

Style as a Man: Analysis of Artistic Signature Tunes in Selected Yorùbá Oral Genres

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Abstract

There is a popular assumption that all oral poets and poetry say the same thing, may be in different ways which this present study expunges. We identify the signature tunes as one of the four components in literary works that do not only set aside a genre from another but also serve as emblem that identify a literary work, the situation of the text and oral artists. This study substantiates signature tunes as the unique identity of oral artists for indigenous criticism of oral performances. We do the survey of signature tune in selected six oral genres, *ijálá-òdẹ*, *ẹkún-ìyàwó*, *ẹṣà-egúngún*, *ìyẹrẹ-Ifá*, *èlè-orò* and *Ṣàngó-pípẹ* which are all classified as chants and secondary data from recorded albums and printed works on Yorùbá oral genres were also instrumental. The work is guided by structuralism from Karl Bühler (1934) and Roman Jakobson's (1960) perspectives as theoretical perspective to identify the concept from the pool of other constituents. And in the course of the work, we discover that the surveyed signature tunes have classes, though the classification is done through the kind of function they perform in the context where they are used. The said classes are artistic, contextual, textual, transitional and geographical signature tunes which according to the stylisticians are in tandem with style as a man, style as a situation, style as deviation, style as temporal phenomenon and style as idiolect respectively. Artistic signature tune cum style as a person reveals the identity of artists, their competency, origin and what they are capable of doing, which translates to the emotive function of language. This artistic signature tune is discovered to occur initially, medially and terminally across the stretch of Yorùbá oral performances. The study therefore recommends individual brand recognition contained in artistic signature tunes for the rhetorics, artistes and public speaker so as to have brand recognition and connect them to the audience emotionally.

Keywords: *artistes; chants; signature tunes; style as a man*

1. Introduction

Signature tunes are memorable and catchy musical phrases associated with a particular artiste, presenter, or individual as his/her unique style. While its occurrence has been indirectly referenced, the study of its stylistics in entirety, positions and typology remained largely unexplored. Signature identity is not confined to only music, media study, communication or literary study. It is a term commonly used to express the habitual style of doing something in a unique way. For examples, someone's unique way of dressing may be signature dress. A person's unique way of haircut or hairdo is referred to as signature haircut. Someone's unique way of dance may be signature dance. Someone's unique way of cooking might be signature cuisine (Bello, 2020). Even if an ideology re-occurs frequently and recurrently in the work of a literary writer such as playwright/screenwriter, novelist or poet, it is called signature ideology (idiolect). The artistic signature tunes are those styles, tunes, voices and identity of a literary artists that never elude him or her. The synonyms for *style as a man* going by Traugott and Pratt (1980; Òjó 2005; Olátéjú 2016; and Òṣobà (2024) are; style as identity, style as individual and style as idiosyncratic ability of the literary artists. Style as a man is a gender inclusive term that captures the identity of a male or female artist contained in his/her works or oratures. It is not restricted to only male artists. It is a term popularised by Traugott and Pratt (1980) from the concept of *style as chameleon*. This may be obtainable in oral or written literature though the focus of this study is Yorùbá oral poetry. The aim of this study is to identify artistic signature tunes in selected Yorùbá oral genres *ẹkún-ìyàwó*, *ìyẹrẹ-Ifá*, *ijálá-òdẹ*, *ẹṣà-egúngún*, *èlè-orò* and *Ṣàngó-pípẹ*, termed chants. Yorùbá oratures are not so classified by their contents but popularly by their techniques of vocalisation. Using mode of production as a yardstick, Yorùbá oratures are classified into recitations, chants and songs depending on the technique of vocalisation that is easily recognised by the native speakers or the audience of Yorùbá verbal arts (Olátúnjì, 1984). Moreso, the work is also intended to highlight artistic signature

tunes as one of the sub-types of signature tunes which is equivalent to style as a man and the role it plays after being subjected to communication models under Roman Jakobson's (1960) communication models in structuralism. This will validate that, what distinguishes one oral artist or literary artist from others is their style which amounts to signature tune in this study.

2. Theoretical Frameworks: Structuralism

One of the earliest literary theories that succeeded formalism after 1930s is structuralism. Out of the quest to couple linguistic analysis with sociological and contextual meaning of work for critical appraisal, structuralism surfaced. The advocates of structuralism include Ferdinand de Saussure, a French linguist who champions the advocacy for this theory in his popular book *Course de Linguistic Generals* in (1916). Aside from Saussure, other proponents of this theory are: Jan Mukarovsky (1914), Roman Jakobson (1960), Riffarterre (1970), Jonathan culler (1975), Terry Eagleton (1983), Adéyemí (2006) and Òjó (2016). The theory is popular among literary stylisticians because of its quest to unravel the unparalleled work language does in the composition of literary works. Roman Jakobson proposes three cardinal points obtainable in any literary text, viz; addresser, message and addressee. This is in tandem with what Riffarterre (1970) called encoder, text and decoder respectively. Jakobson goes further to stress that addresser performs the emotive function if its role is foregrounded, message performs poetic function and addressee, of course performs conative function if its roles dominate (Òpéfèyítimí 2014:23).

