



Musical Analysis of Egungun Eyo and Aladoko in South Western Nigeria

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Abstract. The study traced the origin and development of Eyo and Aladoko Masquerades as well as their musical components. It assessed, through analysis, performance techniques of each of the masquerade's music as resource material for African Arts Music. Finally, it also examined the socio-cultural context in which each of the masquerades existed. This was done with a view to explicating the functions of music in the performances of Eyo and Aladoko among the people of Lagos and Ado-Ekiti respectively. The study employed both primary and secondary sources of data collection. Primary source included in-depth oral interviews conducted with 14 purposively selected persons comprising the Odolofin of Ado-Ekiti, Akinshiku of Lagos and other prominent historians in Ado-Ekiti and Lagos. In addition, participant observation method was employed during the performances of Eyo masquerade in Lagos Island and Aladoko masquerade in Ado-Ekiti. During the performances, audio-visual recording was carried out camcorder, digital camera and digital sound devices. Secondary source included books, journal articles, newspapers and the Internet. The collected data were transcribed and analysed within the ethnomusicological framework. The results showed that while the origin of Egungun Eyo was traced to the colonial period in Nigeria that of Egungun Aladoko was traced to the pre-colonial era. The results also showed that while the performance of music ushered in a time of prayer in Egungun Eyo play, it was used to correct the ills of the society in the case of Egungun Aladoko. It was also revealed that while Egungun Eyo employed a group singing technique, Egungun Aladoko was exclusively a solo performance. Furthermore, it was revealed that the performance of music in the two Egungun was done in motion. The results also showed that the music in the two Egungun were performed in the ritualistic context albeit with some elements of entertainment. The study concluded that music played significant

roles in the performances of Eyo and Aladoko among the people of Lagos and Ado-Ekiti respectively.

1. Introduction

In the continent of Africa, there are various musical practices, different cultures, traditions and ethnic groups. The cultural and social life are so complex that one finds music as inevitable as part of the living and the way music is seen in African society is more complex than what a non-African would ever think of. Music plays a diverse role in our daily activities and this is highly pronounced in the performance of *Egungun*.

Attempting to define the term *Egungun*, Webster dictionary states that: *Egungun* really means "bone", hence "skeleton", and *Egungun* himself is supposed to be a man risen from the dead. The part is acted by a man disguised in a long robe, usually made of clothes, grass or raffias and a mask made of wood, which generally represent a hideous human face, with a long-pointed nose and thin lips, but sometimes the head of an animal. *Egungun* appears in the streets by day or night indifferently, leaping, dancing or walking grotesquely and uttering loud cries. He is supposed to have returned from the land of the dead in order to ascertain what is going on in the land of the living and his function is to carry away those persons who are troublesome to their neighbours. He may thus be considered a kind of supernatural inquisitor who appears from time to time to inquire into the general domestic conduct of people, particularly of women and to punish misdeeds.

From the above citation, *Egungun's* role, their mode of dressing and their other functions are vividly described by the dictionary. *Egungun* are said to be a man risen from the dead who visits his people on earth at a particular time of the year. According to the Moment Newspaper in its editorial of Saturday

September 18th, 2010, in the days of old, *Egungun* served as a link between the living and the dead, so they were held sacred and highly revered. Some big and others small, they appeared once in a year amidst pomp and pageantry for *Egungun* festival. In a similar vein, Jeje and Daramola in 'Awon Asa ati Orisa Ile Yoruba' states that Yoruba people refers to *Egungun* as *Ara-orun-kinkin* that is, heavenly being. Their believe about people is that their soul is not far from earth and that we can bring them back to earth. *Egungun* comes out any day is set aside to remember all heavenly souls. They would be brought back to earth by adorning a human being in *ago*-clothes or grass as the case may be, which now make them look like heavenly souls. The love for these heavenly souls always attracts some of the heavenly souls to come back to earth in the nature of *Egungun*. On the day heavenly souls are being remembered, they will bring *Egungun* to earth, according to them, their deserved respect and prayers will be offered to them as a deity that is very powerful to hear prayers.

According to Nketia (1979):

In traditional African societies, music making is generally organized as a social event, public performances, *therefore, take place on social occasions – that is, on occasions when members of a group or a community come together for the enjoyment of leisure, for recreational activities, or for the performance of a rite, ceremony, festival or any kind of collective activity.*

The above is apt about *Egungun* performance in Yoruba land and especially as regards *Egungun Eyo* and *Egungun Aladoko*. The performance of *Egungun* in Lagos is more of a social event laced with music however with the undertone in the sacred performances that are not open to all and sundry. *Egungun Eyo* is a public performance that affords members of Lagos community the opportunity of having a public performance of *Egungun* in a Carnival-like atmosphere. *Egungun Aladoko* on the other hand is a socio-cultural event that allows the *Ado-Ekiti* people to come together for the enjoyment of leisure and for recreational activities. The activity of *Egungun* goes beyond meet the eye because there are some things which they do that are not open to all.

In contemporary Nigerian society, musical expressions are part of *Egungun* performance among the Yoruba people. These musical traditions are both vocal and instrumental in *Egungun Eyo*'s performance but in the case of *Aladoko* it's mainly vocal. In the vocal performance, chanting (*Iwi* or *Esa Egungun*) feature prominently. It was revealed that

music plays a significant role in the performance of *Egungun Eyo* and the role of music in the performance of *Egungun Aladoko* can not be underestimated because of the use of poetry.

