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**INAUGURAL LECTURE SERIES 325**

**SEEING THROUGH LIFE'S  
CLOUDY DOMAIN:  
NAVIGATING THE CHEMISTRY OF  
MAN, MUSIC AND CULTURE**

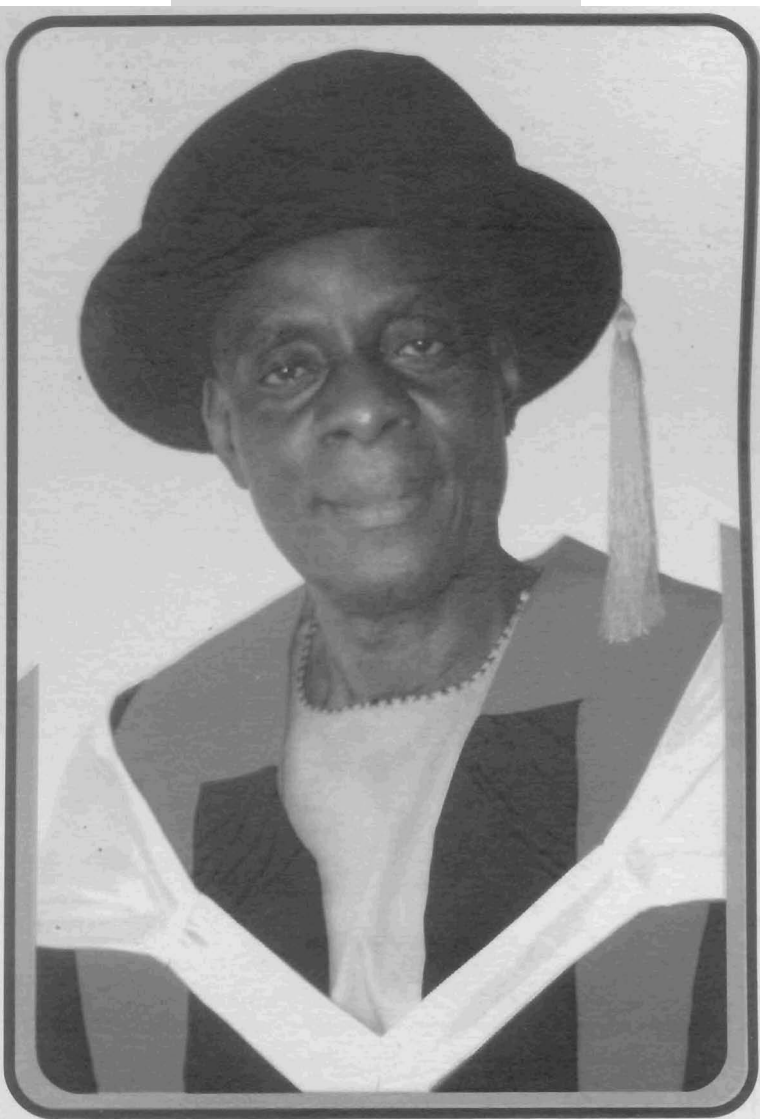
**By**

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**OBAFEMI AWOLOWO UNIVERSITY PRESS, ILE-IFE, NIGERIA**



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# **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 28<sup>th</sup> August, 2018.**

**By**

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# SEEING THROUGH LIFE'S CLOUDY DOMAIN: NAVIGATING THE CHEMISTRY OF MAN, MUSIC AND CULTURE

## 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 325<sup>th</sup> 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

publicly display the fruits of his/her research efforts specifically with the academia and generally with the public. This is what has informed the choice of my topic: **“SEEING THROUGH LIFE’S CLOUDY DOMAIN: NAVIGATING THE CHEMISTRY OF MAN, MUSIC AND CULTURE”**. Colleagues from within and outside the country who are familiar with my research interest would have noticed that, for more than two decades, my research endeavours have been 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 1<sup>st</sup> 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 Greece 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**

