

## WHAT A SOUND! DIEGETIC AND NON-DIEGETIC MUSIC IN THE FILMS OF TÚNDÉ KÈLÁNÍ

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### Abstract

*The agency of music to effectively convey ideas in movies and articulate visual-emotional experience of the audience during mise-en-scene has long been established. Existing studies have focused more on the elements that characterize film as a visual experience, than on the diegetic (foreground) and non-diegetic (background) music, especially along their aural aesthetic lines. This article, therefore, investigated the aesthetic connections between traditional and performative significations of music in selected movies of Tundé Kèlání, one of Nigeria's foremost cinematographers. Using a qualitative (videographic) research design, three movies, *Ti Oluwa N'ile*, *Saworo Ide* and *K'oseegbe*, were purposively selected, based on their unique aesthetic traits and distinct cultural identity quality, for content analysis. A close reading of the musical and textual data was done. Findings revealed that cultural themes in the movies, bordering on entertainment, rituals, politics, philosophy, didactic, panegyric and dirge, were projected through African and Western musical instruments, while folklore and folksongs constituted major sources of materials and cultural signifier. The authors argue that examples of the dialectic and sequential troughs in the performance of music exemplify aesthetic reinforcement, not only in terms of the didactic functionality it expresses, but also in what it conceals.*

**Keywords:** Diegetic music, Non-diegetic music, Tundé Kèlání, Music aesthetics, Nollywood.

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## Introduction

*Aso funfun lo sunkun aro, ipinle oro ni  
sunkun ekeji tantantan...* Túndé Kèlání  
(Saworo Ide, 1999)

The foregoing, loosely translated as 'white cloth longs for indigo dye, the first part of a statement cries for the second', is a well-defined folkloric expression culled from an *Ifa* verse, but played on the *Iya-ilu Dundun* by a master drummer, that served as the introductory phrase to the movie: *Saworo Ide* (brass bells) produced by Túndé Kèlání. The full expression of the phrase was later echoed in a chant by a vocalist. It is not unusual to consider movies more as a visual experience than to examine it along its aural aesthetics. The works of Túndé Kèlání, a prominent Nigerian movie director cum cinematographer are uniquely spiced with music featuring pure vocal (*a capella*), instrumental and a combination of both. His movies often narrate the Nigerian stories the Nigerian way but with a strong emphasis on Yoruba cultural elements such as beliefs, religion, social politics, history and the performing arts. Onikoyi (2016) presents the works of Túndé Kèlání as engaging artistry built on strong Yoruba culture, epistemology, anthropology and ethnography. Music is deployed as an agency for projecting and transmitting the aforementioned ideological, performative and traditional frames, and elements in Kèlání's productions. To this end, Kèlání's movies largely represent an amalgam of Yoruba cultural beliefs and practices, particularly in relation to religion, music, dance, rituals and the sacredness of the people's identity, and as a part of the auteur's ways of communication via the motion picture. Adeduntan (2018) aptly describes Túndé Kèlání's works as significant in terms of how it makes sense of the Yoruba – as a culture and people – in postcolonial condition.

The audience is critical to any drama (stage or film) production and their response, preference and gratification remain major considerations for film directors in their assignment. Similarly, films rely on music to reinforce the visual-emotional experience of the audience in the *mise-en-scene*. Makhu (2010) explains the power of music to depict and create appropriate mood for scenic production and re-emphasises the importance of music in augmenting the aural effects. From the movie soundtrack to the source music (for setting of the scene), music has a way of permeating and eliciting audience participation. Indeed, a film score plays several narratives and structural functions, including being a signifier of emotion (Smith, 1999). Fischhoff (2005) states that if music is used badly in a cinematic experience, it annoys and can draw attention to itself as well as away from unfolding events on the screen because of poor execution. Makhu

