

**THE AESTHETICS OF INTEGRATING GREETING ACCOLADES
INTO AFRICAN MUSIC PERFORMANCE: A STUDY OF ORLANDO
OWOH'S MUSIC PERFORMANCE**

By

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Abstract

Music is a universal artistic expression conceived in the mind and realised through organised performance in rhythm, melody and used for communication, entertainment and recreation. However, the integration of greeting accolades into music performance is a classical style of enriching listeners' experiences in a narrative composite. Greeting accolades is a distinctive pattern of Orlando Owoh's musical composition that is construed through the blend of traditional African musical elements with modern sensibilities. Accolades integration into music as musical aesthetics has enjoyed little attention in scholarship. The study therefore examines Orlando Owoh's musical style and how he integrates the greeting technique into his music. This is to aesthetically foreground the tradition of call and response and audience participation. The pattern of this distinctive style is achieved through storytelling medium. This paper engages Clifford Geertz's (2008) cultural approach to classify the technique of integrating greeting accolades to music as a cultural way of celebrating humanity within an existing culture and sourced secondary data through a qualitative approach. Integrating accolades into music helps to establish a cultural connection between the performer and

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the listener and serve as a giving-back mechanism that helps to fortify social bonds and collective identity amongst people in the society.

Keywords: Aesthetics, greeting accolades, cultural theory, music

Introduction

Music is a universal art form that combines sounds in a conventional way to convey meaning, emotions, and experiences through agreeable tone and rhythm. Musical rhythmic patterns may offer variation in pitch, timbre, contour or form while expressing qualities conceived through pent-up feelings and most often, the socio-political issues obtainable in the society. These issues are weaved and aesthetically represented in lyrics and sonorously orchestrated for consumption. Relatively, Asmus (2021) asserts that music must have centralized activation that is characterised by moderate and prominent beat from instrumentals to have a familiar sound for a melodic output (p.14). The centralised activation is sustained in the agreeable rhythm that is pleasing to the soul.

Music has the power to evoke strong feelings, tell stories, and create a sense of community engagement. This is in tandem with Kemper & Danhauer's (2005) study of music as therapy. The study submits that music has been used since ancient times to "enhance well-being and reduce pain and suffering" (p.282). Music serves as a veritable medium through which strong feelings are being voiced out for relief and wellness of the soul. However, excluding the representation of repressed feelings in lyrics, music is realised in different forms and presented on different occasions like works, births, wars, marriages, funerals and other ceremonies to create social bond and preserve culture. Ultimately, music transcends cultural and linguistic barriers because it connects people through the shared experience of sound and emotion conceived in lyrics. It exists in countless genres and styles across cultures right from classic compositions, to folk songs, highlife music and contemporary diverse styles. Highlife music will be further enumerated for the purpose of this study.

Highlife musical style is a unique and fascinating blend of traditional African rhythms and melodies with Western musical elements to create unusual and danceable sound in a call and answer pattern. This blend of African musical

instruments and Western drum sets sustained this style of music as a symbol of cultural pride and social commentary. This musical style, often characterised with instrumentation of key elements of baseline sequence like ‘fa, fa, fa mi, mi, re, re, do’, accompanied by African drums (gangan -talking drum, sekere, agogo, conga, iya ilu and other variants), horns and western guitars and keyboards and it often centers on love, social issues, cultural realisation and everyday life. Highlife is ubiquitous in all human cultures and is listened to by persons of all ages, races, and ethnic backgrounds. Orlando Owoh was one of the prominent musicians who adopted this musical style as a suitable and convenient channel to express communally shared experience of the people during the colonial and post-colonial periods. Through highlife, Orlando was able to blend cultures, express identities, and bring people together.

Orlando Owoh, whose full name is Julius Oladipupo Owomoyela was a guitar maestro and his music is usually drawn from Yoruba folklore and the Bible. His delivery style is distinct and is always achieved through storytelling aesthetics. Orlando’s religious background and vast knowledge of biblical stories has helped him to amplify numerous songs in a narrative medium. His crave for a distinctive pattern led him to create his own specified style which he called ‘Kennerries’ music; and his band also used the conga drum which serve as his trademark musical instrument.

