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The Influence of Attitude, Religion, and Language on Dàdàkúàdà Music in Ilorin

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Abstract

This paper examines the Dàdàkúàdà music of the Ilorin people found in Kwara State of Nigeria. Music does not exist in vacuum but rather it influences and is influenced by a variety of factors within its socio-political and geographic context among which religion is a strong factor. The association of music culture with religious activities and festivals within a society makes the influence of religion on music almost inevitable. Relying on observation and participation, oral interview and discographic methods, it is observed that the religion of the people of Ilorin (Islam) has had both positive and negative influences on Dàdàkúàdà music over the years. It has affected the behaviour patterns of the musicians and has heavily influenced the content of their music and the musician's use of language. The structure, culture and belief of the immediate society have constituted a force that the musicians and their music have had to contend with. The contentions and tensions between the society, locally held religious beliefs and the survival and nourishment of Dàdàkúàdà is what this article seeks to discuss. It concludes that the attitudes of the society within which Dàdàkúàdà music exists to the musicians and their music are ambivalent oscillating between patronages in the terrain of the entertainment and Ilorin culture that the music provides and opposition on the grounds of religious beliefs.

Keywords: Dàdàkúàdà, Influence, Society, Religion, Language.

Introduction

Music does not exist in vacuum, rather it influences and is influenced by a variety of factors within its socio-political and geographic context. As an element of culture music connects to the culture of a people among which it evolves. The association of music with social and ritual ceremonies has been observed to be one of the chief characteristics of African music. (Akpabot, 1986:1). The association of the music culture to religious activities and festivals within a society makes the influence of religion on music almost inevitable. Music derives strength from the culture that regulates its emergence, performance, patronage and continuity, this is because music is a product of human behaviour and it is humanly organized sound. (Blacking, 1973:60)

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Relying on observation and participation; oral interview and discographic methods, this paper examines Dàdàkúàdà music of the Ilorin people found in Kwara State of Nigeria. Islam, being the religion of Ilorin people, has had both positive and negative influences on Dàdàkúàdà music over the years. It has affected the behavioural patterns of the musicians and has heavily influenced the content of their music and the musician's use of language. The structure, culture and belief of the immediate society have constituted a force that the musicians and their music have had to contend with. That the society on one hand accepts Dàdàkúàdà as entertainment music and on another hand opposes it on the grounds of religion thereby creating contentions and tensions between the music, the musicians and locally held religious belief and the survival of Dàdàkúàdà is what this article seeks to discuss. Our conclusion is that the relationship is ambivalent oscillating between patronage in the terrain of entertainment and Ilorin culture and opposition on the grounds of religious beliefs.

Dàdàkúàdà Music in Yorùbá Culture

Dàdàkúàdà is a vocal music that employs the use of traditional musical instruments like *Àdámọ̀*, *Keremú*, and upright drums. The performance group which is all male is basically structured into chorus and instrumentalist groups with each having a leader and with the leader of the chorus group being overall leader of the group. Research interaction with the musicians and civilian audience members of Ilorin in the course of this research was conducted between March, 1993 and July, 1994 and a revisit to the field between the 12th and 21st of February, 2014 to revalidate the research. It revealed that Dàdàkúàdà is a musical genre that has gone through various phases of development as a result of factors such as cultural cross-fertilization, religious affiliation and technological advancement.

Dàdàkúàdà is believed to have originated and been introduced to Ìlọ́rín from Eji or Mañré neighbouring villages from approximately 1830 as a traditional musical genre for entertainment among the people of Ìlọ́rín (Adéplá, 1999: 120 - 135). It has come to be accepted as Ilorin's own music particularly because of the language used in the performance is known as "Yorùbá Ìlọ́rín" (Yoruba spoken in Ilorin). (Na'Allah, 1988:26-36). Our study of the historical development of Dàdàkúàdà reveals that it developed in three stages. Its inception or early stage is to be found between 1825 and 1910. The developmental or middle stage started from about 1910 to 1963 and the contemporary or matured stage from about 1965 to date. The latter stage is characterized by constant innovations that have raised the music to a level which enables it to compete with other traditional-popular non-religious musical genres in Ilorin and environs.

