INAUGURAL LECTURE SERIES 325

SEEING THROUGH LIFE'S CLOUDY DOMAIN: Navigating the Chemistry of Man, Music and Culture

By

Olusanjo Matthew Abayomi DARAMOLA
Professor of Music and Performative Musicology

OBAFE-Mowo University Press, Ile-Ife, Nigeria
Olusanjio Matthew Abayomi DARAMOLA
Professor of Music and Performative Musicology
SEEING THROUGH LIFE’S CLOUDY DOMAIN: NAVIGATING THE CHEMISTRY OF MAN, MUSIC AND CULTURE

An Inaugural lecture Delivered at Oduduwa Hall Obafemi Awolowo University, Ile-Ife, Nigeria
On Tuesday 28th August, 2018.

By

Olusanjo Matthew Abayomi DARAMOLA
Professor of Music and Performative Musicology

Inaugural Lecture Series 325
Preamble

The pot that will eat fat
Its bottom must be scorched
The squirrel that will long crack nuts
Its footpad must be sore...
(Soyinka 1982: 61)

Mr Vice-Chancellor Sir, this quote from Soyinka’s *Kongi's Harvest* derives from the Yoruba virtues of hard work and persistence which are entrenched in the curriculum of the school of culture to measure human performance and its rewards. Every human being needs the school of culture to understand and appropriate these and other virtues for personal and communal developments. This is the crux of this lecture.

It is proper to commence this inaugural lecture by first acknowledging the favour of God on me for it is He who makes it possible, in the face of all impossibilities, for me to attain this peak in my academic career. As David, the great musician of all ages captures it in one of his psalms: “If it had not been the Lord who was on our side, now may Israel say” (Psalm 124 verse1: Hope Bible). If not for God through my Lord Jesus Christ, this inaugural lecture would not have been possible. A person who was least expected to “have a head” now not only “has a head” but also has a cap to adorn that head. That alone is enough for appreciation unto Almighty God who is timeless and thereby controls times and seasons. Mr. Vice-Chancellor Sir, I am thankful to Obafemi Awolowo University which provides for me the platform to realise my potential as an academic and as a practitioner of the best profession in the world – MUSIC. A life without music is like an object for the museum!

I am also grateful to the Vice-Chancellor of this great University for allowing me to give this 325th inaugural lecture in the
University and the third of such from the Department of Music. Mr. Vice-Chancellor Sir, the voyage to this podium for this presentation of my inaugural lecture did not happen by human will but by the will of God. After finishing my primary education, though one of the best in my class, my parents who were stark illiterate farmers and indigents thought of sending me to go and learn photography through apprenticeship under “Alasco Photos” who was the foremost photographer in Ile-Ife at that time. It took the grace of God and the intervention of my sister, Mrs Victoria Akeredolu, who resisted that decision and enrolled me in a Secondary Modern School in my home town, Iloro-Ekiti, Ekiti State. I know that her intention then was not only that I should be educated but that I should become the pride of the family.

The choice of music as my area of academic discipline and professional exploit is also based on divine and human interventions. For all these, I am highly indebted to my teachers from my NCE at the Oyo State College of Education, (now Osun State College of Education) Ilesa, to my University days here in Ile-Ife. I appreciate Pa Christopher Oyesiku who was my Head of Department at the College and who enrolled me with his own money for the much-coveted professional examination of the Associated Board of the Royal School of Music, London. From this University, history will not forget Professors Late Joshua Uzoigwe, my piano teacher, and performance supervisor, Ademola Adegbite and Tunji Vidal who respectively supervised my Master’s and doctoral theses and, who saw and developed some professional and academic potentials in me. Other appreciations and acknowledgements will be done at the appropriate points of this lecture.

Mr. Vice-Chancellor Sir, for the efforts of the individuals mentioned thus far, permit me to request this august gathering for a round of applause.

The purpose of an inaugural lecture is to provide an opportunity to the Inaugural Lecturer to share his academic experience and
I am from the Department of Music. My voyage to this podium for this occasion did not happen by human will but by divine and human intervention. My parents, who were stark against sending me to go and undergo the rigours of musical training under “Alasco Photos” decided to provide me with a musical education in my home town, Ilorin. Ekiti. It was not only that I should be the pride of the family, but also that I should not only improve in my academic discipline and based on divine and human conventions. I am highly indebted to my teachers at the College of Education, (now Osun State University) where I was enrolled in the school of music, London. From there, I moved to the University of Oxford where I was supervised by Professors Late Joshua Afolabi and Professors Late Joshua Afolabi and Professor Late Joshua Afolabi. All these professional examinations were geared towards critical and scientific engagements of the performance of music, from the cultural and popular domains, to explore the place and contribution of music to human living and livelihood. It was in recognition of this fact that, by the grace of God, Obafemi Awolowo University entitled me as a Professor of Music and Performative Musicology effective from 1st October, 2013.

1. Introduction

Music as a form of human activity and as a phenomenon in the ordering of the activities marking the human life cycle became popularised as a part of academic activities in the early Greek education. Greece has been known to be the cradle of European civilisation and in its early education Plato considered music and gymnastics as two major essentials though these two bodies of knowledge today cover more specialised areas and disciplines. According to Miller (1972), the ancient Greek believed that music had a direct and profound influence on character. This is called the theory of ethos. Factors which determined a particular musical ethos were its rhythm, mode and the instrument employed. Plato stressed the importance of music in education, believing that it revealed the principles (noumena) rather than the mere appearances (phenomena) of nature (Warburton, 1967; Rowley, 1978).

Greeks worked out seven divisions of the liberal arts which formed the course of studies in their medieval university. These divisions are categorised into the quadrivium and the trivium. The quadrivium comprised Arithmetic, Geometry, Music and Astronomy which they classified as mathematical arts. The trivium
consisted of grammar, dialectics and rhetoric which came under the umbrella of the rhetorical arts (Akpabot, 1982). It is evident from the perspective of Greek early education that music is a very important subject, a science and also a discipline. Apart from this, festivals in honour of gods among the Greeks were usually anchored through music. The chief of these festivals which always included singing and dancing, is the one in honour of the god called Dionysus (Clement 1981). Most ancient Greek philosophers believed that listening to music based on some of the modes in use at the time was beneficial to the development of a young person’s character and warned that listening to music based on certain other modes would have harmful effects. This reveals that the early Greek culture was permeated with the performance of music which served as a precursor to its dominance in the early Greek educational systems.

2. Traditional African Conception of Music and Music Performance

Music, from the angle of culture, is a unique discipline and it is also a mode of discipline. Its utilitarian effects cut across every other areas of culture. To the African, music is a spirit by which other spirits, both within the terrestrial and celestial domains, are relive. Its spirit is the spirit of the ancestors, gods, traditional (communal) structures, societal norms and virtues by which the society is guided and informed at all times and by which the culture of the people is extolled. This means that music within a particular enclave is appreciated, patronised and promoted by the quality and quantity of what culture has deposited in the musicians within the society. In actual fact, music symbolises the culture it represents and, through it, the people within the culture could be understood or misunderstood.

Every culture has the right to live and each culture survives through its own internal mechanism. Culture itself is a school and the ensemble of a people’s way of life which has every of its adherents as its students. The quality of human behavioural relationship with other terrestrial and celestial beings is best
and rhetoric which came under its (Akpabot, 1982). It is evident
rly education that music is a very
also a discipline. Apart from this,
ng the Greece were usually
of these festivals which always
the one in honour of the god
Most ancient Greek philosophers
ed on some of the modes in use
development of a young person’s
ong to music based on certain other
ects. This reveals that the early
the performance of music which
inance in the early Greek
ception of Music and Music
, is a unique discipline and it is
itarian effects cut across every
ican, music is a spirit by whichestrial and celestial domains, are
the ancestors, gods, traditional
oms and virtues by which the
at all times and by which the
This means that music within a
atoned and promoted by the
es has deposited in the musicians
usic symbolises the culture it
ple within the culture could be
live and each culture survives
m. Culture itself is a school and
 of life which has every of its
uality of human behavioural
al and celestial beings is best
measured by how much has been acquired from the school of

culture denotes an historically transmitted pattern of
meanings embodied in symbols, a system of
herited conception, expressed in symbolic forms
means of which human beings communicate,
peutuate and develop their knowledge about and
itudes towards life.

Culture as a school is the “motherboard” of a human life through
which virtues of character, attitude and personality are formed and
transmitted. The ingredients of culture as the nucleus of human
way of life are adequately promoted through these virtues.

![Diagram 1](image)

**Diagram 1**

Culture (shared beliefs and values of group) begets character
(distinctive qualities). Character begets attitude (personal view)
and attitude begets personality (distinguishing characteristics).
The quality measurement of each student of the school of culture is usually achieved through personal, attitudinal and character performances. This has been the basis for my academic research through which a theory I call Performative Musicological Theory (PMT), which has its foundation in the performance theory for linguistic and ethnographic studies in the works of Scheshner (1985), Turner (1988) and Butler (1997), was promulgated. The analytical and theoretical orientation in performative musicology is that music is realizable and communicates best through its performance. Music, within the concept of performative musicology, concerns itself with the description and definition of human activities by the interpretation and representation of ideology and identity through performance for public consumption. This implies that the potency of music, like in any other liberal arts, is in its performance (Daramola and Olaosun, 2016). What gives music its meaning and differentiates it from a people to the other throughout the world is performance. What marks a musician unique and different from another is performance.

Performance itself, within this context, is an act showing some exhibition of response to internal stimulus through motorised physical activity. Such an act may be spontaneous arising from a momentary impulse or may be premeditated. Aderounmu (2017) sees performance in Computer network as the analysis and review of collective network statistics to define the quality of services offered by the underlying computer network. He opines that it is a qualitative and quantitative process that measures and defines the performance level of a given network. From Aderounmu’s submission, performance is a process through which human achievements could be measured and judged. Performance is what human beings do regularly though sometimes unconsciously. Performance of music takes any of the two forms depending on the concept and the context. The duo of concept and context further determines the content and the concord of such performance at any given space or time. So, the ideology of music performance, generally within African context and specifically among societies in Nigeria, is best appreciated when performance is properly
student of the school of culture is
sosial, attitudinal and character
basis for my academic research
in the performance theory for
cities in the works of Scheshner
(1997), was promulgated. The
transformation in performative musicology is
communicates best through its
the concept of performative
the description and definition of
premeditation and representation of
performance for public consumption.
Of music, like in any other liberal
Aderounmu (2017) work as the analysis and review
to define the quality of services
network. He opines that it is a
process through which human
judged. Performance is what
sometimes unconsciously.
if the two forms depending on the
of concept and context further
record of such performance at any
ideology of music performance,
and specifically among societies
when performance is properly
situated within a particular people’s culture whose interests and
aesthetic expressions the music performance represents. According
to Bahl (2000), there are many competing distinctions of “culture”
as a category of analysis. This implies that the understanding of
people’s culture is by no means a small task; hence the different
approaches to the study of culture.

Culture is most often generally and unconsciously taken as a way
of life but more than that, culture in traditional society has
presented itself as a body of knowledge. In connection with this,
music performance (as well as performances in other liberal arts) is
a cultural activity. Traditionally, music performances usually serve
as a rallying point for traditional musicians as social specialists to
exhibit their performance ingenuity through singing, the use of
heightened speeches and dance styles. Such musical performances
are sometimes accompanied by word interjections and hand
clapping or ground-feet-tapping. Music affects individuals in
different ways from its conception to consumption. This is because
everyone that is touched by a piece of music hears and interprets
such music differently with different senses, opinions, emotions
and judgments about it. However, every judgment about a piece or
performance of music is usually based on the aspect of the music
that impresses itself on the listeners. It takes the understanding of
cultural milieux such as utilitarian, didactic, entertainment,
signalling, therapeutic, dramatic etc), symbolic, linguistic, and
historic ideologies for music or its performance to be adequately
acknowledged and appreciated.

3. **Nigerian Music: The Insignia and Index (Manifestation)**

As one of the fundamentals of culture, music occupies a prominent
domain in human life. One of its strongest grounds is that it has the
capacity to control people’s emotions and actions in such a way
that they become either violent and destructive or peaceful and
noble. The Yoruba sayings “Orin nii sivájú òtè” (it is song(s) that
prelude(s) conspiracy) and “Ilò níi mú mú ilù dùn” (It is drum(s)
(music) that give(s) the city its liveliness) are indicative of what
music can be manipulated to achieve. These two dictums present a very hazy and cloudy domain of explanation until the text and the context of the performance of “orin” and “ili” is adequately examined. Most of the conflicts that ensue in communities, cities and countries of the world have their signatures in songs especially the proverbial ones. However, not attending to the content of such songs causes conflicts that ordinarily would have been amicably settled to sometimes snowball to wars and, most often, eventual genocide. Such wars are not wars between communities, cities and countries alone but also found in family, political, social and religious settings with either mild resultant crisis or serious ones. Also, sometimes, crises within these settings, if unattended to, develop to national, continental or even international conflicts.

What this implies is that apart from the entertainment that people derive from music, it is a coin of entwined dark and bright sides. Ironically, musicians, being social specialists, fit or shift into any of the two sides without much ado. Sometimes, these musicians, based on the roles they play in society, are regarded as “prophets”. This is because they could see through the dust of events in their communities and prognosis of the future. In the same vein, Soyinka in Ilori (2017: 182) asserts that “the artist has always functioned in African society as the record of the mores and experience of his society and as the voice of vision in his own time”.

In 1964, Hubert Ogunde released an LP titled Yoruba Ronu as a biting attack on the premier of Nigeria’s Western region and his company was banned from the region – the first instance in post-independent Nigeria of literary censorship (see Gloria Lotta, 2015). In that record Ogunde, who always sought the reawakening of his indigenous culture, sang about the need for the Yoruba to come together to provide a brave front in Nigerian politics by shunning bigotry and promoting brotherhood and love among themselves. This, the musician believes, will not only promote Yoruba hegemony but will also make the people to be more politically relevant.
These two dictums present an explanation until the text and the “orin” and “ilú” is adequately that ensue in communities, cities their signatures in songs especially at attending to the content of such harmony would have been amicably at wars and, most often, eventual s between communities, cities and in family, political, social and resultant crisis or serious ones. If these settings, if unattended to, even international conflicts.

