with artiste in Ilorin, Isagamu and Lagos, 7<sup>th</sup> February, 2016, 6<sup>th</sup> March 2016 and 3<sup>rd</sup> May, 2016

# K'ALELUYAH LEDE RE

( Shout Halleluyah in Your Language)

Arr. Atinuke Idamoyibo

Vivace ♩ = 120

The first system of the musical score consists of three measures. The treble clef staff begins with a series of chords, while the bass clef staff features a steady eighth-note accompaniment. The key signature is one flat (B-flat), and the time signature is 12/8.

The second system contains three measures. The treble clef staff has several rests, indicating a melodic line that is primarily in the bass clef. The bass clef staff continues with a rhythmic accompaniment of eighth notes.

The third system consists of three measures. The treble clef staff shows a more active melodic line with eighth notes. The bass clef staff maintains the eighth-note accompaniment.

The fourth system contains three measures. The treble clef staff features a melodic line with some rests. The bass clef staff continues with the eighth-note accompaniment.

The fifth system consists of three measures, ending with a double bar line. The treble clef staff has a melodic line that concludes with a final chord. The bass clef staff continues with the eighth-note accompaniment.

# OLUWA O E IWO NI MO FEYIN TI (Lord, I Rely on You)

**Allegro** ♩ = 120

Arr. Atinuke Idamoyibo

The musical score is written for piano in 12/8 time, featuring a treble and bass clef. The key signature has one flat (B-flat). The score is divided into five systems, each with a measure number (4, 7, 9, 12) at the beginning of the first staff. The first system (measures 1-3) shows a complex piano introduction with sixteenth-note patterns in the right hand and block chords in the left hand. The second system (measures 4-6) continues the piano accompaniment with a more rhythmic bass line. The third system (measures 7-8) features a melodic line in the right hand and a steady bass line. The fourth system (measures 9-11) shows a continuation of the melodic and harmonic themes. The fifth system (measures 12-14) concludes the piece with a final cadence in the right hand and sustained chords in the left hand.

**MO GBE JESU DE**  
( hold Jesus, an indigenous song with biblical text)

**Allegro** ♩ = 120 Arr. Atinuke Idunmoyibo

The musical score is written for piano in 12/8 time. It consists of five systems of two staves each (treble and bass clef). The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The arrangement is by Atinuke Idunmoyibo. The melody in the treble clef starts with a whole rest, followed by a series of eighth and quarter notes. The bass clef provides a consistent accompaniment of eighth notes, often beamed in groups of three. The piece concludes with a final chord in the bass clef.