JOURNAL
OF PERFORMING ARTS

Volume 4, 2012, Number 3

JOURNAL

PUBLICATION OF THE
SCHOOL OF PERFORMING ARTS,
UNIVERSITY OF GHANA.
LEGON. ACCRA

ISBN No. 0855-2606

CONTENTS

DÙNDÚN DRUMMING IN YORUBALAND

Samuel Kayode
Research Fellow, Institute of African Studies, University of Ibadan,Nigeria.

Abstract
The dùndún, a double-headed hourglass tension drums the most popular and widely performed of all Yorùbá drums used for both religious and social ceremonies. This paper examines the place of dùndún music in Yoruba culture. Using in-depth interviews (IDI) and participant-observation methods, a collection of data aided by an audio tape recorder and digital/still camera was embarked upon during a fieldwork carried out in selected prominent Yoruba communities. The mode of skill acquisition on dùndún is based on the social learning theory, since the learner follows set examples of a model through an apprenticeship system. The paper, thereafter, advocates for the utilization of the effective traditional system of education in teaching music in Africa's institutions of learning due to its potentials for making music learning more culturally relevant to students at different levels.

Introduction

The Yorùbá are a people predominantly living in West African coastal area, from where they are believed to have migrated to other countries (Dosunmu, 2005: 15).[1] A vast majority of them occupy the land space classified as the Southwestern part of Nigeria. According to Atanda (1996), the land geographically lies between latitudes 60 and 90 N and longitudes 20 30' and 60 30' East, with prominent Yorùbá cities being Lagos, Ibadan, Oṣogbo, Abẹokuta, Akurẹ, Ado-Ekiti, Ọyọ, Ijẹbu-Ode, Ogbomọṣọ, Ondo, Ileṣa, Iṣẹyin and Ile-Ifẹ. Besides Nigeria, the Yorùbá can also be found in the coastal West African Republic of Benin and Togo, as well as several parts of the African Diaspora such as Brazil, Cuba and the United States of America amongst others. The Yorùbá are tremendous makers and lovers of music. Indeed, musical practices and activities permeated every facet of their existence. More importantly, drumming occupies an innermost place in the discourse of the subject of musical arts in Yorubaland.

The *dùndún* is a clear example of West African pattern of double membrane pressure drums. These are drums with bodies curved in the general shape of an hourglass, equal membranes on either end side of the drum, and are secured to

---

[1] O.A., Dosunmu, *The appropriation of traditional musical practices in modern Yorùbá drama: A case study of Wole Soyinka's "Death and the King's Horseman,"* (Pittsburgh: Unpublished M.A. Thesis, Graduate Faculty of Arts and Sciences, University of Pittsburgh, 2005.

tensioning thongs which run longitudinally the whole length of the drum and circle the body. Beier's (1954)[2] writing was one of the earliest documentary works on *dùndún* drums. Supported with a picture of a set of *dùndún* drums, Beier described *dùndún* as having two membrane heads of which only one is beaten. This was aptly corroborated by subsequent writers and scholars who affirm that the leather strings connecting the membranes are gripped by the drummer's left hand. By tightening or loosening them, the pitches of the drum can either be raised or lowered. The early Explorers referred to it as an hourglass drum because of its shape. *Dùndún* can be found in a broad area of West Africa stretching from Senegal to as far as Cameroun Republic southwards. Examples of parallel specimens of drums which share resemblance with *dùndún* are donno[1], tamba[2], hara[3], and ajo[4] from Ghana, Guinea, Republic of Benin and Nigeria respectively.[3]

Dùndún drumming is quite unique to the Yorùbá. Adegbitẹ (1988)[4] noted that drum is the foundation of Yorùbá instrumental music and early references to Yorùbá music placed a high value on its use. *Dùndún* drum ensemble comprises ìyáàlù, kẹ́ríkẹ́rì, ìsáájú, àtẹ́lé (ìkẹ́hìn), kànàngó, gángan, àdàmọ and kósó. In addition, a type of kettledrum known as gúdúgúdú is also a member of the ensemble.

Objectives of this paper

The intent of this paper is to examine the place of *dùndún* in Yorùbá culture. It attempts to provide a general background on the performance practice of *dùndún* music in Yorùbá society and later discusses the philosophy which foregrounds the practice of *dùndún* drumming. It also discusses the modes of skill acquisition of a would-be *dùndún* drummer as dictated by Yorùbá culture. The paper also stresses the need to incorporate this method of skill acquisition on the *dùndún* into formal music studies in institutions of learning where music is taught as one of the ways to make learning experience more rewarding. It also highlights some other implications for musical arts education in Africa in general.

