

**THE YORÙBÁ NATIVE AIR TRADITION OF CHORAL MUSIC IN
CHRISTIAN LITURGY 1920-1980**

TolulopeOlusola OWOAJE

(Matriculation Number 114275)

B.A (Hons.) Music (Ife) M.A. Music (Ife)

**A THESIS SUBMITTED TO THE INSTITUTE OF AFRICAN STUDIES IN
PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE
OF DOCTOR OF PHILOSOPHY OF THE UNIVERSITY OF IBADAN**

July, 2014

APPROVAL PAGE

I certify that this work has been read and approved as meeting the requirement for the award of the Doctor of Philosophy in African Music, Institute of African Studies, University of Ibadan, was carried out by TOLULOPE OLUSOLA OWOAJE under my supervision at the Institute of African Studies, University of Ibadan, Nigeria.

Supervisor

MOSUNMOLA A. OMIBIYI-OBIDIKE

B.A., M.A., Ph.D (UCLA)

Professor of Ethnomusicology

Institute of African Studies

University of Ibadan

DEDICATION

This Thesis is dedicated to the glory of Almighty God and to the memory of my late father, Pa Moses Oluyomi Osukoya Owoaje. The one from whom I inherited Music.

Allelúyà Ògonif'Ólórún

K'af'ijó, f'ilù yin Ọlórúnwá,

Alààyèni ó yin Ólórúnwá.

Allelúyà Ògonif'Ólórún.

A. K. Ajíṣafé

ACKNOWLEDGEMENT

I am thankful to the Almighty God for His mercy, goodness, faithfulness and love in seeing me through the entire process of carrying out and completing this research. To Him are all praise, adoration and thanksgiving. Writing a thesis of this nature has been a long drawn and rigorous task. It is impossible for me to acknowledge all the people to whom I owe the sincerest thanks for assistance and advice, but I must mention as many as space will allow.

I wish to express my sincere gratitude to my supervisor, Professor Mosunmola Omibiyi- Obidike for her kindness, thoroughness and patience in giving invaluable advice in the organisation of my work. I also thank her for reading through the thesis at every stage and making valuable suggestions to ensure adherence to the objectives of the study. My humble prayer is that God will continue to bless her with good health, peace and prosperity all the days of her life.

My thanks also go to Professor O.O. Layiwola, the Director, Institute of African Studies University of Ibadan, for his guidance during the programme. I also thank the following lecturers of the institute for their encouragement: Prof. I.O Albert, Prof. B. Agbaje-Williams, Dr. O. B Olaoba, the sub-dean, Dr. I. A Jimoh, Dr. O.O Adekola, Dr. C.O Olaniyan, Dr. Aderonke Adesanya, Dr. O.I Fajana, Dr. Sola Olorunyomi, Dr. K. M. Samuel and Dr. Ishola.

My very deep gratitude goes to the following informants and those who granted me interviews. I thank Mr Seye Ode, Mr Paulison and other members of Olude family. Rev Tolu Daramola, Mrs Yemi Olanrewaju and the Dédeké family. Pa G.P. Dòpèmu and his family. The Choir of C.A.C. Yaba, Lagos. Christopher Ayodele, Sir Taiwo Egbewumi of Methodist church, Eleure, Ibadan and Prof Tunji Vidal of Lagos State University, Ojo.

I appreciate the kind support received from members of staff of Theatre Arts department, University of Ibadan especially Dr. Chukwuma Okoye, Dr. Tunde Awosanmi, Dr. M. M. Umukoro, Dr. Hyginus Ekwuazi, Miss Bimbo Benson, Mr. Soji Cole, Mr. Yinka Smart-Babalola and Mr Femi Asiyambi.

My deep appreciation goes to the staff of department of music, University of Ibadan. I thank Mr. Adeolu Ogunsanya, Mr. Samuel Ajose and Mr. Chima Nwachukwu. My deep gratitude also goes to Mr. and Mrs. Tunji Dada for their outstanding cooperation and support in ensuring the successful completion of this work.

Sincere thanks are extended to colleagues who have contributed in one way or the other to this work. I acknowledge the help received from Dr Bode Omojola, Mr and Dr. Mrs Sam Amusan, Dr. and Dr.Mrs.AdeoluwaOkunade, Dr and Dr.Mrs.OlugbengaLoko, Dr.Soji Stephen, Dr.Ogli, Dr.Oikelome, Dr. Titus Olusegun, Mrs.Yomi Bello and Mr SeunAkintola.

Worthy of note is the incredible love and support of Dr.TundeAdegbola and the entire Bishop AdeoluAdegbola family. I am indeed grateful to Pastors Jude and TejuUjor for their love and prayers. I am also thankful to the entire members of the University of Ibadan Choir for standing by me all through the period of this study. Many thanks also go to Mrs ChristineBankole and Mrs Esther Adeya for their constant support for this work. The love and encouragement shown me by Prof. and Mrs Adesanoye is of great significance; am indeed very grateful. I am also using this opportunity to thank the MacArthur Foundation, University of Ibadan, for the provision of support grant that aided the completion of this study.

I am very grateful to my parents, late Pa Moses OluvomiOsukoyaOwoaje, my mother, Mrs Comfort OlabisiOwoaje who brought me up in the fear and nurture of God's word and to my wonderful siblingsGbengaSeni, Seye and SeunOwoaje.

I appreciate specially the endurance and patience of myson Anuoluwayimika and my daughter Kasopefoluwafor your forbearance with me all through the long drawn out period of carrying out this study. To my precious gem and wife, Dr. EmeOwoaje who has always been by my side: I certainly cannot thank you enough, urging me to go on in the face of discouragement and offering continual support that fuelled my research engine. I love and truly appreciate you.

ToluOwoaje

TABLE OF CONTENT

Title page	i
Approval page	ii
Dedication	iii
Acknowledgements	iv
Table of Content	v
Abstract	xi

CHAPTER ONE: INTRODUCTION

1.0	Background to the study	1
1.1	Statement of Problem	3
1.2	Aim and Objectives of the study	4
1.3	Research Questions	4
1.4	Need and Justification for the study	4
1.5	Scope of Study	5
1.6	Significance of Study	6
1.7	Definition of Terms	7
	Endnote	8

CHAPTER TWO: THEORETICAL FRAMEWORK AND LITERATURE REVIEW

2.0	Introduction	9
2.1	Review of Related Literature	9
2.1.1	Advent of Christianity in Yorùbá land	9
2.1.2	Liturgical Music of the early Yoruba church	10
2.1.3	Traditional Yorùbá chant and Song	11
2.1.4	Traditional Yoruba Drumming and Dance	12
2.1.5	Choral Music	14

2.1.6	Yoruba Hymnody	17
2.1.7	Nigerian Art Music	18
2.2	Conclusion	20
	Endnotes	21

CHAPTER THREE: RESEARCH METHODOLOGY

3.0	Introduction	22
3.1	Study Population	22
3.2	Sampling Procedure	22
3.3	Research Design	22
3.3.1	Pre-Field	23
3.3.2	Field Work	24
	3.3.2.1 Key Informant Technique	24
	3.3.2.2 Interviews	24
	3.3.2.3 Focus Group Discussion	25
	3.3.2.4 Life Histories and Biographies	25
3.4	Method of Data Analysis	26
3.5	Transcription	26
3.6	Analysis	26
3.7	Problems of Data Collection	26
3.8	Theoretical Framework	27
3.9	Conclusion	29
	Endnotes	30

CHAPTER FOUR: THE ORIGIN AND DEVELOPMENT OF YORUBA NATIVE

AIRS IN CHRISTIAN LITURGY

4.0	Introduction	31
4.1	Music in Early Yoruba Church and the Rise of Musical Dissatisfaction (1840 - 1890)	31
4.2	Schism in Mission Churches and the Birth of Independent African Churches (1880-1920)	31
4.3	Early manifestations of Yoruba Native Airs in Christian Liturgy (1840-1930)	36
4.3.1	Rev Josiah J. Ransome-Kútì (1855-1930)	38
4.3.2	Thomas King Ekundayò Phillips (1884 -1969)	40
4.3.3	FelaŞówándé (1905-1987)	41
4.4	Yoruba Native Air Composers (1930-1999)	42
4.5	Yoruba Native Air in the Post Colonial Era	45
4.6	Conclusion	48
	Endnotes	50

CHAPTER FIVE: BIOGRAPHIES OF THREE YORUBA NATIVE AIR

COMPOSERS

5.0	Introduction	51
5.1	Abraham Taiwo Olajide Oludé	51
5.1.1	Family Background	51
5.1.2	Formal Education	52
5.1.3	Professional Activities	53
5.1.4	<i>M'áyòkún</i> Choral Group Tours with Pope Dòpèmú	55
5.2	Godwin Adédayò Dédeké	58
5.2.1	Family Background	58
5.2.2	Formal Education	59
5.2.3	Professional Activities	59

5.3	Gilbert PópóóláDòpèmú	64
5.3.1	Family Background	64
5.3.2	Formal Education	65
5.3.3	Professional Activities and Musical Compositions	65
5.4	Conclusion	67
	Endnote	68

CHAPTER SIX: ANALYSIS

6.0	Introduction	69
6.1	Criteria for the selection of <i>M'áyòkún</i> , <i>MáGbàgbéllé</i> and <i>Yin Olúwa</i>	69
6.2	Classification of YNAs in <i>M'áyòkún</i> , <i>MáGbàgbéllé</i> and <i>Yin Olúwa</i>	70
6.2.1	The Yorùbá Hymn Book	71
6.3	Compositional Techniques	77
6.3.1.	Adapted Yorùbá Folktale and Ceremonial Tunes	77
6.3.2.	Yorùbá tune composed to the text of the first stanza of translated European hymns	81
6.3.3.	YNAs that are original compositions of the three composers in both text and Melody	86
6.4	Analysis of Musical Elements	90
6.4.1	Form and Structure	90
6.4.2	Scale Patterns in YNAs	96
6.4.3	Set Keys	101
6.4.4	Melodic Range	103
6.4.5	Speech Tone Pattern in the melodies of YNAs	105
6.4.6	Harmonic Principles of Olúdé, Dédeké and Dòpèmú	107
6.4.6.1	Olúdé's Harmonic Principle	107

6.4.6.2	Dédeké's Harmonic Principle	108
6.4.6.3	Dòpèmú's Harmonic Principle	110
6.4.6.4	Metric and Rhythmic Structure of YNAs	111
6.5	Musical Instruments used in YNAs	114
6.5.1	Idiophones	114
6.5.2	Membranophones	116
6.5.3	Aerophones	118
6.5.4	Chordophones	123
6.6	Textual Analysis of YNAs	124
6.6.1	<i>Orin ÌsìnQjọ Ìsìmi / Qjọ Olúwa</i>	125
6.6.1.1	<i>Orin ÌyìnàtiQpé</i> (Praise and Thanksgiving)	125
6.6.1.2	<i>Orin Àkowlé, Orin Àkojádé</i>	130
6.6.1.3	<i>Orin Àkúnlẹko</i>	134
6.6.1.4	<i>Orin Ìdàpò Mímọ</i> (Holy Communion)	135
6.6.1.5	<i>Orin Egbàgbọ</i>	136
6.6.1.6	<i>Orin Omọdé</i>	138
6.6.2	<i>Orin ÌsìnÀjòdún</i>	139
6.6.2.1	<i>Orin ÌbíKrístì</i>	139
6.6.2.2	<i>Orin Qjọ ÌsìmiQpé</i>	140
6.6.2.3	<i>Orin ÀjòdúnÌkórè</i>	143
6.6.2.4	<i>Orin ÀjòdúnEgbé</i>	144
6.6.3	<i>Orin Àkànşe (Orin Ìgbéyàwó, Orin Qjọ Ìbí, Orin Ìsìnkú)</i>	145
6.7	Conclusion	148
	Endnotes	149

CHAPTER SEVEN: SUMMARY, CONCLUSION, AND RECOMMENDATIONS

7.0	Introduction	150
7.1	Summary	150
7.2	Conclusion	152
7.3	Recommendation	153
	References	154
	List of Appendices	155
	Appendix I [List of Songs In Serial Order]	166
	Appendix II [Liturgical Themes]	171
	Appendix III [Structural Forms]	174
	Appendix IV [Sources of Texts and Melodies]	182
	Appendix V [YNA Scores]	190
	Appendix VI [Set Keys and Vocal Ranges of YNAS]	284
	Appendix VII [Scores of relevant music from other composers]	297
	Appendix VIII [List of Musical Examples]	317
	Appendix IX [List of Tables]	320
	Appendix X [List of Plates]	321
	Appendix XI [List of Figures]	322
	Appendix XII [Composer's Questionnaire]	323

ABSTRACT

Yoruba Native Air (YNA) tradition of choral music in Christian liturgy evolved as a result of the conflict which developed between European and Yoruba church music traditions at the inception of Christianity in Yorubaland. The growing body of scholarship on Nigerian choral music has, so far, only tangentially referenced the YNA tradition in spite of its being the foundation of Yoruba choral church music today. This study, therefore, investigated the history of the YNA tradition and undertook an ethnomusicological analysis of songs composed by three of its prominent composers between 1920 and 1980.

The study employed the theory of interculturalism to foreground the socio-cultural circumstances that attended the evolution of the YNA tradition. Three distinguished earliest generation YNA composers — Ola Olude, Dayo Dédeké and Pópólá Dòpèmú — who had sizeable published compositions were selected. Information was collected through In-Depth Interviews conducted with Dòpèmú, while with the other two (now late), interview sessions were held with eight family members and associates. Four Focus Group Discussions were held with specially selected former choir and church members who had first-hand experiences of these composers and their works. Biographical notes, church records, and one hundred and seventy-three songs were transcribed, classified and analysed.

The activism and advocacy of the early YNA composers were manifestations of the cultural nationalism characteristic of the late 19th /early 20th centuries. They produced works which satisfied the musical, liturgical and spiritual needs of Yoruba Christians of that period. Whereas Dédeké studied music at the Trinity College, University of London, Olude and Dòpèmú were largely self-taught under the influence of missionaries, indigenous organists and choirmasters. While Dòpèmú and Dédeké are the archetypes of the harmonic and structural frameworks of the YNA tradition, Olude believed in unisonous singing. Noticeably, Dòpèmú showed greater versatility and skill in harmonic choral composition and organ playing. In their itinerance, they composed, taught and performed across several congregations. YNA compositions were classified from the perspectives of their sources, styles and liturgical functions. The compound quadruple and duple *woro* rhythm is the primary rhythm of the YNA tradition, while the secondary rhythm is the simple quadruple diasporic *rumba* rhythm, all played on *akuba* drums. YNA compositions utilised the African call and response formula through the solo-chorus and unison-chorus modes. As an intercultural music tradition, YNA successfully resolved the conflict that was generated between European and Yoruba music traditions at the inception of Christianity in Yorubaland.

The YNA tradition has produced a dynamic intercultural idiom both at the material and ideational levels of church music. Hence, there is an urgent need to document its numerous composers' works in western notation in order to make them accessible to more users. Having employed standard musicological parameters for identifying and defining songs in the YNA choral mode, this study provides a prescriptive framework that could be adopted by future YNA composers.

Key words: Choral music, Yoruba native air, Christian liturgy, Cultural nationalism, Interculturalism

Word count: 469

CHAPTER ONE

INTRODUCTION

1.0 Background to the study

The origin of church music among the Yorùbás can be traced to the activities of European missionaries in Lagos and its environs which began in the mid nineteenth century. The immediate result of that endeavour was the establishment of churches and mission schools in the south western Nigeria, particularly, Abéòkúta, Badagry, and Lagos (Àjàyí, 2001). In Christian religious practice, music constitutes an integral part of worship. All the worship, prayer, and preaching activities of the church are carried out in the modes of speech and music.

Vidal (1986) stated that church music was one of the modes through which the various Christian liturgies were handed to believers in Christianity by the various groups of European Missionaries. He added that the exact liturgical music used for divine services in Europe in the form of hymns¹, chants², canticles³, and anthems were imported by both the Anglican and the Methodist missionaries and introduced to the early Yorùbá Christian converts. However, the major musical practice in the early Yorùbá churches was singing of Christian hymns because it involved congregational participation. But hymn singing constituted a new musical experience for the early Yorùbá Christian converts (Vidal 1986: Euba 1992). It was in the form of texts of European hymns (commonly in English language) that was translated into Yorùbá language and sung to European hymn tunes.

This European style of singing experienced by early Yorùbá Christian converts brought about musical conflict in two areas. Firstly, unlike singing in English language in which the meaning of words is unaffected by the tune used, the singing of Yorùbá words to European hymn tunes brought about a clash between the tone of the Yorùbá texts and the European hymn melodies. Some scholars like Vidal (1986), Euba (1992), Dosunmu (2005), and Samuel (2009) have observed that Yorùbá language is tonal; therefore, the meaning of a Yorùbá word depends on the pitch applied to each syllable in the word. Hence, when singing such hymn in Yorùbá, there is a change in its textual meaning because of the change in pitch applied to each syllable as dictated by the European melody of the hymn. Euba (1992) and Samuel (2009) explained that the change from the natural pitch of Yorùbá words occasioned

by the European tune applied did not only distort the meaning of the hymn, but more often than not, gave totally different meaning which is contrary to the intended original meaning of the hymn. This type of music was strange to the early Yorùbá Christian converts, and they were not in any way comfortable with this foreign way of singing. Early Yorùbá Christians were therefore dissatisfied with the type of music with which christianity was introduced to them.

Secondly, early Yorùbá Christian had a traditional musical background which usually combined singing, drumming and dancing as a tripartite musical experience. Yorùbá traditional music which naturally elicited dancing from its musicians and audience was different from European hymns in which there was no dance. Early European missionaries to Yorùbá land like their counterparts in other parts of Africa regarded virtually all aspects of African art forms as paganistic. They therefore associated Yorùbá traditional practices including music and its vigorous drumming with paganism. Consequently, drumming and dancing were forbidden in the church.

The pristine musical challenge that confronted the early Yorùbá Christian worshippers therefore, was that of musical acculturation⁵ as they had difficulty in coming to terms with two conflicting musical traditions. On one hand, was music of the church that was based on western literary tradition which was used to dominate Yorùbá christians while on the other hand, was the music of their indigenous musical background based on Yorùbá oral traditions which, although, was natural to the converts, but yet, disallowed in the church. This was the musical dilemma faced by early Yorùbá Christian converts until the late nineteenth century when the pervading atmosphere of cultural nationalism provided the opportunity for a change.

The rise of nationalist agitations towards the last decade of the 19th century led to the development of the ideology of cultural nationalism. The agitations increased within the colonial establishments comprising the church, schools and the colonial civil service (Lynn, 1977). Within the church, it eventually led to the formation of Independent African Churches (IACs) which provided a platform for Yorùbá christians to react against the unsatisfactory musical tradition in which English texts were translated into Yorùbá and sung to English hymn tunes that was devoid of drumming and dancing. The emergence of IACs therefore, provided the enabling environment for the development of an alternative African musical idiom for worship (Vidal, 2002: 13).

Within the Yorùbá IACs and the older mission churches, this development has been attributed to the works of catechists, choirmasters and organists who were composing a type of liturgical music referred to as *native airs* (Vidal, 1986 and 2002; Euba 1989; Omíbiyì-Obidike 2002). These composers could be regarded as representing a movement or school of church musicians whose compositions resulted from their exposure to common religious, social, cultural and political experiences. The works of *native air* composers showed basic commonalities in melodic, harmonic, rhythmic, textual and instrumental organisation. Although, they differ in their individual styles of composition, by and large their compositions generally reflect features that identify them as a 'school of composers' whose activities have coalesced into a distinctive musical tradition.

The process of their emergence and activities gained momentum in the early 20th century causing *Yorùbá native airs* (YNAs) as an alternative indigenous idiom of church music to spread widely among Yorùbá churches. It eventually culminated in the genre attaining the status of a definitive Yorùbá church music tradition in the 1950s. The attainment of this distinctive status was particularly signalled by the publication of *M'áyòkún* by A.T. Olá Olúdé, who was then, a Reverend Minister in the Nigerian Methodist Mission. The definitive style of YNAs tradition of choral music in Christian liturgy therefore, derives mainly from the melodic, harmonic, rhythmic, textual and instrumental accompaniment idiom of Yorùbá folk songs in combination with that of elements of European church music.

In order to engage a detailed study of the YNA tradition of choral music in christian liturgy, three distinguished first generation YNA composers were identified and selected. They are, Abraham Táíwò Olá Olúdé, Godwin Adédayò Dédeké and Gilbert Pópólá Dòpèmú. These three composers had published a large number of the songs which they composed between 1920 and 1980.

1.1 Statement of the Problem

Music scholars, such as Omójolá (2001), Vidal (1986), Euba (1977), Jones (1976), Phillip (1953) and others have addressed the discrepancies that ensued in Yorùbá church music because of hymn singing that involved the fitting of African words to European hymn-tunes. However, a study of the religious and socio-cultural background that precipitated the *Yorùbá native air* choral music in christian liturgy is yet to receive enough scholarly attention. In the same vein, a detailed and analytical account of the lives and works of prominent composers of the YNA tradition of choral music in christian liturgy is yet to be fully explored.

An analytical discussion of the conceptual framework, structured form and the liturgical themes addressed in *YNAs* is therefore necessary to reveal the musical features that characterized the vocal genre.

1.2 Need and Justification for the Study

Earlier studies of Nigerian music (Omójoḷà: 2001, Vidal: 1986, Sówándé: 1967) have provided names of some prominent composers of the *YNA* tradition of choral music in christian liturgy. It has been observed that neither the biographies nor the works of such frontline composers of the tradition have been subjected to in-depth analysis. The demise of most of the early *YNA* practitioners, coupled with insufficient musical documentation have caused the tradition in its original form, to fall into relative disuse. There is therefore, the need for a study such as this that investigates the history and works of *YNA* choral composers between 1920 and 1980 to fill the gap in knowledge.

This study therefore, fills the gap in knowledge by investigating and documenting the history of *YNA* choral music in christian liturgy and analysing some of the works by three of its frontline exponents. The results derived from this study serves as a link between the past and the present which will also assist in securing the future of Liturgical *Yorùbá native air* choral music composition

1.3 Aim and Objectives of the Study

The primary aim of this study is to provide a historical account of the *YNA* tradition of choral music in christian liturgy and analyse some of the compositions of the three selected composers. In order to do this, the study firstly investigates the religious and socio-cultural circumstances that gave birth to the *YNA* tradition of choral music in christian liturgy. Secondly, it studies three of the prominent composers of the musical genre, namely, Olúdé, Dédeké and Ènèmú and provides detailed biographical information on their lives, and contributions to the *YNA* tradition. Thirdly, it transcribes their *YNA* choral works for musicological analysis with emphasis placed on the musical features that characterized their compositional styles. Finally, the study investigates how the composers integrated elements of both European and *Yorùbá* traditional music in creating *YNAs*.

1.4 Research Questions

To fulfil the foregoing objectives, the following research questions were designed to pilot the study:

1. what is *Yorùbá native air* in christian liturgy. How did it originate and develop?
2. who were the main practitioners of the genre, what were their musical background, and contributions to the development of the *YNA* tradition of choral music in christian liturgy?
3. what are the unifying and distinguishing stylistic features of the works of the three composers?
4. how did the three composers combine Yorùbá and European musical elements to create *YNAs* that satisfied the liturgical needs of their congregation?

1.5 Significance of the Study

This study is significant in a number of ways. Firstly, while considerable scholarly works exist on choral music from various parts of the world and Nigeria including those of Ekwueme (1972/1974) and Agu (1984) on Igbo musical tradition, not much research work has been carried out on Yorùbá choral music traditions. This study is significant because it pioneered the study on *YNA* tradition of choral music in christian liturgy that bridges the gap which hitherto existed thus contributing to the pool of knowledge on Nigerian music in general and Yorùbá church music in particular.

Secondly, up till now information on the origin and development of the *YNA* tradition exist as fragments in separate accounts of scholars from various disciplines cutting across Nigerian church history, Nigerian theatre history, Nigerian music history and Nigerian history in general. This study therefore presents a historical account of the evolution and development of *YNA* choral music in christian liturgy as a distinctive genre presenting the contributions of the prominent composers as case studies.

Thirdly, the study offers the opportunity for transcription and documentation of some of the choral works of the three selected *YNA* composers for this study. This process transforms their works into standard written music format that could facilitate analysis, arrangement, rearrangement and performance of these choral pieces.

Fourthly, the study is significant in that it offers a prescriptive framework for reconstructing the tonal, harmonic and rhythmic structure of the *YNA* tradition. This would facilitate the recovery of the choral components of the works of several other *YNA* composers who only documented their *YNA* compositions in form of song texts and melodies notated in *tonic solfa*.

Finally, the study fills the missing link between the old and the new generation of *YNA* composers. While bridging the gap which existed hitherto, it encourages continuity of the *YNA* tradition thereby providing a basis for the comparative study of Yorùbá sacred choral music and choral traditions in other parts of Nigeria, Africa and the rest of the world.

1.6 Scope of the Study

The scope of this study covers the historical period of development of *YNA* tradition as well as the biographies of Abraham Táíwò Olájídé Olúde, Godwin Adédayò Dédeké and Gilbert Pópólá Dòpèmú, well known as three prominent composers of the *YNA* tradition. Although these three composers have several *YNA* compositions including dramatic works to their credit, the analysis of works in this study was based on one published work from each of them and these are, *M'áyòkún* by Olúde, *Má Gbàgè Ilé* by Dédeké, and *Yin Olúwa* by Dòpèmú. The three *YNA* hymnbooks contain songs that each of them composed over several decades for liturgical purposes. They are also representative of their most popular musical works.

This study, therefore, undertook an ethnomusicological analysis of songs composed by the three prominent *YNA* composers between 1920 and 1980 which was the most active period of their compositional career. The period between 1920 and 1980 was a concurrent period within which the composers actively composed their *YNAs* which each of them eventually compiled and published in separate volumes which has since been popularly used in churches.

Although, the evolution of *YNAs* can also be traced to the Catholic, Baptist and other mission churches, which also evolved distinguished composers of *YNAs*, the scope of this study is limited to the works of the three composers selected who worked mainly within the Anglican, Methodist and African churches. In other words, the scope of this study was limited to the musical activities of Olúde, Dédeké and Dòpèmú within these three protestant mission churches.

1.7 Definition of Terms

Àjòdún: Anniversary/festival

Choral music is a vocal genre and it can be defined as music to be sung by a chorus or choir (that is, with more than one singer for each part) with or without accompaniment. A choir consists of a group of singers who perform together either in unison or in parts. In contemporary times, choral works exist in various part combinations. However, the most common type of choir or chorus is a four-part combination of soprano (or treble), Alto (or contralto), tenor and Bass (S.A.T.B).

Ègbè: Refrain

Ègbé Akòrin: Singing group; which normally implies Church/school choir

Èsẹ Orin: Verse

Ìkórè: Harvest

Lile: Solo/unison vocal lead or call

Liturgy is the formally constituted services of the various rites of the christian church.

Orin Àkànṣe: Special song/anthem

Orin Àkòkún: Through-composed

Orin Ègbè: Responsorial Chorus

Orin: Song

Yorùbá Native Air (YNA) choral music in Christian liturgy is the music composed in Yorùbá language and tonal inflection for a group of singers in parts or unison, accompanied by the organ and Yorùbá traditional instruments for performance during christian divine services.

Endnotes

^{1.} In his definition, Randel (1986) traced the English word hymn to the Greek word *hymnos* which he defined as a song in praise of gods or heroes. In the church, a song in praise of God.

^{2.} A piece of religious music using a very limited range of notes. The melodic contours of which are closely tied to the spoken rhythms and inflections of the text. Most of the texts in Christian chant are taken from or based on the Psalms. The church of England and by extension the Anglican Church in Nigeria has encouraged an extensive use of chant in the repertory of its liturgical music which is harmonized and is called the Anglican chant.

^{3.} Christian song or chant, especially a hymn containing words derived from the Bible, used in the Christian liturgy

^{4.} A song that is sung during a christian religious service by a choir only

^{5.} A situation in which one culture is made to dominate another. In this case, early christian missionaries among the Yorùbá made the European musical culture dominate the traditional music culture of the Yorùbá christian converts of that time.

CHAPTER TWO

THEORETICAL FRAMEWORK AND LITERATURE REVIEW

2.0 Introduction

In the previous chapter, the statement of the problem, aim and objectives, Research Questions and significance of the study were explicated. This chapter discusses the theoretical framework upon which this study is based and presents a review of relevant literature.

2.1 Theoretical Framework

The theoretical orientation for this study is anchored on Alim Euba's intercultural music model which addresses the phenomenon of musical works deriving from more than one culture. Euba broadly defined intercultural music as:

... that in which elements from two or more cultures are integrated. The composer of this music usually belongs to one of the cultures from which the elements are derived... (Euba, 1989:116)

Kimberlin and Euba (1995) noted that although it is not known when the expression intercultural music was first used, other scholars, notably Helm (1981), Kartomi (1987) and Baumann (1990) have also used it and other terms that were related to it.

Kimberlin and Euba (1995) further expanded the concept when they explained various dimensions of intercultural activity. According to them:

A composer writing in an idiom acquired from a culture other than his or her own is involved in an intercultural activity, even though the music that he or she produces is not necessarily intercultural. For example, when an African composer writes a fugue in the style of Bach, in which he or she makes no use of African resources, intercultural activity takes place, but the music itself is not intercultural (Kimberlin and Euba, 1995:2)

He further explained that "intercultural activity does not always imply creativity, but can be determined by performance. In this case, the music and the performer originate from different cultures. The mastery of Western music by Asian artistes (and vice versa) is an example of this category" (Euba, 1989:116). Several compositions by Euba have eloquently showcased his intercultural activities as a composer. Some examples include the following:

1. Abiku no.1 for Nigerian instruments (1965)
2. Abiku no.2 for three part choir and five Nigerian instruments (1968).

3. Six Yorùbá folksongs arranged for female voice and with arpeggiated piano accompaniment in which he uses the piano to invoke the percussive behaviour of a Yorùbá drum ensemble (1975).

4. Chaka for soloists, chorus and a mixed ensemble of African and western instruments (1970).

5. Waker Duru: Studies in African pianism nos.1-3 for piano (1987).

As a result of globalising factors such as the changing political landscape, historical events and technological advances affecting human societies in the last few decades, there has been a tremendous increase in intercultural music activities throughout the world. Another catalyst for the new intercultural music explosion has been the influence of ethnomusicology which has not only allowed fresh vistas of musical perception, but has also provided creative artists with resources needed for in-depth exploration of other cultures. Moreover, interculturalism provides scholars with a 'live' medium for studying concepts of musical migration, continuity and change, transformations of traditional music and processes that lead from analysis to synthesis.

In this vein, Euba identifies a composition as intercultural if it employs idioms and elements derived from more than one music culture. He therefore situates the analyses of such composition within the context of intercultural music. *YNA* tradition of choral music in christian liturgy is a product of Yorùbá and European cultural interaction. Interculturalism, therefore, serves as a viable theoretical framework for this study. The theory of Interculturalism was applied within this study for the analysis of the western and Yorùbá traditional musical elements found in the *YNAs* of the three selected composers. In other words, the backgrounds, training as well as the use of both European and African structural elements such as melody, harmony, rhythm and text in addition to the instrumental resources in their music were analysed based on the theory of interculturalism.

2.2 Review of Related Literature

Review of related literature is hereby presented under the following sub-themes; Advent of Christianity in Yorùbá land, Liturgical Music of the Early Yorùbá church, Traditional Yorùbá Chant and Song, Traditional Yorùbá Drumming and Dance, Choral Music, The Native Air, Yorùbá Hymnody, Nigerian Art Music.

2.2.1 Advent of Christianity in Yorùbá land

Christianity came into Nigeria through the coastal towns of Lagos and Badagry. Abéòkúta, the headquarters of the Ègbá kingdom, also experienced a high level of early

Christian Missionary activities. However, the return of former slaves from Sierra Leone to Lagos made it the hub of missionary and colonial activities (Àjàyí 2001). Omoyajowo (1975) dates the beginning of missionary activities to the 1840's when Thomas Birch-Freeman of the Methodist Mission came to establish a congregation in Badagry. This move was stimulated by the enthusiasm of liberated slaves of Yorùbá origin in Sierra Leone who wanted to return to their home land. According to Buah (1996) Henry Townsend, C.A Golmer and Samuel Àjàyí-Crowther arrived in Abèòkúta in 1844 as a follow-up to an earlier visit by Townsend.

Lagos received a large number of Christian missionaries and the church developed rapidly in subsequent years. Parishes were established at various parts of the city. On the Island, at St. Paul's, Breadfruit; St. John's, Arolóyà; Holy Trinity, Ebute-Ero; and St. Peter's, Ìta-Fáji. On the mainland, St. Jude's, Ebute-Metta became a major parish. These parishes served as the nuclei of christian Missionary enterprise (Gbacòmósí 1975). Lynn (1967) reported that Mission schools were also established and they became centres of the development of Western music in Yorùbáland. She explained that the Sierra Leonean (the Saros) and the Brazilian emigrants were the initial congregations of the new churches. While the Saros, with their Sierra Leonean background of English liberal education were employed as teachers in the mission schools and as civil servants in the colonial administration; the Brazilians, most of whom were uneducated, were employed as construction workers.

Thus, from the accounts of Buah (1996) missionary activities of the Church Missionary Society (CMS) in Yorùbá land started formally in Abèòkúta in 1846. These activities were later to be expanded to Lagos in 1851, Ìbàdàn in 1853 and Òyó in 1856. The Baptist mission later came in to Abèòkúta in 1850 and later set up the headquarters of their mission in Ògbómòṣò (Omoyajowó 1995). According to Ekechi (1972) the Catholic mission came into Lagos in 1868 and also Abèòkúta in 1880.

2.2.2 Liturgical Music of the early Yorùbá church

Adekunle (2002) referred to liturgical music as music used in Christian service or for worship. In the same vein, Lókò (2011:71) defined liturgical music as “music which forms an integral part of the order of worship”. Jones (1976:1) noted the predicament of the early European missionaries in deciding what would constitute the liturgical music of the early churches founded on the African soil. The pertinent question the missionaries had to answer in this context was; ‘What songs were the African converts to sing in church?’ According to

Vidal (1986) both the Anglican and the Methodist churches introduced the forms of liturgical music used for divine services in Europe to their Yorùbá congregations. He observed that

...the Liturgy of the services consist of, among other things, the Introit, Versicles and Responses, the chanting of the Psalms and Canticles, the recitation of the collects and prayers and the singing of hymns. Anglican chants, such as those contained in the Old Chant Book, the New Cathedral Psalter, the parish psalter with chants and the Irish chant book, featured prominently in the order of divine services. The chants were used for the singing of Psalms and Canticles appropriate for the day. (Vidal, 1986:76)

In his description of the liturgical music introduced by the missionaries he further explained that

The Versicles and Responses, which consist of the festival forms for festival Sundays and the ferial forms for ordinary Sundays, were taken from a section of the Old Chant Book. The music of this section like that of the chants is performed in four part harmony (S.A.T.B.) and often calls for an understanding of European harmonic concepts and intonation. European harmonic musical instruments like the pipe organ and the harmonium were imported and used in the churches to accompany chanting and singing and to aid in the cultivation and development of a Western tonal system.”(Vidal, 1986:76)

2.2.3 Traditional Yorùbá chant and Song

Euba (1977) defined Nigerian traditional music as the class of music practised in Nigeria before it came under European influence. Yorùbá traditional music is commonly realized as a combination of singing and instrument playing. However, it does sometimes feature the exclusive use of musical instruments or unaccompanied singing. He further explained that singing in Yorùbá traditional music may be realized in clearly defined melodic patterns, or in a style which is mid-way between singing and speaking, regarded as ‘heightened speech’, ‘speech-song’ or chant. Apart from its repetitiveness and limited range of melody, one other characteristic of chants is their non metric rhythm (Euba 1977:2). The Yorùbá therefore, make a clear distinction between singing, *Orin Kiko*, and chanting such as *Rára Sísun*. Euba (1977:1) identifies variety of traditional Yorùbá vocal music as solo singing, choral singing in unison, choral singing in two or more parts, and singing in which solo and chorus alternate, commonly referred to as the call-and-response technique. He further explained that in the call-and-response type of vocal music, the soloist’s part usually has

variety in text or melody or both while the chorus part consists of a simple phrase which is repeated with little change.

According to Adélékè (2008), the Yorùbá have a wide body of traditional vocal music types which comprises a variety of chants, poems and songs which are used in various area of Yorùbá musical life. Each of these genres is intoned in peculiar ways that enable the experienced listeners to recognize each of them by name and function, within the cultural context of performance (Adélékè 2008). The Macmillan English dictionary (2007) defines a chant as 'a piece of religious music sung using a very limited range of notes or music of this type'. Randel (1986) also defines chant as 'to sing a single pitch or limited range of pitches repetitively'. Euba (1977) simply refers to chant as heightened speech, or speech-song. He identifies some of its key characteristics as repetitiveness and limited range of melody, as well as non metric rhythm. Adélékè (2008) identified some Yorùbá chant types namely, *Ìjálá*, *Rárà*, *Èsà* or *Ìwí*, *Şàngó Pípè*, *Ìrèmòjé*, *Èkún Ìyàwó*, and *Ìyèré Ifá*.

Apart from chants, Euba (1977) identified other Yorùbá vocal category as songs in which there are clearly defined melodic patterns. Such Yorùbá songs have lyrical and tuneful melodies that are rhythmically metrical. These songs are employed in the various religious, socio-cultural and political life of the Yorùbá. Again, Adélékè (2008) in discussing *Ìyèré Ifá* (an oral poetic chant genre of the Yorùbá) also identified the song typologies in Yorùbá music. These he enumerated as *Orin Àjòkún*, *Orin Àlò*, *Orin Ìbejì*, *Orin Òkú*, *Orin Omodé*, others are, *Orin Èfè*, *Orin Işé*, *Orin Okà*, *Orin Òşèlú*, *Orin Ìrejú*, *Orin Ìgbafé*, *Orin Ìfè*, *Orin Ìpolówó Ojá* and so on. Song which also serve the purpose of ritual, ceremonial and folk music making are tuneful, melodious and lyrical.

Omójoà (1995) noted that the two categories of pre-colonial Yorùbá traditional music are religious and secular. In religious use, music is employed in the rites of the various Yorùbá deities such as *Şàngó* (deity of thunder), *Ògún* (deity of iron), *Obàtálá* (deity of creation) and *Òruńmílá* (deity of wisdom and divination). Omójoà continued by saying that such music may be performed for ritual purposes, exclusively at the shrines of the deities or may accompany other aspects of religious festivals which take place within the larger community.

Yorùbá vocal music is commonly performed with instrumental accompaniment comprising drums and other percussion instruments. The Yorùbá had already encountered Islam before the advent of Christianity (Ojo, 1966: 186). However, Omójoà observed that pre-colonial influences on Yorùbá musical life were either too minimal, or not different enough in principle from Yorùbá musical tradition, to precipitate a fundamental change or initiate a new idiom. Omójoà therefore, concluded that in recorded history, the first

fundamental change to Yorùbá musical life came from European musical influences through the church.

2.2.4 Traditional Yorùbá Drumming and Dance

Drumming is fundamental to Yorùbá traditional music and the key practitioners of this tradition belong to the *Àyàn* family which is a lineage of drummers, believed to have descended from the mythical *Àyànagalu*, the progenitor of all Yorùbá drummers (Samuel, 2009). *Àyàn* plays a central role in the rituals of all the Yorùbá divinities. As was pointed out earlier, each of these divinities has its own dedicated songs, rhythms and dance steps (Adégbité, 1988:15). According to Omíbiyi-Obidike (2002) ‘the role of the Yorùbá traditional musician goes beyond that of mere performance on an instrument and includes that of a social critic, historian and commentator, chronicling contemporary events in the community’ Omíbiyi-Obidike (2002:6). This assertion by Omíbiyi-Obidike underscores the important role of musicians in traditional Yorùbá society.

Yorùbá traditional drums such as *Dùndún* and *Bàrà* are often played as instrumental ensembles alone or as ensembles to accompany vocal music. Within the drum ensemble, it is the large drum piece referred to as *Ìyá ilù* often played by the chief or master drummer that is saddled with the responsibility of reciting text and communicating information whose principal repertory material is derived from oral poetry. Such oral resource materials could be derived from the chant, poetry or song repertoires of Yorùbá vocal music (Euba, 1990). He explained that in fulfilling his roles as social critic, historian and commentator, the Yorùbá drummer engages the talking drum as a speech surrogate, rendering texts of proverbs, historical accounts and wise sayings as well as other elements of oral literature. In addition, he plays the melody of songs hence, using the drums not only as rhythm instruments but also as melodic instruments. Oládèrò (1995) demonstrates the vastness of Yorùbá drum melodies that emanate from texts of proverbs, historical accounts and wise sayings in his compilation titled *Àyàn Akéwé Afilùsọrò*. He noted that most of the drum melodies in the book are of the AABA form and further demonstrates that almost any Yorùbá proverb, wise saying or other texts from Yorùbá oral tradition could be rendered in this form.

Yorùbá deities usually have specific instrumental ensembles as well as dedicated rhythms and dance steps (Adégbité, 1988). According to Sadoh (2004), dance accompanies almost every aspect of music making in African societies. In the same vein, Chernoff commented thus on how the average African responds to music;

If you play a recording of American jazz for an African friend, even though all the formal characteristics of African music are there, he may say, as he sits fidgeting in his chair, “What are we supposed to do with this?” He is expressing perhaps the most fundamental aesthetic in Africa: without participation, there is no meaning. When you ask an African friend whether or not he “understands” a certain type of music, he will say yes if he knows the dance that goes with it (Chernoff, 1979:23)

Further to these, Nketia (1974) asserted that even though contemplative music, which is not associated with dance could be observed in some traditional rites, the musical practice that is integrated with dance is much more prevalent in Africa. To the African, sounds however pleasant are meaningless if they do not offer the experience of movement. Sado (2004) in analysing Sówándé’s organ music concluded that Sówándé knew that in order for him to truly communicate with his audience in Nigeria and Africa he had to incorporate the element of dance even in his organ pieces.

To this end, Euba noted that:

The ties between the new church music and Yorùbá traditional culture are strengthened by the accompaniment of the music with dance movements. The new Yorùbá church music is structured in a way that makes it danceable and people who perform or listen to this music are seldom able to resist moving physically to it (Euba, 1992:48)

2.2.5 Choral Music

Choral music is a vocal genre. Young (2004) defined it as music sung by a group of people, using two or more singers to perform each musical line. Randel (1986:160) in his definition says it is “music to be sung by a chorus or choir (that is, with more than one singer for each part) with or without accompaniment”. Randel (1986) further explained that there exist all female choirs which usually consist of three parts namely, first soprano, second soprano and alto. The four parts commonly found in all male choirs are first tenor, second tenor, first bass and second bass. Although, the terms choir and chorus are sometimes found to be used interchangeably, choir generally denotes a group of trained singers that leads the singing in a church or school, while chorus more directly refers to a large group of trained singers involved with singing in dramatic works such as Operas, operettas, oratorios and cantatas.

Young (2004) noted that the gregorian chants of the medieval times provide the earliest records of annotated group singing in Western Europe. In the Middle Ages, the practice of organum with multiple melodic parts became prevalent. The technique further developed into *clausulae*, *conductus* and *motet*, which became the predominant Renaissance form. The Renaissance marked the ascendancy of sacred choral music in Western Europe. All the above-mentioned genres of choral music were mostly *a Capella* that is, music without instrumental accompaniment. It was not until the Baroque period that choral music was generally supported by instrumental accompaniment. The polyphonic style of vocal and instrumental music reached its zenith during the Baroque period in the hands of G.F. Handel and J.S. Bach. However, composers of the Classical period in the late 18th century became fascinated with the new possibilities of the symphony and other instrumental music, and generally neglected choral music. In the 19th century, sacred music escaped from the church and leaped unto the concert stages, producing large sacred works that were regarded unsuitable for church use. In the 20th century, choral music, like other genres of music, underwent a period of experimentation and development. The foregoing discussion reveals the history and development of Western choral music.

