

The Use Of Themes And Variations In Early And Contemporary Juju Music

Olupemi E. Oludare
University of Lagos



Abstract

- ▶ Thematic structure of Yoruba popular music of Southwest Nigeria.
- ▶ Observations, interviews, live recordings & CDs used as methods for eliciting information.
- ▶ Prevalent use of themes consisting of the ‘call and response’ form
- ▶ African melodic & rhythmic themes are short, hence the variation of themes.
- ▶ Juju musicians generally employ thematic plans for musical expansion & identity.

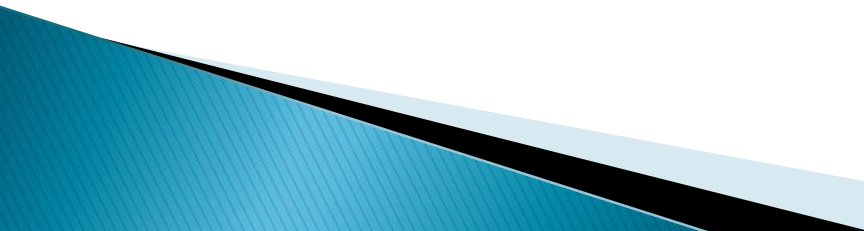
1. Introduction

- ▶ Nigeria music before Arabic and European influences.
- ▶ External factors impacted on the creativity of Yoruba popular music - neo-traditional typologies (Vidal 5, 99).
- ▶ Popular music - Social music encompassing several styles
Akpabot (qtd in Oikelome 81), Onyeji (25), Okafor (7), Tagg (41), & C. Waterman (*Tradition* 372)
- ▶ 3 categories of Nigerian popular music, with varying levels of musical appropriation
 - those with roots in indigenous music of an ethnic group,
 - those with local and foreign influence, and
 - those based of foreign styles. (Omibiyi 154, Forchu 104)

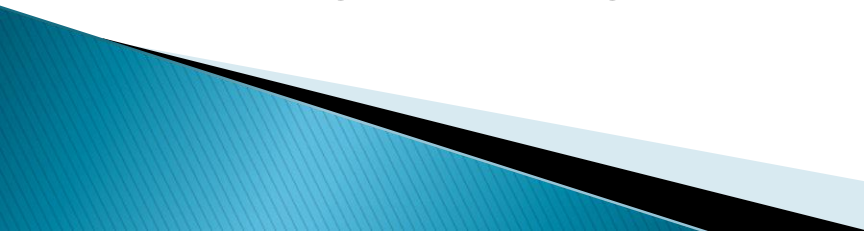
- **Juju music** - localized in Yorubaland
 - exhibits local and Western musical elements
- Cultural interactions in Juju music
 - development of Western musical styles,
 - Instrumentation, and
 - compositional techniques – melodic & rhythmic themes
- However, African melodies and rhythms are
 - short and limited in range
 - restrictions on the language's tonal inflection
- Hence, themes are repeated and developed through the process of variation
 - to achieve musical and linguistic intelligibility,
 - extend the musical materials, and
 - vary the elements to avoid monotony

2. Historical View of Juju music in Nigeria


- ▶ A local variant of the urban West African palmwine guitar tradition.
- ▶ Emerged as a defined genre in the Nigerian colonial capital of Lagos around 1932.
- ▶ Got its name from the tambourine, which was referred to as “je jeu” by a French salesman
- ▶ Later popularly called ‘juju’ drum (Alaja-Browne 58, Vidal 50).

- Major exponents include
 - I.K. Dairo (a.k.a Baba Aladura),
 - Babajide Ojo,
 - Ebenezer Fabiyi (a.k.a. Ebenezer Obey),
 - Sunday Aladeniyi (a.k.a. Sunny Ade), etc.
 - call-and-response patterns and combined choral singing.
 - vocal melodies influenced by Christian hymns.
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3. Theme and Form in Music

- ▶ **Theme** -main overall musical figure of a work.
 - motif is simply the building block to a theme,
 - themes are the walls that make up the structural frame work of the whole music. (Cook 9, Dunsby and Whittal 907, van den Toorn 13)
 - ▶ Themes are developed into its varied version, known as ‘theme and variation’
 - ▶ Thematic variation - stylistic varying of rhythmic and melodic motifs of a theme
 - retaining its recognizable core musical structure.
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- In Yoruba music, function constrains form (Akbabot 11a).
- Juju music functions as a social music, especially entertainment.
- Strophic call and response form is employed in both early and contemporary Juju
- The latter use more of the through-composed patterns.
- Early Juju - limited instrumentation and vocal simplicity
- Contemporary Juju - elaborate vocal parts and western instruments
 - exhibit extensive musical structure
 - more themes and variations.

