

SOCIOCULTURAL FUNCTIONS OF PÁKÍDÉNDE MUSIC IN ILARA-MOKIN

By

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Abstract

Yoruba traditional music remains central to community life, but it is gradually being threatened by urban growth, modern lifestyle and evolving musical tastes. This study focuses on *Pákidénde*, a unique drum ensemble in Ilara-Mokin, Ondo State, Nigeria. The study examines the musical structure and social roles of *Pákidénde*, paying attention to its rhythm, melody, and style of performance. The study further explored the configuration, playing techniques and performance settings of the ensemble. Using an ethnomusicological approach, the paper relies on archival and ethnographic sources for its methodology. Data were gathered through interviews, focus group discussions, and participant observation at live performances. The results show that *Pákidénde* features a rich polyrhythmic structure built on call-and-response singing, interlocking percussion patterns, and pentatonic melodies. In addition to its musical qualities, *Pákidénde* serves as a tool for social unity, entertainment, and the preservation of cultural values. It also provides women with a creative space for artistic expression. Today, the ensemble stands as the most popular traditional music group in Ilara-Mokin and is performed mainly by women.

This article concludes that efforts need to be made by scholars and performers to promote Yoruba traditional music and preserve it in this changing world. Also, examining ensemble like *Pákindénde* contributes to the body of knowledge on Yoruba drumming traditions and highlights instruments that are often overlooked in academic research.

Keyword; Yoruba music, Polyrhythm, Women in music, Drum ensemble, Traditions.

Introduction

The Yoruba, one of Africa's most culturally vibrant groups located in Southwestern Nigeria, have consistently demonstrated the centrality of music to their cosmology, philosophy, and community organization. Yussuf and Olúbòmèhìn (2018) have noted that despite cultural imperialism, the Yoruba have preserved significant aspects of their musical traditions. Euba (1990) similarly emphasizes how Yoruba traditional music has withstood colonial and postcolonial transformations, remaining one of the most enduring and defining forms of Nigerian music. This resilience reflects the community's commitment to sustaining its cultural values and heritage through musical practices (Oikelome & Ògúnymí, 2020). Within this rich musical tradition, drumming stands out as its heartbeat, shaping both sacred and secular expressions and serving as the most distinctive vehicle of Yoruba musical identity. According to Abiodun (2016), Africa is rich in different kinds of musical instruments, yet drums remain the most dominant across the continent.

Among the wide range of Yoruba drums, the *dùndún* occupies a unique and dominant position in both musical and cultural life. Percussion instrument forms the principal medium of Yoruba instrumental music, functioning not only as accompaniment but also as a sacred, social, and communicative art (Vidal, 2012; Omojola, 2012; Osundina, 2016). Euba (1990, p. 27) observes that drums particularly are used more frequently than any other class of

instruments, making drumming the central feature of Yoruba musical expression. The Yoruba possess a rich variety of drum families—such as *bàtá*, *gbèdù*, *ìgbìn*, *agere*, *bembé*, and *ìpèsè*—but as Omojola (2016) notes, that the *dùndún* and *bàtá* ensembles have become the most prominent in Yoruba music. The *dùndún* is especially versatile because it is not tied to a specific deity, which allows it to be performed in nearly every type of festival, ceremony, and social function (Villepastour, 2010; Osundina, 2015). Its tonal flexibility enables it to imitate Yoruba speech, making it an effective instrument for praise-singing, moral instruction, and communication across audiences (Omojola, 2012). The *dùndún* ensemble may consist solely of talking drums or include other supporting instruments, but its leadership always rests with the *ìyáàlù dùndún*—the “mother drum”—which directs musical flow, improvises, and conveys messages within performance. In this way, *dùndún* drumming exemplifies the centrality of percussion in Yoruba culture, serving simultaneously as music, language, and a symbol of identity.