(2010) remarks that many Nigerian video films are deprived of sensorial delight that music provides. However, music is an active ingredient in the works of Tundé Kèlání. Its thematic leitmotif appears to frontally present Yoruba culture in its varied dimensions. Appropriate utilisation of music in the works of Tundé Kèlání makes them stand out especially in expressing the mood, emotion, setting, characters' epilogue and so forth in addition to each film's ultimate message in a holistic sense. Tundé Kèlání, also known as TK, was born in Lagos on February 26, 1948. His exposure to filmmaking in Nigerian television after his secondary school education encouraged him to enrol at the London Film School in 1976 where he studied filmmaking. Tundé Kèlání later established a production company: 'MainFrame Film and Television Productions', also known as *Opomulero* in 1992 (Soetan, 2019). As a prominent Nigerian filmmaker, Kèlání combines celluloid filmmaking strategies with video production knowledge to create artistically appealing audio-visual narratives that endear the Nigerian film industry to the global world. Haynes (2016) described Tundé Kèlání as an enigma having directed more than sixteen films. He is one of the most celebrated Nigerian video film directors.

This article examines musical contents and aesthetics in three popular films produced by Tundé Kèlání, namely *Saworo Ide*, *Ti Oluwa N'ile* and *K'oseegbe*. Drawing specific examples from the background soundtracks and Yoruba traditional music used on set, the authors discuss the construct and interlinks between one character voice and another, particularly how the music attempt to frame the pace and movement of the narratives, including portrayed emotions. A dialectic presentation and structural analyses of selected musical examples from the movies were used to reveal how music performances capture specific ideas in the films and what it attempts to conceal. It is in the light of the foregoing that the scholarly and musicological value of the paper can be appreciated.

### **Diegetic and Non-Diegetic Sound: A Symbiotic Experience**

Music in movie production can be a film score, soundtracks or source music (diegetic music). By way of conceptual clarification, a film score (be it vocal or instrumental) is the music composed or adapted specifically as background music for a movie. Soundtracks comprise the entire music used in a film, including originally composed, existing or added as part of film music collection. Diegetic or source music forms part of the fictional setting or narrative, which is presumably heard or performed by the characters. It can be music heard by the characters from the radio or television set or live music performed on the film set. Berndt (2011) argues that the source of diegetic music is

a part of the scene's interior such as the performing musician, music box or the car radio; it is audible from within the scene. Hence, it can exert an influence on the plot and acting as it forms an inherent part of the scenic action. Non-diegetic sound, on the other hand, refers to musical elements outside of the diegesis, scene or narrative. Winters (2010) describes non-diegetic music as sound sourced not just from the outside but also external to the narrative story.

Although it is of note that members of the audience, in a cinema house, who long for scenery experience, do so primarily because of the movie and not the music, nevertheless, adequate and deliberate consciousness is given to the presentation of the music so as not to impede the understanding of the narrative. As Audissino (2017) notes, visual and aural modes should not be considered as separate entities or unequal elements that are somehow pasted to each other, rather as two equal agents fused together to create the audio-visual experience. This experience affirms the complementary role of music to the visual rather than just as an abettor. Music in film draws elements that are peripheral to such a film's narrative. It imbibes the concept, context, content, stories, and cultural fundamentals in such a way that all elements of the performing arts are integrated. Davies (1999) highlights three major functions of music to the cinema: physical, psychological and technical. The physical occurs when it assumes the physical action and location of the scene as well as the settings. Its psychological function presents in assisting the narrative to portray the emotional effect of the film in diverse ways such as creating the different moods, revealing the unspoken thoughts and feelings of a character and unseen implications, including deceiving the audience. Finally, music plays the technical functions by assisting the overall structure of the film in creating continuity from scene to scene and of the entire film.

In finding the heart and soul of the movie, the music composer and players are intentional in their assignment so as not to draw the music away from the narrative or inadvertently to itself. Whether vocal or instrumental, African or Western, it is essential that music synchronizes and aesthetically emphasizes the narrative and dramatic performance. Suru (2008) discusses aesthetics as the dealings to those responses to natural objects and judgement of whether they are beautiful or ugly. Film music should accurately accompany the idea of the narrative in each scene, not distract the audience from the theme of the film during production. This, perhaps, is why a loud and intense additive rhythm would often be privileged as accompaniment to scenes with intense and fervid emotion.

