Roles of Drumming Patterns and Cultural Songs of Egungun Masquerade Festival in Oshodi Town, Lagos State

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Abstract

Traditional drumming plays a very prominent role in religious cum cultural and spiritual space of the Yoruba people; just as studies have reported on use of Yoruba traditional drumming in Egungun masquerade cultural performances, but attention has been drawn away from the minority communities such as Oshodi in Lagos State, despite that fact that the community has grown to become a metropolitan areas due to its strategic commercial location within the State. Therefore, this study examined the roles of drumming patterns and cultural songs of Egungun masquerade festival in Oshodi Town in Lagos State. The study adopted Ethnographic research design; conducted through participant-observation and in-depth interview; also data analysis of song lyrics were transcribed and thematically analysed. Findings revealed that necessary cultural preparations are usually, observed to preserve the connections between the Adherents, the ancestral spiritual powers and authorities ahead of the Egungun masquerade festival in Oshodi town; it's hosting promote lots of entertainment musical patterns featuring local musicians with heavy rhythms and traditional instruments. Again, the selected songs are predominantly call and response which depicted cultural significance and preservation of Yoruba musical elements. The study concludes on the important roles of drumming in Egungun masquerade festival in Oshodi-Lagos; underscoring the significance of traditional music in preserving cultural heritage of Yoruba-Egungun masquerade tradition. The study recommend continuous integration of traditional musical instruments and drumming patterns into the contemporary Egungun masquerade performance through collaboration with local

musicians and incorporation into formal school music curriculum and documentary.

Key Words: Utilitarian role, Drumming, cultural songs, Egungun masquerade festival, Oshodi community, Lagos State

Introduction

The role of drums, music and dance have long been intertwined in playing vital utilitarian roles in African societies through traditional festivals, cultural expressions and cultural performances. In the context of the theatre, the synergy between music and drumming does not only enhances artistic expression but also deeply influences the audience's emotional engagement and perception of the performance. This means that drumming have been inseparable elements of human expression and culture for centuries (Mason, 1992). Again, in the realms of theatrical performance, drum plays a vital utilitarian role in enhancing the overall aesthetic and emotional impact of dance performances. The Egungun masquerade dance and drum rhythms and patterns holds a prominent place in Nigerian cultural heritage, embodying centuries of tradition and storytelling. Its mesmerizing choreography and rhythmic patterns are intricately woven with melodies that echo the rich history and cultural symbolism of the Yoruba people (Adiele, 2022). By examining the symbiotic relationship of the Spirituality of drumming in the context of Egungun masquerade, there seems be a transformative power of sound in theatrical performances. Through cultural significance of musical elements, drumming plays the role in shaping movement patterns and their impact on audience receptions.

The Egungun Masquerade is a traditional Yoruba masquerade from southwestern Nigeria. It is a revered and sacred tradition that plays a significant role in Yoruba culture and society. The Egungun Masquerade is believed to represent the spirits of the ancestors, who are revered and honored in Yoruba culture. The masquerade is seen as a means of communicating with the ancestors and seeking their guidance and blessings. The Egungun Masquerade is characterized by its elaborate and colorful costumes, which are adorned with intricate designs and patterns. The masquerade is typically performed by a group of dancers, who wear the elaborate costumes and masks to represent the ancestors. The Egungun Masquerade is

typically performed during festivals and ceremonies, such as the Egungun Festival, which is held annually to honor the ancestors. The performances involve elaborate dances, music, and rituals, which are designed to invoke the spirits of the ancestors and seek their blessings. The Egungun Masquerade is rich in symbolism, with the costumes, masks, and performances representing various aspects of Yoruba culture and tradition.

