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STYLE AND STRUCTURE IN *DADAKUADA* MUSIC OF THE YORUBA

Taiye 'Shola ADEOLA'

Introduction

The use of music could be seen in every facet of the Yoruba life, hence, the existence of various musical typologies among the people. A lot has been said and written on Yoruba music generally. However, there are still many areas that are yet to be researched extensively into, especially on specific Yoruba musical genres. It therefore becomes necessary to conduct research into the various musical types that have not been studied with a view to discovering and understanding them. *Dadakuada* is one of such musical types. Few people have written about this musical type although it has been in existence for a long time as a traditional music for entertainment.

Dadakuada is believed to have developed among the people of Ilorin and its environment. It has been in existence since about 1830 and has gone through various stages of development, (Adeola, 1997). It is a traditional musical genre for entertainment among the people of Ilorin and has come to be accepted as their own music particularly because of the language used in the performance, known as "Yoruba Ilorin".

Available discussions on *Dadakuada* tend to concentrate mainly on the historical, sociological and literary aspects. There has been very little emphasis on the study of *Dadakuada* from a structural point of view especially with reference to its music. While some sources mentioned *Dadakuada* music only in passing, others have limited scope of emphasis on the musical aspects. This is illustrated in the works of Na'Allah (1992), Olajubu (1981) and Olatunbosun (1979). These three scholars examined the poetic and linguistic features of *Dadakuada*, with little or no attention to the musical features. Unlike these previous studies therefore, our own paper adopts a musicological approach to the study of *Dadakuada*.

Theoretical framework

The focus of this paper is not the origin or historical development of *Dadakuada*, but its musical features. This however cannot be adequately

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dealt with without reference to the sociological implications of the musical analysis since the basis of the structure of the music is the society within which it develops. According to Blacking (1973: 58):

Functional analysis of musical structure cannot be detached from structural analysis of its social function; the function of tones in relation to each other cannot be explained adequately as part of a closed system without reference to the socio cultural system of which the musical system is a part and to the biological system to which all music makers belong.

The choice of scales, the construction of melodies and rhythms, and the forms and styles employed in a piece of musical performance are all reflections of societal structures and human relationships. As Ormola (1991:120) has noted, "in traditional Yoruba societies, musical performances are generally viewed as integral to the total culture". According to Blacking (1973: 60):

Music is a product of the behaviour of human groups whether formal or informal. It is humanly organised sound, because music is humanly organised sound, there ought to be a relationship between patterns of human organisations and the patterns of sounds produced as a result of human interaction. The sound may be the object, but man is the subject and the key to understanding music is in the relationships existing between subject and object, the activating principle of organisation.

This study therefore examines *Dadakuada* from a musical point of view and within the context of the society in which it has developed over the years. This writer did a collection of *Dadakuada* music for the purpose of musical analysis focussing on such aspects as the melodic structure of *Dadakuada*, the rhythmic structures and the forms.

***Dadakuada* Music in Yoruba Culture**

One of the chief characteristics of African music is its association with social and ritual ceremonies, (Akpabot, 1986: 1). The social and ritual ceremonies of a group of people are reflectors of the cultural beliefs and traditions of such people. A strong aspect of such ceremonies is the type of music that is used which usually serves the purpose of heightening the meaning and importance of such ceremonies. The place of music in a culture is therefore a very important one, since music reflects the culture of a society.

Dadakuada is a traditional - popular genre that is believed to have

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originated from Ilorin. It is therefore not surprising to find most of the artists to be people of Ilorin origin or the neighbouring towns. The major groups of people found in Ilorin include the Yoruba, the Fulani and the Hausa people and the main cultural and religious values revolve around Yoruba and Islam. These two cultural sources exert great influences on *Dadakuada*. *Dadakuada* is the most popular non-Islamic traditional musical genre in Ilorin and its popularity has transcended the Ilorin boundaries to the neighbouring towns and villages especially the Yoruba speaking areas. *Dadakuada* artists do enjoy patronage from Igbomina areas of Kwara State and from Ibadan, Oyo, Igbomosho and Kisi. It is music for celebration that is employed on occasions like house-warming, wedding and funeral ceremonies, religious and social festivals, government functions and conferment of chieftaincy titles. *Dadakuada* music is performed anytime of the day, morning, afternoon, evening and even all through the night. The performance is generally in a light mood to create an environment of entertainment for the listeners.