Although Dàdàkúàdà is a non - religious traditional genre, it has incursions that tend to give it Islamic coloration; possibly in an attempt to make it acceptable to the people of Ilorin who have strong inclination towards and respect for Islamic tenets. The popularity of Dàdàkúàdà which has taken root in Ilorin transcends the Ìlọ́rín boundary to the neighbouring towns, villages and states, especially the Yoruba

speaking areas. A visit to Ejí and Nañré where the music was introduced to Ilorin revealed that even its people now regard Dàdàkúàdà as the music of the Ìlòrín people. Dàdàkúàdà artists enjoy patronage from Ìgbóminà areas of Kwara state and from Ìbàdàn, Òyó, Ògbómòşó and Kìsì¹. Dàdàkúàdà music is commissioned for celebration such as house-warming, weddings and funeral ceremonies, religious and seasonal festivals, launches, government functions, conferment of chieftaincy titles, and other such functions that involves entertainment.

The major ethnic groups that are found in Ilorin include the Yorùbá, the Fúlání and the Hausa people but the predominant culture is Yoruba and the major religion is Islam. The latter two have greatly influenced Dàdàkúàdà music, whereas although Christianity is practiced by residents who are non- indigenes of Ilorin it has not exerted any visible or obvious influence on Dàdàkúàdà. Instead Dàdàkúàdà has exerted its influence on gospel music. The recent development in gospel music wherein the musicians engage in cross-religious current is evident in gospel music and has not influenced the performance of Dàdàkúàdà in Ilorin. From about the year 2000 gospel musician began to have their own versions of popular musical genres like Dàdàkúàdà, Senwele, Fújì, Bàlu, and Wákà known to be performed by Muslims. (Adéolá, 2011:23)

Dàdàkúàdà performances are held at any time of the day. The most common time of performance used to be in the evening and sustaining throughout the nights starting at about 10.00pm till about 6.00a.m in the morning. In recent times afternoon performances at functions have also become a feature.

Today, Dàdàkúàdà has grown to be an important non-religious traditional musical genre which people enjoy to hear at celebrations whereas at its inception it received little patronage. It was made popular through live performances on radio, television, government functions and record releases. In fact, some of our informants said that at a point in time, if certain Dàdàkúàdà artists such as Ajíbáyé have not performed at an occasion, such occasion was not regarded as successful.

It is important to note that when compared to other non-religious traditional genres in Ilorin, Dàdàkúàdà is the most popular and accepted, but it is not as acceptable as the Islamic traditional genres such as Wákà. This is because the Islamic genres focus mainly on the Islamic religion to which Ilorin belongs while Dàdàkúàdà covers a broader scope though it also comments on religion. The ambivalence observed about Dàdàkúàdà is further given expression by the acceptance of it for entertainment and its rejection on religious grounds when compared to Islamic genres.

Dàdàkúàdà is basically entertainment music. This has been its characteristic feature since its inception. A particular note in this light must be taken of the text of the music and the comments that are passed by the Bòtót² during performance. The performance is generally in a light mood to create an environment of merriment for the listeners. The dance movement, drums interludes and all other activities are basically intended for entertainment although other functions like education, mobilization and information are derived thereof.

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An important feature of Dàdàkúàdà music is its emphasis on praise singing wherein people's genealogy is traced. "Oríkì orílẹ̀" (genealogy praise) in Dàdàkúàdà serves to educate people about their genealogy. Stories are incorporated into the performance of Dàdàkúàdà to educate the audience. These stories may be fictional or true but the purpose is simply to educate people and teach them moral lessons, such as the dignity of labour, tolerance, honesty and so on. For example a song by Alhaji Qba Àlàbí goes: (Oba Alabi: ORGLP 127 vo.3)

	Translation
Lead: Ó tó ẹ dúró ná	It's enough wait.
Chorus: Ó tó ẹ dúró ná	It's enough wait.
Lead: Ògédé po nkírun loòtuń sisé mọ	Just because you are praying you stop working
Chorus: Ògédé po nkírun loòtuń sisé mọ	Just because you are praying you stop working
Lead: Bóbá dojọ iléya, Òkẹ àlùwàlá lọ ọ wọ lẹwù o	on the day of ileya celebration you would wear fifty aluwalas. (Ablution)
Chorus: Èfọ má wo bè lókù t'áyé nje ³	The world now eats "man wobv" (don't look there) vegetables.