The masquerade is seen as a symbol of the connection between the living and the dead, and the performances are designed to honor and respect the ancestors. The Egungun Masquerade is an important part of Yoruba cultural heritage, and it plays a significant role in the cultural and spiritual practices of the Yoruba people. The masquerade is a symbol of the rich cultural traditions of the Yoruba people, and it continues to be an important part of Yoruba cultural identity. The Egungun Masquerade faces several challenges, including the impact of modernization and urbanization, which have led to a decline in traditional cultural practices. Additionally, the masquerade has been affected by the influence of Western culture, which has led to a loss of cultural heritage and traditional values derivable from the festivals. Hence, the concerted efforts being made to preserve the Egungun Masquerade and other traditional Yoruba cultural practices. These efforts include the documentation of the masquerade's history and significance, as well as the training of young people in the traditional practices and performances of the masquerade.

Dundun Drums and Drumming in Yoruba Cultural Festival

The Dundun drum is a type of drum originating from West Africa, particularly among the Yoruba people of Nigeria. It's a vital instrument in Yoruba culture, used in various traditional and cultural contexts. The Dundun drum is a large, hourglass-shaped drum with a narrow waist and two large heads. It's typically made from wood, with animal skin heads. The drum is played with a curved stick, and its sound is deep and resonant. Role of Dundun Drums in Yoruba musicology with regards to Dundun drum implies that it plays a significant role in Yoruba cultural.music practices with particularly references to:

1. Traditional Ceremonies: The Dundun drum is used in various traditional ceremonies, such as weddings, births and funerals. Music and dance also is an

integral part of Yoruba traditional ceremonies; particularly in the traditional music ensemble.
2. Indigenous Communication Tool: The Dundun drum is used In the past as a tool for non-verbal information sharing tool. Hence, the Dundun drum was used as a means of conveying messages and announcements within the traditional community.
3. Rituals and sacrifices: The drum is used in various rituals and sacrifices, such as the Egungun masquerade festival.

The Bata Drum and It's Characteristics

The Bata drum is a type of drum which is an integral part of Yoruba music, dance and culture; originating from the Yoruba people of southwest, Nigeria. Bata drum is characterized by the following:
1. Double-headed Design Drum: The drum has two heads, one larger than the other, which produces a rich, resonant sound when beating or played with the hands,
2. Hourglass Shape: The drum's body is shaped like an hourglass, with a narrow waist and two large heads.
3. Animal Skin Heads: The drumheads are made from animal skin, typically goat or cow skin.
4. Intricate Carvings: The drum's body is often adorned with intricate carvings, which represent Yoruba myths, legends, and cultural symbols.
Again, the Bata drum plays a vital role in Yoruba cultural lives, particularly with regards to:
1. Traditional Ceremonies: The Bata drum is used in various traditional ceremonies, such as weddings, births, and funerals.
2. Music and Dance: The drum is an integral part of Yoruba music and dance, particularly in the traditional Bata drumming and dance ensemble.
3. Indigenous Communication System: In the past, the Bata drum was used as a means of indigenous communication system, conveying messages and announcements to the community.
4. Rituals and sacrifices: The drum is used in various rituals and sacrifices, such as the Egungun masquerade festival.
Drums have played a central role in Yoruba cultural festivals for centuries, serving as the heartbeat of celebrations. Their history is as rich and varied as the continent

itself, with each region and culture developing unique drumming traditions. Drums were (and still are) used for communication, storytelling, and spiritual connection. They were used to announce events, transmit messages over long distances, and accompany ceremonies. Different types of drums, made from various materials like wood, animal hides, and gourds, created a diverse range of sounds and rhythms. (Adiele, 2022). During festivals, drums are essential as they provide the rhythmic foundation for dances, songs, and rituals. The drumming patterns and styles vary, often reflecting the specific purpose of the festival, whether it's a harvest celebration, a rite of passage, or a commemoration of ancestors. Drummers are highly respected, and their skills are passed down through generations (Amanda, 2015). In contemporary times, drums continue to be a vital part of African festivals, preserving cultural heritage and uniting communities in celebration (Adiele, 2022) Traditional drums serve as a reminder of the past and a symbol of cultural identity in the present. Drumming as an art form is found to be a unifying tool that cut across different nationalities, yet have the semblance of a deified being.

