

MELODIC AND TEXTUAL RESOURCE MATERIALS IN A. T. ỌLÁOLÚDÉ'S
M'ÁYÒKÚN

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ABSTRACT

This paper examines the compositional resource materials of Yorùbá native airs (YNAs) composed by Rev. A. T. Ọlá Olúdé in his Yorùbá hymn book "M'áyòkún". Several Yorùbá native air composers have contributed greatly to the development of the YNAs in Christian liturgy, which was as a result of the need for hymns that best represent the Yorùbá identity since there was a clash between the speech tone of the Yorùbá texts and the European hymn melodies of the translated European hymns. This paper established four compositional resource materials used in "M'áyòkún", the Yorùbá hymn book. Rev. Ọlá Olúdé adapted Yorùbá folktales and ceremonial melodies to which he added newly composed text in idiomatic Yorùbá language reflecting Christian doctrine. In addition, he adapted and made parody of Yorùbá drum language in form of speech surrogacy. He also composed melodies in Yorùbá idioms to the first verse of translated European hymns and in addition, he composed entirely original hymns in both text and tune.

Keywords: Yorùbá native air, Church music, Yorùbá hymn, Melody, Musicology

INTRODUCTION

Composition of *Yorùbá native airs (YNAs)* in Christian tradition came as a reaction by indigenous Yorùbá church musicians to the activities of European missionaries which started in Lagos and its environs in the mid nineteenth century. Since music constitutes an integral part of worship in Christian religious practice, it was one of the modes through which the various Christian liturgies were handed to believers in Christianity by the various groups of European Missionaries (Àjàyí, 1965; Vidal, 1986). Hymns, chants, and canticles are the exact forms of liturgical music used for divine services in Europe (Vidal, 1986). These forms of music were consequently imported and introduced to early Christian converts in Nigeria for use in divine services. Hymn singing therefore constituted a new musical experience for the

early Yorùbá Christian converts (Vidal, 1986; Euba, 1992). Vidal goes on to explain that hymn singing in the early Yorùbá church was in the form of texts of European hymns (commonly in English language) that was translated into Yorùbá language and sung to European hymn tunes (Vidal, 1986).

The culture of drumming and dancing which has been central to Yorùbá traditional music was prohibited in the early Yorùbá Church from the mid-19th century to the first two decades of the 20th century. It is therefore important to note that before the advent of Christianity, Yorùbá Christian converts in the pre-missionary era had been used to traditional musical idioms, which existed in folklores, celebrations and festivals. This Europeanized style of singing experienced by early Yorùbá Christian converts then resulted in a cultural conflict. First, unlike singing in English language in which the meaning of words is unaffected by the tune, the singing of Yorùbá words to European hymn tunes brought about a clash between the speech tone of the Yorùbá texts and the European hymn melodies. Second, Yorùbá language like several other African languages is tonal in nature, therefore the meaning of a Yorùbá word depends largely on the pitch applied to each of the syllables in the word (Vidal, 1986; Euba, 1992; Dosunmu, 2005; Samuel, 2009). The composition of *YNAs* in Christian liturgy was then borne out of the need for indigenous hymns which would be used in Christian worship by the Yorùbá Christian Church. The need was imminent for the reason that musical elements introduced to the early Church were alien to the early Yorùbá Christian converts. The early converts hitherto were brought up within the environment of indigenous Yorùbá musical traditions in which music and dance goes hand-in-hand and therefore constituted a vital part of daily musical activities, festivals and celebrations.

The musical dissatisfaction that existed in the early Yorùbá Churches therefore, gave rise to emergence of school of Yorùbá indigenous Church musicians, whose passion was to evolve a collection of indigenous hymns that would be more relevant to the Yorùbá Church. These musicians were later referred to as composers of *Yorùbá native airs* in Christian liturgy. Prominent amongst these musicians are Rev. Canon J. J. Ransome- Kùtì (1855–1930), A. K Ajisafe (1879-1940), Dayo Déḍẹkẹ (1921-1994), Rev. A. T. Ola Olúḍé (1908-1980) and G. P. Dòpẹmú (1921) among others.