This song teaches people not to use religious practices such as praying as an excuse to be lazy. Hard work is therefore encouraged. Still talking about moral inculcation; Dàdàkúàdà artists sing about the evil that people in the society do. Secret things such as snatching another man's wife or going to bed with other men are publicly condemned and in many instances the people concerned are exposed.

A lot of information is transmitted to the society through the performance. Information such as who is present in a particular ceremony could be given through performance. In the process of praising an individual, the audience might also learn the number of wives and children he has, what job he does, how many houses he has built and much more information.

The Dàdàkúàdà artist comments on different issues in the society especially the political and economic situations of the society in which they live. They serve as the voice of the people to the government; therefore they make appeals and at the same time condemn the wrong steps taken by the government.

Social Status of Dàdàkúàdà Artists

A consideration of the social status of the artists is important and considered in two stages, the past and present. This is because the performance of Dàdàkúàdà has never been static and the artists over the years have responded to reactions from the society thereby also exhibiting changes. The past here refers to the very early stage of Dàdàkúàdà up to about the middle or developmental stage and the present refers to the period from about 1970s to date.

The approach to this issue may be examined from the point of view of the society, that is, people who listen to Dàdàkúàdà, live together with the musicians and the artists themselves. A view held in the past which is no longer so today is that, musicians were generally regarded as people without dignity; people with little or no reputation, and men who have no future. Statements of all the artists interviewed especially the aged ones reveal that it was generally not a welcome idea to parents when their children were inclining towards becoming musicians. Alhaji Sàkà Kólòbó⁴ narrated his experience when he wanted to go into Dàdàkúàdà performance.

His parents were against the idea on the ground that music is for lazy people. They believed that he wanted to go into music as a way of escaping from the farm since his father was a farmer. However, he went into Dàdàkúàdà performance because of his determination and the fact that he knew he had the talent to sing. Though the road was very rough, he is happy today. According to him his wife left him because things were hard at the initial stage. (Sàkà Kólòbó: 1993)

Another general belief previously current in the society which has changed completely as far back as the late 1990s was that musicians are paupers or beggars and this made women unwilling to marry them. Even in cases where women were willing, their parents usually opposed it. Nketia has this to say about the attitude of the society to the musicians:

Attitudes to the musicians, however, tend to be ambivalent when their social behaviour is also taken into account. This is particularly true of itinerant musicians who tend to be conspicuous because of the instruments they carry about with them. They are praised for their music but not always admired for their conduct. In some societies they are believed to be somewhat bad tempered, demanding and even rude when convenient, as well as lazy because they spend all their time making music. Players of solo instruments are sometimes associated with excuses, particularly in regard to their drinking habits. (1974:64)

The story is however not the same today because the financial status of musicians have generally been enhanced due to better acceptability of the Dàdàkúàdà music leading to more patronage which in turn translates to financial gains. However, the general view that regarded the musicians as irresponsible people who womanize and drink around the town is still held by people in the society. In other words, they were regarded as morally bankrupt. This opinion about musician is however not peculiar to Dàdàkúàdà artists alone but to musicians generally. Writing about the personalities of musicians, Onyeji made the following statements:

The pop musician has an exceedingly low social image as a result of his loose and often irresponsible life style, and he usually has no other visible means of livelihood other than

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music. He is more often despised by the same audience which patronizes his music. For the more commercially successful pop artist, there is the paradox of being adored as a popular idol whose services could be hired to make a high event of an occasion; and yet who is snubbed as a low social personality even in the same musical setting he is being acclaimed artistically by his clients and audience. (2002:33)

It must be noted that the views mentioned above are not necessarily intended to castigate the musician generally and the Dàdàkúàdà artists in particular. The performance of Dàdàkúàdà in its early stages and even contemporary itinerant Dàdàkúàdà musicians present the artists to the society as beggars. The performers go into public spaces where there are ceremonies to entertain people and ask for money whether or not they were invited to do so. The society does not see the activities of these artists as rendering services, but rather as begging. They therefore give the artists gifts (monetary or otherwise) out of pity, or to get relief from beggars who bother them.

