

## AN APPRAISAL OF YORUBA SPEECH MODE FOR COMPOSING/PERFORMING YORUBA GOSPEL CHORUSES

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### Abstract

An inherent attribute of Yoruba traditional music resides in tonal inflection which simulates the speech mode. To an alarming degree, composition and performance of Yoruba gospel music in post modernism, choruses inclusive are at variance with such a stance. It is the intention of this study to examine the appropriation of Yoruba speech mode within the context of the contemporary western mode for composing/performing Yoruba gospel choruses and the probable implications of such attempt. Hinged on descriptive methodology, this study employed textual functionality, a theory postulated by Blacking (1973), stressing functional effectiveness and textual intelligibility for composing and performing African music. In addition to oral interviews and song collection, this study drew insights from relevant scholarly works. Deduction from the study unfolded concept/object misrepresentations with the adoption of western diatonic scale for composing Yoruba tonal language, needs for textual modification as well as phrasal repetition of songs to engender alignment with Yoruba speech mode. Furthermore, the study showcased embedded merits of speech mode, spanning textual clarity/intelligibility, message intensification, inculcation of rectitude/societal ethics and cultural uniqueness and sustainability. Lastly, this study elicited defects that plague speech mode adaptation including monotony of textual/phrasal repetition, listening boredom and poor patronage, essentially by the youth audience. The study concluded that notwithstanding the credibility adduced to speech mode in the light of textual functionality, it becomes expedient to device an ambience in which it could be synergized with the western mode with a view to expound its acceptability, and hence, audience scope.

**Keywords:** Speech mode, western mode, functional effectiveness, textual intelligibility.

### Introduction

The Yoruba of Nigeria are delineated by a constellation of musical traits that are distinct in instrumentation, vocal types, musical forms, performance contexts, to mention a few. Meanwhile, Omibiyi (1981:40) elicits two essential features that designate the music of the Yoruba; prevalence of membrane drums and a pastiche of vocal musical types. The advent of Christian missionaries and colonialism among other external influences exponentially reshaped Yoruba music. Such impactions were apparent from the perspectives of instrumentation, forms and styles. Aside the influx of western instruments, namely, guitar, keyboard, brass and wood wind, a vast number of musical forms (Church or non-Church based) emerged. Influences of Judo-Europeanization on Yoruba music could not be considered solely within the frame works of instrumentation, forms and styles. One other uniqueness of Yoruba music is contained in tonality which largely conforms to the speech mode, a stance that emanates from dialectic/tonal inflections of multi ethnic groups. To an appreciable degree, the superimposition of western harmonic system heralded by colonialism and Christian Missionaries' activities vastly obliterated tonal nature of Yoruba music (Olaniyan, 2001: 59).

The aftermath of such gradual concealment of African identity (speech mode) aroused a quest for nationalism by Nigeria elites who have received training in western music education within and outside of Nigeria soil; either in Church or secular medium. In the Church (the focus of this study), several attempts were advanced with a bid to salvage the dwindling Yoruba cultural identity of discourse. Precisely in 1923, a Yoruba Hymn Book was published by the Church Missionary Society (C.M.S.), comprising six hundred (600) hymns with an appendix of fifty seven (57) songs, composed by Rev J.J. Ransome- Kuti (Owoaje: 2023). Laudable this effort portrayed, the Western, European distinctive traits were still vivid in such hymns, namely; textual content, musical elements and idioms. The Yoruba identity was solely contained in language of presentation (Yoruba). Meanwhile, the effort exerted by Canon Ransome Kuti in preserving Yoruba cultural heritage within the ambit of Church music is deemed commendation. Aside the language of composition (Yoruba), the fifty seven additional songs supplied by Kuti also conveyed Yoruba tune in both indigenous poetic and musical idioms. He succinctly adapted tunes from traditional folks/ ritual songs on which the religious texts of the Church were super imposed. It is needful to also acknowledge the credible involvement of T. K Philip as a proponent of Yoruba musical cultural heritage and the acclaimed first certified Nigerian in western music education. In the similitude of Canon Kuti, Thomas Kayode Ekundayo Philip assiduously engaged in tending the melody of the hymns towards the Yoruba tonality of speech mode. He did not stop at tonal configuration; he endeavored to fine-tune the desirable rhythmic pattern that conformed to the textual expression.

The quest for nationalism, cultural identity and indigenization has spurred conscientious agitations and efforts in diverse academic disciplines; humanities, social science, natural science, medicine among others. Reiteratively, within the ambit of music, pragmatic measures have been taken to align with such movements. In this context, mention should again be made of scholars and composers of Nigeria sacred and arts music who severally drew inspiration from indigenous folk and ritual songs alongside their knowledge in western music theory to compose religious and secular art music that bear African identities. The musical practices (church music inclusive) in recent times are at variance with the inclination and aspiration of the nationalists in African music. This stance is evident in the conventional rendition of Church choruses in which case, the melodic line does not align with the speech mode of the Yoruba. It is the intention of this study to engage selected Yoruba gospel choruses that are composed in speech mode format and the inherent efficacy and defects that attend such measure in the light of the prevailing western diatonic framework for creating and performing Yoruba music.

**Chorus I : Awa naa re Oluwa (Here are we O Lord)**

The following observations are apparent from the two variants of this chorus. The first line (phrase) of the conventional variant reads “a-wa-na-an-re-O-lu-wa”. (d m s d m r m r) compared with the Yoruba speech mode which presents “à-wa-ná-aṅ-rè-é-O-lú-wa” (d m s d d m r m r). The syllables re-e, bearing the first and third degrees of the scale (d m) are inevitable to ensure conformity with the Yoruba speech mode pattern, contrasting the conventional pattern which simply reads re, “median”, the third degree (m). The second phrase (à-wa-ná-aṅ-rè-O-lú-wa) which is a textual repetition of the first phrase produces the following solfa notes in the western diatonic scale; m-r-d-l-r-d-r-d. In the context of Yoruba speech mode, there is also textual repetition of the first phrase (à-wa-ná-aṅ-rè-é-O-lú-wa) which may repeat notes of the first phrase (d m s d d m r m r) or modified as d-r-m-l-l-r-d-r-d. Also, the phrase line “a-wa-du-pe-o-re-a-to-dun-mo-dun” of the conventional rendition presents (r m m m d l d r r). On the other hand, the following notes (r m m m r d r m m m) are established in the speech mode version (a-wá-dú-pé-o-re-à-to-duń-mó-duń). Though in the conventional presentation, the phrase “a-to-su-mo-su carries notes “l d l d s”, the Yoruba speech mode (à-to-sù-mó-sù) reads l d s r s. Finally, while the phrase “” in the conventional mode presents the following notes “m s s s m d d r r”, the speech mode version (a-wá-dú-pé-o-re-i-gbà-gbo-gbo) produces “r m m m r r s s r r).

**Chorus II : Jesu Mi Seun**

The personality in this chorus appreciates God’s benevolence amidst life challenges. In the conventional mode the first phrase “presents the following notes; s-s-d-l-l while its relative in the Yoruba speech mode (Jé-sù-mí-seun-seun) produces d s d l l. The second phrase O-lò-run-mi-seun-seun in conventional mode reads the notes t d t l s s, declared as r m l-d l r d d in the speech mode version with a slight modification in the phrase as O-ló-ò-run-un-mí-seun-seun. Ma-be-re-mo-le ma-gbe-ga which is the third phrase disseminates the following notes in the conventional form; s s s d t l l l whereas the Yoruba speech mode (mà-á-bè-rè-mó-lè-mà-á-gbé-e-ga) presents s-d-s-s-d-s-s-d-d-l-l. The fourth phrase (ma-gbe-Je-su-mi- ge-ge) of the conventional rendition produces the notes; l d d t l s s s which in modified form; mà-á-gbé-Jé-sù-mi-ge-ge, supplies these notes- s,-m-m-m-s,-r-r-r. From the fifth phrase of the conventional form (o-wo-mi-lo-ke-ye-ye), the following notes result- s-l-s-l-m-f-f, in which case Yoruba speech mode relative in modified form (o-wò-ò-mi-ló-kè-ge-ge) presents r-m-d-r-m-d-r-r. The sixth phrase (ma-ka-le-lu-yah-re-pe-te) disseminates solfa notes “f-s-f-s-r-m-m-m” in the conventional mode. On the other hand, the Yoruba speech mode of this version (mà-á-ká-le-lú-yah-re-pe-te) supplies “s-m-m-r-m-d-r-r-r”. From the seventh phrase; “Je-su-mi-seun-seun” (textual replication of the first phrase), the following solfa notation is derived “d-d-m-r-r premised on the western diatonic mode. Contrastingly, the Yoruba speech mode variant (Jé-sù-mí-seun-seun) offers sofa notes “s-d-m-r-r”. The last (eight) phrase (O-lò-run-mi-seun-seun) which textually intones the second phrase, produces sofa notes “m-f-m-r-d-d within the frame work of western modal system, whereas, the textually modified speech tonal format (O-ló-ò-run-un-mí-seun-seun) disseminates “r m l-d l r d d”