---

[2] U., Beier, "The talking drums of the Yorùbá," in *African Music* 1 (1), (1954).

[3] See J.H.K., Nketia, *The music of Africa* (London: Victor Gollancz Ltd, 1988). Nketia 1963: 14-19; Schaeffner 1951: 62; and Lane 1954: 13).

[4] A., Adegbitẹ, "The drum and its role in Yorùbá religion," *Journal of Religion in Africa,* (1988), 18 (1) p.15.

Materials and Methods

In order to address the issues raised, the author presents the findings of a field investigation conducted into *dùndún* drumming amongst selected master *dùndún* drummers found in Ọyọ, Ẹdẹ, Ogbomọsọ, Ilọra and Osogbo. These are incontrovertibly regarded as prominent Yorùbá towns where *dùndún* drumming tradition is well established and widely preserved. This took the form of In-depth Interview (IDI) in order to elicit information on the standard practice of the art of *dùndún* drumming as well as participant observation method wherein audio tape recording of various performances of the *dùndún* ensembles were captured for the purpose of analysis.

Spatial distribution of *dùndún* in Yorubaland

Thieme (1969) opined that *dùndún* drum is widely distributed throughout Western Nigeria. This submission is predicated upon a survey on instruments, which he undertook in 38 Yorùbá towns. He found that it was only a few small towns that had no resident *dùndún* instrumental ensemble of any kind. Euba (1990) however contended that there exists geographical land space in Yorubaland where the *dùndún* tradition is weak and not of equal importance. He mentioned places like Lagos, Ijẹbu-Ode, Ileşa and their environs as examples of areas of weak *dùndún* tradition, as against Ọyọ, Oşogbo and Ibadan, areas of strong *dùndún* tradition where it is prominently used. Some of the characteristic features of the *dùndún* tradition include: proliferation of *dùndún* drummers in the community, the prominence of *dùndún* as an active element of cultural life, it being featured in both secular and religious ceremonies.

Àyàn Àgalú is historically believed to be the father of the art of *dùndún* drumming. Laoye (1959) observed that he was venerated and is still worshipped today as the god of drumming by traditional *dùndún* drummers, who are generally known and addressed as Àyàn. Bankọle et al (1975) agree with this view when they submitted that Àyàn is the Yorùbá drum deity whose name and those of his families are usually used as prefix to their own names. (Ayanniyi, Ayanwumi and Ayandokun etc.) of *dùndún*.

The place of *dùndún* in Yorùbá culture

As observed earlier, *dùndún* is significant to the Yorùbá, for it adds to the tradition of the people's culture. Yorùbá language is based on tones, from low to medium and high. It is therefore not difficult to understand how the tones from a human voice relate directly to the tones created on the *dùndún* drum. Furthermore, *dùndún* ensemble features at such ceremonies as naming, housewarming, marriage,

celebration, and any other aspect of community life. While many Yorùbá instruments particularly drums are limited to particular types of ceremonies, *dùndún* is not limited to any specific occasions. It features prominently during egùngùn festivals all over Yorubaland.

One major reason for the dominance of *dùndún* in Yorùbá culture is the advantage of its portability, designed for easy carriage. Most other ensembles found in Yorùbáland such as ìpèsè, àgèrè, ìgbìn and gbèdu are usually stationed at specific spots. Bàtá and bẹmbẹ are two other drums which share this portative nature with the *dùndún* in that their players are free to move around during performance carrying their drums. The *Dùndún* is, however, the most popular and widely travelled when compared with these other two ensembles (Euba, 1990: 34 - 35). It was Ọlaniyan's (1993) view that most occasions which allow music among the Yorùbá naturally have *dùndún* as occupying the forefront, as they are the most assertive and loud drums. Ọlaniyan further explicates the general belief of the Yorùbá that any celebrant who excludes *dùndún* drums from celebrations, such as marriage ceremonies is usually accused of being miserly. On the other hand, Euba (1990) stated that it would be considered bad taste to play any form of joyous music, including *dùndún* at the death of a young person in Yorùbá society.