From the entertainment that people of entwined dark and bright sides. al specialists, fit or shift into any ado. Sometimes, these musicians, society, are regarded as “prophets”. through the dust of events in their of the future. In the same vein, asserts that “the artist has always as the record of the mores and is the voice of vision in his own


The song, which actually was a reaction to his personal ordeal with the government of the day, eventually became the signature for the promotion of Yoruba identity especially during the Second Republic. The musician pictured the instability noticed among the Yoruba political leaders of the time and reflected the scenario in the song. The song also reflected on the milestones achieved by these leaders in unity and how that turned to an albatross because of disunity caused by unnecessary rivalry among them based on the pursuit of political ambitions. Ogunde warned in the song that unless the people have a rethink of that attitude, they will turn themselves into a broken calabash (“āikārā or ākikāragbá” later remixed to “boolu”: football) for people to kick about in the sky, on the ground and eventually deflated to become a good-for-nothing stagnated people on the earth.

Mo wo Ile Aye o, aye sa malamala;  
Mo ma b'oju w'orun okunkun losu bo'le;  
Mo ni eri eyi o, kini sele si Yoruba omo Alade, kini sele si Yoruba omo Òdùa;  
Ye, ye, ye, ye ye, ye ava mase hun, oro nla nbe;  
Yoruba nse r'awon nitori Owó, Yoruba jin r'awon l'ese nitori ipò;  
Won gbebi f'alare, won gba're f'elebi;  
Won pe o'è ko wa ja, won tun pe oloko wa mu;  
Ogbọn ti won gbon lo gbe won de Ilé Olà, ogbon na lo tun padawa si tunde won mole;  
Awọn ti won ti n s'Oga lojo to ti pẹ, tun pada wa d'eni a n f'owo ti s'eyin.  
Yo, ye, yo, Yoruba yo yo yo bi ina ale; Yoruba ru ru ru bi Omi Ōkun; Yoruba baba nse...Yo yo Yoruba ronu o!  
Yoruba so'ra won di boolu f'araye gba;  
To n bà gba won soke, won a tun gba'won s'isale o;  
Eya ti o ti kere te le ni won ge kuru;  
Awọn ti ale f'xo sun, ti di eni ati jo;  
Yoruba joko sile regede, won fi owo l'owo;  
Bi Agutan ti Abore n bo orisa re o!  
Yo yo Yoruba r'onu o!
Ori ki ma i buru titi, ko bu ogun odun;
Leyin okunkun biribiri, Imole a tan;
Ejeka pe Olodumare, ka pe Oba lu Aye; k’ayewa le dun ni
igbehin, igbein lalayo;
Ile mo pe o, Ile dakun gbawa o, Ile o;
Ile ogere, a f’okó yeri...ile!
Alapo Ikà, o te re re ka ibi...ile!
Ogba ragada bi eni yeye mi omo adaru pale Oge...Ile,
dakun gbà wa o...Ile!
Ibi ti n pa Ika l’enu mo...Ile!
Aate i ka, o ko ti a pe Ile...Ile!
Ogbamu, gbamu oju Eledumare ko mase gbamù lowo
a...Ile...dakunge wa o...Ile
Ehen, ehen awa gbe ori ile yi pe o;
Eni ba dale, a ba ile...peruge de o...eheh ehen awa gbe
ori ile yi pe o;
Oduduwa bawa tun ile yi se o...to’wo, t’omo
o...eheh...awa gbe ori ile yi pe o;
Oduduwa da wa l’arc o, ka si maa r’ere je o...eheh awa
gbe ori ile yi pe o!
Yo yo yo Yoruba ronu o!

I look down upon the Earth and it looks faded and jaded;
I look up to the skies and see darkness descending;
Oh! What a great pity!
What has become of the Yoruba?
What has befallen the children Odua?
Hey, hey hey hey, hey hey...
We appear helpless and the situation ominous;
The Yoruba inflict rain on themselves for the sake of
wealth;
The Yoruba under-mine one another in pursuit of position;
They declare innocent guilty and the guilty innocent;
They induce thieves to invade a farm and invite the farmers
to apprehend them;
The same cleverness that was responsible for their past
successes;
Has now turned out to be their albatross;
Impactful leaders of the past have now been rendered irrelevant;
Yo, yo, yo Yoruba yo, yo, bright as light on a dark night;
Yoruba ru, ru, ru as the rumblings of the Sea;
Yoruba baba deserves to be baba;
Yo, yo, yo. Yoruba reflect.
The Yoruba have turned themselves into a football for the world to kick about;
They are lobbed up into the sky and trapped down to the Earth;
A region that was already small, has its size further reduced;
And those through whom we could have sought redress;
Have been rendered men of yester years;
Yet the yoruba sits down helpless, like a sacrificial lamb;
Yo, yo, yo, Yoruba reflect;
But misfortune, I say, does not last for a lifetime;
For after darkness comes light;
So let us cry unto Edumare, the makers of heaven and earth to grant us recovery;
For he who last, laughs best;
Oh mother earth! I call upon you;
Mother earth, oh! Mother earth;
Please come to our aid, mother earth;
Slippery earth, whose head is shaved with a hard worker’s Hoe;
Whose wicked container spread out to contain evil;
Flung out as is mat, in the manner of my mother scion of those who spread ash to heal the earth;
Mother earth please come to our aid, mother earth!
Fame that confounds the wicked…mother earth please come to our aid, mother earth;
Spread out and cannot be folded…mother earth please come to our aid, mother earth!
The sheer expanse of Edumare’s view cannot be contained within human arms…oh mother earth, come to our aid!
Yes, yes, yes, yes, so we may live long on this earth; Those who renege on oath will pay the price, yes yes yes, so we may live long; Oduduwa, please aid us to replenish the earth for our success and fecundity...yes, yes, so we may live long on this earth; Oduduwa vindicate us so that we can succeed; yes, yes, yes, so we may live long on this earth.

Yo, yo, yo, Yoruba reflect! (drbiggie.com)

Ogunde, often regarded as the pioneer of Nigerian Folk Opera, in this song tried to promote the interest of his people’s traditional culture. He was able to perceive the political climate of the time and, as a philosopher, he was able to forecast the likely outcome of the attitude of the Yoruba political leaders at that time, the manifestations of which are still steering us in the face. The questions now are “Have the Yoruba actually pondered on the germane issues raised by Ogunde?” “Are they not now spectators in their own mysteries?”

Music, from time immemorial, has continued to play the important role of guiding people by projecting into the future through analysing the events of the present. African traditional rulers, especially among the Yoruba respect musicians’ opinions on social, cultural and religious issues because of their expertise as custodians and living archives of histories of their people. That is why the Yoruba say that “Máa wi oba kii pa òkorin (òlòrín)”, meaning “speak on; the king does not kill the musician” is taken as sacrosanct and honoured by the Yoruba leaders and followers.

The revolutionary trend started by Ogunde’s music in south-western Nigeria which actually sent ripples across the country not only served as a spine but also as a socio-political design on which Fela Anikulapo Kuti’s music was nurtured and promoted. Social and political ills were being tackled headlong though the musicians also sometimes paid the costly price of a series of arrests and humiliation. Fela used his music as a “weapon” against the military
may live long on this earth;
I will pay the price, yes yes yes,
replenish the earth for our
yes, so we may live long on
that we can succeed; yes, yes,
on this earth.

(dribbigie.com)

Pioneer of Nigerian Folk Opera, in
the interest of his people’s traditional
the political climate of the time
fear to forecast the likely outcome of
political leaders at that time, the
ill steering us in the face. The
Ogunda actually pondered on the
question? ‘Are they not now spectators

... has continued to play the important
jecting into the future through
sent. African traditional rulers,
respect musicians’ opinions on
choices because of their expertise as
the histories of their people. That is
wi oba kii pa òkorin (òlorin)”,
not kill the musician” is taken as
Ogunda leaders and followers.

... by Ogundc’s music in souther-
ripples across the country not
a socio-political design on which
nurtured and promoted. Social
headlong though the musicians
price of a series of arrests and
a “weapon” against the military
junta which was at the helm of political affairs in Nigeria between
1983 and 1999. Fela calls Nigerian military a troop of ‘Zombies’ to
express his vehement detest of their anti-social and anti-state
activities based on orders from their leaders. The period was
marked by dictatorship, arbitrariness, electoral malpractice and
religious conflicts resulting from economic deprivation and an
uneven access to opportunities (Omojola 2012:177). The musician
encouraged Nigerians to stand up and speak against the military
rule which he referred to as ‘corrupt’. The Nigerian Police and the
military were furious about some of Fela’s earlier albums such as
“Kalakuta Show” (1976) which they perceived as not only
confrontational but insulting. ‘Zombie’, released in 1976, actually
became more injurious to the military class in Nigeria and even in
Africa. It was seen as a direct attack on the egotism and esteem of
the military with some international backlash. According to
Olaniyan (2004), Zombie gave the youth of Africa a handy concept
that dramatized the intellectual shallowness of the military
dictatorships that rampage the continent. Corroborating this view,
Omojola (2012), asserts that the album Zombie paints the Nigerian
military class as a thoughtless and mindless group, incapable of
critical thinking and ever ready to kill and destroy. The lyrics run thus:

Zombie o, zombie (Zombie o, zombie)
Zombie o, zombie (Zombie o, zombie)
Zombie no go go, unless you tell am to go (Zombie)
Zombie no go stop, unless you tell am to stop (Zombie)
Zombie no go turn, unless you tell am to turn (Zombie)
Zombie no go think, unless you tell am to think (Zombie)
Tell am to go straight
A joro, jara, joro
No break, no job, no sense
A joro, jara, joro
Tell am to go kill
A joro, jara, joro
No break, no job, no sense
A joro, jara, joro
Tell am to go quench
A joro, jara, joro
No break, no job, no sense
A joro, jara, joro
Go and kill! (Joro, jaro, joro)
Go and die! (Joro, jaro, joro)
Go and quench! (Joro, jaro, joro)
Put am for reverse! (Joro, jaro, joro)
Joro, jara, joro, zombie wey na one way
Joro, jara, joro...

Fela, seeing all these, was personally touched by the magnitude of the injustice, brutality and corruption perpetrated by the military. In response, he released the album “Zombie” which sent the junta into frenzy and made them plot so many ways to apprehend him. Of course, the rest is now a story.

Several other Nigerian popular musicians followed this trend especially after the demise of Fela. The most currently used music by modern-day Nigerian artistes to speak against government excesses and other societal evils is hip-hop. Adegoju (2009: 4) reports:

Contemporary Nigerian musicians use their lyrics to reflect on happenings in society. As such, they become chroniclers of events, recreating the history and culture of their people, commenting on aspects of societal values that have diverged from historical reports; and suggesting ways by which society could be restored to the normal order. In doing so, the musical social critics cannot but resort to employing the tool of satire [satirical music] to deride the prevalence of social ills in a bid to correct them.
Some very good examples of musicians who use music as a platform for social reformation and political transformation include Bisade Ologunde (Lagbaja) in “Suuru Lere”; Abdulkareem Idris in his “Nigeria Jagajaga”; Chinagorom Onuoha also known popularly as African China in “Government bad”; Junglist Boys in “Eyes don clear” Oritse Femi in “Flog Politicians” etc.

The agitations of these musicians were based on the passion for their country Nigeria and its people. They helped greatly to relieve and communicate the sufferings and agitations of the citizens with the power of music to the authorities... (See Ajike’s Column 2018). In spite of the passion these artistes have for the country, it is quite unfortunate that many of them have been subjected to annihilation in terms of arrests, detention, prohibition of their music and even compulsory émigré. The reason behind their persecution is their attempt to use their music as a virile “weapon” to enforce justice and equity in the country and, most often, to force government to do what is right. Just like a “gun”, which till now is prohibited from being owned by individuals in our society, the music of these artistes is seen as a deadly weapon and anathema especially to governments and their agents. However, when governments or their agents need some protection about their policies, musicians as “griots” are engaged to use the same “weapon” to protect their interests. This is because music travels faster, wider and better than any other channel or medium to antagonize or propagate government policies and ideologies. In this regard, the lyrics of two musicians are considered for discussion.

**Bisade Ologunde**

Bisade Ologunde (Lagbaja) is a graduate of this great University. When he was an undergraduate, he enlisted with the University band in the Department of Music and participated effectively along with other students within and outside the department in concerts and public band performances Lagbaja' plays a unique style of Afrobeat, incorporating a range of influences from highlife, juju,
The musical form in Lagbaja’s work bears the imprint of Afrobeats, the musical style created by Nigerian superstar Fela Anikulapo-Kuti decades ago, but it also contains traces of highlife, juju and more traditional music such as bata drumming. Lagbaja’s music also incorporates rhythms and melodies inspired by Western genres such as rock, funk and jazz...

The Great Ife trait in Lagbaja made him carve a unique niche for himself in Nigerian music industry. A reflection of this is noticed in his album “Suru Lere” where he talked about the need to protect democracy in the country. In the album Lagbaja talks about the carefree attitude of the politicians and how they play on the intelligence of the masses by their unfruitful arguments on frivolous issues just to divert the attention of the masses from the real issues of development and welfare. “Suru Lere” captured the time-wasting and buck-passing game among the politicians from one political party to the other and from one dispensation to another. Lagbaja, however, warned that if the politicians allowed the nascent democracy to slip off their hands he is “sorry for all of them one by one” (mo “sorry” (kààníí) fún gbogbo yín lókòókan). This implies that the politicians would leave to regret the aftermath of their actions and that he would be very sorry for them.