**Chorus III: Kinle Olese Olorun mi**

This chorus that affirms the sovereignty and potency of God supplied the following notes; d-l-s-s-l from the first phrase (kin-le-o-le-se). Meanwhile, in the modified form of the speech mode (kiń-le-è-ò-lè-se), the following notes are delivered; d-l-s-s-s-l. While the second phrase (O-lò-run-un-mi) presented in the conventional mode produces l-d-s-m-s, the slightly modified speech mode (O-ló-ò-run-un-mi) reads; l-d-m-s-m-s. The third phrase (kin-le-o-le-se), which is a textual reprise of the first phrase disseminates the following notes; “l-s-m-m-s”. The Yoruba speech mode variant (kiń-le-è-ò-lè-se) supplies solfa notation; l-s-m-m-m-s. From the fourth phrase (E-yin-ti-e-da-a-ye-a-to-run) of the conventional mode, the following notes are apparent; s-l-d-l-d-l-d-m-m-s. On the other hand, the Yoruba speech mode format (È-yin-tí-e-dá-a-yè-à-tò-run) of this phrase renders; d-r-m-r-m-r-m-f-f-s. The fifth phrase (kin-

le-o-le-se) is a reprise of the third phrase in textual and melodic structure for both western and Yoruba speech modes. From the sixth phrase (kin-le-o-le-se), the following solfa notation emanates; “s-m-d-d-r” premised on conventional mode. Contrastingly, the Yoruba speech mode version (kiñ-le-è-ò-lè-se) disseminates; “s-m-d-d-d-r”. The phrase (O-lò-run-un-mi) presented as the seventh section supplies the solfa notes “r-m-d-l-d” within the ambit of western mode. This setting opposes the Yoruba speech mode (O-lò-ò-run-un-mi) which delivers the following solfa notation; “r-m-l-d-l-d”. Finally, “kin-le-o-le-se” which constitutes the eighth phrase embodies solfa notes; “r-d-l-l-d” hinged on the western modal format. Meanwhile, the Yoruba speech mode variant “kiñ-le-è-ò-lè-se” produces “r-d-l-l-l-d” as solfa notation.

#### **Chorus IV: Eniba More re**

The textual content of this brief chorus implies response to God’s benevolence. The first phrase (e-ni-ba-e-ni-ba) in the conventional mode presents the following notes; d-d-d-m-s-s which are delivered in the speech mode format (e-ní-bá-e-ní-bá) as m-s-s-m-s-s. From the second phrase; e-ni-ba-mo-re-re, these notes; m-s-s-m-m-d, are drawn, premised on the conventional mode of presentation. However, in the speech mode format (e-ní-bá-mo-re-rè) the same phrase produces m-f-f-m-m-s. Meanwhile, the final phrase; ko-ba-ni-gbe-Je-su-ga engenders notes; m-m-r-m-d-l-d in the conventional style, averse to m-m-r-m-m-l-d in the Yoruba speech mode (kó-bá-ni-gbé-Jé-su-gà).

#### **Chorus V: Oye kadupe**

In the similitude of eniba morere, oye kadupe presents justification for thanksgiving in the light of God’s protection over humanity. O-ye-ka-du-pe as the first phrase, disseminates the following notes; “s-d-m-m-m” in the conventional format, which in the speech mode variance (Ó-ye-ká-dú-pé), is replicated as m-r-m-m-m. The second phrase which is a reprise of the first phrase, in the conventional mode begins with dominant (s) just like the first phrase, however, in the higher octave. Other notes are intact. Conversely, in the speech mode, notes of the first phrase (m-r-m-m-m) is repeated in the second phrase. The textual content of the third phrase bears “a-ra-san” presents; s-d-m, which in the speech mode( à-rá-sań), reads s,-s,-s. The fourth phrase; ‘a-te-gun-fe’, while exuding the following notes m-s-d-m in the conventional mode, produces m-s-d-m-m with little modification; ‘a-te-guń-un-fe’ in the relative speech mode. In the fifth phrase (i-ji-ja-ko-gbe-wa-lo) are embedded the notes s-l-s-m-s-r-r from conventional perspective. On the other hand, the same phrase (i-jí-í-jà-kò-gbé-wa-lò) supplies d-d-s-d,-d-m-r-r hinged on speech mode. Finally, the sixth phrase (o-ye-ka-du-pe) which presents the following notes; d-l-d-d-d in the conventional style, replicates the fifth phrase in both text and melody. Contrastingly, the speech mode variant (ó-ye-ká-dú-pé) produces “m-r-m-m-m”, a reprise of the first phrase.

#### **Chorus VI: Iyin Re Baba**

This praise song acknowledges the reality and supremacy of the Trinity; Father (Baba), Son (Omo) and the Holy Spirit (Emimimo). The first phrase (I-yin-re-Ba-ba) in the conventional format presents the following notes: d-d-m-d-d, whereas, the Yoruba speech mode (Ì-yiń-re-Ba-ba) of the same phrase exhibits notes d-d-r-r-r. From the second phrase; i-yin-re-O-mo, l-l-d-s-s are produced as the notes in the conventional mode contrary to the speech mode (Ì-yiń-re-o-mò) which sustains the notes of the first phrase; -d-d-r-r-r. While the third phrase (I-yin-re-e-mi-mi-mo) in the conventional format disseminates d-d-m-d-m-s-s, this phrase in the Yoruba speech mode (Ì-yiń-re-è-mí-mí-mò) presents d-d-r-s,-s,-s,-s. Meanwhile, the last phrase (I-yin-re-o) in which the texts replicates the first phrase showcases the following notes, premised on the conventional singing mode; d-d-r-r-d. Averse to the conventional pattern, the Yoruba speech mode supplies; d-d-r.

#### **Chorus VII: Bi a tilẹ kere**

This chorus is an affirmation of undaunted confidence reposed in the Supreme power amidst life travails. The first phrase (Bi-a-ti-le-ke-re) in the conventional mode exhibits the following notes; d-d-d-r-m-m, which is in contrast to the speech mode (Bí-a-ti-lẹ-ké-ré) of notes “m-r-r-s,-m-m”. At the second phrase (A-lò-lò-run-un-la), notes; m-f-f-r-m-m are presented in the conventional pattern while in the relative speech mode format, the resultant notes are contained in m-s-s-d-r-m-m, subsequent to a minor modification in the phrase (a-lò-lò-ò-run-ń-lá) In this context, seven syllables are presented against the six of the conventional format. The third phrase (bi-a-ti-le-ke-re-o) in the conventional rendition, elicits notes; s-s-s-m-f-r-l. On the other hand, the same third phrase with the exception of the last syllable (o) in the speech mode reads the following notes; m-r-r-s,-m-m replicating note of the first phrase. Finally, the fourth phrase (A-lò-lò-run-un-la) which bears the same textual structure with the second phrase, produces the following notes in the conventional pattern d-r-d-t-d-d. Meanwhile, the speech mode variant (a-lò-lò-ò-run-ń-lá) of this phrase supplies; “m-s-s-d-r-m-m” as its notes in alignment with the second phrase.