Cohen's (2001) empirical analysis of music in film presumably adds to the diegetic realism, while providing non-diegetic acoustical

information that is completely incompatible with realism. This is arguable although it explains the general use of music in the narrative, as it is aesthetically and subjectively wrong for a piece of music to predetermine the whole narrative to the listener vis-à-vis the viewer. Cohen further notes that from moment to moment, the audience member extracts information from non-diegetic sources to generate the emotional information required to make a coherent story in the diegesis. Therefore, the movie director alongside the music editor or music supervisor must keep the audience in mind when composing or choosing music for the diegetic or the non-diegetic score. The composer of the film score in a movie production seems to be the most important personality of how emotion is being perceived and transferred by the audience. Composing for a film is relatively different from composing for a musical concert or a composition for its aesthetic purpose. Conventionally, composing for a film is mainly constrained by the idea of the director, narrative of the playwright, financial allocation from the producer, time, space, availability of instruments and instrumentalists, to mention but a few. Also, the composer must know how to manoeuvre and interpret the storyline so as not to interfere with the narrative.

Apart from the background music (soundtrack) in a film production, diegetic music (source music) is another important musical element. These are the music heard by characters in a film and often, characters are at liberty to participate either in singing, humming along or dancing. The director and the music editor are given a dual role in selecting the best music for this aspect of the narrative as such music should not be totally against the idea of the playwright. According to Kalinak (1992), the ultimate compositional goal of a film music composer is to produce sound patterns that express the emotion that is consistent with the narrative, jointly recognized and experienced by the audience, building the spectator to the screen.

### **Music in Túndé Kèlání Films**

Túndé Kèlání is seen as a custodian and curator of culture whose dramatic works are viewed as a reflection of such an identity. Music used in Túndé Kèlání films is a combination of both the background music and the source (foreground) music. As observed earlier, a variety of music performs different functional roles in augmenting the narrative of the various films. Every sound in a film communicates meaning with some cultural undertone that is encoded in tune with the film narrative (Ajiwe & Chukwu-Okoronkwo, 2015). Starting from the prologue, the opening music (theme music) through the interlude up to the epilogue, music is functional. The background and foreground music could be

described as complementary (in a binary sense) to each other by supporting and enhancing the narrative. As Davis (1999) submits, successful film scoring is not a matter of just writing good music; rather, writing good music supports the dramatic situation. In other words, finding the heart and soul of the film and expressing them in music is the fundamental duty of the film director and the music editor/composer. Using Akpabot's (1998) classification of the functions of African music, Kèlání's film music can be grouped as ritual, protest, philosophical, entertainment, panegyric and dirge. African traditional and popular music are equally preserved by the auteur in his works. Apart from including different forms of music in his movies, some of their titles such as *Agogo Ewo* and *Saworo Ide* have enjoyed musical cognomen, considering the fact that both refer to idiophonic instruments. With respect to Túndé Kèlání movies, music creates an atmosphere of time, place and space of the period in which the narrative is set. The use of African musical instruments oftentimes denotes the periods (traditional/ precolonial, pre- and post-independence, and contemporary) in which each action is set.

Another important function of music in Kèlání's works relates to how the soundtracks especially the non-diegetic aspect put together an impression of continuity. Music, acting as an intertwine ornament, simultaneously connects the montage to produce a lucid effect and avoid boredom. When diegetic music is performed by actors, it can become a means of emotional expression revealing their innermost condition. A good example to illustrate this point is found in *Ti Oluwa N'ile* (1995), a play written by Kareem Adepoju, produced and directed by Túndé Kèlání with musical score by Tunde Adegbola. The movie was based on the Christian ontology of Psalm 24:1 (The earth is the Lord's and its fullness thereof). Adeduntan (2018) describes *Ti Oluwa N'ile* as a film plotted on the tension between the traditional ecocritic consciousness on the one hand and greed and personal advancement on the other. The thematic music, though instrumental has a vocal character (cantabile - singing) style in allegro (fast tempo) to support the central message of the movie: 'the earth is the Lord's'. Other soundtracks used in *Ti Oluwa N'ile* employ a combination of the Western and African instruments, demonstrating the modern – tradition connectivity.