While ensembles such as the *dùndún* and *bàtá* have received significant scholarly attention, lesser-known drums like the *pákídénde* remain under-documented, despite their relevance within local traditions. The *pákídénde*, a small yet distinctive percussion instrument, holds a significant place in the musical traditions of Ilara-Mokin, a Yoruba-speaking community in Ondo State. While it can be played as an individual drum, it also functions within

its own ensemble, where it serves both musical and socio-cultural purposes. Unlike the larger and more widely recognized drums that often dominate palace, ritual, and festival settings, the pákídénde is employed in more localized contexts, often accompanying communal gatherings, social celebrations, and culturally specific performances. Pákídénde role and structural features have not been adequately explored in existing scholarship, which tends to privilege major ensembles that are considered emblematic of Yoruba music as a whole.

This imbalance creates a research gap within Yoruba ethnomusicology. By focusing primarily on dùndún and bàtá, scholars risk overlooking the diversity of Yoruba drumming culture and the nuanced ways in which smaller instruments sustain social and cultural life (Omojola, 2016; Osundina, 2015). Documenting the pákídénde therefore offers not only an opportunity to expand the discourse on Yoruba drumming traditions but also to highlight the significance of “minor” instruments that sustain the day-to-day musical realities of Yoruba communities.

The aim of this study, therefore, is to conduct structural analysis and examine the socio-cultural functions of pákídénde music in Ilara-Mokin. The purpose is threefold: to document an underrepresented musical practice, to contribute to the preservation of Yoruba cultural heritage, and to advance scholarship in African ethnomusicology. To achieve this, the study is guided by the following research questions: What are the structural

features of pákídénde music? What are its socio-cultural functions in Ilara-Mokin? How does it compare with other Yoruba percussion traditions such as dùndún and bàtá? These questions provide a framework for situating pákídénde within both local and wider Yoruba musical discourses.

The scope of the research is limited to Ilara-Mokin, where fieldwork and direct observation form the basis of analysis.

The scope of the research is limited to Ilara-Mokin, where fieldwork and direct observation form the basis of analysis. This study employs a qualitative ethnomusicological design that integrates both archival and ethnographic approaches. Participant observation, interviews and focus group discussions will be conducted with Lead singers, backup singer and resourceful some community, to gather data on Pákídénde performances, construction and contribution to the society in Ilara-Mokin.

Ultimately, this study seeks to balance existing scholarship on Yoruba drumming traditions by drawing attention to the cultural value of instruments that, though modest in scale, are indispensable to the richness and continuity of Yoruba musical heritage.

Brief History of Ilara—mokin

Ilara-Mokin is a Yoruba community in Ifedore Local Government Area of Ondo State, Southwestern Nigeria, about nine and a half miles from Akure, the state capital, sharing boundaries with Ero, Ikota, Ipogun, and Ibule-Soro. Located between latitude 07°21'16"–07°22'20" N and longitude

005°05'58"–005°07'12" E, it has an estimated population of 45,000. The town lies within a lowland tropical rainforest, experiencing wet and dry seasons, annual rainfall of roughly 1,800 mm, and mean monthly temperatures of 27–30°C. The inhabitants are largely agrarian, with yam cultivation, poultry, and fishing as primary occupations (Ashaolu 2014).

The town traces its origins to Obalufon Modulua Olutipin, a legendary ruler of Ile-Ife, who founded several settlements between the 14th and 16th centuries, later consolidated by his descendants. Ara migrants eventually established a permanent settlement in the mid-19th century, partly due to turmoil from Yoruba internecine wars. The name Ilara-Mokin derives from “Ilé ará mô ôkín” (“The House of Ará knows the Peacock”), reflecting the peacock’s symbolic role in Yoruba cosmology. Historically, Ilara-Mokin played a strategic role during the Kiriji War (1877–1893), serving as the headquarters for the Ekiti-Parapo army’s espionage unit. Today, the Alara of Ilara-Mokin, currently Oba Abiodun Aderemi Adefehinti, Agbekorun II, rules the town. The community is divided into five historical quarters, each led by chiefs, highlighting its migratory origins.