This paper therefore explains the melodic and textual resource materials employed by Rev Dr. Abraham Táíwò Ọlájídé Olúḍé in his Yorùbá hymn book titled *M'áyòkún* published in 1954. The choice of Olúḍé's *M'áyòkún* for this paper is based on its popularity and use among Yorùbá Churches, which surpasses his other published hymnbooks. The hymns in *M'áyòkún* covers a variety of themes which spans over the Church year calendar. There is a total of seventy seven (77) hymns in *M'áyòkún*, which are composed based on different resource materials. The texture of hymns in *M'áyòkún* is monophonic, which presents in the form of melody in tonic solfa notation and text. According to Vidal (1986), “two of Rev. Olude's hymn books - *M'áyòkún* and *Iye ati Iyin* were adopted for use by both the Methodist and Anglican churches.” (pp. 34)

5. KO TUN SI ỌRẸ BI JESU

KEY: E FLAT

// s : d l : d l : m : l : - / s : m : s : d : - : - /
/ m : m : s : m : m : - / m : d : r : r : - : - /
/ s : s : s : r : m : - / r : d : r l : - : d / d : - : - : - : - : - :
s : d : d : d : d :

Egbé: // s : - : d l : - : d l : - : d l : - : s : m l : s - : s !
/ d : - : m : - : m : - : r : m : l : r : - : r /
/ m : - : m : - : s : - : d : - : - : r : - : l /
/ l : - : l : - : d : - : / d : - : - : - : - : - : - //

1. Kò tun si ọrẹ bi Jesú
Eni t'Ọ rú gbogbo ẹbi wa,
T'Ọ kù 'ku oró fun 'ni

5

The tonic-solfa notation
Source: (Extract from *M'áyòkún*)

Rev. Olúdé's other published Yorùbá hymn books include; *Iwe Orin Iye ati Iyin* (Hymn book of Life and Praise) published in 1967 with sixty (60) hymns, *Yorùbá Hymns and Carols* published in 1963 with twenty-one (21) hymns, *A n s'eye Igbeyawo* published in 1968 (wedding celebration) with eight (8) hymns, *M'ewe Yo* published 1940 (make the children joyful) with twenty five (25) hymns, among others (See Owoaje, 2014 for a biography of Rev. Olúdé).

COMPOSITIONAL RESOURCE MATERIALS IN A. T. ỌLÁOLÚDÉ'S *M'ÁYÒKÚN*

This study has identified three distinct techniques employed by Olúdé in the composition of the *Yorùbá native airs (YNAs)* in "*M'áyòkún*". They are;

1. Adaptation of Yorùbá folktales and ceremonial melodies to newly composed text in idiomatic Yorùbá language reflecting Christian dogma (Vidal, 1986)
2. Parodized Yorùbá drum language and speech surrogacy.
3. New Yorùbá melodies composed to the first verse of translated European hymns
4. *YNAs* that are original compositions of Olúdé in both text and melody.

Each of these techniques is further discussed with relevant examples.

1. Adapted Yorùbá ceremonial and folktale tunes

“*M’áyòkún*”, the most popular Yorùbá hymn book of Rev. A. T. Olá Olúdé comprises a total of seventy-seven *Yorùbá native airs (YNAs)* of which seventeen (17) were composed using adapted Yorùbá ceremonial and folktale tunes. It is important to note that the Yorùbá Christians of the early 20th century were the first set of Nigerian Christian converts and the musical idioms they understood were that of Yorùbá culture. It is therefore not strange that Olúdé, like several other *YNA* composers looked inward and brought out several tunes from within the Yorùbá musical culture. Scholars have explained the musical tradition of the traditional Nigerian society (Lasisi, 2014; Oludare, 2014; Onyeji & Onyeji, 2011; Euba, 1971) as that which is created entirely from traditional elements and existing in several idioms before the Arabic and European influences. Traditional Nigerian music therefore represented a viable means of understanding the character of the Nigerian people, functioning in the context of the religious and secular aspects of the people’s indigenous music (Oludare, 2014).

Vidal (1986, p. 78) explained that traditional Yorùbá ritual, ceremonial and folk melodies were the initial source of inspiration from which some early Yorùbá Christian composers such as Rev. J. J. Ransome-Kútì and Rev. Olúdé drew ideas for their hymns. Story telling among Africans and in particular, Yorùbá culture is one of the important mediums through which Africans interact with music. Describing the place of story-telling in the lives of Africans, Okafor and Ng’andu (2003, p. 179) noted that ‘Storytelling is a common art in sub-Saharan Africa’. They further identified five roles storytelling plays in African societies, which are as follows:

- i. Pass on information, which are current, topical, historical or legendary.


- ii. Teach morals and mould character.
- iii. Express their worldview and the explanation of phenomena through stories.
- iv. Provide entertainment.
- v. Teach concepts that are contained in the language and the music.

The Yorùbá folk tales for example are of two different categories. The first is story telling (*aalo apagbe*), while the second is presented as riddles (*aalo apamo*). While *aalo apamo* is intended to sharpen the cognitive ability of young individuals, *aalo apagbe* is used to achieve all the roles identified by Okafor and Ng'andu (2003) as listed above. It is however a common practice among the Yorùbá to compose special songs to accompany each of the tales. Many Yorùbá folktales that play roles itemized above “have specific song interludes that are sung at a certain point within the storytelling activity. Such songs usually create interest and help in memorizing the lessons of the folktales” Owoaje (2014, p. 77).