Today, a great deal of improvement is seen in the way of life of the musicians especially in their standard of living and prestige accorded to them by the society. The artists themselves have strived to ensure an improved standard of living and a more honourable way of life. Many of them work hard to keep a steady and organized group and combine Dàdàkúàdà performance with other occupations to keep themselves busy and earn more income when they invitations to perform. They engage in other occupations such as cloth weaving, cloth decoration, and farming. However, as soon as they get deeply involved in Dàdàkúàdà they make do only with their performances. Getting deeply involved in Dàdàkúàdà is determined by the name they are able to make and how popular and acceptable they become in the society. Na'Allah (1992) observed that all the artists maintain pieces of farm land on subsistence basis. This however, is not the case for many of the musicians today because blending farming with whatever occupation one engages in is no longer an unalterable tradition as it was in the past. Today, many of the artists have houses and cars of their own which are either built or given to them by their fans or by themselves. Most of the Dàdàkúàdà groups have buses ranging from Urvan to Coaster while a number of them own private cars. For example, Alhaji Jáiyégbadé rides a Mercedes Benz. Sàkà Kólòbó rides a Toyota and Àrè mú Òsé a Peugeot 504. The situation has altered from what it used to be; musicians are thus accorded some respect according to visible signs of good financial status.

Among the people of Ilorin, as it is generally with the Yorùbá, elderly Dàdàkúàdà artists are accorded respect on account of their age and experience despite the general belief the people hold about musicians especially because of the religion they profess and the recognition of the religion in performance. It is not uncommon that the artists recite Quranic verses during performance, usually at the

beginning and towards the end of performances. Many of these artists do try to be good Muslims; some of them even employ Alfas (Muslim clerics) to teach them the Quran and other Islamic injunctions.

The general trend today has been to place these artists in the class of those who are doing well financially in the society because some of them live well and have rich and influential friends. Many of them have association with traditional rulers and are given traditional titles. A good example among such Dàdàkúàdà artists is Alhaji Jaíyégbadé Àláo who has the traditional title of “Oba Olórin” (King of Musicians) of Ìlọ́rín; he also has some chiefs under him. The traditional chieftaincy title was conferred on Alhaji Jaíyégbadé Àláo by the Emir of Ìlọ́rín in 1990 in recognition of his contribution to the music industry. It must be noted however, that it is not all Dàdàkúàdà musicians that are so regarded because there are those who are just coming up and some who have been in the trade for a while who are not financially buoyant and whose status makes the society indecisive about how to regard the musicians.

One can conclude that the society looks at the artists from different perspectives depending on which artist they know and the interaction they have had with any of them. Those who regard the musicians as rich and financially buoyant in the society have seen some who do well and those whose contact has only been with the poor musicians find it difficult to accept the views of the first group. A general view however about the Dàdàkúàdà artists in Ìlọ́rín are that they are seen as custodians of a very important musical tradition which is indigenous to Ilorin. They are therefore seen as people who protect the image of the town through music. The pleasure derived from the musical type as entertainment music makes the society regard Dàdàkúàdà artists and all other musicians as people who make the society lively and bring people of different classes together through performance

Language Influence on Dàdàkúàdà Music

Augustine Agwuele (2008:35-36) citing Sturrock, states that lexicon presents to us evidence of the preoccupation of a society, as language appears to determine the order of our words. He states further that language is implicated in culture, both of which have ways of informing thoughts, habitual responses and patterns of viewing events. Language in its use is not neutral; it is, in a sense, the summation of the values and orientations of a society. (Agwuele, 2008:35-36)

Abubakre (2008:108) opines that language is vital to man in every respect whether religious, social or mundane affairs. The language spoken in Ìlọ́rín is Yorùbá. However, it is not the conventional Ọ̀yọ́ -Yorùbá. There are elements of Fúlání and other indigenous dialects like Hausa, Nupe and Bariba in it. This is because these indigenous languages have settled in Ìlọ́rín for a long time, hence there are differences in the intonation and pronunciation of some Yorùbá words in Ìlọ́rín. The following words by Lave and Wenger (1991) and Agwuele (2008:35-36) substantiates the fact that variations exist in language and meanings of language based on usage.