Cultural life in Ilara-Mokin is vibrant, with festivals and rituals that preserve Yoruba traditions. The annual Ilara-Mokin Day in November celebrates community unity and diasporic connections, while the Odun Ijesu (New Yam Festival) in September marks a successful harvest, accompanied by drumming, dance, and ritual performances. Historical festivals like

Àjàlémògún honored local deities, while contemporary practices still venerate Ogun and Osun.

In recent decades, Ilara-Mokin has transformed socio-economically. The establishment of Elizade University by Chief Michael Ade. Ojo and the Smokin' Hills Golf Resort has enhanced infrastructure, tourism, and modern institutions, creating a semi-urban environment. Yet, the town's traditional culture continues to coexist dynamically with these modern developments

Music and the Pákídénde Tradition

Within this rich cultural and historical tapestry, music continues to play a central role in Ilara-Mokin. Among the many musical traditions of the town, Pákídénde stands out as both a performance genre and a cultural archive. The Pákídénde ensemble, made up of distinctive percussion instruments, is integral to community festivals, rituals, and entertainment. As scholars such as Vidal (2012) and Akpabot (1975) have emphasized, Yoruba music is inseparable from its socio-cultural context, fulfilling both artistic and functional roles. Similarly, Pákídénde exemplifies how Ilara-Mokin's musical heritage encodes history, articulates communal identity, and mediates social relations.

Therefore, this study examines the rich musical and socio-cultural heritage of Ilara-Mokin with specific reference to Pákídénde. It investigates the musical instruments that make up the Pákídénde ensemble and their roles,

the performance settings in which the music occurs, the structural features of the compositions, and the functionality of the music within Ilara-Mokin society.

Philosophy and Practice

Pákídénde is the most popular socio-cultural music in Ilara-Mokin, highly requested across a wide range of social gatherings. It is a combination of traditional songs (Orin ibile), dance, and drumming practice indigenous to the community. Although not originally classified as royal music, it is occasionally performed in honour of royalty. Functioning as both an entertainment and socio-cultural form, Pákídénde integrates drumming with dance and is adaptable to diverse contexts, including festivals, rites of passage, and other communal ceremonies.

The term Pákídénde is applied both to the ensemble itself and to the distinctive beat/dance pattern. Its historical continuity reflects the broader development of music-making in Ilara-Mokin, sustained primarily through oral transmission. Traditionally, elders—especially grandfathers—passed the practice on to younger generations, thereby ensuring its survival. Originally rooted in oral tradition, Pákídénde has evolved in recent times into a commercialized form of music that is digitally recorded and mass-produced for wider consumption.

While Pákídénde is not specifically a gendered practice, female performers have come to dominate its performance, with men increasingly focusing on

upright drums known as Akuba. Although the performance is not bound by spiritual restrictions, it remains largely associated with the Ayan family, whose members are historically recognized as hereditary drummers. Performers of Pákídénde also demonstrate proficiency in oríkì (praise poetry), chants, eulogies, cognomens, and other verbal forms of artistic expression. In return for their performances, they are typically compensated with gifts, most commonly money and food items.

Construct of Pákídénde Ensemble

Pákídénde ensemble primarily consist of membranophone and Idiophonic instruments. According to Erich Hornbostel and Curts Sachs (1914), African Musical instruments can be classified into four, namely;

- i. Membranophone; these are musical instruments that produce sound by the medium of a stretched membrane. Vibration is produced by a stretched skin or membrane over an opening. These instruments are naturally made of animal skin stretched over a variety of wooden shelves of all manners of shapes, sizes and forms. They are common called drums (Ilu), they may be single headed or double headed drums, closed at one head or both ends. Examples are; Atunpam from Ghana and Ogido from Yoruba, Dundun drums etc.
- ii. Idiophone; these are self-sounding instruments. These set of instruments produce sound by friction applied with itself or other bodies. Idiophonic instruments are either Shaken such as Rattles, Gourd and Sistrum,

Struck & Concussion e.g Rock, gongs, clappers, Scrapped & Friction, Stamped Idiophone and Tuned Idiophone -such as Hand Piano (Mbira, Agidigbo), xylophone

- iii. Aerophone; these are instruments that produce sound through air. It has a small part which allows for air to be blown known as the mouth piece or mouth. Examples kakaki, oja and opi
- iv. Chordophone; Chordophone is a class or family of instruments in which a stretched, vibrating string produces the initial sound. There are five types of chordophones, they include: • Bows • Harps • Lutes • Lyres • Zithers etc.