The Yorubas believe that drums are like solicitors before Olodumare (God) therefore they make their request known through drums believing that God created them as a means of communication to reach Him. (Omojola, 2010). Sometimes, barren women meet drummers for prayers and they become fruitful through the spiritual communication between the drum and God. So, whenever the drummers perform the necessary rites, the drums get into the appropriate mood to speak. Drums speak like humans. If one dances without drum, people will take such person to be insane, but a drummer can play alone and people will even spray him money and be happy. A musician cannot be well appreciated without the use of drums, but drums can be appreciated even without song, that's why I regard drumming to be superior to singing. Over the years, drum has been adjudged an integral tool of identity, preservation, and cultural resuscitation which is a universal phenomenon that cuts across diverse human species. The act of drumming, therefore, is often seen as a means of invoking the presence of deities or spirits, creating a bridge between the physical and spiritual worlds. Drumming is commonly used in rituals to honor ancestors, ask for blessings, or bring about healing.

The role of drummers "àyàn", who drum for the egúngún, especially during Igbájà Egúngún, and thereby provide an avenue for individual egúngún to display their dancing skills, is fundamental within the Oḍún Egúngún. Hence, wever, Dùndún and Iya-ìlù have significant and vital roles in Yorùbá traditional musical performance. In actuality, the drumbeats of the dùndún drum ensemble; especially those of the talking drum ìyáà-lù that functions as a speech surrogate, mimicking the human voice and which can therefore understood as having its own language, that of the drum; entail an action-prompting vehicle that is powerfully in- citing and energizing. Life for every Yoruba is a series of changes, yet the Egungun and their rituals continue to survive. Yoruba ritual is more modern than modernism itself. It continues to fluctuate in response to such influences as marriage, migration, religion, politics, war, economics, and modern technology. Even so, these earthly spirits continue to provide a thread of stability in ever-changing Yoruba society through their continued participation in religious, political, and social events. Yet, most significant of all, the Egungun provide a living link to the ancestral legacy of the Yoruba Egungun festival is part of the Yoruba religious system sometimes referred to as orisa. Egungun is celebrated in festivals through custom or masquerade.

Statement of the Problem

There are different types of festivals requiring different drum instrumentsbans drumming. It has been observed that many studies have been conducted but much attention has not been placed on roles of drums and cultural songs in Egungun masquerade festival in Oshodi town. The Egungun masquerade performance is a rich and complex cultural expression that has been passed down through generations, its music component comprises and represents different perspectives of Yoruba cultural drum traditions. By examining the intersection between drumming patterns and cultural songs through Egungun masquerade festival project that cultural significance of Yoruba dance performances highlighting the unique cultural heritage encapsulated within the Egungun masquerade tradition in Oshodi, Lagos State. Therefore, this study examines the roles of drumming patterns and cultural songs in Egungun Masquerade festival in Oshodi Town in Lagos State.

Aim and Objectives of the Study

The aim of the study is to examine the roles of drumming and cultural songs in Egungun masquerade festival in Oshodi Town, Lagos State. The objectives of the study are to:

1. accertain the preparations towards the Egungun masquerade festival celebration in Oshodi, Lagos State.
2. ascertain the song patterns during the Egungun masquerade festival in Oshodi, Lagos State.
3. identify elements of musical composition in Egungun masquerade festival in Oshodi Town Lagos State.
4. appraise the effects of Egungun masquerade`s Music and Dance in Egungun masquerade festival in Oshodi town, Lagos State?

Research Questions

1. What are the preparations towards the Egungun masquerade festival celebration in Oshodi, Lagos State?
2. What are the songs patterns during the Egungun masquerade festival in Oshodi, Lagos State?
3. What are the elements of musical composition in Egungun masquerade festival in Oshodi Town Lagos State?
4. What are effects of Egungun masquerade`s Music and Dance in Egungun masquerade.festival in Oshodi town, Lagos State?

Methodology

The study adopted Ethnographic research design; whereby the researcher assumed the position of a participant observer as part of the fieldwork. Method of data collection involved conduct of in-depth interviews among the Adherents and custodians of the Egungun masquerades in Oshodi, Lagos State. Data analysis of song lyrics was thematically analysed.