Their primary aim is to examine *the maximum foregrounding of the utterance* because some features are more dominant than others in literary pieces. They structure the text into two axes. They say a structuralist can decide to approach the analysis of the literary text using either *axis of connection* (syntagmatic axis) or *axis of selection* (paradigmatic axis). A closer look at the relational connection in syntagmatic axis reveals that it is tantamount to looking for literary devices, obtainable from relationship between a word and another as formalists earlier opined, while the axis of *selection* or paradigmatic axis is discourse analysis of one or more sentences and another looking at their functional roles. Just like in formalism, there was disagreement over what should be foregrounded or defamiliarised in literary works. Mukarovsky opines that; *the structure is the total of all the components and its dynamism rises precisely from the tension between the foregrounded and unforegrounded components*. This implies that the words, expressions and discourse that we come across in literary works are not equal; some are more dominant and important than others. Those that are dominant are termed foregrounded and those that behave otherwise are termed unforegrounded components.

Some structure must be more important than others in carrying out the poet's artistic strategy and will be so interpreted by his readers or hearers. It is observed here that they tend to restrict the critics to only the important structures. But the question is which of the structures is the most important? There tends to be more than one important structure in the literary pieces. If that is the case, which one should be given maximum attention? This notion prompts Jonathan culler (1975) in Òpéfèyítimí (2014:28) to say that: *Once one undertakes a distributional analysis of a text, one enters a realm of extra-ordinary freedom, one can produce distributional categories almost add to libitum*. As can be seen here, it is better to be specific on the feature or structures to be analysed because endless search for many foregrounded elements is tantamount to infinitum. We can never cease to see what will strike our mind in the course of reading or analysing literary pieces most especially in sub-literary text such as drama or prose.

The principle of foregrounding entails the element that draws people's attention and take prominence from the putative paraphrasal meaning of the message (Fowler 1998:98; Dick, 2023). Roman Jakobson was an influential figure in communication study, language, Stylistics, Semiotics and other Social Science fields. The model which was based on the intuition of linguist Karl Buhler's organon model (1934) who identified main functions and constituents of human communication in a comprehensive way. Jakobson (1960) posited six pillars and components that make up verbal communication.

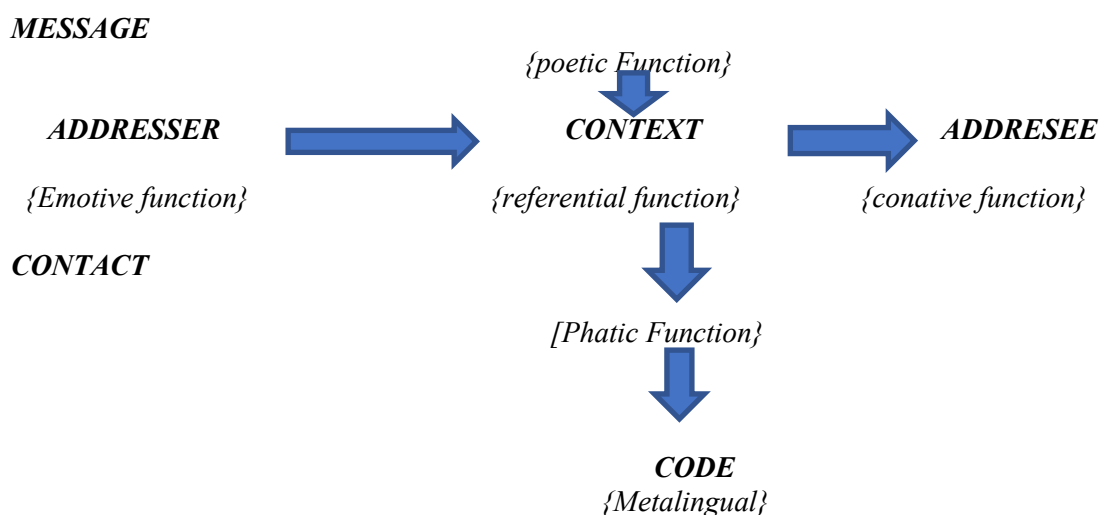


Fig. 1: Jacobson six Model of Communication adapted from Hebert Louis (2019) 'The Function of Language'

This theory also helps us to identify signature tunes among other constituents of Yorùbá poetry and the communication models of Jacobson under the theory guide us to classify signature tunes functionally until we reach the level of artistic signature tune where the roles of addresser is given maximum prominence.

3. Review of Relevant Works on Signature Tunes

While no overt and comprehensive exploration of signature tunes as one of the components of verbal genres in literary works has been identified to the best of our knowledge, various indirect references to the concept exist, particularly in literature. The term "signature tunes" that originates from communication and music, has been adopted to literary works. Research suggests that signature tunes are processed differently in our brains than other types of speech forms (Hecker, 1989). They are often more simple, catchy and mostly witty, making them easier to remember and recall. Signature tunes can be powerfully coined, trigger for memory and association (Kellaris, 2008). They can evoke feelings of nostalgia, happiness, and even nostalgia-induced happiness (Grewal, Roggeveen & Nordfält, 2017).

Signature tunes create an emotional connection with the listener, leading to brand loyalty and affinity (MacInnis & Park, 1991). This is especially true when the tune is linked to a positive experience or memory. Signature tunes can be an essential component of a brand's identity, differentiating it from competitors and creating a unique sonic logo (O'Connell, 2017). This aids their image and brand in the sight of the customers. It is also said that tunes can hold cultural significance, representing a particular era, genre, or style (Taylor, 2012). This stance is very germane to our study, in that, the identity and style of artistes, bards, works, contexts are viewed through the lens of signature tunes.

