IGORU MUSIC IN OKPELAND: A STUDY OF ITS FUNCTIONS AND COMPOSITIONAL TECHNIQUES

Volume I: Chapters 1-6 & Volume II Chapters 7-8, Appendices, Bibliography and CD

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Submitted in partial fulfillment of the requirements for the degree

Doctor of Music (DMus)

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Promoter: Professor Meki Nzewi
Dedicated to:

All Igoru musicians in Okpe, and to the memory of my Parents,

Mr & Mrs Idamoyibo John Odafe
STATEMENT OF AUTHENTICATION

I hereby declare that this thesis, to the best of my knowledge and belief, is original except as acknowledged in the text. Although the study began at the University of Ibadan, Ibadan, Nigeria, it was completed at the University of Pretoria, Pretoria, South Africa with written permission from the former University. In part or in whole, the thesis has not been submitted to any other institution for any degree.

Ovaborhene Idamoyibo
CERTIFICATION AND APPROVAL

This is to certify that this research study is the original work of Ovaborhene Isaac Idamoyibo under my supervision and that it meets the requirements for the award of the degree, Doctor of Music (DMus) of the University of Pretoria, Pretoria, South Africa.

Prof. Meki Nzewi
Promoter.
ABSTRACT
This study focused on the functions of Igoru music in Okpe land. It also examined
the compositional techniques of the music typology. The primary source for data
collection was oral interview. Secondary sources include publications, and
records. Unstructured research questions formed basis for the study. The texts of
eighty seven (87) songs were transcribed and translated for this study. Fifty
songs from this sample were further transcribed in staff notation, for analysis and
discussion. At the end of the study, the following findings were made:

- Igoru musicians, in their foresight, investigate, evaluate, probe, counsel,
  warn, and foretell future events in Okpe, to avoid painful experiences,
since in traditional Okpe society, life experiences are shared.
- Most of the themes in Igoru music are derived from the sense of realism
  than idealism. The songs being quite topical had to be realistic than
  idealistic in tendency. Various sound and speech elements are put
  together to make communication effective.
- Igoru music praises and commends deserving members, in order to
  encourage those who are doing well in the society to continue in their
  good deeds, as well as stimulate others to emulate them.
- The musicians defend their political system, their territorial land mass,
  traditional religion and themselves from various attacks.
- Igoru music represents the Okpe identity, thus it was selected amongst
  other music typologies of the culture to represent it, both in social and
  political-oriented activities in Lagos and elsewhere.
Igoru music uses the hexatonic scale system. Almost all the songs were found to be composed in compound quadruple metre. The performers involve in two-part polyphonic singing. Consecutive parallel 3rds, 4ths, and 5ths are prevalent and melodic cadences resolve upwards than downwards. Shifts of tonal centre (key), according to the convenience of performers, as well as recycling of themes are also common features.

**Key words:** Igoru music, functions, compositional techniques, Okpe, ensemble-organization, poetry as songs, vocal forms, opening and closing-formulas, transcription and translation, meaning and intention.

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(Annexure to chapter 6)
IGORU POETRY

FIRST PERIOD (1170 – 1900)
1. Ose omo yo ro doro [Father is greater] A1 – 1
2. Emwu Omuorhoja [They captured Omuorhoja] A1 – 2
3. Umogu osiye oghwa [Umogu is at home] A1 – 4

SECOND PERIOD (1900 – 1945)
5. Emru irimi 1 [Sin against ancestors] A1 – 6
10. Ighwen re den rhe [As one is destined] A1 – 21
19. Ne je r’ ukpe e mamiwota [Like the mermaid’s lamp] A1 – 33
20. Ada ovo oro l’ omo [It’s the outside world that stops a child] A1 – 34
22. Mi ne rie [I will go home] A1 – 35
26. Otu irhobo are ateran? [Do you associate with the Itsekiri?] A1 – 40

THIRD PERIOD (1945 – 1970)
32. Ami vwo Orodje ne [We now have a king] A1 – 52
34. We gbe akpoo [You’re not like the world] A1 – 56
35. Ogbe afen gbe aramoo [She’s neither a bird nor an animal] A1 – 58
36. Ohohe otoro [He/she is like a bird] A1 – 59
37. Iruo ame irhe ri [The job we’ve perfected] A1 – 60
38. Inuru ame oho [We’re fed up with them] A1 – 62
41. Ame ogodo [The water in the pit] A1 – 68
42. Obo wu ruru obi Sapele [What you did at Sapele] A1 – 70
44. Ame ta rien [We advised her] A1 – 72
45. ‘No j eve? [Would it not be exposed?] A1 – 77
47. Enyeren son [Wrongful living] A1 – 82
49. Enana wu ne ruo? Is this what you would do?] A1 – 84
50. Pilo-kesi obo ijoro Okpe [Pillow-case is a great singer] A1 – 85
51. Enana oye ororo [These were his considerations] A1 – 86
52. Owan ovwo bru udu-u [Let no one be afraid] A1 – 87
54. Irhorin Irhobo [The Itsekiri curse] A1 – 90
55. Irhorin Igoru [The Igoru curse] A1 – 90
56. Egbukpe re vbe ru [The year we do not farm] A1 – 91
58. Ofa ororo me [I was ashamed] A1 – 94
63. Ikero iphen ne [Focus had become clearer] A1 – 109
64. Eghwere me [My defensive medicine] A1 – 109
65. Ikiki of’ omo ro hue e [Ikiki deserved not to die] A1 – 112
66. Aleluya [Hallelujah] A1 – 113
69. Ame ogbeva [Twice in the rain] A1 – 125

