

Voice Tempo and Mode of Poetic Utterance Significations in *Orin kete* and *Orin agbè*

Luqman Abísólá Kíaríbèé

College of Humanities and Culture
Osun State University, Osogbo, Nigeria
08074495045 & 08108004526

ORCID ID: 0000-00019894-8251

luqman.kiaribee@uniosun.edu.ng & luqman.abisola@gmail.com

Abstract

Several elements determine whether a vocalist chooses to speak, chant or sing in either slow or fast tempo in oral poetry performance. Voice tempo and mode of poetic utterance are codified to signify differently in *orin kete* and *orin agbè* performances. This study focuses on analysing voice tempo and poetic utterance significations in the performance of *orin kete* and *orin agbè*. The paper's theoretical framework is grounded in the semiotics of poetry. Chosen data collection methods include participant observation and scheduled interviews. The study employs qualitative literary analysis. The findings reveal that the two main voice tempos in the genres under study are *nérò/ìfàlè* (slow tempo) and *èlè/ìwéréndé* (fast tempo). Slow tempo signifies a voice of respect and humility to deities related to *orin kete*, while it signifies homage and adoration in *orin agbè*. Speech, chant and song modes of poetic utterances featured in *orin kete*. *Orin agbè* is more song and speech; chant is featured but rarely. Guttural Speech mode signifies a stimulus in *orin agbè*, while changing from one mode of poetic utterance to another signifies a vocalist's poetic utterance mindfulness in *orin kete*. Voice tempo and mode of poetic utterances contribute coded meanings in the performance of *orin kete* and *orin agbè*.

Keywords: Voice tempo, mode of poetic utterances, *orin kete* and *orin agbè*, Semiotics of poetry

Introduction

There are various examples of related Yorùbá poetic genres. This relationship may be based on content, performance context or musical instrument. Kíaríbèé explains that *orin kete* and *orin agbè* are calabash-related poetic performances (2). According to Ògúndèjì, *orin agbè*, also known as *ṣàkàrà*, is a secular song (A. 2); *orin kete* on the other hand is a religious song of Alará-Igbó (Kíaríbèé 87-91).¹ Both genres are found among the Ìbàràpá and Òkè-Ògùn people of Yorùbáland. The religious aspect of *orin kete* does not limit its performance to religious settings; the genre is also performed socially (Owólabí 101 and Kíaríbèé 47). Similarly, *orin agbè* is also performed as entertainment in religious contexts. Thus, Àlàbá believes that *orin agbè* involves some religious and ritual rites that must be observed (81-92). The ensemble for *orin agbè* consists of various sizes of *agbè* (gourd), while *orin kete* ensemble includes different *kete* drums.² Since both genres occur in Ìbàràpá and Òkè-Ògùn regions, many of their thematic concerns are similar, even after considering the religious themes of *orin kete*.

When tracing the origin of *orin kete*, Kíaríbèé explains that the genre started in Igbó-Òrà as a religious worship song of Alará-Igbó (*orin egbè*) (87). The genre is a modified *orin egbè* and was initiated

¹ A deity and custodian of children affairs among the Ègbá people of Yorùbá.

² A drum made of calabash pot covered with a membrane.

by Pa Iléyemí Àkàno, the great-grandfather of the late Pa Ọláléré Iléyemí. During the interview session granted the researcher on April 4, 2018, Pa Ọláléré Iléyemí explained that when Pa Iléyemí Àkàno's wife was barren, he consulted Ifá oracle for the solution and was told to make a drum from *kete* (a calabash pot) and play the musical instrument while singing *orin egbé* (*egbé's* song). The group of worshippers of Alára-Igbó are called *egbé*. As a result, the performance became another version of *orin egbé*. It was labelled *orin kete* in order to differentiate between it and the generic version. This impact constitutes a magnificent modification to the *bènibé* ensemble, which is the primary musical instrument of *orin egbé*. *Orin kete* is performed primarily as a religious worship song of Alára-Igbó and secondarily as a means of entertainment.