Besides playing entertainment and ceremonial music, the *dùndún* performs many other functions. It features very prominently as part of court ensemble in palaces of paramount rulers in Yorubaland. Laoye (1973) noted that at the gate of every Ààfin (palace), *dùndún* drummers perform daily from morning till evening. For example they play special music called 'gbẹdu' at dawn to wake up the Ọba. Their music is used to announce or herald an upcoming ceremony, the presence of a royal authority including princes and princesses or chieftain, as well as to proclaim any other major event within the Yorùbá society.

One other basic use of the *dùndún* was to provide music or rhythms during warfare to enhance the morale of the Yorùbá warriors. During the Yorùbá civil wars from 1700 AD - 1850 AD, the *dùndún* was used to boost the morale of the valiant warriors.

Philosophy and practices of traditional *dùndún* drumming

a) Creativity

Music is one of the most dynamic and integrated forms of expression of man, that involves the quest for self expression through creation and innovation. To this end, the art of music composition in both traditional and contemporary Yorùbá society is

seen first and foremost as a powerful life force, which is generated within the community. This embodies a sense of social responsibility and involves intellect, ability and aptitude. Indeed, music is a rather complex phenomenon which oftentimes is difficult to explain. An old expert *dùndún* drummer from Ògbómọ̀ṣọ́ during one of the FGDs expressed as follows: ... ohun tí à npè ní ìlù lílù jínle gidigidi. Ìlù leè kún 'lùú (ká fi kó ìlù jọ), ó sì leè tú 'lùú', meaning "what we regard as true drumming is quite profound. The drum is capable of tying the cords of unity which bind the community together, and equally capable of initiating chaos and disorderliness in any town, depending on what the drummer chooses to express with the talking drum". As a result, someone to whom Àyàn Àgalú has entrusted with such enormous power has a corresponding social responsibility not to abuse or misapply the power; but rather safeguard the entire community.

Traditional *dùndún* drummers therefore believe that the drum is not merely a tool for the drummer's trade to be bent to the whims and caprices of its player. This is still the view to date. A consensus of opinion of all male *dùndún* drummers who took part in the FGD sessions is that the drum is like a spirit, which activates the drummer's talent. Consequently, the drum is more or less a catalyst for the drummer's eloquence. It often triggers off a recall from the drummer's memory to bring out previously heard texts - or bring about fresh compositions by the drummer. In this respect, Euba (1990) submitted that creative talent lies with the spirit of the drum working through the drummer, who is an agent. As a result, the distinction between composer and performer is not so straight forward. This is because it is Àyàn Àgalú - the spirit of the drum that is the composer. The drummer who performs is rather seen as an interpreter. Carrying this point further, Ọlaniyan (1993: 57) observes that the *dùndún* drummer as a composer and arranger performs his music from memory (not from the music score) using various local resource materials at his disposal as the basis of his compositions.

b) Offering prayers and sacrifices to Àyàn Àgalú

It is common for the *dùndún* drummers to say a prayer directed to Àyàn Àgalú and sometimes their ancestors in order to solicit for their assistance in public outings. The prayer is dual in purpose. First, for general protection from unforeseen malicious powers and secondly, as an acknowledgement of the power of Àyàn Àgalú to bring about desired inspiration thereby positively influencing their performing capabilities. An informant by the name Ayandele testified to this when he stated:

> to be disgraced or adjudged incompetent during any performance is an indirect indictment on the person of Àyàn. Since our ancestors were never

disgraced, we must not be put to shame. This is why we periodically venerate Àyàn Àgalú, and also pay him obeisance before any performance.[5]

It is a strong belief amongst members of the drum clan that on no occasion must the skin head of the *dùndún* be eaten by mice wherever it is kept or hung in the home of a drummer. This is a serious taboo and an indication of Àyàn's displeasure at such an action. The belief is that the culprit must have abandoned playing the *dùndún* for a long time, thereby denying Àyàn his delight. On the other hand, it could also indicate that such an individual is secretly engaging in a shameful act, which may be hidden from other members of the public, but which Àyàn would not condone. Consequently, such an act must be exposed and properly atoned for through prescribed rites before forgiveness and restoration could take place.