According to Afolabi Olabimtan; traditional oral poetry was performing the same role as the press and the radio, not only to inform, educate and entertain but also to express public opinion (Olabimtan 1981). From the above assertion of Olabimtan and what obtains in many communities in the South Western part of Nigeria, music is one of the effective means of socializing, communicating and educating young and old members of the society. People whose lives are devoted to music because of their social function, as in the case of the court of the kings of Dahomey (Nketia, 1974) musicians are the chroniclers of events in societies which have no written traditions. Their role on every important occasion is to recreate the history and culture of people, by means of long, declamatory recitations, which are either intoned or sung.

Egungun Eyo and *Egungun Aladoko* are believed to be a significant presentational religious art, which imagines the collective spirits of the ancestors and builds them out of overlapping or stitched segments of clothes. *Egungun Eyo* has a socio-cultural connotation but largely it can be referred to as "**All Soul's festival**" that brings people of diverse background and of race together in a carnival environment for people to be able to appreciate their culture. *Egungun Aladoko* is a socio-cultural performance that does not require any carnival, like that of *Eyo* but which affords the people the opportunity for recreational activities, leisure, enjoyment, a show of showmanship and games which they inculcated as part of their day-to-day live. Although it is very well known that *Egungun* is only a disguised man, yet it is popularly believed that to touch him, even by accident, causes death. Crowd always stands round watching at a respectable distance, the gambols of an *Egungun*, and one of the chief amusement of the performer is to rush suddenly towards the spectators, who fly before him in every direction in great disorder to avoid punishment with death, and women are forbidden for pain of death, to laugh at him, speak disparagingly of him, or say he is not the one who has returned from the dead. "*May Egungun cut you in pieces*" is an impression often heard.

1.2 Historical Background of Lagos

Traditionally, history has it that the first settlers on the island which was variously known as *Oko*, *Eko*,

Awani were the *Awori*, the children of *Olofin*, a small Yoruba group normally resident on the west bank of the River Ogun, beyond the lagoon. The *Olofin* (Chief) and his people first settled on the *iddo* Island. He divided Lagos among ten of his sons. His son Aromire, a fisherman was the first to take possession of his land. He grew vegetables and peppers and finally settled at the place of the present Oba's (king's) palace, *the Iga Iduganran* (meaning pepper palace). Later the other sons also took possession of their land. A petty quarrel developed between the *Olofin* people and a rich woman, Aina who was falsely accused of witchcraft. She called the king of Benin for help, and thus gave the king the opportunity to send army to Lagos. After many attempts, Benin won. Lagos became southern outpost of the Benin empire. *Ashipa* was made head war chief over the Benin warriors at *Iddo* Island. He was given men to assist him in his duties as governor of the town, he receives the royal *gbedu* drum which is one drum, usually beaten for the king of Lagos. All the kings of Lagos up to date are descendants of *Ashipa* family. King *Ado*, *Ashipa*'s son, continued to extract tributes from his subjects for the king of Benin. His men often harassed the *Olofin*'s children who therefore built a meeting hall on Aromire's pepper farm now the Oba's palace.

1.3 Historical Background of Ado-Ekiti

Ado-Ekiti dates back to the 15th century when it was made the capital of Ekiti. Ado-Ekiti is a city in South-West Nigeria, in the present day Ekiti State. The people of Ado-Ekiti are mainly of the Yoruba ethnic group. The expansion and growth of Ado-Ekiti and the kingdom of Ado lasted over 400 years. In the course of this expansion, Ado became associated with certain traits. Ado is the name of a political society, as a matter of fact, a kingdom, on account of its size and development was and is still the largest in Ekiti. In its heydays, the kingdom covered all the present-day Ado-Ekiti Local Government Area, Irepodun/Ifelodun and Aiyedire Local Government Area, Ogotun-Ekiti and part of Ido/Osi Local Government Area. Traditions assert that at the height of Ifa power in the 18th and 19th centuries, about 200 years ago, Ado kingdom consisted of 150 (*ewadojo*) communities. The metropolis of the kingdom was Ado-Ekiti, Ewi was the sovereign head, his palace was (and still is) situated in the chief city. All the high-chiefs lived in the city; these chiefs were patron chiefs or Dukes of all the subordinate towns and villages. Citizen of the kingdom in general and those of the mother town, Ado-Ekiti in particular were reputed for great attention to cleanliness. A popular lyrical description of Ado indigenes says;

“Ura ule Ado, m’etipise fifin seree”

1.4 Statement of the Problem

In Yoruba land, Egungun's performance is an important ritual and social tradition that has been in existence from the time immemorial and its transitions which has been jealously preserved. There is every need for scholars to research into the music associated with and that are used at different Egungun performance in order to save such music from going into extinction. Yoruba musical aesthetics is an important tradition in Yoruba land as it involves the total integration of the entire music, artist and non-musical or extra musical elements in each musical performance. As posited by Idolor (2002), peculiar patterns of odds and ends which may be permanent or persistent and which realize themselves in fuller measure as life goes on, explicitly or implicitly characterize any person(s) or society(ies), classes/groups of people in societies unite by the possession of these characteristic qualities, which are sensed and guarded jealously. In this vein, every kind of music possesses matrixes, which identify with a culture and represent a people with a common culture. Using sound matrix, it is therefore possible to discern the nativity of a piece of music even where the lyrics are drawn from different linguistic region structurally, the cultural elements can be identified in the scale when they are manipulated. The compositional techniques such as statement of themes and their development with sequences, repetitions, tonal shifts, orchestration, dynamic shadings, part singing, text, texture, rhythm and cadential formulae are all representative of a culture.