*Oluwa lo n'ile*  
*Aiye at'ekun re*

The earth is the Lord  
and the fullness thereof

**Ti Oluwa N'ile**

Lead Vocal

O-lu-wa lo ni le ai - ye a-ti e-kun re O-lu - wa lo ni le

2nd Vocal

Piano

Bell Rythm

7

aiye a re - kun re

13

Lead Vocal

O-lu-wa lo ni le ai - ye a-r'e-kun re O-lu - wa lo ni le aiye a

2nd Vocal

aiye a-

aiye a-

Bell Rythm

19

r'e - kun re O-lu-wa lo ni

r'e - kun re O-lu-wa lo ni

**Musical Figure 1: Staff showing the theme song of Ti Oluwa N'ile**

An examination of the selected films or from the analysis of the selected films or the songs used in the three selected film from the textual point of view indicate that they are primarily sacred, philosophical, socially controlled and entertainment.

**(a) Sacred Music**

Ritual song, also classified as sacred or religious music, is composed for the gods. Kèlání's films are works that cut across two major religions in the country which are Christianity and traditional. This may be as a result of Kèlání's interest in Yoruba traditional religion, a vital part of culture as against a popular foreign Judeo-Christian religion. Music is used in the movies to invoke blessing, praise and avert evil in the



land. Also, the dirges performed during and after funerals are associated with one religious institution or the other. The dirges were designed to create mournful emotions. It is therefore not strange that in *Ti Oluwa N'ile*, the soundtrack and source music were premised on Christian belief. Another notable point is the promotion of religious syncretism in some portions of *Ti Oluwa N'ile* when the music 'awa o s'oro ile wa o, esin o pe k'awa ma soro' (our belief does not stop us from participating in the rituals of our culture) was performed. At other times, Yoruba traditional religious music was employed in scenes to depict *Gelede* (masquerade) or *oro* (cult).

The image shows two staves of musical notation. The top staff is a single melodic line in G major (one sharp) and 4/4 time, consisting of 12 measures. Below it, the lyrics 'A-wa o s'oro i - le wa o A - wa o s'oro i - le wa o' are written. The word 'Instrumentation' is written below the second measure of the staff. The bottom staff is a shorter melodic line, also in G major and 4/4 time, consisting of 6 measures.

**Musical Figure 2: Staff notation of awa o s'oro ile wa o**

Similarly, in *K'oseegbe*, a cult song was used to seal a covenant not to betray one another. It was performed in a monophonic chant-like (recitative), and later developed into metricalized song with instrumental accompaniment. *Awo lo mo, bo ba wi, o gbe, ore mi, ma s'oro ana f'eni kan* (be discreet, if you expose us, you are damned) was the song used. Though, this song could serve also as a warning song, however, the usefulness of the song is connected more to the sacredness of using 'awo' (cult) in order to bring implications to anybody found flouting the secrecy of the cult.

### **(b) Philosophical Music**

Philosophy in relation to Yoruba music essentially provides insights into the Yoruba general worldview about the people, their religion, language, culture, morals, social institutions, rituals, and life in general; mostly in accordance with African philosophy (Onwuegbuna, 2015). Similarly, Samuel and Adekola (2018) emphasize how Yoruba philosophical nuances enhance awareness of the people's

enculturative ideals for human existence. These can be seen through the *Ímlúàbí* prism and philosophical songs, which play a great role in conveying values through music compositions. To this end, philosophical music comprises compositions about a people's ideals, socio-cultural preferences and fundamental beliefs. Instrumentation will occasionally take from this concept by playing themes based on philosophical thoughts.