The first symptom, which the offender would notice is little or no patronage from members of the public. The person would experience tremendous dearth in invitations to perform at outings. If such an individual does not seek early remedy to redress this predicament, it could degenerate to serious misfortune, such that the person would start to experience economic hardship. In addition, the person is sooner or later bound to suffer one form of calamity or the other. Indeed, traditional *dùndún* drummers strongly believe that every aspect of the person's life would be adversely affected. The commonly prescribed antidote is for that individual to arrange for a special worship of Àyàn where necessary propitiating rites would be conducted. This usually involves members of the extended family, especially the older ones. Special offerings must be provided as sacrifice to Àyàn in order to reverse the impending doom. It is only after the necessary rites have been carried out and the offender is encouraged to get involved in active drumming again, that such an individual could begin to experience positive changes in his/her situation.

One pragmatic way of assisting the offender to bounce back is for other members of the drum family to send invitations to such a fellow to join the group as regularly as possible when occasions for *dùndún* music are to be performed. We can deduce

[5] Field work I conducted.

from the foregoing that any member of the drum family who had hitherto been losing patronage from members of the public is, through this means, assisted by others to find his feet again. This view was corroborated by informants during FGD sessions.

c) Care and maintenance of dùndún drum

Traditional *dùndún* drummers learnt to tune and repair their drums when the need arises. This knowledge is part of the training given at home by their fathers who were master drummers. The ìyáàlù in particular is seen as individual's favourite drum that must be specially cared for through constant maintenance from time to time. The drums are put out in the sun as often as possible at least three times a week in order to ensure their proper tuning. If neglected for more than three days the pitch would slowly drop. It is also essential to closely monitor the thongs in order to ensure the tension is right. According to Bankọle et al,[6] these tasks are learnt during childhood through observation and constant exposure in each drum family.

As the sole caretaker of his drum, the drummer thinks of it individually as his and jealously safeguards it at home. The drum is seen as a unique reflection or an extension of the voice of its owner. It is rarely shared with someone else. Indeed, there is an anthropomorphism associated with drums which has some effects on their care and treatment. When the *dùndún* is not in use, it is hung in the house, where it is kept away from getting wet or being unnecessarily disturbed. The drummer prevents it dropping on the ground, stepped over or sat upon - or used to curse someone. *Dùndún* drummers are expected to be patient; not temperamental or going to the extent of cursing with their drum someone who provokes them.

It is considered a particularly serious offence or grave sin if the *dùndún* is dropped or thrown purposely. Such an offender as already observed would be required to make atonement and sacrifice to Àyàn, which would be prescribed by the elderly drummers. As also observed earlier, the drum is seen as an entity and treated as a being. If the *igi* (shell) breaks, it is wrapped in white cloth and presented to experienced master drummers for burial in a special ceremony. In certain cases, the person who broke the drum may be required to make proper sacrificial restitution including payment for a new drum. If it turns out that the offender remains obstinate, the belief among traditional *dùndún* drummers is that he/she would be

[6] A. Bankọle, J. Bush, S.H Samaan, K. Anyidoho, M. Alafuele and I.A. Ebong, *"The Yorùbá master Drummer," in African Arts,* (1975), 8 (2) pp. 53.

dealt with by Àyàn. It is believed that in extreme cases, this ignoble act could lead to the offender's mysterious death. This however is not so much for the act of breaking the drum, rather because of the refusal to be penitent and make the prescribed atonement. In any case, the prescribed punishment is often proportionate to the degree of the offence committed. In a nutshell, no one is allowed to treat *dùndún* (spirit of Àyàn) with disdain or disrespect in any way.

Modes of Performance

Dùndún is basically known to perform in three different modes. These are speech, signal and dance modes. *Dùndún*, in speech mode, announces the arrival and departure of visitors in a palace, sends messages, announces the arrival of important visitors at social ceremonies and recites oríkì. Signal mode entails saying of greetings and prayers. The way this operates is that the *dùndún* provides social commentary, acts as a source of historical data and becomes a medium of disseminating news and information. The last, but and most commonly utilised is the dance mode. It basically refers to rhythm with dance gesture otherwise known as àlùjó.

Generally speaking, Yorùbá music is text-oriented in nature.[7] Because of its capacity and proficiency in pitch variation, *dùndún* is a natural choice where it functions as a 'talking' drum.

