

## ODUN OLOYIN

(Year of Blessing)

A Composition for Voice and Piano

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### Compositional Procedures and Analysis of *Odun Oloyin*

*Odun Oloyin* (“Year of Honey”) is a choral composition for SATB voices with piano accompaniment, written in a tonal, diatonic, and melodic style. Set in E-flat major and cast in a compound duple metre (6/8), the work unfolds in a through-composed design articulated as A–B–C–D–A. Its *Moderato* tempo, polyphonic texture, and mood of rejoicing and gratitude reflect the festive atmosphere that accompanies Christmas celebrations in Nigeria. The title itself evokes sweetness and renewal, symbolising the anticipation of a new year and the cultural richness that characterises the Nigerian festive season. The piece is intended for concert performance and has an approximate duration of 2 minutes and 55 seconds.

#### Analysis of *Odun Oloyin*

The composition is arranged for four voices (soprano, alto, tenor, and bass) with piano accompaniment. Its inspiration lies in the transformative ambience that emerges as Christian communities prepare for Christmas, a period marked by heightened cultural expression, religious devotion, and social vibrancy.

#### Section A (Bars 1–17)

The work opens with a brief piano introduction, functioning as a musical call that is immediately answered by the voices in bar 1. The principal theme enters in bar 3 and is restated in bars 16 and 17. The rhythmic repetition reinforces the joy and celebratory spirit associated with the festive season.

#### Section B (Bars 18–33)

Section B begins at bar 18 with a three-part harmonic motif shared by soprano, alto, and tenor, continuing to bar 21. Between bars 22 and 25, the soprano line withdraws, re-entering at bar 26 alongside the bass part. This expanded texture continues until bar 33, creating a fuller choral sonority.

#### Section C (Bars 33–52)

In Section C, the motif is introduced by the tenor and bass voices. A shift in rhythmic structure between bars 38 and 47 modifies the established melodic line, adding contrast and forward

momentum. This section deepens the musical narrative through subtle variation and textural interplay.

### **Section D (Bars 52–70)**

Section D opens with a three-bar piano interlude (bars 53–55), which introduces a fresh thematic idea presented in a call-and-response format. At bar 56, the tenor and bass initiate the call, answered by the soprano and alto at bar 59. This antiphonal exchange continues until bar 70, enriched by interjections and syncopated rhythmic patterns that heighten the festive character of the work.

### **Return of Section A**

A *Da Capo* instruction at the final bar directs performers back to the opening, with the piece concluding at the *fine* in bar 17. This return reinforces the cyclical nature of the composition and provides structural closure.

# ODUN OLOYIN

Composed by  
Temitope O.Popoola  
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**A** *f*

Doh is Eb

Moderato

SOPRANO  
O de o dun o lo yin yi ma ti tun de o

ALTO  
O de o dun o lo yin yi ma ti tun de o

TENOR  
O de o dun o lo yin yi ma ti tun de o

BASS  
O de o dun o lo yin yi ma ti tun de o

Piano

7 *mf*

de o dun a la yo yi wo le we re Ke re si me si o dun o lo

de ka bo o ba a wa ka bo o ba Je su

de ka bo o ba a wa ka bo o Je su

de o dun a la yo yi wo le we re Ke re si me si o du o lo

2 14

FINE **B**

yin ke-re-si-me - si i o-dun ti de Ke-re-si-me - si o dun de o dun o lo wo

o ke-re-si-me - si o-dun ti de Ke-re-si-me - si o dun de o dun o lo wo

yin ke-re-si-me - si o-dun ti de Ke-re-si-me - si o dun de o dun o lo wo

yin ke-re-si-me - si o-dun ti de

**B**

22

ke-re-si-me - si tun ma de o ah

Ke-re-si-me si o dun de o dun o lo mo ke-re-si-me si tun ma de o ah

Ke-re-si-me - si o dun de o dun o lo mo ke-re-si-me - si tun ma de o ah

Ke re si tun ma de o ah a

**B**

30

**C**

mu ku lu mu ke a yo o de ke-re-si-me-si o dun de

mu ku lu mu ke o de ke-re-si-me-si o dun de

mu ku lu mu ke o de ke-re-si-me-si o dun de

mu ku lu mu ke o de

**C**

38

ka bo ka bo Je - su o ba Je - su O - ba ka - bo o ke - re - si - me -

ka bo ka bo Je - su o ba Je - su O - ba wa ka - bo ke - re - si - me -

Mu ku lu mu ke i gba la de o Je - su O - ba wa ka - bo ke - re - si - me -

Mu ku lu mu ke i gba la de o Je - su O - ba wa ka - bo

47 D

si ke-re-si-me - si ke-re-si-me - si o dun de

si ke-re-si-me - si ke-re-si-me - si o dun de

si ke-re-si-me - si ke-re-si-me - si o dun de

Ke-re-si-me si ma de ke-re-si-me-si yi ke-re-si-me - si o de D

54

Gbo' pe e wa gba-'yin n wa

O pe — lo ye o o Ba-ba I yin

Gbo' pe e wa gba-'yin n wa

O pe — lo ye o o Ba-ba I yin

61

O lu gba la a du pe a wa la ye

i yin ye O o Ba ba A wa la ye

i yin ye O o Ba ba O lu gba la a du pe

i yin ye O o Ba ba a du pe A wa la ye

*Dal Capo*

66

a tun wa la ye I yin lo ye o o Ba ba

a tun wa la ye I yin lo ye o o Ba ba

a tun wa la ye I yin lo ye o o Ba ba

a tun wa la ye I yin lo ye o o Ba ba