- A theme contains a complete call and response with associated musical ‘subject and answer’.
 - The lead voice sings either only the ‘subject’ or both ‘subject and answer’ of the theme in a call,
 - The chorus voices respond with an ‘answer’, or repeats the whole call
 - analogous to the western ‘subject and answer’ style of the fugue or sonata form,
 - without the tonic–dominant relations.
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3. Methodology

- ▶ Qualitative research.
- ▶ Research area - the Yoruba people of south-western Nigeria
- ▶ Primary and secondary data
- ▶ Scope of study
- ▶ I.K Dairo, an early Juju music exponent
- ▶ Yinka James, a contemporary Juju musician and
- ▶ Ebenezer Obey, a key intermediate Juju icon who revolutionized the genre from its middle to the late period
- ▶ Juju music in the different Nigerian socio-political epoch.

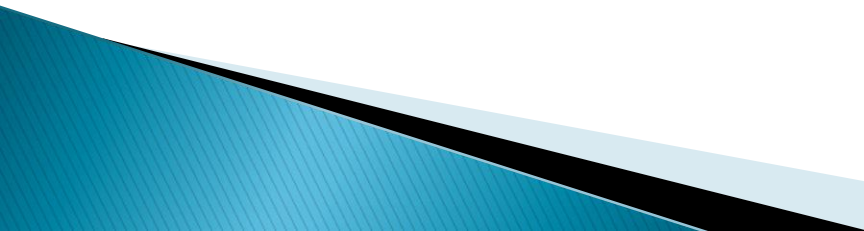
Table 1 Scope of study showing periodization of the selected genres and musicians

PERIOD	MUSICIANS	SONGS
Early Juju (Pre-Independence) before 1960	I.K. DAIRO	Erora F'eso J'aiye (OHRCD 57)
Late Juju (Post-Independence) 1960 to 2000	EBENEZER OBEY	Inter Reformers (CD 004)
Contemporary Juju (Modern time) after 2000	YINKA PRAISE	Praising Mood (OCD 148)

4. Analysis of Thematic form in Juju Music

- ▶ Call and response form in both early and contemporary Juju vocal music
- ▶ opening theme
- solo call repeated by both lead and accompanying voices as a chorused theme.
- ▶ subsequent themes
- solo call, followed by a different chorused response.

- ▶ Form is kept short and simple in early Juju music
- ▶ Elaborate themes by contemporary musicians with copious variations.

- Each thematic section can be organized in:
 - binary form - lead and chorus voices sing similar melodic and rhythmic themes (A-A or A-B).
 - ternary form - similar themes in first and third section (A-B-A), or each section employs different themes (A-B-C or A-B-A¹).
 - rondo-like form (or reversed rondo)- a constant theme repeated after a new one (A-B-A-C-A-D-A or A-B-C-B-D-B).
 - The two main stylistic thematic variations of the form adopted are:
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1. *Call And Response With Similar Melodic And/Or Rhythmic Thematic Phrase*

- ▶ The chorus echoes similar length of musical phrase sang by the lead voice in a theme.
- ▶ One variety include identical call and response, having same length i.e. A–A.

Ex. 1a 'Inter Reformers' (Theme 4) by Ebenezer Obey

Lead

Temi l'O-hu-wa, temi l'O-hwa temi l'O-hu-wa o, temi l'O-hwa, temi l'O-hwa, temi l'O-hwa o.

Chr

temi l'O-hwa, temi l'O-hwa, te-mi l'O-hwa o.

Ex. 1b 'Erora Feso Jaiye' (Theme 1) by I.K. Dairo

Lead

E ro-ra fe-soj'aiye, ai-ye o lo - pin. E ro ra fe soj'aiye, ai ye o lo pin.

Chr.

E ro ra fe soj'aiye, ai ye o lo pin.

Ex. 1c 'Praising mood' (Theme 1) by Yinka James

Lead

1st time Lead only

O hu wa lo s'e yifunmi, e niyanko, O hu wa lo s'e yifunmiki i s'e niyan. O hu wa lo

Chr

1st time Lead only

s'e yifunmi, e niyanko, O hu wa lo s'e yifunmiki i s'e niyan. O-hu-wa lo

- The second variety involves an augmentation/ diminution of the call in the response, resulting in an A–A¹ strophic form.