As noted by Àlàbá and Ọpádòtun, *orin agbè* is a war song which emanated during the reign of Alààfin Ìtiolú, alias Şàngó, either by the king himself or by his baleful warlord, Gbòńkàà (29, 90-91). Kíaribèé also explains that Gbòńkàà was one of the warlords who promoted *agbè* tradition; this is because his research into the genre made him have a physical interaction with Gbòńkàà's family at Igbó-Ọrà (89-91). This household is also known as the Ajóşàkàrà compound of Ọkè-Ìşerin Igbó-Ọrà. It was confirmed by Pa Tiámíyú Ọjó, who was the Baálé (Head of the compound) during the time of research (2018), that their forefathers migrated out of the Gbòńkàà's compound in Ọyòòrò along with şàkàrà, and they kept the tradition until that day. Àlàbá also notes that Àfònjá, an Old Ọyó generalissimo who came from Ìlòrin, was among the war chiefs who promoted the genre. Kíaribèé and Ọgúndèjì note that *orin agbè* is now primarily for social entertainments as war topics in the genre are referencing its inception stage (53).

Both genres under study are performed still today, but need to be promoted beyond a regional or local area. Among the ways these genres can be promoted is by writing and publishing academic papers on them. This will make the genres to gain scholarly attentions in both nationally and globally.

Voice Tempo and Mode of Utterances in Poetry Performance

Voice tempo is the speed at which an utterance is uttered. In relation to this, music tempo is also the speed at which music is projected (Chang and Lin 1). Tempo is described by McAuley as one of the perceptual aspects of rhythmic organisation which “communicates the pace of music,” that is, “how fast or slow it is” (166). It corresponds to the number of linguistic elements made per unit of time. Using machine learning techniques, Chang and Lin categorise music tempo into fast, medium and slow (1). Kíaribèé, in an attempt to describe *orin kete* and *orin agbè*, recognises two types of voice tempos. These are *èlè/ìwéréndé* (fast tempo) and *wérò/wórò/ègò* (slow tempo) (190). The content and the topic of discussion determine which of them is chosen by the vocalist.

Ọlátúnjì recognises three categories of Yorùbá oral poetry. These are feature types, chants and songs (7-8). The feature types, according to Ọlátúnjì, are lyrics that fit into the melodies of chanting modes and songs (8). Examples of such poetry are *oríkè* (panegyrics), *òwè* (proverbs) and *ọ/ò* (incantatory sentences). The chanting modes, as he explains, are poetic forms that are recognised by the musical manner through which they are chanted. This type of poetry is based on the rhythm or the manner of utterance. Examples of this type are *ìyèrè* Ifá (Ifá chant), *ìyálá* (hunters' chant) and *ẹ̀şà egún-gún* (masquerade chant). The third category of poetic mode Ọlátúnjì recognises is song. He mentions that chants and songs are musical styles of vocalisation. Examples of songs given by Ọlátúnjì are *orin àgàşà*, *orin igogo*, *orin àjàgbó*, *orin àşìgbón*, *orin etíyerí*, *orin àpàlà* and *orin àlò* (folklore song) (8). *Orin kete* and *orin agbè* also belong to this mode. Ọlátúnjì has tried to categorise oral poetry based on its mode of vocalisations/utterances. If this is the case, the use of the mode of utterances as a yardstick is not applied to Ọlátúnjì's first poetry type (feature type). This is because of the function that this

category of poetry performs, which Ọlátúnjí employs as a yardstick of its categorisation. This is the reason he named the typology a “feature type.” Ọlátúnjí should have used the mode of utterance as the criterion of categorisation, as he does in the remaining two. In this regard, the “feature type” poetry is best referred to as a ‘speech mode’ because they are primarily said in speech form. This is what scholars like Ọgúndèjì have effected in their works (C 27). Ọtunsa claims that drum poetry is an independent oral poetic form because it has its peculiarity like the other modes. As a result, she adds drum poetry as an independent oral poetry typology to complement Ọlátúnjí’s categorisation (214). These modes of poetic utterances are applied to this study as shown in data analysis section.

Semiotics of Poetry

Semiotics is named *sémiologie* by Saussure in 1894 and semiosis by Charles Senders Peirce. Saussure later called the theory *sémiotique* in 1897. This refers to the process of making meaning from what makes up a sign and what a sign stands for; the process of reading and making meaning through a sign system (Chandler 149). Eco, in an attempt to define semiotics, submits that “semiotics is concerned with everything that can be taken as a sign” (7). Ọgúndèjì also shares the opinion that anything could be read as a sign as far as such a thing is capable of referring to another thing else; that is, it is capable of having a referent (B. 12-18). This translates that sign could be made up of either physical, non-physical, concrete or abstract entities as long as such an entity has a referent to which it could be conceived as a signifier, using a particular rule. Literary codifications occur mostly in poetry. Ọlátéjù, while explaining this, states that literary/poetic language is different from routine communication because it is “non-casual, examined and critical” (19). Ọlátéjù expatiates the *differential specific* features of poetic language (19). What makes the language of poetry critical and noncasual, as explained in the study, is the high use of poetic signs/devices in the making of poetic language.