Lalala ...
Melo la ẹ̀ka
Leyin adipele
Amo lagbara Olorun, ola nbo wa dara
After many many years of waka for bush
Eventually we enter democracy

But instead to progress
Na fighting we dey fight
Lagbaja's work bears the musical style created by Antikulapo-Kuti decades of highlife, juju and such as batá drumming, incorporates rhythms and tem genres such as rock.

ide him carve a unique niche for ry. A reflection of this is noticed in the album Lagbaja talks about politicians and how they play on the their unfuiful arguments on attention of the masses from the welfare. “Suuru Lere” captured the game among the politicians from and from one dispensation to another that if the politicians allowed for their hands he is “sorry for all of (siiyiiu jin gbogbo yin lọkọ∂an). I could leave to regret the aftermath he very sorry for them.

Chorus:
Ki la wa se
Sejo lawa ṣaye gbo
Ki la wa se
Seb'aye la wa je nibi
E ba fi iyen le
E je a j'aye ori nibi
Bo ba dola
Ka mi a ran wahala wa lo
Baa ba ni a so'ko s'oja
A b'ara ile o
If we search ourself nobody innocent o
Baa ba ni a so’ko s’ojia se a f’ara ilo lor
Everybody guilty patapata
Nobody innocent o
So make we stop all this hypocrisy

Make we get patience small
Build better democracy, orin

Chorus: Ki la wa se....

E je a rora o
Suuru lere o
Bo ba baje ko se tunse boro o
Ohun elege ni democracy yi o
Wee must be patient o
But vigilant o
Be ba sun e mase paju de o
Ka ma so won towo tese o
Oju laalaka fi nsori o
Awon arije ndi ibaje nbe ntosi o
E fura o
Pansa o fura pansa ja’na o
Aja o fura aja jin o
Bonile o fura ole a ko lo
Ifura loogun agba o
Democracy yi o ghodo tuka o
E ma je a fayo fo o
Ka ma se bi omuti
To muti gbagba ise o
To wa dakeregbe bori o
Onibata yi ki lo wi, je ngbo
Omuti gbagbe ise
O dakeregbe bori
O dakere
O da keregbe
O dakeregbe bori
Oritse Femi

Oritsefemi Majemite Ekele popularly known as “Oritse Femi” (a.k.a Musical Taliban) is one of the younger Nigerian hip-hop musicians whose style is uniquely different from that of his contemporaries. He uses a musical style synonymous with that of college “Kegites” (Association of college palm-wine drinkers) with utmost professionalism and dexterity. In the album “Flog Politician” the musician reflects on the incessant use of deceit by politicians and how they engage youths to perpetrate illegal actions before, during and after elections in order to remain popular and build strong human walls of protection and influence around themselves. In the music, Oritse warns the politicians that if they have been deceiving the masses to win elections without being challenged, the time for recompense is here for such dubious politicians. He referred the politicians to Fela’s warning on dubious leaders and rulers in Nigeria. In doing so, he advanced Fela’s ideologies on leadership and governance in Nigeria. He expressed his deep concern about everybody trying and scheming to become the Nigerian president and charged the youth to resist dubious politicians who use money to lure them into illicit actions with or without elections and further encouraged them to whip such politicians with “koboko” (horse-tail).

In the examples given above from Ogunde to Oritse musical renditions, it could be noticed that musicians use music not only as a tool to entertain but also as a “weapon” to scold, warn, educate, guide and of course to challenge and correct societal ills. The engagement of the social space by the musicians in the examples
given above to express detestation, especially about the country’s political and economic instability and dying status, makes their contributions towards political and economic developments in the country very worthwhile.

In another consideration, it must be noted that popular musicians are also engaged in the formation of the government they come back to criticise. Most of them are engaged in the process of choosing political leaders from local to national levels. In recent times, contributions from some of these musicians during election campaigns have become very prominent and phenomenal. Apart from playing entertainment functions with their music during election campaigns, the musicians provide deep-rooted meanings to the profiles and manifestoes of aspirants to various political posts. This function is only best captured in performance to exploit the material or the physical condition of the electorate (Daramola and Olaosun 2016). In recent times, some Nigerian politicians have become more popular, within and outside political domains, with their use of music, either directly or indirectly, proverbially or parodically, to deride their “political enemies”. One of them is Senator Dino Melaye who has become renowned for this musical attitude and for his regular release of musical videos which usually go viral through social media. One of his hit lyrics in such videos is:

Ajekun iya ni yo je, ajekun iya ni yo je
Eniti ki to ni i na to n dena deni
Ajekun iya ni yo je

He/she will be beaten bleu black, He/she will be beaten blue black
He/she that cannot match one’s power but challenges one for a fight
He/she will be beaten bleu black

Ordinarily, the musicians know that if the nation is governed with some sincerity of purpose Nigerians, the musicians inclusive, need
not look out for foreign assistance to survive (Daramola and Olaosun 2016). This is where the role of the “gown” becomes very pertinent. The general academia and especially that of Nigerian musicologists have a role to play to complement the efforts of Nigerian musicians, be it in traditional, popular or art music, by commenting on and researching into their works especially the ones that relate to social, religious, educational, economic, political and moral issues. This would not only advance knowledge about Nigerian music, but also provide a synergy between the works of the musicians (the town) and that of the academia (the gown).

My Contributions
My contributions to music as a body of knowledge stem from the following domains of scholarship.

Diagram 2
4. Music and its Cultural Binocularity

As an important social phenomenon, music serves as a lens by which elements of any culture could be readily discerned. The potency of music as an element of culture and by which culture could be understood is domiciled in its tendency for promoting and propagating culture in a more accommodating and acceptable manner. While oral tradition has proved to be a veritable tool for the study of non-literate culture, music has proved itself to be a formidable tool to unscrew the tightly knitted and compacted cultural details. Ethnomusicological researches have shown that where traditional historians find it difficult to unravel and reproduce some traditional events whose details are obscured in the primordial origin of a people in a society, the traditional musicians, as social specialists and humanists, always fill the gap with chronological presentation of such events and most of the time undauntedly.

Mr. Vice-Chancellor Sir, my contributions to the frontier of knowledge on music, culture and society in Nigeria begins with an article titled “The Drum and Its Socio-Musical Implications among the Yorubas” written and published in THE CRADLE NEWSPAPER of October 9 and October 30, 1992. The article among other things, explored the functions of Yoruba drums as phenomenal with their sociological and socio-musical implications. It also probes into the person, the personality and the personification of Ayán Agálì who was, within the Yoruba cosmogony, the progenitor of drum and drumming. The article as my debut research effort presented a vista on the relationship between the drum, the drummer and the people of the society. It avers that in the Yoruba society, drums and, especially the dundún family, have two closely related sociological terrains – one, the opportunity for the musicians (drummers) to professionally respond to or comment on sociological issues without fears of being apprehended when such comments are coming under the platform of musical performance; and two, the familial hierarchical structure of Yoruba musical instruments especially the drum families which replicate that of the Yoruba family where you have
Innocularity

Music serves as a lens by which culture and by which culture is promoted and accepted. The tendency for promoting and accommodating and acceptable music has proved itself to be an easily knitted and compacted sociological researches have shown that it is difficult to unravel and whose details are obscured in the society, the traditional humanist, always fill the gap of such events and most of the contributions to the frontier of society in Nigeria begins with an article in THE CRADLE on October 30, 1992. The article functions of Yoruba drums as sociological issues without fears of comments are coming under the and two, the familial hierarchical instruments especially the drum in Yoruba family where you have

drum, as being related to the people (Daramola, 2013a). This is because the instrument is the only musical instrument in Yoruba music that could feature in almost all musical practices among the people without any bias and as a catalyst of enjoyment and happiness in the people's musical consciousness during social, socio-religious events and festivals and as paraphernalia of some priest in times of rituals, the sound is aesthetically and literally perceived as 'sweet' (Daramola, 2013a).

In its communicative capacity, I showed in my research that Dundun drum, apart from its ability to reproduce verbal speeches in surrogate, every material used in its construction could be used to communicate. Sometimes, among the Yoruba families of drummers, these materials are used in sending coded messages (árokó). For example, the stretched membrane (ánwó) used to cover the two openings (heads) of the drum could be used in coded messages in two ways. First, it could be used to announce the death

My further interrogation of the role of Dundun music shows that traditional musical instruments are used in the most varied formations for ritual and social reasons. Some, however, enjoy wide public acceptability more than the others for their ability to adapt to any music inclined events. The concept of 'beauty' of such musical instruments or instrumental ensembles most often not only lies in their construction, performance and quality of sound generated from them, but also in how people relate to them in text and context. In a relational form, my study refers to the sound of Dundun as 'sweet sound' as being related to the people (Daramola, 2013a). This is because the instrument is the only musical instrument in Yoruba music that could feature in almost all musical practices among the people without any bias and as a catalyst of enjoyment and happiness in the people's musical consciousness during social, socio-religious events and festivals and as paraphernalia of some priest in times of rituals, the sound is aesthetically and literally perceived as 'sweet' (Daramola, 2013a).
of a drummer when a torn membrane is sent from a drummer to other drummers. Sometimes, to be particular about the deceased, his cap may be sent along with the torn membrane. Second, it could be used to tell a drummer friend or a colleague about a revealed secret (Daramola, 2010b). This is synonymous with another Yoruba parlance ‘awọ ya’ which is the Yoruba expression for a leaked secret.

4.1 The Binocular of Text and Context

Another aspect of culture that promotes binocularity of music is language. To properly contextualise a vocal music and to some extent an instrumental music (where surrogacy plays a dominant role), the function of text cannot be overemphasised. “Text” minus “context” leaves one with “con” (lie/ruse). Therefore, literally, to remove the “text” part from the “context” of any music, is to render such music as a mere ruse. An aspect of language which I interrogated in my research effort is Yoruba proverbs and phraseology.

In Daramola (2004a), (2008c) and (2013b), I have discovered that proverbs are a rich cultural material for music making. Among the Yoruba, proverbs are significant not only in the beauty of their text and form, their sense of detachment and generalisation, and their connections with other genres of artistic expression such as music, jurisprudence, drama, poetry, opera etc., but also in the aptness and perceptiveness with which they are used by individuals as an aspect of artistic expression within a whole social and literary context (Finnegan, 1976: 394). It is a thing of honour among the Yoruba to be versed in the saying and understanding of proverbs. A lot of Yoruba proverbs are related to music either directly or indirectly and each of them reflects on the people’s cultural nuances. Such music-related proverbs include the ones that capture time and situation, character and personality. For example:
brane is sent from a drummer to be particular about the deceased, the torn membrane. Second, it is sent from a friend or a colleague about a deceased. This is synonymous with "ebi" which is the Yoruba expression for music.

Id Context

Promotes binocularity of music is one of the vocal music and to some degree surrogacy plays a dominant role here. Hence surrogacy plays a dominant role here. Therefore, literally, to the "context" of any music, is to be "text" minus 'lie/ruse'. Therefore, literally, to be "context" of any music, is to be "lie/ruse". An aspect of language which I call "context" is Yoruba proverbs and sayings. As a vocal music and to some extent surrogacy plays a dominant role, 

I have discovered that proverbs are used by individuals as an aid to understanding of proverbs. It is a thing of honour among the Yoruba. Among the Yoruba, questionable characters such as the haughty, desperate and deceitful are most often treated with ignominy in society. It is believed that when somebody is too desperate about something

Yoruba do not usually dance to a single drum. There is no single drum which is believed to be able to provide a complete focus for dancers. In actual fact, at music performances, one drum means nothing without the others. The concept of collectivism (as in the concept of western concert) is prominent in Yoruba drumming. Like the concept of Yoruba "ebi" (family) no drum is totally independent in performance. Yoruba drums are usually in groups and members of each group are interrelated when it comes to performance. Though the dancer picks only one rhythmic pattern from many patterns played together by the instrumentalists, he or she still needs these other patterns to creatively and aesthetically situate his or her dance steps. This is what goes for the "beautiful" in Yoruba traditional dance. The proverb encourages team work, promotes leadership - followership relationship, division of labour, spirit of belonging, and unity in diversity. It is commonly used when there is the need to facilitate cooperation or mutual agreement either between an individual and a group of people or between two groups of people. Another proverb is:

Wọn ni won kò fè o ni ilú o n dá orì
- Bi o hà dá orì mài yà tún tani, yòò gbè ć

You are not wanted in a city and you begin to lead a song. When you lead the song, who is going to chorus it?

A loved person is usually an admired person while a detested person is always a despised person. Among the Yoruba, questionable characters such as the haughty, desperate and deceitful are most often treated with ignominy in society. It is believed that when somebody is too desperate about something...
especially position(s) of authority, such a fellow is an empty barrel who eventually may have nothing to offer as a leader. When such a person gives any suggestion or advice, it is usually turned down or rejected without apology. The proverb is commonly employed when an individual tries to force his or her opinion on people which they resist for good reasons.

From another angle, contextualising Yoruba proverbs in popular music culture, I espoused that apart from the fact that they enrich the contents of popular musical genres that exhibit them, they also express certain uncompromised concepts in norms, ethics and values which promote traditional wisdom among the people. The occurrence of proverbs in popular music in Nigeria lends credence to the fact that they are used as a cliché to usually summarise the complex nature of people’s thoughts and feelings. As much as there are old proverbs, many newer ones are made popular through lyrics and songs of popular music (Daramola: 2008c).

At this juncture, a song each from Juju and hip-hop music will suffice.

\[ \begin{align*}
  \text{Iwo nikan kò lọ gbón} \\
  \text{Iwo nikan kò lọ m’òye} \\
  \text{To bá gbón to l’énikan kò gbón} \\
  \text{Iwo ni haba òbo}
\end{align*} \]

You are not the only wise one
You are not the only knowledgeable
If you think you have the monopoly of wisdom
You are the most foolish

This song was culled from a lyric composed by Dayo Kujore a Juju musician prominent in the 90s in his album titled “Super Jet”. The song extols the Yoruba understanding and belief that no man/woman has the monopoly of wisdom or power. The song is a direct explanation of how the Yoruba feel about somebody who always tries to be too clever or to be a sycophant and who, eventually becomes a disgrace to himself and his or her family.
A wise one
care the monopoly of wisdom
polish

such a fellow is an empty barrel to offer as a leader. When such a wise, it is usually turned down or proverb is commonly employed his or her opinion on people.