**Chorus VIII: Dupe Lọwọ Baba**

Simulating other praise songs, the textual content of this chorus implies a wholesome gratitude towards God's benevolence. The first phrase (Du-pe-lọ-wọ-Ba-ba) of this chorus in the conventional mode disseminates the following solfa notes; d-d-d-t-l-l which contrasts the notes produced from that of Yoruba speech mode "d-d-d-d-l-l-l" subject to a minor modification in the phrase by an addition of a syllable (dú-pé-lọ-wọ-ọ-Ba-ba). While the second phrase (du-pe-lọ-wọ-Ba-ba), carrying the same textual content and structure with the first phrase, exhibits solfa notes l-l-l-l-l-l in the conventional singing mode, this phrase presents sofa notes (l-l-l-l-s-s ) in the Yoruba speech mode format with modification (dú-pé-lọ-wọ-ọ-Ba-ba) . The third phrase (so-fun-po-se-un) gives rise to the following notes; t-t-d-s-s in the conventional mode. Again, with modification of the phrase (so-fuń-un-pó-se-un), the following notes emanate from the Yoruba speech mode; s-l-s-l-s-s. In the fourth phrase where the textual structure of the third phrase is reproduced, the following sofa notes evolve; "s-s-l-s-s" within the confinement of western mode. On the other hand, both the texts (so-fuń-un-pó-se-un) and solfa notes (s-l-s-l-s-s) of this phrase directly replicate the third phrase when Yoruba speech mode is applied. The fifth phrase (gbo-gbe-ni-yan du-pe-lọ-wọ-Baba) presents the following sofa in the conventional pattern; d-t-l-s-f-f-f-m-r-r. On the other hand, the speech mode version of the modified phrase (gbo-gbo-è-nì-yań-dú-pé-lọ-wọ-ọ-Ba-ba) disseminates s-s-m-m-m-l-l-l-s-s-s. Lastly, solfa notes; s-s-f-m-m are drawn from the sixth phrase (so-fun-po-se-un) premised western mode format. Meanwhile, this slightly modified phrase with an extra syllable (so-fuń-un-pó-se-un) within the frame work of Yoruba tonal inflection presents the following notes; s-l-s-l-s-s.

**Chorus IX: Ologun Loluwa**

This piece underscores God's formidability as a Mighty Warrior. In the conventional Western diatonic scale mode, the first phrase (O-lo-gun-lo-lu-wa) of this chorus, supplies the following solfa notes; s-s-s-l-l-s. Contrastingly, the same phrase presents "s-l-s-s-l-s" in the Yoruba speech mode (O-ló-gun-lo-lú-wa). In the second phrase (O-lo-gun-lo-lu-wa); a reprise of the first phrase texts while sofa notes "s-s-m-f-m-r" are disseminated in the conventional western diatonic scale, averse to s-l-s-s-l-s that maintain the sofa notes of the first phrase. The third phrase (I-wo-sa-ma-sa-ti-le-hin-mi) of this chorus delivers s-s-s-m-d-d-r-l-d in the Western diatonic scale mode which is at variance with the speech mode of the Yoruba subject to textual modification (Ì-wo-sá-à-ma-sà-tì-lẹ̀-hiń-mi) to engender "d-m-s-d-m-d-d-m-d-m" as solfa notes. In the last phrase (O-lo-gun-lo-lu-wa), again, a textual reprise of the first phrase, solfa notes "m-m-d-r-r-d" are produced. This system contradicts the Yoruba speech mode (O-ló-gun-lo-lú-wa) that presents m-s-m-m-s-m.

**Chorus X: La ẹnurẹ ki oyin Oluwa**

This chorus is an appeal for a heartfelt thanksgiving from humanity to God, stemming from His benevolent acts. The first phrase (la-ẹ-nu-rẹ) presents notes m-m-m-m based on the western melodic diatonic scale. With little modification (la-ẹ-nu-un-rẹ), the same phrase supplies r-r-r-d-r when Yoruba speech mode is applied. The second phrase (ki-o-yin-O-lu-wa) from the perspective of western diatonic melodic scale, disseminates sofa notes r-d-r-r-d-l. However, the Yoruba speech mode (kí-o-yin-O-lú-wa) of this variant delivers m-r-r-r-m-r as solfa notes. In the third phrase (la-ẹ-nu-un-rẹ) that is a reprise of the first phrase, r-r-r-r constitute the notes in the conventional Western diatonic scale, whereas d-d-d-l-d are registered by this phrase modified (la-ẹ-nu-un-rẹ) in the context of Yoruba speech mode. The fourth phrase (ki-o-yin-O-lu-wa) sung in the Western diatonic scale, emanates the following notes; d-l-d-d-l-s. This is contrasted by solfa notes r-d-d-d-r-d presented in the Yoruba speech mode (ki-ò-yiń-Ò-lu-wà). While the fifth phrase (la-ẹ-nu-rẹ) supplies m-m-m-m, constituting a reprise of the first phrase in the Western diatonic scale, the phrase repeats the textual structure as well as solfa notes of the first phrase in the Yoruba speech mode format as r-r-r-d-r. The sixth phrase (ki-o-yin-O-lu-wa) is a replica of the first phrase which produces the following solfa notes; r-d-r-r-d-l, hinged on the Western diatonic scale mode. This system contrasts the arrangement from the Yoruba speech mode perspective (kí-o-yin-O-lú-wa) that disseminates m-r-r-r-m-r as the sofa notes. From the seventh phrase (yin-O-lu-wa), solfa notes r-r-r-r are abstracted with in the ambit of western diatonic scale, averse to notes d-d-r-d, drawn from the same phrase in the context of Yoruba speech mode format (yin-O-lú-wa). The last phrase of this chorus (O-lu-wa-da-ra) presents solfa notes d-m-r-m-d within the frame work of western scale mode which contrasts d-r-d-r-r-d supplied by the modified phrase (O-lú-wa á-dá-ra) premised on Yoruba speech mode pattern.

**Inference from the Study**

Considering the tonal nature of African music, characterized by dialectic or tonal inflection, the following deductions are apparent from the contrasting scales (western diatonic and African pentatonic) engaged.

### Concept misrepresentation

It is needful to reiterate that African music, Yoruba variant inclusive, extols textual content of a piece, which essentially determines the message and the embedded concept. Evidenced from the song analysis, the choruses performed on the western scale to a high degree do not convey the intended meaning of the songs. This scenario also de-emphasizes the contextual nature of African music on which the textual content is largely hinged. In song 1, a distinction exists between the western diatonic (a-wa-nan-an-re) and the Yoruba speech mode (a-wa-nan-an-re-e) variant of the first phrase. While the former carries five syllables, the latter contains six syllables. The addition of the sixth syllable (e) with solfa note “m” becomes imperative to enable conformity to the Yoruba speech mode. The solfa notes “d m s d m” in the western diatonic scale does not communicate the intended message of this phrase in which case, the song presenters announce their availability or arrival as a sensitivity to God’s benevolence over their lives. The fifth and sixth syllables (re-e) of the first phrase which carry solfa notes “d-m”, embodied by the speech mode of the Yoruba succinctly elicit the meaning. Contrarily, the syllable “re” and its solfa note “m” of third degree of scale in Yoruba semantic connotes “fall” such as falling from a height, from a position of honor and so forth. Similarly, the phrase “a-wa-du-pe-o-re-a-to-dun-mo-dun” and its notes r m m m d d l d r r r presented in the western diatonic scale betrays the supposed interpretation. The solfa notes of the Yoruba speech mode version (r m m m r r d r m m m) is much closer to the intended designation of this phrase. The anomaly lies in the syllables o-re of the first half (a-wa-du-pe-o-re) of this phrase which contain solfa notes d-d in the western mode averse to the supposed r-r of the speech mode. One more discrepancy occurs at the second half (a-to-dun-mo-dun) of the same phrase. Rather than solfa notes “l d r r r” which aptly misrepresents textual content, notes “d r m m m” are preferred. Finally, the phrase “a-wa-du-pe-o-re-i-gba-gbo-gbo with its solfa notes “m-s-s-s-m-m-d-d-r-r” is faulty, contrasting “r-m-m-m-r-r-d-d-r-r”, premised on Yoruba speech mode. The phrase alludes to the eternal nature of divine goodness, being bestowed on humanity. In a sense, it depicts the convergence of brethren to acknowledge benevolent act of divinity. Again, the first half of the phrase, particularly the syllables “a-wa which designates “ we come” is ably represented by solfa notes “r-m” (a-wá) in the speech mode as opposed to the western pattern which presents notes “m-s”, a misrepresentation. A-wa in this content will be misconstrued as “we” (à-wa) which drastically negates the content of this phrase. Another misconception ensues in the second half of this phrase (i-gba-gbo-gbo), essentially at the syllables “i-gba. In the western mode I-gba with the solfa notes d-d denotes a numeral figure of two hundred (200). This position contradicts the intended meaning of i-gbà portrayed by the solfa notes s,s, in the Yoruba speech mode which dwells on season or time in space.