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The interpretation of a lexical item occurs in context of use and experience, unfolding within the socio-cultural circumstances of the community of practice. Aside from differences in pairing of meaning with lexicon, the specific socio-historical circumstances and the culture of a society are implicated in the use and understanding of linguistic codes.

It is a well-known fact that language is culture based. Akiéndélé and Adégbìtè (1999:92) state that language does not exist in a vacuum. Reiterating this position Adéyanjú (2002: 527) says that language cannot exist without a society and neither can society exist without a language. Most artists of Dàdàkúàdà are either indigene of Ilorin or the neighbouring villages. It is therefore not surprising that the spoken language is reflected in Dàdàkúàdà performance. Even artists that are non- indigene have at one time or the other had cause to settle down in Ìlọrin especially with their teachers to learn the art of Dàdàkúàdà performance and it is with the Ìlọrin dialect of Yorùbá that they were taught. Thus the language influence on Dàdàkúàdà performance is universal. A Dàdàkúàdà artist from any other part of the country will be recognized by the way he sings using the Yorùbá language.

What are the differences between the Yorùbá spoken in Ìlọrin and the conventional Yorùbá language? The Ọyó Yorùbá will say “Mò” while an Ìlọrin man will say “Hìn” both refers to self for example a song by Jáiyégbadé Àláo in a live performance in August, 1993 goes thus:-

Jé nlà jé nló wó o⁵
Jé nlà jé nlówó

Hìn nbe’lò’un oba
Jé nlà jé nlówó

Translation

[Let me make it, let me be rich
Let me make it, let me be rich

I’m begging the almighty God
Let me make it, let me be rich].

The conventional Yoruba letter ‘O’ is often pronounced ‘Q’ in Ìlọrin. An example is in this song by Alhaji Oba Àlàbí (1988)

B’òsunpá lóbá se ntí ọ da a sì mo duh’ràwò

Bí’ràwò lóbá se ntí ọ da a sì mon d’òsùpá

Baba lóbá se ntí ọ daa ósì moń d’omo

B’óko lóbá se ntí ọ daa a sì mon duh’yàwó

Ìyàwó ọ gbodò bú bàbá oko...

Translation

[If it is the moon that does something
bad it pains the star

If the star does something bad, it
pains the moon

If the father does something bad, it
pains the child

If the husband does something bad,
it pains the wife

The wife must not abuse the
husband’s father...]

There is also the replacement of the conventional Yoruba letter “i” for “e” as in this song by Alhaji Jáiyégbadé Àlàó, (1987)

Kòlè báwa lójìjì moń o	Translation
Kòlè báwa lójìjì moń o	It cannot take us by surprise again
Àròyè ní sé àwa kèé sù wa	It cannot take us by surprise again
	Talking (singing) is our work, We
	are never tired
Kòlè báwa lójìjì moń o	It cannot take us by surprise again

The substitution of the conventional Yorùbá ‘o’ for ‘i’ is also a feature in the language used in Dàdàkúàdà performance as in this song:

Yóó sàlùbàríkà o o	Translation
Yóó sàlùbàríkà o o	[He will be prosperous
Oko tíń se yáyì f’áya	She will be prosperous
Aya tíń se yáyì f’óko	The husband that loves his wife
Yóó sàlùbàríkà o o	The wife that loves her husband
(Alhaji Omoéké Àmàó 1986)	She will be prosperous]

The conventional letter ‘O’ is also pronounced “e” in Ìlọ́rín as in “orí” which is pronounced “erí” in Ìlọ́rín. This can be exemplified in the following song:

Ìdèra wolé dee	Translation
Ó bá wa lálẹ̀ jò	[Comfort that entered
Ẹ̀ kú erí re	It is our guest
Mańsálásí tuntun ⁶	Congratulations
(Alhaji Àrẹ̀mù Òsẹ̀, 1980)	for the new mosque]

The Ilorin dialect of Yorùbá used in Dàdàkúàdà musical performance is one of the unique characteristics that the musical type possesses and it authenticates Dàdàkúàdà more as a traditional musical genre that originated from Ilorin. It is a mark of identification to the musical genre anywhere it is sung and by whomever it is sung. Even when a Dàdàkúàdà musician is not of Ilorin origin, his training and initiation into the music makes him sing using the language with which Dàdàkúàdà.