Overall, the literature suggests that signature tunes are powerful tools for creating brand recognition, evoking emotions, and triggering memories. They can be an essential component of a brand's identity and even hold cultural significance. While the above scholars have done justification to the lexical conceptualisation of signature tunes, their works are limited to music, communication and advertisement. Moreover, the positions of signature tunes are not ascertained.

Coming down to the level of Yorùbá stylistics and literary scholarship, noteworthy observations by scholars like Babalola (1966), Mustapha (1989), Ajibádé and Rájí (2011) and Adéléké (2020) who acknowledge the occurrence of distinctive features marking the identity of a poet or genre are vital here. Babalola (1966) proposes the term "introductory formulaic" while Mustapha identifies the recurring occurrence of signature tunes or "call tones" at the start of concerts or ẹ̀ṣà recitals. Ajibádé and Rájí (2011) refer to the feature as "i-fi-ara-ẹ̀ni-hàn" (introduction) while Adéléké (2020) refers to signature

tunes as homage. However, this study challenges the limited perception that signature tunes occur only at the beginning of performances and asserts their broader significance throughout a text. Similar to the assertion of Babalola (1966) is the assumption put forward by Mustapha (1989:43) who authoritatively says:

“The start of any concert or *ẹ̀ṣà* recitals always begins with signature tune or call tune of the chanter or *egúngún*. Each chanter or *egúngún* has his/her own peculiar call tone or signature tune ... the signature tune or call tones is just to call or attract the attention of the audience, it may be repeated twice or thrice. Immediately the chanter gives the call, the chattering and other forms of noise making will stop.”

One beautiful thing about Mustapha's (1989) stance above is the overt reference to signature tunes and its synonym and the admittance that, signature tune is peculiar to each chanter. But limitations of his work lie in the perception that it appears only at the beginning of chanting. He portends that signature tunes are mere call tones. In this study, it is claimed that signature tunes are found initially, medially and terminally in the course of indigenous performance of oral genres.

Òjó (2005) examines the idiosyncratic ability of writers using Akínládé's dexterous use of proverbs and traditional oral materials as examples. Although, hers is directed towards written literature, it is an eye-opener that, identity of a literary artiste or a literary work can be identified by a unique hallmark. Yet, identification of an artiste with institutional oral materials is general rather than individualistic.

In the same vein, Ajibádé and Rájí (2011:49) are aware of a significant feature that marks the uniqueness of Àlàbí Ògúndépò, a veteran Yorùbá Ìjálá chanter. I agree with the fact that the quoted feature is unique to Àlàbí Ògúndépò and the fact that it has become his style but disagree with the notion that it is called introduction that must come before the commencement of the main contents of his work.

To acknowledge the occurrence of signature tunes in Yorùbá literature, Olátéjú (2016) attributes dexterity in rhetorics to Fágúnwà and extended serialised proverbs to Òkédèjí in their respective written works but we consider dexterity in proverbs and other institutional oral material as universal, at least, collectivism rather than individualism which is the thrust of Stylistics. So, identification of artiste's signature tunes projects individual dexterity of aesthetic prowess. Though, there is possibility of conformity in deviation where the signature tune cut across two or more genres or artistes due their meeting at a certain point in the linguistic reservoir. This we term conformity in deviation.

Adélékè (2020) in his inaugural speech pontificates on the occurrence of *introductory formulaic* in proverbs when he reiterates that:

“... a proverb is often marked by some type of introductory formula like “Yorùbá bọ̀” or “àwọn àgbà bọ̀” (Yorùbá say or the elders say), and a closing formula like “tótó ẹ́ bí ọ̀wẹ́” or “k'ówẹ́ maa jẹ́ tẹ́ yin àgbà” (Regards since it is typically a proverb” or “may the proverb be credited to you elders”) all of which are tantamount to homage.”

We agree in this study that the terms being referred to as homage may be deemed obeisance in Yorùbá due to the assertions from scholars, it is not without its flaws because, not all these terms are homage, they mark the use of proverbs but not to any specific referent. Invariably, all *ibà jìjẹ́* (homage) may be seen as a signature tune, but not all signature tunes are homage or obeisance.

Therefore, signature tune is a mark of identity for people who are involved in oral rendition, songs, radio presentation, television programme and others, a melody, passage, or song chosen by an orchestra or musical entertainer as a means of identification and played at the opening, middle or the end of each oral performance, genre or artistic works.

The inadequacies highlighted in the previous works above are the gaps that this study intend to fill in term of definition of signature tunes, position of their occurrences and their typology constitutes the gap

this study intends to fill, so as to redefine what signature is, asserts its positions in Yorùbá orature, adopt it as a genre-specific identity and documents its occurrence sporadically in Yorùbá oral genres.

4. Style and Stylistics

Stylistics is a melting point between linguistics and literature. It is a critical appraisal of aesthetic beauty of literary works with language as a pivotal tool. Stylistics is a field of study where the works of art are interpreted linguistically to unravel the unique components of that work. Stylistics is a world derived from two words, style and language. While style examines the distinct feature of a work that distinguishes it from another, linguistics explores the immense contribution of language towards literature. It is defined as ‘the study of literary discourse, verbal arts, oral genres and other structured and unstructured renditions using linguistic orientation. This implies that the literary critics make use of linguistics orientation and approaches to analyse the work using components of linguistics such as phonology, phonetics, pragmatics, morphology, semantics and syntax as the stepping stones.

Sótúnsà (2012:11), while illustrating the concept of style and stylistics of drum language, opines that:

“Style can be explained as a set of characteristics of approach or treatment that gives a work its identity. An analogy is appropriate here in making our point lucid. There are different methods of cooking rice. Jollof rice is different from fried rice just as both differ from a plate of white rice and stew. Although the main food material being cooked is rice, different processes are involved in the cooking.’