According to Machlis and Forney (1999), even though complex genres of choral music are usually attributed to Western cultures, other non Western cultures are known to practise group singing in one form or the other, to accompany manual labour, to express joy or sadness, or to celebrate traditional religious festivals or rituals. Herbst (2003) discusses new traditional choral compositions based on the combination of African and the Western music elements originating from various African cultures. These include Ghanaian choral anthems, the Igbo *Abu* from Nigeria, *nyimbo za kwaya* of the Swahili, *tsinyimbo tsia nyasaye* of the Luhya and the South African *makwaya*. They are all hymn-based choral compositions that 'sound' primarily western, but with a distinct voice leading treatment and choices of chord progressions that reflect traditional influences.

Nkietia (1994) in discussing typology of contemporary Ghanaian choral music identifies five models upon which the Ghanaian choral music tradition developed. These are:

- The Choral Anthem model which he referred to as the Amu model, a model based on an adaptation of formal types of traditional music, set in the usual SATB (soprano, alto, tenor bass) framework of contemporary choral music,
 - *Yaa Amponsa* (Highlife) Model of choral music based on or derived from popular songs,

- Later Highlife Models which developed from a number of standardised melodic and harmonic forms as well as rhythmic usages derived from Caribbean and African American practices
- Institutional Models based on Western hymns and songs sung in translations which often distort the speech tones and rhythms of the text.

On the Nigerian scene, Ekwueme's work (1972) can be regarded as the first standard work on Igbo choral music. First, he revealed the structure and form of Igbo choral music, which he identified as group singing in antiphonal style. Through an analysis of musical examples he enunciated theories governing Igbo musical practices such as scales, characteristics of melodic contours, the use of horizontal harmonies and descending scales, which are generally heptatonic. Ekwueme's thesis provides a parallel study to this study in its dealing with Igbo choral music.

Agu (1984) undertook a study of indigenous choral music in African worship, based on the Youth Fellowship songs in the Niger Diocese of Nigeria and pointed out the influence of tonal inflection of the text on the melody of the song tunes. Herbst (2003) analysed the form and stylistic features of the neo-African written composition and categorised *native air* as one of Africa's new traditional choral compositions. He noted that musical and textual themes of the *native airs* are based on traditional choral music styles and folk songs of Africa resulting in a choral genre based on the composers' attempt to fuse traditional music with Western choral idioms.

In Yorùbá traditional vocal music, evidence abounds among the Ìjèsà, who are noted for multiple pitch lines in their singing. Euba (1989) identified two idioms of traditional Yorùbá choral singing which he referred to as the Òyó idiom and the non-Òyó idiom. Euba explained that the Òyó idiom is characterised by unisonal choral singing; predominance of drumming over other instruments; a tendency to employ an all-drum ensemble and a high degree of talking with musical instruments. The non-Òyó idiom on the other hand, is exemplified by multi-part choral singing; a greater variety in the types of musical instruments; no particular preference for all-drum ensembles and less use of musical instruments for talking. He further asserted that the Òyó idiom is found in central Yorùbáland, in such places as Òyó, Òsogbo, Ìbàdàn, Èdẹ, Ògbómósò, Ìwó and Ìkìrun, while the non-Òyó tradition is found in Ègbádò, Ìjẹbù, Òndó, Òwò and Òkìtìpupa.

Burton (1863) cited in Vidal (2002) reported that in August, 1861, 300 boys of the Mission Schools led by their missionaries sang the British national anthem during the ceremonies ceding Lagos to the British Crown. He suggested that this might have been the formation of the first European choir on the Nigerian soil. In fact, one of the earliest trained Yorùbá Bishops, Bishop Adolphus Williamson Howells, advocated the setting up of a central body to look after the interests of church music throughout the Diocese of Western Equatorial Africa (Vidal, 1986). Vidal asserted that “Sacred and solemn music had resulted in conversion where preaching had failed.” This central body was given the responsibility of training choirs to sing European hymns “with expressions”. Howells later founded the Lagos musical society which has as its object, “The improvement of music in general and choral in particular and the performance of music on a higher scale.”

In most Christian congregations, the art of music making is usually led by the church choir. Ekwueme (1993) asserted that the activities of church choirs are usually directed by church musicians referred to as choirmasters and organists. This study is therefore positioned around the choir which is the custodian of the mode and the literary instrument of operation of church music. An understanding of this fact brings into focus the centrality of choral phenomenon to this study.

2.2.6 Yorùbá Hymnody

Yorùbá traditional religious culture and Christianity have at least one thing in common: both make good use of music (Euba 1992:46); hence, the early missionaries used music effectively to promote Christianity in Yorùbáland (Euba 1989:16). In early colonial times, only European liturgical music was employed during worship Vidal (1986) Omójojà (2001:81). At the early stage of Christianity among the Yorùbá, Christian music consisted mainly of singing European hymn tunes to texts translated into Yorùbá. This, however, constituted a linguistic problem since as already pointed out in this study; Yorùbá is a tone language in which the meanings of words are affected by the melody to which such words are sung. In traditional Yorùbá culture, the melodies of songs maintain tonal integrity with the tonality of the text (Euba, 1992).

This problem was not limited to Yorùbá Christian music, as many other African languages are tonal. Jones (1976:17) reported similar problems in Southern Africa when he “became aware of the natural accentuation, in ordinary speech, of African vernaculars, and

that this accentuation made it impossible to use European hymn tunes while still preserving the natural stresses of African words”. This phenomenon is of significance to this study considering the fact that the question of appropriate tonal inflexion is of prime importance to African vocal music.

According to Hair (1967), the earliest known attempt to record Yorùbá music in print was made by Henry Townsend in his 1842 contribution of a brief vocabulary and list of personal names with their meanings, three proverbs, two texts of about six sentences each and a song with the words and tune supplied. Yorùbá hymnody developed as a reaction of Yorùbá clergymen, choirmasters and congregations to the translation of European hymn texts into Yorùbá words meant to be sung to the original European hymn tune. The response to these linguistic and other cultural problems led to attempts at Africanizing Yorùbá church music by such pioneers as Rev. James White, Rev. Cannon J.J Ransom Kútá and A.K. Ajíṣafẹ́. Others include Mójolá Àgbébí, Abóyadé-Cole and Dr. T.K.E. Phillips. These early pioneers were followed by Rev. Dr. A.T. Olá Olúdé, G.P. Dòpèmú, Chief Dayo Dédeké, Chief J.O. Ajíbólá and several others. According to Jones (1976) and Olatunji-Brown (1995), Yorùbá church musicians started composing original tunes to Yorùbá hymns from around 1902.

Hair (1967) however, reported the activities of Rev. James White, a Sierra Leonean clergy man who encouraged his Òtá congregation to compose Yorùbá songs. He printed a collection of these songs in 1861. Nationalistic tendencies had started manifesting within the church with the emergence of independent Native African churches towards the last decade of the 19th century. By the early 20th century, these African churches gave church music an African flavour by the use of African drums, which hitherto had been banned in the orthodox churches (Vidal:2002). Traditional melodies referred to as ‘*native airs*’, with characteristics of ethnic melodies, became the new musical idiom of Christian worship. Olàniyan (2001) observed that *native airs* evolved as a result of increased cultural awareness among Yorùbá christian converts which gave them a new sense of identity. These ‘*native airs*’, which replaced the ‘English airs’ of the orthodox churches derived from ritual and ceremonial melodies, folk songs and new musical compositions by an emerging group of African composers (Vidal 2002). The *native airs* therefore, became the substitute hymns for liturgical purposes in Yorùbá churches.

2.2.7 Nigerian Art Music

According to Nketia (2004), art music refers to music designed for concentrated listening or presentation as 'concert' music; that is, music in which expression of feeling is combined with a high level of craftsmanship and a sense of beauty. Euba (1977) pointed out that Nigerian art music has the same patterns as similar music in the Western world. He defines it as music composed for performance in a concert hall by a body of trained musicians before an audience, who by mutual understanding is specifically excluded from joining the performance. Omójolà (1987) refers to Nigeria art musicians as those trained in formal local and overseas institutions, who compose music patterned not only along European music, but also in combination with African musical elements. He says the objective of these musicians is to "create a modern tradition of Nigerian art music through a fusion of European and African musical elements" (Omójolà, 1995:5). Omójolà further explained that during the colonial era, the efforts of these musicians focussed on promoting nationalism. Subsequently in the immediate post-colonial period, it became a means of reinforcing and imposing a national identity in their musical works.

Africans appreciate music more when it is functional and contextual. "Meaning is the basis for appreciation" (Mokwunyei 2001). Any music that therefore has no meaning to the Nigerian is not appreciated by the audience and is thus unacceptable. Hence, a Nigerian art music composer needs to make his music relevant to his "...native audience without necessarily compromising artistic qualities expected in a work conceived within the idiom of art music" (Omójolà 1995).

Church music is regarded historically as the bedrock of modern Nigerian musical practises (Omójolà, 1995:28). Apart from its use in church services, European liturgical and classical music were also performed on special occasions in missionary schools and it later migrated to other schools and town halls. Hence, the Nigerian art music tradition evolved from the use of music within strict liturgical contexts to the concert stage within the secular environment (Lynn, 1967). One major aspect of this development was the popular Coker concerts of the late 19th century (Vidal 2002, Omójolà 2001, Echeruo 1977, Lynn 1967).

The importance of Phillips as a pioneer practitioner and teacher of Nigerian art music is reflected in Omíbíyi-Obidike's (1979) comment that Phillips "...not only taught most of the younger generations, but also became a model after which they fashioned their lives as

musicians” (Omíbíyì-Obidike, 1979:23). The fact that Phillips was involved in the initial training of many prominent composers such as Fẹ́lá Şówándé, Ayò Bánkólé and Samuel Akpabot is attested to by Omójoḷà (1995). Ekwueme (1983) summed up the above by regarding Phillips as “the pioneer composer, choirmaster and organist who influenced greatly the course of development of art music in Nigeria.” In view of the foregoing, Omíbíyì (1979) called Phillips “the father of Nigerian church music”.

Ekwueme (1999) highlighted problems faced by composers of African choral music. According to Ekwueme, the problems include those of language, form, style, idiom, content, structure, theory, purpose, audience and aesthetics. Through an analysis of selected works, he then attempted an outline of the techniques adopted by some of the most successful composers of African choral music in tackling the problem of composing for modern audiences. The stylistic features of antiphony, tonality, ostinato, harmony, vocal imitation, augmentation and diminution among others, were enumerated as compositional ingredients for choral music that may truly be called African, and yet meet the musical tastes of an international world.

The features of African music which scholars have identified in the works of Nigerian art music composers as highlighted by Omójoḷà (1983, 1995) provide a general theoretical model for the structural analysis of this study. These features include poly-rhythmic and multimetre textures; melo-rhythmic lines which lack a consistent metric motion; strong percussive textures; call and response and improvisatory – like forms; principles of constant variation; unchanging tonalities; harmonies which in their modal and heterophonic qualities are Nigerian inspired; harmonic procedures which take into consideration the linguistic demands of text; the accommodation of Nigerian melodic and rhythmic motifs; the use of melodic patterns which follow the contour of texts; the use of Nigerian traditional instruments; the evocation of the multimedia concept of traditional Nigerian music (dance, drama, poetry, scenery, costume etc); the evocation of Highlife textures. These features seem rather inexhaustive, but it is believed that they will become useful parameters for both the analysis and discussion within this study.

2.3 Conclusion

This chapter articulated the theory of intercultural music and reviewed the relevant literature to the study. The review revealed a gap in the documentation of the history of the *YNA* tradition and analysis of the works of its prominent composers.

UNIVERSITY OF IBADAN

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

The previous chapter discussed the theoretical framework foregrounding this study. It also contained a review of literature which provides the necessary background information about the topic of research. This chapter explains the process by which information on *Yorùbá native airs* in Christian liturgy was collected, and analysed.

3.1 Study Population

The population for this study comprised those who were generally involved with the composition and usage of the *YNA* in Christian worship. These include composers, choirmasters, organists, veteran choristers, clergymen, elderly churchmen and women. It also includes family members and associates of the *native air* composers. They were found in southwestern Nigerian cities including Lagos, Ìbàdàn, Abéòkúta, Ilé-Ifè, Ìjèbú-Òde and Iléshà.

3.2 Sampling Procedure

It would be practically impossible to cover all the resource persons available for this study. Therefore, purposive sampling method was adopted for this study. Published works of *Yorùbá native air* composers and their music manuscripts served as the basis for identifying and selecting the composers whose lives and works provided information for studying the tradition. The publication and manuscripts of each composer were used to categorise their works. A number of the composers and key informants were interviewed using the identified categories.

3.3 Research Design

The study used ethnomusicological research design. Omíbíyì-Obidike (1999) prescribed the pre-field, field and post-field stages as viable procedures in carrying out an ethnomusicological research. This study therefore utilized these three stages in the research procedure for investigating the life and works of three prominent *YNA* composers in christian liturgy. Hence, the adopting of these three stages in the research procedure for investigating the life and works of three prominent *YNA* composers in christian liturgy. Historical records and interviews were utilised for data gathering. The historical method entailed an in-depth library search for available materials pertaining to the origin and development of *Yorùbá*

native air genre. This was complemented by interview with Popoola Dopemu, the only composer that is still alive out the three composers upon which this study is focussed. In addition, relatives, associates and former colleagues of deceased composers also provided useful information. It is also noteworthy that the researcher was for about a decade (1979-1989) a member of the Christ Apostolic Church, Yaba, Lagos choir that rehearsed and performed *YNAs* with Dòpè mú as the Choirmaster and Chief organist. Although the encounter during that time was not in the role of a music researcher, however, many years of tutelage as a choir member as well as trainee church organist under the directorship of Dòpè mú, has translated into a unique opportunity and experiential knowledge that has provided insight even though, retrospectively, into some of the key characteristics of the tradition. Hence, the unique insights provided by the retrospection of an active participant within the tradition also constituted an invaluable knowledge-base.

3.3.1 Pre-Field

Before going to the field, appropriate library search was carried out to enable the researcher get familiar with relevant studies and publications of scholars in relation to the study. Both archives and libraries of theological seminaries and tertiary institutions, especially those with music departments, were chosen as sources of secondary data. This helped to provide background study on the history of the church in relations to music. Relevant books, journals, reports, bulletins, newspaper, magazines, theses and other related materials were sourced for through visits to Kenneth Dike Library in the University of Ibadan. The researcher also visited Institute of African Studies Library and Library of Department of Religion Studies, both in the University of Ibadan. In addition, the researcher visited the personal library of late Bishop Aseolu Adegbola at Bodija Ibadan. The review of various literatures that the researcher came across in these libraries revealed areas in which there were gap in knowledge that the study needed to focus upon.

Recording equipment in form of a portable tape recorder, a still camera, and notebook were put together as part of preparation for field-trips. Some gifts were prepared as tokens to encourage and appreciate the cooperation of respondents. The internet proved useful as it provided access to information in form of e-journals, related websites and various other links. Pre-field preparation also included the drafting of an open-ended questionnaire. [See Appendix VIII for sample]. The questionnaire was used to raise issues during interviews with Dopemu, former associates of the three frontline *YNA* composers, former choir members and

the family members of the three composers. Finally, contacts were made to arrange meetings with all prospective key-informants.

3.3.2 Field Work

Ethnographic methods were adopted for the collection of data during field work. These were key-informant techniques, in-depth-interviews, and life histories on case studies which focused on the biographies of Olude, Dedeke and Dopemu in order to gain insight into their lives and musical activities. The focus group discussion (FGD) method was also utilised.

3.3.2.1 Key Informant Technique

Information was gathered from individuals who worked in close contact with Olude Dedeke and Dopemu as their music associates. Some of these individuals had first hand experience of YNAs through their participation as choir members under the tutelage of the three composers. For instance, Mr. Şeye Olúde, Mr. Egbewumi and Dr. Tundé Adégbolá, gave vital information on Rev. A.T. Olá Olúde, while Prof. Túnjí Vidal supplied information on Dòpèmú and the influence of J.J. Ransome-Lúti on the *native air* tradition. Concerning the information gathered about Dayo Dedeke, his daughter Mrs Yemi Olanrewaju (Director of Arts and Culture, Ogun state Council for Arts and Culture) was interviewed at Abeokuta. Also at Abeokuta, Mrs Adetutu Olorunsogo, nee Adenuga also granted an interview and provided very useful material in the form of her National Certificate of Education project report on Dayo Dedeke which came out of a full personal interview she conducted with Dayo Dedeke in 1983.

3.3.2.2 Interviews

In-depth interviews were conducted with composers like G.P. Dòpèmú and Dr Olúyemí Oúníyan. Open-ended questions fielded during the interviews were structured to cover areas such as full name, date of birth, family and educational background, musical training, their music teachers and those who mentored them. Other questions covered areas such as occupation, musical activities, structure of music, specific areas of musical interest and contribution, specific views held, protégées, and so forth.

During the interview sessions, G.P. Dopemu was magnanimous in making available some manuscripts of his compositions. Similar materials were also gathered from family members and former associates of Olude and Dedeke who were already late during the

fieldwork of this research. Such materials include photographs, old diaries, music publications, manuscripts of music scores, and old music performance programmes. In addition, funeral and memorial pamphlets of the two late composers also provided information from which biographical details of deceased composers were extracted. These materials were collected and photocopied to facilitate the analytical discussion of this study. In addition, several hand-written manuscripts, pamphlets, order of services and published song books that contain the works of these composers were collected.

3.3.2.3 Focus Group Discussion

Four Focus group discussions were conducted to gather information on *Yorùbá native airs* in general and also on the three specific composers. These include Christ Apostolic Church Yaba, Lagos were participants in the discussions included, choir members, members of congregations where *native airs* were popularly used, and some old members of the clergy. Another Focus Group Discussion was conducted with Rev.Olúdé's family at Mr. G. A. Paulissen's house, Bodija, Ibadan. Those present at the FGD were Mrs. E.I. Şórinmádé, nee Olúdé, Dr. (Mrs) M. A. Òrèbánjò, nee Olúdé, Mr.G. A. Paulisson, and Mr. Seye Olúdé. Another FGD was conducted with some old Choir members of Methodist church Elekuro, Ibadan led by their choirmaster, Mr. Egunwumi with Mr. Christopher Ayodele also in attendance. A discussion guide was prepared to which the participants responded. All these were recorded with a functional tape recorder. The FGD focused on the, music and *YNA* as championed by the three composers understudied in this work. The researcher moderated the discussions ensuring that discussants aired their views freely without being dominated by any person.

3.3.2.4 Life Histories and Biographies

The ethnological method was also used to provide intimate and socio-cultural portraits of the *native air* composers. The biographies of the composers revealed details that cut across their family and educational background, vocational and professional life, musical training, activities and influence. The discussions also revealed the social, cultural and musical dynamics of the *Yorùbá native air* liturgical tradition.

3.4 Method of Data Analysis

Data collected from the field were subjected to deskwork at different stages. This included transcription, translation, collation, categorisation of scores, as well as structural and textual analysis.

3.5 Transcription

Transcription was done at two levels. First, information collected from key informants and those interviewed were transcribed from audio tapes into text. Responses were sorted, grouped and analysed. Second, manuscripts mostly in the form of single melody solfa notation and texts were transcribed into staff notation. Manuscripts in solfa notation and texts from G.P. Dòpèmú in four-part harmony were also transcribed into staff notation. The transcription of music manuscripts obtained during the field work into standard staff notation was carried out through the use of Sibelius 6, music writing software. The music scores were collated and classified according to liturgical themes. Sample scores were evaluated and selected from the categories that emerged for analysis.

3.6 Analysis

Selected music from published compositions of the three *YNA* composers was subjected to thematic, structural and textual analysis. These liturgical works were composed between 1920 and 1980, being the concurrent period within which the three composers composed actively and such compositions were popularly used by the choirs and congregations with whom they worked. Texts of *YNA* compositions were analysed according to their liturgical themes and functions. Structural analysis of selected *YNAs* of the three composers were also carried out based on musical elements of form and structure, scale patterns, set keys, melodic ranges, speech-tone pattern in the melodies of *YNAs*, and the harmonic principles of Olúdé, Dédeké and Dòpèmú. In addition, analysis of their compositional technique was carried out according to the sources of text and melodies utilized in composing their *YNAs*. The *Yorùbá* texts were also translated into English in order to provide access to non-speakers of *Yorùbá*.

3.7 Problems of Data Collection

A number of the methodological challenges were experienced in the course of the field work for this study. Firstly, the demise of *YNA* practitioners who would have served as potential informants posed a challenge in sourcing for information. Secondly, there were

challenges related to geriatric issues. Due to the fact that many of the informants were advanced in age, there were therefore, instances where some of them showed signs of senior moments¹. Some of the informants also had difficulty in locating old archival materials like photographs, music manuscripts, programme notes and pamphlets. In addition to these, there were also cases of narrative overlaps, mix-up of historical facts and data of people, places and events. In order to overcome this, the researcher had to corroborate as well as verify facts from several sources such as consultation with several secondary informants.

Thirdly, the absence of audio-visual recordings of *YNA* performances is one of the challenges encountered in the course of the study. This is probably due to the fact that a lot of the compositions were meant for church services which were regular weekly liturgical occurrences. Therefore, the thought of recording the *YNAs* at the time of their popular use in Yorùbá churches was not considered a priority. Moreover, the recording technology was not easily accessible or as advanced as it is today.

Finally, the relocation of people to different places over time, made the organization of Focus-Group-Discussions somewhat challenging. The researcher had to resort to repeated visits and made several attempts in order to gather the discussants for the Focus-Group discussion.

3.8 Conclusion

The foregoing reveals how the information needed in this study were collected through oral interviews with the *naïve air* composers and their associates. The information obtained were collated and analysed as presented in subsequent chapters.

Endnotes

- ^{1.} Senior Moments: Memory loss due to advanced age.

UNIVERSITY OF IBADAN

CHAPTER FOUR

THE ORIGIN AND DEVELOPMENT OF YORÙBÁ NATIVE AIRS IN CHRISTIAN LITURGY

4.0 Introduction

The last chapter discussed the process by which information about *YNA* tradition of choral music in Christian liturgy was collected and analysed. This chapter focuses on the evolution and development of the *YNA* tradition. It also highlights the contribution of some early Yorùbá church musicians, whose pioneering efforts generally influenced the works of *YNA* composers and in particular, the three *YNA* composers on whose lives and works this study was based.

4.1 Music in Early Yorùbá Church and the Rise of Musical Dissatisfaction (1840-1890)

The introduction of Christianity to Yorùbá people by European missionaries dates back to the 1840s (Àjàyí: 1965). The concentration of early missionary activities around the coastal towns of Lagos and Badagry as well as the inland area of Abéòkúta involved fervent proselytic endeavour through which the monotheistic concept of the Supreme Being as revealed in the Judeo-Christian theology was introduced to the Yorùbá (Euba 1989)

According to Vidal (1986);

In 1841, the Wesleyan missionaries visited Badagry, and reached Abéòkúta in 1846. The Church Missionaries Society (CMS) landed later in Badagry in 1843 with Rev. H. Townsend. The first divine service by the CMS was held in Abéòkúta town on January 5, 1853, while the first CMS baptism was held on February 5, 1848. In 1843, Rev. D. Hinderer visited Lagos. Between 1841 and 1902, Euro-Christian religious and cultural influences swept through the southern parts of Nigeria and brought with them the importation of Christian religious music from Europe (Vidal 1986: 70).

As mentioned earlier, the early missionaries used music effectively to promote Christianity in Yorùbáland; this is due to the fact that both Christianity and Yorùbá traditional religions make good use of music (Euba 1989:16, 1992:46). These circumstances therefore, provided the environment for the earliest significant form of cross-cultural musical experience of Yorùbá Christian converts. Music is an integral part of Christian worship and all music used in Christian worship is focused on the Supreme God. Hence, one of the first challenges faced by early missionaries was to provide music for this new church experience. The

missionaries were able to admonish and counsel converts through interpreters but they still had the problem of how to integrate music into worship in the early Yorùbá church. The natural solution to this problem, the missionaries felt, was to translate the texts of English hymns to Yorùbá and use the original English hymn tunes to sing these Yorùbá texts.

However, two important problems manifested in this use of European music for worship in the Yorùbá congregations; to start with, the European music introduced to Yorùbá converts as church music was both foreign and strange. It fell short of what the Yorùbá converts were familiar with as music for worship based on their experience from their traditional musical background. Secondly, the translated texts became meaningless when sung to these European hymn tunes. Due to the tonality of the Yorùbá language, there is an underlying speech melody in Yorùbá words which determines the meaning of such words. A conflict therefore ensued between the speech melodies and the melodies of the hymn tunes to the extent that the meanings of the Yorùbá words were often distorted and made nonsensical by the application of European melodies to the words. Mbure (1972:6) remarked, "To save Nigerian congregations from this sort of nonsense has been one of the life-long goals of Dr. A.T. Olá Olúdé, a Nigerian Methodist Minister".

In addition, singing Yorùbá texts to European tunes produced a rhythmic discrepancy which the Yorùbá converts found unsuitable. Euba (1992) pointed out that "the rhythm of European song is conditioned by the natural rhythm of European texts" which is quite different from the rhythm of Yorùbá words. European tunes therefore do not correspond well with Yorùbá texts.

Furthermore, the traditional musical background of the converts had drumming and dancing as integral parts of music making. This was totally excluded from the type of music which the missionaries introduced with Christianity. In fact, drumming and dancing were not allowed in the early Yorùbá churches. Yet, according to Jones; "Drumming is the very heart of African music. In it are exhibited all those features of rhythmic interplay wherein African music differs fundamentally from the music of the West" (1954:39). In African musical world-view, rhythm is a fundamental element. Wilson-Dickson states that;

In Africa, daily work - in the fields, in the fishing boats, in the kitchens - is often powered by music. The rhythm of the music and of the work come together to make labour a communal activity. This has obvious implications for corporate worship (Wilson-Dickson 1992:56)

Thus, rhythm provides basis for corporate worship as the synchronizing factor which transforms individual worship inputs into harmonic corporate body of worship.

In consonance with the above observations, Euba (1991) and (2001) noted that drumming is a central feature of Yorùbá music. Unfortunately, drums and other percussion instruments, by which rhythm is commonly established in Yorùbá musical practices were declared paganistic by early Christian missionaries. Hence, the heart of the African musical worldview - rhythm - was disallowed in the early Yorùbá church, on the pretext of its perceived association with idol worship and relationship with paganistic practices. By so doing, European missionaries therefore, admitted the physical body of the Yorùbá worshipper but inadvertently excluded the soul.

The Yorùbá converts could not fully relate with the European hymns and chants because they lacked the rhythmic and dance element, and so were confronted with a different way of worship which they found difficult to deal with. While solemnity and sobriety pervaded the worship atmosphere of the church instituted by the early missionaries, rhythmic vibrancy and excitement were frequent features of the music used in Yorùbá traditional worship. To the Yorùbá, dance in religious context is an act of worship. On the contrary, early christian missionaries among the Yorùbá saw things differently. Hence the atmosphere of worship in the early Yorùbá church was totally different from that to which the early converts were accustomed. Their potential for emotional expression was therefore repressed, restricted and constrained by the European expression of worship. The Yorùbá worshippers had to endure this musical condition in which they found themselves for some decades but were naturally poised to seek alternatives. This problem led to musical dissatisfaction among the early Yorùbá converts to Christianity. Church men comprising clergymen, teachers, catechists, choirmasters and organists began to react to this dissatisfaction by providing an alternative music that was more amenable to the Yorùbá congregations.

4.2 Schism in Mission Churches and the Birth of Independent African Churches (1880-1920)

Apart from the musical dissatisfaction experienced by the early Yorùbá Christian converts, the general socio-cultural environment of missionary centres presented other dimensions of dissatisfaction with the colonial establishment. According to Vidal (1977), the socio-cultural environment of the centres of missionary activities particularly Lagos featured a multi-cultural setting consisting of a number of distinct communities:

First were the missionaries and their host of converted Christians who were emulating the new culture ... A second group consisted of the European community itself. A third

group was made up of the Brazilian Emancipados (usually Roman Catholics) and the returnees from Sierra-Leone. Members of this group resided around Lagos and Badagry. A fourth group was the Islamic community which by 1861 numbered about eight hundred in a Lagos population of 30,000. The fifth and by far the largest group was the traditional community made up of non-converts who still continued to live in situations where the continuation of traditional practices was made possible. Each community pursued its own religious, political, social and cultural goals. (Vidal, 1977:76)

The Saros, who had had the privilege of western education, were naturally employed into the civil service, mission schools and the church, while the emancipated slaves from Brazil with less exposure to western education were employed generally as artisans. The Saros were already exposed to western music and had developed taste for Victorian concert and theatre traditions.

Members of the indigenous community therefore saw them as a privileged class to which some of them also aspired. However, the indigenous community also saw some of the perceived contradictions in the lives of these new elite. The Saros were neither 'here nor there', aspiring as much as possible to behave and be like their European masters and yet were experiencing inequality with their European counterparts. Their expectations of promotion in their places of work were not met. In addition, the European church leaders wanted the African to abandon some of their cultural practices such as polygamy and traditional ritual ceremonies. African ways of life including dressing was accorded low esteem. All traditional performing arts including singing, drumming and dancing were seen as elements of religious ritualistic practices and were therefore prohibited for Yorùbá converts. This dissatisfying cultural environment provided the context for the reaction of the African elite within the church, including Yorùbá song writers who started to compose christian songs in Yorùbá styles. With regards to this development, Omójolà commented that;

Towards the end of the century, for political, economic and cultural reasons, the Black community in Lagos began to question the dominance of the Europeans. European musical activities suffered in this process and traditional Nigerian music began to find its way into the church and on to the concert platform (Omójolà, 1995:16).

This was the state of affairs in Lagos and some of the other missionary centres which ultimately culminated in the schism in the mission churches and later gave birth to the Independent African Churches (IAC's).

Due to the situation described above, tension began to develop within various christian denominations in the relationship between the African and European clergy. Àyándélé (1960) observed that Africans were taught to “regard traditional customs and institutions with abhorrence ... for the adoption of European culture was an outward sign of the inward transformation from the pagan to the Christian life”. This tension in the relationship between the African and European clergy led to the desire for independence among the African clergy. Barrette commented on this desire for independence in the following words; independency reflects a rebellion against a Christianity that had become ‘over-Europeanised’ (Barrette, 1968:2). Ayégbóyìn and Ìṣòlá (1997) argued that:

There was a longing in the hearts of several Africans to find a mode of religious expression, which is psychologically and sociologically satisfying. Quite a number of independent clergymen criticized the leadership of the mission Churches who they claimed, put so many obstacles in the way of the African converts by imposing on them European customs and traditions (Ayégbóyìn and Ìṣòlá 1997: 8).

According to Abódúndé (2009: 159), the Yorùbá church elite “. . . were gradually realizing themselves and the fact that they should have a say in the affairs that concern them. They decided that there was the need to take responsibility for their lives both in church and state”.

From the the accounts of the above scholars, it can be deduced that a general atmosphere of discontent developed and this led them to become more assertive in issues relating to their cultural identity. Omójolà (1995) asserted that they were becoming self assured. The result of this self assurance was that they started to demand a more positive approach to traditional African culture from their European counterparts. This led to a movement in cultural nationalism in which the Yorùbá converts started to reject European domination as manifested in European dressing, names and other European ways of life as well as European music.

Hence, on the 1st of October 1873, 108 Africa clerical agents and prominent church laymen formed the “Society for the promotion of Religion and Education in Lagos”. Abódúndé (2009) described the group as the first indigenous nationalist organisation in Nigeria. The declared aim of this ‘nationalist organization’ was

“to render the European missionaries redundant, so that the Church Missionary Society (CMS) would have no choice but to withdraw them. They

submitted that the European missionaries had not been working in the interest of African independence” (Abodunde: 2009, 159)

These and other similar developments culminated in the publication of a pamphlet in 1881, advocating the establishment of an African Church. Seven years later, the first ‘African’ Church was formed - the Native Baptist Church. The founding of The Native Baptist Church in 1888 was soon to be followed by the founding of many other independent African churches including The United Native African Church - 1891, The African Church - 1901, The Christ Army Church - 1915 and the United African Methodist Church, Ełéja - 1917.

The birth of independent African churches (IAC’s) was to mainly relieve the political, social, and cultural pressures of the day; hence they ended up replicating the liturgy and polity of mission churches in spite of their independence and autonomy (Ayégbóyìn and Ìşòlá, 1997). However, the independence and autonomy created sufficient room for fundamental changes in the music and the mode of worship. Musicians in these new IAC’s now had the independence to create music that was more in tune with the musical worldview of the Yorùbá. The brand of music that resulted from this creative process formed the bedrock of *Yorùbá native air* tradition in Christian liturgy.

4.3 Early manifestations of Yorùbá Native Airs in Christian Liturgy (1890-1930)

The earliest record of Yorùbá music in print was made by Henry Townsend in his 1842. Townsend documented a brief vocabulary and list of personal names with their meanings, three proverbs, two texts of about six sentences each and a song with the words and tune supplied (Hair 1967). The mode by which the tune was supplied was not specified. There have been efforts to indigenise church music as early as the mid 1800s. In 1861, a hymnbook containing a collection of hymns composed in the traditional Yorùbá style and sung to traditional tunes was printed in Abéòkúta. These hymns were composed and employed in services by a congregation in Òtá, which had Rev. James White a Sierra Leonean, as Pastor (Hair 1967). James White encouraged his congregation to compose songs according to Yorùbá indigenous music sensibilities. Towards the end of the century, in a letter to Moloney, the then Governor of Lagos, James White attested to the success of his experiment in the following words:

The Òtás (a sub-ethnic group among the Yorùbá) being reported to be famous native poets and musicians and finding a difficulty to teach the new converts to Christianity English tunes, I asked them to compose their own hymns

and songs, which they did, subject to my corrections with regard to things unscriptural, and the collection contained in the book is the result. They are used to this day in divine worship. There is nothing like rhyming or metre. The hymns and songs being their own composition, they are intelligibly sung by old and young, and I have no doubt that the use of it has tended to deepen their devotion. (Moloney, 1889:290)

From Hair's account, it cannot be deduced if the song documented by Townsend was used in church or not. However, the fact that he also documented a brief vocabulary, a list of names and their meaning and proverbs suggests that the document was not necessarily for use in the Yorùbá church. However the accounts of Rev. James White's activities in Òtá demonstrated that Yorùbá converts had long desired to solve the problems posed by the use of European music in Christian worship in Yorùbá churches. Furthermore, the fact that the translated European hymns did not fully satisfy the spiritual yearnings of the Yorùbá converts is reflected in the accounts of Moloney to the effect that the songs were intelligibly sung by old and young, and that it tended to deepen their devotion.

According to Lynn (1967), Abẹ̀òkúta served as a cradle for the development of native entertainment in which European and Yorùbá forms of entertainments were presented side by side in the same concert programme. This later influenced a similar development in Lagos. Lynn commented on a spectacular concert given in 1898 by the Abẹ̀òkúta choral society and conducted by Rev. Olúbí of the CMS, in which European and Yorùbá culture came together most spectacularly. The concert featured Handel's "But thou didst not leave my soul in hell" sung in Yorùbá, an original composition "Ó Yẹ K'á F'ópé F'Ólórún", a piece played on the harmonium, a Yorùbá translation of Evangeline. Similar occasions of fascinating blend of European and Yorùbá culture in entertainment took place in the late 1880s into the early 1900s. An example of such took place in 1900 at the Wesleyan Itesi church.

In Lagos, the Ebute Metta Choral Society, under the influence of Emmanuel Sówándé who played the harmonium at the 1898 concert of the Abẹ̀òkúta choral society, began to experiment with the blending of European and Yorùbá culture in entertainment. This gives strong indication of the role of Abẹ̀òkúta as the cradle of these intercultural activities which later culminated in the birth of the *YNA* tradition in Christian liturgy.

The roles of Abẹ̀òkúta and Lagos in the development of *YNA* is demonstrated by certain key personalities from these two cities whose efforts proved to be foundational to the achievement of the three composers whose lives and works constitute the main subject of this

study. These key personalities include Rev. Josiah J. Ransome-Kútì, Thomas King Èkúndayò Phillips and Fela Şówándé.

4.3.1 Rev Josiah J. Ransome-Kútì (1855-1930)

Among the clergymen, teachers, catechists, choirmasters and organists that reacted to the musical dissatisfaction of using European music in the Yorùbá church was Rev. Josiah J. Ransome-Kútì. According to Tunji Vidal, one of the key informants in this study, J. J. Ransome-Kútì must be credited with being the progenitor of the YNA in Christian liturgy. At the height of the activities of the Abẹ̀òkúta choral society in 1898, Rev. J.J. Ransome-Kútì was a middle aged man. He was the son of a Yorùbá drummer, who in his childhood had experienced music making with his father at various traditional festivals.

In Yorùbá traditional societies, one of the major roles of the drummer is to know and perform the various rhythmic patterns and songs as well as the drum ensemble and dance steps of each Òrìṣà. He assisted his father who had to drum during various Òrìṣà ceremonies. He was therefore very much exposed to traditional Yorùbá music as a performer and hence had a good grasp and wide knowledge of Yorùbá ritual songs. He was introduced to Christianity by his mother who was a Wesleyan. She handed him over in 1864 to live with the Principal of the Training Institute at Igbein. He was ordained Deacon in 1895 and he did a lot of evangelical work in the form of open-air services. He was also an accomplished pianist, harmonium player and music teacher. In addition, he was husband to Bertha, the daughter of Rev. Olúbí; conductor at the 1898 concert of the Abẹ̀òkúta choral society. Given this background, he was adequately equipped to engage in the intercultural activities in which he applied Christian text to traditional Yorùbá tunes in his evangelistic campaigns in the Ègbá mission of the Anglican Church. This was found to be a successful experiment through which he was able to attract many converts to the church through his several open-air crusade services (Dedeké, 1968). His contribution of 57 songs which constitutes the appendix of the Yorùbá Hymn Book *Ìwé Orin Mímó* constitutes an eloquent testimony of his musical versatility.

J. J. Ransome-Kútì was the father of Rev. I. O. Ransome-Kútì (father of Fela Aníkílápò-Kútì). He was the principal of Abẹ̀òkúta Grammar School when Dédeké was a student in the school. Inevitably, I.O. Ransome-Kútì mentored and taught Dayò Dédeké to play the harmonium and the drum and mentored him in music.

One other early proponent of this brand of Yorùbá church music was Mójolá Àgbébí, a leader of the Native Baptist Church (Omójolá 1995). Àgbébí's enthusiasm for authentic

Yorùbá music caused him to suspend the use of European Hymns for up to seven years so that traditional music could gain ground in the church under his influence. Yet another important personality that promoted the new brand of church music was A.K. Ajíṣafẹ́, of the U.A.M. (Èlẹ́ja), who in 1918 formed the African Church Choir with the objective of raising the standard of African music for church use. Also significant in the movement was Abóyadé-Cole, a priest at the African Bethel Cathedral in Lagos, who greatly encouraged and assisted Ajíṣafẹ́ in his work with the African Church Choir.

The African mode of worship in the IACs attracted the attention of worshippers in the mission churches and caused a drifting of church members from the mission churches to the IACs. The drifting out of the mission churches and the obvious popularity of the new IACs movement caused the missionaries to reconsider some of their earlier stands, thereby softening their positions on some issues that impinged on cultural nationalism. They aimed at stemming the tide of the drifting of church members from the mission churches to the IACs which gave room to Yorùbá musicians such as Emmanuel Sówándé and T. A. Bánkólé to further the use of traditional songs set to Christian texts for use in the mission Churches.

This development had been earlier introduced to the mission churches by Cannon J.J. Ransome-Kútì in his open air evangelistic campaigns in the Ègbá mission. Ransome-Kútì operated in the hinterland, further away from the direct European acculturation influences of Victorian Lagos. He was not a Soro and so did not have to contend with some of the cultural contradictions that characterized the Soro. He was therefore able to take due advantage of his background knowledge of Yorùbá traditional music. Délànò (1968) wrote that

It was during that period when he went to fetish groves with His father, who was a professional drummer, that he learnt native music and tunes. Later, when he became a preacher, he set christian songs to this music, and sang them at his open air services. He also learnt the language of native drums (Delana, 1968:12).

He was probably from Àyàn lineage as his father was a professional drummer therefore; he must have had the opportunity of participating in the ritual songs of the various Yorùbá cities which are normally performed with the active participation of Àyàn. His father Kútì never converted to Christianity and so as a child, Josiah continued to accompany him to ritual ceremonies until his father's death in 1863.

Even though the schism in the church would have caused some animosity and suspicion between the leadership and membership of the two church groups over a period of time, these animosities and suspicion eventually gave way to some level of mutual respect between the

older and seceded church, and later on made it possible for musicians on both sides to interact and further the development of the *Yorùbá native air* tradition in the church. This supports Nketia's (2004) observation that; 'It is only when composers in a particular geographical and cultural environment do not work in complete isolation but share their experience or learn from one another that a school of composition emerges'. Had there not been interaction among composers of the two church groups, the *Yorùbá native air* tradition would not have developed to the extent it did at peak period in the 1950s when it fully attained the status of a definitive Yorùbá church music tradition.

4.3.2 Thomas King Ekundayò Phillips (1884 -1969)

Another important personality who contributed to the development of the *YNA* tradition was Thomas King Ekundayo Phillips. He was born in 1884 to Bishop Charles Phillips and Mrs. Marian Phillips in Ondo. His father was one of the earliest organists in Lagos. Phillips later left Ondo to live with his maternal uncle, Rev. and Mrs. Johnson who taught him his early lessons in organ playing in Lagos in his early teenage years. He was the second son but the third child of his parent.

He attended C.M.S. Grammar School, Lagos and later proceeded to study Music at Trinity College of Music, London in 1911 where he studied Piano, Organ and Violin. After his studies in London, he returned to Nigeria in 1914 and was appointed the Organist and Master of Music at Christ Church, now Cathedral Church of Christ Lagos. He was not only the organist but also made great effort to train the choir of Christ Church and many musicians who later became notable Nigerian art musicians. He staged numerous musical concerts in Lagos, Abèòkúta and Ibadan. Visitors from Europe testified to the excellent singing by the choir whose quality compared favourably with similar choirs in England. In particular, Mr. Gerald Knight, Director of the Royal School of Church Music remarked that the Christ Church choir was second to none in West Africa.

Phillips, having studied music formally was able to theorise on Yorùbá music. He saw the pentatonic nature of Yorùbá traditional music, particularly the songs that J. J. Ransome-Kuti parodied. He then began to preach the message of pentatonism amongst Yorùbá church musicians through his augmented choir¹. When he composed his versicles and responses in 1926, he based all of the melody on the pentatonic scale as a demonstration of the possibility of composing tunes that conform to the tonal pattern of the Yorùbá translation of the English versicles and responses. This was later to be further extended by many of his protégées; Fela Şówándé being one of the most significant of his proteges.

Even though the Christ Church Cathedral was an elite church, Phillips was sufficiently influential to introduce elements of Yorùbá music to the music of Christ Church cathedral. The augmented choir was an outreach group through which he preached the message of Yorùbá music to the church in and around Lagos. While J. J. Ransome-Kútì can be said to have birthed the YNA, Phillips formalized it and thereby developed a theory of Yorùbá melodies (Phillips 1953). TKE further developed a pedagogy of the Yorùbá music and by so doing spread the knowledge of Yorùbá music among church musicians.

4.3.3 Fela Şówándé (1905-1987)

Fela Şówándé was born in Lagos in 1905 into a middle class family. His father, Emmanuel Şówándé, was a priest and one of the pioneers of Nigerian church music at the beginning of the 20th century. He is undoubtedly the father of modern Nigerian Art Music and perhaps the most distinguished and internationally known African composer.

Sowande being a protégée of T.K.E. Phillips imbibed Yorùbá pentatonism and furthered its dissemination as a core element of the theory of Yorùbá melody. He researched extensively into Yorùbá music and built a successful career as a scholar in musicology, working as Head of Music and Music Research of the Nigerian Broadcasting Corporation (NBC) and later as Research Fellow at the Institute of African Studies, University of Ìbàdàn. These posts afforded him the opportunity to conduct further research into the traditional music of Nigeria, especially of the Yorùbá.