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2. Umogu osiye oghwa [Umogu is at home] A2 – 3

SECOND PERIOD (1900 – 1945)
4. Emru irimi [Sin against ancestors] A2 – 6
5. Urhomu erhome eki rhom’ ode [Good luck and good name] A2 – 18
6. Okaolaragha obuebun [Kinds of vagabond are numerous] A2 – 19
7. We n’obiruo [You’re commended] A2 – 21
10. Ada ovo oro l’ omo 1 [It’s the outside world that stops a child] A2 – 33
11. Ada ovo oro l’ omo 2 [It’s the outside world that stops a child] A2 – 34
12. Eghware ogba ne [The assembly is packed full] A2 – 35
14. Otu irhobo are ateran? [Do you associate with the Itsekiri?] A2 – 38
17. Oda rie [It hurt him/her] A2 – 47

THIRD PERIOD (1945 – 1970)

18. Me tare verhe 1 [I predicted earlier] A2 – 48
19. Me tare verhe 2 [I predicted earlier] A2 – 49
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23. ‘No j eve? [Would it not be exposed?] A2 – 59
26. Enana wu ne ruo? 1 [Is this what you would do?] A2 – 73
27. Enana wu ne ruo? 2 [Is this what you would do?] A2 – 74
28. Pilo-kesi obo ijoro Okpe [Pillow-case is a great singer] A2 – 75
29. Enana oye ororo [These were his considerations] A2 – 77
30. Owan ovwo bru udu-u [Let no one be afraid] A2 – 79
31. Me vbare otore Ijeddo [I acknowledge the God of Jeddo] A2 – 83
32. Egbukpe re vbe ru [The year we do not farm] A2 – 85
33. Aphie omo igbe [A child deceived to dance] A2 – 91
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39. Ijoro Orodje [The song of the king] A2 – 119
40. Ariromo [Be calm] A2 – 142
41. Adama emru [We try things out] A2 – 144
42. Orherhe ri se odin [Cricket does not fall odd] A2 – 145
43. Iboma ihin Ikeja [No soldiers in Ikeja] A2 – 146
44. Ofi ore ukoko ne [It has become cigarette holder] A2 – 147
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Track 2. Umogu osiye oghwa (Umogu is at home)
Track 3. Edion gbe simi ame (Edion, protect us)
Track 4. Emru irimi (Sin against ancestors)
Track 5. Urhomu erhome eki rhom’ ode (Good luck and good name)
Track 6. Oka olaragha obuebun (Kinds of vagabond are numerous)
Track 7. We n’obiruo (You’re commended)
Track 8. Ona’kpo oben eruo (World’s difficult craftsmanship)
Track 9. Abada oda inyo (Abada is drunk)
Track 10. Ada ovo oro l’ omo 1 (It’s the outside world that stops a child)
Track 11. Ada ovo oro l’ omo 2 (It’s the outside world that stops a child)
Track 12. Eghware ogba ne (The assembly is packed full)
Track 13. Havbaren (Specie of mangrove tree)
Track 14. Otu irhobo are ateran? (Do you associate with the Itsekiri?)
Track 15. Ogba eghele, Arienmurugbe (Philanthropist, Arienmurugbe)
Track 16. Ikun Orichedje rhe Orogho (The story of Orichedje and Orogho)
Track 17. Oda rie (It hurt him/her)
Track 18. Me tare verhe 1 (I predicted earlier)
Track 19. Me tare verhe 2 (I predicted earlier)
Track 20. Oterhe (Public pond)
Track 21. Ame ogodo (The water in the pit)
Track 22. Ame ta rien and iboma ihin Ikeja (We advised her and Ikeja lacked soldiers)
Track 23. ‘No j’ eve? (Would it not be exposed?)
Track 24. Onyobru (Mass movement)
Track 25. Enana wu ne ruo? (Is this what you would do?)
Track 26. Pilo-kesi obo ijoro Okpe (Pillow-case is a great Okpe singer)
Track 27. Enana oye ororo (These were his considerations)
Track 28. Ijoro Orodje (The song of the king)
Track 29. Uhu Orodje Okpe, Mebitaghan (The death of the king)
Track 30. Erhomo Aleluya (Hallelujah prayers)
Track 31. Egbukpe re vbe ru (The year we do not farm)
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