Religious influence on Dàdàkúàdà

Religion has influenced Dàdàkúàdà as a musical genre in a number of ways. Two religions have particularly influenced Dàdàkúàdà from its inception to date. These are traditional religion with particular reference to *Egúńgún* worship, and the Islamic religion which today is the religion of the majority of people in Ìlọ́rín. While the former influenced the origin of the musical genre and still lingers on in the performance of it, the latter is still a very important factor both in the musical and

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private life of the musicians. The influence of Eguṅguṅ worship especially performance style of “*Iwì Eguṅguṅ*” (masquerade chant) on Dàdàkúàdà could be seen in the dance, performance and the content of Dàdàkúàdà. We have extensively discussed this in another paper on the historical development of Dàdàkúàdà. (Adeola, 1999, pp 120 – 135) It must however, be noted that the impact of Eguṅguṅ worship on Dàdàkúàdà gave rise to Islamic influence on the musical genre because it constitutes the basis for resistance against the music and musicians.

The inclusion of Quranic verses in Dàdàkúàdà performance and attempts by the musicians to present themselves as practicing muslims as well as the general Islamic coloration of the music has all arisen from resisting Eguṅguṅ worship to which Dàdàkúàdà is linked. This also accounts for one of the problems encountered in tracing the origin of Dàdàkúàdà. This is because of the continuous contention between Islam which rejects Eguṅguṅ worship and the acceptance of it as the origin of a musical type enjoyed and practiced in a town that embraces Islam as her religion. Na’Allah (1992), writing about the religious influence on Dàdàkúàdà, describes this as a conflict that exists between the artists and their acceptance of the origin of their trade which conflicts with their religious belief hence, a continuous struggle in the balance between their religion and their means of earning a living. The Islamic religion permeates the performance of Dàdàkúàdà although it is not essentially a religious music. Every Dàdàkúàdà musician that I came across in the course of this research are practicing Muslims who have the Islamic clerics to contend with if they go contrary to the Islamic traditions.

The people of Ilorin accepted Islam when an Islamic emirate was established by Shéhù Álímì in 1823. Since then, Ilorin has continued to be a stronghold of Islamic religion. The acceptance of Islam has affected the performance of Dàdàkúàdà in Ilorin town negatively especially in the attacks launched at the musicians. Many of the artists though Muslim by religion talked about the problems they have encountered from their muslim counterparts especially the “Imams” because of the content of their songs. For example the likes of Alhaji Àrè mú Òsé; late Odòlayé Àrè mú; Sàkí Kólòbó were openly opposed by Muslim clerics because they were vulgar in their language on some occasions. The artists were not accepted as true Muslims because of their musical activities. Fellow Muslims are usually warned against listening to their music or even associating with them. This hostile attitude by the Islamic adherents is born of a number of reasons. One is the unwillingness of the Muslims to accept the possibility of any historical link between Dàdàkúàdà and the Eguṅguṅ cult. This is seriously opposed because as much as possible, Muslims do not want anything to do with anything that is not Islamic.

Another influence of the religion on Dàdàkúàdà which has caused further hostility from Muslims is evident in song lyrics in which Dàdàkúàdà artists sing about gods or recognize some power other than that of Allah. It is not uncommon that the artists at performance pay homage to witches or wizards or make reference to some of the Yorùbá deities like “Òguṅ”, “Oya”, “Sànpáná” and so on. For example,

Odòlaiyé Àrè mú in a performance, shortly after paying homage to Allah at the beginning of a performance said the following:

Translation	
A p'èran má wa guń ⁷	[One who kills a goat and not vulture
Oló kíkí òru	The famous people of the night
Idà lówó yín	I pay homage to you
Atídí mùjẹ eran	Suckers of blood from bottom
Ìyá mi òrere ooo	Oh my dearest mother]