Despite the very strong influences of European nineteenth century music on his work, the use of African melodies as thematic material seemed to him to be a major way of incorporating elements of African music in his works.

Şówándé was a major influence on Rev. Olúdé. Having met in the 1940s they maintained close contact throughout Olúdé's career as a YNA composer. Olúdé worked closely with Dòpènú who at a stage was the organist of the *M'áyòkún* Choral Party.

4.4 Yorùbá Native Air Composers (1930-1959)

Kundel (1986) traced the English word hymn to the Greek word *hymnos* which he defined as a song in praise of gods or heroes, which in church is a song in praise of God. Hymnody is defined in the Oxford Dictionary as the singing of hymns or sacred songs; the composition of hymns for singing. Hymnody therefore, is the totality of hymn culture. The word describes the nature of hymn composition and use.

The hymn is a central musical style of the European church; hence, the European missionaries introduced the use of hymns both in the mission churches and in their schools. Other musical forms which characterize the European church include chanting of psalms and canticles as well as versicles and responses. This brought about an exposure of the early Yorùbá converts to new musical styles, in which songs were usually in written strophic form. The desire of early Yorùbá converts to indigenize church music through the introduction of Yorùbá musical styles initiated a process of development of a new Yorùbá hymnody. This new Yorùbá hymnody featured integration of European hymnody with elements of Yorùbá musical styles.

As earlier mentioned, Hair (1967) recorded an early collection of hymns in Yorùbá, which were compositions in traditional style, intended to be sung to traditional tunes by James White's congregation at Otta as far back as the mid 1800's. This small beginning of the composition of Yorùbá hymns in traditional style sung to traditional tunes, in a single congregation served as an important example. Hence, in 1923 a Yorùbá Hymn Book was published by the church missionary society (CMS) with a collection of 57 Yorùbá songs contributed by Rev J.J. Ransome-Kútì as an appendix to the hymn book. The main 600 hymns in the book were translations of European hymns into Yorùbá sung to European hymn tunes. The songs in the appendix however had both texts and melodies in Yorùbá indigenous poetic and musical idioms. Ransome-Kútì adapted these songs from Yorùbá traditional ritual melodies and gave them new Christian texts. The publication of this hymn book was a confirmation of the acceptance of the use of Yorùbá musical idioms in the liturgy of the church by the CMS and a landmark in the development of Yorùbá hymnody, paving the way for the eventual development of the *Yorùbá native air* as a bona-fide genre of church music.

In light of the understanding of the *YNA* phenomenon and Yorùbá hymnody explained above, there is a close proximity between the two terminologies. They also appear to be synonymous. However, the *YNA* tradition in Christian liturgy consists of a body of hymns by indigenous composers in Yorùbá musical idiom which is significant to the total Yorùbá Hymnody tradition.

Given the environment of cultural nationalism that pervaded in the early 20th century, the *YNA* tradition in Christian liturgy continued to develop with increased activity in the composition and performance of the Christian *native airs* for liturgical purposes. Some of its composers like Ajibola in 1947 and Olúdé in 1954 compiled and published their works as their contribution in furtherance of the *YNA* tradition as well as the tradition of Yorùbá hymnody. Generally, *YNAs* in Christian liturgy feature Christian texts in Yorùbá language,

sung to tunes that correspond to traditional Yorùbá music, in which the speech tones agree with the song melody. The music is accompanied with drumming and dancing. In the light of the foregoing therefore, *Yorùbá native air* in christian liturgy can be defined as a danceable musical genre that evolved from the early Yorùbá church, in which singing according to the tonal and rhythmic inflections of the Yorùbá text is accompanied by the organ and drumming in the traditional Yorùbá style.

The early Yorùbá converts had been exposed to 'English Airs' in the process of their Christianization and Europeanization. Hence, in the process of their indigenization, they had to develop alternatives to the European cultural element they had imbibed. It was in this bid that they developed the terminology - Native Airs, to describe a musical phenomenon which drew from their Yorùbá cultural heritage to produce appropriate music for Christian worship.

Early YNA composers were not all equally gifted musically. They therefore, demonstrated varying degrees of competence on the keyboard which served as the main medium for expressing and communicating their musical creativity. As a result of these reasons, the compositions of the majority of YNA composers were rarely written in western staff notation. The inadequacy of the solfa notation method of musical documentation which majority of them used had since posed some level of difficulty for choirs that wished to render such *native air* compositions as well as scholars who might be interested in undertaking studies on them. In musical terms, the English word *aria* is traceable to the Italian word *aria* which is an expression of the concept of tune or melody. Randel defined aria as

...a self contained composition for solo voice, usually with instrumental accompaniment and occurring within the context of a larger form such as opera, oratorio, or cantata. The term first appeared at the end of the 14th century signifying a manner or style of singing or playing...but the term came increasingly to mean tune or lyrical piece.' (Randel 1986:46)

For liturgical purposes, these composers therefore, referred to their creative works as "*native airs*" which is an expression of their desire to create original lyrical melodies representative of their folk heritage. In the effort to trace the term *native air* to its earliest use to designate a genre of music in Yorùbá idiom, a paragraph in the preface of the Yorùbá hymnbook (1923) provides some illumination thus;

No tune, however, can possibly express the meaning of words in a "tonic" language such as Yorùbá, so well as one written specially for the words. Great thanks are

therefore due to the Rev. J.J. Ransome Kúti for his contribution of original airs, which express the genius of Yorùbá music, and will, for that reason, be greatly appreciated (Yorùbá hymnbook, 1923: iv).

The musical contribution of Rev. J.J. Ransome-Kúti, here, termed as ‘original airs’ is quite synonymous with the term *native airs* which shares one word, that is, ‘airs’. Rev. Ransome Kúti composed these original airs over several decades of the second half of the nineteenth century into the early decades of the 20th century. The musical ideas that he used in composing these airs were sourced from his native Ègbá background. The earliest use of the term *native airs* could be traced to the indigenous church music activities of Rev. J.J. Ransome-Kúti who actively composed indigenous songs for evangelistic purposes in the period stated above. Vidal (1986) stated that:

Rev. J.J. Ransome-Kúti’s collection of fifty-seven Yorùbá sacred songs, published in 1923 as an appendix to the *Yorùbá Hymn Book*, could be said to be the beginning of the development of Yorùbá “Native Airs” for church use. This collection of songs is different from the translated Yorùbá hymn texts in that both the texts and melodies are in Yorùbá indigenous poetic and musical idioms. (Vidal, 1986:77).

At one time or the other, all the notable Yorùbá *native air* composers practically served as choirmasters and organists in their various Yorùbá churches. They were devoted to the training of their church choirs. These choirmasters also accompanied their church choir and congregation in singing by playing keyboard instruments such as the acoustic piano, the harmonium, and the pipe organ. In performing their liturgical roles, early YNA composers demonstrated their talent by frequently composing *native airs* in form of hymns, special anniversary songs and anthems for various services of the church. Composers of YNA taught their choirs from hand written manuscripts containing *tonic solfa* and text of their compositions. The texts of such compositions were usually printed in pamphlets for the congregation during special services and festival events of the church. As a result of the important role that the church choir play in the presentation, propagation and preservation of church music, the works of YNA composers of choral music in Christian liturgy developed and coalesced over several decades into an undisputable Yorùbá church music tradition.

Several church musicians contributed to the development of Yorùbá church music. Notable among them were J. J. Ransome-Kúti, T. K. E. Phillips, and Felá Şówándé. One of

the pioneer composers of the YNA tradition was A. K. Ajíṣafé, whose composition, titled, *E Je Ka Jumo F'ope F'Olorun*, among several others, was included in the African church hymn book (1957) and to this researcher, could be regarded as the YNA 'national anthem'² (see appendix VII). This song has since become so popular that it is still been sung and enjoyed throughout the length and breadth of Yorùbá land up till this day. Ajisafe, who was a historian, published the history of Abẹ̀òkúta in a book titled, *Iwe Itan Abẹ̀òkúta*. Among other notable YNA composers³ were A. Abóyadé-Cole, Mójolá Àgbébi, Bólá Fádèyí, as well as Akin George. Others include, Èbùn Akinosó, A. B. David and T. A. Bánkólé. Also worthy of note are Èbùn Ogúnméfun, J. O. Ajíbólá, and E. Ola. Christopher. We must also mention T. A. Odédínà, E. Ayò Sandey, H. O. Akinjóbí, Oláolú Omídèyí, Olúyemí Olánìyan among many others.

4.5 YNA in the Post-Colonial Era

By the time Nigeria attained political independence from the British government in 1960, the atmosphere of cultural nationalism had reached a peak and there was a general quest for cultural identity which presented an environment within which YNA thrived in Yorùbá churches. One of the significant manifestations of this era which symbolized cultural identity in Yorùbá churches was the publication of hymn books by several composers of the YNA tradition. The post-colonial period of YNA as a tradition of choral music in Christian liturgy could therefore be regarded as an era within which the publication of YNAs in form of hymnbooks became popular.

Younger composers learnt from the efforts of James White in 1861 ; those of the CMS in the production of *Iwe Orin Mimo* in 1923; *Orin Yorùbá* by J.O. Ajibola in 1947 (later revised in 1971) and *M'áyòkún* in 1954 by Olúdé. Individual YNA composers went on to compile and publish their YNA compositions in form of hymn books through which they popularized their works in their local church in particular, as well as among other churches in Yorùbá land. Some examples of these YNA hymn books are P.O. Ògúnbòwálé's *Àkójopò Orin Àbílẹ̀ Yorùbá* (1960); B.G. Oriere's *Ìwé Orin Ìtúnú* (1968); Olúyemí Olánìyan's *Orin Ìjòsìn* (1969); E.A. Lúfadèjù's *Ìmólẹ̀ Okàn* (1987). In the year 2004, G.P. Dòpẹ̀mú eventually compiled some of his compositions and published them under the title, *Yin Olúwa*.

Some significant events took place among the YNA circle of composers within this period. One of the most significant of these events was the Conference of the Association of Yorùbá Church Musicians which took place in Immanuel College of Theology, Ìbàdàn in

1967. It was convened by Rev. Adéolú Adégbolá (a close associate of Rev. A.T. Olá Olúdé) who was then the Principal of Immanuel College. The conference was a gathering of several prominent composers of *YNAs*, Yorùbá music scholars and theologians. Among them were Fela Šówándé, Rev. Olúdé, Oláolú Omídèyí, Lékán Táíwò and several other choir masters, as well as some church choirs. George Ajibowu's gospel *Apala* Band from Igan Okoto of the present Yewa North Local Government Area of Ogun State also performed in the workshop sessions of the conference. The conference featured plenary sessions, workshops and seminars. One of the plenary sessions was taken by Prof. Fela Šówándé. Reports from Dr. Olúyemí Olàniyan and Mr. Egbèwùmí, who were participants at the conference, made it clear that the theme of the conference centred on the importance of the use of the five pentatonic notes of the western diatonic scale system in composing melodies for *YNAs* in order to achieve the tonal inflection that will be meaningful and consistent with Yorùbá speech pattern.

Although the post-colonial period, as earlier noted, presented an atmosphere within which *YNAs* thrived, non-the-less, from the 1970s onwards, with over a century of continued singing of European hymns whose texts were translated to Yorùbá and sung to European hymn tunes in Yorùbá churches, Yorùbá Christians had gotten used to this practice. By this time, a new generation of Yorùbá that were born into Christianity have not been exposed to Yorùbá traditional music in its original form. This new generation of Yorùbá had become acculturised in the European style of hymn singing and so did not see the maintenance of Yorùbá speech tonal inflection through pentatonism as an issue that should warrant the level of attention that the *YNA* composers attached to it. On this phenomenon, Euba (1992) commented that the use of the pentatonic scale and the insistence on adherence to Yorùbá speech tonal inflection by *YNA* composers was merely an academic exercise by the early *YNA* composers. Euba commented thus:

Although the composing and arranging of music with correct intonation by pioneers such as J.J. Ransome-Kútí, T.K.E. Phillips, A.T. Olá Olúdé and J.O. Ajíbólá was a necessary intellectual exercise to precede the real Africanization of the Yorùbá church, the efforts of these composers did not attract Yorùbá converts. For one thing, the church remained staid and genteel. Secondly, and ironically, the songs which today appeal most popularly to the grassroots of the Christian community and indeed to non-Christian Yorùbá as well, are songs in which the intonation of the words is often distorted, as if they were European hymns translated into Yorùbá and sung to European tunes. (Euba, 1992:49)

Vidal (1986) also commented that

Since the seventies, however, there seems to have been some movement away from the use of Yorùbá musical idioms and back to Westernization. This may be due to the various evangelical movements that have suddenly, become very powerful and have succeeded in drawing their membership from the traditional orthodox churches. Such movements often use evangelical and gospel songs in their modes of services with little regard for the traditional idiom. Even when Yorùbá texts are used, they are often sung to Western melodic forms. Examples are “*Emi ba negberun ahon, ori rere lori mi O*”, “*Ore ya ba mi kalo*”, and “*Mo yin Jesu logo*”. (Vidal 1986: 76)

From the above comments, it can be deduced that the musical crusade of the Early YNA composers was not sustained after its main proponents had reduced in their militancy, perhaps due to ageing and death of some of the YNA composers but also due to the influence of new evangelical churches who did not experience the work and activities of the YNA composers. It is also significant to note that the new evangelical composers of Yorùbá gospel music of the post-independence era substituted existing European hymn tunes with newly composed tunes for singing translated European hymn texts. They also adopted some translated European hymn texts by giving them new tunes in which notes of European diatonic scale system were freely used (Lókò, 2011). Ironically, while the pioneers of the YNA parodied Yorùbá folk songs in order to make church music relevant to Yorùbá Christians, the new Yorùbá evangelical gospel music composers chose to parody European hymns. Not only did they parody European hymns, they also parodied European popular music. An example is Abba’s “*Brown Girl in the Rain*” which was used as the tune for the popular chorus “*O sé o Jésù a ó ma yin ó*” in Yorùbá churches.

However, it will not be true to conclude that the work of the early YNA composers was totally wasted. Today, in churches in Yorùbá land and beyond, Yorùbá folk music-inspired choruses are popularly sung. Choruses such as *Kí lo ò lè şe Ọlórún mi*; *Ohun gbo gbé tí mo ní*; *Óyígíyìgì o alágbàwí èdà*; *Ọsùbà rẹ rẹe o* and very many others are examples of choruses that manifest features that characterize the melodic idiom of Yorùbá folk music which is the foundation of the YNA tradition. True to one of the characteristics of folk music, the composers of many of these choruses remain unknown. This is an eloquent testimony to the success of the work of the pioneering YNA composers whose ideas have continued to influence the use of Yorùbá folk musical idioms in the composition of church music.

Furthermore, some new composers such as Yínká Oyèsànyà the former music director of CAC Ebute Meta, Lagos as well as his son Bídèmí Oyèsànyà and a number of other Yorùbá composers have continued to maintain the pentatonic compositional tradition of the early YNA composers. Their compositions can be said to be the closest to the style of the early YNA composers even though some of their compositions manifest some other elements in musical development such as modulation and chromaticism.

On another level are composers such as Ayódámópé Olúrántí and Dèrín Oláyímí whose compositions are in the form of elaborate anthems. See Ayo Oluranti's *Iba Meda Aye*, an example of one of these elaborate anthems in appendix VII. Such compositions maintain adherence to the pentatonic melodic feature of the YNA tradition but in addition, they also manifest other structural features such as the extended binary and ternary forms in a classical style characteristic of European symphonic works.

On yet another level are composers like Solá Allon whose works manifest characteristics that serve to further the Yorùbá folk song tradition. This type of music now features popularly in various secular settings particularly as sound tracks of Yorùbá home videos. Even though these composers cannot be said to be involved in the composition of strictly Christian liturgical music, most of them started by singing in church choirs and have therefore been influenced directly or indirectly by the pioneering efforts of the early YNA composers.

4.6 Conclusion

The musical dissatisfaction of the early Yorùbá worshippers in the early mission churches was one of the factors that 'fuelled' the movement of cultural nationalism which was championed by the Yorùbá elite of that time within the colonial civil service, schools and church. Cultural nationalism led to the schism in the mission churches and later on led to the birth of independent African Churches. The birth of independent African churches provided the atmosphere for the evolution and development of Yorùbá church musicians who combined elements of traditional Yorùbá music with that of European musical Elements to create YNAs as an alternative musical idiom which brought initial musical satisfaction to the Yorùbá Christian worshippers at that time.

Rev. J. J. Ransome Kuti was identified as the 'progenitor' of the YNA tradition. This appellation is traceable to his open-air crusade activities as a Reverend minister in the Egba

missions. He carried out this open-air crusade musically by substituting the existing texts of Yoruba folk songs with christain texts. Thereafter, scholars like T.K.E. Philips and Fela Sowande were able to extract a theoretical model from Kuti's musical approach. This model later became the basis for the compositional prescriptions with which they (Philips and Sowande) influenced the compositional activities of emerging *YNA* composers.

YNA as a cultural phenomenon has continued to grow in diverse directions. Although the works and the compositional prescriptions of the *YNA* pioneers did not seem to have significant impact on many contemporary Yorùbá composers, nonetheless, some others have continued to carry on by contributing their quota in expanding the *YNA* tradition.

UNIVERSITY OF IBADAN

Endnotes

^{1.} Augmented choir was a special choir that consisted of choirs from other neighbouring churches from the Lagos Island and Mainland. This arrangement was constituted by T. K. E. Philips for the purpose in influencing and training the choir members of other parishes of the Anglican Church. This combined choir occasionally stood in for the choir of the Christ Church Cathedral when the latter went on recess.

^{2.} This particular *YNA* is a song that has become so popular that it is well known and sung across the length and breadth of Yoruba land. It is commonly used at both sacred and secular occasions.

^{3.} These *YNA* composers, contributed to the compilation of the *YNAs* in the Anglican Church hymnbook *Iwe Ìwé Orin Mímó Ti Ìjọ Ènìyàn Dúdú*.

UNIVERSITY OF IBADAN

CHAPTER FIVE

BIOGRAPHIES OF THREE PROMINENT YNA COMPOSERS

5.0 Introduction

The preceding chapter discussed the evolution and development of the *YNA* tradition in Christian liturgy. It also highlighted the contributions of some early Yorùbá church musicians, whose pioneering efforts influenced the works of *YNA* composers in general and particularly, the three *YNA* composers upon whose lives and works this study is based. This chapter presents biographical accounts of Olude, Dedeke and Dopemu, showcasing their contributions to the *YNA* tradition of choral music in Christian liturgy.

5.1 Abraham Táíwò Ọlájídé Olúde

5.1.1 Family Background

Rev Dr. Abraham Táíwò Ọlájídé Olúde was born at Abéokuta on the 16th July, 1908. His parents were Pa Joseph Ọtáyò Olúde (then, the Odofin of Ijaja) and Madam Christiana Bámbólá Olúde nee Olúmèyẹ. Pa Joseph Olúde was instrumental in the conversion of his wife to Christianity.

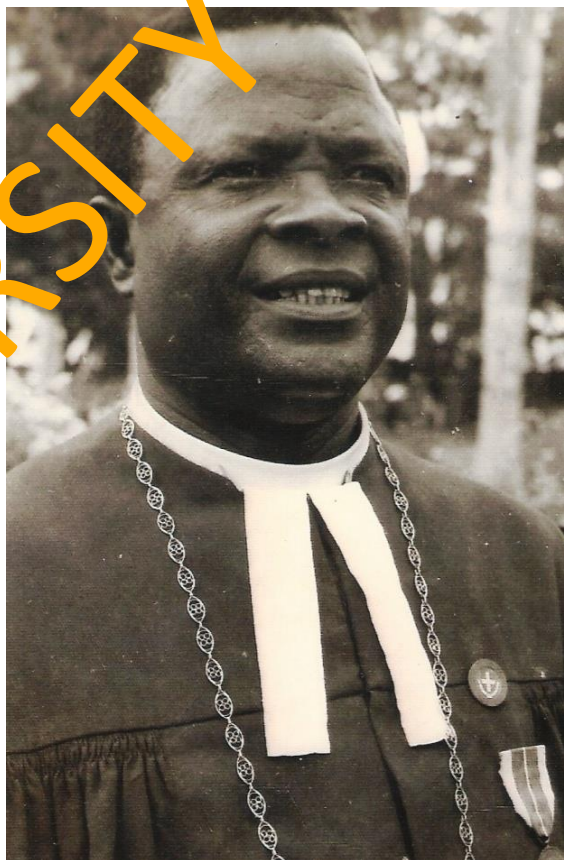


Plate 1: Abraham Táíwò Ọlájídé Olúde

5.1.2 Formal Education

Rev. Olúdé started his primary education at Ikereku Primary School, Abèòkúta and completed it at Agbeni Methodist School, Ìbàdàn. He proceeded to the Wesley College Ìbàdàn where he studied between 1921 and 1925. There he distinguished himself as a bright student, a keen sportsman and a talented musician. It was at Wesley College that Rev. Olúdé had his first close encounter with the harmonium. Harmonium playing was one of the lessons Wesley college students took under Rev. E.G. Nightingale who was the founder of the Theological department and Father of Sub-Pastors, Wesley College, Ìbàdàn.

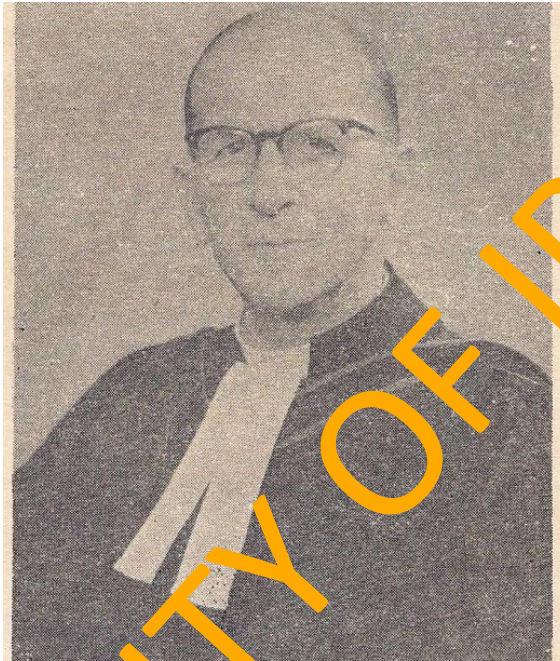


Plate 2: Rev. E.G Nightingale

Being a talented and naturally creative person, Rev. Olúdé started composing barely two years after the commencement of his study in Wesley College. From his interview with Rev. Olúdé, Mbure (1972) reported that Rev. Olúdé was strengthened by the example of hymn-writing of the Wesley brothers who founded English Methodism in the eighteenth century, Dr. Olúdé began to compose in 1923 and three years later his songs were being used in churches. He began his marathon tour of Yorùbá-land visiting schools, addressing pupils and teachers, urging them to take a keener interest in indigenous music (Mbure, 1972:6)

At the college, he passed the junior Cambridge examination and also successfully completed the sub-pastor's course. He was retained in the college as a tutor while his contemporaries were posted to work in other stations. Rev. Olúdé re-enrolled in the college as a student in 1932 for the final course which he completed in 1933. He qualified as a minister of religion in 1934, and was ordained as a Methodist Minister in 1938.



Plate 3: Dr. Isaac Olá Olúdé

5.1.3 Professional Activities

Rev Olúdé worked meritoriously as priest in various capacities moving from one circuit to another. Between 1934 and 1938 he worked in Ikorodu and Ago-Iwoye and later in Badagry between 1938 and 1942. He moved up north to Kaduna and worked there till 1943. He then moved to Jos where he worked till 1946. He was posted back to the south, where he worked at Ites, Trinity Methodist church, Abèòkúta at between 1946 and 1953; Lagos (Olowogbo Circuit) 1953-1959; Òyó 1959-1963 and back to Lagos (Ereko Circuit) 1963-1968. At Ereko, he was appointed Chairman of the Western District of the Methodist Church Nigeria. He finally moved back to Ikorodu and remained there from 1970 to 1975, where he retired from active service on the 31st of December 1975.

5.1.4 Family Life

On the 10th of January 1935, Rev Olúdé married Alice Tolulola nee Akintilu at the St Jude's Church Ebute Metta. The marriage was blessed with five children namely Mr. Emmanuel OluŞèyè Olúdé, Mr. Nathaniel Olugbolahan Olúdé, Mr. Matthew Kolawole Olúdé, Dr Isaac Olusola Olúdé, Mr. Andrew Oluyemisi Olúdé (deceased).



Plate 4: Methodist Church, Itesa, Abéokúta.

5.1.5 Musical Compositions

Growing up in Yorùbá land of the early twentieth century, Olúdé experienced the rich folkloric dimensions of Yorùbá culture, which later influenced his compositions and his general disposition to Yorùbá church music. As a church minister, he saw indigenous music as an important vehicle for the propagation of the gospel in Nigeria. He was a talented composer and hymnologist of no mean degree; he composed many indigenous songs with melodious tunes which had meaningful words, which according to Rev Olúdé, “makes the heart joyful”. This informed the name with which he titled his most popular hymn book, “*M’ayòkun*” meaning, provider of full joy, published in 1954.

In 1969, Rev. Olúdé published a seventy-six page book called “*Iwe Orin Iye ati Iyin*”. This book contains sixty-one songs for use at divine services throughout the Christian calendar year. Like *M’ayòkún*, the songs are written in monophonic form with the options of organ accompaniments or a-capella singing. “*Iwe Orin Iye ati Iyin*” contains songs for use at divine services throughout the Christian calendar year. Similar to *M’ayòkún*, *Iwe Orin Iye ati Iyin* was written in monophonic form with the options of organ accompaniments or a-capella singing. Other books published by Olúdé were “*Aiye l’anse*” which is the story of the prodigal son reduced later to a play, “*So fun Jesu*”. “*Ipin ayo loni*” and “*Ase, l’oruko Oluwa*” – the last three were prayer books. *M’ayo-kun* and *Iwe Orin Iye ati Iyin* are the two main publications

of Olúdé, which contains songs composed to suit different occasions, times and seasons of the church year.

Olúdé's compositions were made popular by many church choirs and especially his singing group which he named the "M'ayòkún musical party". M'ayòkún musical party was an inter-denominational group with membership ranged from primary school children 70 year olds, thereby representing various classes of the community which Rev. Olúdé usually used to popularise his new song. He also published two other Hymn books titled Yorùbá hymns and carols (1964) and Yorùbá Wedding music (*A nseye Igbeyawo*), 1968, respectively, in which some harmony were provided through the input of some other musicians whose efforts were acknowledged by Rev. Olúdé. School pupils were not left out of Rev. Olúdé's compositions. In 1940, He composed *M'ewe Yo, Iwe orin Idaraya fun awon Ile-Eko ni Ile Yorubá* (Make the children Joyful, an entertainment song book for pupils in Yorùbá land).

5.1.6 M'ayòkún Choral Group Tours with Pope Dòpèmú

The period between 1946 and 1953 when Rev. Olúdé was the Methodist minister at the Itesi Trinity Methodist Church Abèòkúta, the M'ayòkún musical party was very much in operation. One important member of the M'ayòkún musical party during that time is Gilbert Pópólá Dòpèmú. He was the organist of the M'ayòkún musical party. Pope. Dòpèmú as he is commonly called was circuit organist, Methodist churches, Abèòkúta, between 1945 and 1950. He was also organist of Imo Methodist church near Igbein Abèòkúta, which was the local church he attended within the circuit. As the organist of M'ayòkún musical party, Dòpèmú closely supported Rev. Olúdé in the musical activities of the M'ayòkún musical party. Concerning the authorship of songs, one of the songs in M'ayòkún titled *Yin Olu ikore* (Praise the Lord on harvest) acknowledges Dòpèmú's name as the composer. However, Pope Dòpèmú told this researcher that in addition to *Yin Olu Ikore*, he, (Dòpèmú) was the composer of *Ko Tun Si Ore Bi Jesu* and a few other songs published in M'ayòkún.

In demonstration of the over-riding passion that Rev. Olúdé had for the spread of genuine Yorùbá music in the churches, the M'ayòkún musical party went on tour of churches in several towns and cities in Yorùbá land giving renditions of the M'ayòkún songs to the admiration of several host congregations. Mr Şeyẹ Olúdé (Rev. Olúdé's first son), recalled the story of the group's visit to churches like Otapete Methodist church Ilesa, which at that time, had Rev. Bolaji Idowu as the Minister in charge. The group also performed at the St. Paul's church Breadfruit Lagos. The M'ayòkún musical party occasionally performed as a socio-

cultural group for example they performed at the Egbe Omo Oduduwa Conference 1954, held at the centenary hall, Ake, Abéòkúta. In addition to these Mbure (1972), also reported that

When the Methodist Church became an autonomous body in Nigeria, Dr. Olúdé composed and directed his 'M'ÁYÒKÚN' Choir to sing special tunes which have been collected into a volume. When Nigeria attained her independence, his songs were amplified from Lagos City's Race Course and Liberty Stadium and broadcast to the whole nation as the fever for freedom reached a climax. His songs for praise, special occasions, marriage, death, festivals, thanksgiving and adoration are constantly played over the radio. (Mbure, 1972:7)

Rev. Olúdé's work as a composer was defined by three main features. First and foremost, he was a naturally talented musician. Secondly, as a champion of cultural nationalism, he had a deep quest for developing a culturally relevant body of church music for Yorùbá Christians. Finally, he felt a strong need to correct the speech-tone-Song-tune discrepancy of the Yorùbá translations of European hymns. These three factors combined to thrust on Olúdé a self-imposed responsibility of proving that it is possible to compose Yorùbá hymns in verse form without creating the speech-tone-Song-tune discrepancies which hitherto had been the practice with European hymns translated to Yorùbá and sung to European tunes.



Plate 5: Rev. Olúdé on the Organ

In a way to articulate Rev. Olúdé's passion for Yorùbá idioms in church music, Mbure (1972), quoting Rev Olúdé said "We need to develop and perfect our *native airs* and adapt this to our worship, because they convey our intentions better and more vividly than foreign music" (Mbure, 1972:6). By the time of the interview he had faced many obstacles for about fifty years in his self appointed task of promoting indigenous church music. He thereby gave himself the added responsibility of developing a Yorùbá hymn book that could be adopted as an alternative to the existing hymn books which consisted mainly of European hymns translated to Yorùbá.

Even though he was a largely self motivated and self taught musician, he later came in contact with Fẹlá Sówándé, the renowned and distinguished pioneer Yorùbá music scholar who encouraged him in his musical endeavours. Rev. Olúdé composed and collected many Yorùbá hymns and distributed them widely among churches in Yorùbáland and as pamphlets. He later compiled many of these compositions and collection which were published in two main hymnbooks; "M'ayòkun" (provider of full Joy) and "Iye ati Iyin" (Life and Praise). The foregoing hymns constituted a poetic "*tour de force*" feat, while it is easy to make a tune follow the speech-tones in the first verse, in the succeeding verses, the composer has to think of quite different words which correlated thematically with the first verse, yet when sung, preserve the same sequence of rise and fall in tone as those of the first verse. (Jones 1976:47)

These hymn books, particularly M'ayòkun became quite popular among various congregations across denominational lines all over Yorùbáland and beyond. Two of Rev. Olúdé's hymns taken from M'ayòkún were harmonised and set in staff notation by Fela Sówándé have appeared in other collections. Hymn 16, *Ojo oni lo tan* (now the day is over) with English words intended for African schools, while hymn 29, *Ore elese to ku* (friend of sinner who died) was set to repeated Alleluias in the Cambridge Hymnal. Apart from his work as a composer and hymnodist, he also published a play *Aiye l'anse* (we function in the world) in which he dramatised the story of the prodigal son. As a Minister of the Gospel, he also published three prayer books namely, *So fun Jesu* (Tell it to Jesus) *Ipin Ayò loni* (heritage of today) and *Ase l'oruko Oluwa* (Amen, in the Lord's name).

After living an eventful and musically active life, Rev. A.T. Olúdé took ill briefly and died at the Lagos University Teaching Hospital at about 1.00a.m. on the 30th May 1980.

5.2 Godwin Adedayò Déḍéké

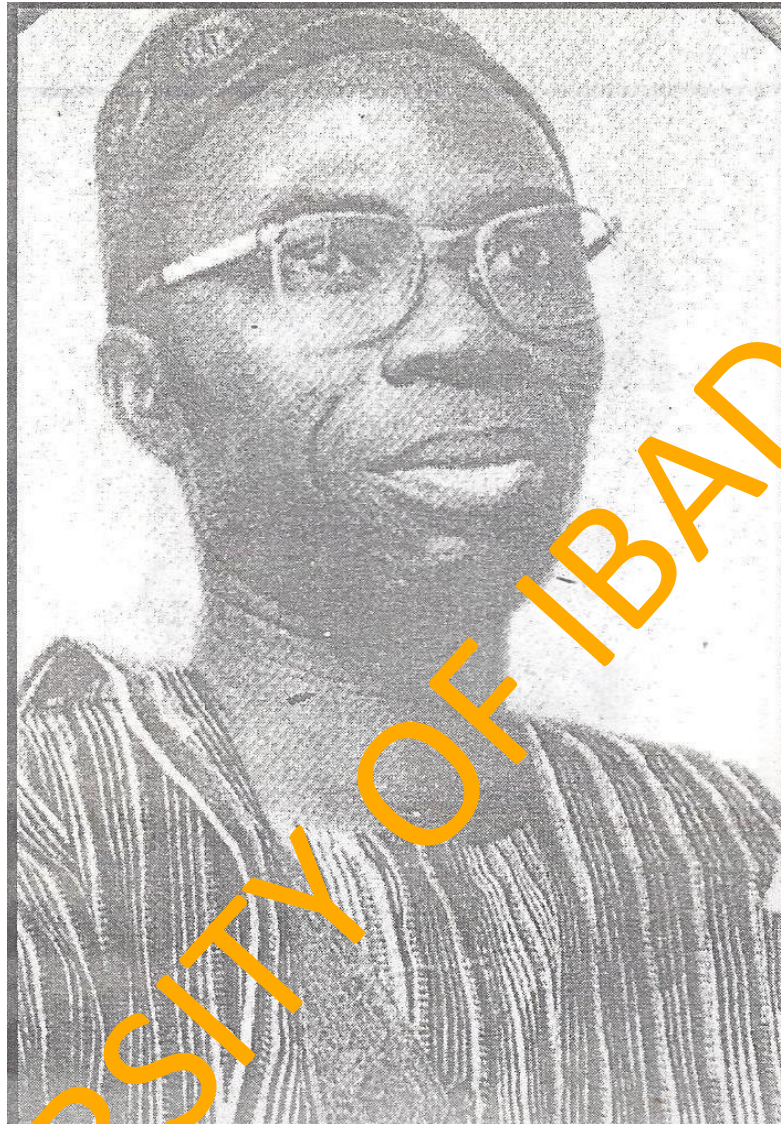


Plate 6: Godwin Adedayò Déḍéké

5.2.1 Family Background

Godwin Adedayò Déḍéké was born on 2nd of December 1921 to Mr Deji G. Déḍéké and Mrs. Janet Olaniotan Déḍéké at Iporo-Ake, Abèòkúta. Dayò was the last born of his father's four children. Pa Deji was an accomplished church musician. He was choir master of many congregations at various times whose talent and love for music caused him to expose his son Dayò early to musical and cultural activities. Pa Deji Déḍéké also helped Dayò at a tender age to develop interest in the visual arts and drama.

5.2.2 Formal Education

Dayò Dédeké attended St. Stephen's Anglican Primary School, Ondo and St. Augustine's Catholic School Abèòkúta for his primary education while his post primary education was at Abèòkúta Grammar School. He later attended Trinity College, University of London, in 1960 to study singing, composition and choral conducting. He was also at the University Of Melbourne, Australia for further studies in music in 1966.

Dayò Dédeké joined the church choir at the age of ten and he continued this activity throughout his secondary schooling. In Abèòkúta Grammar School, the young Dayò was fortunate to have the distinguished educationist and keen musician Rev. I.O. Ransome-Kúti as principal and music master. Revd. I.O. Ransome-Kúti quickly spotted Dédeké's musical talent and therefore built on the musical foundation that had been laid by Pa Deji Dédeké. This helped Dayò to further develop his interest in music and made him a popular school boy who led the school choir, giving solo renditions on different occasions. Apart from these solo renditions that made him popular, Dayò sang treble in the school choir. He was also encouraged by Rev. Ransome-Kúti to play the drums to accompany the school choir.

5.2.3 Professional Activities

After his secondary education, he worked at different places in different capacities between 1940 and 1959. He started as a teacher at the St. Jude's Primary School, Ebute-meta, Lagos where he taught from 1940 to 1945. He then moved into the private sector, and worked in John Holt Limited, Lagos as a counter clerk from 1946 to 1948. In 1948, he joined the Kingsway Stores Limited, Lagos and worked there for about two years and then moved on to Leventis Stores, Lagos in 1950. He was Chief Designer and Display expert at Leventis Stores. In 1953, Dayò Dédeké moved back into the civil service and worked in Lagos as a Supervision Officer.

Apart from his regular occupation at that time, his love for music and the arts was widely recognized. This led to his appointment as an Executive Member of the Nigerian Arts Council, Lagos between 1948 and 1955. He was also organizing secretary for the Western Region in the Nigerian Arts Festival (1956 – 1962). He trained and conducted a mass choir of 600 voices at Obisesan Hall in 1957.



Plate 7: Dayò Dédeḱé conducting a mass choir of schools performing the Nativity of Christ

He later became the Music Director of the Nigerian Arts Council (Western State) between 1970 and 1975. His interest in the theory and practice of religious, traditional and folk music flourished in these periods. Dédeḱé's deep interest in choral music and his desire to become a trained composer led him to Trinity College of the University of London in 1960, under the auspices of the British Council for formal training in Music.



Plate 8: Dédeḱé on the piano with Governemnt College Choir, Ìbàdàn, 1958

In Trinity College he took courses in singing under Mr. James Gadarn, compositional techniques under Dr. Douglas Mews and choral conducting under Prof. Charles Proctor.

Having grown up within the period when cultural nationalism had gained momentum in Nigeria, Dédeké's experience of music was necessarily intercultural. His encounter with Rev. I.O Ransome-Kúti in Abèòkúta Grammar School, when he was encouraged to play drums to accompany the school choir, must have had a strong impact on him. Hence, in his recital classes in Trinity College, Dédeké would go to the Nigerian House to borrow drums and other Nigerian musical instruments with which he accompanied his presentations. This way, Dédeké made a strong impression on his lecturers in Trinity College, as a student that was able to creatively showcase African music within the context of western music studies.

Dédeké returned to Nigeria in 1963 and taught music in various schools in Nigeria. During this period he published a song book "*Má Gbàgbé Ilé*" (*Do not forget your heritage*) for use in schools and churches. In 1966, Dédeké went to Melbourne, Australia, for further studies in music. His musical talent and the novelty of the African influences in his music brought him to the notice of the formal music circles in Australia. During his sojourn there, his song book "*Má Gbàgbé Ilé*" was introduced as a text in all schools in Adelaide, Australia. Dédeké was reported to be the first African to venture into regions of the Aboriginal Australians to record their music. In acknowledgement of his musical talents, the Australian government appealed to Dédeké to remain at the completion of his studies, to help the country in a project of recording Australian folk music. He did not accept this offer as he preferred to return home to further develop school and church music in Nigeria.



Plate 9: Dayò Dédeké accompanying a girls' choir in 1963



Plate 10: Yejide Girls' Grammar School Choir, Ìbàdàn

On his return to Nigeria in 1967, he got a job as Education Officer in Music in the Ministry of Education in the then Western State of Nigeria. As Education Officer in Music, he produced radio and television choral music programmes for schools and colleges, titled 'the Young Voices'. During this period, he led a contingent of the Western State of Nigeria to the Commonwealth Festival which took place in London. Between 1968 and 1970 he was seconded to the Kwara State Ministry of Education to help develop music in their schools. He further expanded his sphere of influence to the whole country between 1967 and 1977, when for these ten years he consistently made musical tours of schools and colleges in other states of the federation. In 1973, he trained and conducted a mass choir of 300 voices at a special carol service for the Head of State at Dodan Barracks. In 1983, he was invited to direct the first annual inter-church Choir Competition for Ekiti diocese of the Anglican Church and he later organized the National Choral Concert for post-primary schools in Nigeria.

Throughout his musical career, his quest to fully understand and document traditional music took him on frequent trips to rural areas, collecting traditional music with his tape recorder. He recorded many traditional festivals in Yorùbá land; such as Igogo Festival in Owo in 1964 and Iloko Festival in Iloko, Ilesa in 1966.



Plate 11: Anglican Girls' Grammar School, Ijebu-Ode TV Programme 1972

Towards the end of his civil service career, Dédeké, was appointed the first Ogun State Liaison Officer in Lagos. He later retired from the civil service in 1979 as the Ogun State Chief Protocol Officer in the Governor's Office, Abèòkúta. After his retirement, he continued his meritorious service by willingly accepting government invitation to help in organizing special events such as Christmas Carol Services, National Choral Concerts and National Armed Forces Remembrance Day Celebrations. He was until his death, the Diocesan Organist and Master of Music in the Ègbá/Egbado Anglican Diocese where he encourage the various churches within the diocese to utilise his sacred *native air* compositions for liturgical purposes.

In recognition of his services to the country, Dayò Dédeké was honoured with Member of the Federal Republic of Nigeria (M.F.R) in 1982. He was married to Mrs. W.A. Dédeké and they were blessed with six children. His last public function was as Music Director at the Ogun State House Christmas Carol Service in Abèòkúta in December 1993. He died on May 18, 1994 .

5.3 Gilbert Pópólá Dòpèmú



Plate 12: Gilbert Pópólá Dòpèmú

5.3.1 Family background

Gilbert Pópólá Dòpèmú was born in Ijesa – Ijebu on 7th August 1921 into the Royal and Christian family of late Chief Emmanuel Dòpèmú. His grandfather (His Royal Highness Abraham Dòpèmú Onaike) was the Oba of Ilowo kingdom in Ijebu land. His father, Chief Emmanuel Dòpèmú was an influential community leader, church Lay Reader and Delegate to the Provincial Synod of the Church Missionary Society (CMS). He was also the head of the Traditional House of Ilowo Kingdom and Dynasty and he single-handedly procured the first Harmonium Organ and Church Bell for the use of St. Jude's Church, Ijesa-Ijebu. G.P. Dòpèmú's mother was Mrs. Victoria Otunaike Dòpèmú, an accomplished trader and a frontline woman activist in the Anglican Church Women Organizations.

Pope¹ Dòpèmú, as he is fondly called by friends and associates, was baptized at infancy in 1924 and confirmed in 1942 by the late Bishop Leslie Gordon Vining who was the first Archbishop of West Africa. With such a strong mix of Yorùbá traditional and Christian

heritage, Dòpèmú grew in an environment that provided the necessary ingredients he needed to build his distinguished career in developing a brand of sacred music with strong intercultural influences.

5.3.2 Formal Education

For his primary education, Dòpèmú received private tuition after which he gained admission into Baptist Academy, Lagos in 1932; He also attended Abèòkúta Central School between 1938 and 1939. He subsequently attended University Extra-Mural Classes in Lagos between 1940 and 1941. In 1940, he started a teaching career which lasted for eleven and half years (1940 -1951), teaching in various schools in Lagos, Ijebu and Abèòkúta. Some of these include St. Jude's, Ijesa-Ijebu; St. Peter's, Idowa, Ijebu; Ansar-ud-Deen Okepopo and Alakoro Primary School Lagos. He also taught at Methodist School Ago-Oko, Abèòkúta and Methodist Boy's School, Ogbe, Abèòkúta. As a teacher, he taught many pupils who later became distinguished Nigerians. Among them are Chief (Mrs.) Folake Solanke, the first female Senior Advocate of Nigeria and Brigadier General Oluwole Rotimi, former Military Governor of the old Western State. In 1950, he sat for and passed the London Senior Cambridge Examination as a private student under the invigilation of the late educationist, scholar, orator and church musician the Venerable Archdeacon Dr. J.O. Lucas

5.3.3 Professional Activities

At various times during his public service years between 1945 and 1951 in Abèòkúta and from 1954 to 1957 in Ijebu-Ode, Dòpèmú became a part-time producer and broadcaster of indigenous Yorùbá Music Programmes and conductor of Christian morning and evening devotion at the then Nigerian Broadcasting Service (NBS) Ìbàdàn. Some of the people he worked with at the NBS included Mr. Tom W. Chalmers, an expatriate Director General of the then Nigerian Broadcasting Service, Mr. Arthur Langford, Mr. Milner Hugh and Mr. E.V. Badejo (who later became Venerable Archdeacon and the first Nigerian Director-General of the Federal Radio Corporation of Nigeria (FRCN)). These individuals recognised Dòpèmú's musical talent and encouraged him to develop it further.