Notable works on indigenous music of Africa include Akpabot's work on Foundations of Nigerian Traditional Music (Akpabot, 1986), Euba's work on An Introduction to Music in Nigeria (Euba, 1977), Vidal's work on Traditions and History in Yoruba Music (Vidal, 1977), Vidal's work on Oriki: Praise-Chant of the Yoruba (Vidal, 1971), Adegbite's work on Oriki: A Study in Yoruba Musical and Social Perception (Adegbite, 1978), Orehle and Emeka's work on Thought System informing the Musical Arts (Elizabeth Orehle and Lawrence Emeka, 2003), Phillip's work on Yoruba Music-Fusion of Speech and Music (TKE Phillips, 1953), Olaniyan's work on The Compositional and Performance Techniques of Dundun-Sekere Music of South-Western Nigeria (Olaniyan, 1984), Ibitokun's work on Dance as Ritual Drama and Entertainment in the Gelede of the Ketu-Yoruba sub group in west Africa (Benedict M. Ibitokun, 1993). It has become so necessary that much more should be done on our traditional music.

The study into the musical analysis of the musical components of *Egungun Eyo* and *Egungun Aladoko* therefore becomes vital.

1.5 Objectives of the Study

The uniqueness in the instrumental and melodic features of *Egungun Eyo* and the performance techniques employed in the chant-song of *Egungun Aladoko* is of great importance to this study. It shows the institutionalized *Egungun Eyo* amongst the Lagos people and on the other hand brings to fore *Egungun Aladoko* as a recreational and social institution amongst Ekiti people generally and in particular Ado-Ekiti. The musical analysis of *Egungun Eyo* and *Egungun Aladoko* is the focus of this paper and for the neglect in the structural analysis of the music, this study was carried out to explore in details the concept of the aggregate of music employed for the *Egungun Eyo* and the musical components as well as the vocal style used in the performance of *Egungun Aladoko* in Ado-Ekiti.

The specific objectives of this study are to:

- Trace the origin and development of *Egungun Eyo* and *Agungun Aladoko* as well as their musical components
- Examine socio-cultural contexts in which each of them exists; and
- Analyse and compare the performance techniques of *Eyo* and *Aladoko* music

The study also examined *Eyo*'s ritualistic and *Aladoko*'s socio-cultural context in which they both exist and lastly it analyzed the aggregate of music of people of Lagos Island that are associated with *Eyo* performance and vocal music used by *Egungun Aladoko* in order to reveal forms and functions as well as the pre-eminent roles they both play in the cause of their musical performances.

1.6 Scope of the Study

The scope of this thesis covers only the musical components of *Egungun Eyo* in Lagos State and *Egungun Aladoko* of Ado-Ekiti people in Ekiti State. Although there are different *Egungun* across Yoruba land. The *Egungun Aladoko* under focus in this thesis make use of clothes, some raffias or palm fronds and some even make use of both, however in the case of *Egungun Eyo*, they make use of *aropale*, *iboju*, *Opambata* and *Aga*. Their costume is simply because they are regarded as heavenly souls – *ara orun*. Although it is very well known that *Egungun* is only a disguised man, yet it is popularly believed that to touch him, even by accident may cause death. Their

costumes are carefully sewn with a lot of stitched segment to hide the real identity of the person behind the mask. Some make use of hand gloves and stockings for a total coverage of their body.

1.7 Theoretical Framework

The theoretical framework adopted for the study is “Ethnomusicological Approach” according to Ajewole it is concerned with the usage of music in Yoruba culture. It further deals with music in oral tradition. It also reveals the practice of music in Lagos and Ado-Ekiti. The commemoration of the dead in the *Egungun* performance and its successive funeral rights are remarkable assemblage of *Egungun* who came out to dance, to astound the viewers, correct them if need be and offer blessings from the spiritual world they inhabit. Although *Egungun* have individual names in communities in which they operate. According to Daramola and Jejein their book, *Awon Asa ati Orisa Ile Yoruba*, they describe the different type of *Egungun* found in different Yoruba communities. In Ibadan in South West Nigeria, there is *Egungun Alapansanpa* and *Oloolu*, In Egba, there is *Gelede*, *Elegbodo*, *Awuru*, *Ijeba*, in Oyo there is *Ajobiwe* and *Ajofoyinbo*, in Ekiti land there are *Epa*, *Ako Egungun*, *Egungun Aje*, *Egungun Okotorojo*, *Egungun Ede*, *Osasa* and *Yalawi*. *Egungun* are believed to be the spirit of those individuals who are prominent in the past, the energy they embody is corporate and diachronic: that of the lineage recycling itself through time by the way of paying their people a visit. According to Olayiwola in Ajewole, the concept of identity played an important role in problematizing the received definition ethnomusicology as;

The study of music in cultural context and also played a crucial role as an analytical linchpin between music and culture. Identity can be seen in many ways such as national identity, political identity, religious identity, ethnic identity, cultural identity, etc

The study provides more information on existing musical components of both instrumental and vocal music used in *Egungun Eyo* as well as the vocal-praise poetry employed in the performances of *Egungun Aladoko*. The illustration of the musical idioms in *Egungun Eyo* and *Egungun Aladoko* and as transcribed will make the musical components a unique one which in turn would interest music researchers, musicologists, music educators and others that would want to make use of this work. According to Akpabot (1986), one of the chief characteristics of African traditional music is its

association with social and ritual ceremonies, but whilst this is generally true, it would be correct to say that all African music follows this pattern as there are many aspects of it totally unrelated to any traditional ceremony. However, Euba while commenting on the social context of traditional music in his article “An Introduction to Music in Nigeria” he aptly points out that:

As is customary in other parts of Africa, much of the traditional music of Nigeria is realized within the context of social ceremonies. This is not to say that music is never performed for its own sake. The player of the hand piano (Ubo) might perform purely for his own enjoyment and without reference to any ceremony. So also might an *Ijala* artiste, chant portions of *Ijala* to himself. Nevertheless, the most prominent use to which music is put in traditional culture is in the celebration, whether as an embellishment or as an integral part of social ceremonies. As has been clearly demonstrated by Babalola, *Ijala* is performed mainly on occasions “connected with the worship of Ogun and the activities of the hunter’s guild.” Other occupational groups such as blacksmiths, farmers and weavers also sometimes have their own types of music and dance.