The uniqueness of Kèláńí's references to history is legendary (Ashaolu, 2016), particularly as he digs deeply into the rich language and culture of the Yoruba to evoke nationalist discourse through the use of orature such as oral literature – poem, proverbs, songs, games and ditties. Chant remains a key element in philosophical music employed in Kèláńí's works. For example, in *Saworo Ide*, an elderly man stationed at the King's palace is fond of chanting philosophical words including proverbs, popular sayings and maxims of the people. One of such songs is '*oro l'eye n gbo o, eye o de de ba l'orule o* (a bird that perches on the rooftop is not merely taking a rest but also gathering information). This, of course is a philosophical saying which serves as a warning that 'no deed is hidden'. Also, in the same movie (*Saworo Ide*), the drum along with its brass bells serve as dual cultural icon symbolising authority and communication in African societies. Sounds as symbols of the titles of the films have metaphorical significance. Ashaolu (2016) suggests that the sound of the *Saworo Ide* connotes a nationalist symbol of the culture, the voice of and commitment to the people of Jogbo (the town posited in the movie) that Lápité rejects by refusing to take the oath of office and to undergo the prescribed ritual incision he ought to share with Àyàngalú, the chief drummer of Jogbo. It is against this backdrop and typical to tradition in Yoruba community that the Ayangalu and his drum represent the voices of the masses, particularly with respect to issues bordering on human rights. Similarly, a folksong with philosophical theme entitled *Igba funfun l'ori omi, eni ba mo'we, ko ka lo* (white calabash that flows on the river signifies inexperienced swimmers are prohibited), was invoked in *Ti Oluwa N'ile*, primarily for its didactic role in the movie narrative.

Music used in *Saworo Ide* is predominantly the percussive style with the membranophonic instruments taking the centre stage and a greater chunk of the performance. Both diegetic and non-diegetic music make use of the traditional *iya-ilu* as the main instrument. It is noteworthy that *Saworo Ide* was dedicated to a master drummer in the person of Lasisi Ayanyemi of the Labode Village in Ibadan, Oyo State, Nigeria. The traditional music plays a germane role in communicating emotion in the movie compared to popular music used

in the film. Also, music used in *Saworo Ide* among many functions serves as a preservation of cultural knowledge as domiciled in Yoruba and Nigeria political organisms. Ashaolu (2016) also suggests that the movie - *Saworo Ide* is nationalist and historic as many scenes allude to validate the socio-political and historical events in Nigeria.

**(c) Exemplar of Social Control**

The concept of social control, which was first introduced in American sociology in the late nineteenth century refers to societies' ability to regulate themselves without the use of force or coercion. Social control deals with the mechanisms, structures, and processes that function to provide social integration and conformity, ranging broadly from the foundations of social order at the societal level to the control enacted by various specialized institutions and their agents regarding specific forms of behaviour and social conduct (Deflem, 2018). The enormous power of music allows its practitioners to exercise some form of control within their social space. Adebayo (2017) presents how music, in the context of electioneering, can create a sense of belonging, promote a non-violent democratic space and ensure a peaceful atmosphere for development in a fledgling democracy.

Generally speaking, African music is functional, suggesting that music such as was employed in an auteur's works, including Kèláńí, may serve a social control purpose. Whether on socio-economic or socio-political level, music can moderate (serve as check-and-balance) actions of members of a community. Hence, protest, satire and political songs were used in these movies. Protest songs are predominant in many of Kèláńí's movies. Both *Ti Oluwa N'ile* and *Saworo Ide* are symbolic in portraying the voices of the people in protesting against the exploitation and maladministration of higher authorities who subjugate their subordinates and the masses. Therefore, the songs used mostly as source music becomes an arsenal of divulging and rejecting the excesses and abnormality of the ruling group. In *Saworo Ide*, a protest song was performed against Lagata (the symbol of military dictatorship). *Lagata o ni j'oye... ose la o fi fun, Saworo Ide ni o yi l'orun pa* (we say no to Lagata's rule, we will batter his head as *Saworo Ide* will wring his neck).

### Lagata O ni joye

Free rhythm

La - ga - ta o ni jo - ye o - se la o fi fun La - ga - ta o ni jo - ye o - se la o fi fun

sa - wo - ro ide ni yo yi fo - rum pa sa - wo - ro ide ni yo yi fo - rum pa o

La - ga - ta o ni jo - ye o - se la o fi fun

**Musical Figure 3: showing an up-tempo from Saworo Ide, in free rhythm song depicting the citizens' rejection of Lagata's (military) dictatorship's rule**

*K'oseegbe* is the title of a movie directed by Tundé Kèlání and a social commentary on the corruption plaguing the Nigerian society, especially her political leaders. Using Nigeria's Customs Service as the dramatic leitmotif, *K'oseegbe* explains the challenges facing leaders who attempt to curb corruption in public service. A rhetorical question was enunciated at the beginning of the film; *Taa lo le tun le yi se? Olooto o leni, Asebi o loniberu*, meaning 'who will reform this land (country)? the honest is not welcome, the dishonest fears no one'. The use of music in *K'oseegbe* accessorizes the narrative of the film discourse. Western and African musical instruments are combined to convey the desired emotion by the auteur just as the theme song reaffirms the answer to the rhetorical question: *K'oseegbe*.