Ing Yoruba proverbs in popular from the fact that they enrich verses that exhibit them, they also concepts in norms, ethics and wisdom among the people. The music in Nigeria lends credence cliché to usually summarise the rights and feelings. As much as verses are made popular through (Daramola: 2008c).

As Juju and hip-hop music will

The occurrence of Yoruba proverbs in Nigerian hip-hop became prominent through Abolere Adegbola Akande (a.k.a. 9ice) who couched a niche for himself in the Nigerian music industry by rously using Yoruba proverbs to amuse his audience and fans. In my study of hip-hop music in Nigeria, I discovered that, though Nigerian hip-hop is usually used to express situational experiences of the musicians and their audience through text interaction and emphasis, the context of culture in 9ice music plays a dominant role over that of situation and text. One of the proverbs in his music that interest me is “en i a ro pe ko le pa go, o se bi er e bi er e o ko ile alaruru” (a person people thought would not be able to erect a porch has built a mansion without any noticeable stress). Culturally, the proverb implies that a despised person today may become the most cherished and celebrated person tomorrow. This supports the notion that “tough times do not last; tough people do”. It also stresses, as an inference, the concept of communal assistance or help for those who may be in need of it and that such assistance or help should be timely. This is because, such assistance or help, if delayed from one source may emerge from another and that puts the power to help from the former source to a perpetual shame. I post in the study that in spite of culture degeneration, as a form of generational defects on Nigerian music and especially on Nigerian popular music for which the youths have the greatest patronage, the use of proverbs in 9ice’s hip-hop music has rejuvenated the tradition of the use of proverbs and wise sayings in Nigerian popular music.

4.2 Music and the Concept of Symbolism

The role and function of music as a symbolic devise makes it a meaningful part of human existence. A symbol usually has an attributed meaning to be a symbol. Symbol practically relies on the principle of sympathetic vibration where a person reacts to an established tradition about a phenomenon (objects, colours, inscriptions, nature etc) in which manipulation and control over human emotions and feelings are embedded (Daramola, 2007). In my exploration into Yoruba music and colour symbolism, I found that some colours are culturally defined and have affective powers
that help them communicate experiential messages that ordinary language may not be able to express. Major colours of *dudu* (black), *pupa* (red) and *funjum* (white) form the basic Yoruba colour spectrum. These form part of the idiomatic expressions common in the people’s verbal and non-verbal and visual arts including languages as well as their religious practices.

In the following Yoruba sobriquet, colours serve as identity emblems of certain birds thus: *Agbe lo l’aro, aluko lo l’osun, lekeleke lo l’efin* literally translated as It is “*Agbe*” (a specie of the woodcock) that owns the indigo colour (black), the red colour is owned by “*Aluko*” (another species of the woodcock) and “lekeleke” (a white feather bird like the crane) possesses the white colour. This is also revealed in the manner the people relate to the primary colours in lieu of the link between these colours and the people’s primary or major divinities such as Obatala (white), Sango and Ogun (red) and Orunmila (black).

Observation, investigation and critical analysis of the musical symbolism of these colours show that each of them has musical replication of the characters of the individual divinity it represents. Obatala (also known as Orisunla) is synonymous with white colour and his paraphernalia are adorned in white colour which in the people’s consciousness stands for holiness, tranquility and quiet contemplation. The Yoruba traditional music renowned for celebrating this deity and his devotees is *Ighin*. The simplicity of the rhythmic patterns of this music (though intricate for non-career of the culture) and the steady moderate tempo coupled with calculative and steady dance steps mark the gentleness, delicateness, and serenity attached to white colour.

Of all the Yoruba deities Sango and Ogun are the most dreaded because they are the fieriest. Symbolically, the characters of these deities are represented with red and most of their paraphernalia are adorned in like manner. While Sango was identified as very powerful, temperamentatal and always eager to fight, Ogun was acknowledged as the deity of war and warriors who not only traded in blood but also drank and bathed with it. The music played for
The basic Yoruba idiomatic expressions and non-verbal and visual arts in religious practices.

Product colours serve as identity as: Agbe lo l'oro, aluko lo translated as it is “Agbe” (a
as the indigo colour (black), the
blue (another species of the
white feather bird like the crane)
is also revealed in the manner the
birds in lieu of the link between
major or major divinities such as
un (red) and Orunmila (black).

Critical analysis of the musical
that each of them has musical
individually it represents.

Ila) is synonymous with white
adorned in white colour which in
ds for holiness, tranquility and
a traditional music renowned for
chess is Igbin. The simplicity of
though intricate for non-career
moderate tempo coupled with
steps mark the gentleness, to white colour.

and Ogun are the most dreaded
kically, the characters of these
most of their paraphernalia are
Sango was identified as very
ways eager to fight. Ogun was
and warriors who not only traded
ed with it. The music played for
the duo is usually in fast intricate rhythm coupled with very
agitating tempo. For example, Bata music which is the music
played for Sango is characterised by flaming, conflagration,
restiveness, magnetic and cruise-active brandish nature which
makes the music symbolically a facsimile of red colour. The
combination and the sound carrying powers of all the musical
instruments involved in Bata music performance resultantly
generate combustible, harsh and loud fiery sound.

Dudu, in Yoruba colour perception connotes dark (black) or blue.
The word “kulo” to describe blue colour among the people is a
very recent adoption and adaptation due to culture and language
diffusion. The indigo variety of the Yoruba concept of dudu was
adopted to investigate the symbolic representation of the colour. It
was discovered that indigo is associated with psychic and auspice
understanding. Probably, this explains the reason for its association
with Orunmila (the Yoruba Oracle divinity). The music of
Orunmila is known as Ipese. The music is commonly used to
worship the deity during odun ifa (ifa festival) either to accompany
Ifa songs or the chanting of Odu Ifa (Ifa verses). The rhythm of the
music is less agitating as its tempo is unadventurous. Apart from
the agogo (gong) set that gives piercing sound, the music generally
exhibits a serene and tantalising texture. As a religious music
appendage to the deity of divinity, it portrays calm and relaxed
atmosphere required in the performance of the divine task of
Orunmila priests.

It is noted from the foregoing that in spite of change in time and
society based on modernity, advancement in technology and
science and globalisation, musical symbolism of this Yoruba
colour spectrum is still a recurrent form of sensibility among the
Yoruba traditional musicians. In my submission, I opined that
though symbolic colour association is universal, their musical
representations differ from one culture to another and that is why it
is difficult if not impossible to universally ascribe symbolism to
music. Instead, I believe that music performance operates within
different levels of symbolic representation based on specific cultural framework (Daramola, 2007b).

My experience and research efforts in traditional African music, has proven that music as a phenomenon also symbolically represents authority and power. For example, Osirigi music, which has a primordial affinity with the people of Ile-Ife, has been discovered to be an insignia of Ile-Ife royalty. The music which, according to Vidal (1989: 114), is the only music and “state drum” to which Ooni dances, is also the core of major festivals and activities with which the Ooni (the traditional ruler of Ile-Ife) or any members of the Ile-Ife royal dynasty is linked. Its function in the court of the Ooni of Ife has ever been significant not only in the area of leisure, entertainment, rituals and warfare but also in the symbolic representation of ideas and behaviour (Daramola, 2001a). The music, which features prominently during Olojo festival (an annual festival in commemoration of Ogun the god of iron) in Ile-Ife, symbolises bravery, victory, authority, power and fortune. Its functions make the music contiguous in connotation. For example, Osirigi despite its “royalness” is often associated with war. The use of the music to evince historical data about its people made it a channel through which the people’s historical antecedents could be examined and understood.

4.3 Rhythm as the Basis for Cultural Identity

Rhythm deals with recurrent phenomena or the universals of music, just like other elements of music such as pitch, tone, phrase etc., for it can be considered on the level of the particular as well as the general. The quality of African music is located in the dynamic qualities of its rhythmic structures within which its sound materials are organised. African traditional musicians are more uniform in their choice and use of rhythm and rhythmic structures than they are in their selection and use of pitch systems. From the performative musicological perspective, rhythm in African music as a notch, is not only culturally bound, it is the basis for the aesthetics and performance of the music. As much as it is related to music, rhythm, according to Chernoff (1979) is the basis of all
Cultural Identity

Cultural Identity is a phenomenon or the universals of music such as pitch, tone, phrase level of the particular as well as how music is located in the dynamic spaces within which its sound materials are more uniform in rhythmic structures than they are of pitch systems. From the perspective, rhythm in African music is always present, it is the basis for the music. As much as it is related to music, it could be said the basis of all African art. In Daramola (2003) and (2014b), it is opined that ethnic identity is easily recognised through music and ethnic music through rhythms and their organisational structures. For example, what makes Yoruba music generally different from that of the Hausa or Igbo is pertinently in its rhythms though intonation also plays a dominant role. To the Yoruba, rhythm in music serves as a catalyst of cultural expression. Festivals among the people are observed, rituals are performed, people are recognised, ancestors are venerated and gods are propitiated through special rhythmic patterns with each pattern representing specific cultural values and norms.

On a general note, mood of music in Africa is determined by the mode of its rhythm. For example, what matters in an event of drumming is not just its incidence but the modes of drumming that are employed. This means that it is not only the presence of a rhythmic pattern that matters but how such pattern features correlatively in its organisation with other patterns to make a whole gamut of traditionally and contextually accepted pattern. Music, like any language is a mode of communication. Its understanding in communication depends on pitch while its effectiveness largely depends on rhythm. I established in my research effort that music in Africa gets its strength from its rhythm and that there is a conceptual relationship between African people, their music and the expression of cultural values of their community of which rhythm serves as a catalyst. As diverse as the musical traditions and practices in Africa (in terms of expression, usage, linguistic situations and historical properties) so is the diverse and variants of rhythmic patterns used in the performance of the varied musical traditions and practices. The utilitarian function of music in Africa endears the African rhythm to the minds and consciousness of the people from the rocking of babies to sleep through lullabies to the making of master musicians, priests and dancers. Africans love to dance to their music and what affords them this opportunity is the well knitted rhythmic patterns in such music. So, the worth of any African music could be said to be situated in the dynamic qualities of its rhythm.
structure with various symbolic references within which its sound materials are organised.

4.4 Music as a Major Premise for the Expression of Religion as a Branch of Culture

The Webster Dictionary (2010) defines religion as a belief binding the spiritual nature of man [and woman] to a supernatural being, as involving a feeling of dependence and responsibility, together with the feelings and practices which naturally flow from such a belief. It also defines culture, from anthropological point of view, as the sum total of the attainment and activities of any specific period, race, or people, including their implements, handicrafts, agriculture, economics, music, art, religious beliefs, traditions, language and story.

Mr. Vice-Chancellor Sir, from the perspective of the Webster’s definition, I posit that religion forms a strong basis through which culture is promoted and music, as its neighbour, helps in achieving this more effectively. Graham (2010) submits that religions and the study of religions in Nigeria are vibrant and important matters. The interfaces and interchanges between religions seem to multiply and diversify in relation to other evolving cultural phenomena.

My interrogation of the concept of religion within the contexts of music and culture shows a close affinity between the trio in promoting not only the spirituality of human but also their cultural traits and identity. In actual fact, people cannot be removed from their cultural mentality and identity, religion notwithstanding. Religions in Nigeria and especially among the Yoruba of the Southwestern part of the country exhibit different but interrelated faiths. The interface between traditional religion, Islam and Christianity among the Yoruba, and how these religions have been deployed by musicians to promote religious identity and interfaith, change and continuity attracted my special focus. In Daramola (2007c), (2008a), (2008b) (2008c), (2011a), (2011b) and (2015), it is revealed that the interaction between these religions and their adherents is premised on the accommodating nature of the Yoruba culture. Islam and Christianity have become prominent features in
termise for the Expression of

religion as a belief binding
soul] to a supernatural being, as
and responsibility, together with
naturallv flow from such a belief.

Theological point of view, as the
activities of any specific period,
their implements, handicrafts, art, religious beliefs, traditions,
waasi (Islamic preaching), were observed to have developed. It is difficult, if not impossible, to trace in any detail the formative stages in the development of these musical forms at their emergence during the twentieth century because of lack of documentation. However, the earlier musical forms to be noticed include: were, waka, apela, balua, dadakuada, awurebe, fujj, semrele etc, that later became popular and known by musicologists as Islamised music – having their roots in Yoruba musical traditions but the tenets that guide their performances in Islamic - Arabic traditions.

Christianity, unlike Islam, has music-making as one of its core practices from inception. Musicians in the Bible times were chosen not only for their music ability but also for their spiritual sensitivity. The church culture emerged in Nigeria through the activities and efforts of the early Missionaries. The earliest trainees of these white men were catechists and church organists. Catechists were made to train converts and give instructions in the basic principles of Christianity such as baptism and confirmation while the organists were trained as teachers of music for liturgical purposes in the church and sometimes in schools. It is important to note that church music in Nigeria did not emerge as an offshoot of traditional musical background or legacy. It was part of the visions of the Missionaries to acculturate the musical cognition of their converts. This was achieved as many church organists were produced to satisfy the aspiration of the Missionaries. Christian music in Nigeria today includes church music (for liturgical purposes) and gospel music with all its variants for socio-religious purposes. It is important to state that, unlike in its inception, Christian music in Nigeria today features traditional musical elements through indigenisation of Western music in the church.