In the first phrase (Je-su-mi-seun-seun) of the second chorus (Jesu mi seun) with the solfa notes s-s-d-l-l, the two “dominant syllables (5<sup>th</sup> degree of scale) appropriated do not intone Jesus. Such presentation is at variance with solfa notes “d s d l l” which align with the Yoruba speech mode (Jé-sù-mí-seun-seun). The second phrase (O-lò-run-mi-seun-seun) presents “t d t l s s”. This intonation does not agree with the Yoruba speech mode that would rather convey solfa notes “r m d l r d d”, in conformity with the direct speech tone mark (O-lò-ò-run). Considering the third phrase (Ma-be-re-mo-le ma-gbe-ga) of this chorus, the intended connotation is obliterated by the presentation of the first three syllables (ma-be-re) in western diatonic scale which produces solfa notes “s s s”. Such declaration is tantamount to intelligibility. Conversely the coherent tone is contained in solfa notes “r s, s,” which succinctly communicates the English translation “I will dance low to the ground, at the same time dance up to extol and praise God”. The solfa notes “l d d t l s s s” established from the fourth phrase (ma-gbe-Je-su-mi-ge-n-ge) distorts the supposed message of the passage. Abstracted from the modified variant of this phrase (ma-a-gbe-Je-su-mi-ge-ge), the following notes (s-m-m-m-s-r-r-r) tersely suggest the message. Meanwhile, from the fifth phrase (o-wo-mi-lo-ke-ye-ye) of the conventional format, the resultant solfa notes; “s-l-s-l-m-f-f” conceal the designated content of the musical phrase. However, subject to a minimal phrasal amendment (o-wo-o-mi-lo-ke-ge-ge), the solfa notes “r-m-d-r-m-d-r-r” projected from the Yoruba speech mode deliver the correct interpretation. The sixth phrase (ma-ka-le-lu-yah-re-pe-te) disseminates solfa notes “f-s-f-s-r-m-m-m” in the conventional mode. Again, such declaration does not align with the Yoruba speech mode and eventually distorts the intended meaning of the engaged phrase. However, the Yoruba speech mode of this version (ma-a-ka-le-lu-yah-re-pe-te) which supplies notes “s-m-m-r-m-d-r-r-r” aptly salvages this situation. From the seventh phrase; “Je-su-mi-seun-seun” (textual replication of the first phrase), the following solfa notation is derived “d-d-m-r-r” premised on the western diatonic mode. Contrastingly, the Yoruba speech mode variant (Jé-sù-mí-seu-seun) offers solfa notes “s-d-m-r-r” which is a direct textual replication of the first phrase. Apparently, in compliance with Yoruba speech mode, Jesus’ name is misrepresented by the western mode construed for this phrase. The last (eight) phrase (O-lò-run-mi-seun-seun) which textually intones the second phrase, produces solfa notes “m-f-m-r-d-d within the frame work of western modal system, whereas, the speech tonal format (O-lò-ò-run-un-mí-seun-seun) disseminates “r-m-l-d-l-r-d-d”. Semantically, “Olorun” designates God as the owner of heaven (Eni tí òní Ọ̀run), affirming His creatorship.

The first phrase (kin-ḷe-o-le-se) of chorus three (kin ḷe ole se Qḷorun mi) delivers solfa notes “d-l-s-s-l” premised on the western scale. Subsequent to a slight modification (kiń-ḷe-è-ò-lè-se), when this solfa notation is juxtaposed with the indigenous mode of the Yoruba which produces d-l-s-s-l, a discrepancy is sighted, stemming from intelligibility and textual functionality perspective. The second phrase (Q-lḷ--run-un-mi) establishes the following notes; “l-d-s-m-s”, which when compared with notation; “l-d-m-s-m-s” from the modified phrase (Q-lḷ-o-run-un-mi) of speech mode version, is incoherent. In the similitude of the present discourse, the third phrase (kin-ḷe-o-le-se), a textual reprise of the first phrase with its sofa notes; “l-s-m-m-s” is intelligible when juxtaposed with the Yoruba speech mode (kiń-le-è-ò-lè-se) which encompasses sofa notes; l-s-m-m-m-s. Again, the sofa notation s-l-d-l-d-l-d-m-m-s of the fourth phrase (E-yin-ti-e-da-a-ye-a-to-run) is misleading compared to the speech mode variant “d-r-m-r-m-r-m-f-f-s”. The word “Eyin” contrived by the phrase in the western mode sofas “s-l” is distortedly appropriated when assessed with the Yoruba mode which supplies “d-r”. From Yoruba linguistic Eyin presented by the western mode connotes “palm fruit”, averse to the intended translation of “You”

Solfa notes (d-d-d-m-s-s) produced by the first phrase (e-ńi-bá-e-ńi-bá) of the fourth chorus (eniba mo re re) in the conventional mode of western diatonic scale is deficient of the exact connotation that the chorus intends. In consonance with the speech mode, sofa notation; “m-s-s-m-s-s” is accorded preference. Similarly, solfa notes; “m-s-s-m-m-d” drawn from the second phrase (e-ńi-bá-mḷe-re-rè) does not succinctly resonate the inherent message, averse to “m-f-f-m-m-s,” which favorably inclines towards the speech mode. The third (final) phrase (kó-bá-ni-gbé-Jé-sù-ga) is aptly intoned by sofa notes; “m-m-r-m-m-l-d within the ambit of Yoruba speech mode as opposed to notes; “m-m-r-m-d-l-d” drawn from the conventional mode. “Jesu” (Jesus) from the western diatonic perspective (d-l) does not imply the Yoruba tonal inflection for pronouncing “Jésù” Contrarily the two notes; “m-l” retracted from the speech mode is more appropriate. ,“endeavor to live with us” which is quite irrelevant to its contextual usage that stresses “Christ’s exultation”.

In the fifth chorus (oya ka dupe), the solfa notation (s-d-m-m-m) precipitated from the first phrase (o-ye-ka-du-pe) is a dissonance to the supposed notes m-r-m-m-m which largely communicate the Yoruba speech mode (ó-ye-ká-dú-pé) While the third phrase (à-rań-sań) in the conventional mode produces solfa notation; “s-d-m” which betrays the content and context of appropriation, the Yoruba speech mode supplies “s,-ś-ś” in agreement with the intended message. Árá is deciphered as thunder in Yoruba translation which is ably represented by the Yoruba speech mode (s,-ś-ś). The fourth phrase; “a-tẹ-gun-fe” which delivers sofa notation; m-s-d-m is recast as m-s-d-m-m in conformity with the Yoruba speech mode “a-tẹ-guń-ún-fé”. The initial phrase (a-tẹ-guń-fé) with its solfa notation in the conventional mode conceals the intended meaning of this discourse. We consider ún-fé (wind is blowing) not fé. The latter presuppose a command towards the wind to blow. Again, the sofa notation (s-l-s-m-s-r-r) presented by the fifth phrase (i-ji-ja-ko-gbe-wa-lḷ) is intelligible and fall short of credible connotation compared to sofa notes; “d-d-ś-d-d-m-r-r” which portend the Yoruba speech mode, subsequent to phrasal modification (i-ji-i-ja-kò-gbé-wa-lḷ). Iji semantically implies storm which metaphorically designates predicaments or challenges of life situations. As observed, the conventional phrasal representation of such concept is incoherent.

From the first phrase ((I-yin-re-Ba-ba) of the sixth chorus (iyin re Baba), the following solfa notation; “d-d-m-d-d” emerges in alignment with the western mode. On the other hand, the speech mode variant delivers “l-l-d-d-d” (Ì-yiń-re-Ba-ba) as a reminiscence of Yoruba speech mode. Though the second phrase of this chorus (i-yin-re-Q-mḷ) disseminates “l-l-d-s-s” in the conventional mode, the sofa notation (l-l-d-d-d) of the first phrase is sustained by the second phrase, premised on the Yoruba speech mode. Solfa notes (d-d-m-d-m-s-m) emanate from the third phrase (I-yin-re-e-mi-mi-mḷ) according to the conventional format. This scenario misrepresents Yoruba speech mode. In this context, “l-l-d-s,-ś-ś-ś” is given preference with a bid to reecho the intended speech tone (Ì-yiń-re-è-mí-mí-mḷ). Solfa notes “d-m-s-s” does not bespeak the Holy Spirit which the phrase intends. Solace resides in solfa notes “s,-ś-ś-ś” which aligns with The Yoruba speech mode. From the last phrase (I-yin-re-Ba-ba) in which the texts resonate the first phrase, the following sofa notation; “d-d-r-d-d” is conceded. In the similitude of the previous western mode, such notes are in deviant to the Yoruba speech mode. Hence, the following sofa notation (l-l-d-d-d) is applicable to enable compliance with the speech mode (Ì-yiń-re-Ba-ba).