5.3.4 Family Life

Pope Dòpèmú married Florence Olufunmilayò Sodeke of the royal family of Ake, Abèòkúta on 25th March, 1951. The marriage was blessed with five children namely, Mr.

Samuel Olufemi Dòpèmú, Duchess Grace Modupe Dòpèmú-Macaulay, Mrs. Comfort Oluseyi Duncan, Engr. Michael Adetokunbo Dòpèmú and Mrs. Victoria Olubusola Àjàyí.

5.3.5 Musical Compositions and Activities

The Most Rev Leslie Gordon Vining gave Dòpèmú the nick name Pope; an abridged form of Pópòqlá that has stuck to him till date. During the welcome service of his Episcopal visit to Abéòkúta in 1948, at St. John's Church, Igbein, Abéòkúta, the Most Revd. Vining was thrilled by the choir's rendition of one of Dòpèmú's compositions; "*Oluwa Olorun, iya duro de O ni Sioni*" with befitting organ accompaniment by Dòpèmú. The Archbishop expressed, in excitement, to the late Revd. I.O. Ransome-Kúti, the Principal of Abéòkúta Grammar School who coordinated the Service; "I am taking this talented Pope to my Court in Lagos and will arrange a Government Scholarship for him for further Music study in the United Kingdom"(Dòpèmú 2007:3). The Archbishop later fulfilled this promise with the support of Major J.G.C. Allen, who was then the Deputy Commissioner of the Colony of Lagos.(?date)

Dòpèmú ended his teaching career in 1951, when he joined the United African Company Ltd. (U.A.C.) as Manager-in-training. He rose to the substantive post of Manager in 1953. In 1958, he went back into the civil service as Assistant Information and Welfare Officer, Housing and Plot Allocation, in the defunct Lagos Executive Development Board (LEDB). During his time in the civil service, he had the opportunity of making official trips to the United Kingdom and Germany. On these trips he took the opportunity to visit a number of churches, playing the pipe organ in some of them. He also had the experience of a life time at the performance of Mozart's Eine Kleine Nachtmusik, K.525; Clarinet concerto in A Major, K.622; Flute Concerto No. 2 in D Major and K.314 performed by the Royal Philharmonic Orchestra Royal Albert Hall London. This, for Dòpèmú, was a fulfilment of a long awaited experience of a life performance by a Symphony Orchestra. He remained in the civil service until he retired in 1973.

Account of Pope Dòpèmú's autobiography reveals that he moved from one church to the other over the several decades of his active service as Choirmaster and Organist. He was Organist and Choirmaster at St. John's Church, Igbein, Abéòkúta 1940-1942; Circuit Organist, Methodist Churches, Abéòkúta, 1945-1950; Acting Organist, St. John's Church, Aroloya, Lagos, 1951-1953; St. Saviour's Church (now Cathedral of Our Saviour), Ijebu-Ode, 1954-1956; Organist and Choirmaster of Holy Flock of Christ, Okepopo, Lagos, 1959-1980; Chief Organist & Choirmaster, Christ Apostolic Church, Yaba, Lagos and also Director of Music, Yaba District, Lagos, 1980-1990; Organist, St. John's Church, Aroloya, Lagos, 1990-2001 after which he retired as an Organist. After his retirement at St. John's Church, Aroloya,

Lagos, he was honoured with the title of Organist Emeritus. He also had a stint at Ereko Methodist Church, Lagos as Assistant Organist II under Ebenezer Aremu Akinoso, another first class Organist and Master of the Music.

During his time as Organist and choir master at Holy Flock of Christ, Okepopo, Lagos, Dòpè mú groomed the Choir to win two trophies at the first-ever Festival of Church music in Lagos in 1973. The festival was organized as a choral competition among church choirs in Lagos. The trophies won by Pope Dòpè mú's choir were for the best performance in one of the major categories and also for the best overall performance in the entire choir competition. More than fifty-five Church choirs from various Christian denominations participated in this festival.

Dòpè mú collaborated with A.T. Olú dé in itinerant lectures, teaching and general sensitization of Yorù bá Christians on the importance of infusing Yorù bá traditional musical elements into Christian worship. He contributed compositions into M'ayò kun, which is Olú dé's most popular hymn book and was also the organist of the M'ayò kun Musical Party that toured Abèò kú ta, Ilesa, Ijebu-Ode and other parts of Yorù bá land between 1942 and 1949. In 2002, Dòpè mú published a collection of 70 of his own compositions titled 'Yin Olú wa' (Praise the Lord).

Dòpè mú describes himself as a "self-made musician" (Dòpè mú 2007: 5). He regards his musical prowess as a "miraculous spiritual endowment". He is a truly remarkable man and a highly gifted musician, rising from the state of a "self-made musician" to become a renowned choirmaster and composer of many Yorù bá hymns and anthems. He is also a playwright and dramatist. Dòpè mú was described by Mr Shè yè Olú dé (the first son of Dr. A.T. Olú dé) as the virtuoso and quintessential organist of the *Yorù bá native air* tradition.

5.4 Conclusion

From the foregoing, it can be concluded that the three composers grew up in similar backgrounds. They were exposed both to Yorù bá traditional music at home and European music in school and church, even though their experiences were different in certain respects. Olú dé trained and worked as a clergyman while Dé dè kè and Dòpè mú worked as both teachers and civil servants at various periods of their vocational careers. Whereas Dé dè kè studied music formally at the Trinity College, University of London, Olú dé and Dòpè mú were largely self-taught under the influence of missionaries, indigenous organists and choirmasters.

Overall, the three composers were exposed to both Yorùbá traditional music and European music, and these backgrounds formed the basis of their creativity and the foundation of their intercultural music careers.

UNIVERSITY OF IBADAN

Endnotes

^{1.} 'Pope' is a shortened form of his name 'Popoola' used as a nickname by his friends and associates.

UNIVERSITY OF IBADAN

CHAPTER SIX

ANALYSIS

6.0 Introduction

The previous chapter focused on the biographies of Olúdé, Dédeké and Dòpè mú. This chapter discusses the criteria for the selection of one published work from the several works of each of the three YNA composers for analysis. It also provides a classification of their YNAs according to liturgical themes. It further presents an analytical discussion on their compositional technique, form and structure, musical instruments and textual content of the YNAs in *M'ayòkún*, *Má Gbàgbé Ilé* and *Yin Olúwa*.

6.1 Criteria for the selection of *M'ayòkún*, *Má Gbàgbé Ilé* and *Yin Olúwa*

Olúdé, Dédeké and Dòpè mú, as already pointed out in their biographies composed prolifically and their works are performed in many Yorùbá congregations even beyond their own denominational affiliations. In the course of this study, many hand-written manuscripts, pamphlets, order of services and published song books that contain the works of these composers were collected. These provide ample materials from which some of the works of these composers could be selected for analysis. However, each of the three composers have at least one major published song book containing their most popular songs through which each of them became famous as *native air* composers in Yorùbá churches. Such song books therefore makes available ample amount of songs suitable for analytical discussion. The most popular song books that best represent the works of these composers are *M'ayòkún* containing 77 songs by Rev. Olúdé, *Má Gbàgbé Ilé* containing contains 50 songs of which 36 are sacred while the rest 14 are secular songs by Dayò Dédeké and *Yin Olúwa* containing 60 songs by Pópólá Dòpè mú.

Each of the three YNA hymnbooks contains the three composers' compilation of their most popular songs taught to various choirs and congregations over several decades of their activities as choir masters and organists. These popular songs were adopted at different times by various Yorùbá congregations to supplement existing translated European Hymns.

Olúdé's *M'ayòkún* was selected specifically because he compiled and published it as the initial culmination of his tenacious crusade in establishing YNAs as an authentic African church music idiom. As stated earlier, the publication of *M'ayòkún* by Olúdé around mid 1950s was a significant watershed in the history of the YNA tradition. It signalled the

establishment of the *YNA* as a definitive Yorùbá church music tradition. It also served as an example to other *YNA* composers by which many of them also followed suit in compiling and publishing their own *YNA* compositions

Má Gbàgbé Ilé by Dédeké was selected due to the fact that out of the three composers, Dédeké had the opportunity to study music in the United Kingdom. It may be instructive to note how his exposure to formal musical training abroad influenced his compositions. In addition, out of all the *YNA* publications that this researcher came across, *Má Gbàgbé Ilé* published by Dédeké in 1963 is the only publication in well printed, standard, staff notation.

The criteria for selecting Dòpè mú's *Yin Olúwa* for analysis were based on his famed prowess as the 'virtuoso' and 'quintessential organist' of the *YNA* tradition of choral music in christian liturgy. *Yin Oluwa* contains only the melody and text of the songs but several of Dòpè mú's music manuscripts with which he documented and though his *YNAs* were also available to this researcher. These manuscripts reveal a unique writing of the full harmonic parts (soprano, alto, tenor and bass) in *tonic solfa* notation. This feature of Dòpè mú's writing in full harmony was rarely found among other *YNA* composers.

It is therefore; from these three published song books that the songs representing the works of each of these three outstanding composers of the *YNA* tradition were selected for classification and analysis.

6.2 Classification of *YNAs* in *M'áyòkún*, *Má Gbàgbé Ilé* and *Yin Olúwa*.

The *YNAs* of Olúdé, Dédeké and Dòpè mú in *M'áyòkún*, *Má Gbàgbé Ilé* and *Yin Olúwa* could be classified according to the liturgical themes addressed by the songs. The liturgy of the church was designed according to the calendar of the church year. *YNA* composers' works were therefore, guided by the calendar of the church year. The church year calendar (as it is also called) was designed to address the various liturgical themes which the various services of the church are meant to address in a given year. Hymn books of christian denominations serve as the basic documents which encapsulates the primary liturgical music of the church. The church year calendar provides the themes under which hundreds of hymns are classified in hymn books. Such themes serve as the liturgical categories which facilitates the appropriate use of each of the hymns. For the simple reason that *YNAs* in christian liturgy basically serve the same liturgical purposes as their antecedent European derived hymns, *YNAs* in *M'áyòkún*, *Má Gbàgbé Ilé*, and *Yin Olúwa* conform to the same liturgical themes and could therefore, be classified according to the themes provided in standard hymn books.

6.2.1 The Yorùbá Hymn Book

The hymn book that could be regarded as the primary liturgical document for the music of the Yorùbá mission churches is the Yorùbá hymn book titled *Ìwé Orin Mímó fún Ìjọ Ènìà Olórùn ní Ilẹ̀ Yorùbá* (The Sacred Hymn Book for the Congregation of God's People in Yorùbáland) popularly known as *Ìwé Orin Mímó*, or *I.O.M.* published in 1923. It contains 600 hymns categorized under fifty-six themes to cover the christian calendar year. It also has an appendix of 57 'original airs, which express the genius of Yoruba music...' (I.O.M. 1923: iv) contributed by Rev J.J. Ransome kuti. Since *YNA* composers have experienced the use of the *I.O.M.*, the fifty-six themes covered in *I.O.M.* therefore, served as a model for a wide range of themes according to which *YNA* composers could compose music to fulfil their liturgical role in the church

The themes under which translated European hymns are classified in *I.O.M* therefore, serve as a model that is hereby adopted for the classification of *YNA* liturgical song themes. From the content analysis of the song texts found in *M'áyòkún*, *Má Gbàgbé Ilé* and *Yin Olúwa*, the theme of each of the songs from these three songbooks were identified and classified accordingly. Appendix I shows the list of *YNAs* in *M'áyòkún*, *Má Gbàgbé Ilé* and *Yin Olúwa* in serial order.

Also, Tables 1, 2 and 3 below, show the serial numbers of the *YNAs* in *M'áyòkún*, *Má Gbàgbé Ilé* and *Yin Olúwa* respectively, which are classified according to liturgical themes addressed by each of the *YNAs*. The tables provide summaries of the classification of the *YNAs* of Olúdé, Dédeké and Dòpómú according to liturgical themes. The serial numbers of songs in the table below indicate the serial number of the songs drawn from the song lists provided in appendix I. They are drawn from each of the three hymn books which tallies with the title of specific songs that the numbers indicate.

LITURGICAL THEME	SONG SERIAL NUMBER												TOTAL
	1	2	3	13	17	22	23	25	31	42	70		
IYIN													12
AJODUN	9	10	15	20	49	54							6
AKUNLEKO	51	52	53										3
ORIN OWURO	14	65	67	68	69	70	71						7
ORIN ALE	16	66											2
IKORE	9	10	15	20	49	54							6
KERESIMESI	54	55	56	57	58	59	60	61	62	63	64		11
ODUN TITUN	20												1
LENTI	26	27	30										3
IJIYA JESU	5	27	28	34									4
AJINDE	29	39											2
ORO OLORUN	6												1
IGBAGBO	26	30	32	33	35	48	75						7
IFE SI OLORUN	30	32	33	37	50								5
IFE SI OMONIKEJI	8	38											2
ISE ISIN	4	7											2
IDAPO MIMO	27												1
ORIN OMODE	1	3	33	36									4
IGBEYAWO	72	73	74										3
ONIRURU	13	24											2
IWA MIMO	21	19	13										3
IKILO ATI IPE	19	45											2
IMULOKANLE & IJAGUN	35	41	75										3
OPE	3	12	17	31	40	76							6
AKOWOLE	2	3	4	22	23	47	71						7
ORIN OJO IBI	15												

Table 1: Liturgical themes of YNAs in M'áyòkún

From table 1 above, YNAs in *M'áyòkún* have been found to fall under twenty-six thematic categories. See example 1 in *M'áyòkún* song 54 under *Keresimesi* (Christmas)

54. E Ku Yedun O

1. E ku ye dun o Gbe rin a ti bi Je su O ba; Yo a ra, so pe, Gbe rin a ti bi Je
 2. Gba Je su, l'O ba O ba I ye, t'O go Re k'ai ye; O go i yin fun, O ba I ye t'O go
 3. E gbe_o jo gbon kan T'o ngb'o ke re wa'do Re b'O ba Nwon yi wo le fun, Nwon tun f'o i ju we
 4. A la run, ja de Gb'o re 'wo san ti Je su n - pin; E we, gba te le, Gb'o re 'wo san ti Je

8
 su O ba; E da, E le se Gbe rin a ti bi Je su O ba;
 Re k'ai ye; O n ngb'e le se O ba I ye, t'O go Re k'ai ye;
 Re fai ye; 'Ra wi Re to 'tan L'o j'a mi i fi fun Re fai ye;
 su n - pin; Gba gbo, b'o fe la, Gb'o re 'wo san ti Je su n - pin;

13
 A wa j'o gun 'ye; Gbe rin a ti bi Je su O ba.
 Ko s'e ni t'o nko, O ba I ye t'O go Re k'ai ye.
 O ta kan He rod' Bi nu p'o go de 'lu re la san.
 Gb'e ru mbe, sa la, Wa fun - 'wo san ti Je su n - pin; E we, gba te le, Gb'o re 'wo san ti Je

Example 1: M'àyòkún Song 54, under Keresimesi (Christmas) Thematic Category

LITURGICAL THEME	SONG SERIAL NUMBER							TOTAL
IYIN	36							1
ORIN ALE	2	4	5	32				4
KERESIMESI	10	15	17	33				4
IGBAGBO	20	25	26	29				4
IFE SI OLORUN	21	23						2
ISE ISIN	13							1
ORIN OMOLE	28							1
ONIRURU	9	26	27	31	34			5
IWA M'AYO	19	31						2
IKILU ATI IPE	16							1
IMULOKANLE & IJAGUN	29	27						2
IGBAGBO	24							1
AJOWOLE	3	11						2
ADURA	6	7	8	14	25	30	35	7
ORIN IDAGBERE	18							1
IJAGUN ATI IRIN	22							1
AJO WA								1

Table 2: Liturgical themes of YNAs in Má Gbàgbé Ilé

From the table 2 above, YNAs in *Má Gbàgbé Ilé* have been classified according to sixteen thematic categories. An example is song 25 in *Má Gbàgbé Ilé* under *Adura* (Prayer)

25. ỌLỌRUN ŞĀNU FUN WA

Moderate time and smoothly

Key F } | : |s :l |s :- |m :l |l :l |s :- }

VOICE

CHORUS

Ọ - lọ - run şā - nu fun wa

Bu - si fun wa o, Ọ - lọ - run şā - nu fun wa o

Bu - si fun wa. Fun wa l'ọ - fe - ọ - fe la -

CHORUS SOLO

- ti se 'fe Rẹ Bu - si fun wa. A t'a - gba -

CHORUS SOLO

- ra la - ti du - o şin - şin Bu - si fun wa Ni - to - ri -

CHORUS

Je - su kris - ti gba wa o Bu - si fun wa

o. Ọ - lọ - run şā - nu fun wa o Bu - si fun wa.

Example 2: Má Gbàgbé Ilé Song 25, under Adura (Prayer) Thematic Category

LITURGICAL THEME	SONG SERIAL NUMBER													TOTAL
	1	36	60	48	31	59								
IYIN	1	36	60	48	31	59								6
AJÒDÚN	27	38	43	49	50	56	33	45	58	17	44	46	31	13
AKUNLEKO	4	3	5	54	55									5
ORIN ALE	52	53												2
IKORE	16	47	46	39										4
KERESIMESI	7													1
OPIN ODUN	44													1
ODUN TITUN	17	44	46											3
LENTI	29													1
ISIMI OPE	12													1
IJIYA JESU	11	8	9											3
AJINDE	10	14												2
IGBAGBO	22	30	35											3
IFE SI OLORUN	32													1
ISE ISIN	22	24												2
IDAPO MIMO	22	24	30	34										4
ORIN OMODE	2	51	37											3
ISINKU	15													1
ONIRURU	41	17	44	26	25	31								6
IWA MIMO	21	34	26	25										4
IKILO ATI IPE	29	42												2
IMULOKANLE & IJAGUN	18	23	16	20										4
IGBALA	10													1
OPE	33	28	31	40										4
AKOJADE	56	57												2
AKOWOLE	1	2	36											3
ORIN AKANSE	59	17	60											3
ADURA	24													1

Table 3: Liturgical themes of YNAs in *Yin Olúwa*

From the table 3 above, YNAs in *Yin Olúwa* have been classified according to twenty-eight thematic categories.

See Example 3, p. 38, song 42 under *Ajòdún* (Anniversary)

43. Ajodun T'oni L'a F'ayo Ri

G. Pope Dopemu

$\text{♩} = 65$

SOPRANO
ALTO

TENOR
BASS

A - jo - dun t'o - ni l'a fa - yo ri o. O - pe fun 'se - un Ba -

ba. I - re ti ko j'o - fo lat' - e - si o O - pe fun 'se - un Ba -

Example 3: *Yin Olúwa* Song 42, under *Ajòdún* (Anniversary) thematic Category

A few new themes like Akowole, Akojade, Akanse and Àjòdún have occurred according to Yorùbá adaptations. It is worthy to note that *YNA* composers did not work to invent new themes for the church year; their work essentially was aimed at creating a Yorùbá idiom of church music that is relevant to Yorùbá worshippers. One can also observe that each of the three composers' works may not be fully classified under all the available fifty-six liturgical themes found in *I.O.M.* The reason is that hymnbooks such as the *I.O.M* contain hundreds of hymns gathered from hundreds of composers that could be widely categorized under the various themes that make such hymnbooks complete in all thematic ramifications of the christian calendar year. Nonetheless, Olúdé, Déḍéké and Dòpèḿú should be credited for composing and presenting many *YNA* choral compositions for Christian liturgical purposes that could be categorized under a wide range of liturgical themes. It is hoped that a future collection, scoring and compilation of hundreds other *YNA* composers' works in addition to that of Olúdé, Déḍéké and Dòpèḿú could provide *YNAs* in the remaining categories and beyond. Such future project will culminate as much as possible in an all encompassing *YNA*

hymn book that showcases the *YNAs* of myriad of composers whose *YNAs* could be salvaged and permanently documented. The creation of such hymn book will most likely revive the use of *YNAs* in Yoruba churches and beyond. It will also help to prevent these beautiful, liturgical as well as artistic creations of several of these composers from sinking into oblivion.

6.3 Compositional Techniques

The compositional techniques employed by Olúdé, Dédeké and Dòpèmú will be discussed from the perspectives of the sources from which each of the three composers derived the melodies and texts used in their *YNA* compositions. The three sources that have been identified in this study are

1. Adapted Yorùbá folktale and ceremonial melodies.
2. Yorùbá melodies composed to the first stanza of translated European hymns
3. *YNAs* that are original compositions of the three composers in both text and melody.

6.3.1. Adapted Yorùbá Folktale and Ceremonial Melodies

Vidal (1986:78) identified traditional Yorùbá ritual, ceremonial and folk melodies as the initial resource area from which some early Yorùbá Christian composers such as Rev. J.J Ransome-Kútì and Rev. Olúdé drew ideas for their songs. In traditional Yorùbá culture, like other African cultures, Folktales constitute a rich aspect of folklore. Okafor and Ng'andu (2003) stated that 'Storytelling is a common art in sub-Saharan Africa'. They further explained by highlighting five key roles storytelling plays in African societies summarized as follows:

1. Pass on information, which are current, topical, historical or legendary.
2. Teach morals and mould character.
3. Express their worldview and the explanation of phenomena through stories.
4. Provide entertainment.
5. Teach concepts that are contained in the language and the music.

Many Yorùbá folktales that play roles itemized above; have specific song interludes that are sung at a certain point within the storytelling activity. Such songs usually create interest and help in memorizing the lessons of the folktales.

Yorùbá ceremonial and folktale songs constitute the initial resource materials from which the early christian *Yorùbá native airs* were adapted. In a bid to attract the attention of early Christian converts, the composers resorted to the adaptation of well known traditional melodies, substituting the original text with newly composed christian texts. The compositions

found in this category of adapted Yorùbá folktale and ceremonial melodies belong to the earliest periods in the evolution of YNAs and were devised as the first attempt to overcome the initial challenges of musical conflict experienced by the early Yorùbá christian converts.

However, this category of compositions, in which the tunes were adapted from folktale melodies have the least number of songs when compared to the other categories from which YNA composers sourced ideas for their tunes and texts. It comprises 22% of *M'áyòkún* songs, 3% of *Má Gbàgbé Ilé* and 2% of *Yin Olúwa*. It can therefore be concluded that this category of compositions featured mostly in Olúdé's compositions, while the other two composers rarely ventured into this area.

According to Mr Şẹyẹ Olúdé (Rev. Olúdé's son), his father was taught many folktales as part of his early education at home and at Ikereku Primary School, Abéokuta and Agbeni Methodist School, Ìbàdàn. This exposure to folktale songs, includes which usually accompany folktale narratives brought him into close encounter with Yorùbá folk music. This experience left an indelible mark on his mind and subsequently impressed on him the educational potential as well as entertainment components of folktale songs.

In addition, he saw the example that Rev. J. Ransome-Kútì showed in the adaptation of Yorùbá ritual and ceremonial tunes for evangelistic purpose by substituting the original indigenous texts with Christian texts. Since Rev. Ransome-Kútì's experiment with the adaptation of Yorùbá ritual, ceremonial and folk tunes was successful with the Yorùbá converts in the Ègbá missions and beyond such that his collection was eventually published as the appendix to the Yorùbá hymnbook in 1923, Rev. Olúdé then saw what could possibly be achieved by using the same method of textual substitution in the adaptation of Yorùbá folktale songs that he was very much familiar with for christian liturgical purposes. He therefore, adopted the tunes of several Yorùbá folktale songs and set new christian texts to them out of which he published 17 of these songs in *M'áyòkún*.

Furthermore, two reasons could be adduced as reasons why both Rev. Ransome-Kútì and Rev. Olúdé found the adaptation of Yorùbá ritual, ceremonial and folktale tunes adaptable for Christian use. First, such songs are perfect examples of Yorùbá folk songs whose melodic contours follow the tonal inflection on Yorùbá speech pattern. Singing the Christian version of such songs by Yorùbá Christian converts in contrast to translated European was therefore, a relief and delight. Second, such songs have existed as part of Yorùbá oral tradition which operates and utilizes the principle of textual substitution as a compositional technique usually employed in contextual performance settings. So, Rev. Ransome-Kútì and Rev. Olúdé were

very much ‘at home’ experimenting and demonstrating the versatility and prowess of indigenous Yorùbá composers.

Yoruba Folk Song

♩ = 65

O-lu-ka-lu-ku je-je— e-wu-re, e-wu-re, e-wu-re; O-lu-ka-lu-ku je-je a-gu
 tan, a-gu-tan bo-lo jo; O-lu-ro-m-bi je-je o-mo-
 re, o-mo-re a-pon-bi e-po; O-lu-ro-m-bi o, janyin janyin, i-ro-ko janyin janyin

Example 4: Olúrombí: A traditional Yorùbá Folktale song

Text in Yorùbá and translation

¹ Senior Moments: Memory loss due to advanced age.

*Olukaluku jeje ewure
 Olukaluku jeje aguntan
 Olurombi jeje omo re apon bi po
 Olurombi o, janyin janyin, iroko janyin
 janyin*

Translation
 Some pledged goats
 Some pledged sheep

Olurombi pledged her child, the fairest
 one
²Olurombi o, janyin janyin, iroko janyin
 janyin

² The expression ‘janyin janyin’ is a Yoruba onomatopoeic expression that could signify strength and resilience as found in the *Irókò* tree.



1. I se un Ba ba l'o run ti t'o pe I se un Re ka ri T'i ri t'o jo ni mu k'a ra tu
 2. A du pe, a ji lo ni a du pe I le ra pe l'o gbon E ba a t'e fo mu wa d'a gba
 3. A du pe o wo t'o bi nwa ri na Pe l'o la ti to ju T'o jo t'e run, nwon nri re a ta



ni E se un Ba ba wa O pe l'o ye wa fun i ko re ti wa A ti je lan gbe jo jo
 bo E se un Ba ba wa O pe l'o ye wa fun e ko re re o, Gbo gbo won du pe re
 ta I ro run ni ti wa O pe l'o ye wa ni o ni yin ba ba E yin i bu nla o e



Gb'o pe fun e so ni ta ti je Ba ba o run e seun
 O dun de a wa nyo e ko rin Ba ba re e seun
 S'o pe fo jo l'o run to nyi ka Ba ba o run e seun

Example 5: M'áyòkún, Song 9, showing an adaptation of the tune of 'Olúrombí'

folktale song

Text in Yorùbá and translation

Translation

Iseun Baba l'orun ti t'ope
 Iseun re kari. T'iri t'ojo ni mu k'ara tu
 ni
 E seun Baba wa
 Ope lo ye wa fun ikore ti wa
 A ti je langbe jojo
 Gb'ope fun eso ni t'ati je
 Baba orun e seun

The goodness of our heavenly Father is
 praiseworthy
 His goodness extends to all
 We're comforted in all seasons
 Thank you our Father
 We owe you our gratitude for this
 bountiful harvest
 Receive our thanks for the satisfying
 fruits
 Father in heaven, thank you

6.3.2. Yorùbá melodies composed to the text of the first stanza of translated European hymns

The second source is revealed in the texts of some of the *YNAs* of Olúdé and Dòpèmú in which they composed new tunes according to Yorùbá tonal inflection to the texts of the first stanza of some translated European hymns. Thereafter, they proceeded to compose the text of subsequent stanzas according to the melody of the first stanza. The new stanzas that follow after the first stanza were purposely composed to maintain proper correlation with the original theme of the hymn as revealed and presented in the text of the first stanza. Although, translated European hymns were already popular in the church, the composers were also ready to demonstrate that it was possible to sing them with new tunes which reflect the tonal inflection of the Yorùbá language. 34% of *M'áyòkún* songs, 22% of *Ìm-Ọlúwa* songs and 3% of *Má Gbàgbé Ilé* songs are found in this category. As shown in the example below:

1 *mf* Ngo sunm' Ǫ Ǫlorun
 Ngo sunmọ Ǫ;
p B' o tilẹ ẹ 'ponju,
 L' o mu mi wá;
cr Sibẹ orin mi je
di Ngo sunm' Ǫ Ǫlorun
 Ngo sunmọ Ǫ.

2 *mp* Ni ọna àjo mi,
 B' ile ba sú,
 Bi okuta si je
 Irọri mi;
cr Sibẹ nin' má mi
di Ngo sunm' Ǫ Ǫlorun,
 Ngo sunmọ Ǫ.

3 *f* Nibẹ je ki nr' ọnà
 T' o lo s' ọrun.
 Obog' ohun t' o fun mi
 Nin' ànu ni.

cr Nige lati pè mi
di Sunm' Ǫ, Ǫlorun mi,
 Ngo sunmọ Ǫ.

4 *f* Njẹ gbati mo ba ji,
 Em' o yin Ǫ:
 Ngo f' akete mi ẹ,
 Bẹtẹl fun Ǫ.
cr Bẹ ninu oṣi mi,
di Ngo sunm' Ǫ, Ǫlorun;
 Ngo sunmọ Ǫ.

5 *ff* 'Gba mba fi ayọ lọ,
 S' oke ọrun'
 T' o ga ju ọrùn lọ,
 Soke giga:
 Sibẹ orin mi je,
di Ngo sunm' Ǫ Ǫlorun
mp Ngo sunmọ Ǫ. *Amen.*

Example 6: Original European Tune with translated Yorùbá Text

1. N go sun mo O lo run N go sun mo O Bo ti le se i pon ju l'o mu mi wa O
 2. N go wa le O lo run N go wa le Re Bo ti wu k'o na di to N go lo le Re
 3. N go ji se fun de po N go sin ka ra B'o ti wu k'ai ye ha to N go si se fun

9

Si be si be N go ma ko rin sun mo O Sun mo O lo run Sun mo O do Re
 Ni po ki po N go ma ko rin sun mo O Sun mo O lo run Sun mo O do Re
 Ni gba ki gba N go ma ta ra Ji se fun ji se fun Je su fe ran mi ju

4. Ngo yin n'hu ise mi
 Ngo yin kara
 B'o ti wu ki aini to
 B'ekun gb'uju mi
 Sibe sibe
 Ngo tiraka
 F'O lu wa
 O mba mi kedun
 O feran mi ju

5. Ngo je k'o laiye mi
 Ngo duro fun
 Bi mo la, bi nko n'ola
 Bi le kan b'o d
 Ngo ko f'esu
 Ngo ma la sa
 F'O lu wa
 titi fi d'oi
 Sunmo odo re

Example 7: *M'áyòkún*, Song 7, showing a new Yorùbá melody composed to the text of the first verse of a translated English hymn.

Text in Yorùbá and translation
Ngo sunm'O Olorun, Ngo sunmo O
B'o tile se 'ponju, L'o mu mi wa o
Sibe sibe, ngo ma korin sunmo O
Sunmo Olorun, sunmo odo re

Translation
 Nearer my God to thee, Nearer to thee
 E'en though it be cross that raiseth me,
 Still all my song shall be, nearer, my God, to
 Thee
 Nearer, my God, to Thee

The texts of Verses 2 to 5 were specifically composed to maintain same melody as well as thematic correlation with verse

Dòpè mú's YNA compositions also show that out of the 60 YNAs in *Yin Olúwa*, 13 are new Yorùbá tunes composed to translated European hymn texts. The similarity of this compositional feature manifesting in the works of Olú dé and Dòpè mú could be understood in light of the fact that Dòpè mú and Olú dé worked together as music Director and Organist respectively, of *M'áyòkún* Choral Party in Abéòkúta. There is therefore, every possibility that they collaborated on each other pertaining to the style of writing YNAs derived from the text and theme of the first stanza of translated European hymns.

1 *mf* Wá ba mi gbe! an fere lẹ tan,
Okunkun nṣu: Olwa ba mi gbe
Bi oluran lẹwọ miran ba yẹ,
Iran wọ aṣini, wá ba mi gbe!

2 *p* Ọjọ aiyẹ mi nsare lẹ s'opin,
Ayọ aiyẹ nkú, ogo rẹ nwọmi;
Ayọ da at' ibajẹ ni mo nri;
Wọ ti kí yipada wá ba mi gbe.

3 *mp* Má wá Ọrù b' Ọba awọn ọba,
Ṣugbọn kí mǎ bọ b'oninure;
Kí ọni mǎ kǎnu fun ègbé mi;
Wá Ọrẹ ẹlẹṣẹ, wá ba mi
gbe!

Mo nfe Ọri, ni wakati gbogbo:
Kí l' o le ṣegun Eṣu b' ore Rẹ?
Tal' o le ṣe amọna mi bi Rẹ?
N' nu 'banujẹ at' ayọ, ba mi
gbe!

5 *mf* Pẹlu' bukun Rẹ, ẹru kò ba mi:
Ibi kò wuwo, ẹkún kò korò;
f Oró ikú da? 'ṣegun isà dà?
Ngo ṣegun sibẹ, b' Iwọ ba mi
gbe.

6 *p* Wa ba mi gbe ni wakati ikú,
cr Ṣe 'mọlẹ mi, si tọka si ọrun:
f B' aiyẹ ti nkoja, k'ilẹ ọrun mọ,
Ni yiyẹ, ni kikú, wá ba mi
gbe. *Amin.*

Example 8: An Original European Tune with translated Yorùbá Text

SOPRANO
ALTO

TENOR
BASS

Wa ba mi gbe, a-le fe-re le tan. O-kun-kun su,

O-lu-wa ba mi gbe. Bi o-lu-ra lo-wo

mi-ran ba ye, I-ran wo la-i-ni, wa ba mi gbe.

2. *Láiyé wa sé, à ñfẹ̀ ìmísí*
Àt'ìrànwó, t'Ó ñf'ómó-lèhìn re;
Bá wa lò 'gbà k'áiyé wá lè l'adu.
'Bèwò nìkan kò l'á ñfẹ̀, wá, bá mi gbe.

3. *B'ó ñbá ni gbé, èkùn wá l'èrín kíá,*
Èrù kò n'ípá, kò wá ñd'adun ní;
Y'ó ma pèsè t'í 'f'èl'ìn yíó pin;
Ìdámú aiyé y'ó pin pèlú.

4. *B'íkú wólé, ogbé t'ó wù k'ó sá,*
'Wòsàn kò ní pé, b'Ólúwa mbá mi gbé;
B'ógun èsù ñléri, t'òtè ñdèrù;
Àbò kán mbe síbè láí b'O mbá mi gbé

5. *Ó nd'ópin kíá, aiyé t'ènià ñgbé*
Òfò, 'bànújé, pèl' àyídá pò tó;
Dákun, f'ìrì àànú m'ókàn le k'ó yò
Ìtúnú t'áiyé kò ní, wá, bá mi gbé.

Example 9: Yin Olúwa Song 53, showing a new Yorùbá melody composed to the text of the first verse of a European hymn

Although Lókò (2011) identified translated European hymns with new melodies as a category of liturgical songs employed in the worship of the Cherubim and Seraphim movement in Lagos, the examples of songs she cited in this category freely exhibit notes of the diatonic scale which did not give consideration to Yorùbá tonal inflection. It therefore, clearly differs from those of the YNAs of Olúdé and Dòpèmú that are mainly pentatonic, aimed at taking care of the linguistic demands of the Yorùbá texts.

One major reason could be adduced for Olúdé's venture into the concept of new Yorùbá tune composed to the text of first stanza of translated European hymns. Rev. Olúdé having understood and experimented with the Yorùbá compositional textual substitution technique, took the musical experiment to the next level by seeking to provide alternative Yorùbá inflected tunes to some of the translated European hymns that were more frequently used. Out of the 77 *YNAs* in *M'áyòkún*, 26 *YNAs* are new Yorùbá tunes composed to translated European hymn texts that is, 34%.

Unlike the compositions in the first category that used ceremonial and folktale tunes the compositions in this second category were composed mainly in the intermediate period when *YNA* composers were becoming more self assured in their compositional abilities and therefore sought to make a statement by sourcing translated European hymn text as compositional source material which they recomposed with new Yorùbá inflected melodies and by so doing, turned the music around to have more meaning and relevance to the liturgy of the Yorùbá church.

Three other reasons could be adduced for Olúdé and Dòpèmú's venture into the concept of new Yorùbá tune composed to the text of first stanza of translated European hymns. Firstly, Yorùbá christians were already becoming familiar with the texts of the translated hymns that were regularly and commonly used in church services. Yorùbá christians would therefore, be more comfortable singing these familiar texts with Yorùbá tonally inflected tunes and rhythm. Thus, it was an attractive idea to use already familiar translated hymn texts to expand the concept of indigenous idiom of music similar to the earlier successful experiment that Rev. Ransome-Kútì and Rev. Olúdé had done by substituting texts of ritual and folktale songs respectively with Christian texts.

Secondly, the experiment was also to demonstrate how beautiful, proper and meaningful translated European hymn texts could sound when given tunes with appropriate Yorùbá intonation. Finally, within the context of crusading against translated European hymn texts and tunes that maligned Yorùbá language, the first 'port of call' was to immediately provide Yorùbá christians with alternative *YNAs* that were viable and suitable aside those earlier provided through ritual, ceremonial and folktale tunes.

6.3.3. *YNAs* that are original compositions of the three composers in both text and melody

Each of the three composers also crafted *YNA* compositions that were altogether original in both the text and melody. It is within the context of their original compositions that their creativity as composers in Yorùbá idiom was best showcased. This category of compositions

reveals greater number of compositions by each of the three composers. It is however interesting to note that the first two sources discussed above manifested in form of textual and melodic substitution. In the first instance, early YNA composers like J.J.Ransome-Kútì and Olúdé adapted ritual, ceremonial and folk melodies by substituting the text of such songs with christian texts for liturgical purposes in the church. In the second instance, a somewhat reverse process was employed whereby the text of the first stanza of translated European hymns were adopted and the European tune substituted with new Yorùbá inflected melodies for better meaning, more relevance and full integration into the music of the Yorùbá church.

In the YNAs found in the three hymn books, original compositions constituted the majority (44% in *M'áyòkún*, 94% in *Má Gbàgbé Ilé* and 76% in *Yin Olúwa*) of the works. This similar trend shows that the composers were quite zealous about turning out completely new compositions aimed at replacing the entire music liturgy of the church. The chart below shows a summary of the classification of the compositions of Olúdé Dédeké and Dòpèmú done according to sources of tune and text from their popular hymnbooks namely, *M'áyòkún*, *Má Gbàgbé Ilé* and *Yin Olúwa* respectively.

♩ = 57

SOPRANO
ALTO

T'ò-rin t'ì-jo t'ì-lu e-yin Ba ba, Ba-ba se - un fun wa o.

TENOR
BASS

3

O se - un fun wa t'ò-po - lo - po; E fi o - pe fun O - lu - wa,

5

E ho, e ho ye, e - yin Ba ba, O - lo - du - ma - re

Yin Olúwa, Song 10, showing an original composition by Dòpèmú

Text in Yorùbá and translation

*T'orin t'ijo t'ilu e yin Baba,
Baba seun fun wa o,
O seun fun wa l'opolopo;
E fi ope fun Oluwa,
E ho, eho ye, e yin Baba, Olodumare*

Translation

With singing, dancing and drumming, let's
praise the Father
He's been good to us
He's done so much for us
Give Him all the thanks,
With a loud shout, praise the Father, the
Almighty

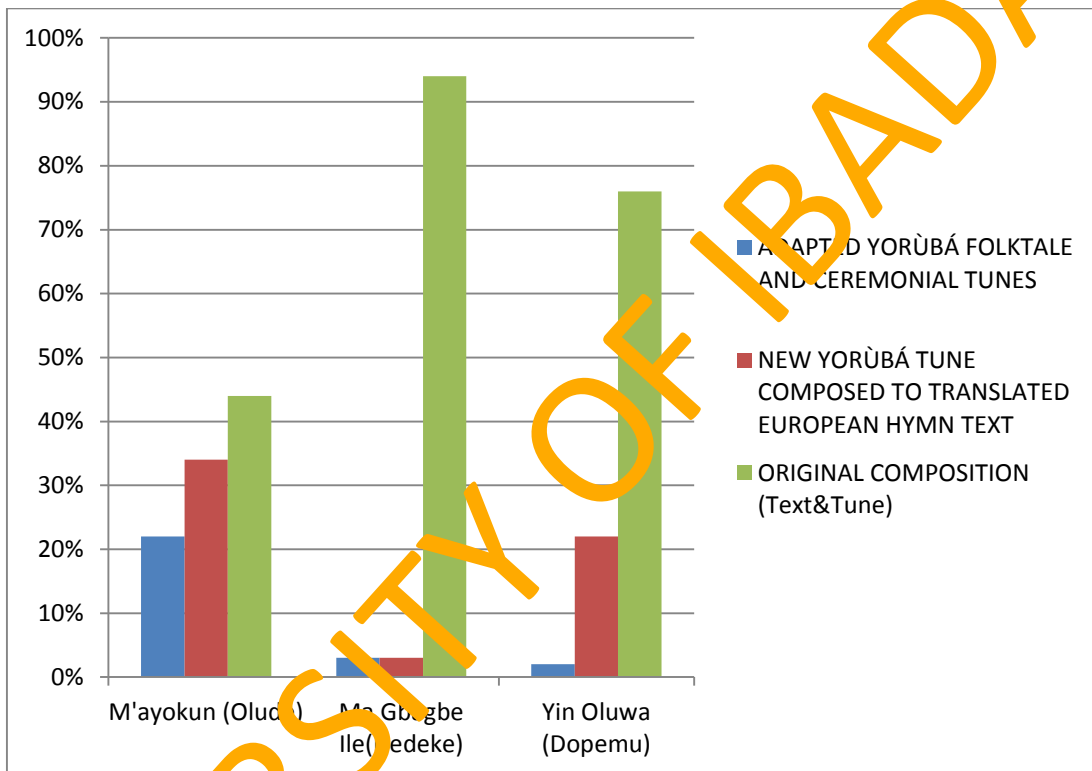


Figure 1: Sources of Texts and Tunes of YNAs

The figure above shows that unlike Oludé and Dòpèmu, Dédéké did not source a significant proportion of the tunes of his compositions from Yorùbá folk tunes neither did he utilize translated European hymn text as resource material for his compositions to any appreciable degree. *Má Gbàgbé Ilé* is largely dominated by original compositions of Dédéké; revealing him as a composer who believed in the freshness of original compositions. This might also be due to the nature of the school environment within which he worked extensively. He always needed new, short and memorable compositions to teach his students because these songs function as religious and moral lessons. To him, it was important that the lesson of each song be memorized by his students. It seemed more convenient to fully ground

such lessons in the heart of students through the teaching of short songs. According to Mrs Olupitan, (one of Dédeké's former students interviewed during the course of this study) religious and moral lessons in form of short songs made it easy for Dédeké's students to remember and sing any of *Má Gbàgbé Ilé* songs anywhere and at anytime. This reason may be responsible for the predominance of original short verse songs among his compositions.

6.4 Analysis of Musical Elements

The analysis of musical elements of *YNAs* in *M'áyòkún*, *Má Gbàgbé Ilé* and *Yin Olúwa* covers the form and structure, scale patterns, set keys, melodic ranges and speech tone pattern. Elements of harmony, rhythm and meter of *YNAs* found in the three hymn books are also discussed.