In a bid to attract the attention of early Christian converts, the composers resorted to adaptation of well-known traditional melodies, substituting the original text with newly composed Christian texts. The tunes were reconstructed in coherence with the composed set of lyrics where necessary. Rev. Olúdé had a sound Yorùbá musical background, as revealed in an oral interview with his son Mr. Şèyẹ Olúdé (2008). He further revealed that Rev. Olúdé was taught many folktales as part of his early education at home and at Ikereku Primary School, Abèòkúta and Agbeni Methodist School, Ìbàdàn where he had his secondary education. Similarly, Rev. Olúdé had seen the works of Rev. J.J. Ransome-Kútì, who adapted Yorùbá ritual and ceremonial tunes for evangelistic purpose by substituting the original indigenous texts with Christian texts (Owoaje, 2014). Since Rev. Ransome-Kútì's experiment with the adaptation of Yorùbá ritual, ceremonial and folk tunes was successful with the Yorùbá converts in the Ègbá missions and beyond such that his collection was eventually

published as the appendix to the Yorùbá hymn book in 1923, Rev. Olúdé saw what could possibly be achieved by using the same method of textual substitution in the adaptation of Yorùbá folktale songs that he was very much familiar with for Christian liturgical purposes. He therefore, adapted the tunes of several Yorùbá folktale songs and set new Christian texts to them out of which he composed 17 of the hymns in *M'áyòkún*.

The compositions found in this category of adapted Yorùbá folktale and ceremonial melodies were devised as the first attempt to overcome the initial challenges of musical conflict experienced by the early Yorùbá Christian converts, whereby the Yorùbá translation of European hymn texts sung to European tunes did not conform to Yorùbá speech tone pattern thereby resulting in distortion of meaning of Yorùbá words.



1. I se un Ba ba l'o run ti t'o pe I se un Re ka ri T'i ri t'o jo ni mu k'a ra tu
2. A du pe, a ji lo ni a du pe I le ra pe l'o gbon E ba a t'e fo mu wa d'a gba
3. A du pe o wo t'o bi nwa ri na Pe l'o la ti to ju T'o jo t'e run, nwon nri re a ta



ni E se un Ba ba wa O pe l'o ye wa fun i ko re ti wa A ti je lan gbe jo jo
bo E se un Ba ba wa O pe l'o ye wa fun e ko re re o, Gbo gbo won du pe o re
ta I ro run ni ti wa O pe l'o ye wa ni o ni yin ba ba E yin i bu nla o re



Gb'o pe fun e so ni ta ti je Ba ba o run e seun
O dun de a wa nyo e ko rin Ba ba o run e seun
S'o pe fo jo l'o run to nyi ka Ba ba o run e seun

Example 1(a): *M'áyòkún*, Hymn 9, showing an adaptation of the tune of 'Olúrombí' folktale song

Yorùbá

Iseun Baba l'orun ti t'ope
Iseun re kari.
T'iri t'ojoni mu k'ara tuni
E seun Baba wa
Ope lo ye wa fun ikore tiwa
A ti je langbe jojo
Gb'ope fun eso ni t'ati je
Baba orun e seun

Translation

The goodness of our heavenly Father is praiseworthy
 His goodness extends to all

 We're comforted in all seasons
 Thank you our Father
 We owe you our gratitude for this bountiful harvest
 Receive our thanks for the satisfying fruits
 Father in heaven, thank you

The above hymn is an adaptation of 'Olúrombí' folk tale song as shown below. Rev. Olúdé made use of the Olúrombí folktale tune in its entirety, to which he wrote new Christian texts as shown in the musical example above.

Yoruba Folk Song

♩. = 65

O-lu-ka-lu-ku je-je e-wu-re, e-wu-re, e-wu-re; O-lu-ka-lu-ku je-je a-gu

tan, a-gu-tan bo-lo jo; O-lu-ro-m-bi je-je o-mo-

re, o-mo re a pon bi e-po; O-lu-ro-m-bi o, jan jan, i-ro-ko jan jan

Example 1b: *Olúrombí*: A traditional Yorùbá Folktale song

Yorùbá

Olukaluku jeje ewure
Olukaluku jeje aguntan
Olurombi jeje omo re a pon bi epo
Olurombi o, janyin janyin, iroko janyin janyin