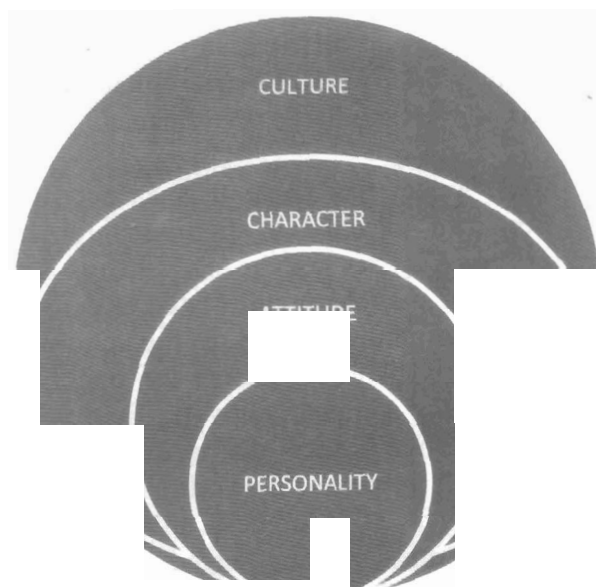
Music, from the angle of culture, is a unique discipline and it is also a mode of discipline. Its utilitarian effects cut across every other areas of culture. To the African, music is a spirit by which other spirits, both within the terrestrial and celestial domains, are relive. Its spirit is the spirit 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

measured by how much has been acquired from the school of culture. According to Geertz (1975: 89) cited in Weigh (1997: 8),

culture denotes an historically transmitted pattern of meanings embodied in symbols, a system of inherited conception, expressed in symbolic forms by means of which human beings communicate, perpetuate and develop their knowledge about and attitudes 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**

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

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 milieus 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) of Revolution**

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 ní siwájú òtè*" (it is song(s) that prelude(s) conspiracy) and "*Ìlú ní mú inú ìlú dún*" (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 “*ilù*” 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.



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 (“*àikàrà* or *àkikàragba*” 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’aju w’orun okunkun losu bo’le;  
 Mo ni eri eyi o, kini sele si Yoruba omo Alade, kini sele si  
 Yoruba omo Odua;  
 Ye, ye, ye, yeye, ye awa 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 olè ko wa ja, won tun pe oloko wa mu;  
 Ogbon ti won gbon lo gbe won de Ilé Olà, ogbon na lo tun  
 padawa si tunde won mole;  
 Awon ti won ti n s’Oga lojo to ti pe, tun pada wa d’eni a n  
 f’owo ti s’eyin.  
 Yo, yo, yo, Yoruba yo yo yo bi ina ale; Yoruba ru ru ru bi  
 Omi Òkun; Yoruba baba nse... Yo yo Yoruba ronu o!  
 Yoruba so’ra won di boolu f’araye gba;  
 To n ba gba won soke, won a tun gba’won s’isale o;  
 Eya ti o ti kere te le ni won ge kuru;  
 Awon ti ale f’ejo sun, ti di eni ati jo;  
 Yoruba joko sìle regede, won fí 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 Ìkà, o te rere ka ibi...ile!  
 Ogba ragada bi eni yeye mi omo adaru pale Oge...Ile,  
 dakun gba 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 gbamu lowo  
 aye...Ile...dakungba wa o...Ile  
 Ehen, ehen awa gbe ori ile yi pe o;  
 Eni ba dale, a ba ile lo...peregede o...ehen ehen awa gbe  
 ori ile yi pe o;  
 Oduduwa bawa tun ile yi se o...to'wo, t'omo  
 o...ehen...awa gbe ori ile yi pe o;  
 Oduduwa da wa l'are o, kaa si maa r'ere je o...ehen 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 t 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](http://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 òkòrin (olòrin)*", 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

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 “*Alagbon Close*” – his first anti-state musical composition (1974). “*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 dramatised 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 an 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,

pop. funk, hip-hop, among others (Adegoju 2009: 3). Hixson (2001: 1) in Adegoju (2009:3) submits:

The musical form in Lagbaja's work bears the imprint of Afrobeat, 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 "*Suuru 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. "*Suuru 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" (káàánú) fún gbogbo yin lókòòkan*). 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 fe ka

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



If democracy go work  
We must get patience small  
To destroy very easily  
But to build nko  
Eh Wahala ni o  
Afi ka ni suuru  
Suuru to ojo  
Suuru lere o  
E ma je a fayo fo o  
So therefore  
O military  
Ko military  
O democracy  
Ko democracy  
O politician  
Ko politician  
Suuru lere o, e ma je a fayo fo  
O legislature  
Ko legislature  
O certificate  
Ko certificate  
O gba master  
Ko gba master  
O gba Mrs.  
Ko gba Mrs.  
All na democracy lesson, e korin

**Chorus:**        Ki la wa se  
                     Sejo lawa faye 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'oja se a fara ile lori  
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 lalakan 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 logun agba o  
Democracy yi o gbodo tuka o  
E ma je a fayó 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