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The musical score is written in 6/8 time and consists of two systems. The first system features a vocal line with lyrics "k'o - se - e - gbe" and a piano accompaniment. The second system shows a flute solo with the same lyrics "k'o - se - e - gbe".

**Musical Figure 4: The theme song of K'oseegbe**

The instrumental piece, which is in pentatonic scale system is presented in responsorial form.

**(d) Entertainment Music**

Panegyric or praise music is performed in vocal form with instrumental accompaniment at ceremonies to celebrate dignitaries and individuals whose contributions are considered as valuable to their community. In *Ti Oluwa n'ile*, panegyric and entertaining songs are used to praise the celebrant and entertain the audience during a birthday celebration of one of the land beneficiaries. Entertainment and social music are adopted to spice up the interest of the viewers and listeners and to loosen tension caused by suspense. Examples can be found in *Ti Oluwa n'ile*, where Asiyanbi (the protagonist) was trying to avoid death at all course; in *K'oseegbe* and *Saworo ide*, both traditional and popular music in vocals and instrumentations are performed during celebrations and festivals.

**Sources of Kèlání's Music**

The music consultant that works with Túndé Kèlání's dramatic production – Mainframe Production displays a high level of professionalism in matching the music to the narrative of most of the film productions. The music repertory and materials were sourced from different elements. In the same vein, various compositional techniques were utilized in composing and arranging/rearranging the music for both vocals and instruments. Some of these sources are folklores and folksongs, original compositions, adaptation of existing music as presented below:

### **Folklores and Folksongs**

Folklores and folksongs remain the largest sources of music in Tundé Kèláńí's film productions. As mentioned earlier, Tundé Kèláńí's films are more or less a representation of Yoruba cultural identity. Folklores, therefore, remain a viable medium by which cultural identity is preserved and projected. The use of folklore as background and source music (foreground) is one of the ways Tundé Kèláńí adopts the popular media to preserve cultural identities hidden in the folklore. The element remains traditional, while the medium of communication is western. Soetan (2018) submits that creative works in Africa (songs, music, painting, drama, written and oral literature, and so forth) are cultural productions that play essential roles in the creation of social identity and the discussion of African communal lives. He further describes Kèláńí's film work as the representations of culture in Nollywood narratives, which foregrounds the impossibility of discussing contemporary Nigeria in isolation of the culture of the people and the meanings they carry".

Specific examples are found in the following works: *Saworo Ide*: a) reference had earlier been made to '*Oro l'eye n gbo, eye o de de ba l'oru le o*' (the bird that perches on the roof as being gatherer of information). An earlier quoted Yoruba traditional maxim which was used as background music to enunciate the advice given in one of the scenes in *Saworo Ide*. The Yoruba popular adage was first employed in the movie *Saworo Ide* as source music in which a character chanted it before it was now used as a soundtrack to corroborate the narrative of that particular scene. b) *Bo ba se pe mi ni wo ni, n ba f'apa jo...* (I will dance wholeheartedly if I were you) was an instrumental piece employed as a diegetic performance in the movie *Saworo Ide*. It was performed by a set of drummers on the different sizes of their membranophone instruments. The assumption that the talking drum was emphasizing specific instructions via the drum was accentuated by the dancers as exemplified in the performers' dance steps.



**Fig. 1: A scene in *Saworo ide* showing dancers and the *Saworo ide* drummer. (Source: Mainframe Production)**



**Fig. 2: A scene showing the saworo ide drum and drummer (Source: Mainframe Production)**

c) *Igba funfun l'ori omi* is a folkloric musical composition utilised musically in *Ti Oluwa N'ile*.