Riffaterre also strongly argues that the language of poetry varies from ordinary linguistic usage (1-22). This is because linguistic items that are excluded from common use are employed in poetry. As a result, poetic text/performance requires a special finite context to understand. The basic three ways by which semantic indirection is possible in poetry, as noted Riffaterre, are displacing, distorting and creating meaning. Riffaterre, therefore, suggests that a reader must develop heuristic and retroactive reading skills before he/she can properly understand a poetic genre. Riffaterre also notes that the system of sign (*hypogram*) could be predicted or attributed in poetry reading through the study of the poetry root called *semes* (23). This root could, therefore, be understood by investigating the process that constitutes its expansion or conversion. He also believes that poetic text is capable of generating both dual and multiple significations. Another important element of poetic mechanism noted by Riffaterre is nonsense. Nonsensical code as a poetic mechanism is a sign that is completely opaque and always irrational or improper as a language to be used in ordinary communication. This sign is employed in poetry to constitute poetic language.

Though Riffaterre does not mean oral poetry during the time he is proposing the theory, as far as semiotics of poetry is a literary theory, it is applicable to written or verbal texts, like African oral literature which *orin kete* and *orin agbè* belong to. Further, the theory does not capture all the poetic significations in the performances of the genres under study. To solve this problem, Yorùbá socio-cultural perspectives on different issues are applied whenever they are required.

Semiotics of Voice Tempo in *Orin kete* and *Orin agbè*

The first determinant of voicing and voice modulation in *orin kete* and *orin agbè* is the decision of the performers to chant/sing either in slow or fast mode. *Èle* (fast) tempo in *orin agbè* is the same as what Pa Ọláléré called *inéréndé* (fast tempo) in *orin kete*. Similarly, what he called *ẹ̀gò/orin ifàlẹ̀* is the same as the *weṛo* (slow) song tempo of *orin agbè*. This suggests that both *orin kete* and *orin agbè* operate *èle* and

nḗrò tempos. A slow tempo in *orin kete*, according to Pa Ọlálérè, is deployed to start the performance. To buttress this point, most of the data collected on *orin kete* started with *ègò/ìfàlè* (slow tempo). The contents of the *ègò* part of the *kete* performance usually contain homage and adoration to the supreme being, Olódùmarè, and the deities and elders. Open supplications of *orin kete* are also sung in *ègò* tempo and likewise initial self-introduction. When the *ègò* song's contents contain homage and adoration, the lead dancer remains on his knee to dance to the tune of the drum which must be beaten slowly. At the coronation ceremony of Olù of Igbó-Ọrà on 25/5/2019, the *aboyèrì* remains on his knees while dancing.³



Figure 1. The main dancer is on his knees while dancing to an *ègò* song of *kete*. Photography taken on May 25, 2019 by researcher at the coronation of Olù of Igbó-Ọrà.

The theme of the *ègò* sung at this performance space is an initial-self introduction which is coupled with the opening supplication, as transcribed below:

<i>Lálé:</i>	<i>Ọléléééééé</i>	<i>Call:</i>	<i>Ọléléééééé</i>
	<i>Ènì alèèkú dé.</i>		The one who has been threatened with death but remains immortal has come
	<i>Lèkúléku ò</i>		<i>Lèkúléku ò</i>
	<i>Ènì alèèkú dé</i>		The one who has been threatened with death but remains immortal has come
<i>Ègbè:</i>	<i>Ọlélé</i>	<i>Response:</i>	<i>Ọlélé</i>
	<i>Ènì alèèkú dé</i>		The one who has been threatened with death but remains immortal has come.

The song above contains a hypogram, *òlélé*. *Ọlélé* could be attributed to the *seme* (root), *lé* (meaning “exceed” or “chase”). The word *lé* is totally reduplicated as in *lélé* and the prefix *ò-* is used to nominalise it. This, as a signifier, could either signify someone who chases (an enemy) or wins. *Ọlélé* signifies a chaser when the meaning of the sentence in the second line of the song is considered: *ènì alèèkú dé*

³ The *aboyèrì* is the lead dancer of *orin kete* who always dress in a flowing gown called *yèrì kete* (*kete gown/skirt*).