Translation

Some pledged goats
 Some pledged sheep
 Olurombi pledged her child, the fairest one
 Olurombi o, janyin janyin, Iroko janyin janyin

1. E ku ye dun o Gbe rin a ti bi Je su O ba; Yo a ra, so pe,
 2. Gba Je su, l'O ba O ba I ye, t'O go Re k'ai ye; O go i yin fun,
 3. E gbe_o jo gbon kan T'o ngb'o ke re wa' do Re b'O ba Nwon yi wo le fun,
 4. A la run, ja de Gb'o re 'wo san ti Je su n - pin; E we, gba te le,

Gbe rin a ti bi Je su O ba: E da, E le se Gbe rin a ti bi Je su O
 O ba I ye t'O go Re k'ai ye; O n ngb'e le se O ba I ye, t'O go Re k'ai
 Nwon tun f'o re ju we Re f'ai ye; 'Ra wi Re to 'tan L'o j'a mi i fi han Re f'ai
 Gb'o re 'wo san ti Je su n - pin; Gba gbo, b'o fe la, Gb'o re 'wo san ti Je su n -

ba; A wa j'o gun 'ye; Gbe rin a ti bi Je su O ba.
 ye; Ko s'e ni t'o nko, O ba I ye t'O go Re k'ai ye.
 ye; O ta kan He rod' Bi nu p'o mo de 'lu re la san.
 pin; Gb'e ru mbe, sa la, Wa fun' - wo san fun 'fi ji t'o pe.

Example 2a: *M'áyòkún*, Hymn 54, showing an adaptation of the tune of 'Mo ri keke kan' folktale song

The above hymn (*E ku 'yedun o*) is an adaptation of 'Mo ri keke kan' folk tale song as shown below. Rev. Olúdé made use of the folktale tune in its entirety, adding new Christian texts. The difference in the two musical examples is reflected in the lyrics.

Mo ri ke-ke kan, te - re a - ja l'o ba - 'le, te - re. O po - bi po - bi,
 te - re a - ja l'o ba - 'le, te - re. O po - bi po - bi, te - re a - ja l'o ba - 'le, te - re.

Example 2b: *Mo ri keke kan*: A traditional Yorùbá Folktale song

2. Parodized Yorùbá drum language and speech surrogacy

Yorùbá speech surrogate is one of the sources of Rev Olúdé's compositional ideas used in composing the hymns in *M'áyòkún*. In Yorùbá drum ensembles, the lead drum in *Dundun* ensemble is referred to as "*Iya-ilu*" which means mother drum. It is the most important drum in any Yorùbá drum ensemble (Bankole et al., 2013). The mother drum speaks while other

drums in the ensemble continue playing different fragments of a unified rhythmic pattern. Other members of the *Dundun* ensemble include *gudugudu*, *kerikeri*, *isaaju*, and *kannogo*. The drum speeches used by Olúdé in *M'áyòkún* are those of the lead drum in the *Dundun* ensemble which is known as "*Dundun Iya-ilu*". The Yorùbá language is pitched, thereby making it possible for the "*Iya-ilu*" player (the master drummer) to easily express himself by manipulating the drum with the use of the leather strings.



Iya ilu Dundun (mother talking drum)

One of the popular occasions of the drum playing experience which must have inspired Olúdé is the outing of drum ensembles on Christmas day, which is referred to as '*odun keresimesi*' by the Yorùbá. For instance, Olúdé made use of a popular drum phrase which goes thus;

Keresimesi, odun de; odun olowo
Christmas is here, a wealthy festival
Keresimesi, odun de; odun olomo
Christmas is here, a fruitful festival

At least, four of the hymns in *M'áyòkún* were composed through the use of parody of Yorùbá drum language which could also be referred to as speech surrogacy. The speech behavior of the talking drum can be expanded based on the dexterity of the drummer. The following examples further clarify Olúdé's use of Yorùbá drum language and speech surrogacy as one of the sources of compositional inspiration in *M'áyòkún*.



1. Wa 'jo sin, wa ki Wa 'jo sin, wa ki O ba Mi mo; ko rin 'yin - si Je su, O re nla.
 2. Wa se i du pe Wa se i du pe O re t'E bi re ti gba yi po, Ma se gba gbe, lai.
 3. Ma se kun ra ra, Ma se kun ra ra I bu kun t'i wo t' gba to bi O ju i da wo.
 4. Yin, l'o kan fun fun, Yin, l'o kan fun fun, Si se 'je wo gbo gb'e se re o L'E mi o ti to.


5. Da kun, ba si ri Da kun, ba si ri 6. K'I fe ti re se K'I fe ti re se
 Ba ba, ran ti mi k'o bu kun mi Ba ba, je k'I jo ba t'O run Re
 L'o ni, O jo nla. De, f'an fa ni wa.