I- gba fun -fun I'o-ri' mi I- gba fun -fun I'o-ri' mi o e-ni' ai-ye yo, sa-ye i-re

**Musical Figure 5: Staff notation showing the melody of *Igba funfun l'ori omi***

*Igba funfun l'ori omi* (a white calabash flowing on top of the water) is a folksong composed in the pentatonic minor scale. The melody starts with an anacrusis and a syncopated rhythm. It is instructive to note that many of the music used in Tundé Kèláńí's film production are composed in the pentatonic scale because they are Yoruba folksongs. d) In *Ti Oluwa N'ile*, the musical phrase; *O wu wo, k'o seegbe* (this is a dilemma) was musically expressed in the play when Asiyanbi (the protagonist) was trying to evade death which had already afflicted his accomplices (JP and Sanya).



O wu wo, ko-se-e-gbe O wu wo, me e le gbe

**Musical Figure 6: Staff notation showing theme music of *K'oseegbe***

### Original Compositions

Original composition is another source of music used in Tundé Kèláńí's productions. Music composer in Mainframe production also employs different techniques in composing original film music that appropriately suits the narrative of the film. Instrumental music where the African instruments intermingle with the western instruments is predominantly used to enunciate the merging of the two different instrumentations. African ensemble, essentially the *dundun* ensemble with the *sekere*



(rattle) happens to be one of the original instrumentations adopted by the music composer.

For the same reason that Túndé Kèlání embarks on preserving the cultural identity of the Yoruba nation, in particular, some original compositions were used as both diegetic and non-diegetic music in his works. For instance, chants which is a musical element used among the hunters, farmers at farm, vigilantes, and some cultural institutions were employed in one of his films. A chant was employed by Asiyánbi, the major protagonist who claimed to have been wrongly accused in *Ti Oluwa N'ile* as source music which was later developed harmonically into the soundtrack by the composer.

<i>Ngo ti se yi si o...</i>	(Translation) This is a dilemma
<i>O ro re ai mo re</i>	This is a dilemma
<i>O re le ko dele</i>	I have been caught in a web
<i>O ro ko do ko</i>	His planned trip to the farm was aborted
<i>Asiyánbi rin ajo be ni ko dele</i>	Asiyánbi undertook a journey that leads
nowhere	
<i>Asiyánbi ri ajo be ni ko de ehin</i>	His planned trip abroad was equally
<i>odi...</i>	truncated
<i>Asare sa re</i>	I struggled, I made all efforts
<i>A so ro titi enu fe bo</i>	I gave all the explanations
<i>Ngo ti se yi si</i>	But nobody listened instead they opposed
	me
<i>Ani a ti ro mo o e dake</i>	How do I resolve this dilemma?
<i>Asiyánbi to be se be, o je bi</i>	A wrongly accused person can never keep
	quiet.

### Adaptation of Existing Music

Film music composers adapt existing music to expressing emotions as portrayed by the characters in a film. The same style was used in Túndé Kèlání's movies. Traditional music such as the *gelede* (masquerade) music, chant and dirge were employed in corroborating the narrative. At the same time, the music of Nigerian popular musicians, including King Sunny Ade and Shina Peter (*Juju* music artistes) and Daddy Showkey (a reggae music artiste) representing modernity were employed in some movies. Sylvanus (2018) observes that Nigerian popular music culture has remained the primary resource for mainstream Nollywood film music.

In *Ti Oluwa N'ile*, a live musical performance was displayed in which popular music were employed as part of the music used, although, the performance was more of a paronomasia of existing songs. In *Ko'seegbe*, a popular song entitled *a lo wo ma j'aye* (a wealthy but unsociable person), a song composed and performed by Ebenezer Obey (a Nigerian popular *juju* music artiste) and *ka wa ma j'iya ka to lo l'aye* (May we not suffer on our sojourn on earth), composed by King

Sunny Ade was also added to the film music. In *Saworo Ide*, existing traditional music were more utilized compared to the other two films. These range from children play song comprising a didactic song to panegyric songs to praise a character. There are also incidences of instrumental dexterity by master drummers on the *dùndún* as they present well-decoded drum texts as existing tunes, which are common in Yoruba society.