The Pákídéndè ensemble consists of four drums and one rattle, gong or sekere. The drums are made up of Iya Ilu, Pongida, and Omo ilu

The ensemble features three drums, each with distinct roles: Ìyá Ìlù (Mother Drum), Omo Ìlù (Child Drum), also known as omele. and Pongila. Each drum is cylindrical and double-headed, carved from solid wood with animal skin stretched across both ends. The skins are fastened using a rope tensioning system, with crisscrossed cords connecting the two drumheads. This system allows for tuning by adjusting the tightness of the ropes. The edges of the skin are folded over hoops and tied, giving the drums a rugged, handcrafted outlook. They are played with a curved wooden beater, producing deep, resonant, and percussive sounds. Pákídèndè drums are traditionally carved from

hardwood such as iroko or mahogany and are played with a curved wooden beater, producing deep, resonant, and percussive sounds. The drumhead is typically covered with goat skin. To complement the drums, the ensemble employs an idiophone, usually Shekere (preferred) but sometimes Gong (alternative):

The functions of each instrument are discussed below;

Omo Ìlù



Plate 1; Picture of Omo Ìlù

The Omo Ìlù function as the rhythm keeper in the Pákídénde ensemble. It is small in size and cylindrical in shape, closely resembling the role of the *omele* within the Dundun ensemble. Omo Ìlù generates a deeper and fuller resonance “m” sound. It performs complementary rhythmic

patterns with the Pongila drum. In performance practice, the Omo Ìlù usually begins the rhythm, establishing both the tempo and the time framework for the ensemble. In certain performances, depending on the situation, two Omo Ilu may be used as well.

Pongila



Plate 2; Picture of Pongila

In terms of function within the Pákídénde ensemble, the Pongila occupies a position just below the Ìyá Ìlù (mother drum). Structurally, it is larger than the Omo Ìlù, but smaller than the mother drum, making it a medium-sized drum.

The acoustic implication of this structural difference is that the Pongila produces a deeper pitch than the Omo Ìlù, yet it does not reach the

resonant depth of the Ìyá Ìlù. Unlike the mother drum, it does not serve an improvisatory function. Instead, the Pongila is primarily responsible for maintaining a steady, supportive rhythm within the ensemble.

However, its role is not entirely fixed. During performance, the Pongila occasionally shifts its rhythmic pattern in response to changes in mood, intensity, or sectional transitions. This ability to subtly adjust rhythm allows the Pongila to bridge the foundational pulse of the smaller drums with the expressive leadership of the mother drum.

Ìyá Ìlù (Mother Drum)



Plate 3; Picture of Iya Ilu

The Ìyá Ìlù is the largest drum in the Pákídénde ensemble and serves as the lead instrument. Despite its size, it produces a mid-range pitch, which distinguishes it from the deeper resonance of larger festival drums and the higher tones of its smaller counterparts. The drum is usually entrusted to a highly skilled drummer, due to the technical expertise required.

Unlike the supporting drums, the Ìyá Ìlù does not simply maintain a fixed rhythm. Instead, the drummer engages in rhythmic improvisation, weaving together multiple patterns that complement and interact with the ostinato provided by the other drums. This creates both variation and expressive depth in performance.

Tonal contrast on the Ìyá Ìlù is achieved through a two-tone technique the drummer uses the left hand to dampen the surface, producing a muted sound, while open strokes yield a fuller tone. By alternating between these strokes, the Ìyá Ìlù generates a dynamic range of expressions, solidifying its role as the voice and director of the ensemble.