Suuru lere o  
Sugbon e mo je agbagbe ra o  
Te ba lo gbagbe ra peren elh  
Mo sorry fun gbogbo yin o  
Mo sorry fun gbogbo yin lokokan

Baa ba ba'yi je mo sorry fun gbogbo yin o  
Mo sorry fun gbogbo yin lokokan

### **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

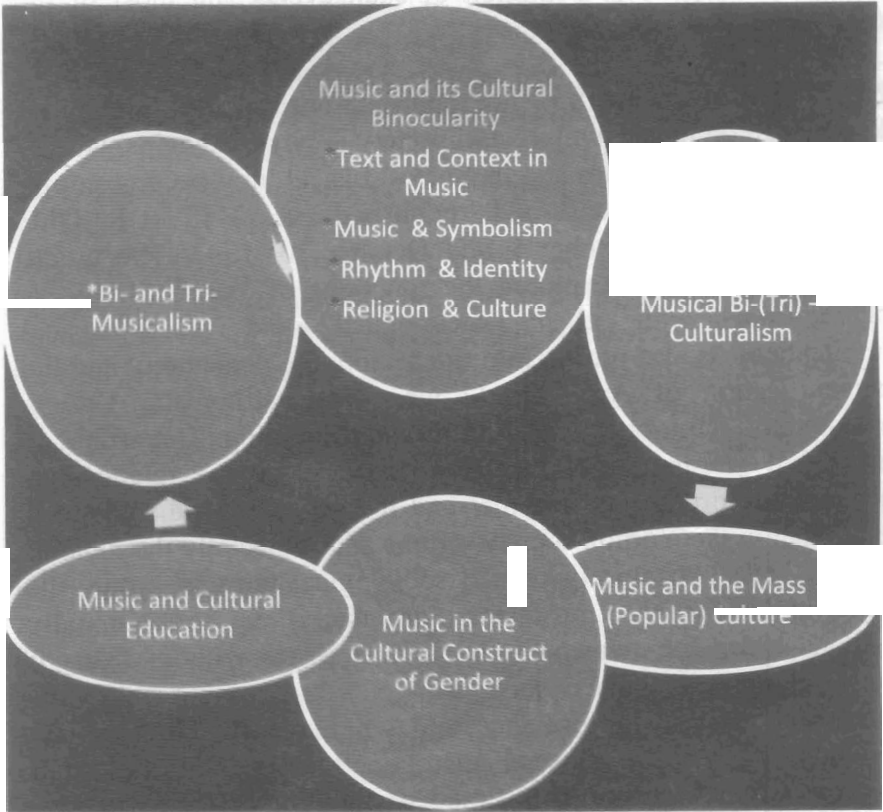
He/she will be beaten bleu black, He/she will be  
beaten blue black  
He/she that cannot match one's power but  
challenges one for a fight  
He/she will be beaten bleu black

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 *Ayàn Agalú* 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 *dundun* 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

the father as the head of the family followed by the mother and the children. Duties and responsibilities are distributed according to this familial hierarchy and are naturally carried out without much promptings. The thrust of the study is that apart from the entertainment function that music performs almost on a daily basis in Yorubaland, it also performs sociological functions. The initial bashing and accolade I received from readers of the article and especially some of my teachers whose names were mentioned earlier in this lecture, gave me the courage and a sort of impetus to want to explore further researches on African traditional music.

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 by 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 (*àrokò*). For example, the stretched membrane (*awo*) 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

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 '*awo 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:



*Akorin tí kò ní elégbè*  
*Bí eni tí njó àsánkan ilù ní ó rí*

A singer without people to chorus in response  
Is like somebody who dances to a single drum

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:

*Wón ní won kò fẹ́ o ní ilú o n dá orin*  
*..Bí o bá dá orin náà tán tani yóò ghè é*

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.

*Iwo nìkan kó lo gbón*  
*Iwo nìkan kó lo m'òye*  
*To bá gbón to l'énìkan kò gbón*  
*Iwo ni haba òbo*

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.