6.4.1 Form and Structure

According to Nketia (1974) form and structure in African music involve solo, chorus, call and response and canonic arrangements. In his discussion of form, Akpabot (1986) claims that the basic elements of musical form are repetition, variation and contrast which operates in the form of melody, harmony, rhythm and tone colour. He explained that all these elements are identifiable in Nigerian musical forms. In his study of the poetic and musical forms of Yorùbá songs, Vidal (2004) identified the short verse form and the long verse or litany form as the poetic forms of Yorùbá songs. The four types of musical forms he identified are (i) the call and response antiphonal form (ii) the through-composed form, (iii) the strophic form and (iv) the strophic responsorial form. Adedeji (1992), in his study of the liturgical music of *Ifá* as used in *Ìgiò Ọ̀rúnmilà (Ọ̀rúnmilà congregation)* identified three song types namely, *Orin mímé* (metrical hymns) just like christian hymns; *Orin àkòkún* (through-composed) similar to *native air* anthems and *Orin ègbè* (short, lyric-airs) that incorporates solo and chorus. Based on the similarities between Vidal's claim and the *YNA* forms observed by the researcher, Vidal's approach shall be adopted for the purpose of analysis of the three song books.

Analysis of *YNAs* in *M'áyòkún*, *Má Gbàgbé Ilé* and *Yin Olúwa* presented in the tables in appendix III, page ??, reveals that the *YNAs* from the three hymn books are structured in strophic and through-composed forms. The songs are predominantly in the strophic form while a lesser number of songs are found under the through composed form. The songs in the

strophic form present as (i) short verse (ii) multiple verses and (iii) multiple verses with refrain.

Example 11: A short verse song in *M'áyòkún* is Song 42, *Yin Olórun Ibu Ore*

The example above is Olúdé's *YNA* version of a single verse Christian liturgical song commonly referred to as the doxology. Its original English translation is as follows:

Yin Olorun Ibu ore

Yin I, enyin eda aiye

E yin i, enyin eda aiyo o,

E yin i, eyin eda orun

Ki gbogbo agbaiye ju mo yin Baba o,

yin omo at'emi mimo

Translation

Praise God from whom all blessings flow;

Praise Him all creatures here below;

Praise Him above Ye heavenly hosts;

Praise the Father, Son and Holy Ghost.

Má Gbàgbé Ilé song 16, *Ki Ìṣe Gbogbo Eni Ti N'Pè Mí* and *Yin Olúwa* song 6, *Jèhófà Mí Sí Wa* in Appendix III are also examples of *YNAs* in short verse form.

Example 12: *M'áyòkún*, Song 9, *Ìṣeun Bàbá* is an example of song in multiple verses

Má Gbàgbé Ilé song 18, K'Olórún Sọ Wa and Yin Olúwa song 2, Èwe Ti Oba Òrun in Appendix III are also examples of YNAs in multiple verse form.

23. F'eru Re F'afefe

G. Popc. Dopemu

♩ = 65

SOPRANO
ALTO

TENOR
BASS

F'e ru re fa - fe - fe, Ni 're - ti ma se fo - ya

O-lo-run n-gbo i-mi-kan-le re o y'o gb'o ri re ga o y'o gb'o-ri-re ga o

y'o gb'o ri re ga o. O-lo-run n-gbo i-mi-kan-le re o, y'o gb'o-ri-re ga.

2. F'iwa re m'aiye gun
Gbekel' Oluwa w'o
Oluwa t'o ngbo mika le eda o
Y'o tun aiye re se.

Egbe - Y'o tun aiye re se o (4ce)
Oluwa t'o ngbo mika le eda o
Y'o tun aiye re se.

3. Lo 'gba re ni pipe
Ma rin mo 'se ibi o
Olorun Mimo ko ni ja o tile
Y'o gb'ori re ga.
Egbe - Y'o gb'orire ga o (4ce)
Olorun Mimo ko ni ja o tile
Y'o gb'ori re ga.

4. S'ona re ni mimo
Sa gbagbo, mase beru
Ojo ale yio si dara j'owuro
Sa duro sinsin.

Egbe - Sa duro sinsin o (4ce)
Ojo ale yio si dara j'owuro
Sa duro sinsin.

Example 13: Yin Olúwa Song 23. Song with multiple verses and refrain

M'áyòkún Song 5, *Kò Tún Sí Òrẹ̀ Bii Jèsù* is another example of multiple verses with refrain..

These *YNAs* are also identified as being in either binary or ternary forms.

Gbogbo ayé, ẹ̀ gbé Jesù ga

A. T. Ola Olude

Musical notation for the song 'Gbogbo ayé, ẹ̀ gbé Jesù ga'. It consists of two staves. The first staff is labeled 'A' and contains the lyrics: 'Gbo gbo a yé, ẹ̀ gbé Je sù ga A n gẹ̀ li ẹ̀ wó lẹ̀ fún__'. The second staff is labeled 'B' and contains the lyrics: 'È mú a dé Ọ ba rẹ̀ wá, Se é l'ọ ba ẹ̀ won ọ ba.' The key signature is one sharp (F#) and the time signature is 12/8.

Example 14: *M'áyòkún* song 17, song in Binary form

Má Gbàgbé Ilé Song 4, *Baba A F'ara Wa* and *Yin Olúwa* Song 19, *Ìgbì Aiyé Kò Nígbé Wa Lulẹ̀* are other examples of other songs in binary form

Òrọ̀ Ọlórún

A. T. Ola Olude

Musical notation for the song 'Òrọ̀ Ọlórún'. It consists of one staff with three sections labeled 'A', 'B', and 'A'. The lyrics are: 'Ò rọ̀ Ọ ló run__ Ò rọ̀ Ọ ló run__ Bá n gbó ọ i nú wa a dùn, Ò rọ̀ Ọ ló run__'. The key signature is two sharps (F# and C#) and the time signature is 12/8.

Example 15: *M'áyòkún* song 6, song in Ternary form

È Wólẹ̀ F'Ọ̀ba

G. Pope Dopemu

Musical notation for the song 'È Wólẹ̀ F'Ọ̀ba'. It consists of three staves. The first staff is labeled 'A' and contains the lyrics: 'È wólẹ̀ F'Ọ̀ ba__ O ló go jù lọ__ È kọ rin ọ pé__ lọ 'wá jù__ rẹ'. The second staff is labeled 'B' and contains the lyrics: 'Gbo gbo a yé ẹ̀ jú ba O gun ọ run ẹ̀ hó yè; È Wó lẹ̀ F'Ọ̀ ba__'. The third staff is labeled 'A' and contains the lyrics: 'O ló go jù lọ__ È kọ rin ọ pé__ lọ 'wá jù__ rẹ'. The key signature is two sharps (F# and C#) and the time signature is 12/8.

Example 16: *Yin Olúwa* song 1, song in Ternary form

Má Gbàgbé Ilé Song 15 is another example of a song in Ternary form.

The composers made use of responsorial elements in the form of solo and chorus as well as unison and chorus as a kind of additional musical element of their compositions. These featured occasionally in *YNAs* presented in their hymn books whether in the strophic or through composed forms. An example is *Yin Olúwa* Song 5 in Appendix V. In order to highlight each composer's predilection regarding the use of form, Appendix III shows the details of the structural content of *M'áyòkún*, *Má Gbàgbé Ilé* and *Yin Olúwa*. However, the following tables below show summaries of the form and structure of the *YNAs* in *M'áyòkún*, *Má Gbàgbé Ilé* and *Yin Olúwa*

SONG FORM (<i>M'áyòkún</i>)	NO OF SONGS (OUT OF 77)	PERCENTAGE OF OCCURENCES
MORE STROPHIC	75	97.4%
LESS THROUGH COMPOSED		2.6%

Table 4: Percentage Occurrences of Responsorial Elements in *M'áyòkún*

Responsorial elements in *M'áyòkún* in the form of solo and chorus or unison and chorus occurs in 5 out of 77, that is, 6.4%

SONG FORM (<i>Má Gbàgbé Ilé</i>)	NO OF SONGS (OUT OF 36)	PERCENTAGE OF OCCURENCES
MORE STROPHIC	31	86.2%
LESS THROUGH COMPOSED	5	13.8%

Table 5: Percentage Occurrences of Responsorial Elements in *Má Gbàgbé Ilé*

Responsorial elements of solo and chorus or unison and chorus occurs in 11 out of 36 songs, that is, 30.5%

SONG FORM (<i>Yin Olúwa</i>)	NO OF SONGS (OUT OF 60)	PERCENTAGE OF OCCURENCES
MORE STROPHIC	51	85%
LESS THROUGH COMPOSED	9	15%

Table 6: Percentage Occurences of Responsorial Elements in Yin Olúwa

Responsorial elements of solo and chorus or unison and chorus occurs in 12 out of 60 songs, that is, 20%

SONG BOOK	Strophic (%)	Through Composed (%)
<i>M'AYÒKÚN</i>	97.4	2.6
<i>MA GBGBE ILE</i>	86.2	13.8
<i>YIN OLÚWA</i>	85	15

Table 7: Percentage Occurences of Strophic and Through Composed Forms in the YNA Songbooks

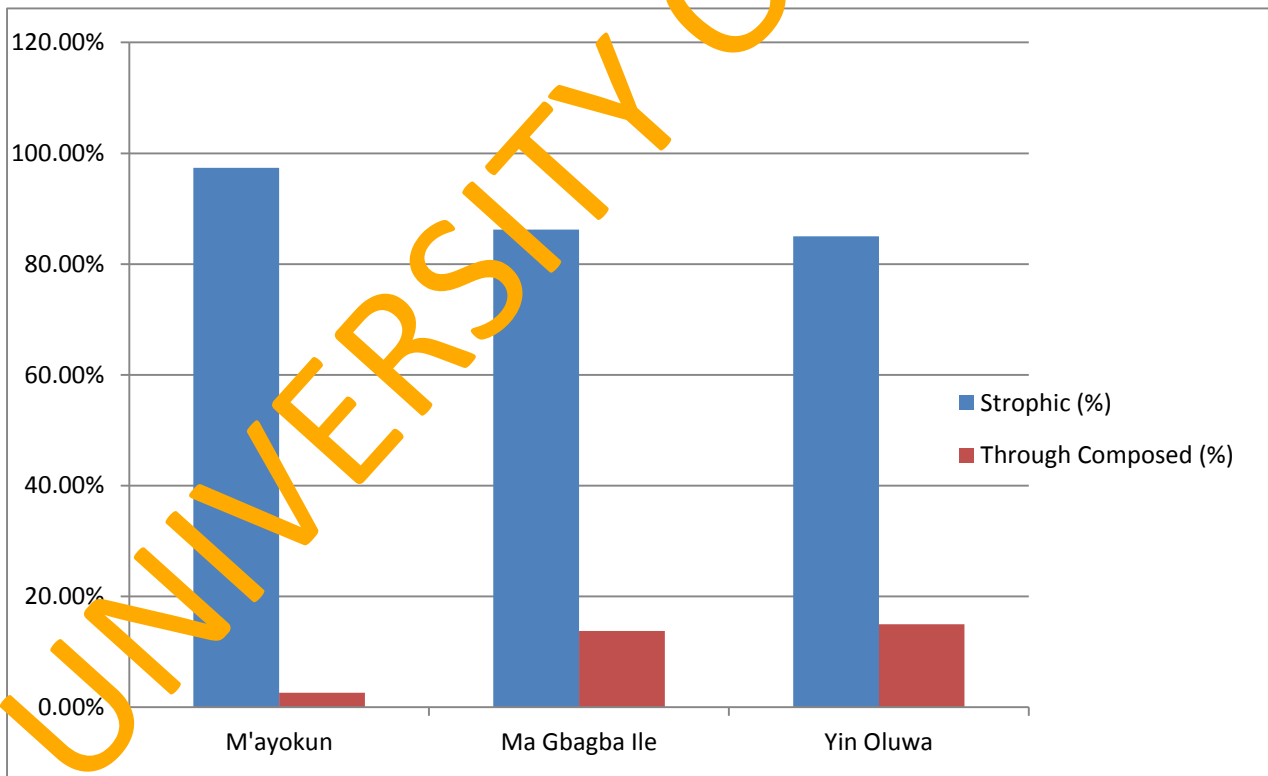


Figure 2: Proportion of Strophic to Through-composed YNAs

The high proportion of songs in strophic form in these composers' works could be attributed to four factors. First, the strophic form is the default form of the translated European hymns which constituted a major proportion of the music introduced to the early Yorùbá Christians. Therefore, the *YNA* composers that emerged must have naturally accepted it as the most important structural form of church music. They therefore followed suit in composing their *YNAs* in the same form.

Second, singing of hymns during divine services, as mentioned earlier, involves the participation of the congregation and the form of music that offers the repetitive pattern of melodies that could be easily understood and coordinated for congregational participation are hymns. This is in contrast to the through-composed form which offers variation of melodies in its several sections that are used as anthems for special choral renditions. Although, the congregation could easily participate in the occasional call and response sections that occur in the course of the through-composed song.

Third, *YNA* composers might have realized that the strophic form have always existed, though, orally in Yorùbá traditional vocal music both as a conceptual model as well as in their performance practice. With exposure to western education and having experienced the use of translated European hymns in written strophic format, structuring of *YNAs* in written strophic format therefore provided the platform by which *YNA* composers could also showcase their creative ingenuity in traditional music. In this regard, they were able to integrate the principle of textual substitution in composing multiple verses to any given tune. By this, they eloquently testified to the fact that the practice of versification in music was not exclusive to European hymns, neither was it a new nor foreign phenomenon to the Yorùbá. In other words, they demonstrated that the creation of multiple verses had always been in practice though, orally, in traditional Yorùbá music.

A fourth reason that is closely related to the three given above which corroborates why the strophic was the preferred form was the *YNA* composers' endeavour to compose several hymns in Yorùbá musical idiom as viable alternative that could replace the Yorùbá translations of European hymn texts sung to unsuitable European hymn tunes. Through *YNAs* in strophic form, they therefore, pursued this central objective of their musical crusade.

6.4.2 Scale Patterns in *YNAs*

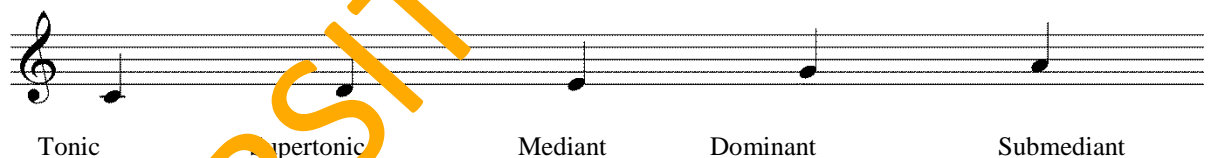
The word scale is from the Italian word '*scala*', meaning "ladder". Akpabot (1998) notes that scale patterns in African music are very important, not as a vehicle for a theoretical exercise for Western scholars, which in the end is counter-productive, but as an important

yardstick for looking at traditional melodies and melodic movement. He opined that “the best way to determine an African scale is by ear; listening to the sound of the music and trying to equate it, as much as possible to any Western scale, purely for comparative purposes” (Akpabot, 1998:27). He identified six scale structures that are used in African music namely, diatonic, tritonic, tetratonic, pentatonic, hexatonic and heptatonic.

However, as much as Akpabot’s claim can be said to be true as it applies to traditional African music, the YNAs under study have revealed a higher level of conformity to Western scale patterns, which are based on the equal temperament tuning system. This is not unconnected with the intercultural nature of this musical genre and also the fact that the composers already have background in European church music.

The scales identified in the works of the three composers are pentatonic, hexatonic and major diatonic scales. However, the three composers made use of the pentatonic scale predominantly in composing the melodies of songs in their hymnbook as shown in the songs in *M’áyòkún*, *Má Gbàgbé Ilé* and *Yin Olúwa*. While Rev. Oludé based the melody of all his YNAs in *M’áyòkún* strictly on pentatonic scale, Dédéle and Dòpèmú, were not so strict in their use of the pentatonic scale in their own hymnbooks.

Against the background of the Major diatonic scale, the pentatonic scale² used in YNAs employs the following degrees of the diatonic scale: tonic, supertonic, mediant, dominant and the submediant. Below is its definition, based on the key of C.



Example 17: Major Diatonic Scale Degrees of Pentatonic Scale used in YNAs

Mr Sèye Oludé (Rev. Oludé’s son) clearly recalled that when his father met Fẹlá Sówándé in the late nineteen forties, the latter was very much impressed with his father’s passion and tenacity in composing songs in Yorùbá idiom for the Yorùbá church. However, Sówándé noticed that not all of Rev Oludé’s song melodies at that time conformed to the pentatonic scale. He therefore, prescribed that Rev Oludé should modify all the subdominant and leading notes within the melody of his compositions in such a way that it will only contain the five notes of the pentatonic scale. Fẹlá Sówándé made effort to convince Rev Olude that total conformity to the use of the pentatonic scale in the melody of a Yoruba song will inevitably help in making such song to conform to the tonal inflections of the Yoruba speech pattern. This process Sówándé believes would help to completely eliminate meaninglessness

in Yoruba melodies as exemplified in the translated European hymns. Şówándé, must have taken note of Rev J.J. Ransome Kuti's pentatonic melodies and again, having been under TKE Philips' tutelage, had imbibed this principle from them. He believed that the pentatonic scale rather fairly and most faithfully mirrors the tonal inflection present in the Yorùbá language. Mr Şèyẹ Olúdé therefore asserts that it was Şówándé that influenced his father's total adherence to the use of pentatonic scale in *M'áyòkún*. Şówándé also advised Rev Olúdé to gather together all the loose manuscripts of the songs he had composed over several years in order to publish them as a hymnbook. This fact was also corroborated by Mr Şèyẹ Olúdé who claimed that this eventually led to the publishing of *M'áyòkún* in 1954.

Examples 10 and 11 below show the initial and modified tune of one of Olúdé's compositions. The specific notes affected are highlighted with circles.

4

Example 18: Original tune of *Òrẹ̀ Ẹ̀lẹ̀sẹ̀ Tó Kú*, showing partial conformity to the pentatonic scale

Example 19: Modified tune of *Òrẹ̀ Ẹ̀lẹ̀sẹ̀ Tó Kú*, showing total conformity to the pentatonic scale

Ko Tun Si Ore

Ko tun si o re bi___ Je su e ni to ru gbo gbo e bi wa

T'o ku ku o ro fun_ ni lai kan ra____ O re nla, I fe nla a la i le gbe

I fe nla a la i le gbe ni ti Je si O lu gba la re re

Example 20: *M'áyòkún*, Song 5, Olúdé's song that shows total conformity to the Pentatonic Scale.

Má Gbàgbé Ilé Song 14, *Jésù S'àbò Mi* by Dedeke and *Yin Oba* Song 2, *Èwe Ti Oba Òrun* by Dopemu are other examples of songs whose melodies show conformity to the pentatonic scale.

Similar to *Mayòkun*, the melody of most of the songs in Dédéké's *Má Gbàgbé Ilé* made use of pentatonic scale. However, Dédéké sometimes utilizes notes outside the pentatonic scale in his melodies. Occasionally, he sparingly uses some other notes of the diatonic scale in composing the melody of his songs. Two types of hexatonic scales, (examples of which are shown below) are characteristic of such melodies.

Type A

Type B

Example 21: Two types of Hexatonic Scales

In Type A above, in addition to the pentatonic scale being widely used in *YNAs*, Dédéké was observed to occasionally add the subdominant note in his melodic progressions. In Type B, on the other hand, the leading note is added to the pentatonic scale.

In the two examples above, we will observe that Dédéké, when venturing to other notes outside the pentatonic scale, consciously avoids the simultaneous use of the subdominant (fourth degree) note and the leading note (seventh degree) of the diatonic major scale in the

melody of the same song. In other words, when he made use fourth degree note ‘*fah*’, he did not use the seventh degree note ‘*teh*’ and vice versa in the same melody. In observing this tendency one could say that Dédéké probably opted for this melodic principle in order that the melody of such song will not sound European in its progression.

Olúṣégún Àjàṣégún

Example 22: Má Gbàgbé Ilé, Song 22: Showing Hexatonic Scale as in Type A

Yin Olúwa Wa

Dayo Dedeke

Example 23: Yin Olúwa, Song 36: Showing Hexatonic Scale as in Type B

Like Olúdé and Dédéké, Dòpèmú used the pentatonic scale predominantly in the melody of his compositions. However, unlike Olúdé and Dédéké, his works reveal more frequent deviations from the strict use of the pentatonic scale. He occasionally used the diatonic scale which he utilised carefully in a manner that did not affect the Yorùbá speech-tone-song-tune pattern. By this, he showed himself as the most liberal and adventurous of the three composers regarding a freer use of the notes of the western diatonic scale in composing his *YNAs*. Among other *native air* composers, his stance pertaining to Yorùbá melodies constitutes a significant deviation from the widely held position of strict adherence to the use of pentatonic scale in composing melodies of Yorùbá songs, pioneered by J.J Ransome kuti; theorized by T.K.E Phillip (1953) and further popularised by Felá Şówándé, who all advocated that Yorùbá songs should be composed using the pentatonic scale.

Mo Ti Se'leri Oluwa

G. Pope Dopemu

Mo ti se 'le-ri O-lu-wa o, p'e - mi y'o sin O o I - wo 'ba i - gba-la
n - go sin O o, I - wo 'ba i - gba-la n - go sin O o
Da-kun Ba-ba re-re l'a-ye n - go sin O o, O - ru - ko dun j'o-hun gbo-gbo
l'o - ri i - le, O - lu - wa ma mi si' - le n - go sin O o

Example 24: Yin Olúwa, Song 22: Showing Dopemu's free but careful use of notes of the major diatonic scale in his melody

6.4.3 Set Keys

The composers of the YNAs in this study were found to have set the songs to different keys, as shown in the tables 1, 4 and 7 in Appendix VI.

In *M'áyòkún*, six different Major keys were used, namely keys of A, D, E, G, Eb and F. The key of F major was the most frequently used, in 29 out of 77 songs (about 38%). This is followed by the key of Eb major, used in 26 out of the 77 songs (representing about 34%). The key of G was used 15 times (about 20%) while 4 songs were set in E major (about 5%). 2 songs were set in the key of D Major (about 3%) while A major was the least employed with only one song set to it (about 1%).

Má Gbàgbé Ilé employed only four major keys, namely, D, G, F and A. D major was the most frequently used key, with 14 out of 36 songs (about 39%) set to it. The next most frequently used key is F major with 12 out of 36 songs (about 33%). G major was used in 7 songs (about 19%) while A Major is the least used with only 3 songs (about 8%).

In *Yin Olúwa*, 7 different keys were used. 19 out of 60 songs (about 32%) were in G major. The second most frequently used key is F major with 16 songs (about 27%). This is followed by the key of Eb major. 12 out of 60 songs (20%) are in Eb Major. The key of E

major is used 5 times (about 8%). In the frequency of use, the keys of A and D tie at 3 out of 60 each (5%). The key of F# Major is the least used with only 2 songs (about 3%)

The three composers were exposed to European hymns, which existed both in major and minor keys. But from the above, it can be concluded that the three composers wrote their songs exclusively in Major keys only. However, the reason why they wrote in Major keys may be that it offers a tonal platform which provided the nearest conformity to majority of Yorùbá folk songs that could easily be sung by a congregation of Yorùbá people from diverse backgrounds. When an average of all the keys of the songs from the three hymn books is taken based on the data on keys presented above, the probable key that an average Yoruba folk melody can be situated will likely be found around the key of Eflat and F major.

The absence of songs written in minor keys in the three hymn books somewhat indicates that perhaps, minor key as a tonal sensibility of the western typology may not be suitable or compatible with Yoruba folk tonal idioms being promoted by the three YNA composers. It is also instructive to note that the use of modulation and advanced modulatory processes as tonal devices in the western sense was not emphasized within the context of majority of the YNAs of these three YNA composers.

The figure below provides a graphical representation of the set keys of the YNAs in *M'áyòkún*, *Má Gbàgbé Ilé* and *Yin Olúwa*.

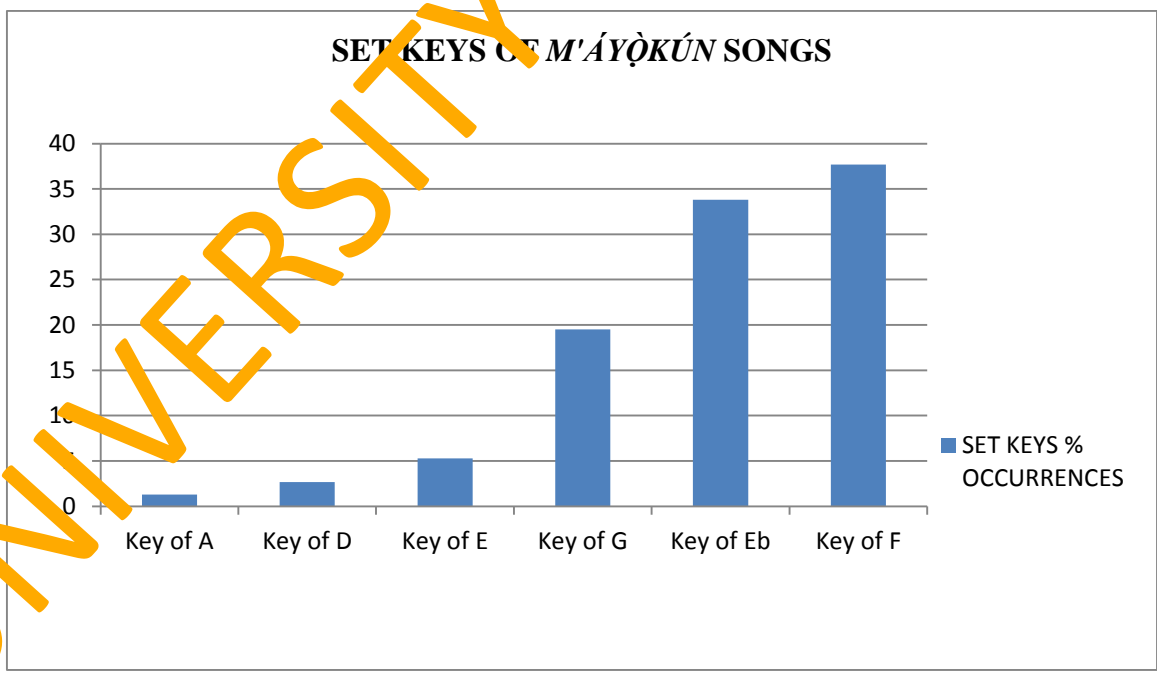


Figure 3: Set Keys of M'áyòkún Songs and the Percentage of their Occurrences

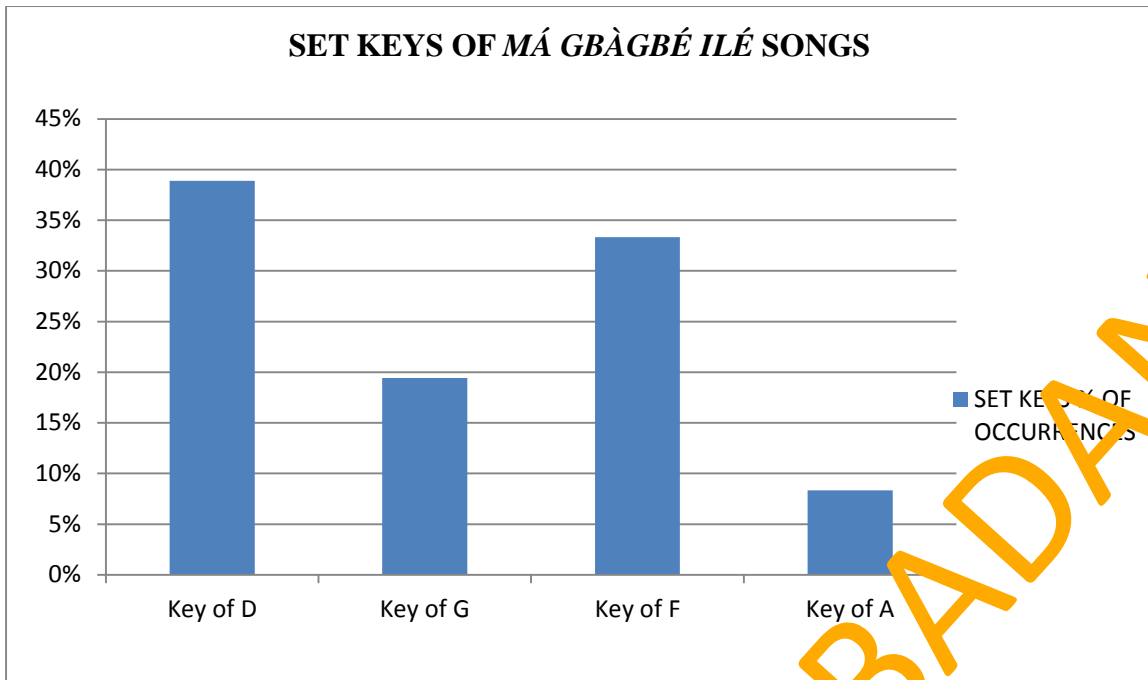


Figure 4: Set Keys of *Má Gbàgbé Ilé* Songs and the Percentage of their Occurrences

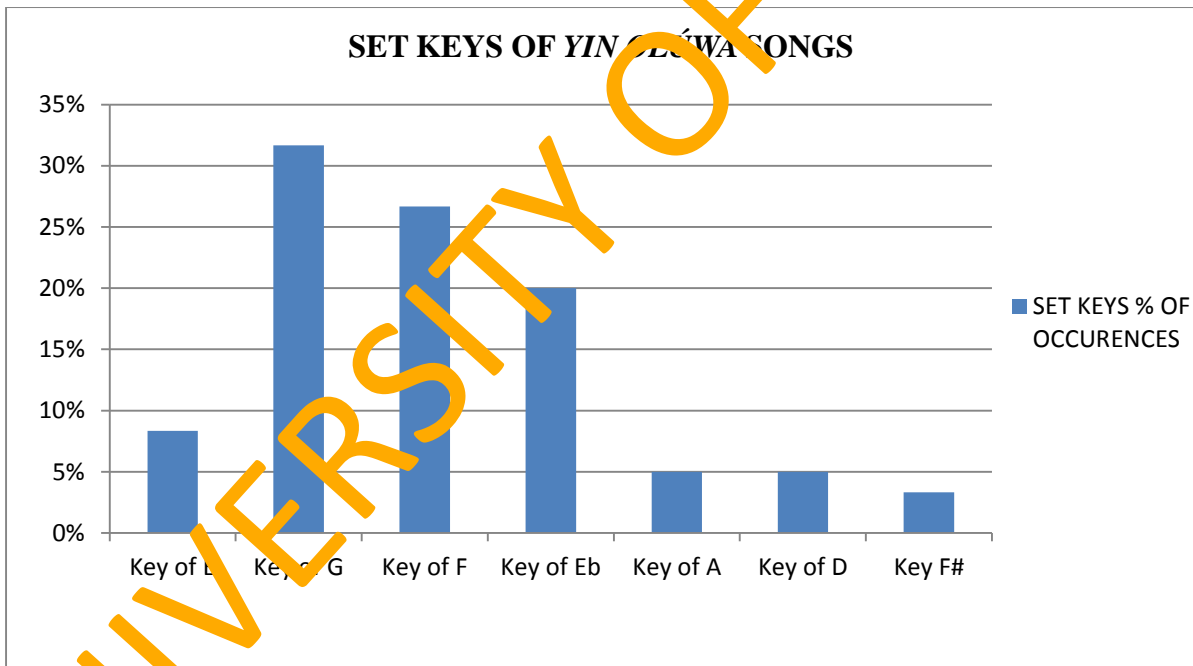


Figure 5: Set Keys of *Yin Olúwa* Songs and the Percentage of their Occurrences

6.4.4 Melodic Range

For the purpose of this study, the melodic ranges of the *YNAs* are measured in semitones as shown in Appendix VI. The ranges for the songs in *M'áyòkún*, *Má Gbàgbé Ilé* and *Yin Olúwa* were found to vary between 7 and 17 semitones. Although the composers, to a large extent, worked separately, it was discovered that the songs with a vocal range of 12

semitones were in the majority (40% in *M'áyòkún*, 56% in *Má Gbàgbé Ilé* and 32% in *Yin Olúwa*). It can therefore, be concluded that the preponderant use of the range of 12 semitones by the three composers in their *YNA* books is suggestive of the range within which Yorùbá songs can be comfortably sung by a Yorùbá congregation.

The figure below provides a graphic representation of the melodic ranges of the *YNAs* in *M'áyòkún*, *Má Gbàgbé Ilé* and *Yin Olúwa*.

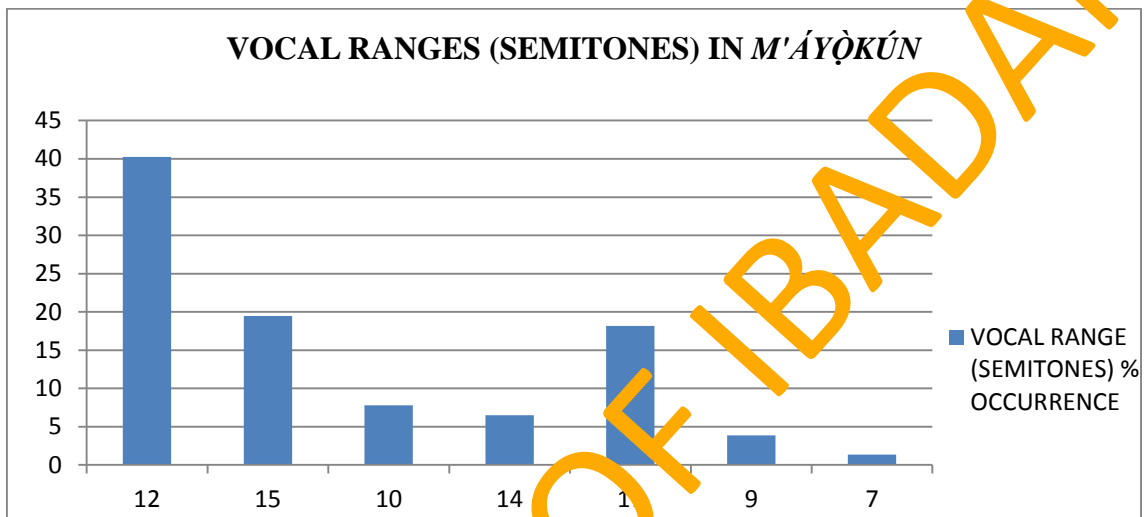


Figure 6: Vocal Ranges (Semitones) in *M'áyòkún* and the Percentage of their Occurrences

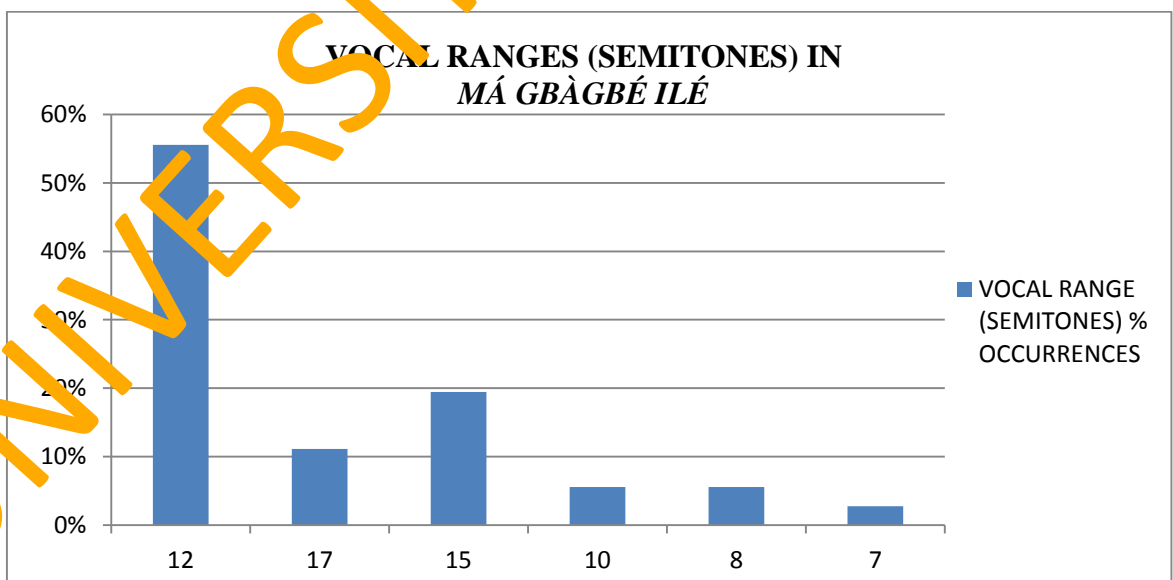


Figure 6: Vocal Ranges (Semitones) in *Má Gbàgbé Ilé* and the Percentage of their Occurrences

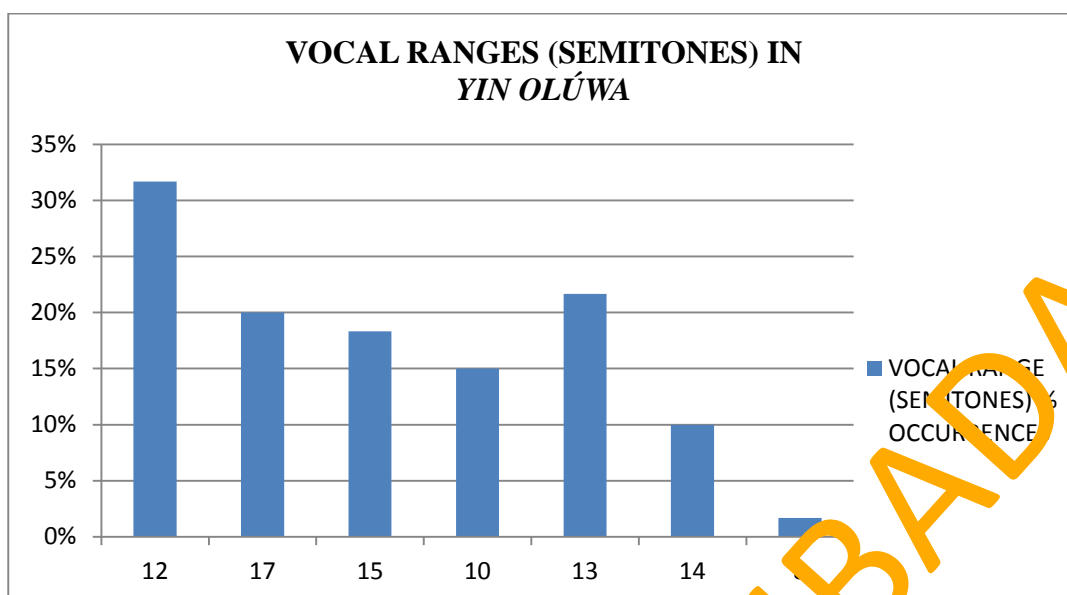


Figure 8: Vocal Ranges (Semitones) in *Yin Olúwa* and the Percentage of their Occurrences

6.4.5 Speech Tone Pattern in the Melodies of Yorùbá Native Airs

Nketia (1974) expressed the view that African vocal traditions give similar tonal treatment to both songs and speech. According to Ofori (2000), tonality implies loyalty to a tonic or key system as uncompromisingly practised and guarded in Western music. African music exhibits little or no allegiance to tonal rigidity in the Western sense. Rather, it reflects speech tone patterns and inflexions as obtainable in given cultures. *YNAs* in *M'áyòkún*, *Má Gbàgbé Ilé* and *Yin Olúwa* exhibit speech tone and song tune relationship using the same general principle underlying African songs.

Further on the use of pentatonic scale in conformity with Yorùbá speech tone and song melody inflectionary pattern, it is important to point out that *YNA* composers are mindful of specific nuances of Yorùbá speech patterns and reflect this in the melody of their songs. This phenomenon is best observed in songs composed in verse form. The application of such nuances is best observed in the subsequent verses that follow after the first verse of *YNAs* in multiple verses with or without refrain. The required nuance is effect by a slight variation of the melody applied to specific line or lines of the respective verse or verses in accordance with specific inflectionary patterns of the speech tone as illustrated in the following examples:

Verse 1

Ji, i-wo o-ni-gba-gbo, o-wu-ro a-yo l'o de fun o

Verse 3

Gbo, i-wo o-ni-gba-gbo, gbo-hun s'o-ke k'o dun d'o-run

**Example 25: Yin Olúwa, Song 7, showing melodic variations to Yorùbá Speech
Tone inflections**

It can also be noted that the melodic contours of the tunes are largely dictated by the inflectionary modulations of the speech pattern. The example below shows a high level of conformity between the tone markings and the melodic pattern. It is noteworthy that the tune of the first, second and third verses feature noticeable differences and these variations are easily traceable to the differences in the speech melody of the texts of the three verses.

Verse 1

O - lu se - gun, A - ja - se-gun

— / — / — / — / —
O - lú - şé - ǵun A - jà - şé - gun

Verse 2

O - ba o-lo - re, Ba-ba o-lo - re

— / — / — / — / —
O - ba Ō - ló - re Bà - bá Ō - ló - re

Verse 3

E - mi mi-mo O-lo -run, O - lu-tu-nu A-la - se

\ / / / / _ / _ _ \ \ / _ / _
 È - mí mí - mó Ọ - lọ - run Ọ - lù - tù - nú Ọ - lọ - run

Example 26: *Má Gbàgbé Ilé*, Song 22, showing melodic variations to Yorùbá speech tone inflections

<u>Key:</u>	
Lowtone:	\
Midtone:	—
Hightone:	/

6.4.6 Harmonic Principles of Olúdé, Dédeké and Ọpárá

The harmonic textures of African music include monophony, polyphony, polarity, and occasional heterophony, among others, which employ intervals such as seconds, thirds, fourths and fifths (Nketia 1974). These could be in two-, three- or four- part arrangements. For example, Ogli (2010) noted that among the Idoma, melodies are performed in two parts and further explained that in Idoma funeral songs, the lead singer starts the song before the secondary melody comes in after a few notes. There are other approaches to harmonic singing among various groups in Africa. The three composers employed different approaches in harmonising their compositions. The following section provides an insight into their harmonic vocabulary.

6.4.6.1 Olúdé's Harmonic Principle

M'ayòkun as a hymn book consists of texts and melodies in *tonic solfa*. It contains no suggestion for harmony whatsoever. The recording of some of *M'ayòkun* YNAs downloaded from the British archives³ were all in unison and all the members of the *M'ayòkun* choral society interviewed in the course of this study stated that they sang only in unison. Rev. Olúdé's son, Mr. Èyẹ Olúdé, also stated categorically that his father advocated unisonous rendition of Yorùbá choral songs. Rev. Olúdé maintained that singing in unison averts the problem of tonal distortion of Yorùbá text that might creep into the other voice parts (alto, tenor and bass). He believed that harmonising YNAs in the European style is likely to mask or obscure the meaning of the Yorùbá speech tone-song-tune pattern in the other parts (alto, tenor and bass). Early

composers of the YNA such as Rev. J.J. Ransome-Kútì avoided multiple parts writing in their compositions. In this regard, Euba (1992) observed that:

The early composers who did not have Phillips' Western training; avoided vocal polyphony altogether and simply wrote their music in unison. This was consonant with traditional practice; the text of their compositions is usually in the Òyǒ (standard) Yorùbá dialect and the Òyǒ tradition of vocal music is in unison. (Euba 1992: 52)

Rev. Olúdé inherited this tradition and therefore continued the practice of writing in unison. The harmonic component of Rev. Olúdé's compositions was supplied only by organ accompaniment. The recording of *M'ayòkun* dubbed from the British archive in which Fela Sówándé played the pipe-organ accompaniment testifies to this fact. Sówándé's accompaniment in the recording demonstrated his disposition towards rich chromatic harmonic textures which served as both support and embellishment to the unisonous singing. Rev. Olúdé himself was a proficient organist and he usually utilised the organ (a harmonic instrument) to provide harmonic support for his songs. Hence, we can conclude that the absence of other voice parts in the *tonic solfa* supplied in *M'ayòkun* was deliberate therefore, making unisonous singing his harmonic principle.

6.4.6.2 Dédeké's Harmonic Principle

Unlike *M'ayòkun* in which all the melodies of the songs were presented in *tonic solfa* notation, *Má Gbàgbé Ilé* was done in staff notation with soprano, alto and tenor parts as well as rudimentary piano accompaniments. Hence, *Má Gbàgbé Ilé* provides data for the analysis of Dédeké's harmonic style. In the preface to *Má Gbàgbé Ilé*, Dédeké wrote extensively and clearly on his views about appropriate harmony for YNAs.