The Chorus

Another important component of the Pákídénde ensemble is the chorus. Three key elements define the practice of Pákídénde: Ìlù Pákídénde (drumming), Orin Pákídénde (songs), and Ìjo Pákídénde (dance).

Although originally rooted in instrumental performance, the tradition has evolved into a form where vocal music plays a dominant role.

The chorus functions as a responsive force within the ensemble. Their primary role is to answer the call of the lead singer and to reinforce the performance by re-echoing refrains or responses. This dynamic call-and-response pattern enriches the texture of the music and strengthens its communal character.

It is also common for some of the instrumentalists to double as singers, blending instrumental skill with vocal participation. This dual role highlights the integrated nature of Pákídénde, where drumming, singing, and dancing are interwoven into a single performance practice.

Performance setting

Pákídénde is performed in a wide range of social and cultural events, both indoors and outdoors. The performance is highly visual and communal, with the players often dressed in uniform attire that reinforces group identity. The drummers typically sit or strap their instruments to the body, allowing freedom of movement, while the lead singer directs the performance using a megaphone. In some modern contexts, the singer may also employ a Bluetooth speaker when presenting solo renditions, sometimes miming along to recordings of their own songs.

A key feature of Pákídénde performance is its integration of music and movement. Drumming, singing, and dancing are inseparable, and as such, the performance cannot be staged in a seated position. The audience is diverse, ranging from royalty and chiefs to wealthy patrons and broader community members.

There is no rigidly fixed stage or regulated format for Pákídénde; instead, the performance space is defined by participation and interaction. At its core, Pákídénde emphasizes rhythmic drumming, communal singing, and dynamic dancing. Its adaptability makes it suitable for virtually all socio-cultural functions, from festivals and celebrations to rites of passage and communal gatherings.

Structural Analysis

Songs play a vital part in the Pákídénde ensemble, because the melody and lyrics bring the performance to life. Compared to other traditional ensembles like Gbedu Oba, Igbe and Dundun, where the drums and rhythm are the most dominant arts, the songs in this ensemble are the dominant art, while the drumming and rhythmic forms an accompaniment. Hence, the structural analysis will involve the rhythmic and melodic components of the music.

Rhythm

The Pákídénde rhythmic pattern consists of sequential combination of compound quadruple and simple duple meter peculiar to Yoruba music.

This study reveals that despite slight variations in tempo and improvisation, the primary rhythm identified in this study of any Pákíndénde performance remains consistent in organization, with slight changes being observed in the study.

Presto

omele
pongida
iya ilu
Sekere

Figure 1; Rhythmic Notation of pattern in compound time

Rhythm in Pákíndénde ensemble is characterized by short repetitive patterns, ostinato, and multi linear rhythm. The rhythms are mainly implicit and cannot be identified with a particular drum. Other elements of the rhythm are improvisation and syncopation.

Ostinato rhythm is formed between omo ilu (omele) and pongida. This is referred to as kon ko ko lo ko ko ko.

omele
pongida

Syncopations and improvisation are done by only the Iya Ilu; a rhythmic variation was captured from bar 4 – 9

The figure shows two systems of musical notation for four instruments: omele, pongida, iya ilu, and sekere. The first system is labeled with a '4' above the first bar line, and the second system is labeled with a '7' above its first bar line. The omele part consists of eighth notes with accents. The pongida part consists of dotted quarter notes. The iya ilu part shows syncopated rhythms and improvisation, including eighth notes, quarter notes, and rests. The sekere part consists of dotted quarter notes.