Studies have categorised Orlando Owoh to be one of the then modern African musicians (Fela Kuti, Orlando Owoh, and Ken Agyapong Jr.) who have publicly stated that afrobeat and highlife rest on the foundation of Black American music and the study sees this style as a major style to be the one that conveniently align with African folk music tradition of call-and-response patterns of music Darnton; Olaniyan; Stewart. In the words of Orlando Owoh as documented by Spotts (2023) study, Orlando said “I started out playing Highlife and was the first to modernize it with Rock, Jazz, and R&B. It was Afrobeat, but my record company called it Afro-Soul” (p.26).

Relatedly, Akingbe (2020) asserts that Orlando is grouped amongst the West African identities derived from the musical performances of “Adeolu Akinsanya, Kojo Antwi, Bobby Benson, Ben Brako, Amakye Dede, Jerry Hansen, Fela Kuti, Rex Lawson, E T Mensah, Victor Olaiya, Zeal Onyia,

Osita Osadebe, Orlando Owoh, S E Rogie, Celestine Ukwu and Victor Uwaifo” (p.121). The research submits that these highlife musicians jostle for attention as they visualise their music genre to adopt the rhythmic tempos of juju, fuji and modern West African hip hop genres. In spite of the emergent musical trends that has dare the longevity and authenticity of highlife music; the style continues to resonate in the numerous creation of younger generation.

Orlando integrates greeting accolades to his musical style to appeal to the sensibilities of his listeners. He tries to inject his listeners into his music and this forms a catalyst to identifying with people and wide range of listeners. In whichever guise, integrating greeting accolades connects his music with people in different African societies and across generations. His praise-heaping style for friends, associates, dignitaries and the community reinforces a sense of respect, social and cultural bonds, affiliate of famous partnership that set the tone and context of his music.

This aesthetic adds depth and dynamism to his music amongst his contemporaries. In live performances and recorded music, he praises his associates in a captivating form and seamlessly recounts their exploits to him personally and to the community at large through his blended deep, masculine voice that is deliberately chosen to enrich his creative style. He realizes this unique musical experience with elements borrowed from oral tradition to foreground the technique of audience participation. It is therefore no gainsaying that Orlando’s musical virtuosity is electrifying to his diehard fans and listeners.

The Essence of Greeting Accolades in Music

The aesthetics of greeting accolades in music is an African-based content and method for music composition and delivery. The blend of eulogy with music is a classical style of enriching listeners’ experiences in a purposefully designed narrative composite that is integral to the context of music delivery. The essence of this African traditional style of music composition is to deliberately enrich their creations in a way of setting performance standards and aesthetical norms. This can be achieved through music rendition coupled with traditional percussions and modern musical instruments. For instance, in

Onyeji (2016) discussion of music, he notes in a direct composite that music and commendatory praise technique is a deliberate action to employ the tool of human creativity to put sound materials and patterns to artistic and aesthetic forms for human purposes. This technique may thus, be described as specific arts creation with which artists celebrate and conduct their social and cultural milieu to furnish their listeners with needed sense of communal and shared humanistic experience.

The amalgamation of praise and music provide the symbolic linkage to African traditional culture that emanate from the oral traditions of African societies akin to audience participation in music. Specifically also, this blend with music explore the creative potential of African indigenous music for call and response technique and to intermittently encourage participatory gestures from the listeners who feel they are recognised. Relatedly, it is a form of creative identification and praise technique interwoven with rhythm that aligns with the music composition. The style has been entrenched in African musical composition and artistically projecting the celebration of existentialism in the society, and to a great extent, be said to be the result of genuine oral creative tendency. The merger of praise and music is an oral canon that forms the focus for building networks and social relations.