Results and Discussion of Findings

Research Question One: What are the preparations towards the Egungun masquerade festival celebration in Oshodi, Lagos State?

Finding revealed that according to one of the key informatnts; before the commencement of the festival, the Oje's (Chief Priest) would have seen the signs,

which include owo aso, ese aso and Ifa Priest warning. The Ojes, headed by Oloponda (Head of Egungun Cult), would then consult the Ifa Priest who will lead the procession to appease the godssuch as esu or esu odara (god of a trickster), ogun (god of iron), and Sango (god of thunder). This will be followed by an Egungun called GBODOGBODO pulling a live ram around the four walls of the town while the Chief Priest and the Ojes make supplications. The ram will be dragged until it drops dead and buried according to divination. Thence, a heavy downpour of rain is expected which will signal the acceptance of the sacrifice.

A celebration which was ushered in ceremoniously, via a night before d-day-tagged `Igbagan Day` or "Aisun Agan" meaning, a special night of blessing, through the invisible, sacred, and dreaded legendary- animal, which visits the town in such an occasion with such a fierce but scintillating voice which several people (natives and nonnatives) alike stayed awake in the middle of the night to hear. It was such a delightful and fulfilling albeit frightful experience to witness under lock and key in the corner of one`sroom. This special creation emerged from the groove (Igbale) and retuned through it back to the forest having moved around the town at the speed of light. Invariably, an average Oshodi indigene places a high premium on Egungun even if he/orshe does not belong to the cult directly.
Research Question Two: What are the song patterns during the Egungun masquerade festival in Oshodi, Lagos State?

Finding on the song patterns revealed that, while the "Agan" is moving around the town, its followers called “Omo Ariwo” meaning the “Initiates” who are like tour guides but cannot see it, help respond to his supplications by saying “Owo” meaning that by implications of their responses; that "may the festival be blessed with money" and all sorts of prosperity. The lyrics of the song goes thus:
"Mode were were bi eji ale;
Mode warawara bi ji owuro;
Mode papapa bi ji iyaleta;
Oju alaro ki to ile aro;
Oju amo ikoko ki to isale ikoko;
Oju alaboyun ki to le ara e"
Translation:
Here I come like the night rain

Here I come like the early morning downpour
I arrive quickly like before noon downpour
A dyer cannot see through the dye
A poster does not see the bottom of its pot
A pregnant woman does not see the ground by her feet.

The next day is IBODE OKO (Masquerade Return) this day jamboree of egungun with well over 178 notable family masquerades will dance around town under the leadership of the ADEDIMEJI- which is the head of the younguns, and finally converge at the ESA in the evening. At the arena, the entire masquerade gave an insight into their acquired new skills and magical performances that were later displayed one after the other in a long but scintillating-arnival-like environment. Ojekunle argued that the notable masquerades in Oshodi numbering about 178 were classified into about 6 categories; in line with their functions and performances, namely: the ADEDIMEJI which appeared to be the most beautiful, being the head of the masquerades came out in a well knitted expensive, colorful attire and covering it up with a highly decorated crown as a symbol of its authority.

But before proceeding to the square, the ADEDIMEJI, accompanied by the Egungun Alagbadas, would head to the Chief's house for prayer and supplications. The participantssang and danced to the Bata drum. It must be reiterated at this point that the ADEDIMEJI only comes out on this day. This is because it has performed its leading role at the commencement of the festival. This is closely followed by Alagbadas- whose appearance is also very expensive, fascinating, and artistically colorful along with peculiar dancing steps and a demonstration of some magical dexterity. They are EIYEBA, ADASOFUNJO, AYELABOLA, LEBE, OYA, AYELADE, AJOFUNOYIBO, and LABO, all of which danced and performed satisfactorily in quick succession at the square (ESA).