(the one who has been threatened with death but remains immortal has come). *Òlélé* possibly signifies a winner when the word is considered in the context of the Ifá song, which goes as follows: *Òléléèèèè ma lékèèè nṓn; Bígbá bá nṓdò lé ténté* (*Òléléèèè* I will top them; when calabash gets into river it floats). *Òlélé* in this usage is generated through the morphological process discussed above, but what actually makes the difference are the last two lines of the song, whose meaning does not indicate death as mentioned in *orin kete*. It is rather an illustration of how an empty calabash floats when thrown into the river. Calabash in this regard is also a sinsign (physical sign) of lightness (not heavy) and the river is a signifier of an obstacle which might make the calabash sink if heavy. The calabash in this semiotic space could be synchronically read as signifying the singer of the song, while the river signifies his/her enemies which he/she (the calabash) floats on. So, *òlélé* in this poetic semiosphere signifies the state of victory.

The performers of the above *ègò* lyric of *orin kete* make use of the song not only to introduce themselves but also as an initial supplication against their enemies who may want to disturb their performance. Because *orin kete* is a religious song, *ègò* tempo of *orin kete* is a song of worship in *kete* performance. In the semiosphere (semiotic space) of *orin kete* performance, *ègò* signifies the voice of respect and humility to the supreme being, the deities and the elders.

Agbè performers also start their performance with a very slow tempo. Like *orin kete*, the content of the *ègò* tempo of *orin agbè* is made up of open supplications, initial self-introduction, homage and adoration. The example of *ègò* featured during the performance of *orin agbè* that was recorded at the palace of Onímia, Ìmia Ọyọ State on September 8, 2018 is shown below:

<i>Lálé:</i>	<i>Àwa laláré ò</i>	Call:	We are entertainers
	<i>Laláré ọba òòò</i>		The king's entertainers
	<i>Àwa labèrà</i>		We are <i>abèrà</i> ⁴
	<i>Àláré ọba là á ẹ</i>		The king's entertainers we are
<i>Ègbè:</i>	<i>Àwa labèrà</i>	Response:	We are <i>abèrà</i>
	<i>Àláré ọba là á ẹ</i>		The king's entertainers we are

The theme of the song above is initial self-introduction. *Agbè* artists called themselves *aléré ọba* and *abèrà*. *Alaré ọba*, as used above, means king's entertainers. Though *rà* (to buy) as used in the *abèrà* could be directly translated to mean "buy," here it means "hire." Going down to the deep meaning of *abèrà*, if someone is called *abèrà*, it is to show how expensive such a person is. After the buyer, someone who wants to hire him and who can afford the payment still needs to beg the performers before he/she agrees to be hired. That means *agbè* performers are not only expensive but also have dignity. Thus, *abèrà* is then a qualisign, a signifier of quality. It shows the expensive status of *agbè* artists and their performances. The repetitive utterances and the elongation of vowel sounds in both poetic excerpts are evidence of the emphasis laid by the poets to show this expensive status.

Kete songs sung in *ivéréndé* (fast tempo) are usually more than those sung in *ifàlẹ̀* (slow tempo). In *ivéréndé*, the tempo of the song and the drum tune are usually fast. *Ivérendé* is common in social and non-religious types of *orin kete*. It contains *kete* songs in which topical issues are discuss at length. Also, most of the satirical *kete* songs are sung in *ivéréndé*. According to Pa Ọlálérè, *ivéréndé* songs are liked by youths (mostly women) because of the speed of tempo that enables them to twerk while dancing to the tune. In the example of *orin kete* below, the main dancer, who is also the lead vocalist, is dancing to *ifàlẹ̀* song but suddenly changes to the fast tempo. This occurred during the performance at Olúrín's compound Ìsàlẹ̀-Ọba Igbó-Ọrà on July 8, 2018, as evident in the excerpt below:

⁴ This is a short form of *ẹni tí a bè rà* (one who is persuaded before hiring him/her).