Similarly, greeting accolades in live music performance is marked by a dazzling audience participation to bridge gaps between, and increase the mutual appreciation among, different peoples, with cultural pride and social connection. This discourse mode solidifies and consolidates the power of music to blend cultures, express identities, and bring people together in a way to provide a secure and supportive environment. In a way, this form in music humanises the participants and reinforce the aesthetics of music participation that is embodied and embedded in the commonwealth of the society. Relatively, Katingima Day (2024) submits that "...participatory music arises from the relationships between the entities and participants and their action/interaction" (p.205). Since greeting accolades in music strengthens mutual relationship and bridges gaps through participation, it is assumable from Katingima's study that rationality is the determinant for blending praise accolades with music in music production.

Moreover, Katingima Day (2024) study states that music “is seen as a social and cultural entity within which people encounter an aesthetic experience” (p.208). The aesthetic experience suggests the beauty engulfed in the blend of greeting accolades and music, which is not far-fetched. The greeting blend form in music help communities to stay connected and is utilised in communal activity through emphatic repetition of names and recount of exploits that later becomes a memory or archive for posterity. It is also affirmed that music of this form can provide considerable emotional support and a means for connecting with friends and colleagues (MacDonald, 2020, MacDonald, Raymond, et al., 2021). Thus, it is a form of creative expression that foregrounds social support, and the feeling of environmental connectivity, to create positive psychosocial moments and engagements.

Orlando Owoh, whose musical style is branded as Kennery (a popular stage name that eventually becomes a trademark) highlife integrates the greeting technique into his music to aesthetically foreground the classical musical tradition of call and response and audience participation. As documented by Osiebe, (2022) in Spotts (2023), Orlando claims that “I started out playing Highlife and was the first to modernize it with Rock, Jazz, and R&B. It was Afrobeat, but my record company called it Afro-Soul,” (20). Contemporary African musicians of his time, like Fela Kuti, Orlando Owoh, and Ken Agyapong Jr. have publicly stated that afrobeat and highlife rest on the foundation of African music (John Darnton, 1977; Tejumola Olaniyan, 2004; Alexander Stewart, 2019; Spotts K., 2023,) (p.20). Blending of greeting accolades with music is Orlando’s distinctive style, and is construed through the blend of traditional African musical elements with modern adaptive sensibilities. The beauty of this distinctive pattern is achieved through the employment of proverbs and storytelling medium which serve as a way of annexing music, language, shared values, wisdom and cultural heritage.

Orlando’s blending provides the symbolic linkage to the traditional culture in the linguistically and culturally different spaces. As a result, he explores the framework of the universal and communicative power of music language in a way to exhaust the known background of his listeners which is often interlaced with glamorous heap of praise that is agreeable to the ear in rhythm. Orlando advertently strengthens this form to be catalytic to identifying with

lovers of his music. However, this style connects his music with people in different African societies and across several generations and for the people in generations to come. Thus, the background of audiences is intertwined and not perceived as constraint to this aesthetical style.

Methodology

The descriptive and evaluative methods are combined to analyse the technique of greetings in form of praise or eulogy in Owoh's music. Purposively selected were some tracks in his DECCA records that explicate the aesthetics of greeting accolades. These tracks exemplify the interactive (audience participation) technique and the melodious blend of traditional African musical elements with modern ones. This distinctive music aesthetic typically occurs at strategic points in his songs to create a participatory moment that is often characterised with call-and-response patterns to encourage listeners' active involvement. The cultural ideology of praise in his music is explained within the provisions of the theoretical perspectives.

The ideological values of the blend of praise with lyrics in music were confirmed in his native (Yoruba) language and translated in English language for better understanding. In the analysis, the eulogies in the selected songs are extracted and italicised while the translations were however put in the regular fonts. Notwithstanding, the analysis of the praise aesthetics aided the choice of cultural theory to analyse the extractions. Clifford Geertz's cultural approach, and the African theorists (Ngugi Wa Thiongo and Okot p'Bitek's) cultural approaches were combined and adopted to look into the interactive blend of praise with music in Owoh's music. The secondary data sourced include literature, articles in journals, books and the internet. Orlando Owoh's songs were selected for this study because his musical style is distinctly intertwined with praise at strategic points of his renditions.