As *Ijala* is synonymous to the performance of hunters’ play so is *iwi* or *esa* is synonymous to *Egungun* performance. There are general information about *Egungun* among the Yoruba people, but it is considered to be of great importance to conduct an in-depth research into the musical types, performance style, musical practices and musical components found among the *Egungun Eyo* (*Adamu Orisa*) and *Egungun Aladoko* in other to understand the facts about them.

1.8 Methodology

The methods employed in carrying out this study are diverse and they include:

Field investigation method includes the oral interviews as its primary source of information in

other to give voice to African music; this include personal interviews with itinerant and participants of *Egungun Eyo* and *Egungun Aladoko*. Also interviewed were chiefs and traditional historians. Survey method investigated the origin, history and development of musical components of *Egungun Eyo* and *Egungun Aladoko*. The National library in Yaba Lagos and other research centers were visited for the collection of information. Observation method of both *Egungun Eyo* and *Egungun Aladoko* were observed during which there were recordings of performances by means of audio and video tape recorders. Bibliography method where written literatures relating to the subject matter were examined in order to establish the extent of research that has been carried out. Relevant to this study are a no considerable number of materials such as music and Yoruba text books, magazines, music dictionaries, serials, journals, newspapers, publications on music; educating seminars, lectures, long essays, paper presented by scholars and electronic library were revised for the purpose of this study. The laboratory method focused on transcription of recorded music and the structural analysis. Other materials collected were collated, organized, described and codified. Data collected were transcribed and analyzed within the ethnomusicological framework.

2. The Origin of *Egungun Eyo*

The Adimu Orisa Play - Eyo Anthem

Eyo o, E! eyo o,
Eyo baba n t’awa
T’o n fi goolu sere,
Awa o le sanwo onibode
O dile.

Translated as:

Our own Eyo is peak
We toy with gold in our affluence
We won’t pay duties or royalties
We run our routes free.

The image shows musical notation for two pieces. The first is titled "EYO O" and consists of two staves of music. The lyrics are: "E-yo o, Ehi E-yo of E-yo o, Ehi E-yo of E-yo". The second staff continues with: "ba-han ta wa, ton fi goo-tu se re, A-wa o no sanwo o-ni-bo-de, o dli-let". The second piece is titled "ATABA-TIBI (CHANT)" and consists of one staff of music with the lyrics: "A-ta-ba-ti-bi, A-ti-bi-ta-ba".

Eko, Lagos is the only place that is known with two names and if any other is so called, it has not come to fore. Lagos is the commercial capital of Nigeria, the gateway to Nigeria. So vast in breadth and length.

Eko akete, a romi sa legbe legbe

I'm sorry, akete is fa-fetched

The other half speaks of its marine's endlessness of the two symbols on this rich land; one is water which surround the Island. The other is *Eyo, Adamu Orisa* where culture cuddles modernity in a carnival. If there was an Eyo outing before the one staged for the late Oba Akintoye in 1854, it was not recorded and there was a stretch of twenty years before the next *Adamu Orisa* play was staged in 1875. *Eyo Ekunremi, Iya Oba Dosunmu*, 13th April. In 1889, *Eyo Esubi Okepopo* was held. Few and far between as the enumerated events might be, a time could come again when *Eyo* comes quite frequently. In 1895, it happened three times in a year. *Eletu Ijebu* on the 4th February, Idowu Ojo on the 3rd of June and just three days later on the 6th of June 1895, for Jose Idunmagbo. This period was however recorded as the history of Lagos Island. Many similarities dot the distance in the *Egungun* and *Eyo* instance, they are of strong cult-hood. Both filled and formed mainly of manhood. The elders however said that *Egungun* was not of earth made unlike Imole, *Egungun* descended from heaven with other frontline gods who sought earth's haven. Five are the original *Eyos* who from *Orisa* received favours to guard the *Orisa* in her walk, they came to share *Orisa's* entire world. *Adamu Orisa* peaks the pack. This is the nucleus of *Awe-Adimu* stack. A circle of the *Adamu Orisa* cult, where *Orisas Adimu* and *Ogunran* hold court.

Kaa bo o, ka abo (2xce)

Omo a bile soro

Omo a bile soro kile lanu

Ka abo o

Welcome back (2xce)

She, whose voice the ground obeys

This is a popular song which is *Adamu's* special anthem every time she came back from an outing. *Ologun Agan* brought *Adimu* from Benin, an *Orisa* masquerade which possessed blessing in ita being. It appeared on Abo oja, that's Saturday blessing good and scolding evil back in the day. Oba Dosunmu was to order relaxation from *Adimu's* nursery stage on an occasion, in *okepa* where the spirit sprang to his palace on the Lagos Island. This was where panageric came from

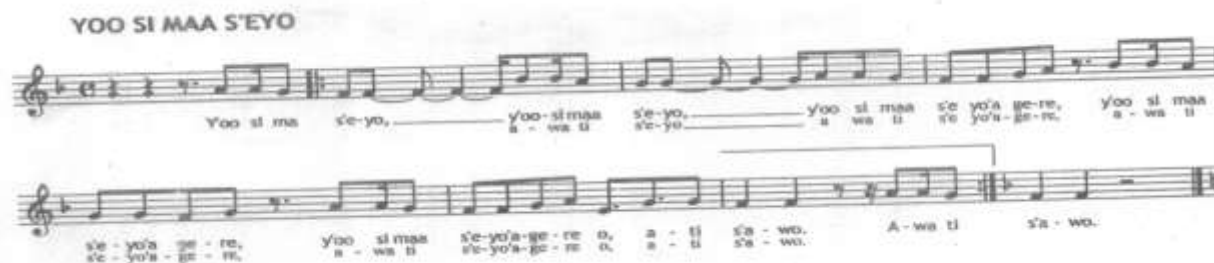
Omo afinju w'oja, o rin geerege

Omo Oba w'oja pa shio shio

We clean and trendy walks the market majestically
The filthy and sloppy's feet are tentative