An important feature of *Dadakuada* music is its emphasis on praising people, tracing their genealogy. "Oriki ibile" in *Dadakuada* educates people about their genealogy. Stories are also incorporated into the performance of *Dadakuada* to teach moral lessons on such themes as honesty, dignity of labour, tolerance and so on. These may be fictional or true-life stories. For example a song by Alhaji Oba Alabi goes thus:

Chorus:	Ogede po nkiran lotun sise mo
Lead:	B'oba dojo ileya
	Oke aluwala loo wo lewu o
Chorus:	Efo man wo be lo ku taye nje

Translation:

If because you are praying
You stop working
On the day of Ileya festival
You will wear fifty aluwalas

This song simply teaches people to be hardworking.

Dadakuada artists are respected among the people of Ilorin. The respect accorded these artists is borne out of a number of reasons, one of which is that many of them are elderly people who have many years of experience in their chosen profession. It is the tradition of Africans to accord respect to elders. Another reason is on account of the Islamic religion they profess.

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which is evident in their performances. *Dadakuada* is one of the musical traditions that have greatly been influenced by religious practices. Two religious practices have particularly influenced *Dadakuada* from its inception to date. These are the traditional religion, with particular reference to *Egungun* worship, and the Islamic religion. While the former influenced the origin of the musical genre and still lingers on in the performance of it, the latter is also an important factor in the lives of the musician. It is very common for *Dadakuada* artists to recite Quranic verses during performances. Many of these artists do try to be good Muslims.

The training of *Dadakuada* artists is both formal and informal. Formal in the sense that young apprentices enter into the tutelage of an established master musician and informal in the African sense of learning by participation. *Dadakuada* music is not a musical genre peculiar to or performed only by a particular family. It is not a family tradition that could be inherited or passed on by some few practitioners. It is a musical tradition that could be embraced by any one who wishes to be trained in the art. The duration of the training varies as much as we have different individuals with various assimilation rates; there is therefore no stipulated time for apprenticeship. The apprentice is therefore expected to get close to the master; this is because he is expected to learn not only the art of singing but also to acquire the ideas and philosophies of the leader. An apprentice starts as an observer at performances, and at the apex of his training, he would have risen to become the assistant group leader.

Performance Practice and Group Organisation

The tables below gives a summary of the performance practice and group organisation employed in *Dadakuada*.