Example 3(a): *M'áyòkún*, Hymn 71, showing an adaptation of 'Dansaki oba', a Yorùbá speech surrogate played by the talking drum



Dan - sa - ki O - ba, Dan-sa - ki O - ba, O-joo-ju-mo loo-re re si mi, Dan-sa - ki O - ba.

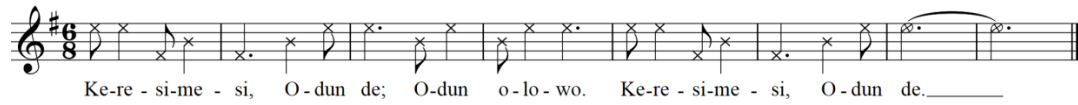
Example 3b: showing 'Dansaki oba', a Yorùbá speech surrogate played by the talking drum



1. Ke re si me si, O dun de; A tun mbe l'ai ye! Ke re si me si, O dun de _____
 2. Ma nu e li Je su l'a bi K'On wa gb'A rai ye, Lo w'e se ke se, e ran ti. _____
 3. Wun dia n'I ya Re e ran ti; Gb'O lo run w'Ai ye Wun dia n'I ya Re, e ran ti. _____
 4. Gbe Je su n'i yi, A rai ye, O lo run l'O je; K'a tun se 'fe Re, A rai ye. _____

5. L'O jo I bi Re, e du pe, 6. Ke re si me si l'O dun nla,
 E ma p'o wo ku T'O lo run mi mo,
 Ni nu a se ju, e ran ti, Ke re si me si l'O dun nla.

Example 4(a): *M'áyòkún*, Hymn 57, showing an adaptation of 'Keresimesi odun de, a Yorùbá speech surrogate played by the talking drum



Example 4b: ‘Keresimesi odun de, a Yorùbá speech surrogate played by the talking drum

The above hymn as composed by Rev. Olúdé was tonally patterned after the speech language of the talking drum as shown in the music score above.

3. New Yorùbá melodies composed to the text of the first verse of translated European hymns

The first verse of some of the hymns in *M’áyòkún* revealed that Rev. Olúdé drew inspiration from the first verse of some translated European hymns. He composed new tunes for them and then went on to write new set of lyrics for the other verses. See the music scores of *Gba aye mi Oluwa* (Take my life and let it be) and *Ma koja mi Olugbala* (Pass me not o gentle Savior) below. This he did according to the melodic orientation of the first verse and in conformity with tonal inflection. However, the new verses that followed the first verse were purposely composed to maintain proper correlation with the original theme of the hymn as revealed and presented in the text of the first verse. It is worthy of note that translated European hymns were already popular in the Church at the time Olúdé made use of this compositional technique; but despite that, he was ready to demonstrate that it was possible to sing them with new tunes which reflect the tonal inflection of the Yorùbá language. Since Yorùbá Christians were already becoming familiar with the texts of the translated hymns that were regularly and commonly used in Church services, they would therefore, be more comfortable singing these familiar texts with Yorùbá tonally inflected tunes and rhythm. In addition, within the context of crusading against translated European hymn texts and tunes

that distorted Yorùbá language, the first ‘port of call’ was to immediately provide Yorùbá Christians with alternative *YNAs*. These *YNAs* were also suitable additions to those earlier provided through ritual, ceremonial and folktale tunes. Two examples are given below:



1. Gba ai ye___ mi O lu wa ya si mi mo mu u lo lai
 2. Gba o wo___ mi O lu wa Lo o ni ti to fun ra Re
 3. Gba o gbon___ mi O lu wa Lo fun se nla bi wo ti fe



Gba gbo gbo a ko ko mi L'e we d'o gbo fun i yin Re
 Gba gbo gbo i ni___ mi Ki nwon tun j'o hun e lo Re
 Gba gbo gbo re ti___ mi Ki nwon ja si re t'o do Re

4. So ile mi d'ile Re
 Lo titi lai f'ogo Re
 Gba gbogbo aniyani mi
 B'eso gbogbo t'ilana Re

5. Gba owo mi Oluwa
 Lo o titi lai b'ife Re
 Lo gbogbo isise mi
 Fun re pipe d'igba iku

6. Kin feran Re, ju aiye lo
 Da'fe pipe s'inu okan mi
 Gba gbogbo iferan mi
 Loni laise, gba ebe yi

Example 5a: *M'áyòkún*, Hymn 4, showing the verses generated from the Yorùbá translation of “take my life and let it be”

The new tune in Yorùbá idiom was composed to “*Gba ayé mi Olúwa*” a translated European hymn “*take my life and let it be*”. The other verses were written in coherence with the original verses of the hymn, but carefully written to conform to Yorùbá speech tonal inflection already established in the first verse. The original Yorùbá translation of the hymn is shown in example 5b, alongside its English texts. The illustration below indicates the Yorùbá tonal inflection in the first line of the first verse of *Gba ayé mi Olúwa*.