Lálé:	Òlélé Ẹyẹ aréré mo dé Lèèkéléku ò	Call:	Òlélé Aréré bird, I have come Lèèkéléku ò
Ẹgbè:	Ẹyẹ aréré mo dé Òlélé	Response:	Aréré bird, I have come Òlélé
Lálé:	Ẹyẹ aréré mo dé Lèèkéléku ò	Call:	Aréré bird, I have come Lèèkéléku ò
Ẹgbè:	Ẹyẹ aréré mo dé... Ẹyẹ aréré mo dé...	Response:	Aréré bird, I have come Aréré bird, I have come
Lálé:	Ẹyin ará ibí Ó wá dòbìrí	Call:	Oh you people It has come to the issue of turning round
	Mo yílù padà ò Ó dòbìrí		I have changed the drum style It has come to the issue of turning round
	Mo yílù padà Obun Orí bá fẹ́ Ní n ó ẹ se ò Ó wá dòbìrí		I have changed the drum style It is what the head wants That I will do It has come to the issue of turning round
Ẹgbè:	Mo yílù padà Obun Orí bá fẹ́ Ní n ó ẹ se ò Ó wá dòbìrí	Response:	I have changed the drum style It is what the head wants That I will do It has come to the issue of turning round
	Mo yílù padà...		I have changed the drum style

The performers in the above lyric successfully switched from a slow tempo to a fast tempo. The lead singer even mentioned this switch by saying *Ó wá dòbìrí, mo yílù padà* (It has come to the issue of turning round, I have changed the drum style).

It is also important to mention that the *ifàlẹ̀* part of the song above is a variant of the song cited as the first example of *ifàlẹ̀* lyrics of *kete*. Unlike the first song, *òlélé* in the second song does not signify a chaser but a winning position or a victor. The performers also called themselves *ẹyẹ aréré*. This is not new in oral performance, as many Yorùbá oral poets refer to themselves as birds. Among the types of birds they call themselves are *òfẹ́* (a poetic name for peacock), *odidẹrẹ́* (a parrot) and *àvoko* (a mockingbird). The signifier, *aréré*, is traceable to the root *rí eré* (see a play). The verb *rí* (see) is then combined with the verb *eré* (play) to become *reré*. The prefix *a-* is used to nominalise it to become *aréré*. This heuristically mean “one who sees a play” and connotatively means “one who is fond of play.” When the word *aréré* is used to qualify *ẹyẹ* (bird), then *ẹyẹ aréré*, in the above song, signifies the habitual singing of birds to which the poets compare themselves. As a result, the noun phrasal expression (*ẹyẹ aréré*) is a symbolic qualisign (a sign of quality) as it shows the habitual character of the poets, which is comparable to birds’ singing habit.

It is also important to pay a close attention to *dòbìrí* and *orí*. *Dòbìrí* is a verb phrase in which the verb *dì* (to become) is combined with the noun *òbìrí* (turning round). This is as in *dì òbìrí* = *dòbìrí* after the vowel *i* is deleted. The usage *dòbìrí* is an idiomatic expression to mean turning round, but as

mode) and *orin* (song mode). The below is an example of *orin agbè* collected at Ajóṣàkàrá's compound, Òkè-Ìṣẹ̀rìn Igbó-Ọ̀rà on August 5, 2018.

Lálé: *Ajómáwọ̀lé ó dà bii kórò má lẹ*

Call: Ajómáwọ̀lé, it seems Orò should
not go

Ègbè: *Àlàkẹ́ ó dà bii kórò má lẹ*

Response: Àlàkẹ́, it seems Orò should
not go

(An intersperse guttural speech mode voice of a performer comes in)

Ohùn: *Éèè, á ọ̀ọ̀ọ̀ọ̀...*

Á ọ̀ọ̀ọ̀ọ̀ọ̀...

Agogo ooo...

Éèèèèèèè...

Ó yá máa bọ̀

Máa bọ̀

A wá ẹ̀rẹ́ fún ẹ̀ ní

Bọ̀ bàtàá lẹ̀

Ó yá, ó yá

Àààààà

Voice: *Éèè, á ọ̀ọ̀ọ̀ọ̀...*

Á ọ̀ọ̀ọ̀ọ̀ọ̀...

Gong ooo...

Éèèèèèèè...

Now come over here

Come over here

We come to perform for you

Remove your footwear

Let's do it

Áààààà

Lálé: *Ajómáwọ̀lé ó dà bii kórò má lẹ*

Call: Ajómáwọ̀lé, it seems Orò should
not go

Ègbè: *Àlàkẹ́ ó dà bii kórò má lẹ*

Response: Àlàkẹ́ it seems Orò should
not go

There is an interjection of song and speech modes of Yorùbá oral aesthetic voicing in the above excerpt. While the song is still going, one of the dancers interjected with a guttural speech mode to communicate to other performers and a female celebrant who wanted to join the dance performance. Some significations need to be explained in the above speech mode shown in the excerpt: the shortness of the utterances; the content; the guttural mode of the interjection lines (which is the most noticeable and important feature in the excerpt).