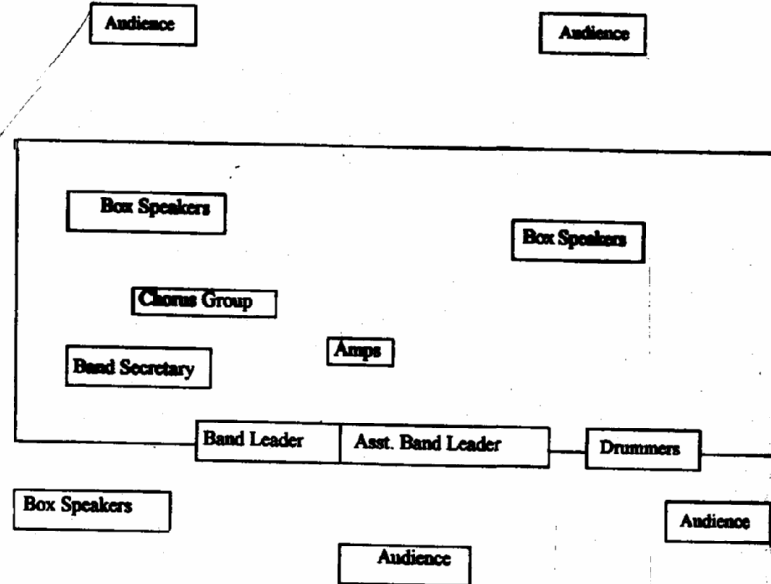
DADAKUADA MUSIC OF THE YORUBA

Table 1
PERFORMANCE PRACTICES

EARLY STAGE	MIDDLE STAGE	FINAL STAGE
Slow Tempo music	Characterized mainly by praise-singing	Moderate Tempo
Homage	Much dancing is done	The use of 'Wassi'
Announcement of the band's presence.	Fast tempo.	Singing is on moral issue
	Features a lot of climax and anti-climax: stopping at peak and starting all over again.	Satirical statements more than in the early and middle stages.
Satirical statements and general comments about facts of life.	A lot of jesting and vulgarity.	Songs of appreciation.
Performance may be done sitting.	Display of virtuosity by singers and instrumentalists.	Final dance session which is more rigorous.
No dancing by the audience.		Prayers and farewell songs.
Regular stoppage of performance.		

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TABLE 2
PERFORMANCE ARENA ARRANGEMENT



DADAKUADA MUSIC OF THE YORUBA

Table 3

GROUP ORGANISATION

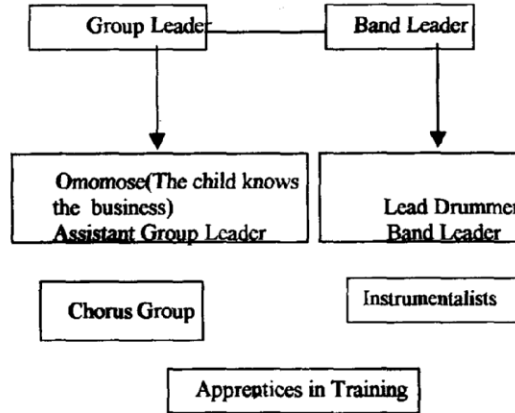


Table one is a formal outline of *Dadakuada* performance, which is divided into three stages namely: the introduction, body and ending. The performance is a continuous process starting with the homage in the introduction to the farewell songs in the ending.

Table two shows the arrangement of the arena for a *Dadakuada* performance. The arrangement puts the performers at the centre encircled by the audience. This performance arrangement is *theatre in the round*.

Table three shows the structure of the group organization, which is hierarchical. The group leader who is the lead vocalist heads the chorus group. The bandleader is the head of the instrumentalists. He is always the lead drummer. *Omomose* is the best of the singers, next to the group leader. The literal translation of *Omomose* is "The child knows the business")

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Instrumentation

Dadakuada is vocal music with instrumental accompaniment. A *Dadakuada* band makes use of the following basic musical instruments: *gangan*, *omele*, *akuba*. The number of such instruments depends on how large the group is. The collection of some of the instruments of the band also varies, depending on the choice of the band. A standard band has six *gangan* drums, of which one serves as the *iyaa*; two *omele* (one serves as *aropo* which means bringing all other instruments together), while the other is used as *keremu*. This drum is usually tied tight, and it is used for improvisation most of the time, switching around to embellish the dance steps of the people. There are usually up to two *Akuba* drums in a band's collection. They are essentially used as accompaniment to other drums; it also sometimes keeps the time line. *Agogo* and *sekere* are also used as accompanying instruments. The most recent development is the use of western drum set, which is popularly known among the artist as "Jass" and the Western keyboard.

ANALYSIS OF DADAKUADA MUSIC

Song Texts

Dadakuada songs, especially refrains, are mostly characterised by the use of four short phrases of which the third line is usually different textually as it is meant to explain or complement the preceding two lines and the last line. What we have in this case is extended binary A.A.B.A. For example:

Hin nise asela mi
Hin nise asela mi
Orin ati 'lu yi
Hin nise asela mi

Translation

It is for me a work to prosperity
It is for me a work to prosperity
This art of performance
It is for me a work to prosperity

It is also possible for the four lines to carry different texts. In this case the second and the third lines could compliment lines one and two to be

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meaningful, especially when lines one and two contain proverbs which are later explained in the last two lines. For example:

Afefe lele mbe loko
Efufu lele mbe loja
Iba se p'emi nire ni
Mba lo si 'resa ma je ja

Translation

There is gentle wind in the farm
There is gentle breeze in the market
If I were you
I would go to Iresa and eat fish.