The occurrence of Yoruba proverbs in Nigerian hip-hop became prominent through Abolore Adegbola Akande (a.k.a. 9ice) who couched a niche for himself in the Nigerian music industry by rousingly 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 “*eni a rò pé kò le pàgo, ò se bí eré bí eré o kó ilé alárun*” (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 posit 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 *funfun* (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'efun* 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 Orisa-nla) 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 *Igbin*. 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, temperamental 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 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 "*buhuu*" 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

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 rhythmic

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



the history of the Yoruba. Though Islam was the first to be adopted by the people after the traditional religions, the emergence of Christianity brought about a new wave of inter-religious relationship among the people. The acceptance of the two religions by the Yoruba and their resolve to continue to be loyal to their traditional religious values led to cultural intermingling. This has become more evident in the musical practices of the two religions which have promoted mutual understanding among those who create and listen to the musical genres of the two faiths.

Islam got to the people through trade and warfare. Yoruba converts were introduced to some Islamic traditions. One of such was the study and reading of the Holy Quran in order to be able to say their ritual prayers. The reading of the Quran was fascinated with the use of short melodies adopted by Muslim scholars and clerics to teach their students and followers by rote. Let me establish here that the use of music in Islamic divine worship is almost non-existent. Music making in Islam (its acceptability or otherwise), is a controversial issue. A sharp distinction is always drawn between “music”, which is seen as sinful (haram) and morally demeaning on the one hand and what musicologists would consider the religious use of music which is accepted as good (halal) by the Muslims but not taken as music on the other hand. Among the Yoruba in contemporary times, the argument about the non-admissibility and admissibility of music in Islam is understood as liturgical (for worship) and non-liturgical (for socio-religious events) respectively.

Today, the use of music in Islamic socio-religious events has gained wider acceptability among Yoruba Muslims. The easy integration of Yoruba musical culture into that of Islamic religious traditions was in part due to the efforts of the early Muslim clerics who saw the use of traditional ditties as a veritable method of making their teachings more acceptable to the converts. From the culture contact between Islam and Yoruba, at the initial stage, three musical forms: musical recitation of Quranic and Arabic texts, Islamic festivals’ music and the use of songs and ditties during

*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*, *apala*, *baluu*, *dadakuada*, *awurebe*, *fuji*, *senwele* 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

relevant in the music industry and to always move with the tide of musical wave. Professionalism within the context of this lecture is taken as the demonstration of a particular skill meeting certain levels of prescribed standard required in a discipline. Just like in any other discipline, professionalism in music requires talent and aptitude where talent is used to steer interests while aptitude is used to develop skills. However, Islamic and Christian music requires high level of spirituality to accentuate and extol the religiosity and virtues embedded in them.

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

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 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:

*Awa o soro ile wa o, 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.* .

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

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 *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 Omojola 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 20<sup>th</sup> century. Even, the *Saraa* songs (*Saraa* 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 *Saraa* 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

tattered clothes, would move from one house to another begging people for alms. The word *Saura* was always the first statement to be uttered by these beggars to attract the attention of their benefactors, e.g. *Saraa tori Olohun e saanu 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 *Saraa* (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. Omojola (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-sound-producing musical instruments such as electronic keyboard, drum machines, electronic drums digital synthesisers 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 20<sup>th</sup> 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/artiste 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 "Mr. Machine" system is the lack of control over individual sound events produced through it.

It is important to note here that as long as change remains the product of time and man and as long as science and technology which are actually driven by the humanities remain the pivot on which the world's development revolves, more technological advancement is to be expected. In the same vein, more new musical instruments and equipment with more sophisticated effects and capabilities will continually emerge while newer musical ideologies, forms and performance practices will develop.

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 form 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 *eba* 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:

*E wò wón, e wò wón,  
e wò wón bí wón tí n wò wá*

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 boolu* 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

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 (*àwon iyá alayé*). 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 & Barntaeu, 2000).

In Tubosun Oladapo's *ewé* 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 2007e). 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 – *ija lo de l'orin d'owe*. 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 f'ale mi han oko o  
                          Loni ni n o f'ale mi han oko  
                          Oko ti ko toju mi lakoko  
                          Loni ni n o f'ale 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 f'ale re han oko o (iyawo)  
                          Lojo o ba f'ale re han oko  
                          Igbaju igbamu loo je sun  
                          Lojo o ba f'ale re han oko

The day you show your concubine to your hubby  
(you wife)

The day you show your concubine to your hubby  
You will be beaten blue and black in return

The day you show your concubine to your hubby

Usually, in Yoruba traditional society, it is the responsibility of the husband to provide for the basic needs of his family irrespective of what the wife does as a job. It is taken as an act of irresponsibility for the husband to fail in this respect and such failure may encourage the wife to have illicit relationship with another man who is referred to among the Yoruba as “*oluku*” or “*ale*” (concubine). The first song reflects the reaction of the woman to the ineptitude of the husband to perform his duty as the head of the family using her 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 his wife with physical abuse and assault if she is found with another man as found in the second example of songs cited above. The husband’s reaction here shows the unending authority willed to men in a patriarchal society, like that of the Yoruba, over their spouses. The position of my work is not to assert male or female dominance over each other but to lay a premise that gender classification, construction and (re)construction are possibilities through music scholarship.