Figure 2; Rhythmic Notation of syncopation and improvisation pattern

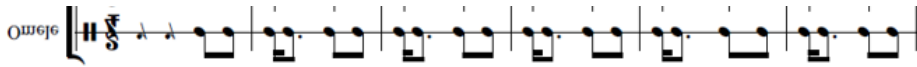
Pattern II

The figure shows musical notation for four instruments: Omele, Pongida, Iya Ilu, and Sekere, all in a 2/4 time signature. The Omele part starts with two eighth notes followed by quarter notes. The Pongida part starts with a quarter rest followed by quarter notes. The Iya Ilu part starts with a quarter rest followed by quarter notes and eighth notes. The Sekere part starts with a quarter rest followed by eighth notes.

Figure 3; Rhythmic Notation of pattern in simple time signature

The rhythm pattern as shown above shows various elements of African rhythm such as;

Ostinato



Complex Syncopation in the Iya Ilu pattern



Interlocking rhythm

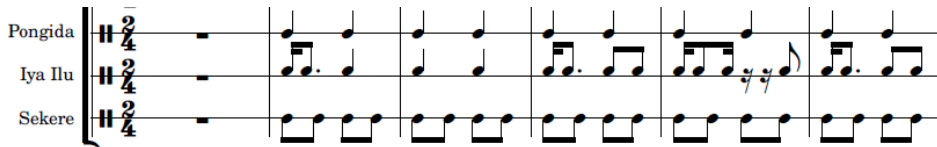


Figure 4; Different rhythmic patterns in Fig 3

Scales and melodic range; Most Pákídénde songs are based on the pentatonic scale, only frequently do they use heptatonic scale. The two songs sampled in this study also follows the pentatonic model, with “iya olomo” using only the first to fourth degrees of the scale.

IYA OLOMO

A yo ka re le a - a yo e i ya ol'mote te ru le a yo le o

The first system of musical notation for 'Iya Olomo' consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with lyrics: 'A yo ka re le a - a yo e i ya ol'mote te ru le a yo le o'. The bottom staff is in bass clef with the same key signature and time signature, and it contains a bass line with rests.

A yo ka re le a - a yo e i ya ol'mote te ru le a yo le o

The second system of musical notation for 'Iya Olomo' consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with lyrics: 'A yo ka re le a - a yo e i ya ol'mote te ru le a yo le o'. The bottom staff is in bass clef with the same key signature and time signature, and it contains a bass line with rests.

i ya ol'mote te ru le

The third system of musical notation for 'Iya Olomo' consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with lyrics: 'i ya ol'mote te ru le'. The bottom staff is in bass clef with the same key signature and time signature, and it contains a bass line with rests.

Figure 5 ; Musical notation of "Iya olomo"

Melodic Range; Both songs exhibit relatively narrow melodic range, Iya Olomo extends to a perfect 5th, while IBA covers a full octave ranging from G3 to G4

7

ki n to ju' ba e du ma re o ri i nu mi ma mo ba

Figure 5;

Form of Song; The songs are characterized by short, repetitive phrases, often in responsorial style, with parallel and fluid melodic lines.

5

i ba ni me je e mo ni n ju ba a ra ye

7

ki n to ju' ba e du ma re o ri i nu mi ma mo ba

9

to de je o o ri i nu mi ma mo ba

RESPONSE

11

to de je o o ri i nu mi ma mo ba

RESPONSE

Figure 6; Musical notation of "Iba"

Form of Text

Song 1

Ayo ka re le Ayo e There is so much fun and shouting ongoing
here

Iya olomo tete Nursing Mothers quickly

Ru le, ayo de o Return home to your child, don't get caught
up in the merriment

Song 2

Iba, iba ni m'eje I pay homage everywhere I
go

Mo mi n juba Araye kin to juba edumare I pay tribute to human before
I give homage to God

Ori inu ma ma mo bat ode mi je o May my inner self not spoil what my
outer self has achieved.

Song 1, (Iya olomo) is binary while **Song 2** (Iba) is in ternary form. The songs make use of native Yoruba dialect and metaphorical words.