Dédeké's views on harmonic writing are as follows:

1. Harmonic singing is not foreign to Yorùbá music.
2. European principles of harmonic writing should not be fully applied to Yorùbá choral music.
3. Composers should aim at the intelligibility of the melody of individual parts, which must be based on Yorùbá tonal inflection before the parts are brought together.

In view of the above, Dedeke's harmonic characteristic features can be therefore be summarised as a combination of mixed unison singing with parallel harmony in the three upper voice parts (soprano, alto and tenor). Where the lower part (bass) is supplied, he

The bass part is largely excluded but when required, it could be hummed because the intervals of the bass melody may be wide and ungainly, which will naturally be against Yorùbá tonal inflection.

6.4.6.3 Dòpèmú's Harmonic Principle

Apart from being a prolific composer of Yorùbá native airs, Dòpèmú is widely known as a skillful organist. His dexterity on the organ could be said to have influenced his favourable disposition towards the use of western tonal harmony in Yorùbá choral singing. He expresses himself in full four part diatonic harmony notated in *tonic solfa*. This is documented in the manuscripts with which he taught various choirs his compositions over several decades. His harmonic structure is freely diatonic with occasional use of chromatic notes to embellish the chords. The use of harmonic parallelism, especially in the upper parts is very predominant in Dòpèmú's music.

To-rin tí-jo tí-lu e-yin Ba ba, Ba-ba se-un fun wa o.

Example 30: An extract from Dòpèmú's *T'orin T'ijo T'ilu* showing the use of chromatic notes in harmony

He believes that once the Yorùbá tonal inflection is adequately upheld by the predominantly pentatonic soprano part, the three lower parts (alto, tenor and bass) will not detract from the flow of the Yorùbá melodic inflection supplied by the soprano part. This harmonic framework, rather than having negative effect on Dòpèmú's Yorùbá choral compositions, has enriched his entire musical output. This was attested to by the delight and enjoyment the harmonic rendition of his songs had on several congregations where he served as well as laurels won by Dòpèmú during choral competitions.

Characteristic features of harmony in Dòpèmú's YNAs can therefore be summarised as follows:

1. Melody must always conform with Yorùbá speech tone
2. Melody should be predominantly pentatonic but not altogether restricted to notes of the pentatonic scale.
3. Western 4-part harmony could be used, based on simple Western diatonic harmonic progression with predominant use of chords of the primary triads; that is, chords I, IV and V.

4. Interspersing of harmonic singing with unisonous singing, especially in passages that require call and response, the call may be done in unison while the entire choir responds in harmony.

5. Parallelism is prevalent in the three upper parts with occasional deviations.

6. The movements of the Bass part:

a. Repetition of tonic, which represents a form of pedal point, while the three upper parts are moving.

b. Wide interval leaps of fourths, fifths and octaves.

c. Bass part is sung and is fully part of the choral arrangement unlike in the case of *Dédeké* in which bass parts appear only occasionally and is hummed.

The image shows a musical score for a bass part in 12/8 time. The melody consists of a series of eighth notes, with the tonic note (C) repeated throughout, creating a pedal point effect. The lyrics are: "A du pe fun i da si, Ka bi ye si, O ba re re."

Example 31: *Yin Olúwa*, Song 16, showing a Tonic Repetition (Pedal Point) in the Bass

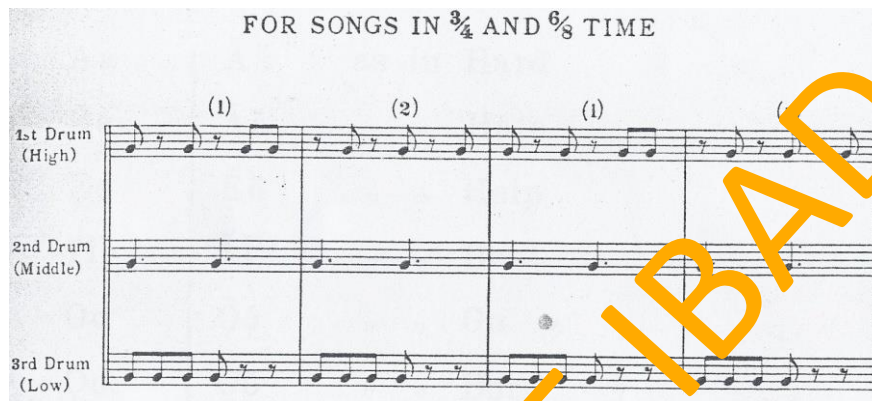
6.4.6.4 Metric and Rhythmic Structure of YNAs

The most common rhythmic pattern employed in the *YNA* is *wórò* rhythm. *Wórò* is based on a 12/8 compound time signature which produces a graceful rhythmic flow usually associated with Yorùbá autocracy and royalty. A common Yorùbá vocable that bears similar rhythmic impression to *wórò* within the Yorùbá system of oral music notation is “*èrù oba ni mo bà oba tó*” which translates to mean “the king is the one I fear”. The correlation between the grace evoked by the rhythm and the meaning of the words of the vocable is clearly appropriated by *YNA* composers to “attribute majesty to God”. This rhythm has a natural tendency to elicit dance as an act of worship by the Yorùbá christian worshipper.

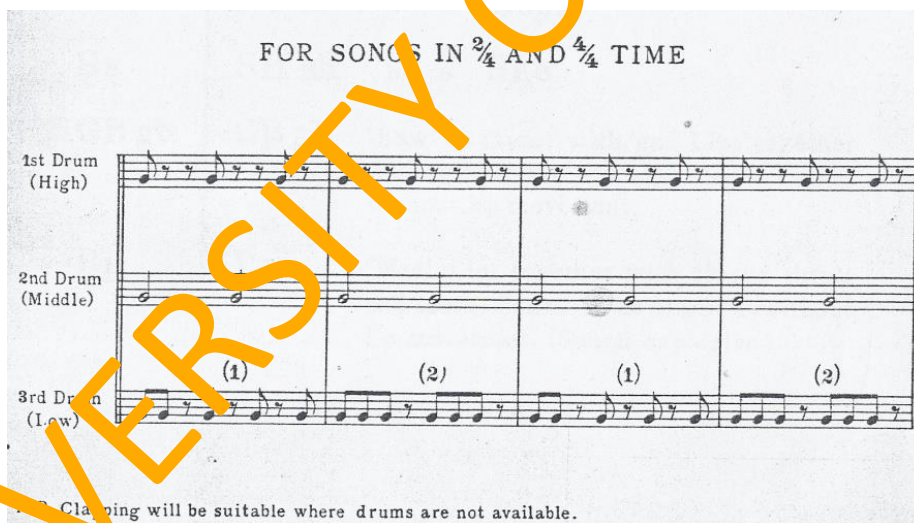
The image shows a rhythmic simulation of the Yorùbá vocable "Eru Oba Ni Mo Ba" using Akuba drums. The score is written in 12/8 time and consists of two staves: Ago (top) and Akuba (bottom). The Akuba staff is divided into High, Mid, and Low sections. The lyrics are: "E - ru O - ba ni mo ba, O - ba to E - ru O - ba ni mo ba, O - ba to".

Example 32: “*Eru Oba Ni Mo Ba*” Rhythmic Simulation using the *Akuba* Drums

Olúdé did not indicate the specific rhythmic style to accompany the hymns in M'ayòkun, but the inherent pattern derived from the rhythmic flow of the *tonic solfa* notations in M'ayòkun comfortably fits into the *wórò* rhythmic pattern. However, Dédeké was specific about the rhythmic accompaniments to his compositions in *Má Gbàgbé Ilé*. He prescribed two different drum beat patterns which he felt should be used to accompany the songs; one pattern ‘...for songs in $\frac{3}{4}$ or $\frac{6}{8}$ ’ and another ‘...for songs in $\frac{2}{4}$ and $\frac{4}{4}$ ’ (Dédeké 1963:7). These two patterns are notated below:



Example 33: Rhythmic device used by Dédeké for songs in $\frac{3}{4}$ or $\frac{6}{8}$

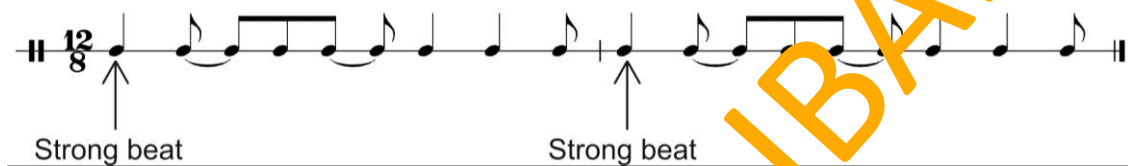


Example 34: Rhythmic device used by Dédeké for songs in $\frac{2}{4}$ and $\frac{4}{4}$

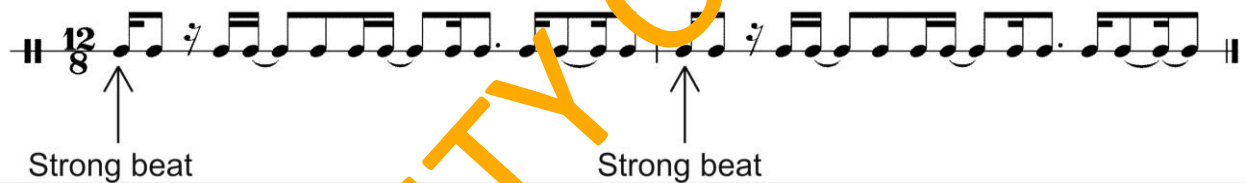
Like the other two composers, Dòpèmú in *Yin Olúwa* used the *wórò* beat pattern predominantly in the performance of his compositions. In addition to this however, he also prescribed the use of ‘rhumba’ rhythm in a number of his compositions. The rhumba is popularly known to have originated from Latin America and it could have found its way to Yorùbáland through the Brazilian emancipados (West African returnees from Latin America). According to Dòpèmú, he imbibed the rhumba rhythmic culture through his exposure to the

early twentieth-century school-room dramatic entertainment activities and his later contact with *native air* opera composers such as A.B. David, G.T. Onimole, A.K. Ajisafe and Herbert Ogunde.

However, in spite of the claim of these composers that *YNAs* are based on the 6/8 rhythm, this researcher is of the opinion that the time signatures of the *YNAs* are totally in quadruple time (either simple or compound). This means that the time signatures are either 4/4 or 12/8, with majority of the songs occurring in the latter. This fact is deduced from the noticeable pattern of occurrence of the strong beats. The time line pattern popularly referred to as the vocable ‘*ko n ko n ko lo*’, which forms the basic rhythms in Yorùbá native airs, is a proof of this claim.

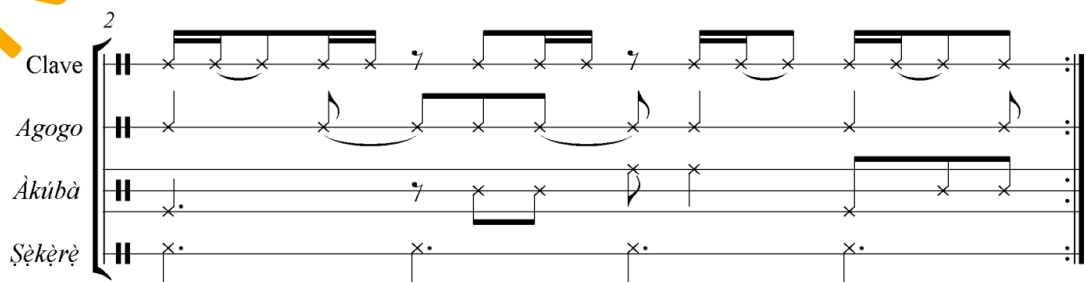


Example 35: ‘*ko n ko n ko lo*’ Primary Timeline Pattern of *YNAs*

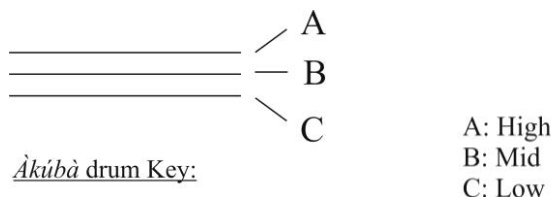


Example 36: Secondary Timeline Pattern

This rhythmic foundation, dictated and maintained by idiophonic instruments such as the agogo (bell) or wooden clappers, is usually accompanied by a set of cylindrical single headed drums known as ‘*Ògìdò* or *Àkùbà*’ which provide the rhythmic superstructure. Other idiophones such as *Şèkèrè*, embellishes the rhythm. As stated earlier, the most popular rhythmic pattern played on this set of drums to accompany Yorùbá native airs is the traditional rhythmic pattern commonly referred to as ‘*wórò*’.



Example 37: *Wórò* Rhythmic Pattern



Akubà drum Key:

Basic Rhythm

Akuba

Agogo

Sekere

Embellished Rhythm

Akb.

Ag.

Sek.

Example 38: Rumba Rhythmic Pattern

6.5 Musical Instruments used in YNAs

The intercultural dimensions of *Yorùbá native air* choral music in Christian liturgy is well demonstrated in the type and style of musical instruments used. Apart from African traditional instruments, other instruments of adoption (Nketia, 2004) such as the Organs and Piano are also used in the performance of YNAs.

Some scholars of African music (Omíbiyì-obidike, 1977; Samuel, 2009) have discussed musical instruments used in African ensembles under the Sachs and Hornbostel (1914) method of instrumental classification. Sachs and Hornbostel classified musical instruments under four broad categories namely, membranophones, idiophones, aerophones and chirophones. Musical instruments used in YNA performances can also be classified using these categories.

6.5.1 Idiophones

An idiophone is a musical instrument that produces sound by the vibration of its body. These instruments produce sounds when shaken, scrapped or scratched. Instruments such as Agogo (metal gong), *Şèkèrè* (gouard rattle) and the wooden clefs are the major idiophonic

instruments used in *YNAs*. They are often used to keep the time line pattern that dictates the rhythm and tempo which guides the entire choral and instrumental ensemble. Agogo is struck with a stick. This is normally done by holding the instrument in one hand while the playing stick is held with the other hand.



Plate 13: Agogo (Metal Gong) - An example of struck idiophone used in *YNAs*

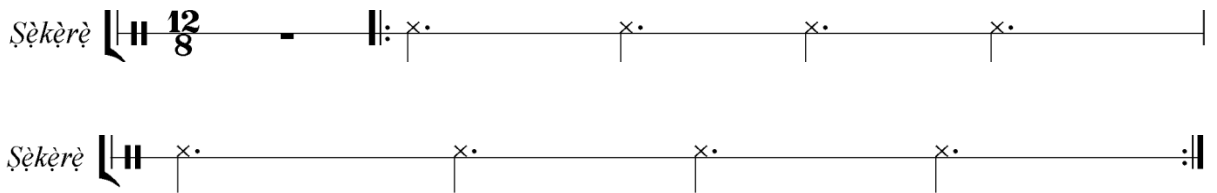
The vocable '*ko n ko n ko lo*' rhythm in *Example 24* above is a common timeline pattern performed on the agogo. It also functions as the ensemble's time keeper by maintaining the tempo.



Plate 14: Şèkèrè (Gourd Rattle) - An example of shaken idiophone used in *YNAs*

The Şèkèrè (Gourd Rattle) is played by shaking and/or beating using both hands. *Example 28* below shows a simple *wórò* rhythmic pattern that is usually played on this instrument.

♩. = 57



Example 39: Wòrò rhythmic pattern usually played on the Sèkèrè (Gourd Rattle)



Plate 15: Wooden Clappers - An example of struck idiophone used in YNAs

Wooden clappers are played by striking the pair against each other.

The rhythmic pattern in Example 26 shows a commonly played pattern on the clave. It functions in a complimentary role to that of the agogo. It also helps to dictate the pattern of dance movement.

6.5.2 Membranophones

This group of instruments produce sound by beating membranes stretched over the wooden shell. The *Àkúba* drum ensemble (comprising the high, mid and low) and the square samba drum usually placed in between the knees (see Plates 16 and 17 below) are examples of membranophones used in the YNAs. At the initial stage of the development of the YNA tradition, composers used a set of single headed cylindrical drums referred to as *Àkúbà* or *Ogòdo*. These were the main type of drums used in accompanying their compositions. These simple set of drums are generally played in Yorùbá secular socio-cultural events.



Plate 16: Set of Akúba Drums - Example of membranophones used in YNAs



Plate 17: Samba Drum - Square shaped membranophone used in YNAs

According to Adégbité (1988) single headed drums such as *ìgbìn* are dedicated to the worship of *Ọbàtálá* the Òrìṣà of creation, *àgbá Ọbalúfòn* dedicated to the worship of *Ọbalúfòn*, *ipèsè* dedicated to the worship of *Òrúnmìlà* the Òrìṣà of wisdom and *àgbá ilédì* is used within the *Ògbóni* cult. The *gbèdu*, is a royal drum ensemble found in the palaces of Yorùbá traditional rulers and played on important occasions that involve the rulers and their subjects. Double headed drums such as *bàtá* is dedicated to *Ṣàngó* the thunder Òrìṣà while the *dùndún* is known to be used on both social and religious occasions (Adégbité 1988).

According to Marcuzi (2005a), *Àyàn* drums are usually double headed and are dedicated to *Àyàn* the *Òriṣà* of drumming.

In view of the above, the early missionaries expressed reservations about the use of traditional African instruments for worship in church which led to the prohibition of such instruments in the church. Their argument was that these instruments, being used in the worship of traditional gods, were paganistic and should not be associated with Christian worship. In a bid to avoid the controversies that were associated with some of these musical instruments, the *YNA* composers initially avoided the use of the drums.

The *Àkúbà* and the *Ògìdò* however, are not associated with any traditional Yorùbá religious practices and the similarity of their drum shells to the conga, and bongos from Cuba, Brazil and the Caribbeans suggests that *YNA* composers found it more convenient to adopt instruments similar to those found among the Yorùbá Christian *Ìnná* *Àpapòdòs*. By so doing, they avoided the controversies surrounding the possible syncretism in the mixing of Yorùbá traditional religious practices with Christianity. However, in the post colonial era and its attendant spirit of renewed nationalism, other traditional membranophones, such as *dùndún*, began to be incorporated into the performance of *YNA*s.



Plate 18: Ìyáàlù Dùndún - One of the membranophones used in *YNA*s

6.5.3 Aerophones

Aerophones are musical instruments that produce sound primarily by the vibration of an air column. Such instruments are played by blowing either directly through the mouth or some other mechanisms. The harmonium and the pipe organs fall into this category. At the inception of Christianity among the Yorùbá, the harmonium, also known as the bellow organ,

was one of the early keyboard instruments introduced and used for musical accompaniment purposes. Its portability and ability to work without electricity made it particularly suitable for the pre-electricity era. With the aid of its foot pedals, air is manually generated and forced through reed palletes upon the depression of the keys by the player, thereby producing sound.



Plate 19 -The Harmonium (Bellow) Organ - An example of aerophones



Plate 20: Dayò Dédeḱé accompanying the Choir of Anglican Girls Grammar School, Ijebu Ode, on the Harmonium (1958)



Plate 21: Rev. A. T. Olá Olúde playing and singing on the Harmonium

The pipe organ came into use later than the harmonium. This may not be unconnected with the facts that it is considerably more complex in nature dependent on electricity and could only be acquired by rich congregations. It consists of two main sections namely, the console and the pipes. The console consists of the sets of keyboards, referred to as 'manuals' and stops while the pipes are simply referred to the myriad of the sounding pipes and the blower. With regards to the console set up, two main configurations are used in the design of pipe organs. These are the attached and detached consoles. In the former, both the console and the piping system are coupled together while in the latter, they are separated. Its principles of sound generation are somewhat similar to that of the harmonium. In the case of the pipe organ, air is mechanically generated through electric blowers, as opposed to the use of manual pedals in the harmonium. The air generated by the blowers passes through a set of air capillaries that supply air to the wind chests, which in turn supplies air to the pipes (directly situated on the wind chests) through magnetic palletes when keys are depressed.



Plate 22: The Pipe Organ (showing attached console) - An example of aerophones



Plate 23: G. Pope Dòpèrú on the Pipe Organ of St. Johns Aroloya, Lagos

The organ in *YNA* provides the basic harmonic support to the singing. It is used to introduce the songs, accompany the singing and supply appropriate interludes between verses or sections in order to allow singers rest momentarily as well as link the various segments of the song. In addition, the organ is sometimes used as a pseudo-percussive instrument to produce accented chordal accompaniment. This underscores the importance of rhythm in Yorùbá traditional music and its use as one of the defining characteristics of the *YNA* tradition. The appropriation of the organ as a pseudo percussive instrument is an outstanding feature of the intercultural character of *YNA*.

O-lu-wa l'o-ke O-ba wa a ju-ba re o.

13

Example 40: Yin Olúwa, Song 45, showing pseudo-percussive and accented chordal accompaniment

6.5.4 Chordophones

This category of musical instruments produce sounds by means of vibrating strings or strings stretched between two points. The pianoforte is an example of musical instruments in this category. It is basically a wooden enclosure that encases a myriad of stretched strings that are connected by a series of mechanisms to a set of hammers and keys. The two major available types are the upright piano and the grand piano. In the upright pianos, the strings are arranged vertically while in the grands, they are horizontal. Sound is produced when keys are depressed which thereby triggers the striking actions of the hammers on the strings. This method of sound production is the reason why the instrument is also regarded as a percussion instrument.

Similar to the organs, the piano is also capable of providing melodic and harmonic support in accompanying YNAs. Its percussive capabilities also make it an excellent instrument for interpreting the rhythmic and dance patterns of the YNAs.



Plate 24: An Upright piano



Plate 25. Fayò Dédéké on the piano accompanying the choir of Government College, Ìbàdàn (1958)

6.0 Textual Analysis of YNAs

The importance of text in African music has been attested to by various African scholars. Akpabot (1998) acknowledged the role texts play in music when he asserted that in the African experience, the text of a song is more important than the tune. Nketia (1974) noted that the treatment of a song as a form of speech utterance arises not only from stylistic consideration or from consciousness of the analogous features of speech and music but is also inspired by its importance as an avenue of verbal communication, a medium for creative

verbal expressions which can reflect both personal and social experiences. Euba (1992) identified text as a factor that encouraged indigenization of church music among the Yorùbá. He wrote:

The texts of songs in any society usually reflect the life style and cultural experience of the members of that society and this was another factor which helped to promote the indigenization of Yorùbá church music... if Christianity was to take root in Yorùbá society, there was a need to give church music a Yorùbá idiom, make the texts of church songs more directly pertinent to the fears, hopes, aspirations and philosophy of the Yorùbá (Euba, 1992:47).

Again, Euba, commenting on the importance of the texts of new Yorùbá church music wrote:

The main thrust of the new Yorùbá church is one of the most powerful agents of evangelism lies more in the texts used than in the music. While there are some examples of church songs which are miniature masterpieces, there are also many which are weak musically... when we consider the texts however, we find that the quality is almost consistently high (Euba, 1992:56).

Given the foregoing submissions therefore, there is need for a deeper study of texts of some of the *YNAs* in *M'áyòkún*, *Mí Ghògbé Ilé* and *Yin Olúwa*. As stated earlier, the liturgical music of Yorùbá churches within which the selected composers operated was guided by the church year calendar. For the purpose of the textual analysis in this study, the *YNAs* in *M'áyòkún*, *Mí Ghògbé Ilé* and *Yin Olúwa* have been divided into three categories. The first category includes the *YNAs* generally used for the 52 Sunday services of the year referred to as *Orin Ìsìn Qjò Ìsimi* or *Orin Ìsìn Qjò Olúwa*. The second category contains *YNAs* for yearly festivals and anniversaries known as *Orin Ìsìn Àjòdún*. The third contains *YNAs* that were composed for special services such as weddings, birthdays, and funerals. *YNAs* used in events such as these can also be rendered as special anthems known as *Orin Àkànṣe*. Apart from the introits, most of the *YNAs* have multiple verses ranging from two to five or more verses. However, in order not to make this textual analysis unduely long, examples of one verse will be cited from each

6.6.1 *Orin Ìsìn Qjò Ìsimi / Qjò Olúwa*

This refers to *YNAs* that are used for regular Sunday services. They are songs whose texts address the general themes on regular and normal Sunday services throughout the year.

Some randomly selected liturgical themes of *YNAs* found in this category are *Ìyìn àti Ọpẹ* (Praise and Thanksgiving), *Àkọwọlé* (Processional), *Àkọjáde* (Recessional), and *Àkúnlẹkọ* (Introit), *Ìdàpò Mímó* (Holy Communion), *Ìgbàgbó* (Faith) and *Orin Ọmọdé* (Songs for Children).

6.6.1.1 *Ìyìn àti Ọpẹ* (Praise and Thanksgiving)

Ìyìn àti Ọpẹ means praise and thanksgiving. On one hand, *Ìyìn* is a Yorùbá word that signifies praise. It expresses admiration and adulation of a being. On the other hand, *Ọpẹ* is another Yorùbá word that expresses thanks or gratitude. These two words are often found together in the same *YNA* that expresses praise and thanksgiving. Such songs are usually sung at the beginning or middle of Sunday services. An example in *M'áwọ́n* is Song 70, titled *Ọbàngìjì Àwá Tún Dé*. This song reflects the heart of devotion, praise and thanksgiving with which the worshipers approach God and the people's readiness to receive from Him. *Ọbàngìjì* is a word assimilated from Hausa language into Yorùbá referring to the almighty God. It is phonologically akin to the Hausa word; *Ubangiji* which also refers to the Almighty God for who it is believed that nothing is impossible and He is the author of all good things.

³ British Archives: <http://sounds.bl.uk/World-and-traditional-music/>

1. *Obángìjì, àwa tún dé pèlú yìn,*
Fún orẹ Rẹ igbà gbogbo
À wá ‘şopé, Baba rere;
Wá gba ‘yìn gb’opé wa,
Èdùmàrè, gb’opé wa;
Òyígíyìgì a dé o,
Dákun gb’èbè wa.

Translation

Almighty, we have come again with praises
 For your goodness which we enjoy at all times
 We thank you gracious father
 Receive our praise and thanksgiving.
 Oh God receive our thanksgiving
 Mighty God, as we come, please, receive our supplication

1. O ban gi ji, a wa tun de pe lu i yin, Fu o e Re i gba gbo gbo A wa 'so pe,
 2. O r'e le se, re wa le kun B'a ti njo sin, Gbo 'gbe o mo Re, Ba ba Mi mo, A nfe 'So ji
 3. Tu wa la ra, E mi Mi mo, Gbe wa n'I wa; Je k'a so e so i wa re re, Bu si 'gba gbo
 4. Bu kun fun wa Ba ba Mi mo O ju o; K'I jo ba Re te te k'ai ye L'a nfe ju lo,

9
 Ba ba re re; Wa gba 'yin gb'o pe wa, E du ma re,
 a t'I wo san; fi ji Re je ti wa E du ma re,
 gbo gbo wa; K' wa su si se 're E du ma re,
 Ba ba re; K' f'a yo re 'le wa E du ma re,

15
 gb'o pe wa; O yi gi yi gi a de o, da kun Gb'e be wa.
 k'o je ti wa;
 je k' se 're
 te bi to

Example 41: M'áyòkún, Song 70: An Ìyìn àti Opé (Praise and Thanksgiving) song.

Dọpẹnú, in *Yin Olúwa*, Song 31 titled *T'orin, T'ijó, T'ilù Ẹ Yin Baba*, showcases the Yorùbá indigenous way of praising God, that is, with singing, drumming and dancing. This corresponds to Ajíşafé's popular *native air* titled, *Ẹ jé ká jùmò f'opé f'Ọlórún ...* with its refrains as '*Halleluyah, Ọgo ni f'Ọlórún, A f'ijó, f'ilù yin Ọlórún wa ...*' which is similar to the former in expressing joyous worship to God as outlined in the scriptures such as in Psalm 150 verse 4. The clarion call in this song is to give God praise with singing, drumming and

dancing symbolises the main thrust of the YNA composers' crusade in promoting their compositions. They generally held the notion that the translated European hymns were inadequate in expressing the African perspective of worship.

The text of this song also enjoins the worshippers to praise God with exuberant loud shouts, as in (*ẹ hó, ẹ hó yè, ẹ yin Baba*) which is basically representative of the native African style of boisterous and exuberant worship.

Translation

With singing, drumming and dancing praise the Father
 Our father has been good to us
 He has been good to us in many ways
 Let us give thanks unto the Lord
 Shout with loud voices in praise of our Father
 The Almighty!

*T'orin, t'ijò, tilù ẹ yin Baba
 Babá seun fún wa ò,
 Ó seun fún wa lópòlopò,
 E fi opé fún Olúwa;
 E hó, ẹ hó yè, ẹ yin Baba,
 Olódùmarè*

♩ = 57

SOPRANO ALTO

Tenor Bass

To-rin tí-jo-tí-lù e-yin Ba ba, Ba-ba se-un fun wa o.

3

O se-un fun wa l'ò-po-lo-po; E fi o-pe fun O-lu-wa,

5

E hó, e hó ye, e-yin Ba ba, O-lo-du-ma-re

Example 42: Yin Olúwa, Song 31: Another Ìyìn àti Opé (Praise and Thanksgiving) song

Within the general liturgy of the church, there are certain songs of praise and thanksgiving that reflect the period of the day in which the worship is conducted. Accordingly, composers of the YNA made efforts to provide hymns with appropriate texts for these periods. *Orin Òwùrò* are praise and thanksgiving songs for morning services while *Orin Alé* are targetted towards evening services. An example is Hymn 14 of *M'áyòkún*; *Gba Ji L'ówùrò* (When We Wake Up At Dawn) used for early morning services.

Translation

'Gbà' jí l'ówùrò
K'à kó kí Baba àgbáiyé
Fún ibùkún t'áná mó 'jú wa d'óní o;
Jé k 'ébi dúpé ore àtèhìn-wá.
K'à tó fò-mó 'sé t'ojò òmíràn.

As we wake at dawn
 Let's worship King of all the earth
 For yesterday's blessing till dawn of this day
 Let all brethren give thanks for benefits of the past
 Before embarking on chores of the new day



1. Gba ji l'owu ro K'a ko ki Ba ba a gba i ye Fun i bu kun t'a na mo 'ju wa d'o ni
 2. So pe l'owu ro B'o ti nji, l'e ru lo yin mi mo Tun be be fun'ran wo fe bi fun o re
 3. B'a ti nri re yo t'a nri se se fi yin fO lu Fun'pe se ti ko se ti ti wa d'o ni
 4. Wo t'o da mo le t'a ni ka ki ni a gba i ye Le o kun, l'e ru lo j'e ka r'o na si
 5. A fe ki mo le Re y'ai ye po k'e tan ko te K'o kunkun t'o d'e da l'o ju ku ro, da



o J'k'e ni du pe o re a te hin wa K'a to f'o mo 'se t'o jo o mi ran.
 o Je k'i nu ko mo l'o kun lo si fe K'o jo o ni je t'a la i le bi
 c O to k'a du pe gbogb'e bun o run Je wo i fe nla t'E ni t'o gba yin.
 re Je k'ai ye ro ju Ba ba i bu kun Je k'a yo kun le k'a gba dun lo ni
 an. Ti ti y'ai ye ka, nbi t'o kunkun gbe Je k'l hin re re Re mo le fun wa.

Example 43: M'áyòkún Song 14; Gba Ji L'owuro – an example of Orin Òwùrò

Both *M'áyòkún* and *Yin Olúwa* have versions of *Ojò Òní Lọ Tán* (Now The Day Is Over) for evening services. *M'áyòkún* Song 14 states expressly how a Christian should approach his day – first to praise God and thank Him for the benefit of the previous day before

requesting benefits for the new day. In both versions of *Ojò Òní Lọ Tán*, Oludé and Dòpè mú expressed the need for Christians to thank God for the mercies and benefits of the outgoing day. Dédeké in *Má Gbàgbé Ilé* Song 2, also stresses the need to reflect on the days' activities before going to bed. A good number of the *Orin Alé* addresses the need for thanksgiving for the day.

*Ojò òní lọ tán, òru òsúnmólé,
 È jẹ k'á dúpé 'bùkún
 T'áwa tí gbà yíká,
 K'áwa tó sùn, è jẹ k'á
 F'ìyìn fún Baba òrun fún ore Rè.*

Translation

Now the day is over, night is drawing near
 Let's offer thanksgiving for blessings
 That we have received all around
 Before we sleep let us glorify the father
 For his goodness

1. O jo o ni lo tan o ru n sun mo le, E je k'a du pe 'bu kun T'a wa
 2. Gb'o run b'o ju wa tan, pa wa mo Ba ba wa, Si je k'o run wa dun o, K'a la
 3. I se t'o ni bu se, t'o la ni sun mo 'le, 'T'O bi t'o mo won A t'e gbe 'o
 4. A n yin O, Ba ba, a 'I w'O mo Ba ba; E mi Mi mo, tun gb'ope l'o ni;
 7
 ti gba yi ka, K'a wa tó sùn, è jẹ k'á F'ì yìn fun Ba ba o run fun o re Re.
 gba dun mo ju So a ni sun, pe lu 'ru 'won ni Ti nto ju won yi, ji won si 're.
 lo 'bu sun won, 'ni l'a jin o, k'a ma se d'o ku, K'a ji di de l'e kun a yo.
 Mu 'so ji wa, K'a je ti re, O lo run ai ku, L'ai ye yin a, l'o run n'i gbe

Example 44: M'áyòkún, Song 14, An Evening Hymn

While some of these hymns are appropriate for everyday liturgical activities, others are specifically written for use during matins (Sunday 10 O'clock service). *M'áyòkún* songs 65 and 67 provide good examples of this. Apart from their use specifically for these early morning or evening services, some of these songs are sometimes used as introits while some are also good as processional hymns.

6. 6.1.2 Orin Àkowlé, Orin Àkojádé

Liturgy implies order and this order can be clearly reflected in the organisation of worship services. To this end, the beginning and end of worship services are carefully observed

in the form of activities and particularly the texts of songs used. Such order is manifested in processional hymns referred to as *Orin Àkowlé* which are usually sung when the clergy, choir and other officiating ministers process into the sanctuary. An example of *Orin Àkowlé* is *Má Gbàgbé Ilé*, Song 3 below. Processional and Recessional songs come with various themes ranging from worship, praise, dedication and songs of faith that is a reflection of the sermon theme for the particular service. One of the criteria for using such songs either for processing or recessing is the long multiple verses of such songs. Any song in this category may not be less than six or more verses in order to allow for complete movement of the procession of the choir and priests.

In the same manner, recessional hymns *Orin Àkojádé* are sung at the end of a service, when the clergy, choir and other officiating ministers file out of the sanctuary.

A tún pàdé láti wá f'olá
Fún Jèsù ní ọ̀nà t'ó fú'yì
A tún pàdé láti wá f'ayò sìn
Baba wa l'òrun (3ce)
Jòwọ́ l'ókùnkùn jìnà sí wa
Baba wa jòwọ́ l'ókùnkùn jìnà sí wa Baba
wa

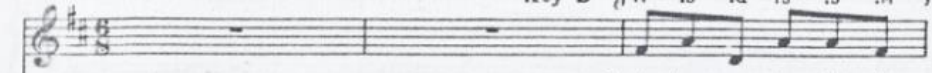
Translation

We are gathered again to give honour unto
Jesus in a manner that is comely
We are gathered to joyfully worship
Our Father in heaven (3ce)
Please, drive darkness far away from us
Our father please, drive away darkness far
away from us.

Bright with a gentle swing

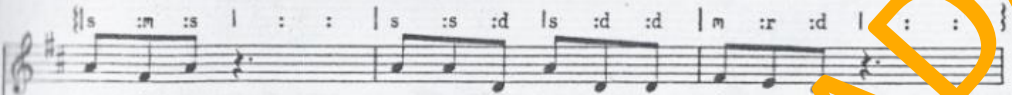
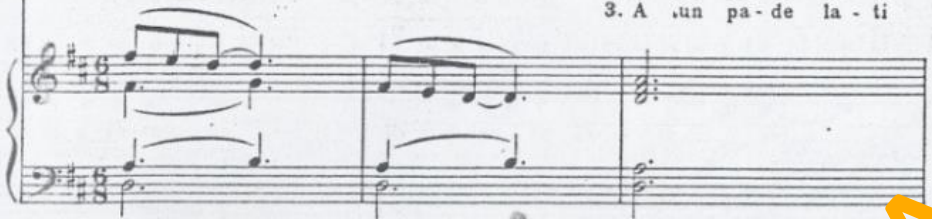
Key D { m : s : d l s : s : m }

VOICE

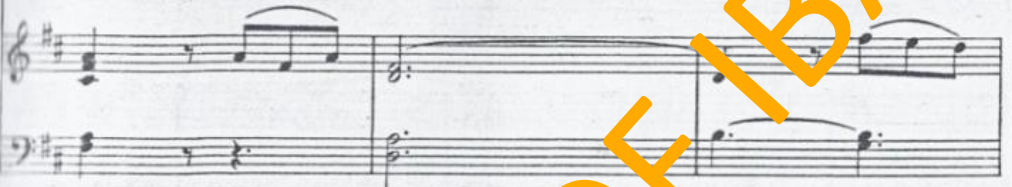


1. A tun pa - de la - ti
2. A tun pa - de la - ti
3. A tun pa - de la - ti

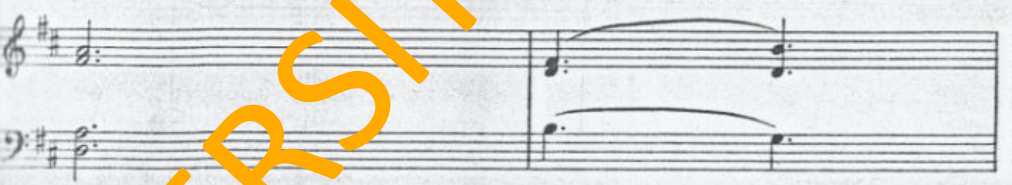
PIANO



wa fò - la, Fun Je - su ni o - na t'ò fu 'yi
wa fé - ti, Si Je - su fun o - rọ t'ò gba 'yi
wa fò - la, Fun Je - su ni o - na t'ò fu 'yi



A tun pa - de la - ti wa fá - yọ Sin Ba - ba
A tun pa - de la - ti wa fò - kan Sin o - ba
A tun pa - de la ti wa fá - yọ Sin Ba - ba



O.U.P. 155

UNIVERSITY OF IBADAN

|| d : r : d | : : | s : s : s || : s :- | : : | : : }

wa l'ò - run Ba - ba wa l'ò - run
 wa l'ò - run Ọ - ba wa l'ò - run
 wa l'ò - run Ba - ba wa l'ò - run

|| s : s : s || : s :- | : : | : : | d : s : s | d : d : d }

Ba - ba wa l'ò - run Jọ - wọ l'ò - kun - kun ji -
 Ọ - ba wa l'ò - run Jọ - wọ l'ò - ri - șa ji -
 Ba - ba wa l'ò - run Jọ - wọ l'ò - kun - kun ji -

SOLO

CHORUS | SOLO | CHORUS

|| d : m : r | d : d : d | d : s : s | d : d : d | d : m : r | d : d : d ||

- na si wa Ba - ba wa, Jọ - wọ l'ò - kun - kun ji - na si wa Ba - ba wa.
 - na si wa Ọ - ba wa, Jọ - wọ l'ò - ri - șa ji - na si wa Ọ - ba wa.
 na si wa Ba - ba wa, Jọ - wọ l'ò - kun - kun ji - na si wa Ba - ba wa.

Example 45: Má Gbàgbé Ilé, Song 3, Orin Àkowlé (Processional Song)

The following song from *Yin Olúwa*, Song 57 is an example of *Orin Àkójáde*.

*Sìn wá jáde ò, Sìn wá jáde ò,
Ìwọ l'àwa ó ma sìn títí o
Sìn wá jáde ò
Baba yé (3ce)
Sìn wá jáde ò.*

Translation

Lead us out with your grace
You alone we will worship for ever,
Lead us out with your grace
Please Father (3ce)
Lead us out with your grace

6.6.1.3 *Orin Àkúnlẹ̀kọ* (Introits)

In Yorùbá churches, introits are sung as a means of offering supplications during services. It is usually done while kneeling down. In Yorùbá culture, it is not proper for a person to stand before a superior in supplication. The acceptable stance is that of prostration or kneeling. Hence, Yorùbá Christians find it most inappropriate to stand before the Almighty God while supplicating. This explains the Yorùbá interpretation of the concept of an introit as a song to be sung on the knees that is, *Orin Àkúnlẹ̀kọ*. For these reasons therefore, the texts of the introits in *YNA* are supplicative and petitionary. The texts express the attitudes of a supplicant which are humility, meekness, modesty and penitence. *M'áyòkún*, Song 51 below is an example of introit for a regular service.

*Baba mímọ , Oba òrun,
A dé fún 'sìn n'ílẹ̀ Re
Ó tó kí a f'òwò sìn níwá'ítẹ̀ Ọlórún
Mímọ, Mímọ ni Ọlórún
Èmí òrun wá o;
Àwá nífẹ̀ 'gbàlà Re*

Translation

Holy Father King of heaven
Here in our house we are to worship
It is comely to worship reverently
Holy Holy is the Lord
Come on spirit divine
Thy salvation we seek

1. ba ni mo, O ba o run, A de fun sin n'I le Re; O to ki a f'o wo sin ni
10. wa ju I te O lo run Mi mo, Mi mo ni O lo
17. run; E mi o run wa, o; A wa nfe 'gba la Re.

Example 46: *M'áyòkún*, Song 51, *Orin Àkúnlẹ̀kọ* (Introit)

As already pointed out above, most *YNAs* have multiple verses but *YNA* introits in *M'áyòkún*, *Má Gbàgbé Ilé* and *Yin Olúwa* mostly have single verses. Even though the single verse principle of the *YNA* in these hymn books are not without exception, with regards to length it was observed that they are of two main types. The first type consists of short single verses, while the second type consists of extended single verses. In the example of *M'áyòkún* song 51 above, the short type are usually composed for use in regular worship services; *Yin Ojò Ìsimi* while the extended type are composed for use during anniversaries and festivals. The extended length provides space for the composer to customize it in order to specifically suit the purpose of the celebration. *Yin Olúwa* song 5 below is an example of the extended type.

Gbọ ti wa o ní Ibùgbé Rẹ
Gbà tá wólẹ l'ékún ẹsẹ wa Ò
Tìrẹ l'ànú Tìrẹ l'ànú tiwa l'ẹbi Ò
Gbọ 'gbewa ni'tẹ Rẹ yé, dáríjì wá Baba
rere
Mí sí wa Baba Ọrun lóni ájoyò, mí sí
wa ò
Báwa péjọ nínú Ìsìn àjòdún wa
kí ire k'ó kári wa yé Mèssiah
Jòwọ wò wá l'ójọ òní o, yé o
k'á má pàdánù l'áiyé Baba rere

Translation

Hear us from your dwelling place
 As we bow our knees
 You are merciful; we are guilty
 Hear us from your throne above and
 Pardon our merciful father
 Breathe on us Heavenly Father on this
 joyful day, breathe on us
 Tabernacle with us as we worship on
 this day of our celebration
 Messiah bestow upon us all your
 goodness
 Please, vouchsafe us this day
 That we may not miss the mark of your
 eternal calling

6.6.1.4 *Orin Ọ̀dàpọ̀ Mímọ̀ (Holy Communion)*

The Holy Communion is a central doctrine of the Christian religion. *Ìdàpọ̀ Mímọ̀* is the Yorùbá translation of the term, 'Holy Communion' and *Orin Ọ̀dàpọ̀ Mímọ̀* refer to songs that are sung during the Holy Communion service. Also known as the Eucharist or Lord's Supper, it is a rite in which bread and wine are consecrated by an ordained minister and consumed by the ministers and members of the congregation. This is done in commemoration of the breaking of the body and shedding of the blood of Jesus and also in obedience to Jesus' command at the last Supper, "Do this in remembrance of me." It is a sacrament of the church, symbolizing as well as affecting the union of Christ and His faithfuls.