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 Alasalatu 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

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 *senwele*, 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



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

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:

- (i) Omo to mo 'ya re loju o, Osi yo ta 'mo naa pa (2ce)  
Iya to jiya po lori re, Baba t jiya po lori re  
Omo to mo 'ya re loju o, Osi yo ta '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'iwofa ogbon (2ce)  
Ojo ti o ba ku o, omo ladele  
Oba loke jek'omo mi wole 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

May God allow my children to outlive me

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.

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 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

“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

to proceed to enroll for post-graduate studies in music. I later became one of the four candidates that formed the second set of post-graduate students in the Department and which became the first set that finished the programme in record time. I eventually became the first PhD product of the Department and the first to be produced by my Supervisor, Professor A.O. Vidal.

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

Friday, March 28, 2008

THE SPECTRUM

## Top Ranked Renowned scholar comes to the university

BY MICHAEL BARVITA

Contributing Columnist

World-renowned music scholar O.M.A. Duramola, from Obafemi Awolowo University in Nigeria, is visiting the university for the next month as a Fulbright Scholar in the music department.

The Fulbright Institute allows a limited number of institutions in the U.S. every year to be chosen for the educational collaboration.

Music professor Michael Varner said school awards are only given to a handful of people.

Both Duramola and the university were chosen from countless others for this feat.

The university's specifications matched only three in the world, Varner said, and for the university to be chosen amongst approximately 100 institutions is a great



Dr. O.M.A. Duramola is a visiting professor from Nigeria. Duramola is teaching traditional African music, and will be at UTA until April.

will shed light on the truth about African culture.

"If you want to understand a culture, you do it through their music," Duramola said. "My interest is to express my culture through music."

The main instrument is a Dondon, aka the talking drum. He will perform with other African musicians from around Dallas and The University of North Texas African group at 7:30 p.m. April 16 in Neiderman Hall.

"Very few people understand the culture of Africa," Varner said. "It is a century of stereotypes and misconceptions. Dr. Duramola is able to give insight into the importance of music in African culture."

Duramola will also be a featured speaker for International Week in April.

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.

Parade kicks off International Week with dress and displays



Students parade around campus with drums and flags Monday afternoon as part of the opening ceremonies for International Week. Many festivities will be held throughout the week including cultural exhibits, a food fair, a fashion show and much more.

## March of Many Standards

### A Culture's Heartbeat

Nigerian professor introduces the language of drums during International Week lecture

BY MARISSA HALL  
The Sun-Herald staff

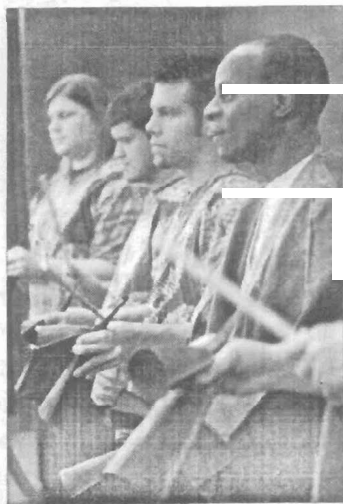
When a drum is played, it tells a story. Many people have heard this story in the past, but now it is being told in a new way. The story is being told in a way that is both old and new. The story is being told in a way that is both old and new.

What she got was an hour of beating drums, singing and dancing.

He said music is measured by the amount of culture it contains.

"You read culture through music," he said. "That's why I'm a musician."

Music associate professor Michael Varner said Daramola is an expert dun dun player. The dun dun is a drum with two heads laced together by leather.



The Sun-Herald's Staff

Fellowship Scholar Oluwase Daramola demonstrates African musical traditions Wednesday in the University Center. Daramola's performed with the UTA African Ensemble as a part of International Week.

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 13<sup>th</sup> June, and *This Day Newspaper* of 1<sup>st</sup> 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)

- National Association for the Advancement of Knowledge (NAFAK)

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

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 people, 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 turn-around 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 Bateye, 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

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.

Blessed 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!**



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