Firstly, the short utterances enhance the smoothness of the recitation and its rhythmic effect. It contributes to the fast tempo of the genre in order to realise a smooth performance. It is also a signifier of the eagerness of the speaker to stimulate and encourage other surrounding performers. The performer was able to coordinate the rhythm of instrumentation, singing and dancing at the same time through his directorial interjection. This identifies him as an experienced master performer, though he was at the point in time playing a chorus role. One cannot but wonder how the use of guttural voice modulation fits in the performance. The semiosis of the guttural voice modulation is no doubt indexically motivated by the lexical choice of Orò in the song.⁵ The master performer turned director consequentially adopted the use of appropriate voice modulation that agrees with the generated Orò context.

Secondly, the content of the excerpt. The song aspect of the genre shows the speakers' feelings about the demise of the poetic subject which was compared to the departure of Orò. The presence of Orò to the worshippers seems to be interesting and as a result, people will not want it to leave but as a matter of fact, Orò must leave exactly when it is time. What this suggests is that if the performers

⁵ Orò is a Yorùbá deity that is believed not to be seen by women.

had the powers, they would not have allowed the deceased person to die. This was because they cherished her company. So, to celebrate this dead person, the speaker of the speech mode of the excerpt called on one of the celebrants (the daughter of the deceased) to join them in the dance performance. The interjection made in a guttural voice is the exact voice mode used by worshippers of Orò to communicate during their ritual performances. This voice modulation capable of creating fear in the listeners. We should note that masquerade also speaks in a guttural voice. Such a voice is also used at the war front (the starting point of *orin agbè*) to scare away enemies. In this way, guttural voice as used in the above text is a sign whose root (*semes*) is made up of fear. Though the guttural voice used in the above text signifies fear, which the deity referenced in the text suggests, it was not employed to scare either the performers or the audience in the performance context. It is rather converted to stimulate other performers.

As shown by Àlàbá, switching from one mode to another also constitutes *orin agbè* (257-261). We did not get much data on chanting mode in *orin agbè*. Data on the genre are all in song mode. Àlàbá's example of *orin agbè* text that encompasses a chant is shown below.

Gàníyù:	<i>Kọ́ má dànnò tọ́ ọ́ bá dọdọnnẹ́ oo.</i> <i>Kọ́ má dànnò tọ́ ọ́ bá dọdọnnẹ́.</i> <i>Aásùkì tọ́ bá n' re' lé rẹẹ́ oo.</i>	}	song
Elégbè:	<i>K'ókọ́ ọ́ má dànnò tọ́ ọ́ bá dọdọnnẹ́ oo.</i>		
Gàníyù:	<i>Ó tó oòò!</i> <i>Ọ́ tọ́n tó nẹ́.</i> [Gbóyèga: <i>o káí onwù</i>]	}	Speech:
Ìnbà Àdísá onílù-agbè.	<i>Èyí tó è tì ní mo n' gbọ́.</i> <i>Àdísá ooò!</i> <i>Ñlẹ́ eégún-un Táyélolú.</i> <i>Ònlagbè jọ́ọ́ má'e jàgbè ọ́ fọ́.</i> <i>Àdísá jọ́ọ́ má'e jàgbè ọ́ fàya.</i> <i>T'ágbè bá fọ́ t'alágbè ní ọ́ sù dà.</i> <i>O ẹẹ́!</i> <i>O ẹẹ́, mo dúpẹ́ ọ̀.</i> <i>Aásùkì!</i> <i>Àlẹ́ ọ́ dúpẹ́ owó ànẹ́ mo dúpẹ́.</i> <i>Mo dúpẹ́ ooò.</i> <i>Mo dúpẹ́ ooò.</i> <i>"Mo dúpẹ́, mo dúpẹ́, mo dúpẹ́"</i> <i>Tí labalábáá ẹẹ́ fún Olódùmarè nọ́n.</i> [Gàníyù: <i>Èsọ́, ẹsọ́, gbà kóró!</i>]		
	<i>Ng nọ́n-ọ́n náá ní kinní kẹ́n.</i> <i>Aásùkì ooò!</i> <i>Ó jù mí lẹ́nu lọ ooò.</i> [Gbóyèga: <i>Mò n' gbádùn 'ẹẹ́!</i>] [<i>Ó jù mí lẹ́nu lọ - Bùròdá ọ́.</i>] [Gbóyèga: <i>Kín lo fẹ́é wí?</i>] [<i>Ògúnbòwálé: Maa wí gbogbo 'wun ọ́ bá fẹ́é wí'</i>]	}	Chant
		}	Speech.
		}	Chant
		}	Speech
		}	Song
		}	Speech