Ọba Laoye I, the Timi of Edẹ remarked that of all the different musical instruments found in Yorùbáland, none is better suited to act as speech surrogate than *dùndún* tension drums[8] Adegbitẹ (1988)[9] corroborated this when he noted that the reason for the adoption of *dùndún* drums by some religious sects is that it is easier to understand its drum texts: traditional phrases which often sound intelligible only to those who understand the language of the drum. The Yorùbá, like many Africans, are naturally praise loving people. The place of oríkì praises, recitations and eulogies in Yorùbá culture cannot be overemphasized.[10] The ìyáàlù in particular excels in this field as one of its principal functions is to praise people, families,

[7] A. Euba, *Yorùbá drumming: The dùndún tradition* (Bayreuth: African Studies Series, 1975).

[8] See I. Laoye, Timi of ¸dẹ, "Yorùbá drums," *Odu: A Journal of Yorùbá and Related Studies Ibadan,* (1959) 7. pp. 5-14.

[9] A., Adegbitẹ, "The drum and its role in Yorùbá religion," *Journal of Religion in Africa,* (1988) 18 (1) pp. 20.

[10] T., Vidal, "Oríkì in traditional Yorùbá music," *African Arts,* (1969) 3 (1) Autumn pp. 56-59.

communities and towns.[11] Beier (1954)[12] also noted that *dùndún's* most significant use is the recitation of royal or divine praise names known as oríkì. According to him, although *dùndún* has many other uses, the main one is the flattery of celebrants or dancers or passers-by, who are expected to dip their hands in their pockets when they hear their ancestors named and place a coin or a note on the drummer's forehead in appreciation. *Dùndún* could therefore be seen as promoting group solidarity through this eulogistic role.

Ìyáàlù *dùndún* combines both the musical (ensemble leading) role as well as the speech surrogate role. Euba (1990)[13] distinguished three ways by which ìyáàlù *dùndún* utilizes literary materials in performance. The first is when ìyáàlù *dùndún* plays solo as an organ of direct speech without musical attributes. The second instance is when it talks in a 'musical' context accompanied with secondary instruments. The third is when the ìyáàlù imitates the voice - that is singing a literary text. The line demarcating these three forms may not be all that distinct, as suggested by Euba (1990),[14] since direct speech forms occur when ìyáàlù *dùndún* player performs solo or while no form of accompaniment is required. Sometimes the ìyáàlù *dùndún* provides an introductory passage to metricalised ensemble performance. Laoye (1959)[15] also expressed a similar view when he noted that a drummer would customarily play the oríkì of an òrìsà before proceeding to play his special dance music.

Samuel (2009)[16] identified at least eight distinctive musical and non-musical attributes of *dùndún* traditional specialists in Yorùbá culture. These include age, knowledge of oral literature and the traditional history of towns, good memory,

---

[11] See Y., Ọlaniyan, "Yorùbá dùndún musical practice," *Nigerian Music Review,* 2, (Special edition) (2001), 68 – 79 and C.O., Ọlaniyan, The composition and performance technique of *dùndún* sẹ̀kẹ̀rẹ̀ music of Southwestern Nigeria (Belfast: Unpublished Ph.D. Thesis, University of Belfast, 1984).

[12] U., Beier, "The talking drums of the Yorùbá," *African Music,* (1954) 1 (1).

[13] A., Euba, *Yorùbá drumming:* The dùndún tradition (Bayreuth: African Studies Series, 1990).

[14] A., Euba, *Yorùbá drumming:* The dùndún tradition (Bayreuth: African Studies Series, 1990). p. 192.

[15] I., Laoye, Tìmi of ̣dẹ, "Yorùbá drums," *Odu: A Journal of Yorùbá and Related Studies Ibadan* (1959) 7, p. 6.

[16] K.M., Samuel, Female involvement in *dùndún* drumming among the Yorùbá of Southwestern Nigeria (Ibadan: Unpublished Ph.D. Thesis, University of Ibadan, 2009).

skillfulness in the art of playing the *dùndún* drums, mental alertness and the possession of a 'good ear'. Others include creativity and resourcefulness, effective control and coordination of performances - and the last but not the least, leadership quality, which he described as a non-musical attribute. Samuel therefore concluded that the degree to which a drummer displays these qualities often determines the level of respect and recognition members of the society accord the artist. This invariably determines the level of patronage the drummer and his ensemble enjoy from members of the public.