The solfa notes; d-d-d-r-m-m produced by the first phrase; “Bí-a-ti-lè-ké-ré” (despite our feebleness) of the seventh chorus (bi a tiḷe kere) is an apparent departure from the supposed interpretation. This phrase in the contextual appropriation, stresses God’s enabling power in the lives of feeble and frail (kére) humanity. The intended meaning is more succinctly depicted by the following sofa notation “m-r-r-s,-m-m”. The second phrase (A-lḷ-lḷ-run-un-la) supplies notes; m-f-f-r-m-m which negates the speech mode notation (m-ś-ś-d-r-m-m), drawn from the modified

phrase (a-lò-lò-ò-run-ń-lá) with the addition of “ò” syllable. From the third phrase (bi-a-ti-le-ke-re-o), solfa notation (s-s-s-m-f-r-l) is retracted in the conventional mode. Meanwhile, notes; m-r-r-s-m-m in the speech mode align with the notes of the first phrase (Bí-a-ti-lẹ-ké-ré) with the omission of the last syllable (o). Solfa notes d-r-d-t-d-d that stem from the fourth phrase (A-lò-lò-run-un-la) incline toward western diatonic construct. On the other hand, solfa notation (m-ś-ś-d-r-m-m) disseminated by this phrase in speech pattern constitutes a reprise to that of the second phrase.

The first phrase (Du-pe-lo-wo-Ba-ba) of the eight chorus (dupe lowo Baba), contains sofa notes; d-d-d-t-l-l. To engender conformity to the Yoruba speech mode, the following solfa notation; “d-d-d-d-l-l-l” is embraced, subsequent to phrasal modification (dú-pẹ-lò-wọ-ọ-Ba-ba). The phrase designates “a clarion call for thanksgiving to God”. The western mode connotation with its inherent sofa notes disrupts such notion when juxtaposed with the notes; “d-d-d-d-l-l-l” which succinctly resonate the Yoruba speech mode. From the second phrase that aligns with the first phrase in textual structure are exuded solfa notes; l-l-l-l-l-l within the frame work of western tonal concept. On the other hand, the sofa notation (l-l-l-l-s-s) of the first phrase is intact premised on the Yoruba speech mode. While the third phrase (so-fun-po-se-un) produces notes; t-t-d-s-s within the context of the conventional mode, this phrase in the speech mode consequent upon a mild restructuring (so-fuń-un-pó-se-un), presents s-l-s-l-s-s. From the fourth phrase (gbo-gbe-ni-yan du-pe-lo-wọ-Ba-ba) solfa notation; d-t-l-s-f-f-f-m-r-r is drawn based on western mode. Contrasting this setting is the following notation; “s-s-m-m-m-l-l-l-l-s-s-s” which emanates from the modified phrase (gbo-gbo-è-ni-yań-dú-pẹ-lò-wọ-ọ-Ba-ba) according to Yoruba speech concept. Again, the textual content of the phrase just presented is largely misrepresented by the western melodic concept. Both the act of thanksgiving and the performers of the act are concealed in this phrase. Meanwhile, the last phrase constructed on western mode delivers solfa notation; s-s-f-m-m which betrays the speech mode of the Yoruba. Such an anomaly is remedied by the following notes; s-l-s-l-s-s, abstracted from the slightly modified phrase (so-fuń-un-pó-se-un).

In the ninth chorus (ologun Loluwa), the first phrase (O-ló-gun-lo-lú-wa) delivers s-s-s-l-l-s as solfa notation in the western diatonic scale, which as usual, does not portray the tonal nature of Yoruba music. In the context of the presented sofa notation, the textual content of this phrase would simply “God possesses massive wealth”. Such a connotation is at contradicts the subject matter being stressed by this chorus, which aptly denotes God as an ‘indomitable Warrior’. The following notes; s-l-s-s-l-s ably bespeak the intended message of the phrase in the discussion. The second phrase (O-lo-gun-lo-lu-wa), that constitutes a textual reprise of the first phrase, hinged on the conventional mode, supplies sofa note; s-s-m-f-m-r which is semantically defective within the ambit of Yoruba speech mode and devoid of textual intelligibility. Contrarily, this phrase presented within the frame work of Yoruba tonal system, adheres strictly to the sofa notation (s-l-s-s-l-s) of the first phrase. From the third phrase (I-wo-sa-ma-sa-ti-le-hin-mi) are disseminated the following solfa notation; s-s-s-m-d-d-r-l-d in the western diatonic scale. In conformity with the Yoruba speech mode (Ì-wọ-sá-à-ma-sà-tì-lẹ-hiń-mi), d-m-s-m-d-d-s-d-m are supplied. Semantically, the word, “iwọ” abstracted from western mode solfa notes, (s-s) is non-intelligible, compared to its relative in the speech mode (d-m), which implies the second person plural; “you”, an allusion to God’s personality. Notes; m-m-d-r-r-d deducted are from the last phrase (O-lo-gun-lo-lu-wa), resonating the first and the second phrases in textual content and structure. Again, western mode is dissonant to the speech mode of the Yoruba (O-ló-gun-lo-lú-wa). To ascertain adherence to the Yoruba speech mode, the following notes; “m-s-m-m-s-m” are engaged.

The tenth, which incidentally constitutes the last chorus (la enure), embodies a series of tonal departure from the Yoruba identifiable tonal speech mode. The first phrase (la-ẹ-nu-re) premised on the western tonal system, produces solfa notates, “m-m-m-m”. Subsequent to slightly phrasal modification (la-ẹ-nu-un-re) in consonant with the speech mode, the following solfa notation, “r-r-r-d-r” is appropriated. Apparently, construed by the western notation, the intended English translation of the passage; “open your mouth” is overtly obliterated. From the second phrase (ki-o-yin-O-lu-wa) of this chorus, is presented solfa notation; r-d-r-r-d-l. The semantic connotation of such phrase in the western mode, particularly the syllable; ‘yin’ (r) implies “scratching God” which drastically falls short of its appropriation. The supposed Yoruba speech mode variant (kí-o-yin-O-lú-wa) precipitates “m-r-r-r-m-r” as solfa notes. The third phrase (la-ẹ-nu-un-re), which constitutes the textual reprise (content and structure) of the first phrase, encapsulates “r-r-r-r” premised on the conventional tonal system. Again, this tone does not portray the contextual usage of the phrase “open your mouth”. The Yoruba speech mode in the modified phrase (la-ẹ-nu-un-re) harnesses the following solfa notation; “d-d-d-l-d”. Arising from the fourth phrase (ki-o-yin-O-lu-wa) of the tenth chorus is the solfa notation; “d-l-d-d-l-s” which inclines toward the western diatonic system. On the other hand, the appropriate and intelligible expression is sought in notes; r-d-d-d-r-d. The fifth phrase (la-ẹ-nu-re) maintains the

textual content/structure and the solfa notion (m-m-m-m) of the first phrase from the perspective of western tonal system. In the similitude, solfa notes “r-r-r-d-r” are supplied, constituting a reprise to the first phrase in Yoruba speech mode. The sixth phrase (ki-o-yin-O-lu-wa) in both western and speech mode scales is analogous to the first phrase. The seventh and the eight phrases showcase imminent distinctions. From the seventh phrase (yin-O-lu-wa), the following solfa notion emerges; “r-r-r-r” in the western mode which contrasts the speech mode variant that presents solfa notes “d-d-r-d”. The latter notes succinctly intone the Yoruba speech mode (yin-O-lú-wa). Meanwhile the eight (last) phrase (O-lu-wa-da-ra) disseminates solfa notes d-m-r-m-d in the conventional pattern. Subsequent to a mild phrasal modification (O-lú-wa á-dá-ra), the following sofa notation “d-r-d-r-r-d” is abstracted in consonance with the Yoruba speech mode as previously presented.