There are 38 other special Egungun masquerades called Olooguns. These sets of masquerade outfits are not attractive. They are scary with sculpted artworks on their heads, but they are special in magical performances, thus cannot be easily ignored, they are BAKUYAMO, WOKOWOKO, OLOLU, AJA EIYEBA, OSA AMU, LEKEWOGBE, OLUPOKI among others. There are also about 15 Chiefs that

consist of IWAREFA which are OLOPONDA, IYA AGAN, MAYELOYE, ONIKOYI, ELEFIRI AGAN, AJIGBEDA, ATOKUN AYELU, who are like prayer warriors and who also deliver messages from the dead to the living. The next in line is about 6 Alaredes- OWOLEWA, OWONIASO OGE, OMOLAYO which specialize in dance and general entertainment of the people. The last on the list is the Elebitis- ARIWODOLA, OMOISEOWO which specializes in chants Ewi (praise singing) or poetic rendition to the amusement of all.

Research Question Three: What are the elements of musical compositions in Egungun Masquerade festival in Oshodi Town Lagos State?
The songs are presented in short simple phrases and fitted together to make a meaningful whole. The Egungun masquerades of Lagos, Nigeria, offer a unique example of the interplay between music and dance in a cultural and theatrical setting. Two varieties of call and response antiphony (were present in songs used in Eyo festivals. Call and response proper occurs when an antecedent by the soloist is repeated by the larger group. The second type of call and response antiphony is also present in the same piece of music. At the chorus section, the lead singer sings with the other members of the singing group and audience responds. Also there are songs such as Oriki that are in through composed form.
Omo Elegun niwa o, Eh
Omo Elegun niwa o, Ah (repeat x2)
Eni ole fe wa ko joko, Omo Elegun niwa.

The last line has hidden message to it. I.e. "Eni ole fe wa ko joko, omo Elegun niwa". This means that We're proud sons and daughters of the Elegun family, if you can't marry us, leave us". Music playssignificant role in the Egungun festival. It isthe vehicle used to pervade culture, which is manifested in the festival. The roles of vocal songsin the festivals are easily identified through their texts. Music is used to announce the beginning and the end of the festival, offer supplicationsto the gods. It is also used to gain insight into the culture of the community. Unfortunately, derogatory attitude of the present generation towards our culture hassent many of our music genres into total oblivion thus many songs which accompany traditional festivals have been lost to posterity without proper documentation and preservation. It is hoped that more research would be embarked upon by music scholars on the analysis and documentation of songs

used in varioustraditional religiousfestivals. Some of the notable Egungun Musicians include, Ayinde Oje, Ajobiewe, Agunla among others.

The following are six (6) of the specially selected songs that are dedicated to for the Egungun masquerade festivals in Oshodi, Lagos State. The lyrics are analysed in Yoruba language with the English translation:

Song 1: With the English Translation (Iku Oni Yale Wa)

This is a prayerful song used by devotees to pray during the festival against death and diseases. Also using it to invite members of the community to come and enjoy what they have experienced in the cult especially the Egungun lineage. The song isrendered joyfully and gracefully.

Lyrics:

"Iku ko ni yale wa o e
Arun oni yale wa o e;
Mo ti dele, moti dele, Oloje;
Mo doje mu o;
Ero to Da, ero to ba kulevn xo le te wa o;
Omo loje, Omoloje. Omoloje o"

Translation.

"Death will not come to our nome:
Diseases will not come to our home;
I've been to the house of (Oloje) Egungun'slineage;
I held unto Egungun;
Those behind, should quickly come;
Omo loje, Omoloje, Omoloje O"

Song 2: With the English Translation (E Wa Wo Ese Awo O)

This song is used during the festival by Egungun devotees when the Egungun is dancing and invites members of the community (mainly the audience) to come and witnessthe dance steps(its performance) of the Egungun.

During this period, the Egungun is happy with the hailing and singing; this makesthe Egungun to display varied dancing styles.