This is unacceptable to Islamic worship because it conflicts with the belief that it is only Allah that deserves to be praised and worshipped. It is also a common thing for the Dàdàkúàdà artists while praising an individual to compare the person with some deities in an attempt to bring out the attributes of such individual. Alhaji Odolaiye, in one of his performance praised someone this way:

Translation	
Jínádù ọmọ Gàmbari ⁸	[Jinadu the son of Gambari
Òsà gídìgìdì ògbò ọmọkuńrín wùì...	Òsà gídìgì - a man usually says
Kańsẹlọ Adélabú	Counselor Adélabú
Ikú jágbẹ mọni ó tóó pa' ni	The fright of death is enough to kill
Àará mòkà tí duń t'ójó tẹ̀ẹ̀rùn	The thunder that sounds during raining and Harmatan season
Ìkà àjẹ olójú ẹhìn tíí poń rorẹ́ẹ rorẹ́ẹ	Wicked with very red eyes at the back
Ìràwọ ọsán tó 'hun t'ágbàlagbàá peé sí	A star in the afternoon is enough for adult to look at]

This use of the qualities of deities to describe individual is also not acceptable to Islam.

Islam also holds on to a Quranic verse which warns the muslims to avoid praise singers or poets because poets are described in the Quran as liars and exaggerators who must not be accommodated by serious minded people. Quran, Sura 26 v 224 - 226 has this to say about poets:-

“And the poets”
It is those straying in evil
Who follow them,
See you not that they wonder distracted in every valley
And that they say what they practice not.

Such verses of the Quran are what some Alfa and Imams may use to attack Dàdàkúàdà artists and to preach to their people not to associate with the latter or even listen to their music.

Another reason for hostility against Dàdàkúàdà artists lies in the lyrics of the song which often times is born out of the personality of the artists. The use of vulgar statements at performance is not acceptable because it portrays corruption and

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spiritual laxity. A Dàdàkúàdà artist for example used the following lyrics at a performance:-

Wá lẹ̀ jòkó pẹ̀lẹ̀ pẹ̀lẹ̀⁹
Kí o gbóhùn ẹ̀nuù mi, Adégbàálẹ̀ Olórin
Èmi Àrẹ̀mú gbajúmọ̀ ọ̀kọ̀ Mùní
T'óbu pẹ̀lẹ̀ tí pẹ̀lẹ̀ mọ̀ lójú mọ̀tí mọ̀tí
Tó wá ndán gbọ̀rọ̀
Tí gbogbo ara ẹ̀ ndán bí ẹ̀lọ̀ ilẹ̀kẹ̀
Tómiálà yùngbà yùngbà bòlòkìní –
Ó fẹ̀ràn mi púpọ̀ Alájà Mùní
Tíí jí nì lógànjó pẹ̀cẹ̀
Ní nkan bí aago méta ọ̀ru
Ání Àlhaijì Odolaiyé Àrẹ̀mú àfàà wa
Dàkun wá f'ókó lùlẹ̀ láàrin itan o.

Translation.

[Go and sit down quietly
And listen to my voice Adegba the singer
I, Aremu the popular husband of Muni
Who has pele marks so beautiful on her face
And shines so well
Whose body shines like beads
Tómiálà sweet important Tomiala
Alhaja Muni loves me so much
She wakes me up in the midnight
At about 3:00am
She says Alhaji Odolaiye Aremu our Alfa
Please push down your penis between my
Thighs].

In another performance, a Dàdàkúàdà artist sang this song:

Díẹ́ Díẹ́ Díẹ́
Ojúù rẹ̀ ní mí o o o
Gégé bí ojú okó tí ní' alábiamọ̀
Òbò tó sosù mẹ̀rìndínlógún ótóó róko
Bí èyàṅ bá f'ókó tẹ̀cẹ̀
Gbogbo rẹ̀ nì ó dùn yùngbà yùngbà
Bòlòkìní, Tómiálà gbàgbà yùngbà Tómiálà

Translation

Gently Gently Gently
I am shy because of you
Just like the nursing mother is shy of
the penis
A vagina that stays for sixteen month is
ripe enough to receive penis
If one presses it with penis
Everything will be very very sweet
Important Tómiálà, enjoyable Tómiálà

Songs like this are sung in public by Dàdàkúàdà artists and so they may be perceived as irresponsible because it is believed that the sexual activities to which the songs incite the audience will get people infected.