### Textual Modification

From the foregoing, it is apparent that the melodic line of the western mode severely distorts the semantic appropriation (meaning) of the Yoruba tonal language which is guided by the speech mode. Attempts to avert such an anomaly through speech mode entail certain measures which include phrasal modification. In some occasions, rhythmic pattern may also be adjusted (though not the focus of this study). Consider the first phrase of the first chorus; “a-wa-na-an-re-O-lu-wa” presented in the western mode (d m s d m r m r). This sounding obliterates the intended meaning of the passage. However, integration of the Yoruba speech mode variant (d m s d d m r m r) informs phrasal modification (á-wa-ná-añ-rè-é-O-lu-wa) In the second phrase (Ọ-lọ-run-mi-seun-seun) of the second chorus (Je-su-mi-seun-seun), a need arises for two additional syllables; “o” and “un” to accommodate the Yoruba speech mode (Ọ-lọ-ò-run-un-mí-seun-seun). The added syllables carrying the median (6<sup>th</sup> note) play a major role in strengthening the speech mode capacity of the phrase. The third phrase (Ma-be-re-mo-le ma-gbe-ga) with its embedded solfa notes; “s s d t l l l” assiduously misrepresents the intended message (bending low to the ground) of this phrase. In the light of this anomaly, a modified textual form (mà-á-bẹ-rẹ-mọ-lè-mà-á-gbé-e-ga) carrying sofa notation; s-d-s-s-d-s-s-d-d-l-l is sought. Being intelligible, this setting conforms to the Yoruba speech mode. Modification also ensues in the fourth phrase (ma-gbe-Je-su-mi-ge-ge) presenting “ma-a-gbe-Je-su-mi-ge-ge” alongside the sofa notes “s,-m-m-s,-r-r-r”. The single syllable “a” with its note “m” (mediant) added is highly influential within the ambit of Yoruba speech mode. To the fifth phrase (o-wọ-mi-lo-ke-ye-ye) rendered in western mode, a syllable “o” is added to enable conformity to Yoruba speech mode (o-wọ-ò-mi-ló-kè-ge-ge) and the solfa notation “r-m-d-r-m-d-r-r”. In consonant with the fifth phrase, a syllable (a) is introduced into the sixth phrase (ma-ka-le-lu-yah-re-pe-te) to present “ma-a-ka-le-lu-yah-re-pe-te” with the embedded sofa notation of “s-m-m-r-m-s-r-r” which aligns with the Yoruba speech mode. This measure is imperative to engender intelligibility of the appropriated phrase. The last (eight) phrase (Ọ-lọ-run-mi-seun-seun) of the second chorus is not exempted from syllabic modification (Ọ-lọ-ò-run-un-mí-seun-seun). The inclusion of “o” and “un” affirms this stance.

The first phrase (Kín lẹ Ọ lè se) with its embedded sofa notes; “d-l-s-s-l” of the third chorus in the similitude of its contemporaries in western mode, flouts the Yoruba tonal concept. Such misrepresentation necessitates textual restructuring with syllabic addition. To this effect, a syllable “e” with its inherent tonic solfa note; “d” is added to present a new phrase (kín-lẹ-è-ò-lè-se) and sofa notation; “d-l-s-s-s-l” that safely conforms to Yoruba speech mode. Obviously, this phrase addresses the supremacy, sovereignty and potency of God; the concepts that are drastically distorted by the former phrase in its modal system. Again, the second phrase (Ọ-lọ-run-un-mi) with its embedded sofa notation “l-d-s-m-s” does not align with Yoruba tonality. The correct version resides in the following phrase; “Ọ-lọ-ò-run-un-mi” alongside the sofa notes (l-d-m-s-m-s). Just a syllable “o” establishes the restructuring. Without this modification, the intended claim to heir of God by the phrase falters.

The fourth phrase (a-tẹ-guṅ-fẹ) of the fifth chorus (O ye ka dupe), presented in western mode format does not succinctly intone speech mode of the Yoruba until textual modification (a-tẹ-guṅ-un-fẹ) is appropriated. The integration of syllables; “un” is expedient to afford textual intelligibility. The phrase within the western mode does not actually portray the concept of storm being interrogated in the chorus. In the light of the present discourse, the fifth phrase (ì-jí-jà-kò-gbé-wa-lo) and its embedded solfa notes; “s-l-s-m-s-r-r” in “oye ka dupe” is subjected to restructuring (ì-jì-í-jà-kò-gbé-wa-lo) to engender its semantic connotation. The inclusion of syllable “I” essentially adds significant value. The Yoruba speech format interrogates both the concept; “jji” (storm) as well as its action “jà” (rage). The second phrase (A-lọ-lọ-run-un-lá) of the seventh chorus (Bi a tilẹ kere) with its solfa notes; “m-f-f-r-m-m” in the western mode is textually restructured to enable its intended meaning and conformity with the Yoruba speech mode. Hence the following solfa notation; “m-ś-ś-d-r-m-m”, emanates from “a-lọ-lọ-ò-run-ń-lá” as modified phrase. The added syllable “o” is indispensable in this context.



To the first phrase (Dú-pé-ló-wó-Ba-ba) of the eight chorus is added a syllable; “o” to afford compliance with the speech mode of the Yoruba as well as intelligibility. Literal or allegoric, allusion to hand by this passage is avidly concealed by the western mode version of this phrase. However, subsequent to modification, the speech mode variant offers a more sustainable and intelligible phrase (dú-pé-ló-wó-o-Ba-ba) with the following solfa notation; (l-l-l-l-s-s-s). The expression “lówó o Baba disseminated by the speech mode version with the addition of “o” syllable explicitly designates God as the acclaimed receiver of honor which without the integration of this syllable renders the passage vague. The intended message bore by the third phrase; “an urge to be thankful to God”, is again obliterated by the conventional tonal version appropriated. The incorporation of “un” syllable in the speech mode format expressively unveiled the meaning of this phrase. Juxtaposition between the two phrases is needful for more clarification. While the third phrase (sọ-fun-po-se-un) in western mode version supplies solfa notes “t-t-d-s-s” the Yoruba tonal variant (sọ-fun-un-po-se-un) presents “s-l-s-l-s-s”. “Gbo-gbo-è-ni-yañ-dú-pé-ló-wó-Ba-ba” being the fourth phrase rendered in western mode alongside its solfa notes; “d-t-l-s-f-f-m-r-r”, does not align with textual content (everybody) of this phrase from the Yoruba semantic world view. Modification is needful to enable credible representation of Yoruba speech mode, hence the following modified phrase; “gbo-gbo-è-ni-yañ-dú-pé-ló-wó-o-Ba-ba” and it embodied solfa notation; “s-s-m-m-m-l-l-l-l-s-s-s”. In tandem with the previous usage, the inclusion of syllable “o” concisely designates and alludes to the receiver (God) of the praise in the discourse.

The first phrase of the tenth chorus, which entreats humanity to offer a heartfelt thanksgiving/praise towards God’s act of benevolence is severely distorted by the conventional mode (la-ẹ-nu-re) in its solfa notes (m-m-m-m). This scenario necessitates textual restructuring wroth in the following phrase; “la-ẹ-nu-un-re” underpinned by solfa notes; r-r-r-d-r. The added syllable “un” is expedient to avail the desirable intonation and intelligibility.

### Phrasal Repetition

Apparently, simultaneous textual and melodic phrasal repetition is prevalent within in the ambit of Yoruba speech mode which contrasts the western concept that often advances melodic variation over a fixed textual structure. This stance is largely adduced to the aesthetic preference of the Yoruba which avidly resides in textual functionality and intelligibility that may be concealed by the western mode. Adedeji (2004) is elucidative in this context. Text constitutes a veritable outlet of emotion and expressions. Hence, intensification/emphasis is often entrenched via repetition of musical phrases or passages that essentially conform to Yoruba speech mode which to a higher degree preserves the intended meaning of such passages. It has also been observed that a few phrases are characterized by similar (reprise) textual structures; however, they embody diverse melodic structures which consent to western modal system. This consideration often presents renditions that are dissonant to the concept of Yoruba tonal inflection (speech mode). In order to abate this ordeal, phrasal repetition of the texts, premised on Yoruba speech mode is often harnessed.

A few of the choruses contrived for this study appropriate phrasal repetition. In the first chorus, the second phrase “a-wa-na-an-re-e-O-lu-wa” (d m s d d m r m r) repeats the first phrase which also disseminates “a-wa-na-an-re-e-O-lu-wa” (d m s d d m r m r) in both textual and melodic structures. Though there is possibility of variation with the following solfa notation; “d-r-m-l-l-r-d-r-d”. Such alternative however, does not stress the concept of intensification intended by the phrase. Considering the second chorus, the second phrase (Ọ-lọ-run-mi-seun-seun) alongside its solfa notes (r m l-d l r d d) is repeated by the eight, which constitutes the last phrase. The third phrase (kiń-ẹ-è-ò-lè-se) including its solfa notation; “l-s-m-m-s” is also resonated by the melodic phrase of the fifth phrase. The first, second and sixth phrases of the fifth chorus constitute a direct reprise in both textual and melodic structure. Meanwhile, the first, second and the fourth phrases (I-yin-re-Ba-ba) of the sixth chorus bear the same solfa notation (d-d-r-r-r). While the third phrase intones the first phrase in solfa notation the first, the second and the fourth also present a reprise.