Also, in *Saworo Ide*, a protest action scene was presented in a piece of all-vocal music performed by a group of young protesters clamouring for freedom from the unjust, autocratic and dysfunctional rule of Lapite (the self-crowned king/ usurper) in the narrative of the film. The song was a parody of an existing traditional composition to depict freedom voices of the people. It also symbolizes the voice and commitment of the people to regain freedom and a cry to entrench an egalitarian society. The tune of the original composition; "*Be ba ri mi ni buka, e wo l'ejoo yin, ko di gba tee baa s'a amebo, be ba ri wa ni buka, e wo l'ejoo yin*" (mind your business and stop peddling rumours about me) was employed and a new lyric superimposed on the existing tune.

<i>Ta lo le gba wa ka le l'ogun agegedu?</i>	Who will save us from the logger's war?
<i>Ko si igi ni gbo</i>	No more trees in the forest,
<i>Ko s'eranko</i>	no animals,
<i>Ko si koko mo o, ko s'awusa</i>	no cocoa, no walnut
<i>Ta lo le gba wa ka le l'ogun agegedu</i>	Who will save us from this logger's war?

<i>Lapite, ko to j'oye, a mo ohun to wi</i>	Lapite remember your promises ascended the throne
<i>Ko si igi ni gbo</i>	No more trees in the forest,
<i>Ko s'eranko</i>	Same as animals,
<i>Ko si koko mo o, ko s'awusa</i>	No cocoa, no walnut
<i>Ta lo le gba wa ka le l'ogun agegedu</i>	Who will save us from this logger's war?

### Structural Analyses

The predominant structures in Kèlání's film music are responsorial and strophic forms. The call and response, a well-known African form of composition was used recurrently in his works. For example, the theme song of *K'oseegbe* was composed in a responsorial form. Strophic form was also used intermittently in most of Kèlání's dramatic works. Conjunct melodic movements are more commonly used than the disjunct melodic contours. The melodies of the film music move stepwise and avoid leaping as much as possible. Different melodic phrases occurred in the film music used in his (Kèlání) productions

and they are the two-melodic phrases (binary), three-melodic phrases (ternary), four melodic phrases (quaternary) and five melodic phrases (quintenary). In most of the two melodic phrases, the style is mostly call-and-response.

A - la - kan yi ro - ra (Mr. Crab Be-ware...)

A - la - kan yi ro - ra

I wo ka, e mi ka

(Vocables)

Kin ri jü gbi

Kin ri jü gbi

Kin ri jü gbi

**Musical Figure 7: Staff Notation showing the call and response musical form**

Although most of the music used are tonal, there are occasions where the rules were not strictly observed. The tonal music is mostly in the key of D and G major, while the predominant scale employed is African pentatonic. The Western major scale system was also used. When the music is not monody, there are options of occasional heterophony with an additional 3rds. The two-voice homophonic harmony system is also commonly employed with a 3rd interval difference, and occasionally another voice is introduced a 5th above.

O-hu-wa lo ni le ai - ye a t'e-kun re O-hu - wa lo ni le ai-ye a t'e-kun re

**Musical Figure 8: Monophonic harmony with an occasional heterophony in a 3rd above.**

The rhythms employed by the composers are predominantly divisive. For the fact that Tundé Kèlání is a campaigner of Nigerian cultural identities and values, African instruments represent a large percentage of the instrumentation used in his film music. The Yoruba *dundun*

ensembles – *iya-ilu*, *kerikeri*, *omele* and *sekere* characterize most of the instruments. Through a blend of the western instruments such as electronic keyboard (synthesizer), trap set, guitar and the wind instrument, there has been a constant float between modernity and traditional instrumentation which shows that folklores or folkloric identity has a quotidian relevance even in the 21st century.

### Conclusion

Three of Tundé Kèlání's films (*Ti Oluwa N'ile*, *Saworo Ide*, and *K'oseegbe*) were critically examined in this article to illustrate how film music was employed to augment and accentuate the narratives of his movies. Music used in these films comprises the diegetic and non-diegetic sounds. It was established that music used in Tundé Kèlání's movies were adopted to express the emotions of the characters as well as the narratives. The use of African (Yoruba) musical instruments explains the preservation of traditional elements, while the use of its western counterpart serves as a medium of communication. This article reiterates the fact that music continues to reflect the cultural identity which a creative artist attempts to convey as shown in the movies of Tundé Kèlání.

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