Method of Skill Acquisition on the *Dùndún*

Omibiyi (1975)[17] observed that society's expectation of musicians is very high. Before an individual can attain mastery on the drum or accorded due recognition as a professional by members of the public, it will take several years of training. She further noted that music is omnipresent and participative in the typical Yorùbá cultural environment. As a result, every child as it were, is born into a natural musical environment where the musical culture is unconsciously imbibed. In his writing, Wachsmann (1966)[18] noted that music education of an African child begins on the back of his mother, where rhythmic ability is acquired as the child feels the thudding of a pestle on the mortar. It is evident from the foregoing that music education begins from infancy and continues into adulthood, as individuals witness and participate in traditional festivals, games, social functions and so forth. This process was described by Omibiyi (1975)[19] as 'slow absorption' of musical knowledge from childhood to adulthood.

All the drummers interviewed unanimously confirmed that the method of training of a would-be *dùndún* drummer is through observation and participation. In traditional settings instructions on *dùndún* are given through exposure and participation in practical music situations. Although the training does not take place in the four walls of a school system, nevertheless, it is systematically programmed to facilitate rapid advancement from playing minor parts to filling the role of a master *dùndún* drummer. Most of the learning situations are informal, providing an opportunity for the child to learn by observing, listening and imitating. As soon as a young male child in the drummer's family compound can control his arm he is

[17] M.A., Omibiyi, "The training of Yorùbá traditional musicians" in W. Abimbíla (ed.) *Yorùbá oral tradition* (Ile-Ifẹ: Department of African Languages and Literatures, University of Ifẹ, 1975).

[18] K.P., Wachsmann, "Negritude in music," *Composer,* 19, (Spring, 1966) pp. 12-16.

[19] M.A., Omibiyi, "The training of Yorùbá traditional musicians" in W. Abimbọla (ed.) *Yorùbá oral tradition* (Ile-Ifẹ: Department of African Languages and Literatures, University of Ifẹ, 1975). p. 499.

allowed to tap rhythms, especially on a small or toy drum. The intention of the Elder-Teacher is to assist the child to gain a good understanding of his own culture and learn to find his place in it. Nketia (1988)[20] in discussing the nature and method of training of traditional musicians in Africa noted that although acquisition of musical knowledge by individual is in slow stages, nevertheless, this practice tends to widen his experience of his musical culture through social groups into which he is gradually absorbed and through the activities in which he takes part. Social learning theory posits that learning will most likely occur if there is a close identification between the observer and the model, and if the observer also has a good deal of self-efficacy.

Learning the *dùndún* often commences very early in life with a small drum known as kànàngó. Gradually, the learner graduates to playing omele ìsáájú and omele àtèlé. It is after this experience that the learner is allowed to pick up gúdúgúdú which might be practised and played for several years before the father/tutor allows the child to start to play the ìyáàlù. Numerous opportunities are provided for the learner to witness and participate in musical performances at various ceremonies and outings where the father and his ensemble feature. It is at these social and religious events that the learner gradually assimilates the art of playing the *dùndún* and what it represents.

Samuel (2009) reported the case of Ayannike - a female drummer in Osogbo (capital city of Osun state) who received this kind of training and treatment from her brothers, who were well versed in the art of *dùndún* drumming. He noted that she was not excluded from performances or discriminated against on account of gender. The same punishment given to the male children was extended to her whenever she missed the accompanying rhythmic patterns assigned to her in any ensemble performance. He quoted Ayannike as recalling that she received several hard knocks on her head with the kọngọ (a stick for playing drum) by lead drummers for missing her part of the rhythm during rehearsals and public outings. Just like her older brothers, Ayannike was encouraged to ask questions, which her tutors endeavoured to answer through adequate practical demonstrations to correct her way of playing. She moved from one secondary *dùndún* drum to another after mastering each of them - and ended with gúdúgúdú until she began to learn how to play the ìyáàlù.

One can therefore explicate the training of Yorùbá *dùndún* drummer in the light of the social learning theory. The theory revolves around the process of knowledge

[20] J.H.K., Nketia, *The music of Africa* (London: Victor Gollancz Ltd., 1988). p. 59-60.

acquisition directly correlated to observation of models, which in this case are those of an interpersonal and imitative source. As a result of the observations, the individual observer is affected in two separate ways. One is the inhibitory effect by way of a punishment. The second is the disinhibitory effect of a positive reinforcement action, which occurs when an individual is praised for an action, and the observer learns from and imitates that action.[21] It is clear from the foregoing that, the social environment of the homes where *dùndún* drummers grow, leave indelible marks on their musical upbringing and set the tone for individual career paths later in life.