### Efficacy/Defects of Yoruba Speech Mode

Yoruba music aesthetic resides supremely in song text, characterized by clarity and intelligibility. Sometimes questions such as “kiń loń kó” implying “what messages is the musician presenting from his or song piece in a performance”? African music, the Yoruba inclusive, is functional and such functionality avidly stems from the communicative role. Notwithstanding the high degree of proficiency or dexterity advanced by an artist, if the textual meaning of a piece of song is marred, such performance is a stake. A unique linguistic characteristic of Yoruba language/ words is contained in the multi-meaning or interpretation. A single word may connote diverse applications. Severally, it has been observed that this reality is not addressed by the western modal system. The intended meanings of the song texts are sometimes concealed or distorted. This scenario permeates a few of the choruses engaged for this study. Contrastingly, tone mark which is a unique device essentially contrived by Yoruba

speech text proffers a sustainable antidote to this crisis. The tone mark ensures clarification with regard to words that are embedded with multiple meaning.

An essential feature of speech mode format lies in phrasal repetition. This concept cannot be undermined in the light of its diverse roles. In the similitude of speech word, message intensification is succinctly fostered by word or phrasal repetition. Didactic impetuses offered by such a measure are gratifying. In part, it enhances word/ concept memorization and retention. It should be recurred that early child hood education is primarily anchored on rote memory and drill, in which repetition constitutes the main tool. Thus, appropriation of the Yoruba speech modal system song rendition including chorus singing will ameliorate teaching/ leaning process consequent upon its tendency to facilitate assimilation/retention of words, concepts and phenomena, importantly, at the elementary school age.

The didactic significance of song repetition engendered by speech mode, citing chorus singing interrogated by this study as a template, however, transcends academic scope and influence. Rectitude and societal ethics could be amply ingrained in the member of public, particularly, the children and the youth which are the most largest and vulnerable unit within the ambit of moral decadence. Averse to the western mode of presentation of song texts which severely distorts the meanings of messages/concepts, the speech mode variant is apt for resonating the societal voice, norms and values. A measure of this nature is terse for stemming the tide of social menace, spanning drug addiction, sexual immorality, infidelity, inebriation among others that are plaguing our world.

An inherent prominent role of Yoruba speech mode format is contained in its efficacy for cultural preservation and continuity. It becomes exigent to salvage African cultural value, from impending extinction, stemming from foreign influences. This position vehemently corroborates Olatunji (2016), stressing the possibility of uniqueness of African music without external interference. The current state of cultural polarization on African soil by western mode in the domain of music is tragic for posterity. Such a compromise is also showcased by a vast number of musical practices of the twenty first century that borrows ideologies, styles, forms and idioms majorly from European and Arabian traditions. This stance constitutes the thrust of this study, considering anomalies advanced by the adoption of western modal system for performing Yoruba music which chorus exemplifies. Aside distortion, many are words that are generically and historically underlined, which however, have lost their meanings and more or less insignificant arising from the interference of western mode.

It is not a gainsaying that unique cultural identities enhance a nation's self-esteem among the confederation of nations. Citing Nigeria as a case study, Africa has witnessed a wind of cultural compromise under the disguise of civilization wrought by colonialism, western education and European Christian missionary. Such a pandemic has immensely ravaged every sector of our existence; food, mode of dressing, education, mode of greeting and language expression on which this study dwells. A stance of this nature does not offer a nation more impetus than a position of savagery. Cultural imitation portends ineptitude, intimidation and insensitivity to innate creativity. As much as western mode is contrived for performing African music, European slavery is still in vogue.

Laudable the appropriation of speech mode for composition of Yoruba choruses, this stride is plagued with certain defects. Life beauty lies in phenomena of "unity" and "variety" (Hickok, 1993). Though repetition as a replica of unity gratifies listeners' quest for familiarity, the inherent syndrome of monotony precipitated is uncomplimentary. Simultaneous occurrence of textual and melodic repetition which is an identifiable trait of speech mode renditions severally spurs boredom and hence diminishes listening pleasure. This scenario is counterproductive from the perspective of audience scope. A dynamic society of Nigeria in the twentieth century is enshrouded in adventurous youth that crave for innovations. Findings elicited from this study unveiled the indifference of the youths which constitute the largest size of the population to song renditions that do not arouse their emotions and sometimes passions. To a certain degree, the adult segment of the contemporary society is not excluded from the prevailing addiction to western modal scale presentation of Nigerian gospel choruses.

Premium placed on textual functionality and intelligibility to an appreciable degree deemphasized musical aesthetic which largely resides in harmonic texture. Song rendition within the context of Yoruba speech mode is primarily characterized by monophonic texture which conventionally lies in the melody. Integration of other voice parts to complement the melody often incites conflict between Yoruba speech mode and western mode which may or may not be resolved. Hence, it behooves an ideal rendition in speech mode to solely harness monophonic texture to abate such conflict of interest and therefore foster textual intelligibility as its focus. However this position is defective

within the ambit of listening pleasure. Again, the youth music aesthetic essentially lies in homophonic harmonic texture which engages two to four parts singing averse to the monophonic variant. Though to some degree, the adults that mostly constitute the conservative of the society revel in monophonic performances which to a higher degree align with speech text, the youths are often indifferent to such renditions.

In the similitude of other enterprises, the survival of music industry is largely dependent on patronage from its audience. Poor patronage may eventually cripple the deliveries in any musical ventures, stemming from poor funding. Severally, the youths constitute the largest population unit of postmodern society. In addition, they are mostly disposed to social and entertainment world. Thus, utility and aesthetic value of such sector is deemed consideration to foster sustainability of the business they patronize.

### Conclusion

It is evident from this study that adaptation of speech mode is succinctly apt for the composition and performance of Yoruba music in which aesthetic resides essentially in textual functionality. Sometimes nuanced with textual modification and textual/phrasal repetition, such a feat advances impetuses namely; textual clarity and intelligibility, message intensification, didactic for rectitude/ societal ethics and cultural preservation/continuity. Notwithstanding the advantages offered by speech mode, the system is plagued with predicaments such as monotony of textual repetition which eventually may hinder listening pleasure, dominance of monophonic texture that hamstrings musical aesthetic and poor patronage. This study concluded that while speech mode is terse for the composition/performance of Yoruba gospel choruses, stemming from its alignment with the Yoruba speech tonal center, it is exigent to establish a platform by which it could accommodate the western mode with a bid to widen performance contexts, aesthetic and audience scope of Yoruba music which gospel choruses exemplify without compromising African/Yoruba identity.

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**Appendix A: The Western Mode Variant**

**Chorus I : Àwa náà rée Oluwa Lord, here we are**

A-wa-na-re-O-lu-wa	Lord, here we are
A-wa-na-re-O-lu-wa	Lord, here we are
A-wa-na-re-O-lu-wa	Lord, here we are
A-wa-na-re-O-lu-wa	Lord, here we are
A-wa-du-pe-o-re-a-to-dun-mo-dun	Here we are acknowledging your yearly benevolence
A-wa-du-pe-o-re-a-to-su-mo-su	Here we are acknowledging your monthly benevolence
A-wa-du-pe-o-re-i-gba-gbo-gbo	Here we are acknowledging your ceaseless benevolence

À-wa-na-an-re-O-lu-wa

Lord, here we are

**Chorus II : Jesu mi seun**

Thanks to my Jesus

Je-su-mi-seun-seun

Thanks to my Jesus

O-lo-run-mi-seun-seun

Thanks to my God

Ma-be-re-mo-le ma-gbe-ga

I shall bow and lift Him up

ma-gbe-Je-su-mi- ge-ge

I shall lift up my Jesus higher

o-wo-mi-lo-ke-ye-ye

My hand are lifted up higher

ma-ka-le-lu-yah-re-pe-te

I shall shout Halleluiah

Je-su-mi-seun-seun

Thanks to my Jesus

O-lo-run-mi-seun-seun

Thanks to my God

**Chorus III: Kinle Olèse Olurun un mi**

What else is infeasible for my God.