Şòkòtó wù mí Bùròdá oo.

Ó şetó kí ng ní in o!

[Gbóyèga: Ólòun á şe gbogbo 'è nẹ̀ẹ̀]

} Song
} Speech

Şo òò mú mi délé ò ee?

Aásûkì, şe ng bá ẹ káálò?

Şo òò mú mi dééééé ...?

[Gbóyèga: Ó yáà!]

} Song
} Speech

Elégbè: Şó óò mú mi délé ò eee?

Aásûkì, şe ng bá ẹ káálò?

Om'Aaròbadáádéé.

Gàníyù: Om'Aaròbadáádéé ò eee.

Aásûkì, şe ng bá ẹ káálò?

Om'Aaròbadáádéé

} Song

Gàníyù: May it not crash on the way.

May it not crash on the way.

Isaac, when you are going back home.

Chorus: May your vehicle not crash on the way.

.....

Gàníyù: Please, stop a little!

Stop a little, please!

[Gbóyèga: I compliment you on the use of your sweet voice.]

Homage to Àdisá, the owner of agbè musical instruments.

I heard all that you said.

Even what you have not said is already audible to me.

Oh, Àdisá!

Greetings!

I greet you, Táyélolú's masquerade.

Agbè-player, please do not let the agbè break.

Àdisá, please do not let the agbè crack.

If agbè breaks, that will create a problem for the agbè artist.

Thank you!

Thank you, I am grateful indeed.

Isaac!

The concubine does not thank her paramour for yesterday's cash gift.

I am very grateful.

I am very grateful.

Thanks, thanks and thanks again

As butterflies say to their God.

[Gàníyù: Play it soft, soft gbà kóró]

I shall now say something:

O Isaac!

It exceeds what my mouth can utter.

[Gbóyèga: Carry on: I am enjoying your performance!]

It exceeds what my mouth can utter, my dear brother.

[Gbóyègà: What do you want to say?]
 [Ògúnmwòlé: Do say all you wish to say.]
 I want a pair of trousers, my brother.
 I ought to possess it indeed.
 [Gbóyègà: God will provide everything you want.]
 Will you take me to your home?
 Isaac, may I come along with you?
 [Gbóyègà: I am ready to take you.]
 Chorus: Will you take me to your home indeed?
 Isaac, may I come along with you?
 Person describable as Aróbadádé.
 Gàníyù: Person describable as Aróbadádé.
 Chorus: Isaac, will you take me along with you?
 Person describable as Aróbadádé.

(Àlàbá 257-261)

In the example of *agbè* lyrics above, there is a mixture of speech, chant and song modes of poetic rendition. The data shows that like speech and song, chant can also occur in the genre. The mixture of the mode of poetic rendition as it occurs in *orin agbè* is a physical sign (*sinsign*) of the primary function of the genre, kings' entertainment poetry. When kings are being entertained, both the chant and song poetic modes are commonly used. However, poetic interjection in speech mode is also possible because of the location of kings' palaces across Yorùbáland. Yorùbá kings' palaces are not restricted to the general public, making it possible for the occurrence of speech mode communication, either from the *agbè* artists to members of the audience or from members of the audience to the artists.

The choice of poetic mode in *orin kete* is based on the purpose and type of the performance. In a religious performance, speech mode is used more than in a social performance. It is also used in social performance but at a low rate. In the example of the religious performance of *orin kete* below, there are utterances made in different speech modes. The performance was recorded on August 18, 2018 at Ọ̀bọ̀kòtò compound, Ìdọ̀fin Igbó-Ọ̀rà. In this performance, sacrifices were made to the ancestors, Aláraagbó and many other deities that are connected with Aláraagbó. There was a worshipper who wanted to sacrifice kola nut to Ìbẹ̀jì (the Yorùbá god of twins). While offering the sacrifice, the following utterances were made:

Arángbọ́: Èmi ni mo kóbì méjì sílẹ̀...