Gba ayé mi Olúwa



1 *mf* Gbà aiyé mi Olúwa,
Mo yá si mimọ fun Ọ
Gbà gbogbo akoko mi
Ki nwọn kun fun iyin Rẹ.

2 Gbà ọwọ mi, k'ọ si jẹ
Ki nmā ló fun ifẹ Rẹ ;
Gbà ẹsẹ mi, k'ọ si jẹ
Ki nwọn mā sare fun Ọ.

3 *f* Gbà ohùn mi, jẹ ki nmā
Kọrin f' Ọba mi titi ;
Gbà ẹte mi, jẹ ki nwọn
Mā jìṣẹ fun Ọ titi.

4 *mf* Gbà wura, fadaka mi,
Ọkan nki o dá duro ;
Gbà ọgbọn mi, k'ọ si ló
Gege bi O ba ti fẹ.

5 *mp* Gbà 'fẹ mi, fi ẹsẹ Tirẹ ;
Ki o tun jẹ temi mọ ;
Gb' ọkàn mi, Tirẹ n' iṣe
er Mā gunwà nibẹ titi.

6 *f* Gbà 'fẹran mi ; Olúwa
Mo fi gbogbo rẹ fun Ọ
Gb' emi pápá ; lat' oni
Ki 'm' jẹ Tirẹ titi lai. *Amin.*
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Example 5b: I.O.M 384: “Gba aye mi Oluwa” (Take my life and let it be) from which Oludé composed his “Gba aye mi Oluwa”

1. Ma ko ja mi O lu gba la, Gbo a du ra mi, Gba'ti O banpe e lo mi ran, Ma se ko
2. M'ọ mi je mi gbe, se'wo san, F'e se, f'arun mi; Ka mi yeb'e-ni'wo i ba gba S'I jo ba
3. Fun mil'ọkun, O lu gba la, Fun e ri ai ku; Yo'fe ai ye yi ku ro l'okan; Dakun, gba

ja mi o; Gb'e be mi, O lu wa, Ran mi l'o wo O lu gba la,
nla Re ni.
'ru mi la.

Wo ba nu je o kan mi san, I wo O ri sun gbo gbo 're.

4. Fun mi l'omo, oro atata
Nigbati oye mi,
Si je ki nr'ohun ti sike re
N'irora, l'ail'egan.

5. Lat'ibu Re Olugbala
Wa pon gbe mi,
Ko s'e ni b'Iwo t'o le fun 'nia
N'isinmi ti ko l'o pin.

Example 6(a): *M'áyòkún*, Hymn 18, showing the verses generated from the Yorùbá translation of “*Pass me not o gentle savior*”

“*Ma koja mi Olugbala*” was also composed by Olúdé, based on the text of the European hymn “*pass me not O gentle savior*”. All the verses were composed maintaining the theme of the verses while also conforming to Yorùbá tonal inflection. The original Yorùbá translation of the hymn is shown in example 6b, alongside its English texts. Having understood and experimented with the Yorùbá compositional parody method, Rev. Olúdé took the musical experiment to the next level by seeking to provide alternative Yorùbá inflected tunes to some of the translated European hymns that were used more frequently. Out of the seventy-seven (77) YNAs in *M'áyòkún*, twenty-six (26) YNAs are in the category of new Yorùbá tunes composed to translated European hymn texts.

ONIRÜRÜ.

586 PASS ME NOT. 8585585 W. H. DOANE.

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<p>1 <i>f</i> Ma koja mi, Olugbala, Gbọ adua mi; 'Gbat' Iwọ ba np' elomiran di Mase koja mi! <i>f</i> Jesu! Jesu! Gbọ adua mi! Gbat' Iwọ ba np' elo- miran Mase koja mi.</p> <p>2 <i>p</i> N' ite-ānu je k' emi ri Itura didun; <i>p</i> Tẹduntẹdun ni mo wolẹ,</p>	<p>Jọ ran mi lọwọ. Jesu! Jesu! &c.</p> <p>3 <i>f</i> N' igbẹkele itoye Rẹ, L' em' o w' oju Rẹ; <i>p</i> Wọ 'banujẹ ọkàn mi sán F' ifẹ Rẹ gbà mi. <i>f</i> Jesu! Jesu! &c.</p> <p>4 <i>mf</i> 'Wọ orisun itunu mi, Jù 'yè fun mi lọ; Tani mo ni laiye lórun, Bikoşe Iwọ? <i>f</i> Jesu! Jesu! &c. <i>Amin.</i></p>
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Example 6b: I.O.M 586: “Ma koja mi Olugbala” (Pass me not, O gentle Savior) from which Olúdé composed his “Ma koja mi Olugbala”