The use of three-phrase chorus is common. The first and third lines carry the same text, while the second line is different textually, serving as a link between them. For example:

Fun wa ni jo si o
Amosa pe tolo tolo
Fun wa ni jo si

Translation

For us the other day
Amosa killed the Turkey
For us the other day

Dadakuada also makes use of two-phrase choruses. In this case, the first line is the antecedent to the second line, which is a consequential phrase. The text could be repeated in the two lines with a varied melody, it could also be slightly varied textually and melodically or be entirely different from each other. For example:

I. Eyin o mo bawon dasa ko so woo
Evin o mo bawon dasa ko so wo

English translation

You do not join them in saying there is no money
You do not join them in saying there is no money.

II Aroso mo bale e waso tee da fole
Ew'adio olomoda da olonje

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English translation

Those whose dress does not get to the ground
See the dress you made for a lazy man
Look at Adio Olomoda, the food seller

There is also the use of one-phrase chorus. This is particularly employed as responses to calls by the leader. The text is usually dictated by that of the soloist. This is illustrated in the next song:

Solo:	Ifẹ so wa po
Chorus:	Ifẹ so wa po
Solo:	Oloun mase ba fe je
Chorus:	Oloun mase ba fe je
Solo:	Saliu Akanni
Chorus:	Ifẹ so wa po
Solo:	Raimi eni mi
Chorus:	Ifẹ so wa po
Solo:	Oloun ma se
Chorus:	Oloun mase ba fe je

Translation

Solo:	Love has bound us together
Chorus:	Love has bound us together
Solo:	May God not spoil the love
Chorus:	May God not spoil the love
Solo:	Saliu Akanni
Chorus:	Love has bound us together
Solo:	Raimi my companion
Chorus:	Love has bound us together
Solo:	May God not.....
Chorus:	May God not spoil the love

Structure of Scales

Although the songs of an African society do share a common structural framework, they vary in emphasis they give to particular tones in certain positions or to particular sequences of intervals, (Nketia, 1974: 53). This statement is true of *Dadakuada* music. An examination of *Dadakuada* melody reveals the use of three types of scalar structures which, in

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themselves, have variations. Alkpabot (1986: 4) has rightly observed that very many African melodies make use of the pentatonic scale. He further states however, that this is not a standard practice as we are liable to find music in tritonic, tetratonic, heptatonic and hexatonic scales.

The use of tetratonic scale, that is a four-note scale, is very common in *Dadakuada*. Three arrangements of this scale are common.



Melodies that employ these scales use any of the notes of the scale as the note of repose

Dadakuada also employs the pentatonic scale, which is a scale of five tones. It is however observed that some *Dadakuada* melodies occasionally employ the hexatonic scale. This is not a very common practice, but a careful study of so... the melodies reveals the use of six tones. However, one of the notes could be interpreted as a decorative note since it is not frequent in the melody.

An examination of the melody also reveals the use of three versions of the pentatonic. The first arrangement of the pentatonic scale employed is a hemitonic pentatonic scale that features an interval of a semitone between the third and fourth note of the scale:



The second and third arrangements, which are anhemitonic, do not include the use of semitones. They have the intervals of a major 2nd and minor 3rd:



This third arrangement is the most commonly used. Many of the melodies in my collection employ the use of this arrangement of the pentatonic scale as can be observed in the appendix.

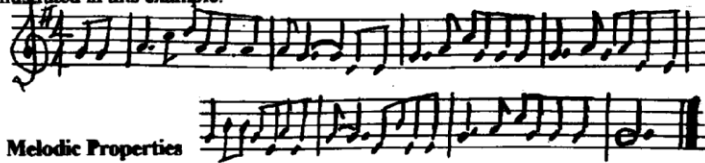
The hexatonic scale employed uses the first six notes of what looks like the Western diatonic scale:



This scale is however not very common. Some notes of this scale are more

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favoured in use than the others, hence the prominence of such notes. This scale is therefore essentially pentatonic but with a decorative note as illustrated in this example:

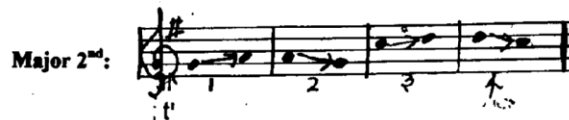


In the melody quoted above, the note D appears only once. The melody is usually short, especially the chorus part which is often fragmented. There are however occasional long phrases that are usually sung by the soloist in the course of improvisation. The melody is also characterised by repetition of phrases both in the use of pitches and rhythm.