Speech: I am the one that brought two kola nuts

Mo dúpẹ́ o

I am grateful

Táyélolú ịsẹ̀ẹ̀rẹ̀ nẹ́nẹ́

Táyélolú, young children

Ìkónkósó aríjọ-ṣàna-ìyàwó

Yam seedling-like who dances to entertain his inlaw

Ọ̀kan mo ní n bí

I purpose to bear one

Èjì ló wọlé tọ́ mí

Twins enter my home

Ọ̀bẹ́-kìṣì-bẹ́-kẹ́ṣẹ́

The one that jumps suddenly

Ó wọlé alákiṣà

He/she enters pauper's home

Ó sọ ọ́ donígba-aṣọ

And makes him/her the owner of two hundred clothes

Ojú ni pókí

One with deep eye socket

Fún mí nírù n rójú ṣiré...

Give me tail and let me have eyes to play

	<i>Mo yíkàá ìyá o</i>		I make special obeisance for the mother
	<i>Nílé' ni mo wà o</i>		I am on the ground
	<i>Nílé' ni mo wà o...</i>		I am on the ground.
Orin:	<i>Táyélolú lóun ó ʒọkọ mi</i>	Song:	Táyélolú says he will be my husband
	<i>Ọmọkẹhìndé lóun ó ʒọkọ mi</i>		Ọmọkẹhìndé says he will be my husband
	<i>O ò sí ni n mǎà ródò lóòrùn mọ' o</i>		He says I should stop going to the river under the sun
	<i>Táyélolú lóun ó ʒọkọ mi</i>		Táyélolú says he will be my husband

The above presentation was made both in speech and song modes. The worshipper at the initial stage answered a question asked by the priest about the two kola nuts at the shrine of Ìbejì. The answer given to the question about the owner of the kola nuts is in the speech mode of daily conversation. Here, speech mode is a a signification of religious observance. This was suddenly changed to the poetic language; the Yorùbá twins panegyric was employed to appreciate Òrìṣà Ìbejì, making sense of why the chant becomes a sign of praise. When the panegyric reached its peak, it was suddenly changed to a song. The semiotic implications of switching from speech to either chant or song include the gravity of the poetic sentences and attempt to show how mindful the speaker is of his/her utterances. It is also an attempt to show the mood of the speaker towards his/her statements, details of which can only be given in the sentences of the song or chant alluded to. So, *orin kete* like *orin agbè* is a mixture of the speech, chant and song modes of poetic recitation. The speech mode of recitation occurs most in *orin agbè* but is also common in the religious aspect of *orin kete* (during the sacrifice made to deities related to the genre i.e., Òrìṣà-ńlá, Aláraagbó, Ìbejì and Írókò).

Conclusion

The above examination of the performances of *orin kete* and *orin agbè* shows that both genres are related not only from the viewpoint of their musical instruments but also in terms of their singing patterns. The study's analysis shows that the two main voice tempos in *orin kete* and *orin agbè* are *wẹrọ/ìfàlẹ* (slow tempo) and *ẹlẹ/ìwéréndé* (fast tempo). Slow tempo signifies a religious voice of respect and humility to deities related to *orin kete*, while it signifies social homage and adoration in *orin agbè*. *Àrángbọ́, isàré* and *orin* are the modes of poetic utterance identified in both genres. It is, however, explained that *orin kete* is more songs and chants. Speech is also employed in the song, but mostly during religious services. *Orin agbè*, on the other hand, is more speech and song. A chanting mode of utterance also features in the performance of the genre, but rarely. Considering the modes of poetic utterance in *orin kete* and *orin agbè*, song is prominent in both genres. Among the signs that are generated from the mode of poetic switching in *orin agbè* are guttural interjection utterances which signify stimulation, and interpolation of voices which are a physical sign of king's entertainment. In *orin kete*, a change from speech to chant/song signifies the mindfulness of the speaker in his/her utterances, as the use of speech mode signifies religious observance. It must also be reiterated that many of the significations in the voice tempo and mode of the utterance of *orin kete* are religious, while that of *orin agbè* are social. Data analysis shows that the interpolation of the three modes of poetic utterance in both genres occurs more in *orin kete*, as speech mode of poetic utterance is rare in the performance of *orin agbè*.

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