Lyrics:

"Ewa wo ese Awo o;
Ewa wo ase Awo wa;
Ee., Eo ara;
Ewa wo ase Awo wa"

Translation
Come and witness oursacred stepping;
Come and witness oursacred steppino;
Eh, Eh display;
Come and witness oursacred stepping"
Song 3: With the English Translation: (Etutu Tase)
Usually during the Egungun festival, many sacrifices are offered with prayers for individuals and the community as a whole Most often, this song is rendered by the Egungun and devotees in procession round the community the day after the Agan's appearance and prayer for the community.
Lyrics:
Etutu tase Kadura wa gba o;
Etutu tase Kadura wa gba o;
Ka lowo ka bi mo si ilu Awori;
Etutu tase kadurawa gba;
Translation:
The sacrifice we offer, let our prayers be answered;
The sacrifice we offer, let our prayers be answered;
May we prosper and be fruitful in Awori Land;
The sacrifice we offer let our pravers he answered"
Song 4: With the English Translation: Ihoho (Nakedness)
This is a warning song for the Egungun by devotees. When Egungun displays magical power or dances vigorously, especially when changing from one form to the other, the song is used to warn him to be careful of how he changes, so that he doesn't expose his identity and also show his nakedness to women around the performance arena.
The Lyrics:
"Maje obinrin o mo re o;
Maje obinrin o mo re o;
Maje obinrin o mo re o;
Ihoho loo wa o;
Maje obinrin o mo re o;
Translation:
"You're naked, you're naked;
Don't allow woman to recognise you;

Don't allow woman to recoonise you;
Don't allow wornan to recognise you;
You are naked;.
Dont allow woman to recognise you"
Song 5: With the English Translation: "Won Sebi Akesan Maja"
In the early years, Egungun festivals were characterised by quarrels and rivalry. The song is rendered at the climax of the festival, to thank God the Almighty for the success of the festival (particularly after Bale's plea to all and sundry to maintain peace during the period of the festival). Oba in the song represents God. The song is in call and response form; the lyrics as presented:
"Won Se bi AKesan maja- Oba lo ba wa se;
Won se ba Akesan maja- Oba lo ba wa se;
Ija osi mo, kosi ote mo;
Ija osi mo, kosi ote mo;
won Se bi AKesan maja- Oba lo ba wa se"
Translation:
"The taught there wil be quarrel in Akesan;
They taught there wil be quarrel in Akesan;
It was God that helped us;
No more quarrel, no more rivalry;
It was God who helped us"
Song 6: With the English Translation: "Egungun Ile Wa"
"Egun Ile wa osako so enikan;
Osa Ile wa osako si enikan;
Efun omo laye, efun omo lave;
Efun omo laye komo ose ile baba re o"
Translation:
*Our Egungun is not proud to anybody;
Our deity is not proud to anyone;
Give the child a chance to perform the Egungun rite;
Give the child a chance to perform hisfather's rite"
This lyrics represents one of song track used to portray humility among the Adherents of Egungun masquerades in Oshodi, Lagos State..
Research Question Four: What are effects of Egungun Masquerade`s Music and Dance in Egungun masquerade festival in Oshodi town, Lagos State?

The Egungun masquerades of Oshodi, Lagos State offer a unique example of the interplay between cultural music and dance in theatrical setting. The Egungun masquerades in Oshodi of Lagos, exemplify the importance of music in dance within the Nigerian culture. The festival features traditional Yoruba music, characterized by drums, chants, and songs, which guide the movements of the masquerades. This interplay between music and dance enhances the spiritual and communal aspects of the festival, making it a profound cultural experience. Hence drumming in Egungun masquerade festival featuring music and dance are not just forms of entertainment in Yorubaland, they are essential elements that shape and reflect the cultural, social, and spiritual fabric of the people's tradition reflecting the following:

a). Cultural Significance: The Egungun festival is a traditional Yoruba celebration that honors ancestors and cleanses the community. Music plays a crucial role in this festival, guiding the movements of the masquerades and enhancing the spiritual atmosphere.

b). Musical Elements: Traditional Yoruba music, characterized by drums, chants, and songs, provides the rhythmic foundation for the Egungun masqueraders. The music dictates the pace and style of the dance, ensuring that the performance remains true to its cultural roots.

c) Theatrical Impact: The combination of music and dance in the Egungun festival creates a powerful theatrical experience that captivates the audience. The music not only supports the dancers but also helps to convey the festival's themes of unity, cult and spirituality.