- **Ex. 2a** **‘Inter Reformers’ (Theme 5) by Ebenezer Obey**

The image displays a musical score for the song 'Inter Reformers' (Theme 5) by Ebenezer Obey. It consists of two staves: 'Lead' and 'Chr' (Chorus). Both staves are in 8/8 time and use a treble clef. The key signature has one flat (Bb). The Lead staff begins with a melodic line that includes a triplet of eighth notes. The Chorus staff provides a harmonic accompaniment with chords and single notes. The lyrics are written below the notes.

Lead
Ma 'i suno, ma'isuno, ma'i sun, a-wo etinni,

Chr
ma 'i sun, ma 'i sun,

Ex. 2b 'Praising mood' (Theme 5) by Yinka James

Lead

e to-bijube lo o, bla-ye se n pe yin ba-ba mi o,
ble ni yan seh pe yin ba ba mi o,

Chr

e to-bijube lo o, e ju be, -

2. *Call And Response With Different Melodic And/Or Rhythmic Thematic Phrase*

- ▶ The lead and the chorus sing a call and response with different musical materials.
- ▶ The first variation - repetition of a constant but different call and response
 - repetitive strophic binary pattern A-B-A-B-A-B (Ex. 3a)
 - ▶ or the chorus sings the same response to different calls of different melodic, rhythmic, and textual phrase
 - rondo-like (reversed) A-B-C-B pattern (Ex. 3b and c).

Ex. 3a 'Erora Feso Jaiye' (Theme 2) by I.K. Dairo

Lead

Chr

Fe so j'aiye, i le a ra kurin, fe so j'aiye, i le a ra birin, fe so j'aiye, pe b'a jakose so

Fe so j'aiye, i le a ra kurin, fe so j'aiye, i le a ra birin, fe so j'aiye, pe b'a jakose so

Ex. 3b 'Inter Reformers' (Theme 7) by Ebenezer Obey

Lead

Orite-mi oboso-shi, EbeO-bey, e-gbe-gba-ji-mo,
EbeO-bey - e-gbe-gba-ji-mo,
in-ter-re-fo-merso,
Super, super, su-per o,

Chr

super skele-le, super skele-le,

Ex. 3c 'Praising mood' (Theme 4) by Yinka James

Lead

O-kuta t'omo-le ko si-le, l'o-jo - si, s'o-kun lo tun wa di pa-ta-ki i-gun 'le.

Chr

L'o-jo - si, i-gun 'le.

- Second variety - through-composed form
 - lead and chorus voices sing thematic phrases with constantly changing melodic and rhythmic materials
 - multiple of A-B (binary) or A-B-C-D (potpourri) patterns.

Ex. 4a **‘Inter Reformers’ (Theme 9)**
by Ebenezer Obey

Lead

I ran a lagbofo enib'rugbadero a los'odo lowe, e ja n'la a yo jue je,

Chr

ki b'omisota, a los'odo lowe, a yo jue je,

Ex. 4b 'Praising mood' (Theme 6) by Yinka James

Lead

se'yan nimo fe gunfun ni, an' a-di-sa o, ko ye mi,
e-ran nimo fe pa fun ni an' a-di-sa o, ko ye mi,
ta le-ni to-lo-do, ta le-riton'isu,

Chr

Ko ma s'o-kumba-ba n'be-re lo-wo mi o to jo-pe

5. Analysis of Themes and Variations in Juju music

5.1 Early Juju

- ▶ post – independence era
- Musical structure is short and simple
- Few themes

- ▶ In I.K Dairo's 'Erora f'eso j'aiye' -
 - thematic plan is a strophic ternary form with three themes
 - themes 2 and 3 are variations of theme 1 (Fig. 1).
 - variations are developed as motivic imitations
 - two motifs in theme 1 repeated in variations 2 and 3 (Ex. 5)

Fig. 1 Thematic Plan in 'Erora F'eso J'aiye' by I.K. Dairo

Theme 1 (T.1)

Variation 1 of T.1 (Theme 2)

Variation 2 of T.1 (Theme 3)

Ex. 5 Themes and Variations in 'Erora F'eso J'aiye' by I.K. Dairo

The musical notation is presented in two staves. The first staff shows three measures: Measure 1 is labeled 'Theme 1 (T.1)', Measure 2 is 'Variation 1 of T.1 (Theme 2)', and Measure 3 is 'Variation 2 of T.1 (Theme 3)'. The lyrics 'E ro rafe so j'aiye, ai ye o lo pin. Fe so j'aiye, i le a ra kumrin, da kam, da kam o, ro rafe so j'aiye e.' are written below the notes. The second staff shows three measures: Measure 1 is divided into 'Motif 1' and 'Motif 2', Measure 2 is 'Motivic Imitation (MI 1)', and Measure 3 is divided into 'MI 1' and 'MI 2'.