4. YNAs that are original compositions of Olúdé in both text and melody

Although Rev. Olúdé adapted the tunes of Yorùbá folktales and ceremonial melodies as a source of inspiration and also relied on the first verses of translated texts of some selected


commonly sung European hymns, a larger percentage of the hymns in *M'áyòkún* are his original compositions. Liturgical need and mood of the moment inspired several *YNA* composers like Olúdé, Dédeké, and Dòpèmú. For instance, a composer would naturally be inspired to write relevant hymns that are suitable for upcoming liturgical events such as Christmas and Easter. The mood of a composer or the prevalent circumstances at a particular point in time could also trigger the inspirational dynamics of the art of composition. Owoaje (2016) classified *YNAs* into three textual categories. “The first category includes the *YNAs* generally used for the 52 Sunday services of the year referred to as *Orin Ìsìn Ojò Ìsimi*. The second category contains *YNAs* for yearly church festivals and anniversaries known as *Orin Ìsìn Àjòdún*. The third contains *YNAs* that were composed for special services such as weddings, birthdays, funerals,” and so on. The hymns below show some original compositions of Olúdé from “*M'áyòkún*”, as well as the roles they play in the liturgy of the Yorùbá church.



1. O ban gi ji, a wa tun de pe lu i yin, Fun o re Re i gba gbo gbo A wa 'so pe,
 2. O r'e le se, re wa le kun B'a ti njo sin, Gbo'gbe o mo Re, Ba ba Mi mo, A nfe'So ji
 3. Tu wa la ra, E mi Mi mo, Gbe wa n'I ja; Je k'a so e so i wa re re, Bu si 'gba gbo
 4. Bu kun fun wa Ba ba Mi mo O lu a yo; K'I jo ba_ Re te te k'ai ye L'a nfe ju lo,



Ba ba re re; Wa gba 'yin gb'o pe__ wa, E du ma re,
 a t'I wo san; K'i fi ji Re je ti wa E du ma re,
 gbo__ gbo wa; K'i wa su si se__ 're E du ma re,
 Ba ba re re; K'a f'a yo re 'le__ wa E du ma re,



gb'o pe__ wa;__ O yi gi yi gi a de o, da kun Gb'e be__ wa.
 k'o je ti wa;__
 je k'o se 're;__
 te bi to mo;__

Yorùbá

*Ọbàngìjì, àwa tún dé pèlú ìyìn,
Fún ọrẹ Rẹ̀ ịgbà gbogbo
À wá ‘şopé, Baba rere;
Wá gba ‘yìn gb’opé wa,
Èdùmàrè, gb’opé wa; Ọyígíyigì a dé o,
Dákun gb’èbè wa.*

Translation

Almighty, we have come again with praises
For your goodness which we enjoy at all times
We thank you gracious father
Receive our praise and thanksgiving.
Oh God receive our thanksgiving
Mighty God, as we come, please, receive our
supplication.

Example 7: *M’áyòkún*, Hymn 70, showing an original composition by Olúdé”

Under *Orin Ìsìn Ọjọ̀ Ìsìmì* is found praise and thanksgiving hymns *Orin Ìyìn àti Ọpé*. Like several other YNA composers, Rev. Olúdé composed this hymn for use at the beginning or during Sunday services, so as to give praise to God. It “reflects the heart of devotion, praise and thanksgiving with which the worshipers approach God and the people’s readiness to receive from Him” (Owoaje, 2016). It is a multiple verse hymn composed in compound duple time.

1.O re e le se t’o ku Ti jin de, l’o go,
2.E da e le se, gbe rin; O lu wa ti jin de;
3.I fè bo ri I la ra, Gba Je su ti jin de

O ju t’i ku ko ni pa mo, E gbe rin: A lle lu ya.
Ai ye pe l’e se te pa ta! I gba la ni t’e le se.
E gbe o ni ri ki si te, E gbe rin: A lle lu ya.

Yorùbá

Ore elese t'o ku ti jinde l'ogo
Oju ti 'ku, ko ni 'pa mo
E gbe'rin Alleluya.

Translation

The friend of sinners who died, Has risen in glory
Death is shamed and powerless
Sing Halleluyah.