This explains the concept of style in literature as well as other field of human endeavours. Style is the mode of operation someone adopt just like mode of performance a particular work or artiste adopt as his/her style. Style is not yet a style until it becomes someone’s or individual’s recurrent and habitual method. One cannot talk about stylistics without reference to style because both of them are interwoven. In fact, Òjó (2005 and 2013), Olátéjú (2016) and Oşobà (2024) reiterate that style, literature and linguistics are the rudiments of stylistics none is indispensable of other.

6. Types of Signature Tunes

If the functional roles of the items classified as signature tune is what to go by, we can easily say that there are five types of signature tune in Yorùbá oratures. While artistic signature tune links the signature tune to the oral poet, we thereby refer to it as style as a man or an identity, the contextual signature tune is likened to style as situation, geographical signature tune is in tandem with style as idiolect, transitional signature tune deals with style as temporal phenomenon and finally textual signature tune is in consonance with all what style as deviation construed and all will be explained in this section with special eye-opening clues from structuralism.

Types of Signatures	Stylistic Functional Domains	Initially	Medially	Terminally
Textual	Style as a Deviation	+	+	+
Artistic	Style as a Man	+	±	±
Contextual	Style as a Situation	—	+	—
Transitional	Style as a Temporal Phenomenon	—	+	—
Geographical	Style as an Idiolect	+	+	+

Figure 3: Showing Possible Occurrence of Signature Tunes in Yorùbá Orature; source: Author



Figure 4: Illustrating the Concept of Style as a Chameleon, adapted from Traugott and Pratt (1980).

The image above shows the concept of *style as a chameleon* from which style as a man is derived. The concept of style as a chameleon illustrates the multifactes of style as popularised by Traugott and Pratt (1980) in their work, *Linguistics for the Students of Literature*. The term style as a man is not newly propounded by the author but it has ground in existing literature which translates to style of individual artist either male or female. It is therefore a gender inclusive term.

6. Style as a Man

When a signature tune describes and distinguishes one oral artist from others and thereby makes That person unique as against what others are known for, we say it's artistic signature tune. Whatever has become someone style is typical of them and hardly eludes them in any oral performance unless the orature has been specifically refined to suit a particular topical issue. The same view that each artist is characterised with certain traits, attributes and unique feature that portray them as either competent, sophisticated or otherwise is held by Baxhoe (2016:17) that:

“... every individual has his/her own unique way of doing things and that no two individual persons are of exactly the same character. There are always distinctive features that distinguish one person from the others, thus in literary style one is able to differentiate between writing of Soyinka and Achebe based on their use of language among other things. A person may also be shaped by his social and political background, religious inclination, culture, education, geographical location, etc.”

Evidently, the critic is particular about written texts but the point he raises is also potent for the explanation of style and signature tune because the choice of language contributes to the identity of the oral artist and once people hear the language of any oral performer such identity and personality of the oral artist is projected and foregrounded in it. No two oral artists adopt the same style unless some cases of textual signature tune where all artists must follow a particular pattern. For example, in *Ìrèmọ̀jé*, a sub-genre of *Ìjálá* where particular signature tune is expected of all chanters, almost all the chanters in Àjùwọ̀n (1981) the textual signature tune in *Ìrèmọ̀jé* as thus: *Ìbà òlẹ̀ n tó máa lẹ* or its variant, *Mo ribà òlẹ̀ n tó máa lẹ* (I pay homage before I proceed with my performance).

There tends to be variation in either semantic and or syntactic formation of the utterance. And it is questionably logical to say here that can one artist have more than one style and signature tune? The answer is yes because though, one style of an artist seems to dominate other, but when an artist has multiple choices, we can easily say that the context and situation at hand dictates the kind of style and

signature tune adopted by the artist, after all, human being who have their own style of dressing changes the mode to suit the environment or weather. For example, one cannot say he likes suit and wears it to play football. The kind of style of dressing that fits dry season does not go with raining season. The same ideology here is what Yorùbá oral artists also possess in their performances. The trainer, the background, education, religious beliefs are parts of those parameters that form the basis of one's pattern of doing things that we refer to as artistic signature tunes.

It is also very important that the notion of style as a man as corroborated by signature tune is a wide approach to Stylistics. Some scholars refer to it as style as personality, identity and individuality. While Ọlátẹ́jú (2016, p. 11) sees it as *the set of features peculiar to or characteristic of author, his or her language habits or dialect* Ọjó (2013) describes it as *idiosyncratic feature of a writer or an author*. In a nutshell, the concept of style as man, identity, individuality and of course personality hinges on the belief that individual artist whether oral or written has at least a distinctive style with which people recognise them with a mere sight or sound of their works.

The signature tunes under this sub-heading describe and distinguish one oral artist from others and thereby makes him unique as against what others are known for. While Ọlátẹ́jú (2016:11) sees it as *the set of features peculiar to or characteristic of author, his or her language habits or dialect* Ọjó (2005) describes it as *idiosyncratic feature of a writer or an author*.