In the days when *Orisa Adamu* walked alone, many came in throngs just to touch and be whole but the soon appointed guards so perchance the god be rushed and the headgear falls. The play takes place only on the street of Lagos Island and does not extend beyond the boundaries of (Eko carter entrance and Macgregor canal) of Lagos Island. It is forbidden to stage the play beyond these boundaries. The *Adamu Orisa*, in whose name the play is staged, *Orisa Ogunran Adimu* were originally brought to Lagos by Alase Odu, Chief *Olorogun Agan* while *Elegba Opopo* was brought by Sagbeni, Chief *Olorogun Igbesodi* from Benin during the reign of Oba Ado, over 350 years ago. While *Orisa Ogunran* was a male while *Adamu* on the other hand was a female. Both Chief *Olorogun Agan* and Chief *Olorogun Igbesodi* settled at Oju-Olokun street, Chief *Olorogun Agan* towards the water side and Chief *Olorogun Igbesodi* at the beginning of Oju-Olokun street, which is today known as Abegede, where the *Elegba Opopo's* shrine is installed.

Whenever the *Adamu Orisa* play is to be staged, both the people of Ita-Ado and the people of Agbedemust come together for arranging and effectuating the staging of the play. Only these two families of *Olorogun-Agan* and *Olorogun igbesodi* are the sole authority on the performance of an *Eyo* play from the time immemorial and the announcement is made by the reigning "Akinshiku od Lagos" who is by right and tradition the head of ADIMU CULT. The name *Adamu ORISA* rings much bells to the hearing of people than the name OGUNRAN which is relatively unknown to many, this is so because the *Orisa Ogunran* is too powerful and too expensive to stage as a play (RITUAL): hence the *Orisa* only comes out seldomly. It must be noted however, that when *Adamu Orisa* was brought from Bening in 1630, the *Orisa* was settled at Okepa with the consent of Oba Ado of Lagos. It was at this Okepa that the Oba of Lagos and his chiefs would go and witness the performance of the *Adimu Orisa*; but the venue changed during the reign of Oba Ologuntere of Lagos because he (Ologuntere) did not support the idea of the Oba of Lagos and his chief leaving the Island of Lagos to watch the performance of the *Adamu Orisa*. He therefore decreed that the *Adamu Orisa* be brought down to Island. With his order, Chief *Olorogun Agan IV* in 1772 brought down the *Adimu Orisa* to DUNMOJOKUN otherwise known as ITA ADO where the AWE ADIMU (the conclave) has remained ever since. The performance of the *Adamu Orisa* is traditionally called the "EYO PLAY". *Eyo* was introduced into it to make it more glamorous.



3. Adamu Orisa Play

The origin of *Adamu Orisa* play according to findings showed that the genesis of *Egungun Eyo's* public performance must be rooted in legend. It was also gathered that origin of *Egungun Eyo* could be traced to two areas in the south-western part of the country. The people of Iperu in Ogun state claim that *Egungun Eyo* originated from their town, the people of Apa, a coastal area in Lagos on the other hand also lay claim to the fact that *Eyo* originated from them. The supreme head of all *Eyo*, *Adimu (Orisa Baba nla mila)* has its uniqueness among other orisa groups of *Eyo*. According to Prince Iyanda Bashua in Awe Adimu, the Bashua of Lagos then, he said *Adamu Orisa* play is the traditional play of Lagos that is staged for the commemoration of the final burial obsequies of an Oba and sometimes it is done in the memory of a deceased person who had contributed to the progress and development of Lagos while alive. He stated further that the people do not have to recite *Aro-Eyo* to participate in *Eyo*. In *Awe Adimu*, only children of *Adamu* cult or somebody that is introduced by an eminent personality in the society are registered for *Eyo Adimu*. He reiterated further that majority members of *Eyo Adimu* are eminent personalities who are professionals in different fields in the society and these are Doctors, Lawyers, Justices, Broadcasters etal. In his words, "miscreants are not allowed into the fold.

Any person or family that can afford the expenses of staging an *Adamu Orisa* play, or any family that wants *Egungun Eyo* in the name of their house, must first consult the families of *Olorogun Agan* and *Olorogun Igbesodi* to formally inform them of such a desire. Thereafter the two families will then direct the person or family to the reigning Oba of Lagos; whom is believed to be in a better position to know who and who has contributed to the growth of Lagos; hence the play (*Adamu Orisa* play) is not stage for less an important person or family. The Oba will then direct the person or family, who can afford the expenses of staging an *Adamu Orisa* play to the traditional

owners of *Adimu Orisa* play, that is the *Olorogun Agan* and *Olorogun Igbesodi* families at *AWE-ADIMU*, situated at Ita-Ado, Isale-Eko, Lagos. The person or family will then be led to the *Awe-Adimu* with the king's official staff (*Opa-Oba*). *Suku*, and accompanied by two white capped chiefs. At the *Awe-Adimu*, such a person or family will be issued with *IKARO* (all the articles and cash requirements for providing certain things for the obsequies etc). Until all the *IKARO* agreed upon are supplied to and accepted at the *Awe-Adimu*, the *Adamu Orisa* play or *Eyo* play will not be publicly announced or staged.