The melody is not harmonised, although there are instances of incidental harmony caused by the overlapping of voices especially that of the lead vocalist and the chorus group.

The melody, which is text bound, is characterised by the use of certain prominent intervals. These include: major 2nd, minor 3rd, major 3rd, and perfect 4th.

There is the occasional use of minor 6th. Virtually all *Dadakuada* songs use the first four intervals prominently. They are employed as follows:



The movement shown in no 4 is not very common but it is found in some of the songs. The movements shown in 1, 2, and 3 are very prominent. 1 and 2 are common at the beginning of a melody and at cadential points. 3 is usually used at the beginning of a melody while movement no. 4, when used, is found as part of progressions within the melody.

The interval of the 3rd is one of the most prominent in *Dadakuada* melody.

It is employed as follows:



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The movements shown in 6, 7, and 8 are often employed at the beginning of a melody. Movement 6 is often used to start the tune. It rarely appears at the cadence. Movements 7 and 8 are mostly employed at cadences because of the finality they give, see song III.

The following movements are common:

Major 3rd:



The movements in 9 and 10 are common in pentatonic scales while 11 and 12 are used mainly when hexatonic scales are employed. The use of the movements in 11 and 12 could not however be completely ruled out even when a pentatonic scale is used.

Perfect fourth is another interval that features prominently in *Dadakuada* melodies, especially the movement from the tonic to the subdominant and vice versa. See songs I, II, and III.

Perfect 4th:



The interval of 6th, which is usually major, is also used, though not as common as the other intervals that have been examined above. The 6th is employed mainly as a wide leap in the melody. Such leaps are common in *Dadakuada* melody as can be observed in song IV.

Major 6th:



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Rhythm

The non-adventurous nature of the melody in *Dadakuada* music, as seen in its restricted pitch structures, is compensated for in the emphasis on rhythmic structures.

The text setting is largely syllabic; therefore each syllable is set to a note. It is not very common, though not impossible, to have a syllable set to more than one note. This is due to the tonal inflections of the Yoruba language, which is used in *Dadakuada*. The rise and fall of the language greatly influence the text setting in order that the actual meaning of the text is not lost. This same view is expressed by Bode Omojola (1991:121) about Kiriboto music while discussing the melodic features as follows:

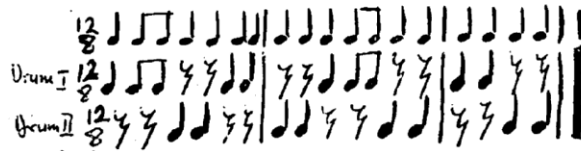
A prominent feature of kiriboto music is that melodic contours usually reflect the inflectionary patterns of the words to which they (the melodies) have been set. ... In Kiriboto music, the inflectionary patterns of words are duplicated in their melodic lines in order that word meanings may be retained and clearly understood.

Songs are performed either in strict or free rhythm. This is often determined by the mood of the bandleader, the message he wants to pass across and the effect he intends to create on the listener. Free rhythm is employed at times, especially at the points where the leader asks the drummers to stop playing. At this point voices are employed in call and response. Free rhythm is also employed towards the close of the performance when the Bandleader engages in what is known as "Rara". The drums employed in *Dadakuada* are particularly employed for strong rhythmic effects. The drums play various roles, ranging from playing ostinato patterns to keeping the time.

Dadakuada employs a minimum of five hourglass drums and two upright cylindrical drums. One of the five hourglass drums is the lead drum while the others are used to provide accompaniments. The combination of the rhythmic patterns played by all the drums obviously is polyrhythmic. Some of the drums play strict rhythms while others are free to improvise and embellish at various points.