5.2 Late Juju

- ▶ post – independence era
 - modified musical form and thematic process.
 - Western influence
 - potpourri of forms
 - more thematic materials with resultant variations to fill the enlarged musical structure.

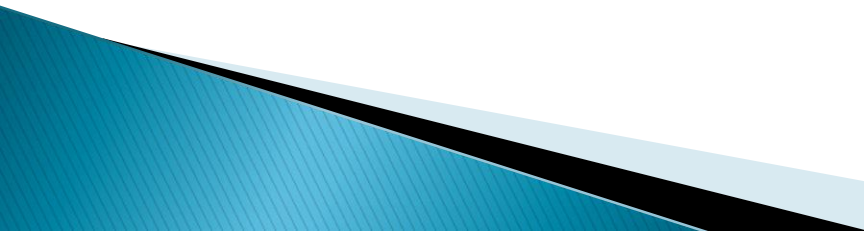
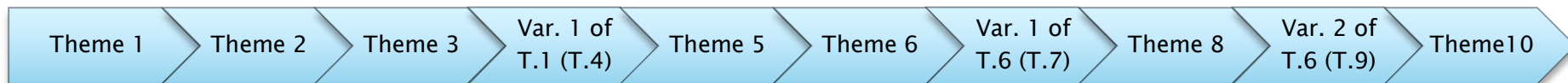
 - ▶ In ‘Inter Reformers’, Ebenezer Obey
 - a thematic plan with 10 themes
 - 3 themes are actual variations of previous themes (Fig. 2).
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Fig. 2 Thematic Plan in 'Inter Reformers' by Ebenezer Obey



Ex. 6 Themes and Variations in 'Inter Reformers' by Ebenezer Obey

Theme 1 (T.1)

In-ter Re-for-mers, in-ter re-for-mers, in-ter re-for-mers a tun-de.

5 Variation 1 of T.1 (Theme 4)

Te-mi l'O-hu-wa, t'e-mi l'O-hu-wa, t'e-mi l'O-hu-wa o,

9 Theme 6 (T.6)

E je k'a jo l'e-so l'e-so o,

Variation 1 of T.6 (Theme 7)

O-ni t'e-mi o ko s'o-ski,

Variation 2 of T.6 (Theme 9)

I-ran a-la-gba-fo,

5.3 Contemporary Juju

- ▶ 21st Century
- ▶ Appropriation of foreign musical styles
- ▶ development of new forms such as ‘Afro-Juju’, ‘Hip-hop Juju’, ‘Reggea-Juju’, ‘Disco-Juju’, & ‘Gospel-Juju’.
- Extensive thematic plans
- ‘call and response’ and potpourri forms
- mixture of strophic and through-composed patterns
- ▶ ‘Praising Mood’, a ‘Gospel-Juju’ by Yinka James
- consists of 6 themes as its thematic plan
- variations were developed through the technique of motivic transformation

Fig. 3 Thematic Plan in 'Praising Mood' by Yinka James



Ex. 7 Themes and Variations in 'Praising Mood' by Yinka James

James

Motifs (M) Theme 1 (T.1) Var. 1 of T.1 (Theme 2)

M.1 M.2 M.1 M.2 M.2* M.1

O lu wa lo s'eyifunmi, e niyanko, Bosewu'E le dumare, Baba, Ton sola,

Var. 2 of T.1 (Theme 3) Motivic Transformation (M*) Var. 3 of T.1 (Theme 4)

M.1* M.2* M.1 M.2*


To ba wu'E le du ma re, a se kan a mu bi o tu tu. O ku ta to mo le ko si le lo jo si.

Theme 5 Theme 6

M.1** M.1*** M.2**

E ju be lo o. Ki ni Ba ba n'be re ni o wo mi o, a di sa o.

6. Conclusion

- ▶ Themes constitute a hallmark of stylistic creativity in Yoruba music in Nigeria
 - ▶ Juju music - intercultural contact of the Yoruba people with the European world
 - ▶ call and response form
 - ▶ Theme and Variation technique
 - ▶ understanding of the form, style and creative practice in Yoruba popular music
 - ▶ indigenous style, musical identity, while promoting its global appeal
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