Example 8: *M'áyòkún*, Hymn 29, showing an original composition by Olúdé”

The hymn above belongs to the group of *YNAs* for yearly festivals and anniversaries known as *Orin Ìsìn Àjòdún*. Rev. Olúdé composed it for Easter Sunday, to emphasize the triumph of Jesus Christ over death. It is a multiple verse hymn composed in compound duple time. A critical textual analysis of the works of Rev. Olúdé and two other *YNA* composers – Godwin Adédayò Dédeké and Gilbert Popoola Dòpèmú have been published in Owoaje (2016). The hymn below is an example of hymns composed by Rev. Olúdé for use in wedding services.

1. Fa 'ya wo yi f'o ko Fa 'ya wo yi f'o
2. Pe se fun won d'o pin Pe se fun won d'o
3. F'e bun 'fe Re f'a won F'e bun 'fe Re f'a
4. Se to kin won l'o ro Se to kin won l'o

ko Se won l'o ko, l'a ya T'an fa ni d'o jo gbein
pin Se won l'o kan d'o pin, S'a jo ni 're do pin
won 'Won yi d'o pin, da kun, Sa bo fun won lai, o
ro D'a le, ba won gbe o; Pe se te won l'o run.

Yorùbá

Fà 'yàwó yì f'òkò (2ce)
Se wón l' ókò, l' áya
T' ànfàní d' ojò gbèìn


Translation

Give the bride in marriage (2ce)
Make them truly husband and wife
Joined together forever

Example 9: *M'áyòkún*, Hymn 72, showing an original composition by Olúdé”



1. Ko tun si o re bi— Je su e ni to ru gbo gbo e bi wa
2. I fe lo fi ku fa we le se e ni t'o fa ra da i ro ra
3. A ni ku re yi, j'e bo fe se e tu t'o se tun je ai le gbe



T'oku ku o ro fun_ ni lai kan ra— O re nla, I fe nla a la i le gbe
T'arai ye pa ni ri ra la i se ri
O to k'awa ko fe ran Je su dan dan



I fe nla a la i le gbe ni ti Je si O lu gba la re re

- | | | |
|--|--|---|
| 4. Ileri re nfun okan l'ayo
E ni t'o fara gba i ya wa
T'o je k'awa ko gba ifiji t'Oba
Egbe. Ore nla | 5. Ko s'iru aini t'o nje ni ni ya
Baba lorun k'apa re jojo
to k'awa wa 'do Re fun isimi
Egbe. Ore nla | 6. Ko to k'awa ko ko ife Re
Oba t'o j'oba lo ma ni o
Dupe pe ina fe Re yi ki jo ku
Egbe. Ore nla |
|--|--|---|

Example 10: *M'áyòkún*, Hymn 5, showing an original composition by Olúdé”

Accompaniment style of *M'áyòkún*

The hymns in *M'áyòkún* were generally accompanied by keyboard instruments, namely the piano, harmonium organ and pipe organ and indigenous drums such as *Akuba* and *Dundun* drum ensemble which also included idiophones such as *agogo* and *sekere*. The *Woro* rhythm which is grounded in compound quadruple time pattern, being the standard rhythmic pattern for the *YNAs* was prominently utilized as accompaniment for the hymns in *M'áyòkún*. According to the oral interview with Rev. Olúdé's son –Mr. Seye Olúdé and evidences of recordings of some of *M'áyòkún* hymns by the *M'áyòkún* choral party deposited in the British archives, the pipe organ accompaniment provides the harmonic support for the singing of the *M'áyòkún* hymns which were rendered in unison. Further investigation in an oral interview with G. P. Dòpè mú, a contemporary of Rev. Olúdé revealed Fela Sowande who was at the time a career broadcaster, researcher and performer with the Nigerian Broadcasting

Corporation (NBC) facilitated and played the pipe organ in the recording which took place at St. Jude Church, Ebute Meta, Lagos in 1958.

CONCLUSION

From the foregoing, Rev. Olúdé made use of four compositional techniques in his published hymn book titled *M'áyòkún*. First, he adapted folktale and ceremonial melodies to which he composed new texts in Yorùbá language in correlation with Christian doctrine. Second, he adapted Yorùbá drum language and speech surrogacy in writing new melodies for some of his hymns. Third, he composed new Yorùbá speech tone inflected melodies to the first verse of translated European hymns to which the rest of the verses were tonally correlated. Lastly, majority of the *YNAs* in *M'áyòkún* were his original compositions in both text and tune. The publication - *M'áyòkún* by Olúdé therefore signaled a distinctive landmark achievement among *Yorùbá native air* composers in realizing their primary objective of providing an alternative indigenous hymn book more relevant for Yorùbá worship.

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