Conclusion

The import of the foregoing has some implications for African music scholarship as a whole. First, there is still much work to be done to bridge the gap between the collection and the documentation of traditional ethnic music, musicians and musical instruments from the various ethnic groups in Africa and developing models for their utilisation in musical arts education. This is a challenge to which African musicologists must address themselves. Secondly, parents are hereby encouraged to allow their children/wards to learn at least an African traditional musical instrument. There is the need to introduce the younger ones to musical arts as early as possible. Finally, I wish to reiterate the need for holistic and integrated music programmes in Africa's institutions of learning. The effectiveness of the method of training of *dùndún* drummers is paramount to Africa's musical arts education. Because of its potentials for making music learning more culturally relevant to music students at different levels, it is hereby proposed that this method should be incorporated into the different levels of music instruction in schools.

References

Adegbitẹ, A., The drum and its role in Yorùbá religion, *Journal of Religion in Africa*, 18 (1) (1988) pp.15-26.

Atanda, J. A. "The Yorùbá people: Their origin, culture and civilization," in O. O. Olatunji (ed.) *The Yorùbá History, Culture and Language* (Ibadan: Ibadan University Press, 1996).

Bankọle A., J. Bush, S.H Samaan, K. Anyidoho, M. Alafuele and I.A. Ebong, "The Yorùbá master Drummer," *African Arts*, 8 (2) (1975) pp. 48-56, 77-78.

[21] See K., Miller, *Communication theories: Perspectives, processes, and contexts (2nd ed.)* (New York: McGraw-Hill, 2005).

Beier, U., "The talking drums of the Yorùbá," *African Music* 1 (1) (1954).

Chernoff, J., *African rhythm and African sensibility: Aesthetics and social action in African musical idioms* (Chicago: University of Chicago Press, (1979).

Dosunmu, O.A., *The Appropriation of Traditional Musical Practices in Modern Yorùbá Drama: A Case Study of Wole Soyinka's "Death and the King's Horseman"* (Pittsburgh: Unpublished M.A Thesis, Graduate Faculty of Arts and Sciences, University of Pittsburgh, 2005).

Euba, A. *Yorùbá drumming: The dùndún Tradition* (Bayreuth: African Studies Series, 1990).

Laoye I, Tìmi of ¸dẹ Yorùbá Drums, Odu: *A Journal of Yorùbá and Related Studies Ibadan,* (1959), pp. 5-14.

Miller, K., *Communication theories: Perspectives, Processes, and Contexts (2nd ed.)* (New York: McGraw-Hill, 2005).

Nketia, J.H.K., *The music of Africa* (London: Victor Gollancz Ltd., 1988).

Ọlaniyan, C.O., *The Composition and Performance Technique of dùndún- sẹkẹrẹ Music of Southwestern Nigeria* (Belfast: Unpublished Ph.D. Thesis, University of Belfast, 1984).

Ọlaniyan, C.O., "The *dùndún* master-drummer - Composer, arranger and performer and his devices, "*African Notes,* (1993) 17, 1 & 2, 54 - 61.

Ọlaniyan, Y. "Yorùbá *dùndún* musical practice," *Nigerian Music Review, 2* (Special edition), (2001) 68 - 79.

Omibiyi, M.A., "The training of Yorùbá traditional musicians," in W. Abimbọla (ed.) Yorùbá oral tradition (Ile-Ifẹ: Department of African Languages and Literatures, University of Ifẹ, 1975).

Omibiyi, M.A., "Bobby Benson: The entertainer-musician," *Nigerian Magazine, No. 147,* (1983), pp. 18 - 27.

Samuel, K.M., *Female Involvement in dùndún drumming among the Yorùbá of*

Southwestern Nigeria (Ibadan: Unpublished Ph.D. Thesis, University of Ibadan, 2009).

Thieme, D.L., *A descriptive catalogue of Yorùbá musical instruments* (Unpublished Ph.D dissertation, Faculty of the Graduate School of Arts and Sciences, Catholic University of America, 1969).

Vidal, T., "Oríkì in traditional Yorùbá music," *African Arts,* 3 (1) (Autumn, 1969) pp. 56-59.

Wachsmann, K.P., "Negritude in music," *Composer,* 19, (Spring, 1966), pp.12 - 16.