The strong opposition by the Imams has caused the musicians to work very hard on their musical performance such that their music will be acceptable though the Alfa condemn them publicly and discourages the Ilorin people from patronizing them. Àlháji Jáiyégbadé Àláo says that they have worked hard to make their music so interesting such that “Èyàṅ ò ní lẹ̀ k'etí kúrò mbẹ̀”. This means people can no more resist the music or boycott the musicians. Hence, despite the opposition they still have patronage and compete favorably with other musical types even those that are Islamic.

The patronage enjoyed by the Dàdàkúàdà artist is however also because they have adapted their performance to fit the demands of the society. Today, Dàdàkúàdà artists incorporate Quranic verses into their music. It is a very common thing to find an artist starting his performance by paying homage to Allah and intermittently also recite Quranic verses during performance. The following are the lyrics of the opening

performance of one of the artists – Àlháji Oba Àlàbí in a live performance in July, 1993.

Bìsímìlái Ràmaínì Ràheém

[I now start in your name one who is worshipped in heaven and earth.

Àwùsùbìlái mínà seitáni Ràjeém.

I seek guidance from you, separate me and Satan]

It is also a common thing that when performances are coming to a close especially in an all-night performance, at about 4:00am, the leader of the band stops the instrumentalists and begins to do a sort of preaching called “Wààsí”. This is usually done at a time when people are not on the dance floor; this is done for about thirty minutes before the dance continues.

The attack on the artists by the Alfas has also led to the seriousness of many artists. They strive to be good Muslims. So it is not uncommon to hear them sing about their visit to the holy land, having gone on holy pilgrimage to Mecca or even about the advantages of learning the Holy Quran as they also make references in their songs to the Alfas that teach them the Holy Quran.

One could conclude that the Islamic influence on Dàdàkúàdà has suppressed the impacts that other religions have on Dàdàkúàdà especially in trying to disassociate Dàdàkúàdà completely from Eguúguú worship. It must be observed however that some strong elements of the Eguúguú in Dàdàkúàdà have failed to be erased and so it remains an un-Islamic musical genre. The presence of some musical instruments such as Sèkèrè, Agogo, and I'yaàlù which are not Islamic emphasize the influence of another religion. It is however, an inescapable fact that Islam being the religion of Ilorin people has had a very great influence on Dàdàkúàdà.

Conclusion

The influence of the Ìlòrín society within which Dàdàkúàdà evolved and developed has been strong from the inception of the music to date. The disposition of the people toward the music has consistently been ambivalent and contradictory in nature. This is seen in the acceptance on the one hand and rejection on the other because of the entertainment appeal and religious beliefs respectively. The religion of the people of Ilorin being Islam has both positive and negative influences on the music. Whereas Dàdàkúàdà is cherished as a musical tradition of the Ìlòrín people which projects their culture to the outside world, the musicians are persecuted on the grounds of religion. Thus it can be said that the pattern of behaviour of the musicians, the content of their music and the use of language cannot be divorced from the structure, culture and belief of the society.

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Notes and References

- ¹. Oral interview with Dàdàkúàdà musicians like Jaigbade Alao (July 15, 1993, February 12, 2014), Oba Alabi (August 5, 1993) and some others confirm this.
 - ². The Boto is a comedian and commentator who brings humor into Dàdàkúàdà performance. He interjects comments on songs rendered by the leader. He is also a very good dancer whose dancing brings amusement to the audience.
 - ³. Alhaji Oba Alabi ORGLP 127 vol. 3 Olatunbosun Records Company
 - ⁴. Oral interview with Alhaji Saka Kolobo, a prominent Dàdàkúàdà musician based in Ilorin. (August 8, 1993). He is about 55 years of age and has several recordings to his credit.
 - ⁵. Jaiyegbade Alao
 - ⁶. Except from recording of a live performance by Alhaji Aremu Ose in Ilorin at the commissioning of the Ilorin central mosque
 - ⁷. Odolaye Aremu
 - ⁸. Odolaye Aremu
 - ⁹. Odolaye Aremu
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