To buttress the connotative meaning of what Stylistics is and what it is taken to be, Bello (2020:57) has a befitting and apt definition for Stylistics when he says; Style whether seen as sartorial (fashion) style, literary style, performance style, musical style, or other kind of style, is defined as embellishment or ornamentation— that is embellishment or ornamentation that results in deviation from norm. For language or literary style, embellishment or ornamentation is what is done extra with language whether intrinsic or extrinsic to the text, to make the text appealing.” In other words, Stylistics is seen from this point of view as the deviation from usual thing or everyday language to language of aesthetics, beautification and magnification sometimes. The distinct style of an artist gives them noticeable attention among the audience just like signature tunes identify, distinguish and separate an artist from numerous ones.

The studies examined above also justify the current study as interpretative or literary stylistics rather than linguistic stylistics because, language is vital in our analysis but not superimposed on the styles. Similarly, different paradigms of Stylistics and style identifiable align with our typology of signature tunes. In summary, this study seeks to align with the principles of Stylistics, emphasizing the exploration of unique linguistic features, specifically signature tunes, as a defining aspect of individual or collective literary work in the Yorùbá context. Additionally, the key concepts of *style as a chameleon* are very instrumental in this study.

7. Data Presentation and Analysis

7.1. Artistic Signature Tune: Style as a Man

The basic idea contained under this section is to examine how signature tune is used as an identity of a poet or oral artist using the precept of Karl Buhler's Organon Model (1934) and Roman Jakobson's (1960) six Communication Models as contained in Structuralism. When the role of addresser takes prominence, what we have is artistic signature tune and the communicative function it has is emotive function. This emotive function of signature tunes is equivalent to style as a man which may occur initially, medially or terminally across the performance contrary to what hitherto exists in the literature that signature tunes are introductory formulaic or introduction. This we examine in this segment of the work:

7.1.1. Artistic Signature Tunes Used Initially

In Yorùbá oral genres, the use of signature tunes is common in the beginning of the chanting. Occurrence and the frequency of having signature tunes at the initial stage is higher than other phases

or segment of the oral rendition. This is the reason why some scholars mistake it for *introductory formulaic* or homage because they occur at the same spatial context. Example of artistic signature tunes used initially is that of Ògúndáre Fọ́yánmu, a veteran òjálá chanter who has a distinctive style that distinguishes his òjálá from others; we thereby tag him with the signature tune as thus:

Mo tún gbórin dé
 Mo gbáròfò dé
 Gbogbo yín ẹ má pẹ
 Kí ẹ wá wòran èmi dúdú
 Bí ewúré ọmọ Fọ́yánmu...

This signature tune and style is his and his alone, aside from the fact that he mentions his name, half of the construction of this signature tune will definitely point to the fact that Fọ́yánmu is in charge. The signature tune is severally used in a performance and beyond to show the consistency in use. Majority of these artists weave the signature tunes in such a way that it includes their cognomen and sometimes their lineage. This is not to deny the creativity in the use of language there but to tell one that their names, lineages and other elements are part of lexicon from where all the selection of words for signature tune comes, it is a mere language manipulation skill that sets aside passive and active competency that makes it transcends day-to-day conversation.

The similar idea is found in Àlàbí Ògúndépò who also specialises in commercial òjálá chanting. His signature tune used initially as contained in Ajíbádé and Rájí (2011:49) goes thus:

Atótó arére oo	(Deafening silence is required
Bójò n rọ ẹyẹ oko è ké o	No bird makes sound when it is raining
Ẹyẹ oko a máa pa kánrin-kése	The birds are always silent
Ẹyẹkẹyẹ ó má mọ ké mọ	No sound of bird should be heard
Ẹyẹ èmí fẹ gbòde	My bird is about to take charge
Èmi Àlàbí ògún ọmọ Ògúnrin	I Àlàbí Ògún, son of Ògúnrin)

(Ajíbádé and Rájí 2011, p. 49)

The artist seeks the silence and attention from the audience because of his presence and the kind of silence he seeks should be like the one that befalls the whole forest when it rains. The truth is that the language use of the artist is better analysed with socio-linguistics view to show the true beauty of linguistic dexterity contained in the signature tune because observation reveals that 80 percent of the signature tune is laced with figurative or phono-aesthetic language. The one above belongs to the artist mentioned and if there is iota of similarity within his own and another artiste, that means, there have been contact somewhere where they likely choose from the available alternative *network of options* or the preceding artiste adopt him as his *linguistic role model*. This is in consonance with Shaw (1981:65), who opines that: “The study of history of language and if the author works is widely read, his artistic habits are likely to be exert an important influence on others who use the language.” This implies that other people who intend to learn the arts tend to adopt whatever the popular artist uses as style but not in entirety because one of our consultants made it clear that the signature tune below is his favourite that gives him inspiration even when it seems not to be and his trainer, especially his son makes attempt to copy it but he believes his is making ways for himself. In his own òjálá, Ògúnsanmí, one of our respondents, opens up with the artistic signature tune as thus:

Ìringbèrè lohùn arẹkú ooo	(Slough is the movement of masquerade
Bígún ó jẹbọ	If the vulture will eat sacrifice,
Ìringbèrè ní rin	The journey begins
Ìbà n lẹ n tóo máa lọ	I pay homage before I go
Asípalé ọmọ Ògúnlówò	Asípalé, the son of Ògúnlówò
Bàbá mí n bẹẹ nìhà ibikan...	My father resides somewhere...)