One important thing to note in Nigerian religious music in the recent time is professionalisation of the art. Most of the musicians now seek some training or at least professional assistance from music professionals such as teachers, studio engineers, sound engineers, voice specialists and instrumentalists to be constantly
observed to have developed. It is
seen in any detail the formative
these musical forms at their
century because of lack of
other musical forms to be noticed
such as: dilukudu, awurebe, fuji,
and known by musicologists
their roots in Yoruba musical
their performances in Islamic-
music-making as one of its core
as in the Bible times were chosen
but also for their spiritual
emerged in Nigeria through the
missionaries. The earliest trainees
teachers and church organists,
not give instructions in the
such as baptism and confirmation
as teachers of music for liturgical
rites in schools. It is important to
not emerge as an offshoot of
their legacy. It was part of the visions
of the Missionaries. Christian
church music (for liturgical
all its variants for socio-religious
resulted in the production of many
musical genres from the contacts of Islam and Christianity with the
Yoruba traditional culture in their contemporary status exhibit
elements from the three cultures of the Islamic-Arabic, Christian-
European and Traditional Yoruba as materials sources for music
composition, instrumentation and language of rendition. In
chemistry, Ilesanmi (2004: 110) opines that

the various combinations of atoms produce various
different molecules which in effect show the
complementarity or the interrelationships and
interdependence of the various atoms. In their
combinations, they complement each other to effect
what has augured well in the production of many
materials which have changed the face of the earth
conductively for humanity.

From the perspective of my research, I posit that the use of music
is determined by those who create, listen to and keep it. Therefore,
if Islamic and Christian “music” are used according to the tenets
that established each of the two religions, every existing gulf
between them within and outside the nation will be removed;
religious tolerance and harmony would be promoted; national
loyalty and unity would be enshrined and lasting peace would be
attained. It has been my opinion, from my research efforts, that
religion should actually be a platform to foster cultural harmony
and not that to create cultural gulf among people.

5. The Concept of Musical Bi-(Tri) - Culturalism

Mr. Vice Chancellor Sir, it is expedient to state that the resulting
musical genres from the contacts of Islam and Christianity with the
Yoruba traditional culture in their contemporary status exhibit
elements from the three cultures of the Islamic-Arabic, Christian-
European and Traditional Yoruba as materials sources for music
composition, instrumentation and language of rendition. In
chemistry, Ilesanmi (2004: 110) opines that
From Ilesanmi's submission, the relationship between the three prominent religious cultures has produced materials for musical expressions that are complimentary. This is what I referred to in my research as the philosophy of tri-culturalism. That is, the platforms where three cultures meet and interweave to provide a composite hybridised culture that feature elements from the three. This, most often, is by the way of cultural diffusionism which precipitates co-existence of many cultures and their values within a single cultural setting.

Diffusionism is the theory of spread of culture. It is an anthropological concept that states that similarities in tools, practices, or other features between cultures result from their being spread from one culture to another rather than being arrived at independently (Microsoft @ Encarta, 2006). The Yoruba Islamised (da’wah) and Christianised (gospel) popular musical experiences present a semblance of this ideology. In contemporary times, Islam and Christianity have become firmly rooted along with the traditional religion in Yorubaland. Most of the time, these three religions interact though each of them has its tradition and culture within the context of which its adherents operate. Most often also, there is the tendency of syncretism in the manners that adherents practice their religions. This is evident in one of the Yoruba traditional ditties that run thus:

\[
\begin{align*}
&Awa \; o \; soro \; ile \; wa \; o, \quad Awa \; o \; soro \; ile \; wa \; o \\
&Esin \; kan \; o \; pe, \; o \; yee \\
&Esin \; kan \; o \; pe \; kawa \; ma \; sooro \\
&Awa \; o \; soro \; ile \; wa \; o.
\end{align*}
\]

We will observe our indigenous rites (2ce)
No religion forbids it.
No religion forbids us from observing our traditional rites
We will observe our indigenous rites

From this song, it became evident that it is not uncommon to find Muslims and Christians participating, most of the time, actively in
relationship between the three reduced materials for musical
1. This is what I referred to in
tri-culturalism. That is, the
and interweave to provide a
turally diffusionism which
ures and their values within a
spread of culture. It is an
us that similarities in tools,
cultures result from their being
rather than being arrived at
(2006). The Yoruba Islamised
) popular musical experiences
... In contemporary times, Islam
 firmly rooted along with the
Most of the time, these three
em has its tradition and culture
eren operate. Most often also,
the manners that adherents
vident in one of the Yoruba

\textit{Iwa o soro ile wa o}

\textit{Iwa soro}

indigenous rites (2cc)

us from observing our
indigenous rites

that it is not uncommon to find
g. most of the time, actively in

indigenous religious rites and cultural ceremonies. In spite of this,
however, the practitioners of the two religions have not relented in
their efforts to bring people to God through what Muslims call
\textit{da'wah} and what Christians call evangelism or gospel.

It is also revealed in our research that the use of more than one
language in the rendition of the resulting musical types from Islam,
Christian and Yoruba traditions is a reflection of the existence of
more than one cultural practice among the contemporary Yoruba
(Daramola, Olatunji & Babalola 2011). The peaceful co-existence
and long duration of these cultures among the people have made
many of them attain bi- or tri-cultural status. The contemporariness in the Yoruba Islamised and Christianised music
of this century, especially in the music of the mass culture, is not
only marked by the dominance of Western musical instruments
and styles, but also in the use of code-switching or code-mixing
between the Arabic, Yoruba and English languages.

It seems there is no end in sight to musical assimilation and
adaptation through diffusion and infusion of musical ideas from
various cultural backgrounds, as the whole world tilts towards
becoming a global village. In another study, I opined that the
contemporary Nigerian popular music, which had dominant
influence from Islam and Christianity, yields to the demand and
taste of the people as well as the changes in culture. It is shaped by
social, religious, economic and technological forces hence it most
often mirrors the social and sometimes religious identity of its
performers and audiences. By that token, it could be postulated that
by people’s music ye shall know them, understand their cultural
traits, history and identity even within the context of the global
stratum. Music most often, is the reflection of the activities of the
people of a society and societies dictate its model and practices. It
is very difficult, if not impossible, to make a society what it is not.
Therefore, according to Vidal (1997), if a society is confused, the
music will be confused and if a society is lethargic, the music will
be lethargic. At this juncture, it could be noted that as long as the
culture remains the source of interpretation of customs, values and
the logic of behaviour in any given society, the expression of cultural ideas through music of the people, irrespective of what religious inclination is being propagated, will remain the metronome on which the rhythm of life in terms of change and continuity in the atmosphere of religion (as a unique part of culture) is maintained.

6. Music and the Mass (Popular) Culture

Mr. Vice-Chancellor Sir, generally on Yoruba music and specifically on Nigerian popular music, scholars like Oba Laoye (Timi of Ede), Euba, Omibiyi-Obidike, Vidal and Oniojola have done quite an extensive scholarly interrogation of music ideologies to bring to limelight musical practices that promote popular culture. I have also contributed in a specific way to advancing the frontiers of knowledge by looking at popular music culture from the angles of modernity, technology and sport. In actual fact, the revolution noticed in Nigerian popular music today can be linked to the fundamental socio-economic transformations and the influence of the advancement of modern technology.

The appearance of various western idioms and the reflection of the concept of elimination by substitution of musical ideas and material are evidence of the revolutionary trends in the contemporary Nigerian popular music. Nigerian popular music today, especially the ones domiciled among the Yoruba such as Juju, Fuji, Apala, Waka, all variants of gospel music etc, have become privileged media for imaginative modelling of Yoruba society in the 20th century. Even, the Sarru songs (Sarra is a Yoruba word adopted from a Hausa word Sara which means “hopeful”, “to expect” or to look up unto” (Daramola. 2000) which were used by street alms beggars became a form of creative materials in the popular music domain. A recent example is the use of the Sarru tone colour in the lyric of Alhaji Kabir Bukola Alayande (Anfani) in his album titled “Anfani (Benefit)” released in 2011. When I was very young, I found it interesting listening to a host of roaming beggars singing various songs as they begged for alms. On Sundays and on market days, these beggars, some in
In society, the expression of people, irrespective of what is propagated, will remain the life in terms of change and religion (as a unique part of Culture).

Majorly on Yoruba music and music, scholars like Oba Laoye, Vidal and Omolola have erogation of music ideologies practices that promote popular specific way to advancing the popular music culture from and sport. In actual fact, the popular music today can be linked to transformations and the term technology.

Sarara songs (Sarara is a Yoruba word Sar which means into” (Daramola, 2000) which became a form of creative. A recent example is the use of Alhaji Kabir Bukola with “Anfani (Benefit)” released it interesting listening to various songs as they begged for alms. These beggars, some in tattered clothes, would move from one house to another begging people for alms. The word Sarara was always the first statement to be uttered by these beggars to attract the attention of their benefactors, e.g. Sarara tori Olojuna e saamu mi (looking up unto you for mercy in God’s name) and thereby became the name by which the people were described.

From the perspective of performative musicology, the Sarara (alms beggars) are performing musicians in their own right. Just like professional musicians, they earned their livelihood through that music-inclined activity. Although these popular musical genres now exhibit some traits of foreign idioms (Western and Arabic), they vigorously reflect the simplicity, accessibility and accommodative nature of the Yoruba culture they represent. Omolola (2014), describing the nexus between popular and traditional music in Nigeria opines that, firstly the notion of “popular music” is germane to indigenous musical practice and secondly, that new popular music forms often represent extensions of indigenous musical traditions. Appraising Juju music in Nigeria today, I have noted that popular music generally has contributed a lot to the internationalisation and popularisation of some policies of Nigerian government through recordings and live performances and as a research field for ethnomusicologists within and outside the country, it has advanced the knowledge of music as a cultural tool. The emergence of “performance made-easy” in the modern-day Nigerian popular music through the use of bizarre self-producing musical instruments such as electronic keyboard, drum machines, electronic drums digital synthesizers etc, and stereotyped rhythmic accompaniments are features of modernism in them.

Nigeria, as a vast music area in Africa, started to experience sporadic influences of technological advancement in the performance and recording of music from the early 20th century. Popular music in Nigeria benefited immensely from this development in their public performances and studio recordings. Studio recording in Nigeria has moved from the use of recordable...
cylinder of the nineteenth century to the use of more technologically advanced and digitalised musical instruments and equipment (Daramola & Adekogbe, 2010). The development which started in the western world has led to the invention of musical instruments with sophisticated effects which in turn led to the emergence of new musical techniques and systems such as what I called “Mr. Machine” (Daramola, 2001a). The use of the electronic keyboard (Mr. Machine) coupled sometimes with drum machine, has come to be a vogue in Nigerian popular music. In my work, I describe “Mr. Machine” as an ideology based on the use of instrumental technique in which a soloist adopts an electronic musical instrument to create and re-create digitally simulated sound and accompaniment pattern by pressing required buttons on the sound boxes of tones, rhythm, and or memory to produce required computerised music to which the soloist sings or dances. Though this ideology was new to popular music culture in Nigeria, its effects have been positive. Apart from the fact that it became an advantage to its progenitors over their colleagues and rivals, it has helped in spurring creativity in some of these artistes and has shown how dance bands can be economically formed and maintained by aspiring popular musicians.

Since the performance of “Mr. Machine” is mostly a one or two-person affair, the question of leadership tussle or unhealthy rivalry among band members does not arise and this affords the artiste the opportunity to concentrate more on how to develop and sustain the band. Problems of instrumentation, rehearsals and transportation of band members and equipment are also reduced to the barest minimum. All the administration, finance and the risk are taken up by the musician who may only solicit the assistance of a manager and sometimes traditional drummers when there is the need for it and if he or she likes. The machine provides all the musical supports that band members would provide and this affords the soloist/artist to dispense with a large number of human accompanists. The large range of possibilities for interconnection of electronic music devices makes “Mr. Machine” performance an intriguing endeavour. However, among the shortcomings inherent
In the use of more utilised musical instruments and tech. 2010). The development has led to the invention of new effects which in turn led to techniques and systems such as umola. 2001a). The use of the coupled sometimes with drum machine is mostly a one or two-man tussle or unhealthy rivalry and this affords the artiste the opportunity to develop and sustain the art. As part of the utilitarian roles of music in the popular culture, my research has noted the use of music as a potent force to drive sporting activities, especially the game of soccer (football in Nigeria). Soccer is one of the most popular, exciting and leading games in Nigeria. This is borne out of its wide range of influence over various groups/classes of people in society. Though it is difficult to ascertain the exact time when people began to accompany soccer game with songs and music in Nigeria, the development and change noticed in the music which I called “Orin Boolu” show that the activity must have been in existence for a long time. It was first noticed during inter-schools football matches and grew to become part of national league football matches. Every conceivable sound has its place in traditional African music, so does every conceivable action on the football pitch attract reaction(s) through music from the musicians of orin boolu. The music is used particularly to facilitate good performance of the players and boost the morale of the spectators. Initially, the musicians of orin boolu were people of different backgrounds and interests who gathered to watch football game and who coincidentally by a common interest formed themselves to supporters’ group. The interest to support any group was based on the performance of any of the team that seems to be dominating the game. One of the ways to achieve this was to sing and play musical instruments to boost the morale of the players. Nketia (1975) asserts that the nature and scope of music making in Africa is
generally related to the aims and purpose of specific social events or to the need of the performers. He stresses further that as in many cultures of the world music making may be organised as a concurrent activity, that is, as incidental or background music for other events such as games, wrestling, matches among others.