Cultural Theory: A Theoretical Framework

Cultural theory is a multidisciplinary approach that draws its analytical lens from other disciplines like anthropology, sociology, history and political science to emphasize the understanding of a literary content within its cultural milieu. Cultural theory investigates and explores array of dignifying cultural practices enmesh in the formation of the society. Scholarship submits that

understanding culture can be wearisome without considering the prevalent underlying social and political practices, Abe (2024). According to Grageda, C., Tinapay, A. O., Tirol, S. L., & Abadiano, M. N.al. (2022), cultural theory is sociocultural; and it is significant to state however that, human cannot be understood without considering the social, cultural, and historical context in which people think and act (p.1482). In the reading of this submission, interactions in the society is inextricably tied to language and social contact which is sacrosanct to resonate on the ambiance of social, cultural and historical paradigm.

The array of cultural practices obtainable in a society is a retrospect of traditional practices that makes up the historical, social and cultural belief of the constituents of a society. Therefore, this study adopts Clifford Geertz's approach to cultural studies as developed from Kenneth Pike's classificatory approaches to the study of language. Studies submits that Pike's approaches have been relevant to studying cultures and are the most crucial constructs in the study of culture Pike (1954); Emerson (2001); Hall (2002); Aneas & Sandin (2009) and Magnusson (2012).

Emic cultural approach originates in the writing of the American anthropologist, Clifford Geertz, whose philosophy takes as its starting point that culture can be properly understood from within the described culture. Thus, the full description or analysis of the way of life of a set of people will require an insider approach for a detailed analysis. As asserted by Kuper (1994) in Magnusson's (2012) work, "each culture is seen as distinct, in characteristics and evolutions, each culture has its particular configuration of values, to be grasped intuitively" (p.539). The aforementioned connotes that emic approach sees behavioural attitude of a set of people as integrated and interconnected system that is inseparably integrated, which can however not be analysed universally outside the described culture. As a result, thick emphasis that will reflect the local context and construct without pre-defined or universal construct is of interest to emic approach to analysing culture.

The search for meaning and the relative understanding of certain phenomenon within a certain culture undergird the perspective of emic research. The above aligns with Magnusson's description of emic approach as the perspective of the insiders of the culture and their self-understanding of the phenomenon

prevalent in the culture. This means that immersing in the local culture is germane to understanding the variety of ways in which the insiders perceive their daily lives. The values and beliefs of the people are seen as stable variables admissible for cultural identity and seen as dynamic because the tradition and culture of the people are shaped and reshaped through social interaction; and consciously passed down to generations.

Yanto, E. S., & Pandin, M. (2023) agrees that the Geertz two approaches (Etic and Emic) to studying cultures can however be referred to as ‘insider’ and ‘outsider’ perspectives. However, the focus here is the claim that rests on emic approach. This claim stresses the fact that each culture is unique in characteristics and values and should not be compared to other cultures. This is to underscore that cultures can only be properly understood from within, hence, the insider approach to studying cultures. Advertently, the emic approach suggests a contextual and holistic approach to cultural dynamics.

In a relative manner, Markee (2017) concludes that emic approach tends towards qualitative description of culture which is much more heterogeneous. This conclusion suggests that cultures are relatively different and should thus be approached differently. To shore up the tenets of emic approach, it allows in depth navigation in analysis and provides a smooth ground to approach the different types of entity and knowledge perspectives associated to each culture. The in depth knowledge that aids the navigation of an insider description of culture is relevant to African culture. However, this is realised in African custom and tradition as exemplified by African cultural scholars who reveal the unique classification of African culture as an integral part of their works.

Furthermore, an African cultural scholar, Ngugi Wa Thiongo is referred by Agir (2022) study as one of the scholars who explored the role of culture in shaping human behaviour and see culture as a dialectical process. Wa Thiongo’s approach to cultural theory threaded the Marxist tenets in a way to explore the role of culture as a liberator since it is approached differently. Another scholar as gathered in Abe’s (2024) study is Okot p’Bitek, who is a figure known for appreciating African custom and tradition. This is evidently exemplified in his presentation of *Song of Lawino* (1972) and the later *Song of Ocol* (1972) to African scene. The cultural theory projected by these

scholars is based on the dynamic nature of African culture as against the Western notion of the culture. The works of Okot p'Bitek is a pungent criticism on the absurd perception of African culture by the colonialists and the need to berate the trend of cultural erosion and marginalisation.