Discussion of Findings

This study examined the roles of drumming and and song patterns in Egungun masquerade festival in Oshodi Town, Lagos State.

Finding on research question one relating to the preparations towards the Egungun masquerade festival celebration in Oshodi, Lagos State; revealed that necessary traditional and cultural preparations are observed ahead of the festival to preserve and maintain the connections between the Adherents and the ancestral powers and spiritual authorities of the Egungun masquerade in Oshodi town. Findings implies that the festival has become a source of attraction to the indigenes (both at home and abroad) and tourism enthusiast. Hence, this demonstrates that Oshodi Land has a very rich and diverse cultural heritage and the richness of the

Yoruba culture in Oshodi can be seen and experienced in their traditional and cultural festivals. Such that the Egungun masquerade festivals attract Indigenes living abroad, spectators, and tourists from all around the world. Such festivals have been upgraded by the Lagos State government to promote income from tourism. Egungun festival in Oshodi town is celebrated every three years but dues to some reasons, the festival had not been organised for some years now (Ojekunle, 2023). Some of the similar popular Yoruba festivals that are celebrated in Oshodi apart from Egungun masquerade festival include; Oro festival, Ogun-Ajobo festival, Aje festival and Isese festival/Day.

Again, finding on research question two with regards to the song patterns during the Egungun masquerade festival in Oshodi, Lagos State and finding revealed that Egungun masquerade festival. It promote lots of entertainment musical patterns which include featuring traditional and local musicians with heavy rhythm and traditional instruments, drums, advanced percussion that showcas various traditional Yoruba cultural dancing steps and styles. Hence, featuring of traditional music in Egungun masquerade festival according to Euba (1969) is generally accepted since traditional African music is largely antiphonal where a leader commences an antecedent to which a larger chorus responds. Therefore, the Egungun masquerades of Oshodi town in Lagos Nigeria, exemplify the importance of music dance within African culture.

Finding on research question three revealed the elements of musical composition in Egungun Masquerade festival in Oshodi Town Lagos State which revealed that the structural form of the selected songs is predominantly call and response, which characterises all forms of performance practices mostly found in traditional vocal music. Therefore, finding aligns with Euba (1975) on the postulation that Egungun masquerade festival features traditional Yoruba music, characterized by drums, chants, and songs, which guide the movements of the masquerades. Again, call-and-response pattern and communal participation foster a sense of community and shared experience, community engagement in music informs choreography, dance, and overall artistic vision.

Lastly, finding on research question four appraised the effect of Egungun Masquerade`s Music and Dance in Egungun masquerade festival in Oshodi town,

Lagos State and finding revealed that there is cultural significance, preservation of Yoruba musical elements and cultural theatrical impacts. Consequently, traditional music enhance emotional expression and audience engagement through Egungun masquerade festival thereby reinforcing cultural heritage and cultural significance of traditional musical genres and patterns. Invariably, Yoruba traditional music and instrumentation are crucial to the cultural authenticity and significance of Egungun Masquerade festivals in Yorubaland.

Conclusion

The study concludes that drumming play important roles in Egungun masquerade festival in Oshodi, Lagos State. The findings underscore the significance of traditional music in preserving cultural heritage of Yoruba-Egungun masquerade tradition; highlighting Egungun masquerade`s unique cultural significance; artistic, educational practices, promoting the preservation and innovation of traditional music and dance. Music (drums and songs) is the heartbeat of Egungun masquerade pulsing through every movement, emotion and cultural expression.

Recommendations

Based on the findings of this study, it recommends as follows:

1. Continuous integration of traditional music into contemporary Egungun masquerade performance.
2. Need to collaborate with musicians in incorporating drumming patterns into the formal school music curriculum.
3. Incorporating traditional Yoruba instruments and music in contemporary Egungun masquerade performance.
4. Further exploration of the historical significance of music in Egungun masquerade festival for documentary purpises.

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