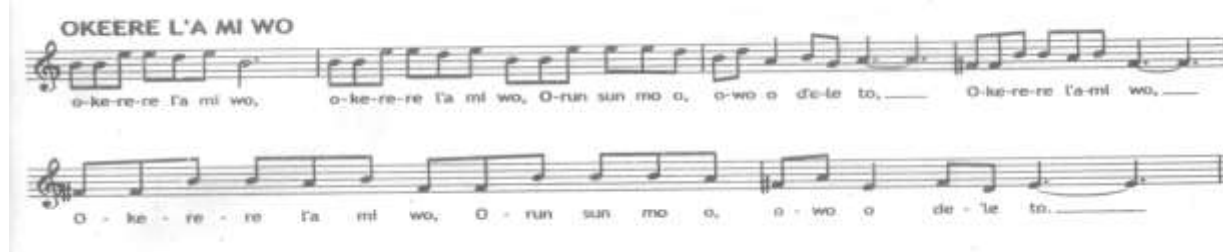
It is pertinent to note that no other family is or allowed to be present at the presentation of the *IKARO* to *AWE-ADIMU* by the family or person wanting to stage *Adamu Orisa* play, than the two families of *Olorogun Agan* and *Olorogun Igbesodi*, that is *Ita-Ado* and *Abegede* families. No other *Orisa* family or *Eyo Iga* family than the two aforementioned. Meanwhile, each *Orisa* of *Eyo* has traditional functions that are connected with the staging of the play and which must be perform and directed by the supreme head of all the *Orisas*, the *Orisa Adimu*.

4. Announcement

The *Awe-Adimu* is solely responsible for announcing the date of performance: after consulting the *Ifa* oracle and all other rituals performed, permit to stage the play would be obtained from the Lagos State Government. After the *Ikaro* has been accepted, the *Ifa* oracle consulted and a date assured, the elders of *Awe-Adimu* will send message to the other four groups of *Eyo*. These are the head of red cap *Eyo* (*Olori Eyo Onilaba* or *Alakete Pupa*), the head of family of *Orisa oniko* (*Raffia*), the head of family of *Orisa ologede* (*Banana*) and *Olori Eyo Agere* (*stilt*). It must also be noted that only two out of the four groups are known to have *Orisa*. They are *Orisa oniko* (*Raffia*) and *Orisa ologede* (*Banana*) which means that we have only three in the *Adamu Orisa* play or *Eyo* play.



Eyo Alakete pupa or Okolaba is not an Orisain anyway, but they are known and referred to as Eyo Olori Eyo. The person who is chosen by any reigning Oba to lead the Eyo onilaba or alakete pupa is known as (Olori Eyo Onilaba) which means, that the Egungun following their leader. The bag, made of skin, hung on somebody among the followers of Egungun Onilaba or Egungun Alakete pupa (red capped) is called LABA. The Laba is symbolic bag, symbolizing them (the Eyo onilaba) that they are from the Oba. The symbolic bag, otherwise known as Laba is the property of any reigning Oba of Lagos; and this Laba is rotational amongst the different houses; for it is not stable to any house or person, but it is given out according to the wish of the reigning Oba, after Laba must have been blessed by the elders of Awe-Adimu. Agere (stilt) too is not an Orisa, but mere fancy (they are called fancy Eyo). He is only recognized for the jewelries he is putting on, with his dancing on a long stick. The only Orisa we have as the traditional supreme head and leader of all Orisa is the Orisa Adimu followed by Orisa oniko (Raffia) and Orisa ologede (Banana). The Eyo onilaba or alakete pupa is placed second in row, simply because of any reigning Oba whose symbol they are putting on; as the Oba are known to be second in command to Orisas, (Oba Alase igba keji Orisa).



Eyo Groups

Among the Eyo groups that featured in the processions are the five Orisas as the heads of all, Adimu ('risa baba nla mila): Okunlaba Ekun (Alakete Pupa), the Olopa Eyo: Eyo Orisa oniko (Abara Yewu), Eyo Orisa ologede and Eyo Orisa Agere. Others that are not Orisas are Asogbon, Sueua, Bashua, Egbe, Erelu Kuti, Shaasi, Asajon, Eletu Odibo, Aromire, Oloto, Obanikoro, Oshodi-Bukku, Onisiwo, Bajulaiye, Onilado, Akogun, Olofin, Olorogun Adodo, Onimole, Bajulu, Olumegbon, Eletu Iwashe, Akitoye, Arobadade, Ogunmade, Onikoyi, Jakande, Etti, Oshodi, Ajiwe Forisha, Onisiwo, Salawe, Faji, Kakawa, Sogunro and Taiwo Olowo.

Eyo Onilaba (Eyo Oba)

Eyo Laba or Alakete pupa is referred to as LABA EKUN. This one belongs to the royal coronet; they bear a bag of famed potency. They are also known as Eyo's constabulary. Laba Ekun has no Orisa, they prepare the raffia mat called Para. This is done on the

eve of outing, in the raffia enclosure only is ARIGO beaten – The special drum translates eyos into the realm of spirit. They function as the “police” of the Orisa Adimu administration. They also ensure and maintain maximum discipline among the Eyo groups. They must ensure that the Eyo groups keep to the rules and regulations of Adamu Orisa play. They take directives from Awe-Adimu and maintain regular contact with Awe Adimu throughout the preparation period and Adamu Orisa play day. Other major function of Eyo Laba is to construct the AGODO, an enclosure constructed with palm fronds on the eve of Adamu Orisa play along Enu-Owa street, now Iga Idunganran street to house drummers, on the instruction of the elders of Awe-Adimu. They are among the Eyo groups to lead “Opa processions” for the announcement of Adamu Orisa play day.