The notion of the insider approach to studying culture and the thrust of African cultural scholars will help this study to validate the relationships and interactions of the constituents of the society in relation to Orlando's music. The relationships and interactions will be examined through the aesthetics of integrating greeting accolades to music as a technique extensively used by Orlando Owoh in his music. Consequently, this study integrates various perspectives from cultural theory to inform the analysis of the musical technique.

Greeting Accolades in Orlando Owoh's Music

Greetings and commendatory form of praise technique has been a major aesthetic employed at strategic points in Orlando's music to establish sense of respect and social connection with his audience and listeners. This technique is realised generally in his music but some tracks were selected for this study, the tracks are; Oriko Ojo (Ojo's panegyrics) side 1 and side 2 and a track in volume 2 respectively.

This style proves to be a product of special talents and gifts which are manifested in rhythm because the person being praised is naturally injected into the music as h/she becomes part of the performance. In the latter part of the track- Oriki Ojo side 1, he injected commendatory praise by referencing the pillar(s) behind his success in the music industry and afterwards switched to praising them as in:

<i>Awon to duro bii alatileyin, Oba Edumare ma doju ti won porogodo</i>	May the Lord never let all the pillars behind me be ashamed
<i>Awon bi Akingbe, nle Adedayo mi</i>	People like Akingbe, and my Adedayo
<i>Oloye mi daa daa, oko funmilayo mi</i>	The husband to my Funmilayo
<i>Baba Bisi, baba Toyin mi</i>	The father of Toyin and Bisi

<i>Edumare ma doju tiwa porogodo laye wa</i>	May we not be ashamed throughout our lifetime
<i>Adesunloye o, sekitiri egbe wa ni</i>	Greetings to Adesunloye, our club's secretary
<i>Nle oloye mi, oko Bunmi</i>	The husband to Bunmi
<i>Ezikieli Ogungbami, nle oloye mi</i>	Greetings to my Ezekiel Ogungbami
<i>Isan – Ekiti ni ile re, ma ba e debe seun rere</i>	I will travel to celebrate with you in Isan – Ekiti your town
<i>Oko Adewumi, baba Olumide temi</i>	Adewumi's husband and Olumide's father
<i>Isan – Ekiti ni ile re, ma ba e debe seun rere</i>	I will travel to celebrate with you in Isan – Ekiti your town
<i>Ati awon bi Bankole, Akewisi temi</i>	And people like Bankole, my Akewisi
<i>Isan – Ekiti ni ile re, ma ba e debe seun rere</i>	I will travel to celebrate with you in Isan – Ekiti your town
<i>Bankole oko Modupe</i>	My own Bankole, Modupe's husband
<i>Bami toju Gabrieli mi daa daa</i>	Help me take good care of my own Gabriel
<i>Gabriel Ogundele, oko Vikitoria mi husband</i>	Gabriel Ogundele, my Victoria's husband
<i>Isan – Ekiti ni ile re, ma ba e debe seun rere</i>	I will travel to celebrate with you in Isan – Ekiti your town

Orlando Owoh did not only acknowledge his audience or listeners but also reference their roles through the expression of names, documentation of goodwill messages and good deeds. He mentioned their names, wives and children to establish a sense of communal interaction and a friendly invitation to actively be part of the music. The functional undertones of the greetings speak volume of their good time contributions to the development of his music and the society at large. Owoh buttressed his commendation to say, he will in one way or the other return their goodness during their time of celebration. This praise technique in music proves to be strong agents of sustainable development because the thrust of development here is people-

oriented. He artistically weaved human, social, and cultural development into the fabric of greetings.