These individuals freely come together to create and make music to entertain their fans, boost the morale of the players of the team they support, and threaten the opposing team. They generally hold the belief that any team they support must win the match and when it goes the other way they cause crisis and pandemonium. However, if the favourite team wins the match, songs of jubilation rend the air. Such songs include:

Two tororo la fun won, tororo  
K’e lo fi j’eba ni ‘lee yin, tororo

They have been beaten two goals to nothing, tororo  
Make it an accompaniment of your ebu meal at home, tororo

With Nigeria’s increased participation in continental and global tournaments, more organised supporters clubs have emerged and more organised musical activities followed. People now have constituted themselves into organised supporters’ clubs with structured leadership and screened members to entertain the spectators and encourage the footballers during football matches. Both the spontaneous and the organised supporters’ groups/clubs have one goal in common and that is to cheer their fans to victory. They adopt various methods to achieve this goal. Orin boolu is now as vital to the game as are the spectators themselves. The music, which has its basis in spontaneous creativity, plays dual roles of demoralising and demobilising the opponent by shouting and singing praises of every action of players in their favourite team. The music is usually in call and response form and the musical instruments involved include trumpets, upright drums and recently the band sets. Some of the songs of orin boolu include:
I refer to create and make music as a role of the players of the team losing team. They generally hold that must win the match and when there is crisis and pandemonium, as the match, songs of jubilation

Behold them in their somber mood
Just behold them in their somber mood

This song is used to deride the opponents’ miserable condition when defeat is imminent for their team. It is popular in bullying the opponents. Another song very popular is:

O fe wole o, o fe wole
Professional, o fe wole

He/she is waiting to enter the football pitch
Professional wants to enter the football pitch

The song may be used, on the one hand, as in the above to announce the entry of a valued and cherished player into the field to replace another player who is tired or has sustained injury. On the other hand, it may be used to deride a player from the opposing camp by changing the text of the song to:

O fe wo ‘le o, o fe wole
Extra tyre, o fe wole

He/she is waiting to enter the football pitch
“Extra tyre” wants to enter the football pitch

The footballer is referred to as an “extra tyre” here because the opposing fans believe that no positive contribution could be made by the footballer that is about to enter the football pitch as a replacement. Sometimes, the speculations of the musicians in this song play out to be correct and sometimes the speculations are proved to be wrong. Orin hoolu has become synonymous with the soccer game in Nigeria and has turned out to be a phenomenon for the promotion of sportsmanship and common identity among both the footballers and the spectators apart from the amusement role it
plays. Its acceptance by the generality of Nigerian sports enthusiasts and supporters' clubs has accorded it a place of importance in soccer game activities. It has been noted in my research that *orin boolu*, with the influence of modernisation and change, will continue to rank among various substantive activities during the soccer game, specifically in Nigeria and generally at global levels (Daramola, 2001b).

7. **Music in the Cultural Construct of Gender**

Discourses on gender occupy a central place in contemporary scholarship. Unlike sex which is biologically defined, gender is socially constructed and has changing variables. According to Aina (2006), gender refers to the social relationship between men and women and the way those relationships are made by society. It can also be described as the division of society into biological, occupational and social roles. Bonvillain (2001:4) opines that:

> because gender is a social category, it has a social interpretation and valuation. Gender is a primary aspect of one’s personal and social identity. This hinges most often, on behaviour and cultural ideological premises.

Bonvillain (2001:231) further posits that:

> Cultural constructs of gender are conveyed through beliefs and practices that prevail in diverse societal domains.

Bonvillain's submissions show that society plays dominant roles in the understanding of the ideologies of gender through its cultural structures.

Gender construct in Nigeria, and especially among the Yoruba, is similar to what is obtainable in most traditional societies in Africa. For instance, Aina (2001) posits that the Nigerian woman is born
generality of Nigerian sports has accorded it a place of values. It has been noted in my influence of modernisation and various substantive activities in Nigeria and generally at

**Abstract of Gender**

central place in contemporary biologically defined, gender is changing variables. According to social relationship between men relationships are made by society. It division of society into biological, Villain (2001:4) opines that:

Gender is a social category, it has interpretation and valuation. Primary aspect of one’s personal identity. This hinges most behaviour and cultural premises.

It is that: constructs are conveyed through beliefs that prevail in diverse societal

that society plays dominant roles in issues of gender through its cultural

especially among the Yoruba, is most traditional societies in Africa. that the Nigerian woman is born

into a culture of male supremacy, as exacerbated in the general preference for a “male child”. In view of the fact that male-female relationship cannot be compromised in African settings, Kolawole (1997) in Ilesanmi (2004) submits that we cannot create separate ghettos of males and females which would not interact and yet expect that our world will progress peacefully and harmoniously. In a particular obsessed society like the Yoruba, women are regarded as “weaker vessels” although when it comes to the realm of spiritual powers and prowess they are regarded and esteemed as the owner of the world (awon iyá aláyé). The notion of women as weaker vessels was adopted from the Bible in 1 Peter Chapter 3 verse 7 which reads:

Likewise, ye husband, dwell with them according to knowledge giving honour unto the wife, as unto the weaker vessel, and as being heirs together of the grace of life that your prayers be not hindered (Dickson Teacher’s Bible, International King James Version)

This passage of the Bible is actually not talking about women as weaker vessels but talking about how gently with soundness of knowledge women should be cared for. So, it will be utterly wrong by that token, to refer to women as weaker vessels.

It is pertinent therefore to say that the concept of “weaker vessel” is non-existence among the Yoruba women and if it does exist, it is as a stigma and it is highly subjective. This is because some women are even physically stronger than men though the percentage may be insignificant. According to Ogundipe (2002), if the essence of power or strength is the ability to get what one wants, then women cannot be reasonably referred to as weaker vessels. Feminist theorising seeks, among other things, to uncover the ways women negotiate the world and the wisdom inherent in such negotiation (see Parpart, Conelly & Bartraeu, 2000).
In Tubosun Oladapo's cut album titled "Sokoro Sakara", I found that gender construct within the Yoruba cosmology is also noticed in proverbial songs and that both sexes engage in it (Daramola 2007c). In a typical Yoruba traditional setting particularly during quarrels and the attendant altercation between husbands and wives or among feuding parties, abusive songs usually flow freely most especially from women. Sometimes the men who also have some singing skills do match such women with retaliatory proverbial songs. It is believed from the point of view of a Yoruba proverb that when there is a quarrel or rancour between two individuals or groups, songs usually assume the status of proverb – ọja lo de l'orin ọwọ. Most often, such songs become the platform through which gender chauvinism is expressed.

Tubosun Oladapo is a prolific poet and one of the foremost Yoruba philosophical poets since the late seventies. In “sokoro sakara”, Oladapo used the coinage of the two words to distinguish and dichotomise the proverbial dialogue between the male and female singers that represent these characters in the musical rendition where “Sokoro” stands for the female gender and “Sakara” the male gender thus:

Sokoro:  
Loni ni n o ọlale mi han oko o  
Loni ni n o ọlale mi han oko  
Oko ti ko toju mi lakoke  
Loni ni n o ọlale mi han oko  
I’ll show my concubine to my hubby today  
I’ll show my concubine to my hubby today  
A husband that is very uncaring  
I’ll show my concubine to my hubby today  

Sakara:  
Lojo o ba ọlale re han oko o (iyawo)  
Lojo o ba ọlale re han oko  
Igbaju igbamoo too je sun  
Lojo o ba ọlale re han oko  

Usually, husband what the for the lececurag who is (concubin the inept family us Sometim rust.  

Most of the stern wan if she is fi songs cit unending of the Yo to assert premise (re)consit 

Yoruba w propagate been reve music. Yo only use i also use : important their wor caveat th
In traditional Yoruba society, the husband's responsibility is to provide for the basic needs of his family, regardless of the actions of his wife. It is considered irresponsible for a husband to fail in this role, and such failure may lead to the wife having an illicit relationship with another man. In an example song titled "Sokoro Sakara," I found Yoruba cosmology is also noticed. I sexes engage in it (Daramola et al. 2004). Sexual activity between husbands and wives is common and free. Men and women with retaliatory proverbial status are referred to as "Ija lo de". The first song reflects the reaction of the woman to the ineptitude of the husband to fulfill his duties as the head of the family using his tongue as the only "tool" to fight this ineptitude. Sometimes, a woman's tongue is her sword and she does not let it rust.

Most often, the husband reacts to the wife's flippancy by giving a stern warning threatening her with physical abuse and assault if she is found with another man. For example, it has been revealed in my work that in recognition of the potency of Islam, Yoruba Muslim women in the Asalatu association not only use it in the propagation of their religion through 'da'wah', but also use it as the Islamic alternative to "worldly music". It is important to note however that though Yoruba Muslims consent to their women's participation in music making, this is with the caveat that such music is within the tenets of Islam. Yoruba women musicians are known for the use of their music to propagate their religious and cultural values. For example, it has been revealed in my work that in recognition of the potency of music, Yoruba Muslim women in the Asalatu association not only use it in the propagation of their religion through 'da'wah', but also use it as the Islamic alternative to "worldly music". It is important to note however that though Yoruba Muslims consent to their women's participation in music making, this is with the caveat that such music is within the tenets of Islam.

The day you show your concubine to your hubby (you wife)
You will be beaten blue and black in return
The day you show your concubine to your hubby
Muslim women, like other Muslim women throughout the Islamic world, have been a force to reckon with in terms of their spirituality and devotion to the tenets of their faith. In Daramola (2007d), (2007e), and (2010a), it is revealed that the Alasalatu groups have been known for the use of education of Muslim children especially female children, economic, legal, political and musical empowerment to emancipate Muslim women in all ramifications. Not only has music contributed to the emancipation of the Yoruba Muslim women, it has positively enhanced their aspiration, enlightenment, financial autonomy and especially their capacity to exercise their powers in playing dominant roles in society. Moralising on the concept of music in the practices of the Alasalatu group, which begat musical genres such as waka and serwete, majority of the Yoruba Muslims describe the music of the Alasalatu as a “good” alternative for keeping or protecting the “golden treasures” of the Islamic tenets from being contaminated or even being replaced with counterfeits.

In the same vein, music serves as a platform for Christian women to adequately provide moral and financial supports to their families and especially in keeping and imparting knowledge of Christian tenets in children. Different Christian women groups and importantly women gospel musicians in Nigeria play dominant roles in economic and social development within the music industry. They are also vocal in the propagation of Christian faith and ideologies in addition to their roles as harbingers of cultural and religious virtues and values.

8. Music and Cultural Education

Mr. Vice-Chancellor Sir, the concept of education among the Yoruba is embedded in the concept of home training (eko ile). Whatever western educational training (eko iwe) one may have, if someone lacks home culture, which starts with the correct use of language and cuts across honesty, respect, selflessness, bravery, commerce and communality, the person lacks in all aspects of etiquette. The Yoruba language which, according to Fadipe (1970), belongs to the Sudanic family of languages plays a
Women throughout the Islamic region with in terms of their is of their faith. In Daramola it revealed that the Alasalatu use of education of Muslim economic, legal, political and date Muslim women in all contributed to the emancipation has positively enhanced their autonomy and especially their in playing dominant roles in of music in the practices of the cal genres such as waka and dums describe the music of the for keeping or protecting the pets.

A platform for Christian women financial supports to their families starting knowledge of Christian women groups and Ans in Nigeria play dominant development within the music propagation of Christian faith roles as harbingers of cultural

...cept of education among the ypt of home training (eko ile). (eko iwe) one may have, if it starts with the correct use of respect, selflessness, bravery, person lacks in all aspects of which, according to Fadipe family of languages plays a dominant role in the peoples’ home training (cultural education) and which reflects in and permeates the values and virtues they cherish. For widespread dissemination and sustenance of its ideologies, Yoruba language relies on music as a veritable tool.

One of the preoccupations of ethnomusicologists is the use of their training to facilitate the study and understanding of music within the context of its cultural leanings. Music, as a functional cultural exercise, draws heavily and thrives on religious, political, historical, sociological, anthropological, economical, philosophical, and educational association. According to Akpabot (1982), music is the potent force in all cultural experiences and everyone who wants to talk about Nigerian culture without bringing into prominence music, is on the wrong line. Music education in Nigerian schools, which initially was rooted in the western culture, became eventually premised on this submission. University of Nigeria, Nsukka was the first University in Nigeria to offer music at the baccalaureate level! According to Vidal (2008), music programme in the University was tailored towards the cultural milieu within which the University operated. The rationale for music as an academic discipline in the University educational system allows for the integration and synthesis of performance, research and cultural education. It is worthy of note here that the Department of Music, University of Ife (now Obafemi Awolowo University) in the 1980s, under the leaderships of Olatunji Vidal and Ademola Adegbite (now Professors) reviewed its programme to give credence to African traditional music where cultural education was given a pride of place and in line with the motto of the University – for learning and culture. Many other Nigerian Universities offering music quickly followed suit and this gave the study of music at that level a new impetus (Daramola, 2007).

8.1 Bi- and Tri-Musicalism in Cultural Education
The contact between the Yoruba traditional and cultural education and that of the foreign cultures like Arabic/Islamic and European/Christian fostered the bi- and tri- musical ideologies in

49
the people's cultural education. My work in this regard focused on traditional and religious music for the promotion of cultural education. Cultural education is people-based educational system which underscores acceptable behavioural patterns, communalism and reward systems. It is convenient to say here that through traditional music, culture is propagated and through music education (traditional or western) this is revealed. In the light of the status of the modern Nigeria, it is clear that traditional means of acquiring knowledge about cultural education has become grossly inadequate and problematic. However, the acquisition of such knowledge through modern and systematic study of traditional music goes a long way in solving this problem.