kin-le-o-le-se

What else is infeasible for you

O-lo--run-un-mi

My God

kin-le-o-le-se

What else is infeasible for you

Kin-le o-le-se

What else is infeasible for you

Ol-lo-run-un-mi

My God

Kin-le-o-le-se

What else is infeasible for you

E-yin-ti-e-da-a-ye-a-to-run

The Creator of heaven and the earth

kin-le-o-le-se

What else is infeasible for you

Kin-le-o-le-se

What else is infeasible for you

Ol-lo-run-un-mi

My God

Kin-le-o-le-se

What else is infeasible for you

**Chorus IV: Eniba More re**

Whoever is appreciative of his benevolence

E-ni-ba-e-ni-ba

Whoever, whoever

e-ni-ba-mo-re

Whoever is appreciative of His benevolence

ko-ba-ni-gbe-Je-su-ga

should exult Jesus Christ

**Chorus V: Oye kádúpe**

We are deemed appreciative

O-ye-ka-du-pe

We are deemed appreciative

a-ran-san

Thunder blasts

a-te-gun-fe

The wind blows

i-ji-ja-ko-gbe-wa-lo

The storm rages, yet we are intact

o-ye-ka-du-pe

We are deemed appreciative

**Chorus VI: Iyin Re Baba**

Praise Yee Father

I-yin-re-Ba-ba

Praise Yee Father

I-yin-re-O-mo

Praise Yee Son

I-yin-re-e-mi-mi-mo

Praise Yee the Holy Spirit

I-yin-re-Ba-ba

Praise Yee Father

**Chorus VII: Bi a tilè kéré**

Despite our frailty

Bi-a-ti-le-ke-re

Despite our frailty

A-lo-lo-run-un-la

We have a Mighty God

bi-a-ti-le-ke-re-o

Despite our Frailty

A-lo-lo-run-un-la

We have a Mighty God

**Chorus VIII: Dúpe Lówó Baba**

Give thanks to the Father

Du-pe-lo-wo-Ba-ba

Give thanks to the Father

du-pe-lo-wo-Ba-ba

give thanks to the Father

Sọ-fun-pọ-se-un	Acknowledge His Goodness
sọ-fun-po-se-un	acknowledge His Goodness
gbo-gbe-ni-yan du-pe-lo-wo-Ba-ba	All and sundry, give thanks to the Father
sọ-fun-po-se-un	acknowledge His Goodness
Chorus IX: Ológun Lolúwa	The Lord is a Warrior
O-lo-gun-lo-lu-wa	The Lord is a Warrior
O-lo-gun-lo-lu-wa	The Lord is a Warrior
I-wọ-sa-ma-sa-ti-le-hin-mi	Be Thou my Refuge
O-lo-gun-lo-lu-wa	The Lord is a Warrior
Chorus X: La enure kí oyin Olúwa	Open Your Mouth and Praise The Lord
La-ẹ-nu-re	Open your mouth
ki-o-yin-O-lu-wa	and praise The Lord
La-ẹ-nu-re	Open your mouth
ki-o-yin-O-lu-wa	and praise The Lord
La-ẹ-nu-re	Open your mouth
ki-o-yin-O-lu-wa	and praise The Lord
Yin-O-lu-wa	Praise The Lord
O-lu-wa-da-ra	The Lord is good

**Appendix B: The Yoruba Speech Mode Variant**

Chorus I : Àwa náà rẹ́e Olúwa	Here are we O Lord
À-wa-ná-ań-rẹ́-e-O-lú-wa	Lord, here we are
à-wa-ná-ań=rẹ́-e-O-lú-wa	Lord, here we are
A-wá-dú-pẹ-o-re-à-tọ-duń-mọ-duń	Here we are acknowledging your yearly benevolence
A-wá-dú-pẹ-o-re-à-tọ-sù-mó-sù	Here we are acknowledging your monthly benevolence
A-wá-dú-pẹ-o-re-i-gbà-gbo-gbo	Here we are acknowledging your ceaseless benevolence
à-wa-ná-ań=rẹ́-e-O-lú-wa	Lord, here we are
Chorus II : Jé sú mí seun	Thanks to my Jesus
Jé-sù-mí-seun-seun	Thanks to my Jesus
O-lọ-ọ-run-ń-mi- seun-seun	Thanks to my God
mà-á-bẹ-rẹ-mọ-lẹ-mà-á-gbé-e-ga	I shall bow and lift Him up
mà-á-gbé-Jé-sù-mi-ge-ge	I shall lift up my Jesus higher
ọ-wọ-ọ-mi-ló-kẹ-ya-ya	My hand are lifted up high
mà-á-ká-le-lú-yah-ẹ-pe-te	I shall shout a louder halleluiah
Jé-sù-mí-seun-seun)	Thanks to my Jesus
Ọ-lọ-ọ-run-un-mi-seun-seun	Thanks to my God
Chorus III: Kínlẹ̀ Ọ̀lẹ̀se Ọ̀lọ̀run un mi	What else is infeasible for my God.
kiń-lẹ-ẹ-ò-lẹ-se Ọ-lọ-ọ-run-un-mi	What else is infeasible for you
kiń-lẹ-ẹ-ò-lẹ-se	What else is infeasible for you
È-yin-tí-ẹ-dá-a-yé-à-tọ-run	The Creator of heaven and the earth
kiń-lẹ-ẹ-ò-lẹ-se	What else is infeasible for you
kiń-lẹ-ẹ-ò-lẹ-se	What else is infeasible for you
Ọ-lọ-ọ-run-un-mi	My God
kiń-lẹ-ẹ-ò-lẹ-se	What else is infeasible for you
Chorus IV: Ení bá More rẹ	Whoever is appreciative of his benevolence
È-ní-bá-ẹ-ní-bá	Whoever, whoever
ẹ-ní-bá-mo-re-rẹ	Whoever is appreciative of His benevolence
kó-bá-ni-gbé-Jé-sù-ga	should exalt Jesus Christ
Chorus V: Óyẹ kádúpẹ	We are indeed grateful
O-yẹ-ká-dú-pẹ	We are indeed grateful
Ó-yẹ-ká-dú-pẹ	We are indeed grateful
à-rań-sań	Though thunder blast
a-tẹ-guń-un-fẹ	The wind blow
ì-jì-í-jà-kò-gbé-wa-lọ	The storm rages, yet we are not consumed
o-yẹ-ká-dú-pẹ	We are indeed grateful
Chorus VI: Iyíń Rẹ Baba	Praise Yee Father

Ì-yìn-rẹ-Ba-ba	Praise Yee Father
Ì-yìn-rẹ-O-mọ	Praise Yee Son
Ì-yìn-rẹ-ẹ-mí-mí-mọ	Praise Yee the Holy Spirit
I-yìn-rẹ-Ba-ba	Praise Yee Father
Chorus VII: Bí a tilẹ kéré	Despite our frailty
Bí-a-ti-lẹ-ké-re	Despite our frailty
A-lọ-lọ-ọ-run-ń-lá	We have a Mighty God
Bí-a-ti-lẹ-ké-re	Despite our frailty
A-lọ-lọ-ọ-run-ń-la	We have a Mighty God
Chorus VIII: Dúpẹ Lọwọ Baba	Give thanks to the Father
Dú-pẹ-lọ-wọ-ọ-Ba-ba	Give thanks to the Father
dú-pẹ-lọ-wọ-ọ-Ba-ba	Give thanks to the Father
sọ-fuń-un-pó-se-un	Acknowledge His Goodness
sọ-fuń-un-pó-se-un	Acknowledge His Goodness
gbo-gbo-è-nì-yań-dú-pẹ-lọ-wọ-ọ-Ba-ba	All and sundry, give thanks to the Father
sọ-fuń-un-pó-se-un	Acknowledge His Goodness
Chorus IX: Ológun Lolúwa	The Lord is a Warrior
O-ló-gun-lo-lú-wa	The Lord is a Warrior
O-ló-gun-lo-lú-wa	The Lord is a Warrior
Ì-wọ-sá-à-ma-sà-ti-lẹ-hiń-mi	Be Thou my Refuge
O-ló-gun-lo-lú-wa	The Lord is a Warrior
Chorus X: La enurẹ kí oyin Olúwa	Open Your Mouth and Praise The Lord
la-ẹ-nu-un-re	Open Your Mouth
kí-o-yin-O-lú-wa	and Praise The Lord
la-ẹ-nu-un-rẹ	Open Your Mouth
kí-o-yin-O-lú-wa	and Praise The Lord
la-ẹ-nu-un-re	Open Your Mouth
kí-o-yin-O-lú-wa	and Praise The Lord
yin-O-lú-wa	Praise The Lord
O-lú-wa á-dá-ra	The Lord is good