Orisa Oniko

Opa omo re ki I se
Erelu gbayi, O gbola
Omo Olugbani ni

Her Child's staff never breaks
 Erelu is imbued with honour
 Child of Olugbani

The outing of this Orisa during the midnight or early morning of Adamu Orisa play day is to ensure that the devil and other evil spirits are driven away from the town. The Orisa must choose some of his followers, who are believed, would be taking part in the Adamu Orisa play, to lead "Opa Procession" for the announcement of Adamu Orisa play day.

Orisa Ologede

The above mentioned of Orisa Oniko must be performed within different time of the early morning of Adamu Orisa play day. The purposes of Orisa Ologede's outing at this time is to ensure peace, tranquility and safety to the performance of the day. The followers of Orisa Ologede also lead "Opa

processions for the announcement of Adamu Orisa play day.
 Oniko and Ologede
 Opa omo re ki I se
 Erelu gbayi
 Omo Olugbani ni
 Her Child's staff never breaks
 Erelu is imbued with honour
 Child of Olugbani

That was how Oba Ado's queen was praised. On Efunyemi's account were the two Eyo's raised, when Efunyemi died, her brothers buried her, wrapped in Eyo ceremony and that was how it stuck. Eyo is only for burials as earlier stated and not for events where people would wed. However, its been done to honour important personality who has done well for the city of Lagos.



5. The Origin of Aladoko

It was said that Ewi and Aremo were siblings and they were on their way back from Oba of Benin in Ile-Ife, when they got to Supare-Akoko, they got the knowledge of Eegun. They were so impressed with the performance of the Egungun at Supare which was never in existence in Ado Ekiti before they went on their trip. On getting back to Ado-Ekiti, they now established the performance of Eegun in the town. There are different types of Egunguns in Oyo, Ibadan, Ilesa and a thing of note is that there are lots of difference between all these Egunguns and Eegun Ado. The ones in Oyo dresses in clothes from head to toe but the ones in Ado-Ekiti make use of both clothes and raffias (iko) which make them to be a different brand of Egungun entirely from other ones found in other areas in Yorubaland. There are different amongst Ado-Ekiti people and they are; Eegun Ire, Eegun Onimo and Eegun Ede.

Eegun-Ire (Eegun Ire wears clothe all through)

Eegun Ire does not come out on a yearly basis and it does not use cane to beat onlookers like other Egunguns do, the only thing it does is to dance and collect money and then in turn pronounce blessings on the people.

Eegun Onimo (Raffia)

Eegun Onimo amongst the Ekiti people are the type of Egungun that make use of raffias. They can be likening to the group of the Orisa Oniko in the Adamu Orisa clan. Because of the way they dresses themselves with the raffias, they are sometimes called (Orisa Oko). In the group of Eegun Onimo, we have Owi or Esisin.

Eegun Ede

Ede are groups of three Egunguns which comprises of Adoko, Amulekun and Obun: All Egungun that speaks are referred to as Ede. A point of note is that

not all Egungun speaks, some Egunguns only dance to collect money and they come out on a yearly basis and amongst these groups are Owi or Esisin

Ado Chiefs and their Egungun

Almost all traditional Chiefs and quarters in Ado-Ekiti have their own Egungun. The Egunguns come out every nine (9) days from these quarters:

Ajofoyinbo belongs to Ireemo street

Aye is performed in two (2) quarters in the town and this are Olusomoka and Oke Ila. In Idemo, it is known as Eegun Edemo and in Oke-Ila, it is referred to as Eegun Alarerin.

Sasere belongs to Igbehin street and the chief in charge is Chief Sasere

Ogboo belongs to Ilaro street and the chief in charge there is Chief Aro.

Adoko Group

The speaking Egunguns come out any time of the year. They go to anywhere for their performance which means their performance is not restricted to their immediate environment. They go to places like Lagos, Ibadan and so many other Yoruba towns to perform and they are always referred to as Eegun Ado like Alamuju from Igbemo-Ekiti. Their performance is not institutionalized because they only go to places where they have indigene of Ado to perform for them, remind them of the happenings at home and telling them not to forget their places of birth. All these they do in a proverbial manner and in a language (dialect) that is understood by the people they are performing for.

Aladoko as a Poet

Aladoko, when performing assumes the role of an orator, where they prophesy into the future of their host(s) or that of the onlookers and this may not even come to pass almost immediately but until years later. Most times they are referred to and seen as prophets amongst their people, and this is simply because of the way they go about with future-telling, praise-chanting and poetic recitation which are done beautifully with what is referred to as *Ohun Adoko* (the sonorous voice of Adoko). When they use their voice of Adoko to sing the praise-chant of their host or that of an onlooker, the host or the onlooker would be so moved that he would part with some money.

Aladoko and Magical Powers

Aladoko are believed to possess great magical powers that make them to put up an excellent performance any day anywhere. It is believed that such magical powers allow them to see into the future of individuals and for them to say things that will come to pass at a later date or time. They are said to

possess great charms and a situation that happened between Aladoko and Alamuju several decades ago was given by Papa Asefon:

The Eegun Aladoko was coming from a performance and on the other side of the road was Egungun Alamuju. Alamuju gave a shout out to the Aladoko and in all fairness, Adoko did not hear his call. In fury, the Egungun Alamuju pronounced a curse on the Adoko, that he will never speak again and it happened there and then. Pleas were made to the Alamuju but he never bulged. What's more of an Adoko when he can no longer speak? Because speaking is the trade and the trade is speaking. That particular Adoko died years later and he was unable to speak until he breathe his last.

Another description of their future-telling was in Papa Asefon's world underneath:

When an Egungun Adoko was leaving Ado-Ekiti around 1920's, he said in a performance of his that, by the time he returns to Ado, he wouldn't need to go to popular stream where Ado people fetches water from but that he would be getting tap water at the back of his house. What he said did not come to pass immediately but it happened about fifteen (15) years later, civilization got to Ado few years later and there was pipe borne water almost everywhere. By the time the Egungun Adoko returned around 1940, there was a tap water running at the back of his house.