The interaction between music and education offers an opportunity to study the role and function of music in socio-cultural and socio-musical contexts. In Nigeria, like in most African countries, music has played a dominant role in enhancing and promoting indigenous knowledge systems through the process of prescribed and non-prescribed educational systems. Major among the roles music plays in promoting cultural education through indigenous knowledge is the use of didactic songs not only for the sake of music making but also for sustaining indigenous institutional structures that serve, most often, as avenues for music making. Yoruba culture provides diverse traditional songs of didactic qualities and some of these songs that would have gone into extinction are still remembered and kept in use till today. This is especially noticed in the early children education in primary and secondary schools where Yoruba cultural systems, values and the understanding of the institutional structures that guide these systems and values are inculcated into school children’s consciousness at early stage of their formal education. Some of such songs, according to Daramola (2016: 203-220), include:
work in this regard focused on
for the promotion of cultural
people-based educational system
traditional patterns, communalism
ment to say here that through
this is revealed. In the light of
it is clear that traditional means
educational has become
ic. However, the acquisition of
im and systematic study of
solving this problem.

education offers an opportunity
music in socio-cultural and socio-
most African countries, music
ancing and promoting indigenous
Major among the roles music
through indigenous
songs not only for the sake of
aining indigenous institutional
es avenues for music making.
traditional songs of didactic
es that would have gone into
kept in use till today. This is
children education in primary and
cultural systems, values and the
structures that guide these
ated into school children’s
formal education. Some of
(2016: 203-220), include:

(i) Omo to mo ‘ya re loju o, Osi yea ‘mo naa pa (2ce)
lya to jiya po lori re, Baba t jiya po lori re
Omo to mo ‘ya re loju o, Osi yea ‘mo naa pa

The child that disparages his/her mother shall suffer severe
paucity
The mother that suffered so much for you, the father that
suffered so much for you
The child that disparages his/her mother shall suffer severe
paucity

(ii) Ji ko rorin, we koo mo, re eekana re
Jeun to dara lasiko ma jeun ju (jiko)

Wake up and clean your teeth, wash your body clean, cut
your nails low
Eat good food at the right time and don’t over eat

(iii) Ohun to ba dara ni ko ra f’omo re (2ce)
Bo ba logun eru, ko n’iwof’ ogbon (2ce)
Ojo ti o ba ku o, omo la dele
Oba loke jek’omo mi wo le de mi (nitori)
Omo laso, laye, omo laso (2ce)

Buy what is “beautiful” (enduring) for your children
If your slaves number twenty and your pawns
number thirty,
At death your children remain your successors
Children are live adornments (2ce)

As demonstrated in the songs above, the content of the Yoruba
system of cultural education includes values and virtues in
character, religion and spirituality, social and economic relations,
aesthetic knowledge, and general intellectualism. It is established
in my research that cultural contextualisation of the function of
music goes a long way to assist in developing a virile cultural
education. This dovetails into better understanding of other
aspects of culture such as history and religion. The need for sustained cultural history in Nigeria is very much imperative. In the recent past, China declared the positive effect of exploiting cultural materials to improve living standards of its citizenry. According to Liu (2009: 7),

...the government of China has embarked on developing cultural history especially, in the regions like Quighai – located in the Western part of China – where there are many ethnic groups, cultural diversity, long history and geographical locations. To achieve this, the government of China recommended those who are proficient in singing and dancing to partner with the entertainment and tourism companies.

China government took that step to provide more enablement and empowerment to its citizenry. Like Quighai region of China, Nigeria is also rich in its ethnic and cultural diversities, in long history and geographical locations for culture which can be harnessed for posterity and unique identity. In Islamic religion, for instance, education is the process through which the balanced growth of the total personality of a human being is achieved (Daramola, 2011). Education here is seen as a tool for the liberation and empowerment of the soul for the development and the realisation of the personality of man [woman]. This is a reflection to the fact that Islam from inception had value for human mental, physical and spiritual developments through education. Obama (2009: 1-2) asserts that:

It was innovation in Muslim communities that developed the order of Algebra: our magnetic compass and tools of navigation; our mastery of pens and printing; our understanding of how disease spreads and how it can be healed. Islamic culture has given us majestic arches and soaring spires; timeless poetry and cherished music, elegant calligraphy and places of peaceful contemplation.
The need for education is very much imperative. In the positive effect of exploiting education standards of its citizenry.

China has embarked on especially, in the regions especially, in the regions of the Western part of China especially, in long-term advancements in science and science and science and science and geographical locations. government of China were proficient in singing with the entertainment and

To provide more enablement and the Quighai region of China, and cultural diversities, in long-term enablement for culture which can be an aesthetic theory that exists for its sake, Yoruba concept of aesthetics, upon which the concept of aesthetics in Yoruba Islamic and Islamised music was tested in my research, does not allow music as an art work to be abstracted from the context within which it occurs. This is premised on an aesthetic theory that the concept of the

From this assertion, it could be established that the general purpose of education in Islam is to make use of knowledge which the human race had discovered to be indispensable to its survival and preservation. This implies the use of whatever knowledge acquired by humans to solve practical problems on the cosmology. In tandem with this assertion, Flolu and Amuah (2003:4) opine that “Western formal education was responsible for the emergence of African scholars, nationalists and many skilled professionals of international reputation”.

The feat and the effect of formal education in West Africa, as corroborated by Flolu and Amuah in the above quotation, is evinced in the practical results of the role formal education played and is still playing as one of the major legacies left behind by colonial administration and Christian missions. Music education draws from the intent of the general purpose for education but has some specific roles to play just like in the concept and purpose of education in Islam.

Before the advent of Islamic traditions, the Yoruba people had their musical traditions which were practised as an integral part of both social and religious events. The musical culture among the Yoruba Muslims today is a reflection of musical infusionism of both the Islamic and Yoruba musical cultures which display aesthetic and artistic values inherent in the two cultures. Aesthetic and artistic concepts are phenomena common in the discussion of the works of arts. The understanding of these phenomena in music art helps to foster the understanding of empirical evidence in differentiating between intrinsic and extrinsic values of music, and to develop critical attitude and extended interest in all phases of musical behaviour. Unlike in the Western concept of aesthetics whereby it is possible to take the work of art (music inclusive) out of any context and treat it objectively or subjectively as something which exists for its own sake, Yoruba concept of aesthetics, upon which the concept of aesthetics in Yoruba Islamic and Islamised

Algebra: our magnetic migration; our mastery of understanding of how disease are healed. Islamic culture reaches and soaring spires; cherished music, elegant peaceful contemplation.
“beautiful” in any work of art is determined by the cultural context within which the work of art exists (Daramola, 2008b). Using Vidal’s (1971) model, aesthetics in Yoruba Islamic/Islamised music was premised on its text, sound, performance practice, mode of performance, performance structure, vocal culture, texture and form. It is established that idea of aesthetics in this musical tradition is not only culture-bound but it is also embedded in both musical and extra-musical factors which form the bedrock upon which the concept of the “beautiful” in Yoruba Islamic/Islamised music is based.

On a general note, music education in Nigerian can be more effective and people oriented if it reflects the general features of the society, its values, axioms and systems which are the major constituents for cultural education. This will make it more fulfilling in its purpose by transmitting these values, axioms and systems to the younger generations, who are finding it more and more difficult to understand traditional value, and at least of all, to appreciate them. Apart from sustaining the culture, this will also assist in producing economically viable personalities and effective citizens. Just like music itself, music education in Nigeria should reflect socio-cultural dynamism which is inherent in the people’s social and cultural practices. However, the traditions about the people’s values, propensities and systems should continually be reflected and upheld for posterity, potency and preservation. Education is a culture and if the culture of music education in Nigeria is going to be strengthened, the culture of the people must be part of the culture of the human phenomenon called music education. This is to state categorically here that cultural education is feasible through music education.

9. My Academic Milieu and Milestones

Mr. Vice-Chancellor Sir, permit me at this juncture to blow some of the “trumpets” I acquired in the course of my career as a musician. In this University, I was the first in the history of the Department of Music to have First Class Honours in Music with a special Scholarship award from the University for the “Best Graduating Student”. This award became the first incentive for me
determined by the cultural context of its substrates (Daramola, 2008b). Using this lens in Yoruba Islamic/Islamised music, performance practice, mode, vocal culture, texture and aesthetics of this musical genre, but it is also embedded in both which form the bedrock upon which the Islamic/Islamised

This phenomenon in Nigerian can be more clearly seen by the general features of the Yoruba Islamic/Islamised music education, effective and potential education in Nigeria which is inherent in the people's mind, who are finding it more and more valuable. Hence, the traditions about the systems should continually be upheld, for the students' education in Nigeria should reflect the general features of the educational systems which are the major contributor to the Yoruba Islamic/Islamised music education. This will make it more interesting to study the values, axioms and personalities who are finding it more and more valuable. Hence, the traditions about the systems should continually be upheld, for the students' education in Nigeria should reflect the general features of the educational systems which are the major contributor to the Yoruba Islamic/Islamised music education. This will make it more interesting to study the values, axioms and personalities who are finding it more and more valuable.

**Milestones**

I became the first Nigerian to teach in the Department and had the golden opportunity to present series of lectures within and outside the University especially at the University’s International week and as a special guest at the Arlington Central Library Guest Lecture Series. It is worthy of note that the scholarship afforded me other opportunities such as performing with the Brazilian Samba Ensemble, organizing and performing with the UTA African Ensemble and participating in the review of the curricula for the College of Liberal Arts’ Departmental programmes which included that of the Department of Music.

In 2007, I won the much-coveted Fulbright Scholarship to teach as a visiting specialist at the Department of Music, University of Texas, Texas, in the United States of America during the 2007/2008 academic year.

I became the first Nigerian to teach in the Department and had the golden opportunity to present series of lectures within and outside the University especially at the University’s International week and as a special guest at the Arlington Central Library Guest Lecture Series. It is worthy of note that the scholarship afforded me other opportunities such as performing with the Brazilian Samba Ensemble, organizing and performing with the UTA African Ensemble and participating in the review of the curricula for the College of Liberal Arts’ Departmental programmes which included that of the Department of Music.

I became the first Nigerian to teach in the Department and had the golden opportunity to present series of lectures within and outside the University especially at the University’s International week and as a special guest at the Arlington Central Library Guest Lecture Series. It is worthy of note that the scholarship afforded me other opportunities such as performing with the Brazilian Samba Ensemble, organizing and performing with the UTA African Ensemble and participating in the review of the curricula for the College of Liberal Arts’ Departmental programmes which included that of the Department of Music.
All these contributions led to commendation and appreciation letters from the Dean, College of Liberal Arts, Prof. Beth Wright and the President (VC) of the University, Prof. James Spaniolo to
the Dean, Faculty of Arts and the Vice-Chancellor of Obafemi Awolowo University Ile-Ife. One of these commendations was published in the O.A.U. News Bulletin Issue No. 168 of 13th June, and This Day Newspaper of 1st July, 2008. The Fulbright programme culminated in the UTA establishing a linkage with OAU by sponsoring Professor Michael Varner to the Department of Music, OAU, Ile-Ife, to study African/Yoruba Traditional music, making me the host, between September and December 2008.

During my tenure as the Acting Head of the Department of Music in 2009/2010 session in conjunction with other colleagues in the Department and with special supports from the then Dean, Faculty of Arts Prof. Y.K. Yusuf and the Vice-Chancellor, Prof. Michael Faborode the Department got 300 million naira for the School of Music Building which the students and staff of the Department of Music is now occupying. In 2011, the authorities of this University gave me a Certificate of Award for Meritorious Service as a two-term Vice Dean along with other distinguished staff of the University.

Based on my research efforts and international participation in scholarship on Traditional African music and Music of the Mass culture, I became a registered member to several National and International Professional bodies and Associations such as:

- United States of America International Alumni Association
  The Institute of the Study of Islamic Thought in Africa (ISITA), Northwestern University, USA.
- American Studies Association of Nigeria (ASAN)
  African Proverbs and Phraseological Society (AFRICAPPS) (Assistant Secretary)
- Pan African Society for Musical Arts Education (PASMAE)
- Association of Nigerian Musicologists (ANIM)
The concept of “Africanisation” of western music in Nigeria started in the 1880s by the likes of Robert Arungbaolu Coker (a.k.a Mozart of Africa), E.M. Lijadu who translated Handel’s Tenor Aria “But Thou Didst Not Leave His Soul in Hell” into Yoruba language and Ebun Ogunmefun who in 1929 translated thirteen Yoruba songs, a selection from J.J. Ransome Kuti’s “Asayan Orin ni Ede ati Ohun Ilee wa” used for worship, into the English language so that the white man can experience and appreciate how the Black worship the Supreme God in their own musical language and idiom. The publication of these collections was sponsored by the Society for the Promotion of Christian Knowledge in London (Vidal in Daramola, 2012).

In 2012, in continuation of this “Africanisation”, my research efforts produced a publication containing the translation of Handel’s Hallelujah Chorus into four different Nigerian languages of Hausa, Igbo, Urhobo and Yoruba. By this singular action, I brought to the door steps of the native speakers of these languages the musical passion, emotion, imagination, “religiousity”, lucidity and subtlety that characterise this musical composition by Handel. The inspiration for publishing the work is premised on the ideology of the Ife Music Editions which was inaugurated in the late seventies by the Emeritus Professor of Music, Akin Euba with the belief that Africans are actually in the best position to evaluate the significance of any music put into a musical notation within the framework of African history and culture. The kernel of the effort was to interact with and promote Nigerian culture through the languages of the people and to use music as a medium to achieve it.

In 2014, I was invited by the Authorities of Elizade University, Ilara-Mokin, in Ondo State, as a visiting lecturer at the then just conceived music unit of the Performing and Film Arts Department. By the grace of God, I participated in the establishment of the unit.
the Advancement of Knowledge

of western music in Nigeria
Robert Arungbaolu Coker (a.k.a who translated Handel’s Tenor
who in 1929 translated thirteen
Ransome Kuti’s “Asayan Orin
for worship, into the English
experience and appreciate how
in their own musical language
collections was sponsored by
Christian Knowledge in London

As “Africanisation”, my research
containing the translation of
four different Nigerian languages
Yoruba. By this singular action, I
native speakers of these languages
imagination, “religiousity”, lucidity
musical composition by Handel.
the work is premised on the
which was inaugurated in the
Professor of Music, Akin Euba with
best position to evaluate
into a musical notation within the
culture. The kernel of the effort
to Nigerian culture through the
use music as a medium to achieve

Authors of Elizade University,
visiting lecturer at the then just
forming and Film Arts Department.
led in the establishment of the unit
by drawing the curriculum and providing music teaching materials
for its initial take-off. I also composed and harmonised the
University Anthem in conjunction with Professor Jolayemi in the
Department of English of the University who provided the text and
Mr. Afe Adegoke in the Music unit of the University who provided
the orchestra score for the music.