Socio-Cultural Functions of Pákídénde in Ilara-Mokin

Historical and Educational Function

Pákídénde holds a unique place in preserving and passing down the history, philosophy, and moral values of the Ilara-Mokin people. Deeply rooted in oral tradition, Pákídénde serves as a musical form of praise through which

the community recalls and celebrates the deeds of its heroes, ancestors, and shared memories. As Impley (2013) notes that, music goes beyond artistic expression; it functions as a “medium of social memory,” carrying communal knowledge and moral principles for daily living. During Pákídénde performances, the lead singer often recounts stories or sings praises of notable men and women, linking their achievements to the virtues of the ancestors and the moral standards of the community. This educates the audience while reminding them of the social values they are expected to uphold. *Interview with Mama Womiloju, one of the prominent performers of Pákídénde in Ilara – Mokin, explains that she deliberately learns the history of the families she performs for, in order to eulogise them during her performance as that is what really makes the music special.* Thus, Pákídénde operates as both a didactic and historical vehicle, using performance as a form of oral pedagogy to sustain indigenous knowledge systems.

Entertainment and Ceremonial Function

One of the major socio-cultural roles of Pákídénde is its function as entertainment and its importance during communal ceremonies. It is one of Ilara-Mokin’s most popular musical forms, often featured at coronations, funerals, and other rites of passage. The genre carries both joy and a strong sense of social unity, creating moments for collective participation and emotional release. As Eddison (2024) observes, African music thrives in

social spaces where entertainment, ritual, and community life are closely linked. In Ilara-Mokin, Pákídénde is performed as a traditional display before the elite—such as kings, chiefs, and respected elders—during public festivals or royal occasions.

Gender and Cultural Preservation Function

In Yoruba culture, traditional music shows a close link between sound, identity, and community life. Babarinde (2025) notes that musical instruments in West Africa reflect the ideas, values, and customs that make each culture unique. In Ilara-Mokin society, Pákídénde serves as a crucial tool for preserving cultural identity and as a medium for women's creative expression. Pákídénde, which is primarily performed by women, highlights their artistic power, moral insight, and social influence within a conventional setting that frequently favours male visibility. Women use the ensemble as a platform for expressing pride in their heritage and demonstrating their essential role in community life through music, dance, and performance. In an interview with the oldest female Pákídénde performer in Ilara- Mokin, Mama Womiloju, she explained that “*she has always desired to be unique, which is why she uses drumming and singing as a method of self-expression because men are known to take on physical activities such as drumming*”, This creative continuity makes Pákídénde into a living archive of Ilara-Mokin heritage that changes over time but keeps its essence. Omojola (2013) claims that Yoruba musical traditions are

cultural texts that, in the face of globalization, preserve local identity. As older performers mentor younger women, the ensemble becomes both a symbol and a practice of cultural preservation, ensuring that Ilara-Mokin's musical creativity, language, and social values remain vibrant for generations to come.

Conclusion

This study examined the structural analysis and socio-cultural functions of Pákídénde in Ilara-Mokin. It situates Pákídénde within the Yoruba drumming tradition. Although the Pákídénde is a small and local drum, it carries cultural and creative meaning similar to other popular ensembles such as the *dùndún* and *bàtá* drums. Its configuration, rhythms, and style of performance show how music helps to strengthen identity, unity, and cultural values among the Yoruba people.

Beyond its musical form, Pákídénde also serves as a tool for social cohesion, historical preservation and gender expression. It unites the people in the society, entertains them, and enables artistic expression in women in particular; it gives them a platform to express their creativity and share their social experiences. In this regard, music contributes significantly to the preservation of culture and the development of communal life.

By examining this uncommon ensemble, the study contributes to the body of knowledge on Yoruba drumming traditions and identifies instruments that are frequently overlooked in academic studies. The study further

concludes that Pákídénde and other Traditional ensemble that preserve the culture are just as important to Yoruba music as other popular ensemble.

Major resource persons for this research

Mama Elizabeth WomilojuLeader of womiloju cultural group

Mrs Temidayo Adejugbe (Aya bobo) Leader of Aye omo dun cultural group

Engr Tundeh Akins.....Music Producer

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