There are evidence of the mystical power they possessed which may not be common to other Egungun in other clime. Aladoko is a socio-cultural performance where multiple musical performances feature prominently. The people of Ado-Ekiti see it as a kind of entertainment-based music which is performed simultaneously with other non-music activity. They organize a show of contest to discover who is the most versatile in the use of oral poetry (afiroworo) between two contesting Adoko. A contest may be organized between an Eegun Adoko from Ado-Ekiti and another from Igbemo or Ikole. Above all, they see it as a hobby which they now turn into a competition. The performance of Adoko encourages collective responsibility of achieving the common goals of serving as unifying factor amongst the participants and even onlookers. New friends would be made and foes would become friends. When a level of perfection has been attained by way of rehearsals, a day for grand performance is fixed. Relatives, friends and well-wishers from far and near are invited to grace the occasion of performance - an opportunity to re-unite extended families, community neighbourhood and the resolution of disputes and controversies.

Aladoko and Poetic Words (Afiroworo)

Poetic words such as the following which are in form of proverb are use in the course of their performance:

Orisa oke ni fun Ado leegun, Irunmole lo f'oba Ado se egbe Oba

Translated as:

It is the divine deity that gave Eegun Ado, that makes four hundred (400) deities the emissary of Oba

Another one is thus:

Obo ni m'obirin jiya, iya onigi obi la ba fi j'oba Igbemo

Translated as:

If not for the women's private part that made them to suffer, it is the woman that owns the kolanut tree that would have become the king of Igbemo

6. Comparism between Egungun Eyo and Egungun Aladoko

There are some elements that look alike in Egungun Eyo and Egungun Aladoko. However, it must be clearly stated that their performance differs outrightly and one can not be interchanged for another. The two Egungun(s) look alike in the mode of their dressing which is not entirely total because there are some things that are part of the costume of Eyo that are not found in Aladoko. Egungun Eyo make use of white robes that are called aropale, iboju (veil), aga (a hat), opambata (a wand or stick). On the other hand, Egungun Aladoko make use of Iko (raffias) to cover part of his body and the parts are covered with clothes and they make use of a very big round hat that looks like that of the Eyo but which is totally different because it is designed with beautiful feathers of different colours. On the clothes of Aladoko, there is always a mirror at the back and front. The raffias they use make people to refer to them as Orisa Oko and they move from one place to the other like a minstrel. Their performance is not condition to a particular place unlike the institutionalized Eyo play in Lagos that does not go beyond Lagos Island. In the performance of Eyo, there are arrays of Eyo's which are literarily referred to as mammoth crowd or best be describe as group of choirs numbering between (300 and 500) three hundred and five hundred. As stated earlier, Adoko does not have the luxury of parading so many performers at the same time which in turn place and cast on the Egungun Aladoko as solo performance.

7. Summary and Conclusion

In the foregoing, effort was made to trace and discuss the history surrounding the emergence and existence of Egungun Eyo in Lagos and Egungun Aladoko in

Ado-Ekiti respectively. Musical analysis of both Eyo and Aladoko were looked into. It has also been stated that Eyo is not a festival as it has also been erroneously believed be, but a play (Adamu Orisa play) that is, an immemorial pageant or a kind or a kind of funeral obsequies. This is only performed for an illustrious son of Lagos who has contributed in no small measure to the growth and development of Lagos when he was alive. It is the second and final burial rite for an illustrious son of Lagos. It is also established that the play does not hold like any other festivals in Nigeria that has fixed date for their annual celebration. Eyo play is not an annual event but it comes up in a year a times more than once and there have been times when Eyo was not celebrated in the spate of ten years. Aladoko on the other hand is a social play where Yoruba oral play in Ekiti dialect is employ at its best for eulogies which is done for whoever they are performing for. This performance is also done to prophesy of a sort into the lives and future of the people they are performing for and this is always laced with beautiful renditions. Another high point in Aladoko's performance is the music when it's associated with the burial of an initiate which are always sonorous (ohun adoko) and only accompanied with metal gong. Aladoko is primarily an oral poetry play which sometimes show how oratory an Aladoko is and on many occasions they lend to outshine themselves in a play of show of poetry and oratory which they do with all the might and charms they possess.

Music is part of Adamu-Orisa play and Aladoko's performance and a lot of the people who are practitioners are regarded as the living archives and custodians of the histories about the Egungun Eyo and Egungun Aladoko in their respective community. A lot of effort has been made in this work to document through description and analysis of the many activities involving the musical analysis of the musical components of both Egungun Eyo and Egungun Aladoko and these traditions are re-enacted and transmitted to the coming generations as well for posterity. Musical components of both Egungun Eyo and Aladoko deserves to be promoted and externalized as a sample of tradition which in spite of encroachment of western traditional values on Yoruba culture and traditions, remains basically unchanged. Egungun traditions in Nigeria and especially amongst the Yoruba remain largely unexplored by ethnomusicologist. The study of such music traditions within and across cultures will give lots of information that will be useful in ethnomusicology.

8. Recommendations

Based on the conclusions made, firstly, researchers should be more encouraged to do a lot more research into different traditional music in their different communities; there are quite a number of things to be discovered and improved upon. There are so many good music that is performed by locals and these needs not to be allowed to just be in the confines of where it is being performed alone, but also for the purpose of proper documentation and archiving. Secondly the local traditional musicians should be encouraged to move closer to academia so as to learn more and they should also make their music available to the yearning public, even if possible, the 'ritual music'. Finally, there should be a professional training for traditional musicians who are willing to be trained.

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