10. Summary and Conclusion

Mr. Vice-Chancellor, distinguished Ladies and Gentlemen, within
the context of my research I have come to the realisation of the fact
that the phenomenon called music is best appreciated within the
context(s) of its culture. This is noticed in the utilitarian role it
plays in people’s life from birth to death, from depression to
expression and from sadness to happiness. I have also been able,
from the foregoing, to capture the journey of my academic career
and my contributions via teaching and research in music and
services to my immediate and remote communities. Reflecting on
the binocularity essence of traditional music I have attempted in
this lecture to advocate the inseparable link between human, their
culture, and the music that occur as a result of the interaction of
human with their culture through the platforms of language,
religion, symbolism, communalism, and cultural education.

Furthermore, I have attempted to unravel the import of music as an
insignia and indices for revolution in Nigeria. It is established that
musicians use music not only to entertain but also to correct ills in
the society because they know that if the society is governed with
some sincerity of purpose, the musicians inclusive, need not
look out for foreign assistance to survive. On this I opine, that the
role of the “gown” becomes very pertinent. The general academia
and especially that of Nigerian musicologists, have a role to play to
complement the efforts of Nigerian musicians, be it in traditional,
popular or art music, by commenting on and researching their
works especially the ones that relate to social, religious,
educational, economic, political and moral issues. This, to a large
extent would provide a synergy between the works of the
musicians (the town) and that of the academia (the gown).
Another important aspect of this lecture is where I attempted to expound the cultural constituent of gender in the performance of music. Drawing examples from popular and socio-religious music, Yoruba women musicians are known for the use of their music to propagate their religious and cultural values. They have not only contributed to the religious and socio-economic relevance of music in Nigeria, they have also presented themselves as a virile scope of research for musicologists.

In conclusion, by wading and seeing through life’s cloudy domain, it can be deduced and re-emphasised that every human being is a student of culture and for such a human being to fulfill his or her mandate as a complete personality, he or she must utilise the knowledge acquired from the school of culture from any angle of specialisation or discipline, to build and advance harmony and good human relationship.

Mr. Vice-Chancellor Sir- today marks a great and positive turnaround in my active academic career especially in the realms of music performance, teaching and research. This occasion is also a platform of academic baptism for me wherein I re-commit myself to the cause of a profession I incidentally chose over three decades ago and for which, by the Grace of God, I hope to continue to make positive contributions throughout my life.

I want to thank this University for providing me with an enabling environment and platform to actualise my academic potential. I am unreservedly grateful to my late parents Mr. and Mrs. Daramola who, in their little ways set my feet on the path of education with emphasis on truth, honesty, and decorum with steadfastness. I want to thank my sister Mrs Victoria Akeredolu, who engineered my being educated to this level. At a point, she had to sell her sewing machine to save my life after a road accident on my motorbike. My sister, even when our parents were there she was a mother to me.
I want to thank my mentors in the University and especially in the Faculty of Arts. I specially want to thank Professors Micheal Oladimeji Faborode (who, as a Vice-Chancellor, trusted me with some positions of responsibilities which groomed me in some administrative skills), Bade Ajuwon (who as a Dean would always tell me "Yomi you have the potential"), Biodun Adediran (who built my courage towards scholarship as a member of the panel for my Master's oral examination), Sola Akinrinade (who first gave me an administrative task as the Chairperson of the Committee on Sijuwade Guest Lecture which metamorphosed into the Faculty of Arts Guest Lecture of which I am till this moment the Chairperson), Femi Adewole (who was the first to introduce me to publishing my works in foreign outlets) and Dipo Salami for believing in me in many administrative functions for which he delegated me as his Vice-Dean in my second term. I appreciate the current Dean, Faculty of Arts, Professor Gbemisola Adeoti for his unalloyed support and encouragement.

I specially thank the Vice Chancellor, Professor Eyitope Ogunbodede and his wife Mrs. Ogunbodede for the special love they have been showing to me and my family, even before they assume the number one position of authority in this University. I say thank you Sir and Ma.

I appreciate the Deputy Vice Chancellor Academic, Professor Simeon Bamire and the Deputy Vice Chancellor Administration, Professor Christopher Ajila. Within the short period of the regime of this administration, Ogunbodede and his team have demonstrated that true friendship valued can generate added value. I am also greatly indebted to the Founder (Chief Ade Ojo), the Vice-Chancellor, the Registrar and the entire leadership and team of Elizade University, Ilara-Mokin, Ondo State. You are all wonderful. Uniquely, I want to thank and appreciate Professor Yisa Kehinde Yusuf and the family. This man is not only a brother he is a friend. Though I served my first tenure as Vice-Dean under him as the Dean, our relationship since then has grown to that of family members. I see our relationship as a divine design
enshrined in the Yoruba culture which till today has become very difficult for some people to believe that an Evangelist would be so close to an Alhaji. Maybe that is part of the lessons obtained from seeing through life’s cloudy domain and the school of culture.

I want to also thank Professors Yemi Olaniyan (a teacher of teachers), Bode Omojola (from United States of America) and Femi Adedeji. I am also grateful to Associate Professor Myke Olatunji, Late Dr. Oluwalomoloye Batye, Late S.K. Ali and my other academic colleagues, the technical and non-technical staff members and students of the Department of Music for their unalloyed brotherly love and professional support. I equally appreciate all my research partners and associates within and outside the University including my graduate students for collaboration and exchange of ideas for the advancement of our discipline. My special appreciation goes to every member of my Inaugural Lecture Committee under the Chairmanship of Dr. A.K. Makinde – Dr. A.S. Salawu, Dr. J.O. Famakinwa, Dr. (Mrs.) Kemi Wale-olaitan, Dr. S.B. Amusa, Dr. A. Babalola, Dr. (Mrs.) O.O. Ashaolu, Dr. Olusegun Oladosu, Dr. S.O. Titus, Dr. Jumoke Ajuwon, Mr. O.S. Adekogbe, Mr. B.V. Omolaye, and Mrs. M.T. Omotosho. I specially thank Mr. Dayo Amusan and the technical crew, Drs. A. Adegoju and I.E. Olaosun and my ‘Nexus’ family for their special supports. I thank Pastor Tope Dada (Director) and his team at the Directorate of Music, Christ Apostolic Church Worldwide Headquarters. I thank every member of my church (Christ Apostolic Church, Isegun Moore, Ile-Ife) and especially the Choir members, the Board of Elders, the Pillar of Praise family and the Pentecost of Praise Team. You have all demonstrated that it is good to be surrounded by good people. You are all wonderful.

I acknowledge the Fulbright Scholars Programme Administrators: J. William Fulbright Foreign Scholarship Board (FSB), The U.S. Department of State Bureau of Educational and Cultural Affairs (ECA), Fulbright Commissions and Foundations and Public Affairs sections of U.S. Embassies and the Council for International Exchange of Scholars (CIES) for awarding me a
which till today has become very
notable that an Evangelist would be so
fruitful of the lessons obtained from
the school of culture.

Kemi Olaniyan (a teacher of
United States of America) and
Associate Professor Myke
Bateye, Late S.K. Ali and my
clinical and non-technical staff
Department of Music for their
professional support. I equally
gave to my graduate students for
the advancement of our
research goes to every member of my
Chairmanship of Dr. A.K.
D. Famakinwa, Dr. (Mrs.) Kemi
A. Babalola, Dr. (Mrs.) O.O.
Dr. S.O. Titus, Dr. Jumoke
B.V. Omolaye, and Mrs. M.T.
Dayo Amusan and the technical
and my ‘Nexus’ family for
Tope Dada (Director) and his
Christ Apostolic Church
every member of my church
Ile-Ife) and especially the
the Pillar of Praise family and
have all demonstrated that it is
wonderful. You are all wonderful.

To the Programme Administrators:
Scholarship Board (FSB), The U.S.
Educational and Cultural Affairs
and Foundations and Public
Relations and the Council for
Scholars (CIES) for awarding me a
Scholarship to visit the University of Texas, Arlington (2008) and
for concretising my academic potential as a visiting scholar. This
singular opportunity got me exposed to modern techniques in
ethnomusicological research and methods of preparing and
presenting public and private lectures, seminar and conference
papers, and of course teaching material. I am indebted to the
University of Texas, Arlington for providing enabling environment
to navigate many institutions and schools in Texas through music
performances, lectures and workshops.

I am especially grateful to God for my Children Tobi and Tolu
who not only bore my absence at their growing age but who also
stood by me at my trying periods. You all will be greater than me.
I immensely appreciate my wife Princess Adenike Oladunmomi
Daramola. She is truly a virtuous woman and a mother. With
characteristic successes and failures attached to becoming a
scholar, she always fast and pray to see me excel in everything I
do. During the vicissitudes of my life, she has stood firmly with me
and always provided succour and unflinching support for the
family. She is a strong part of today’s success. In Princess Adenike
Oladun, I have been able to experience the true power of a loving
and praying wife. As stated in the Book of Proverbs “A virtuous
woman is a Crown...” “Many women have done well, but thou
surpass them all. ...beauty is fleeting. A woman who fears the
LORD will be praised” (Proverbs 12:4 and 31: 29-30) (see
Dickson Teacher’s Bible, International King James Version).

Finally, I return all the glory, honour and adoration to God
Almighty, who gave me life through the Lord Jesus Christ and who
provided all opportunities and surrounded me with great people
that worked with me to succeed. I can boldly say as David in one
of his psalms that “Behold God is mine helper: the Lord is with
them that uphold my soul” (Psalm 54:4). It is gratifying then to end
this lecture by singing the following songs:
The first is a drum verse while the second is a song to appreciate everybody that has come for this inaugural lecture.

Eniyan l’asoo mi,
Eniyan l’asoo mi,
Bi mo ba bojuweyin ti mo r’asoo mi
Eniyan l’asoo mi

Alahu mo amin, Alahu mo amin (2ce)
Eni ti tie ti jona, koni tan na mo tiwa

The last song is to appreciate my Lord Jesus Christ – the King of glory for truly without controversy, great is the mystery of godliness: God manifested in the flesh, justified in the Spirit, seen of angels, preached unto the Gentiles, believed on the world and received into glory (1Timothy 3:16). To Him be everlasting glory and honour. Amen.

Pleased assurance Jesus is mine, Oh what a foretaste of glory divine
Heir of salvation, purchased of God, Born of His Spirit, wash’d in His blood.

This is my story; this is my song, praising my Saviour all the day long
This is my story; this is my song, praising my Saviour all the day long

THANKS FOR YOUR PRESENCE AND ATTENTION!
second is a song to appreciate
igural lecture.

Li mo r’asoo mi
mu mo amin (2ce)
tan na mo tiwa

Lord Jesus Christ – the King of
ry, great is the mystery of
eh, justified in the Spirit, seen
ies, believed on the world and
iting glory and honour. Amen.

is mine, Oh what a
nd of God. Born of His

my song, praising my

my song, praising my

ERENCE AND ATTENTION!

REFERENCES
Adegoju, A. (2009). The musician as archivist: An example of Nigeria’s
Lagbaja, Impulse: Online Journal of African Studies, Vol. 1, p. 3-4

unemployment Crisis through Information technology. Obafemi
Awolowo University Inaugural Lecture Series 304.

Odebiyi (eds.), Nigeria Women in Society and Development. Ibadan,
Dokun Publishing House.

Gender Disaggregation. Ile-Ife: Obafemi Awolowo University.

Ajike (2018). Wasted musicians of a wasteful, lost country. City People

Times.

Jersey: Princtice hall upper saddle river.

social action in African musical idioms. Chicago: University of
Chicago press.

Clement, H. A. (1981). The story of the ancient world: From the earliest time to
the fall of Rome. London: African University Press in Association with
HAEEAP.

Daramola, O. M. A. (2000). Creativity in Yoruba Suraa Songs, the performer:
Ilora Journal of the Performing Arts, 2(1), 174-183.

of West African Studies, 143-148.

Nigerian popular music. Nigerian Music Review (Special Edition),
Obafemi Awolowo University, Department of Music, 97-102.

Daramola, O. M. A. (2001c). Orin boolu: (Music for the Soccer Game): The
modern trend in Nigerian music knowledge review. A
Multidisciplinary Journal of National Association for the Advancement
of Knowledge, 4(2), 62-68.


*Kiabara, Journal of Proverb Scholarship U.S.A.*

Interaction and change as concepts of *Humanities*, 5, 50-58.

Music performance and scholarship in *Humanities in Africa*, (pp. 413-423).


Islamized musical cultures among the Yoruba and the concord. *African Musicology*


Effecting change in the perception of music education in Nigeria: The relevance of Islamic concept. *Journal of the Nigeria Association of Teachers of Arabic and Islamic Studies*, 14, 13-24.


Handel's hallelujah chorus in 4 Nigerian Awolowo University Press.

Halewia, usage and cultural implications of lyrics, in Jean-Michel Benayoun, Natale Debo (Eds.), PAREMIOLOGIE: Proverbs Book 1) Presses Universitaires de Sainte

on Yoruba musicology a book review. 45-147.

and cultural identity in African Music: An

ous voices in music performances of Muslim missions in Yoruba-land. In D.O

ities in Local and is on Nigeria: A Festschrift in honour of Malthouse Press Limited.


and praxis: The use of Yoruba didactic is knowledge systems. In K. E., Eni., B.,

of the Yoruba. Ibadan: Ibadan University

duction to music education in Ghana for a: Black Mask Limited.

Ogunde. Encyclopedia Britannica


Ilesanmi, T. M. (2004). Yoruba orature and literature: A cultural analysis. Ile-

Ourajane, S. et.al. (2007). 1807 Commemorated. Institute for the Public Understanding of the Past and the Institute of Historical Research, University of York.


https://www.google. thePeople@234projectfoundation.com (Yoruba Ronu Lyrics)

https://google.flashlyrics.com (Suuru Lere Lyrics)

**Discography:**


**Videography:**