The artist attributes swift movement (*irìngbèrè*) to him and pays homage to his grandfather who according to him initiated him and his father into the act of *Ìjálá* chanting. And he derives not only the pleasure in the art but also honour. As observed by Orímòògùnjẹ (2004, p. 13) that; ‘The heroic past is always presented in some of the Yorùbá indigenous verbal arts. This type of revelation makes mankind strive to meet up with the standard of their progenitor, that is, if the standard is an enviable one’. Similar to this the one observed in *Ìyèrè-Ifá* where the artist expresses his handsomeness to the audience in the beginning of the performance, with the hope that audience will maintain the interest till the end. He uses:

Lílẹ̀:	È sùn mọ ibí ẹ wáá wò mí ooo	(Come closer to observe watch me
Eyín mi ò pakaṣo		My teeth cluster not
Èrìgì mi ò ẹ mọndẹ		My gum decay not
Ojú tí mọ fí n wòran ò fọ		The eye with which I watch is not blind)

He makes an attempt to entice the audience to himself and reveals his own identity to them so as to instil the interest in the audience; most especially if he has been a regular artist who the audience derives pleasure in his performance. This is relational and peculiar to him.

Similarly, Àlàgbé Abídèmi in Babalọlá (1975:158) does not mention his real name but his identity that consists in his signature tune is enough to know not only him personally but also what he has done and the ones he is capable of doing. He says:

O ẹ́ẹ̀ è è è è è	(Gratitude!
Èmi ‘mọdée ‘jọ kííni nù un	I am still the infant of those days
Mo wá mọ ọ́n wí, mo mọ ọ́n rò	I know how to talk and how to recount
Mo mọlé ewé, mo mole ewè	I know leaves’ abodes, I know ewè
Mo tún mọbi tá a sílẹ̀kùn ewè sí	I know where to open leaf’s doors
Mo tún daṣo eléwèwéwèwèè bora	I am covered with the cloth of eléwèwèwèè
Mo léyìn ò mọ págùtàn tí n wò sun	Don’t you know that the sheep that just sheepishly observes
Ọgbón ‘nú rẹ̀ pégbẹ̀je	The wisdom it possesses is up to one thousand four hundred)
Ológúún ni mí ọmọ Afibirin.	I am surely an adherent of Ọ́gún that walks with relatives)

The artist tells of his gradual progress from a toddler to a full adult and displays his dexterity in chanting as well as vibrancy in herbal medicine. All this are laced with great aesthetic dexterity projected in sound play of /e/, a front half open oral vowel. Another thing worthy of note is what the artistes of chants in Yorùbá commonly use what Babalọlá in Abímọlá (1975:674) calls the ornamental lengthening of selected syllables and it is usually done in artistic signature tune either at the beginning, middle or at the end of the performance but mostly at the initial stage that is why O ẹ́ẹ̀ è è è è è (Gratitude!) is foregrounded at the beginning of his chanting.

7.1.2. Artistic Signature Tunes Used Medially

Using signature tunes medially is the rarest of the three possibilities, yet, there are several instances of occurrence of artistic signature tunes in the middle of Yorùbá oral performances. After a series of narration and philosophical illustration in *oríkì* and other components of his genre, Ajóbíewé, a popular chanter of ẹ́ṣà-egúngún gains balance with his signature tune used below:

Bí n bá n wí	(If I am speaking
Bí n bá n sọ	If I am chanting
Ẹyin èyàn kí ẹ kiyèsí gbólóhùn mi	You people should take note of my utterances
Ajóbíewé Àrẹ̀mú baba Làìsì àgbà	Ajóbíewé Àrẹ̀mú, Làìsì àgbà’s father)

(*Oríkì Ọ̀ndó*, ll.146150)

Despite the confession that his performance has been refined to suit the modern-day-audience with likelihood of limitation to usage of signature tune as proven earlier, the one cited above is his favourite

and hardly absent from any of his oral rendition. This makes it an artistic signature tune by Ajóbíewé in the middle of his chanting. Another instance of artistic signature tune evident in in Ajóbíewé's performance is seen in oríkì Èjìgbò below:

Ajóbíewé: Ajóbíewé, eeee eee!	(Ajóbíewé, eeee eee!
Òràngún ilé Ìlá mo tún dé	Òràngún, the one from, Ìlá, I have come
Ajóbíewé Àrẹ̀mú baba Làìsì àgbà	Ajóbíewé Àrẹ̀mú, Làìsì àgbà's father
Mo tún dé bí mo ẹ̀ é dé	I have come the way I normally come
Lónìí orí mi àfíre	Today success belong to my head
Òràngún Ìlá ọ̀mọ Ọ̀gboyè	Òràngún ilá the offspring of Ọ̀gboyè
Eégún aláré abi kóóko létí aṣọ	Masquerade with plant at the tip of the cloth
Sòjẹ̀ mọ̀ bọ̀jẹ̀ jẹ̀ baba Làìsì àgbà	Redeem the cult without spoiling it, Làìsì àgbà's father
Eégún mi èé ẹ̀ẹ̀gún ará oko	My masquerade is not a local one
Ọ̀jẹ̀ n ọ̀ fira mi ẹ̀wàdà	My masquerade is not a local one.

This is very typical of his performance and is seen as part of his signature tune. It should be noted here that Ajóbíewé is not used to copious signature tune but flexible and relatively short ones because of audience consideration and the fact that the performance has gone under the knife of critical adjustment considering the consumption of people, audience. This is due to the fact that if he lets loose of his performance and allows normal elements of *ẹ̀ṣà-egúngún* to take effect, it might not be different from other religious oral poetry restricted for religious purposes for qualities like membership in *egúngún* cult, their extent in charm and other things will not cease to ensue, which according to the artist, they try as much as possible to limit. He deviates in this particular one because of loose setting where the artists perform devoid of fear of scrutiny and criticism.