The ostinato patterns are usually played by the two upright drums or, in some cases, a combination of two hourglass drums (usually in a multi-linear formation), with each instrument entering at different points. For example the two upright drums could play this rhythm as follows:

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An instrument is given the duty of keeping the time line. This instrument varies from one band to another. It can be one of the drums, gong or gourd rattle. Such instruments consistently play the time-line, distinct from the basic pulse, to guide all other instruments. It is also common for some instruments to maintain a strict rhythm that depicts the basic pulse. The following polyrhythmic structure is typical:

1	Drum	i	--	
2	T Drum	ii	--	
3	T Drum	iii	--	
4	G Rattle		--	
5	Upright Drum	i	--	
6	Upright drum	ii	--	

The second upright drum (6) is keeping the 4/4 time of the piece consistently while drum 1 (i) plays the time line.

Tempo

Tempo in *Dadakuada* is influenced by a number of factors, such as the occasion or context of performance, which determines the mood of the performance. Another factor is the content of the music as per lyrics and purpose for which it is sung. The tempo of *Dadakuada* music is generally moderate. This is responsible for the graceful dance movements that are employed.

Metre

The metre employed in *Dadakuada* is mainly 4/8, 12/8, 2/4 and 4/4. Distinguishing between 12/8 and 4/4 sometimes poses a problem.

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Form

The call and response pattern is prevalent. The refrain by the chorus part is usually constant, while the solo part changes fairly regularly. Chain-song variation form is also a feature of *Dadakuada*. Many songs are usually connected together and taken at a stretch to form a single composition.

Strophic form is also a feature. This however usually occurs as a small portion of a larger composition. For example about three stanzas could be set to the same melody as a smaller unit before moving to a new piece in a bigger framework. A combination of all these forms is also very common.

Summary and Conclusion

In the foregoing, attempt has been made to discuss *Dadakuada* music from a structural point of view, with particular emphasis on the musical features, and within the context of the society in which the music developed.

Dadakuada songs are mostly characterised by the use of four short phrases (A.A.B.A), three-phrase chorus (A.B.A), two -phrase chorus (A.B.), and one phrase chorus. The text setting is largely syllabic.

Dadakuada melody employs the tetratonic (four-note) scale; three versions of the pentatonic (five-note) scale. It also makes use of the hexatonic (six-note) scale occasionally. The melody is usually short and characterised by repetition of phrases, and the use of three or four favoured pitches, with the intervals ranging from major and minor 2nds to major and minor 6th.

Dadakuada employs both strict and free rhythm. The "non-adventurous" nature of the melody in *Dadakuada*, as seen in its restricted pitch structures, is compensated for in the emphasis on rhythmic structures.

The tempo of *Dadakuada* music is generally moderate, ranging between moderately slow and moderately fast. The metre employed in *Dadakuada* is mainly 4/8 and 4/4. The texture is essentially polyrhythmic, and the form is through composed. The strophic form, call and response format and chain-song variation techniques are also employed. As illustrated in this paper, more research studies into our traditional music must be carried out towards the preservation and understanding of our traditional musical heritage.

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Handwritten musical score on ten staves, featuring Hebrew lyrics and musical notation. The text is written in a cursive script, likely a form of Hebrew or Yiddish. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves, and some staves have additional markings or instructions.

Staves 1-4: Main musical notation with lyrics. Staff 1 includes the text "LEIL OT MANG SHON BE YOD".

Staff 5: A section labeled "Song II" with the lyrics "Zeh mi Se Temi O Mang".

Staff 6: A section labeled "Chorus" with the lyrics "Zeh mi Se Temi O Mang".

Staff 7: A section labeled "Song III" with the lyrics "Zeh mi Se Temi O Mang".

Staff 8: A section labeled "Chorus" with the lyrics "Zeh mi Se Temi O Mang".

Staff 9: A section labeled "Song IV" with the lyrics "Zeh mi Se Temi O Mang".

Staff 10: A section labeled "Chorus" with the lyrics "Zeh mi Se Temi O Mang".