The three YNA books used in this study do not contain any songs that can be said to be specifically written for the Holy Communion. However, there are various hymns that refer to related themes such as redemption, rededication and devotion as well as the blood and sacrifice. An example of such songs in *M'áyòkún*, is Song 27

Kí l'ó lè w'èşè mi nù?
Kò sí l'ài-şè Èjè Jèşù
Kí l'ó tún lè wò mí sàń?
Kò sí l'ài-şè Èjè Olúwa
Ègbè:
Iyebiye l'Èjè ná
Àt'ìfẹ́ t'ó so wá di mímó;
Kò tún s'ísun t'ó dàbí rẹ,
Kò sí isun t'ó lè w'èşè mi nù.

What can wash my sins away
 Nothing but the blood of Jesus
 What else can make me whole
 Nothing but the blood of the Lord
Refrain *Oh Precious is the blood*
That makes me white as snow
No other found I know
Nothing but the blood of Jesus

Translation

1. *Kí l'ó le w'è se mi nu? Ko si l'ai se E je Je su Ki l'ó tun le wo mi san?*
 2. *Kí l'ó le p'E se run ke? Ki si l'ai se E je Je su Ki l'ó t'a se pa f'e se?*
 3. *Ri ru bo je re 'Fi ji Ko si mo o, te te bo nu o; K'a wi jo ja re l'ó run*
 4. *Kin' 'jo s'e tu tu f'e-se? Ko si l'ai se E je Je su L'ai ye n'bi ta bi l'ó run*

6
Ko si l'ai se E je O lu wa I ye bi ye l'E je na At'i fe t'o so wa
Ko si l'ai se E je O lu wa
Ko tun ni le se ke tan re s'e.

11
K'o tun s'e bo ti ngbe nia bi Je s
di mi mo; Ko tun ni san t'ó da bi re, Ko si, an 'I sun t'ó le w'è se mi nu.

5. *Gbo, ni bo n'I ye ha wa?*
Ko si n'nu a ti le p'O fin mo, o;
K'a j'a la we, j'Al-ha ji
Nwon yi na se l'ó le gb'e le se.
A ti ru bo ni, a ru da,
E tu pi pe ni Je su ti se;
Ko s'a la wo t'ó da bi Re,
D'o ni, ko s'e da t'ó le gba 'nia b'On.

Example 47: *M'áyòkún*, Song 27, *Orin Idapò Mímó* (Holy Communion)

6.6.1.5 Ìgbàgbò

Faith (*Ìgbàgbò*) is the central tenet of Christianity and indeed all religions. Songs of faith are popularly used in services to establish, encourage and strengthen the faith of

believers. YNA composers in acknowledgement of the importance of faith wrote songs to meet the faith challenges of Christians. The song under *igbagbo* focuses on trust in God. Song 20 in *Má Gbàgbé Ilé* mentions a Biblical truth that when you have faith in God, He does not forsake you.

Examples of such songs are *Má Gbàgbé Ilé*, Song 20 and *Yin Olúwa* Song 35

Mo r'Olúwa mo yò sèn-sèn
Ìgbàgbò mi dúró sìn-sìn
O dájú wípé kòní fímí s'ìlẹ̀
Mo r'Olúwa mo yò sèn-sèn o

Translation

I have seen the Lord, I rejoice
 My faith is steadfast
 He will not leave nor forsake me
 I have seen the Lord, I rejoice

SOLO (Chorus 2nd time)
 In moderate time and gracefully
 Key G
 VOICE
 Mo r'O - lu - wa mo yò sèn - sèn,
 PIANO
 I - gba - gbò mi - ro sìn - sìn, O da - ju pe ko ni
 fi mi si 'lẹ̀, Mo r'O - lu - wa mo yò sèn - sèn o.
 O. U. P. 158

Example 48: *Má Gbàgbé Ilé*, Song 20, *Orin Ìgbàgbò* (Song of Faith)

Translation

Korin, yin Jésù, korin (2ce)
Jésù n'ìpilèsè àt'òpin }
On l'alàṣepé igbàgbó wa } 2ce
Ké Hallelúyà.... Ógo, Ógo, Ógo
S'Óba wa Mímó.... Ógo, Ógo, Ógo,
S'Ólúwa iyè... Ógo, Ógo, Ógo.

Sing, in praise of Jesus sing
Jesus is the beginning and the end,
He is the Author and the finisher of our
faith
Shout Halleluya... Glory, Glory, Glory
To our holy king... Glory, Glory, Glory
To the Lord of life... Glory, Glory, Glory

Yin Olúwa Song 35, another example of *Orin Igbàgbó* (Song of Faith)

6.6.1.6 Orin Omódé

Children constitute an important part of the church of Christ. Various portions of the Bible make references to them, and they are specifically referred to as the heritage of God. In the Gospels, Jesus rebuked his disciples from preventing children from coming unto Him. The texts of YNAs for children are inspired by Christian ceremonies such as child naming, child dedication, infant baptism and so on. An example of this in *Yin Olúwa* is song 51. Its text is drawn from directly Psalm 127:3-5.

Omọ ni ìní Olúwa
Omọ inú sù ni èrè rẹ,
Bí ofà tí rí l'ọwọ́ alágbára, bẹ́ ní wọ́n,
Ojú kò ní tí baba wọ́n
Ìbùkún ní fún apó rẹ́ kún fún wọ́n

Translation

Children are heritage of the Lord
And the fruit of the womb is His reward
As arrows are in the hand of the mighty
man
So are children of the youth
Happy is the Man that has his quiver full of
them

♩=58

SOPRANO
ALTO

TENOR
BASS

O - mo ni i - ni O - lu - wa o - mo i - nu si ni e - re re;

3
Bi o - fa - ti ri l'o - wo a - la - gba - r bee ni won.

5
O - ju ko ni ti ba - ba - won, I - bu - kun a - po - re, To kun - fun won.

Example 49: Yin Olú' a Song 71, showing an example of Orin Oṃodé

6.6.2 Orin Ìsìn Ọ̀dún

Christian festivals are important markers of the church year calendar and they play a significant role in the church's liturgy. The major festivals include Christmas, Easter, Harvest and New Year. YNA composers wrote songs with relevant texts for these festivals.

6.6.2.1 Orin Ìbí Krístì

The YNAs that pertain to the story of the birth of Christ are referred to as *Orin Ìbí Krístì*. The texts of these YNAs dwell on the incarnation Jesus Christ. They remind the Christian about the prophetic annunciation and other events surrounding the birth of Jesus Christ. These YNAs are sung in various services and Christian gatherings during the joyful end of the Year, at Christmas season. They express joy and celebration in consonance with the Yorùbá concept of festivals periods as periods of joyful festivity. In contrast to European christmas carols such as "See amid the winter's Snow, The Holy and the Ivy" that associate christmas with such European cultural realities as climate, YNA composers seem to concentrate strictly

on the significance of Christ's coming, its implications for mankind and the bible accounts of His coming. An example of *Orin Ìbí Krístì* in *M'áyòkún* is song 55.

Ìràwò didán kan yò (2)
Ní ilà-oòrùn sí àwọn amòye,
Ìràwò t'ó pò l'ógo ni;
Ègbè: Ìràwò yí pé l' ógo, ó pé,
Ìràwò yí pé l' ógo, ó fi Jèsù hàn
Pé Oba iyanu ni, ègàn ko sí
nípa Rẹ̀.

Translation

A bright star appears (2)
 From the East to the wise men
 The star is full of glory
 This star is complete in glory
 It is complete in glory
 Revealing Jesus as wonderful
 King
 No reproach concerning him

1. I ra wo di dan kan yo I ra wo di dan kan yo Ni ila o un si a won a mo ye, I
 2. I ra wo yi ke de Re I ra wo yi ke de Re O si fi so to a won a mo ye T'on
 3. I ra wo yi n'I fi han I ra wo yi n'I fi han Fu t'E we t'a gba tio te le la ni, I
 4. I ra wo yi mu won yo, I ra wo yi mu won yo, L'a yi ta ra, nwon si pa da lo Se

7
 ra wo t'o po l'o go ni; I ra wo yi pe l'o go, o pe, I ra wo yi pe l'o
 a jo de 'bu gbe O ba; tan ko si n'nu won ke, ran ti, E tan ko si n'nu won
 ra wo yi ki tan 'ni ra wo yi l'a ju we pi pe I ra wo yi l'a ju
 'ro hin ka le de 'lu won dun l'e yi fHe ro du, O ba Ko si le te mo ra

12
 go, o fi Je na, Pe O ba i ya nu ni, e gan ko si ni pa Re.
 ke, nwon to su Pe l'o re won e yi t'o je e bun i fe la t'o kan.
 we, la to o do d'o do Je su O ba won; I ra wo yi je ri Re.
 ke, o jo wa ge se Lo 'p'o mo a gbo won je, Ko si mo pe Je su ye.

Example 50: M'áyòkún Song 55, Orin Ìbí Krístì

6.6.2.3 Orin Ojò Ìsìmi Òpẹ

Palm Sunday, Good Friday and Easter Sunday are three Christian festivals that constitute the Passion Week of the Christian calendar. Collectively they offer the opportunity to commemorate the last week of Jesus' ministry on earth starting with His triumphant entry into Jerusalem on Palm Sunday (*Ojò Ìsìmi Òpẹ*) through his crucifixion on Good Friday (*Friday Rere*) and culminating in His resurrection on Easter Sunday (*Ojo Ajinde*). The celebration of these events is commemorative of the core beliefs of Christianity. Accordingly, YNA composers devoted significant efforts to writing songs whose texts address these events of the Christian calendar. An example of YNA for Palm Sunday is *Yin Olúwa* song 12.

Máa g'ẹsin lọ l'ólánlá Rẹ
Máa f'irèlẹ g'ẹsin lọ kú - 2ce
Ìségun Rẹ ti bèrẹ
L'óri ẹsẹ àti ikú
Ègbè:
Máa g'ẹsin lọ Olùgbàlà l'ólánlá Rẹ,
L'óri imò 'pẹ àt 'aṣọ t'a tẹ s'ilẹ

Translation

Ride on the colt in majesty
In meekness ride you on
Your victory has begun
Over sin and death

Refrain

Ride the colt in majesty O blessed saviour
On palm fronds and clothes spread down

Example 51: Yin Olúwa song 12 An example of YNA for Palm Sunday

Ko tún sí ọrẹ bii Jésù
Eni t'Ó ru gbogbo ẹbi wa,
T'Ó kú 'kú oró fún 'ni
Lí àìkanra; Ọrẹ òlá!

Ègbè:
Ìfẹ òlá aláìlẹgbé (2ce)
Ni ti Jésù Olùgbàlà rere.

Translation

There is no friend like Jesus
Who carried all our guilt and shame
Who died that cruel death for us
Without malice, Oh great friend!

Refrain

Oh matchless love (2x)
Of Jesus, the good saviour



1. Ko tun si o re bi___ Je su e ni to ru gbo gbo e bi wa T'o ku ku o ro fun_ ni lai kan ra___

2. I fe lo fi ku fa we le se e ni t'o fa ra da i ro ra T'a rai ye pa ni ri ra la i se ri

3. A ni ku re yi, j'e bo fe se e tu t'o se tun je ai le gbe O to k'a wa ko fe ran Je su dan dan



O re nla, I fe nla a la i le gbe I fe nla



a la i le gbe ni ti Je si O lu gba la e re

4. Ileri re nfun okan l'ayo
E ni t'o fara gba i ya wa
T'o je k'awa ko gba ifiji t'Oba
Egbe. Ore nla

5. Ko s'iru a ni t'o nje ni ni ya
E ba sun k'apa re jojo
to k'awa wa 'do Re fun isimi
Egbe. Ore nla

6. Ko to k'awa ko ko Re
Oba t'o j'ob lo ma ni o
Dupe pe ina fe Re i ki jo ku
Egbe. Ore nla

Example 52: M'áyòkún song 5 (Hymn for Good Friday (Friday Rere))

Translation

1. Òrè èlèsè t'ó kú
Ti jinde, l'ógo,
Ojú t'íkú kò t'apa nó,
E gberin: Alleluia.

The Friend of sinners who died
is risen in glory
Death is shamed, its powers lost
Join in the chorus, Halleluyah

1. O re e le se t'oku Ti jin de, l'ogo,
 2. E da e le se, gbe rin; O lu wa ti jin de;
 3. I fe bo ri I la ra, Gba Je su ti jin de

5

O ju t'iku ko ni pa mo, E gbe rin: A lu ya
 Ai ye pe l'e se te pa ta! I gba la ni t'e se.
 E gbe o ni ri ki si te, E gbe rin: A lu ya.

4. Iso pel'Ami j'asan,
 Oluwa ti jinde;
 Ori Ade Egun molu,
 Ijiya ti d'ola o.

5. Ajinde ni ipe
 A o na pa'ku ru
 O wa taye titi lai,
 N'ile ala Baba l'oke. Ase.

Example 53: M'ayòkún Song 2, YNA for Orin Ajinde

6.6.2.4 Orin Ajòdún Ìkórè

Harvest (*Ìkórè*) is an important celebration within the christian calendar commemorating the time of the year when farm produce are harvested. The historical significance of this festival in the church stems from the feast of in-gathering which God told the Israelites to observe yearly as contained in Exodus 23:16. It's a time of joy; when farmers bring the fruits of their harvest home to enjoy. It is a time to thank God for the yields and also prepare for the next planting season. So the songs marking this celebration also talk about basic things that make the activities of harvest possible for the farmer – rain, dew, dryness of harmattan, wind, physical strength and so on. Also mentioned are the various crops and vegetable.



1. 'Gba do gbo fun' ni 'Gba do gbo fun' ni I su a t'o bi, Yo l'o dun 'Ko re.
2. 'Bu kun nmu ni yo 'Bu kun nmu ni yo A wa so pe ni, Yo, ko rin i yin.
3. 'Re ti be si po 'Re ti be si po O pe ye wa o, A wa njo, a nyo.
4. Gbin 'fe bi o ka Gbin 'fe bi o ka E o ka l'o la; Gbin 'fe bi o ka.

Example 54: M'áyòkún Song 49, 'Gbàdó Gbó Fún Ni

Translation

'Gbàdó gbó fún ni /2x

The maize is ripe for harvest /2x

Isu á t'óbi yò lódún 'kórè

May the year be big for rejoicing
at harvest

6.6.2.5 Orin Àjòdún Egbé

One of the social features of Yorùbá Christian life is the organisation of church congregations according to an age-grade structure, gender, and roles played by members in the life of the congregation. Each group within these organisational structures has a particular date within the church year calendar on which the group is celebrated. These occasions which are celebrated annually are referred to as *Àjòdún Egbé* (society anniversary). For instance the church choir known as *Egbé Akorin* celebrates its festival on a day referred to *Ojò Àjòdún Egbé Akorin* (choir festival). On such occasions, special *YNA* compositions are rendered in praise of God and to the admiration and enjoyment of the members of the congregation and those specially invited to such occasions. The texts of *YNAs* for these festivals occasions reflect the joy and the heart of thanksgiving with which the congregation dance to the altar while praising and giving thanks to God. An example of *Orin Àjòdún Egbé* in *Yin Olúwa* is song 45 below

Translation

Papa òrun, a péjọ f'ájòdún òní
Dadun, gb'opé, gba 'yìn, t'ẹwọ gb'ọre
wa;
Bá kó tilẹ j'eni yíyẹ, gbà wá mọra Rẹ,
Olúwa l'ókè, Ọba wa, a júbà Rẹ o.

Heavenly father we are gathered on this
festival day
Receive our thanksgiving, worship and
offering
Though we are unworthy, still, accept us
as your very own
Our Lord on high, our king, we worship
you.

♩ = 90

SOPRANO
ALTO

TENOR
BASS

Ba - ba o - run a pe - jo fa - jo - dun o - ni,

5

da - kun gbo - pe gba - 'yin te - wo gbo - re wa. Ba - ko ti - le j'è - ni yi - ye gba wa m ra re;

9

O - lu - wa l'ò - ke O - ba wa a ju - ba re o.

The image shows a musical score for a song. It consists of three systems of music. Each system has a vocal line (Soprano/Alto and Tenor/Bass) and a piano accompaniment line. The first system starts with a tempo marking of ♩ = 90. The lyrics are: 'Ba - ba o - run a pe - jo fa - jo - dun o - ni,'. The second system starts with a measure rest of 5 measures. The lyrics are: 'da - kun gbo - pe gba - 'yin te - wo gbo - re wa. Ba - ko ti - le j'è - ni yi - ye gba wa m ra re;'. The third system starts with a measure rest of 9 measures. The lyrics are: 'O - lu - wa l'ò - ke O - ba wa a ju - ba re o.'.

Example 55: Yin Olúwa Song 45, Orin Ajòdún Egbé

6.6.3 *Orin Àkànṣe*

Apart from the songs for the celebration of festivals and anniversaries, there are yet other songs for special services such as weddings (*Orin Ìgbéyàwó*) birthdays (*Orin Ojò Ìbí*) and funerals (*Orin Ìsíkú*). These special songs are sometimes rendered by the choir only and therefore referred to as *Orin Àkànṣe*. An Example of *Orin Ìgbéyàwó* (wedding song) is *M'áyòkú*. Song 79 below:

Fá 'yáwó yì f'òko (2ce)
Ṣe yón l'òkọ, l'áya
T'ánfàní d'ojò gbèìn

Translation

Give the bride in marriage (2ce)
Make them truly husband and wife
Joined together forever

1. Fa 'ya wo yi f'o ko Fa 'ya wo yi f'o
 2. Pe se fun won d'o pin Pe se fun won d'o
 3. F'e bun 'fe Re f'a won F'e bun 'fe Re f'a
 4. Se to kin won l'o ro Se to kin won l'o

7

ko Se won l'o ko, l'a ya T'an fa ni d'o jo ge in
 pin Se won l'o kan d'o pin, S'a jo ni 're do pin
 won 'Won yi d'o pin, da kun, Sa bo fun won lai, o
 ro D'a le, ba won gbe o; Pe se te won l'

5. Si f'E mi re to won Si f'E mi re to won
 Se won ni A se gun
 'Fi ye fun won n'i gbein.

6. Ba ba, su re fun won P su re an won
 K'O je kin won bi mo
 T'i tu nu, a la jo.

Example 56: M'áyòkún Song 72, Orin Ìgbéyàwó

1. O jo fi fu yi T'a l'á yu ni t'o ni je Bi e nia a mo ye, Ba ba mo yin O,
 2. E bi nri mi yo, Gb'o pe fun o re 'te hin wa Fun an fa ni e ko, fo ju li la fun
 3. Gb'o pe tun gba yin, Gb'o pe tun gbo gbo 'ran lo wo Fun'pe se lo jo jo ti ti wa do ni
 4. F'o gbon fun mi l'á F'o wo ke mi, fa yo kun le. K'i ro run je te mi ti ti l'a yo se

6

o, mo n'je, mo nmu mo ti da gba si Ni nu i ri ri mi, n'o ro n'i fe
 re Mo n'e bi m'a yo, 'Wo O lu tu nu O re o run nfun mi l'a yo si be
 o se le re ki Ba ba se ran wo K'ai ye e mi j'o yin ti ko le gan.
 gun L'o ju mo t'o j'o tun kin d'a ko tun Ni nu 'wa mi mo, kin j'a wo ran Re.

Example 57: M'áyòkún Song 15, Orin Ojò Ìbí

Ojò fuyi

*r'áa bí 'rú mi ni t'òní jé;
 Bí ènià amòye, Baba, mo yìn Ò o
 Mò òlè jẹ, mò ònmu, mò tí dàgbà sí í
 Nínú ìrírí mí, n'òrò, n'ifè.*

Translation

What an honorable day
 On which I was born
 Being wise, Father, I worship you
 As I eat, drink and and grow
 In experience, riches and love

♩. = 65

SOPRANO
ALTO

TENOR
BASS

I-gba a - ye — on-dun bi o-yin se o-ji - ji wa n'ko ja lo. I-gba a-

ye, O dun bi o-yin se o-ji - ji wa n'ko ja lo. I-se o -do-do yo pa-ri K'á - de

I-ye je ti wa o, I-se o -do-do yo pa-ri K'a - de I-ye je ti wa o. Le-hin

ti, 'ku ya wa A - o pa - de l'e - se Je - su, Le - hin

ti 'ku ya wa, k'a - de i - ye je ti - wa o

Example 58: Yin Olúwa song, Special YNA for burial services

Translation

Ìgba aiyè, o dùn b'òyin še
 Ojì wá wá kójá ló o } 2ce.
 Iṣé o lodo yío parí }
 K'á dé iyè jè tiwa ò } 2ce.

Ègbè: Lèhìn tí 'kú yà wá
 Aó pàdé l'èṣẹ̀ Jèsù
 Lèhìn tí 'kú yà wá
 K'ádé iyè jè tiwa ò

When lifetime is sweet like honey
 Our shadow passes away
 Work of righteousness will cease
 May crown of life be ours
Refrain After we are separated by
 death
 We shall meet at the feet of Jesus
 After we are separated by death
 May the crown of life be ours

6.7 Conclusion

In this chapter, the criteria for selection of the works of the three composers for analysis were earmarked according to the popular published works of each of the three composers. Classification of selected *YNAs* of the three frontline composers was carried out according to liturgical theme addressed by the songs. Their compositional techniques were identified according to sources of texts and melodies used in their compositions. Extensive analysis of musical elements were based on the form and structure, scale, set keys, melodic ranges, speech tone patterns and harmonic characteristic features identified in the *YNAs* of the three composers. In addition, the musical instruments used in *YNAs* were discussed and finally, a broad textual analysis of songs from *M'áyòkún*, *Má Gbàgbé Ilé* and *Yin Olúwa* were also presented from the perspective of their liturgical functions.

Endnote

^{1.} Felá Şówándé (1905-1987) was born in Lagos in 1905 into a middle class family. His father, Emmanuel Şówándé, was a priest and one of the pioneers of Nigerian church music at the beginning of the 20th century. In 1934, he went to London to study European classical and popular music. He went on to attain a successful career in broadcasting, music research and performance. In the course of his music research, he met Rev. Olúdé and impressed upon Olúdé the need to make use of pentatonic scales in order to make Olúdé's compositions totally conform to the tonal inflexion of the Yorùbá language, in its text and tune. Şówándé undoubtedly played a pioneering role in the development of modern Nigerian Art Music and perhaps became the most distinguished and internationally known African composer of his time.

^{2.} The expression '*janyin janyin*' is a Yoruba onomatopoeic expression that could signify strength and resilience as symbolized by the *Ìrókò* tree among the Yorùbá.

CHAPTER SEVEN

SUMMARY, CONCLUSION AND RECOMMENDATION

7.0 Introduction

The preceding chapter presents an extensive analytical discussion on the structure and text of the selected *YNAs* of Olude, Dedeke and Dopemu. This chapter wraps-up the entire study by giving an overview of the study in three sections. First, is the summary of all the chapters that constitute the thesis. Second, are the conclusions drawn from those chapters while at the end, are some recommendations that are made based on the findings of the study.

7.1 Summary

This study was presented in seven chapters. The first chapter served as an introduction that gave the background to the study. A brief account of the origin of church music among the Yorùbá was provided. In the mid-nineteenth century, upon the advent of christianity in Yorùbáland, the European missionaries introduced the type of church music which they brought from Europe to the early Yoruba christian converts as an integral part of the liturgy of the churches in Yoruba land. This development resulted in a cultural conflict with the traditional musical experience of the early Yoruba converts. The dissatisfaction of the Yoruba converts manifested in two ways. Firstly, European songs introduced were at variance with Yoruba songs which had melodies that followed the tonal and rhythmic inflection of its speech pattern. Secondly, drumming and dancing which are crucial elements of Yoruba music were absent in the European songs. This eventually necessitated the evolution of an idiom of church music known as *Yorùbá native airs (YNAs)*. The rise of cultural nationalism in the late nineteenth into the early twentieth century also served as a catalyst in the development of *YNAs* that eventually coalesced into a Yoruba church music tradition. This tradition was championed by a group of indigenous composers who drew their compositional resources from both European and Yorùbá musical elements.

Furthermore, the first chapter also set some necessary parameters which helped in guiding the study. It included the statement of the problem, aim and objectives, and a definition of the scope of the study. Research questions addressed within the study were also stated. The need for documentation and analysis of *YNAs* and a provision of the link between the past and the present were also highlighted as the key justification for the study.

In chapter two, the theoretical framework and literature review were presented. There it was established that the study was based on the theory of intercultural music as postulated by Kimberlin and Euba. This theory provides a suitable foregrounding for the study of *YNAs* because of the interplay of both European and Yoruba musical elements found in the two traditions. Extensive literature relevant to the study was reviewed. Scholarly literature on issues of the advent of christianity in Yorùbá land, the place of liturgical music of the early Yorùbá church and the influence of traditional Yorùbá chant and song on the evolving tradition of Yorùbá church music were explicated. In addition, the chapter discussed traditional Yorùbá drumming and dance, Yorùbá choral music, Yorùbá Hymnody and Nigerian Art Music as relevant background to the study.

In chapter three, the methods used in gathering information for this study were discussed. The systematic approach used in collecting data based on interviews, interaction with key informants and focus group discussions were explicated.

Chapter four discussed the origin and development of *YNAs*, by providing a historical account of its evolution. It gave a narrative of the musical dissatisfaction brought about by the introduction of Europeanized hymns and the eventual resolution of the cultural conflict through the emergence of the *YNA* tradition. Notable individuals that pioneered its evolution were also discussed. Rev. J. J. Ransome Kuti was identified as the ‘progenitor’ of the *YNA* tradition. This appellation is traceable to his open-air crusade activities as a Reverend Minister in the early Egba missions. He carried out this open-air crusade musically by substituting the existing texts of Yoruba folk songs with christian texts. Thereafter, scholars like T.K.E. Philips and Fela Sowande were able to extract a theoretical model from Kuti’s musical approach. This model later became the basis for compositional prescriptions with which they (Philips and Sowande) influenced the compositional activities of emerging *YNA* composers.

Chapter five presented the biographies of three prominent composers of the *YNA* tradition namely, Abraham Táíwò Olájídé Olúdé, Godwin Adédayò Dédeké and Gilbert Pópólá Dòpèmú. These biographical accounts contain an exposition on how their family background, schooling and career path influenced their compositional activities that made them frontline *YNA* composers.

The sixth chapter opened with a discussion on the criteria for the choice of *M'áyòkún*, *Má Gbàgbé Ilé* and *Yin Olúwa* as published works of the three prominent composers selected for analysis. The *YNAs* from the three hymn books were thereafter classified according to the liturgical themes addressed by each of the songs. Next, it discussed the compositional techniques utilized by the *YNA* composers based on the ideas from which the three composers sourced the text and melodies of their *YNAs*. The three sources identified and discussed are namely, (1) adapted Yorùbá folktales and ceremonial melodies, (2) Yorùbá speech inflected melodies composed to the first stanza of translated European hymns, and (3) *YNAs* that are original compositions of the three composers in both text and melody.

The chapter then moved on to dwell on an extensive analysis on musical elements based on the form and structure, scale patterns, set keys, harmonic and rhythmic structures of *YNAs* of the three composers. The chapter also discussed the musical instruments of the *YNA* tradition. The chapter ended with an extensive textual analysis of selected works of the three composers based on the liturgical functions of the *YNAs*.

Finally, chapter seven concluded the discourse by providing the summary, conclusion, and recommendations of the study.

7.2 Conclusion

In light of the discussions that have been generated, certain conclusions can be made from this study. Firstly, the musical dissatisfaction of Yorùbá worshippers in the early mission churches was one of the factors that 'fuelled' the movement of cultural nationalism in early Yorùbá churches. The movement contributed to the schisms that occurred in the mission churches which eventually led to the birth of independent African Churches. The birth of independent African churches provided an auspicious environment for the evolution and development of Yorùbá church music and musicians. These musicians combined elements of traditional Yorùbá music with those of the European to create *YNAs* as an alternative musical idiom which brought some initial musical satisfaction to the Yorùbá christian worshippers first, in the independent African churches and later in mission churches.

Secondly, going by the characteristic features of the musical structure and text identified in the compositions of three prominent *YNA* composers, *YNAs* can therefore, be defined as a danceable musical genre in which singing according to the tonal and

rhythmic inflections of Yoruba text is accompanied by the organ and drumming in the traditional Yoruba style.

Thirdly, it was observed that these three prominent composers upon whose lives and works this study was based showed similar background traits. Their biographies revealed that they were all exposed to the western musical tradition through the mission schools and the churches. This is in addition to the fact that they were all born and raised in Yorubaland. These, most probably, enabled them to harness their intercultural experiences that are copiously reflected in their *YNA* compositions.

Fourthly, the development of the *YNA* tradition served to underscore the importance of drumming and dancing as essential ingredients of Yoruba music hence, the endeavours of indigenous Yoruba composers facilitated the integration of traditional Yorùbá musical elements into the music of the Yoruba church. In so doing, they helped to 'readmit the soul' of the Yoruba worshiper which was inadvertently 'barred' by the European missionaries at the inception of christianity among the Yorùbá.

Lastly, the *YNA* tradition has produced a dynamic intercultural idiom both at the material and ideational levels of church music. Hence, there is an urgent need to document its numerous composers' works in western notation in order to make them accessible to more users. Having employed standard musicological parameters for identifying and defining songs in the *YNA* tradition of choral music in christian liturgy, this study provides a prescriptive framework that could be adopted by future *YNA* scholars and composers.

7.3 Recommendations

Given the foregoing, the following recommendations are hereby put forward towards the sustainance, promotion and further propagation of the *YNA* tradition of choral music in christian liturgy.

This study focussed on one published hymn book of each of the three frontline *YNA* composers. Several other compositions of these three composers can still be studied by scholars who are interested in this genre of music. This study examined only three composers among many others. Therefore, scholars interested in this area could also carry out studies on other *YNA* composers. Although Olúdé, Dédeké and Dòpèmú

have received some recognition for publishing some of their *YNA* choral compositions for liturgical use of Yoruba congregations, there is still a vast number of other composers of the *YNA* tradition who have also written sizeable number of *YNA* compositions whose works are yet to be documented and made available for others to use. It is therefore recommended that interested researchers should make haste to salvage the works of these composers by collecting, transcribing and publishing such works.

A large number of *YNA* compositions discovered during the course of this study were not properly documented. Many of these compositions were found in their original state, handwritten in old tattered notebooks (written in pencil in some cases) and usually they were notated as texts with only the melody in *toni-olfa*. It is therefore, recommended that these compositions be properly set to music in standard staff notation with vocal harmony and accompaniments.

Since around the 1980s, the use of *YNAs* as part of the liturgical music of Yoruba churches has been on the decline. Perhaps partly due to non availability of a general and well notated *YNA* Hymn book. It is hereby recommended that scholars, composers and music educators can therefore render an invaluable service towards the preservation of the *YNA* tradition by putting together compositions of hundreds of *YNA* composers in one all-encompassing volume. Such an effort will provide the following benefits:

- a. serve as a platform for availability and circulation of *YNAs* for a wider usage.
- b. raise the profile of *YNAs* to that of traditional hymn books in the league of, for instance, the Baptist Hymnal, the Methodist Hymnal, Ancient and Modern, and many others.
- c. revive the use of *YNAs* in Yoruba churches and beyond.
- d. prevent these beautiful, liturgical as well as artistic creations of many of these composers from sinking into oblivion

In addition, this study also recommends that leaders of Yoruba churches should be committed to raising the standard of rendition of *YNAs* in their various parishes. This they can do by organizing seminars and workshops for their choirmasters, organists, composers and church administrators on the teaching, performance styles and techniques, instrumentation and accompaniment techniques for *YNA*. All these will go a long way in the promotion, patronage and proper performance of *YNAs*. It will also encourage the emergence of a new breed of *YNA* composers.

Finally, a number of christain operatic works by Dopemu and several other YNA composers were encountered by the researcher in the course of the field work of this study. Although, similar secular operatic works (by composers like Herbert Ogunde, Kola Ogunmola, Duro Ladipo) had recieved some attention, this sacred genre is yet to recieve substantial musicological attention. It is therefore recommended that scholars of musicology should look into this area of study.

UNIVERSITY OF IBADAN

References

Books and Chapter in Books

- Abodunde, A. 2009. *A Heritage of Faith: A History of Christianity in Nigeria*. Pierce Watershed. Ibadan.
- Adedeji J. A. 1998. *Nigerian Theatre: Dynamics of a Movement*. Calop Publications Nigeria Ltd.
- Agu, D.D.C. 1999. *Form and Analysis of African Music*. Enugu: New Generation Books.
- Àjàyí, J.F. 2001. *A Patriot to the Core: Bishop Ajayi Crowther*. Ibadan: Spectrum Books Ltd.
- 1965. *Christian Missions in Nigeria 1844-1891. The Making of a New Elite*. London: Longman Limited.
- Ajibola J. O. 1974. *Orin Yoruba-Yoruba Songs*. University of Ife Press.
- Akpabot, S.E. 1998. *Form, Function and Style in African Music*. Lagos, Macmillan.
- Albert, I.O. 1999. *Conceiving and Proposing a Research Idea*. Layiwola, Dele (ed.). *A Handbook of Methodology in African Studies*. Ibadan. John Achers pp. 102-114.
- Anri, H, Meki N. and Kofi. 2003. *Musical arts in Africa: Theory, Practice and Education*. Pretoria: University of South Africa. Pp. 151-152
- Asaju, D.F. and Owanikin. 1994. *Religious Interactions: Factors of Syncretism in Badagry Religious life*. Deji Ogunremi et al (rds). *Badagry: A Study of Culture and Traditions of an Ancient Town*. Ibadan, Oyo. Rex Charles Publishers.
- Asaju, D.F. 1995. *The Philosophy of Christian Evangelism: Fundamentals of General Studies*. A Publication of the General Studies Division of Lagos State University. Ibadan, Oyo, Rex Charles Publication.

Asobele, J.T. 2002. Historical trends of Nigerian Indigenous and Contemporary Music. Lagos, Nigeria: Rothmed International.

Ayegboyin, D. and Ishola, A. 1997. African Indigenous Churches: *An Historical Perspective*. Lagos. Greater Heights Publications.

Baines, A. and Wachsmann, K. 1961. Classification of Musical Instruments. Ethn. M. Von Hornbostel and Curt Sachs.

Barclay, W. 1983. The Letters to the Galatians and Ephesians in the Daily Bible Study. Edinburgh. The St. Andrew Press.

Barry, Liesch, 1980. The New Worship. Grand Rapids: Baker Book.

Boyer, H.C. 1979. Contemporary Gospel Music in the Black Perspectives in Music. Spring 7, No. 1 pp. 5-58.

Brooks, C.A. 1998. Foreign-indigenous interchange: *The Yorùbá*. Ruth m. stone (ed): The Garland Encyclopedia of World Music.

Broughton and Jackson. 1985. Black Gospel Music. Englewood Cliffs, N.J. 07632. Prentice-Hall Inc.

Buah, F.K. 1976. West Africa and Europe: A New History for Schools and Colleges. London: Macmillan Education Ltd.

Burns, Allen. 1972. Histroy of Nigeria. London. G. Allen and Unwin.

Burton, R. F. 1863. Wanderings in West Africa. Vol. II. London. Tinsley Brothers.

Chernoff, J. M. 1979. *African Rhythm and African Sensibility*. Chicago: Chicago University Press.

Dédeké, G.A. 1963 *Má Gbàgbé Ilé*. Oxford University Press, London.

Delano, I.O. 1968. *Makers of Nigeria: Josiah Ransome-Kuti: The Drummer Boy who became a Canon*. Oxford University Press, Ibadan.

Dòpèmu G.P. (2002). *Yin Oluwa* [Praise the Lord]. Yaba, Lagos: Wellspring Publications.

Ekechi, F.E. 1972. *Missionary enterprises and Rivalry in Igboland, 1857-1914*. London. Frankcass.

Ekwueme, L.E.N. 2001. *Composing Contemporary African Music: Problems and Prospects*. In Omibiyi-Obidike, M.A.(ed) *African Art Music in Nigeria*. Ibadan: Stirling Horden Publishers, pp. 16-57.

Gauldin, Robert. 2004. *Harmonic Practice in Tonal Music*. W.W. Norton & company. New York. London.

Green, J.F. 1967. *Biblical Foundation for Church Music*. Nashville: Convention Press.

Hans Adler and Wulf Konke. 2009. *A Companion to the Works of Johan Gottfried Herder*. New York, Camden House.

Hustad, D.P. 1995. *Jubilate II: Church, Music in Worship and Renewal Carol Stream: Ibadan: Hope Publishing Company*.

Janvier, G. 1995. *Worship in today's Church in Janvier, G Music Education for African Church*. Kaduna: Baraka Press and Publishers.

Johansson, C.M. 1992. *Disciplining Music Ministry: Twenty-first Century Directions*. Peabody: Hendrickson Publishers Inc.

Jones, A.M 1976. *African Hymnody in Christian Worship*. Gwelo, Rhodesia: Mambo Press.

Lomax, Alan. 1968. *Folk Song Style and Culture*. New Brunswick: Transaction Books.

Machlis J. and Forney K. 1999. *The Enjoyment of Music*. W. W. Norton and Company. New York. London.

Martin, R.P. 1964. *Worship in the Early Church*. Grand Rapids: W.B. Eerdmans, (46-47).

Miller, F. Eveline. 1993. *Building an Effective Church Music Ministry*. Nigeria. Nigerian Baptist Convention Press.

Mitchell and Turner. 1966. *A Bibliography of Modern African Religious Movements*. Evanston: Northwestern University Press.

Nketia, J.H.K. 2004. *African Art Music*. Ghana: Afram Publications Ltd.

-----1974. *The Music of Africa*. New York: W.W. Norton and Company Inc.

Oladapo O. 1995. *Ayan-Akewi (Afilusoro)*. Omo Ogungbola Enterprises, Agodi, Ibadan.

Olaniyan, O. 2001. A discourse of Yorùbá Lyrics (otherwise known as *native airs*) as a Contemporary art Music for Christian Worship: *African Art Music in Nigeria* Ombiyi-Obidike (ed): *A Handbook of Methodology in African Studies*. Ibadan: John Achers (150).

Olaniyan, O. 1999. Ethnomusicology and an Approach to its Field Research. Layiwola, Dele (ed): *A Handbook of Methodology in African Studies*. Ibadan: John Achers. (153-168).

Olatunji, Michael. 2002. A critique of T.K.E Phillip's Theory of development of melody in Yoruba music. *Nigeria Music Review*. Nos 3. pp. 29-39.

_____ 2005. The biography of T.K.E Philips, Nigeria's foremost contemporary Art musician. *Research Review*, Vol Institute of African Studies, University of Ghana, Legon.

Olúdé, A.T. 1954. *M'ayòkun*. Methodist Mission, Western Nigeria, Ibadan, Olusegun Press.

Omójojà, Bode. 1995. Nigerian Art Music. Ibadan: Institut Francaise de recherche en afrique (IFRA).

_____ 2006. *Popular Music in Western Nigeria: Theme, Style and Patronage Systems*. Ibadan. Gold Press Ltd.

Omoyajowo, J.A. 1975. *The Cherubim and Seraphim Society in relation to Church Society and State. A Golden Jubilee Publication, 1925-1975*. Ibadan: Claverium.

_____ 1982. *Cherubim and Seraphim. The History of an African Independent Church*, New York and Lagos. NOK Publishers.

_____ 1995. Introduction. *Makers of the Church in Nigeria. 1842-1947*. Lagos: C.S.S. Publishing Unit.

Osadolor Imasogie. 1980. *Olokun, the divinity of fortune*. Ibadan: Tokopo enterprises.

_____ 1982. African Traditional Religion. Ibadan: University Press Limited. (49).

Oshitelu, G.A. 2007. *History of the Aladura (Independent) Churches 1918-1940: An Interpretation*. Ibadan: Hope Publications.

Pascall, R.J. 1992. Style in Sadie; Stanley (ed). The New Grove Dictionary of Music and Musicians. London: Macmillan Publishers. (316-321).

Peel, J.D.Y. 1968. *Aladura: A Religious Movement among the Yorùbá*. London: Oxford University Press.

Philips, Ekundayo. 1953. *Yoruba Music*, Johannesburg: African Music Society.

----- 1926. *Orin Ni Ohun Ile Wa fun Awon Adura Kikuru* (Versicles and Responses) *ati fun Litani*. C. M. S. Nigeria Press. Port Harcourt.

Torimiro Ola Dixon. 1994. *Equipping Vessel for Worshipping in Church Music*. Nigeria: Beulah Publishers.

Turino, T. 2000. *Nationalists, Cosmopolitans, and Popular Music in Zimbabwe*. Chicago: University of Chicago Press.

Turner, H.W. 1967. History of an Independent Church: *The Life and Faith of the Church of the Lord (Aladura)*. Vol. II. Oxford Clarendon Press.

Vidal Tunji. 1986. The Westernization of African Music: A Study of Yorùbá Liturgical Church Music. *Ife. Annals of the Institute of Cultural Studies*, Ile-Ife University of Ife Press Limited (70-71).

----- 1988. Music and Musical Instruments as modes of Communication in West Africa. An, Z.S. (ed). *African Unity: The Cultural Foundations*. Lagos Centre for Black and African Arts and Civilization (143-151).

----- 1993. From Traditional Antiquity to Modern in Omojola (ed). Music and Social Dynamics in Nigeria. Ilorin: Department of Performing Arts, University of Ilorin. (112-125).

----- 2001. Fela Sowande: A Nationalist and Humanistic Composer in Omibiyi-Obidike, M.(ed). African Art Music in Nigeria. Ibadan: Stirling Publishers. (93-100).

_____ 2001. From Traditional Antiquity to Contemporary Modernism: A Multi-lateral Development of Music in Nigeria. Ilorin: University of Ilorin Press.

_____ 2007. Nigeria in the context of International Musical World: Problems and prospects, An Inaugural lecture delivered at the University of Ibadan.

Waterman Christopher. 1998. Yorùbá Popular Music. Ruth M. Stone (ed). *The Garland Encyclopedia of World Music*. New York and London: Garland Publishing Inc. (471-487).

Waziri, J.C. 1995. The Ministry of Singing. Janvier, G. (ed) *Music Education for the African Church*. Kaduna: Baraka Press and Publishers.

Webster, J. S. 1964. The Africa Church among the Yoruba. Oxford University Press: London.

Wilson-Dickson A. 1992. The Story of Christian Music: From Gregorian Chant to Black Gospel Music. Lion Publishing Plc. Oxford, England.

Journals and Magazines

Adedeji, F. 2001. Definative and Conceptual issues in Nigerian Gospel Music. *Nigerian Music Review* Vol. 2. (46-55).

_____ 2002. Composing Music for Nigerian Contemporary Christian Liturgies. *Nigerian Music Review*. Vol. 2. (90-97).

Adegbite, A.A. 1994. Christian Missionary and their Impact on Church Music in Yorùbáland. *African Marburgensia (Special Issue)* Christoph elsas et al (eds). (83-95).

_____ 2001. The present state of development of African Art Music in Nigeria. In Omibiyi-Obidike M.A (Ed.) *African Art Music in Nigeria*, Fela Sowande Memorial. Ibadan, Stirling-Holding Publishers, Nigeria pp. 77-82.

Akangbe. 1977. Mark 16: 17-18 and the Neo-Pentecostal Movement. *Journal of Theological Studies*. Vol. 2. (11).

Alajah-Brown, A. 1989. A diachronic study of change in Juju Music. *Popular Music*. Vol. 8. No. 3 (231-242).

Ayegboyin, D. and Ukah, A. 2002. Taxonomy of Churches in Nigeria. An Historical Perspective. *Orita* 34. (68-86).

Beier, U.V. 1956. Yorùbá Vocal Music. *African Music*. Vol. 1. No. 3.

Buama, L. 1992. Christian Worship within the Ghanaian African Context. *Trinity Journal of Church and Theology*. Vol. 2.

Ekwueme, L.E.N. 1976. Toward Preserving and Presenting African Music: A Theory of Notation and Transcription in the World of Music. *International Music Council (UNESCO)*. Vol. 18. No. 4 (20-26).

_____ 1973/74. African music in Christian liturgy: The Igbo experiment. *African Music*, 5 (3), pp. 12-13.

Euba, A. 1990. *Yoruba Drumming: The Dundun Tradition*. Bayreuth: African Studies Series.