Another case of artistic signature tune used by used by the chanter of *ẹ̀kún-iyàwó* to depict her identity is outlined below:

Ẹ̀ ọ̀ merin, ẹ̀ ọ̀ gbóhùn erin?	(If you don't know elephant, don't you hear its voice?
Ẹ̀ ọ̀ m'òṣà, lónìí, mo lé ọ̀ j'iyò?	If you don't know ocean, don't you hear the voice
B'ẹ̀ẹ̀ ọ̀ mọ̀ mí, ng ọ̀ mà t'ìẹ̀ sọ	If you don't know me I will surely say it
Èmi, Dúró-bí-ẹ̀ni-rí-i, m'Eríadé	I that stand like who is erected Orí-adé's daughter
Ìṣẹ̀-ò-gbékú, mo lé ẹ̀ gbóhùn mi?	Ìṣẹ̀-ò-gbékú, I suppose you hear my voice?
Èjìdé ng ọ̀ rẹ̀ 'lúù mí.	Èjìdé, I will go to my town
Ng ọ̀ rẹ̀ 'lú òlú,	I will go to a big popular town
Ng ọ̀ rẹ̀ 'lúù Kòṣo	I will go to Kòṣo town).

It is no doubt the artist reveals her identity and personality to people who might not know her explicitly to the extent that her lineage and origin are known in the style.

It is plausibly logical to conclude that artistic signature tune is referring back to the addresser him/herself and the structuralism's role it performs is *emotive function* as contained in six communication models of Jacobson (1960). We can easily say that the role of language in style as a man called artistic signature tunes is thus presented:

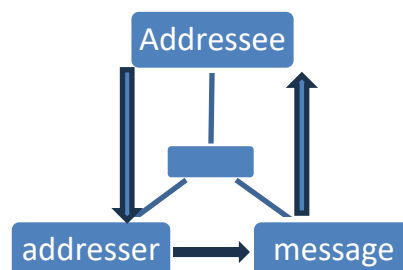


Fig.4. Triangular Illustration of Emotive Function of Language in Artistic signature Tunes; source: Author

7.1.3. Artistic Signature Tunes Used Terminally

Investigation in this study reveals that the occurrence of signature tunes terminally has the second highest frequency. This occurrence captures part of the conventional definition of signature tunes that, it does occur at the end of the performance for winding up or closing the phase of performance. To conclude the performance, a particular chanter of Ìjálá uses the signature tune below to round up:

Àdé mi rée orin ará Sókótó	(Here is my brisk arrival just like Sókótó people
Àbò mi nàà rée oo	Here is my return
Oníbodè ní í rábò oko.	The border guard sees the returns of the farmers.
Àbò mi rée,	Here is my arrival.
È má pé ẹ ò rábò mi	Don't say you are not aware of my return)

This is to give due regard to the people that have been listening to him since and inform them of his readiness to bring performance to halt. From the examples given above, it is no longer a doubt that signature tunes are not merely occurring at the beginning or end of the performance but occur at any phase initially, medially and terminally and the one used above is artistic signature tune that is inherently popular with that artiste.

Also, in Sàngódàrà's Sàngó-pípè, we have instance of artistic signature tune that occur terminally when the artiste wants to draw the curtain of her performance as follows:

Ajá ò le gbàgbé olóore	(The dog does not forget its benefactor
Àgùtàn éé gbàgbé eléèrì bọ̀rò	The sheep forget not who feeds it quickly
Obinrin ò le gò gò gò	A woman cannot be so dense
Ìyá Lájùmòkẹ	Lájùmòkẹ's mother
Kó gbàgbé eni ó gbàbálé òun	And forget who deflowers her
N ó relé n ó bálé	I will go home and arrive home
Onísàngó Àwèní	The Sàngó worshipper Àwèlé
Ilé ọkà lọkà n lọ	The adder goes to its house
Ilé erè lerè n rẹ	The python goes to its house
Odídèrẹ ń kú sókoowájẹ	The parrot dies not in search of food
Èèwò ní	Its abomination...)
(Sàngó-pípè ii, ll.415-525)	

The chanter is here appreciating the audience and the benefactor who have shower her with encomium and gift, either cash or materials on the stage. After thanking them, she shows her desire to leave the stage with the signature tune seen above. The clear indication of goodbye utterance is signified with *ilé* starting from line 6 in the above excerpt. She adopts the blessing of *odídèrẹ*, *ọkà* and *erè* (parrot, adder and python) that gets home surely from their journey to pray and bid herself journey mercy down home. Even if she is not going to leave the gathering at that time, she believes her job being in that gathering is done. Therefore, this is a clear example of signature tune used terminally to finalise her performance and its personal to her and her alone.

In *Ìjálá-ọ̀dẹ* of Chief Owólabí Òkẹ̀fàbí, one of our Ìjálá consultants interviewed, we are able to bring out a signature tune he is fond of whenever he is about to finish his performance. He likes to use the expression:

Ìyàwó mi n pé mí ńlé oooo	(My wife is calling me home
Ìṣòlá Ọ̀pó,	Ìṣòlá Ọ̀pó,
Ó ní n wá nu ọ̀bẹ̀ láàrin itan	She says I should come and eat soup in the middle of her lap
Iwínrónkẹ, apónlẹ̀wà bí ọ̀lẹ̀ ààwẹ̀	Iwínrónkẹ, that is fair in complexion like fasting beans puddy)

This is his own signature tune to draw the curtain of his performance. Weather her wife is at home or even in the gathering of people he is performing for, he uses the signature tune to bring to an end his

performance and it has become his usual practice, hence, it is his signature tune used terminally. To conclude the performance, a particular chanter of Ìjálá uses the signature tune below to round up:

Àdé mi rée orin ará Sókótó	(Here is my brisk arrival just like Sókótó people
Àbò mi náà rée oo	Here is my return
Oníbodè ní í rábò oko.	The border guard sees the returns of the farmers.
Àbò mi rée,	Here is my arrival.
È má pé ẹ ò rábò mi	Don't say you are not aware of my return.)