The side 2 of Oriki Ojo track is a funeral song in honour of Gabriel Jejenewa, the son of Aladesanmi, who is a known associate of Orlando Owoh. Despite the serious content of the track, he integrates greetings in the latter part of the song. He started by revoking death for some names before the full-blown commendation:

<i>Kiku ma pa Saanu Olugbuwa</i> <i>Olugbuwa</i>	Let death not lay hands on Saanu
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<i>Kiku ma pa osise Deka gbogbo</i>	And to all Deccas' workers
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The revocation started as preamble and set the pace for afterwards accolades. He mentioned these individuals to foreground the importance of their contributions to his music. He holds them dear in high esteem and thus tries to revoke death for them. He switched immediately after revoking death for "Saanu Olugbuwa" and "Decca workers" to praising some set of people. This is exemplified below:

<i>Adeola mi, Owo nile oloye mabalo</i>	I will surely go with my Adeola to Owo
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<i>Adeola mi, nle oloye mi daa daa</i>	Special greetings to my Adeola
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<i>Awo Asunloye, Awo Adedayo</i>	The clique of Asunloye and Adedayo
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<i>Nle oloye mi, ema gbagbe egbe Orlando mi</i>	My people, never stop supporting me and my group
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<i>Egbemi gege dele owo, eje ko yemi taya tomo</i>	Lead me to prominence and let it be well with my family
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<i>Egbemi gege dele owo, eje ko yemi tegbe tegbe mi</i>	Lead me and my group to prominence and us
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<i>Ki oju ti elegan lode (2x)</i> <i>(2x)</i>	To the detriment of the backbiters
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<i>Aye e ma ma je kin te</i>	Let me never be confounded
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<i>Nitori epo kii te o</i>	Because palm oil cease to be confounded
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<i>Iyo kii te</i>	Likewise salt, it never gets confounded
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Egbe mi gege dele owo, Jubirila mi

Lead me to prominence my Jubrila

Here, Orlando makes a clarion call for the brotherhood spirit and wide range of support for his music after special greetings to his beloved Adeola. The mention of Adeola, Asunloye, Adedayo, Saanu Olugbuwa and Decca workers inform the quality of the generality as closely as possible pathway to his prominence in his music journey. They are naturally injected to the musical rendition and thus feel the reverberating encomium contained in his lyrics. They have ultimately proved to be reliable persons who add up to the enduring essence of his music as suggested from the lyrics. The lines of the lyric serve as touchstones, emphasizing and reminding listeners (especially the mentioned names) of their shared unwavering support for his musical career.

Another important and interesting aspect of the potential power of the lyrics is the bliss with which Orlando reiterates another dimension of communal brotherhood support from his circle. It is indeed words spoken on the premise of shared relationship and unflinching intimacy. Thus, in an euphoric manner, Orlando has shown the beauty of communal humanistic tradition in a light-hearted way without reservations. On the flipside, the persons mentioned are elated and see every reason to always support the music of someone who regards them. This is however a classical way of celebrating communal existentialism courtesy of Orlando's musical approach.

In volume 2 of his music, Orlando attests to the fact that he has been singing for a long time in the lyrics; '*ope ti moti mii korin*' (I have been in the business of music for a long time) and he recounts on his musical exploits in the past like, '*Oluwa lo ran mi*' (I'm being sent by God), '*Se o yege*' (The right way), '*You be my lover*' (You are my lover), '*Itan orogun meji*' (The story of two concubines), '*Maa siika, ma dooroo*' (Do not be part of evil or mayhem). The praise and greetings in this track started in a call and response manner as the listeners are invariably invited to be part of the music. Orlando started by saying:

Call: Ki la fin wu won lode?

What makes us an enviable star in town?

Response: Orin laa fin wu won lode

Our music makes us the beloved in town

Orlando switched to a full-blown praise after the initial call and response that is intended to call for the attention of the listeners to the greeting aesthetic and to crave their participatory indulgence. He furthered as exemplified below:

<i>Baa Molu oloye mi o, Idowu tii de</i>	My Idowu, the Baa Molu chief is around
<i>Baa Molu of Igbara</i>	The Baa Molu of Igbara
<i>Isere dara, won fi oye kun oye to je</i>	You have been crowned for your record of good service to humanity
<i>Baa Molu loye too je</i>	You have been named Baa Molu!
<i>Idowu onitemi o, megida o se</i>	Thanks to my personal Idowu, my megida
<i>Awo Ogunjimi</i>	The initiate of Ogunjimi
<i>Ebami toju Apata, Francis Apata</i>	Take good care of my Francis Apata
<i>Ebami toju Owuru mi o, Akingbade</i>	The same care applies to my Owuru Akingbade
<i>Oko Magi Apata temi o, o se</i>	The husband to my Magi Apata
<i>Ebami toju Bolaji</i>	Take good care of my Bolaji
<i>Ile Akoko ni ile omo gbajumo mi</i>	You belong to Akoko clan my renowned person
<i>Bonkii-Bolaji</i>	Bonkii-Bolaji!

Orlando has mentioned the likes of Idowu- the Baa Molu of Igbara, Ogunjimi, Francis Apata, Akingbade, Magi Apata, and Bolaji to show appreciation for their support in his musical career. Orlando tries to explore in a commentary mode and remind the society of their good deeds and what being good has earned them. He continued the praise by extending it to his associates outside the state of residence in:

<i>Kajola elewe omo ose</i>	Thanks to my personal Kajola
<i>Owo Iya nbe l'Owo mode ti wa</i>	Owo Iya resides in Owo – our domain
<i>Ema kii Milakun li Ondo ekin</i>	Greeting to my Milakun in Ondo State

<i>Eki Jawando funmi la lede Ijesha</i>	Extend my greetings to Jawando in Ijesha
<i>Ebami ki doki nigboro Ibadan</i>	Greetings to Doki in Ibadan city
<i>Anigilaje nbe nigboro Egba kopada</i>	Obeisance to Anigilaje in Egba kingdom
<i>Madam Killa nbe ni Ife tiwa</i>	Madam Killa resides in Ife
<i>Baba Sunnee nbe ni Ife tiwa</i>	The same as my Baba Sunnee in Ife

The mentioning of the names, Kajola, Owo Iya, Milakun, Jawando, Doki, Anigilaje, Madam Killa, Baba Sunnee resonate to show numerous affiliation of his music and the tentacles he has in the Yoruba speaking towns of the Western part of Nigeria. The essence of praising them is to concretise the communal bond and in a way visualise their good deeds for posterity and generations of the mentioned towns and states. His integration of praise accolades with his music has been a testament to his deep understanding of Nigerian culture and his ability to translate it into a captivating musical form. His innovative approach not only enriched his music but also preserve and celebrate the rich traditions of his homeland.

Findings and Conclusion

Greeting accolades in Orlando's musical composition, judging by the foregoing, outlines and explores the creative potential of African indigenous music for call and response technique in a way to encourage participatory gestures from the listeners who are buried and immersed in the rhythm of the music and at the same time, feel they are recognized and known as associates of the artist in the society. The praise technique in music is a rare and uncommon classical way of celebrating existentialism, a communal satisfaction achieved through the traditional oral forms to show the degree with which the society celebrates the positive and illustrative roles of an individual in the society. It is evident however that the celebration of existentialism behove creative identification that is enmeshed in praise technique. This is aesthetically employed to foreground the styles reposed in African musical composition.

Orlando owoh explores the framework of the universal and communicative power of music language to an extent to exhaust the known background of the

listeners. He demonstrates a great deal of wit and superfluous acquaintance with the intricacies of African custom and tradition through his glamorous heap of praise in Yoruba language. The background of audiences is intertwined and not perceived as constraint to this African traditional style of music. Thus, his music offers a broad range of aesthetics with a focus on building networks of social relations. The accolade technique in music provides the symbolic linkage to the African traditional culture and catalytic to identifying with people and wide range of listeners. In whichever guise, this style connects his music with people in different African societies and across several generations and for the people in generations to come.

The study therefore concludes that the aesthetic of greeting accolades in music is an innovative approach to traditional musical style employed to give back to composite social groups by establishing cultural connection between the performer and the listener or audience. Thus, it has helped to fortify requisite social bonds and has served as psychological therapy, social and cultural exhibition, emotional release and creative ingenuity to societal incongruity. All these add up to lyrically and culturally create listeners' participatory parlance.

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