This is to give due regard to the people that have been listening to him since and inform them of his readiness to bring performance to halt. However, Sókótó is a name of a state in Northern Nigeria where many Yorùbá go for commercial purposes. They do not live in Sókótó as their permanent abode but to get some good for trading, hence the saying *Àdé mi rée, orin ará Sókótó* (Here is my brisk arrival just like Sókótó sojourners) just to indicate the arrival of the trader in comparison to the signaling of the artists to the end of his/her performance. From the examples given above, it is no longer a doubt that signature tunes are not merely occurring at the beginning or end of the performance but occur at any phase initially, medially and terminally.

8. Contribution to Knowledge

The study established signature tunes as unique identity of individual artists filling the lacuna on over flogged use of only literary devices to measure style of an artist or a writer. This study documented occurrences of four components in Yorùbá oral-verbal discourses. The fourth of them is the signature tune. This exterminates the notion that all artists say the same thing. The paper also established that signature tunes occur medially and terminally contrary to the hitherto constraint of signature tunes to the beginning of texts alone, that signature tunes occur only genre-initial and sparingly at the end of the performance leaving out genre-media, a significant domain where style as a man also occurs. The study identifies five typology of signature tunes which aligns with the principle of style as a Chameleon. And explores artistic signature tunes that is tantamount to style as man, the self-declared unique style and identity of individual artist. The rhetoric in all spheres of Yorùbá society will immensely benefit if the tunes are painstakingly mastered; radio presenter, television presenter, masters of ceremonies, the orators will find the signature tune very instrumental in their speech acts because the languages are carefully selected and manipulated in such a way that the tunes entertain, excite, educate and enlighten the audience. One popular orator in Òṣun State Broadcasting Corporation in 90s and early 2000, Délé Tòmọrí, we discover benefited from signature tune of *ẹkún-iyáwó* and his own language mastery and identity then added glamour to his signature tune and thereby carves him a brand recognition that connects him emotionally to his audience.

9. Summary of the Finding and Conclusion

We deduced from this study that signature tunes are one of the literary approaches through which style is examined. The identity of each artist consists in their style. The earlier proposition that all oral poetry talk about the same thing is still true to a great extent but the only delineating yardstick that distinguishes one artist from another is his/her style and identity which consists in signature tune. Signature tunes are recurrent, stable, and consistent in literary works, though not common in refined genres set aside to treat topical issues. Artistic signature tunes perform the emotive communicative function because the roles of artists rather than addressees or context take prominence in artistic signature tunes, hence, they are referred to as style as a man. Similarly, the study exterminates the notion that signature tunes only occur at the beginning or end or the of performances. Signature tunes most especially artistic one analysed in this study occurs initially, medially and terminally. However, this documentation of signature tune will serve to preserve the aesthete in language of literary work and at the same time to train those who intend to inherit the arts of Yorùbá verbal arts.

While the study was able to substantiate signature tunes as unique identity of artists and identifies the domains of artistic signature tunes in the genre-initial, genre-media and genre-final, yet the study is limited to only selected orature basically chants which may cloud the nature of style as a man in other variants of Yorùbá orature like recitation and songs that are not captured. Similarly, the study dwelt mostly on oral poetry leaving out the significant vacuum in the aspect of written literature. However, it will serve to open a greater appreciation of other genre from perspective of *style as a Chameleon*.

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Appendix: Table of Informants (Discography)

S/N	NAME OF ARTIAST	NAME OF TRACKS	GENRE
1.	Sulyman A. Ajóbíewé	Orikì Ifẹ̀	Ẹ̀sà-egúngún
2.	Fóyèkẹ̀ Àjà̀ngílá	<i>Oloun Ní Sọmọ, Ó lójú Èni tó lè lọ</i>	Ẹ̀sà-egúngún
3.	Ògúndáre Fọ́yánmu	Ogun Owó Orí II	Ìjálá-ọ̀ḍẹ̀
4.	Ògúnsanmí Ògúnlówò	Ìjálá-Ọ̀ḍẹ̀ I	Ìjálá-ọ̀ḍẹ̀
5.	Owólabí Òkẹ́fàbí	Ìjálá Ọ̀ḍẹ̀ II	Ìjálá-ọ̀ḍẹ̀
6.	Ìyẹ̀rẹ̀ Ọ̀sogbo	Ìyẹ̀rẹ̀ Alẹ̀	Ìyẹ̀rẹ̀ Ifá
7.	Fáníyì	Ẹ̀kún Ìyàwó II	Ẹ̀kún Ìyàwó
8.	Oyápidán Oyáwọ́lé	Ẹ̀kún Ìyàwó I	Ẹ̀kún Ìyàwó
9.	Ẹ̀sàngódàrà	Ẹ̀sàngó Pípẹ̀ II	Ẹ̀sàngó-pípẹ̀