_____ 1977. An Introduction to Music in Nigeria. *Nigerian Music Review*, 1. pp. 1-38.

_____. 1960. Nigerian Music: An Appreciation. *Nigerian Magazine*. No. 66. (193-200).

_____ 1967. Multipitch Combination in Yoruba Choral Music. *Journal of the International Folk Music Council* Vol.19, pp.67-71.

_____ 1986. African Music in Christianity: *The African Guardian*. (24).

_____ 1986. Yorùbá Music in the Church: The Development of a Neo-African Art among the Yorùbá of Nigeria. Jacqueline Cogdell Djedje (ed). *African Musicology: Current Trends*. Vol. 2 UCLA African Studies. (45-63).

_____ 2001. Text Setting in African composition in Research in African Literature: *The Landscape of African Music*. Vol. 32, No. 2. (119-132).

Edewor, P.A. 2002. Perception of the Role of Music in Church. *Orisun Journal of Religion and Human Values*. Vol. 1. No. 1 (34-51).

Faseun Femi. 2008. Music and Spiritual Growth and Commitment. *LASU Journal of Humanities*. Vol. 5. Pp.185-198.

Jones, A.M. 1954. African Rhythm. *Africa* 1(24).

Lovlace and Rice. 1960. Music and Worship in the Church. (16).

Mbure, J. 1972. Dr. A. T. Obidiye: A Missionary in the Cause of Truly African Music. *The Nigerian Christian*, Vol 6, No. 11. Christian Council of Nigeria. pp 6,7.

Meriam, A.P. 1967. The African Idiom in Music. *Journal of American Folklore*. Vol. 75. (120-130).

Nkwoka, A.O. 2002. Music as a mode of Communication in Nigeria Christian Worship. *Nigerian Music Review*. Vol. 2, (80-96).

Ojo, M.A. 1990. The 1970 Charismatic Revival in Nigeria. A Quarterly Christian Magazine. (I-II).

_____ 1998. Indigenous Gospel Music and Social Reconstruction in Modern Nigeria in *Missionalia*. The Southern African Journal of Missiological Society. Vol. 26. No. 2. (21-231).

Olaniyan, O. 2001. A Discourse of Yorùbá Lyrics (otherwise known as *native airs*) as a Contemporary Art Music for Christian Worship. *African Art Music in Nigeria*. Omibiyi-Obidike (ed.). (58-69).

Olayiwola, D.O. 1987. The Aladura: Its Strategies for Mission and Conversion in Yorubáland, Nigeria. *Orita, Ibadan Journal of Religious Studies*. Vol. 19 No. 1 (40-56).

Olukoju, E.O. 1987. Music in Religious Worship. *Orita, Ibadan Journal of Religious Studies*, Vol. 19. No. 2. (118-133).

Omibiyi-Obidike, M.A. 2002. The Musician in Contemporary Nigeria. Interlink in Music Research: *Journal of music in Nigeria*. Department of music, Nnamdi Azikiwe University Awka, Nigeria. Pp. 1-21.

_____ 2002. African Art Music and the contributions of women in Colonial Nigeria. *African Notes* Vol 26, No. 1 and 2.

_____ (Ed.) 2001. *African Art Music in Nigeria. Fela Sowande Memorial*. Ibadan: Stirling-Horden Publishers.

_____ 1999. Theory and practice of field investigation in Ethnomusicology. In Dede Layiwola (Ed.) *A handbook of methodology in African Studies*. Ibadan: John Archers Publishers Limited, Nigeria.

_____ 1995. The Challenge of Interculturalism in Music Education in Nigeria. *Intercultural Music* Vol. 1 (eds) Cynthia Tse Kimberlin and Akin Euba, Bayreuth African Studies 29. Pp 119-129.

_____ 1992. The Process of Education and the search for Identity in Contemporary African Music in *African Musicology: Current Trend*. Vol. 11. A Festschrift

Presented to J.H.K. Nketia, Jacqueline Codgedell Djedje (ed) University of California
Los Angeles. Pp 27-43.

_____ 1977. Nigerian Musical Instruments. *Nigerian Magazine*, No. 122 (14-34).

_____ 1979. Nigerian musicians and composers. *Nigerian Magazine*. No. 128-129
Pp. 75-79.

Omojola, Bode. 2001 'African Music in Christian liturgy: The Yoruba Tradition in Nigerian
Music Reveiw, No2, pp.80-91.

Oshun, C.O. 1983. The Pentecostal Perspective of the Christ Apostolic Church. *Orita, Ibadan
Journal of Religious Studies*. Vol. 15, No. 2. (105).

Sowande, Fela. 1967. Nigerian Music and Musicians then and now. *Nigerian Magazine*. No
94 (September). Pp. 253-261. (Kopiervorlage).

The Redeemed Christian Church of God. *Junior Church Manual (2004/2005 Edition)*.

Vidal, Tunji. 1969. Oriki in Traditional Yoruba Music. *African Arts*, Vol 3, No 1, pg. 58.

_____ 1977. Traditions and History in Yorùbá Music. *Nigerian Music Review*. No. 1
(76-77).

_____ 1986. The Westernisation of African music: A study of Yoruba Liturgical
Church music. *Ife: Annals of The Institute of Cultural Studies*, Obafemi Awolowo
University, Nigeria.

_____ 2001a. Fela Sowande: A nationalist and humanistic composer. In Mosunmola
Omibiyi-Obidike (ed.) *African Art Music in Nigeria*, Ibadan: Stirling- Horden
Publishers.

_____ 2001b. Musicology in Nigeria. 1705-1975. *Nigerian Music Review*. Vol 2, pp.103-127.

_____ 2002. The Musician in Contemporary Nigeria. *Journal of Research in Music*. Pp. 10-12.

_____ 2007. A tribute to Dr. Thomas King Ekundayo Philips: Organist, Choirmaster and Composer (1884-1969). *Nigerian Music Review*. Vol 7/8. Pg 1-10

----- 2012. *Music and Social Dynamics in Nigeria: From traditional Antiquity to Contemporary Modernism: A Multilateral Development of Music in Nigeria*. Selected Topics on Nigerian Music Ed. Femi Adedeji. IMLer African Publishers

Theses, Dissertation and Unpublished materials

Abel, A.A. 2008. An Ethnomusicological Appraisal of Form and Structure of Iyere Ifa. An unpublished Ph.D Thesis, Institute of African Studies, University of Ibadan. Ibadan.

Adetiran, I.O. 1987. Cultural Nationalism in the Music of Celestial Church of Christ with particular reference to Mokola Parish, Ibadan. Unpublished M.A. Thesis. Submitted to the Institute of African Studies, University of Ibadan.

Adedeji, S.O. 2004. Nigerian Gospel Music: A study of its Styles. . An unpublished Ph.D Thesis, Institute of African Studies, University of Ibadan. Ibadan.

_____ 1991. Ifa Music in Ijo Orunmila. Unpublished M.A. Thesis. Submitted to the Institute of African Studies, University of Ibadan.

Adeyemi, A. A.1983. Personality Profile of A Celebrated Nigerian Musician: Chief 'Dayo Dedeke. An unpublished N.C.E project, Federal college of Education, Abeokuta.

Alaja-Brown, A. 1981. Ayo Bankole: His life and Works. M.A. Thesis, University of Pittsburg.

Aluede, C.O. 2008. Music as Therapy by the Iyayi Society of Edo State, Nigeria. An Unpublished Ph.D Thesis, Institute of African Studies. University of Ibadan. Ibadan.

Amusan, O. 1996. African Traditional Architectural Sculpture. The Collection of the Institute of African Studies (1). An Unpublished M.A. Thesis.

Dosunmu, O.A. (2005). The appropriation of traditional musical practices in modern Yoruba Drama: A Case Study of Wole Soyinka's Death and the King's Horseman. Unpublished M.A. Thesis, University of Pittsburgh.

Ekwueme, L. E. N. 1972. 'Ibo Choral Music: Its Theory and Practice' an unpublished PhD Dissertation. Yale University.

Faseun, Olufemi. 2005. A Study of the History, Style and Identity in Musical Practices of the Celestial Church of Christ. An Unpublished Ph.D Thesis submitted in partial fulfillment of the requirements for the Degree of Doctorate of Philosophy of the Obafemi Awolowo University, Ile-Ife.

Ibude, J.O. 2005. Indigenous Music in Worship: A Case Study of First Baptist Church, Oke'lerin Ogbomoso, An M.A. Thesis submitted to the Institute of African Studies, University of Ibadan.

Ishola, O. 1976. Know the Church of the Lord (Aladura), An Unpublished Term Paper in Church History Course, Nigerian Baptist Theological Seminary. (68).

Loko, O.O. 2011. Liturgical Music of The Cherubim and Seraphim Movement in Lagos State. An unpublished Ph.D Thesis, Institute of African Studies. University of Ibadan. Ibadan.

_____ 2005. Indigenous Music in Redeemed Christian Church of God: A Case Study of the use of Yorùbá Music. An Unpublished M.A. Thesis, University of Ibadan, Ibadan.

Lynn, Leonard. 1967. The Growth of Entertainment of Non-African Origin in Lagos from 1866-1920 M.A. Dissertation, University of Ibadan.

Ofosu, J.O. 2001. Kirmomo Music: A Christian Native Air Genre of the Urhobo of Delta State of Nigeria. A Ph. D Thesis, submitted to the Institute of African Studies, University of Ibadan, Ibadan, Nigeria.

Ojo, M.A. 1995. Indigenous Gospel Music and Social Reconstruction in Modern Nigeria. A Seminar Paper presented at Northwestern University, U.S.A.

Olukoju, E.O. 1978. The Place of Chants in Yoruba Traditional Oral Literature, unpublished PhD Thesis. Department of Linguistics and Nigerian Language, University of Ibadan, Ibadan.

Omójolà 'Bode. 1987. Compositional Style and African Identity: A Study of Modern Nigerian Art Music, Ph.D Thesis, University of Leicester

Oye, T.D. 1998. Indigenous Music in Churches in Yorùbá land. M.A. Thesis, Institute of African Studies. University of Ibadan, Ibadan.

Sadoh, G. S. 2004. The Organ Works of Fela Sowande: A Nigerian Organist-Composer. An unpublished D. Mus. Dissertation, Louisiana State University, Louisiana.

Samuel, Kayode M. 2009. Female Involvement in Dundun Drumming among the Yorùbá of Southwestern Nigeria. A Ph.D Thesis, Institute of African Studies, University of Ibadan, Ibadan.

Vidal, A.O. 1981. The Poetic and Musical Forms of Yorùbá Vocal Music. A paper presented at the 24th Annual Conference of African Studies Association. Bloomington. (22).

Vidal, Tunji, 2002. The Institutionalization of Western Music Culture in Nigeria and the Search for National Identity. Inaugural Lecture Series 161. Ile-Ife. Obafemi Awolowo University Press.

Dictionaries and Encyclopedias

Abraham, R.C. 1958. *Dictionary of Modern Yorùbá*. London: University of London Press

Kennedy M. 2003. *The Oxford Dictionary of Music*. Oxford University Press. Oxford

Oscar, T. 1975. *The International Encyclopedia of Music and Musicians*, (10th ed.). New York: Dodd Mead.

Paschal, R.J. 1992. 'Style'. In S. Sadie (ed.). *The Grove's Dictionary of Music and Musician*. Vol. xviii. London: Macmillan.

Randel, D.M. 2001. *The New Harvard Dictionary of Music*. Massachusetts. Harvard University Press.

APPENDIX I
SERIAL LIST OF SONGS
M'ÁYÒKÚN

SERIAL	SONG TITLE
1.	Yin I, E Yin I, Yin I O.
2.	A Tun Wa Ki O
3.	Yin Oba Mimo Gbogbo Ewe
4.	Gba Aiye Mi Oluwa
5.	Ko Tun Si Ore Bi Jesu
6.	Oro Olorun
7.	Ng O Sunmo Olorun
8.	O To K'a Fe 'Nia Jojo
9.	Iseun Baba
10.	Yin Olu Ikore Eyin Ara
11.	W'osupa Oju Orun Nla
12.	Ranti Ore T'oba Mimo
13.	Fere Ni O Ma Yo
14.	Gba Ji L'owu
15.	Ojo Fifun
16.	Ojo Orun Lo Ta, Oru Nsumo Le
17.	Gbogbo Aiye, Gbe Jesu Ga
18.	Mi Koja Mi Olugbala
19.	Ara Mi S'ododo
20.	Odun Miran Tun De
21.	K'a Ma Rokoso Rokoso
22.	Olorun Mimo A De
23.	A ! Mba L'egberun Ahon
24.	Eyo Ara: Jesu Joba Ninu Omo Enia
25.	Oruko Jesu Ga Juollo
26.	O M'ohun Gbogbo
27.	Ki L'o Le W'ese Mi Nu
28.	Olorun Ife Jiya L'aiye
29.	Ore Elese To Ku
30.	Jesu Fe Mi
31.	T'oluwa Orun On Aiye Yi
32.	Tire Titi Lai L'awa Se
33.	Omode Ijo Re
34.	Eda F'iya J'omo Olorun
35.	Ohunkohun T'olu Ba Ti Yan
36.	Yika Ite Olorun
37.	Emi A Nawo Mi F'olorun
38.	Enikeni T'iwo Ba N'ipa
39.	Oba Wa Goke Orun Lo

40.	Ope L'oye Mi, Mo Dupe
41.	F'eru Re F'afefe
42.	Yin Olorun Ibu Ore
43.	K'okan Pel'ahon Mi
44.	Gb'ebe Wa
45.	O Ngbe O Lo Eso Eso Ni
46.	Kil'edun Re?
47.	Ewe Ti Oba Orun
48.	L'aju Ale K'orun To Wo
49.	Gbado Gbo Fun Ni
50.	Sunmo Wa, Mi Si Wa
51.	Baba Mimo Oba Orun
52.	A Nre 'Le Wa, Jihofa-Jire
53.	Baba A Nre 'Le O
54.	E Ku 'Yedun
55.	Irawo Didan Kan Yo
56.	Jesu Kristi Immanuel T'o De
57.	Keresimesi, Ogun De
58.	Gbogbo Yin Eyi
59.	Araiye Ogunlla Re
60.	Wundia Bi Ni Bethlehem
61.	Kede Re Wipe
62.	Iyaju L'o Je
63.	Kabo Oba , Oba Igbala Kabo
64.	Wa Enyin Olooto
65.	L'ajo Ose Korin Mimo
66.	K'awa To Sun Oluwa
67.	Ebun Olorun L'ajo Isinmi
68.	Olorun Wa, Awa Fe
69.	Jesu A Fe Pade
70.	Obangiji Awa Tun De
71.	Wa Josin Wa Ki
72.	Fa Iyawo Yi F'oko
73.	Wa Sure Fun Won
74.	Fadun Sidapo Yi
75.	Mo Gb'ohun Jesu T'o Wipe
76.	Fi Fun Oluwa
77.	O Digba

MÁ GBÀGBÉ ILÉ

SERIAL NUMBER	SONG TITLE
1.	A Bi Jesu Saye
2.	Ale Tile
3.	A Tun Pade
4.	Baba A F'ara Wa
5.	Baba Rere So Wa
6.	Baba Dakun Gbani O
7.	Baba Wa L'oke
8.	Edumare A Be O
9.	Enia L'o Binu
10.	Igba Rere
11.	Inu Mi Dun
12.	Ipade D'ola
13.	Ise Oluwa
14.	Jesu S'abo Mi
15.	Keresimesi Odun De O
16.	Ki Ise Gbogbo Eni Tin Pe Mi
17.	Keresimesi Odun De O
18.	K'Olorun So Wa
19.	Mim'olorun Wa
20.	Mo ni Oluwa Mo Yo Sese
21.	Nisisiyi Fun Oba Ayeraye
22.	Olusegun Ajasegun
23.	Ojo Ngori Ojo
24.	Ola Oluwa L'a N Toro
25.	Olorun Saanu Fun Wa
26.	Olorun Wa Ju Enia Lo
27.	Omo Imole L'awa
28.	Omode E Yo
29.	Omo Olorun Ni Wa O
30.	Pese Fun Wa O
31.	Pipe L'olorun
32.	Wa Ba Mi Gbe
33.	Wa Enyin Olooto
34.	Yio Feran Mi
35.	Ranti Mi Baba
36.	Yin Oluwa Wa

YIN OLÚWA

SERIAL	SONG TITLE
1.	E Wole f'Oba Ologo Julo
2.	Ewe Ti Oba Orun
3.	Mo De Mo De Baba
4.	A Tun De O
5.	Gbo Tiwa O, Ni Ibugbe Re
6.	Jehofa Mi Si Wa
7.	Ji Iwo Onigbagbo
8.	Gbati Mo Wo Agbayanu Agbelebu
9.	Ko Tun Si Ore Bi Jesu
10.	Baba L'orun Jowo Ye
11.	Agbelebu Igi Oro
12.	Ma Gesin Lo L'orun Re
13.	Kabo Ojo Rere La O Ma Wi Titi
14.	Oba Wa Goke Orun Lo
15.	Igba Aipe O Dun B'oyin Se
16.	A Depe Fun Idasi
17.	Ojo On Se Rere Fun Wa
18.	Aw Y'o Ma F'ibukun Fun Oluwa
19.	Igbi Aiye Ko Nigbe Wa Lule
20.	Jesu Olugbala, Iwo Ni Mo Duro Ti L'ajo
21.	Iwa Re Yio Da O L'ejo
22.	Mo Ti Se Ileri P'emi Y'o Sin O
23.	F'eru Re F'afefe
24.	Ma Ma Da Ire Mi Dehin
25.	Se Rere
26.	Rere Ni K'a Ma Se
27.	E Mase Sun Lo
28.	Olu Seun Gbogbo
29.	Ikore Nkoja Lo, Erun Yio Pari
30.	Mo L'ayom Jesu Je
31.	Torin T'ijo T'ilu E Yin Baba
32.	Yin I, E Yin, Yin O
33.	Baba Orisun Ibukun
34.	Mimo Mimo Mimo L'o Ye Ile Re
35.	Korin Yin Jesu Korin
36.	E Je Ka F'inu Didun
37.	Yin Oba Mimo Gbogbo Ewe
38.	Ajodun Tun De A M'ore Wa

39.	Yin Olu Ikore Enyin Ara
40.	Wa Eyin Olope Wa
41.	Awa Nyo A Nyo A Nbimo
42.	Igba Ikore Nko
43.	Ajodun T'oni L'a F'ayo Ri
44.	Oba Oke Wa Ba Wa Pejo Loni
45.	Baba Orun A Pejo F'ajodun Oni
46.	Odun Yi S'aju Emi
47.	A Sanko Igbe Si Jo
48.	Oluwa Orun On Aiye Yi
49.	A Seyi S'amodun
50.	Ajodun De A Nyo Se S
51.	Omo Ni Ini Oluwa
52.	Ojo Oni Lo Tan
53.	Wa Bami Gbe Ale Ipe Le Tan
54.	Isin Ajodun Oni E se
55.	Pelu Wa Edumare
56.	A O Pede S'amodun
57.	San Wa Jide O
58.	Eyin Eni Olorun T'o Pejo S'ajodun Oni
59.	Oluwa Olorun Iyin
60.	Gbogbo Eyin Ise Oluwa

APPENDIX II
LITURGICAL THEMES
 Liturgical themes of YNAs in *M'àyòkún*

LITURGICAL THEME	SONG SERIAL NUMBER											TOTAL
	2	3	13	17	22	2	2	3	4	7	76	
IYIN	2	3	13	17	22	2	2	3	4	7	76	11
AJODUN	9	10	15	20	49	5						6
AKUNLEKO	5	52	53									3
ORIN OWURO	1	65	67	68	69	7	7					7
ORIN ALE	1	66										2
IKORE	9	10	15	20	49	5						6
KERESIMESI	5	55	56	57	58	6	6	6	6	64		11
ODUN TITUN	2											1
LENTI	2	27	30									3
IJIYA JESU	5	27	28	34								4
AJINDE	2	39										2
ORO OLORUN	6											1
IGBAGBO	2	30	32	33	35	4	7					7
IFE SI OLORUN	3	31	33	37	50							5
IFE SI OMONIKEJI	8	38										2
ISE ISIN	4	7										2
IDAPO MIMO	1											1
ORIN OMO	1	2	3	9	33	3						6
IGBEYAWO	7	73	74									3
ONIRURU	1	24										2
IWA MIMO	2	19	13									3
IKILO ATI IPE	1	45										2

IMULOKANLE & IJAGUN	3	41	75									3
OPE	3	12	17	31	40	7						6
AKOWOLE	2	3	4	22	23	4	7					7
ORIN OJO IBI	1											1

Liturgical themes of YNAs in *Má Gbàgbé*

LITURGICAL THEME	SONG SERIAL NUMBER								TOTAL
IYIN	36								1
ORIN ALE	2	4	5	32					4
KERESIMESI	10	15	17	33					4
IGBAGBO	20	25	26	29					4
IFE SI OLORUN	21	23							2
ISE ISIN	13								1
ORIN OMODE	28								1
ONIRURU	9	26	27	3	34				5
IWA MIMO	19	31							2
IKILO ATI IPE	16								1
IMULOKANLE & IJAGUN	29	27							2
IGBALA	24								1
AKOWOLE	3	11							2
ADURA	6	7	8	14	25	30	35		7
ORIN IDAGBERE	18								1
IJAGUN ATILIRIN AJOWA	2								1

Liturgical themes of YNAs in *Yin Olúwa*

LITURGICAL THEME	SONG SERIAL NUMBER													TOTAL
	1	36	60	48	31	59								
IYIN	1	36	60	48	31	59								6
AJODUN	27	38	43	49	50	56	33	45	58	17	44	46	31	13
AKUNLEKO	4	3	5	54	55									5
ORIN ALE	52	53												2
IKORE	16	47	46	39										4
KERESIMESI	7													1
OPIN ODUN	44													1
ODUN TITUN	17	44	46											3
LENTI	29													1
ISIMI OPE	12													1
IJIYA JESU	11	8	9											3
AJINDE	10	14												2
IGBAGBO	22	30	35											3
IFE SI OOLORUN	32													1
ISE ISIN	22	24												2
IDAPO MIMO	22	24	30	34										4
ORIN OMODE	2	51	37											3
ISINKU	15													1
ONIRURU	41	17	44	26	25	31								6
IWA MIMO	21	34	26	25										4
IKILO ATI IPE	29	42												2
IMULOKANLE & IJAGUN	18	23	16	20										4
IGBALA	10													1
OPE	33	28	31	40										4
AKOJADE	56	57												2
AKOWOLE	1	2	36											3
ORIN AKANSE	59	17	6											3
ADURA	24													1

APPENDIX III
STRUCTURAL FORMS
M'ÁYÒKÚN SONGS

SERIAL NUMBER	SONG TITLE	STROPHIC					RESPONSORIAL ELEMENTS (SOLO/CHORUS/SON/CHORUSES)	THROUGH-OUT
		SHORT VERSE	MULTIPLE LINES	MULTIPLE TH REFRAIN	BINARY	TERNARY		
1.	Yin I, E Yin I, Yin I O.		*		*			
2.	A Tun Wa Ki O		*		*			
3.	Yin Oba Mimo Gbogbo Ewe		*		*			
4.	Gba Aiye Mi Oluwa		*		*			
5.	Ko Tun Si Ore Bi Jesu			*	*		*	
6.	Oro Olorun		*			*		
7.	Ng O Sunmo Olorun		*		*			
8.	O To K'a Fe 'Nia Jojo		*			*		
9.	Iseun Baba		*					
10.	Yin Olu Ikore Eyin Ara		*		*			
11.	W'osupa Oju Orun Nla		*			*		
12.	Ranti Ore t'Oba Mimo		*			*		
13.	Fere Ni O Ma Yo					*		
14.	Gba Ji L'owuro		*		*			
15.	Ojo Fifunyi		*		*			
16.	Ojo Oni Lo Tan, Oru Nsumo Le		*		*			
17.	Gbogbo Aiye, E Gbe Jesu Ga				*			
18.	Ma Koja Mi Olugbala		*		*			
19.	Ara Ni S'ododo		*		*			
20.	Odun Miran Tun De		*		*			
21.	K'a Ma Rokoso Rokoso		*			*		
22.	Olorun Mimo A De			*	*			
23.	A ! Mba L'egberun Ahon		*		*			
24.	Eyo Ara: Jesu Joba Ni au J'omo Ewa		*		*			
25.	Oruko Jesu Ga Julu		*		*			
26.	O M'ohun Gbogbo			*	*			
27.	Kil'o Le W'es M'oluwa			*	*			
28.	Olorun Ife Jiya 'aiye			*	*			
29.	Ore Elese To Ku		*		*			
30.	Jesu Fe Ma			*	*			
31.	T'oluwa Orun On Aiye Yi		*		*			
32.	Ti Ti Lu L'awa Se			*	*			
33.	Omoluwa Ijo Re		*		*			
34.	Eda F'iya J'omo Olorun		*		*			
35.	Obankohun T'olu Ba Ti Yan			*	*			

SERIAL NUMBER	SONG TITLE	STROPHIC					RESPONSORIAL ELEMENTS (SOLO/CHORUS AND UNISON/CHORUS)	THROUGH COMPOSED
		SHORT VERSE	MULTIPLE VERSES	MULTIPLE VERSES WITH REFRAIN	BINARY	TERNARY		
36.	Yika Ite Olorun		*		*			
37.	Emi A Nawo Mi F'olorun		*			*		
38.	Enikeni T'iwu Ba N'ipa		*			*		
39.	Oba Wa Goke Orun Lo			*	*			
40.	Ope L'oye Mi, Mo Dupe		*		*			
41.	F'eru Re F'afefe		*		*			
42.	Yin Olorun Ibu Ore	*			*			
43.	K'okan Pel'ahon Mi		*		*			
44.	Gb'ebe Wa		*			*		
45.	O Ngbe O Lo Eso Eso Ni		*			*		
46.	Kil'edun Re?		*					
47.	Ewe Ti Oba Orun		*		*			
48.	L'aju Ale K'orun To Wo		*		*			
49.	Gbado Gbo Fun Ni*		*			*		
50.	Sunmo Wa, Mi Si Wa			*	*			
51.	Baba Mimo Oba Orun	*			*			
52.	A Nre 'Le Wa, Jihofa-Jire	*			*			
53.	Baba A Nre 'Le O	*			*			
54.	E Ku 'Yedun		*				*	
55.	Irawo Didan Kan Yo			*		*		
56.	Jesu Kristi Immanuel T'o De							*
57.	Keresimesi, Odun De*		*			*		
58.	Gbogbo Yin E Yo			*	*			
59.	Araiye Odun Nla Re		*		**			
60.	Wundia Bi Ni Bethlehem		*			*		
61.	Kede Re Yipo*		*			*	*	
62.	Iyanu L'o Je		*			*	*	
63.	Kabo Oba , Oba Gb'ala Kabo							*
64.	Wa Enyin Olooto			*	*			
65.	L'ajo Oso Korin Mimo*		*			*		
66.	K'awa To Sun Owa		*		*			
67.	Ebun Olorun L'ajo Isinmi		*		*			
68.	Olorun Wa, Awa Fe		*		*			
69.	Jesu A Fe Paade		*		*		*	
70.	Obangiji Awa Tun De		*		*			

SERIAL NUMBER	SONG TITLE	STROPHIC					RESPONSORIAL ELEMENTS (SOLO/CHORUS AND UNISON/CHORUS)	THROUGH COMPOSED
		SHORT VERSE	MULTIPLE VERSES	MULTIPLE VERSES WITH REFRAIN	BINARY	TERNARY		
71.	Wa Josin Wa Ki*		*			*		
72.	Fa Iyawo Yi F'oko*		*			*		
73.	Wa Sure Fun Won*		*			*		
74.	Fadun Sidapo Yi*		*			*		
75.	Mo Gb'ohun Jesu T'o Wipe		*		*			
76.	Fi Fun Oluwa		*		*			
77.	O Digba		*		*			

SONG FORM	NO OF SONGS (OUT OF 77)	PERCENTAGE OF OCCURENCES
STROPHIC	75	97.4%
THROUGH COMPOSED	2	2.6%

MÁ GBÀGBÉ ILÉ SACRED SONGS

SERIAL NUMBER	SONG TITLE	FORM						
		STROPHIC					RESPONSORIAL ELEMENTS (SOLO/CHORUS AND UNISON/CHORUS)	THROUGH COMPOSED
		SHORT VERSE	MULTIPLE VERSES	MULTIPLE VERSES WITH REFRAIN	BINARY	TERNARY		
1.	A Bi Jesu Saye		*		**			
2.	Ale Tile	*			*			
3.	A Tun Pade		*		*			
4.	Baba A F'ara Wa	*			*			
5.	Baba Rere So Wa	*						
6.	Baba Dakun Gbani O		*			*		
7.	Baba Wa L'oke						*	*
8.	Edumare A Be O		*			*		
9.	Enia L'o Binu		*			*		
10.	Igba Rere		*		*			
11.	Inu Mi Dun	*				*	*	
12.	Ipade D'ola	*						
13.	Ise Oluwa		*		*	*	*	
14.	Jesu S'abo Mi		*		*			
15.	Keresimesi Odun De O	*				*	*	
16.	Ki Ise Gbogbo Eni Ti N Pe Mi	*						
17.	Keresimesi Odun De	*						
18.	K'Olorun So Wa		*					
19.	Mimo l'Olorun Wa					*	*	
20.	Mo r'Oluwa Mo Yo Se e	*			**			
21.	Nisisiyi Fun Oba Averaye	*						
22.	Olusegun Ajasegun		*			*	*	
23.	Ojo Ngori Ojo	*						
24.	Ola Oluwa L'om Toro	*			*			
25.	Olorun Saanu Fun Wa					*	*	*
26.	Olorun Wa Ju Enia Lo					*	*	*
27.	Omo Imole L'awa	*				*	*	
28.	Omode E Yo	*						
29.	Omo Olorun Ni Wa O	*			**			
30.	Pese Fun Wa O					*	*	*
31.	Pipe L'olorun				*			
32.	Wa Ba Mi Gbe		*		*			
33.	Wa Enyin Olooto		*		*			
34.	Yio Feran Mi	*						
35.	Ranti Mi Baba	*						
36.	Yin Oluwa Wa					*	*	*

SONG FORM	NO OF SONGS (OUT OF 36)	PERCENTAGE OF OCCURENCES
STROPHIC	31	86.2%
THROUGH COMPOSED	5	13.8%

KEY

** : Extended Binary

UNIVERSITY OF IBADAN

YIN OLÚWA SONGS

SERIAL NUMBER	SONG TITLE	STROPHIC					RESPONSORIAL ELEMENTS (SOLO/CHORUS AND UNISON/CHORUS)	THROUGH COMPOSED
		SHORT VERSE	MULTIPLE VERSES	MULTIPLE VERSES WITH REFRAIN	BINARY	TERNARY		
1.	E Wole f'Oba Ologo Juló		*			*		
2.	Ewe Ti Oba Orun		*		*			
3.	Mo De Mo De Baba		*		*			
4.	A Tun De O							*
5.	Gbo Tiwa O, Ni Ibugbe Re						*	*
6.	Jehofa Mi Si Wa	*			*			
7.	Ji Iwo Onigbagbo			*	*			
8.	Gbati Mo Wo Agbayanu Agbelebu		*		*			
9.	Ko Tun Si Ore Bi Jesu			*	*		*	
10.	Baba L'orun Jowo Ye		*		*			
11.	Agbelebu Igi Oro		*		*			
12.	Ma Gesin Lo L'olanla Re			*	*			
13.	Kabo Ojo Rere La O Ma Wi Titi			*		*		
14.	Oba Wa Goke Orun Lo			*	*			
15.	Igba Aiye O Dun B'oyin Se			*	*			
16.	A Dupe Fun Idasi			*	*			
17.	Olojo Oni Se Rere Fun Wa						*	*
18.	Awa Y'o Ma F'ibukun Fun Oluwa Nigbagbo			*	*			
19.	Igbi Aiye Ko Nigbe Wa Lule	*			*			
20.	Jesu Olugbala, Iwo Ni Mo Duro Ti L'ojo Gbogbo		*		*			
21.	Iwa Re Yio Da O L'ejo		*			*		
22.	Mo Ti Se Ileri P'emi Y'o Sin O		*		*			
23.	F'eru Re F'afefe			*		*		
24.	Ma Ma Da Ire Mi Dehin			*		*		
25.	Se Rere		*			*		
26.	Rere Ni K'a Ma Se		*			*		
27.	E Mase Sun Lo		*			*		
28.	Olu Seun Gbogbo		*		*			
29.	Ikore Nkoja Lo, Erun Yio Pa			*	*			
30.	Mo L'ayo Jesu Je			*	*			
31.	Torin T'ijo T'ilu E Yin Oba		*		*			
32.	Yin I, E Yin, Yin O		*		*			
33.	Baba Orisun K'adun			*	*			
34.	Mimo Mimo Mimo L'e Ye Ile Re Olodumar		*			*		
35.	Korin Yin Jesu Korin	*			*		*	
36.	E Je Pa F'ina K'adun			*		*		

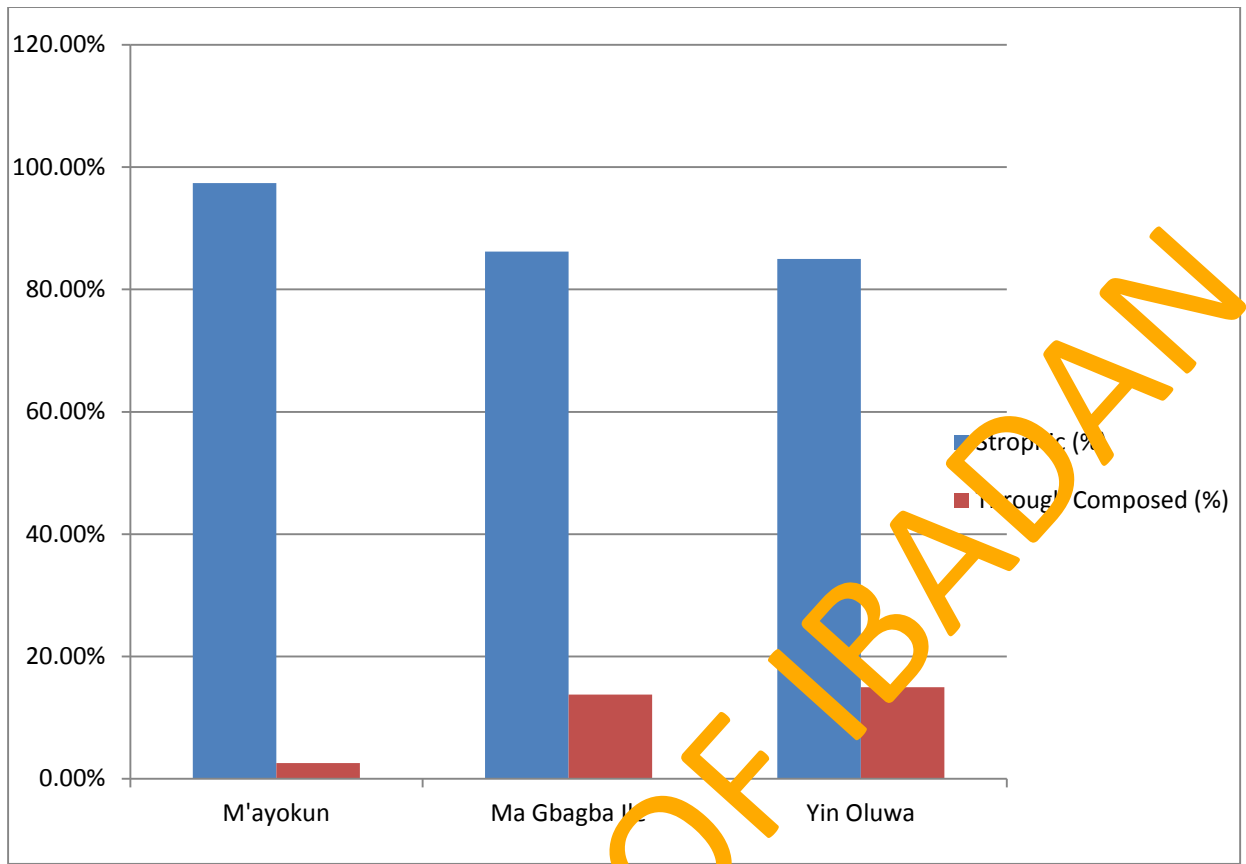
SERIAL NUMBER	SONG TITLE	STROPHIC					RESPONSORIAL ELEMENTS (SOLO/CHORUS AND UNISON/CHORUS)	THROUGH COMPOSED
		SHORT VERSE	MULTIPLE VERSES	MULTIPLE VERSES WITH REFRAIN	BINARY	TERNARY		
37.	Yin Oba Mimo Gbogbo Ewe		*		*			
38.	Ajodun Tun De A M'ore Wa			*	*			
39.	Yin Olu Ikore Enyin Ara			*	*			
40.	Wa Eyin Olope Wa		*		*			
41.	Awa Nyo A Nyo A Nbimo		*			*		
42.	Igba Ikore Nko			*				
43.	Ajodun T'oni L'a F'ayo Ri			*	*			
44.	Oba Oke Wa Ba Wa Pejo Loni			*	*			
45.	Baba Orun A Pejo F'ajodun Oni		*		*			
46.	Odun Yi S'oju Emi		*					
47.	A Sanko Igbe Si Jo		*		*			
48.	Oluwa Orun On Aiye Yi		*		*			
49.	A Seyi S'amodun						*	*
50.	Ajodun De A Nyo Se Se						*	*
51.	Omo Ni Ini Oluwa		*		*			
52.	Ojo Oni Lo Tan		*		*			
53.	Wa Bami Gbe Ale Fere Le Tan		*		*			
54.	Isin Ajodun Oni Buse						*	*
55.	Pelu Wa Edumare						*	*
56.	A O Pade L'amodun				*			
57.	Sin Wa Jade O			*		*		
58.	Eyin Enia Olorun T'o Pejo S'ajodun Oni	*			**		*	
59.	Oluwa Olorun Iyin						*	*
60.	Gbogbo Eyin Ise Oluwa						*	*

SONG FORM	NO OF SONGS (OUT OF 60)	PERCENTAGE OF OCCURENCES
STROPHIC	51	85%
THROUGH COMPOSED	9	15%

KEY:

*: Extended Binary

SONG BOOK	Strophic (%)	Through Composed (%)
<i>M'AYÒKÚN</i>	97.4	2.6
<i>MA GBGBE ILE</i>	86.2	13.8
<i>YIN OLÚWA</i>	85	15



Summary of Strophic/Through Composed YNAs

UNIVERSITY OF IBADAN

APPENDIX IV
SOURCES OF TEXT AND TUNES IN *M'AYÒKÚN*

SERIAL NUMBER	SONG TITLE	ADAPTED YORÙBÁ, CEREMONIAL AND FOLKTALE TUNES	NEW YORÙBÁ TUNE COMPOSED TO TRANSLATED EUROPEAN HYMN TEXT	ORIGINAL COMPOSITION (Text&Tune)
1.	Yin I, E Yin I, Yin I O.		*	
2.	A Tun Wa Ki O			*
3.	Yin Oba Mimo Gbogbo Ewe		*	
4.	Gba Aiye Mi Oluwa		*	
5.	Ko Tun Si Ore Bi Jesu			*
6.	Oro Olorun	*		
7.	Ng O Sunmo Olorun		*	
8.	O To K'a Fe 'Nia Jojo	*		
9.	Iseun Baba	*		
10.	Yin Olu Ikore Eyin Ara			*
11.	W'osupa Oju Orun Nla	*		
12.	Ranti Ore T'oba Mimo	*		
13.	Fere Ni O Ma Yo	*		
14.	Gba Ji L'owuro			*
15.	Ojo Fifunyi			*
16.	Ojo Oni Lo Tan, Oru Nsumo Le		*	
17.	Gbogbo Aiye, E Gbe Jesu Ga		*	
18.	Ma Koja Mi Olugbala		*	
19.	Ara Mi S'ododo			*
20.	Odun Miran Tun De			*
21.	K'a Mo Rokoso Rokoso	*		
22.	Olorun Mimo A De			*
23.	A ! Mba L'egberun Alon		*	
24.	Eyo Ara: Jesu Joba Nin J'omo Enia			*
25.	Oruko Jesu Ga J'ao		*	
26.	O M'ohun Gbogbo			*
27.	Ki L'o Le W'ese Mi Nu		*	
28.	Olorun Fe Jiyi L'aise			*
29.	Ore Elese To Ku			*
30.	Jesu Fe Mi		*	
31.	T'owa Orun On Aiye Yi		*	
32.	Yeye Tin Lai L'awa Se		*	
33.	Ure Ijo Re		*	
34.	Eda F'iya J'omo Olorun			*
35.	Ohunkohun T'olu Ba Ti Yan			*

SERIAL NUMBER	SONG TITLE	ADAPTED YORÙBÁ CEREMONIAL AND FOLKTALE TUNES	NEW YORÙBÁ TUNE COMPOSED TO TRANSLATED EUROPEAN HYMN TEXT	ORIGINAL COMPOSITION (Text&Tune)
36.	Yika Ite Olorun		*	
37.	Emi A Nawo Mi F'olorun	*		
38.	Enikeni T'iwo Ba N'ipa			*
39.	Oba Wa Goke Orun Lo			
40.	Ope L'oye Mi, Mo Dupe			
41.	F'eru Re F'afefe		*	
42.	Yin Olorun Ibu Ore		*	
43.	K'okan Pel'ahon Mi		*	
44.	Gb'ebe Wa			*
45.	O Ngbe O Lo Eso Eso Ni			*
46.	Kil'edun Re?			*
47. +	Ewe Ti Oba Orun		*	
48.	L'aju Ale K'orun To Wo		*	
49.	Gbado Gbo Fun Ni	*		
50.	Sunmo Wa, Mi Si Wa			*
51.	Baba Mimo Oba Orun			*
52.	A Nre 'Le Wa, Jihofa-Jire			*
53.	Baba A Nre 'Le O			
54.	E Ku 'Yedun	*		
55.	Irawo Didan Kan Yo			*
56.	Jesu Kristi Immanuel T'o De			*
57.	Keresimesi, Odun De	*		
58.	Gbogbo Yin E Yo			*
59.	Araiye Odun Nla Re	*		
60.	Wundia Bi Ni Bethlehem **			
61.	Kede Re Yipo			*
62.	Iyanu L'o Je			*
63.	Kabo Oba , Oba Abala Kobo			*
64.	Wa Enyin Olorun		*	
65.	L'ajo Oke Korin Mimo			*
66.	K'awa I'afun Oluwa			*
67.	Ebun Olorun L'ajo Isinmi		*	
68.	Olorun Wa, Awa Fe		*	
69.	Jesu A Fe Pade		*	
70.	Oba giji Awa Tun De			*
71.	Awa Josin Wa Ki	*		
72.	Fa Iyawo Yi F'oko	*		
73.	Wa Sure Fun Won	*		
74.	Fadun Sidapo Yi	*		
75.	Mo Gb'ohun Jesu T'o Wipe		*	
76.	Fi Fun Oluwa		*	
77.	O Digba			*

KEY:

** European Tune : *Good King Wincelas*
 + Songs co-authored by Olúdé and Dòpèmú

Summary:

Adapted Yorùbá Ritual, ceremonial and folktale tunes: 17 i.e.22 %
 New Yorùbá tune composed to translated European Hymn text: 26 i.e.34%
 Original composition (tune and text): 34 i.e.44%
 Songs co-authored by Olúdé and Dòpèmú = 5 i.e.6.5%

	NUMBER OF OCCURENCES (OUT OF 77)	PERCENT AGE OF OCCURENCES
ADAPTED YORÙBÁ CEREMONIAL AND FOLK TUNES	17	22%
NEW YORÙBÁ TUNE COMPOSED TO TRANSLATED EUROPEAN HYMN TEXT	26	34%
ORIGINAL COMPOSITION (Text&Tune)	34	44%
TOTAL	77	100%

SOURCES OF TEXT AND TUNES IN *MÁ GBÀGBÉ ILÉ*

SERIAL NUMBER	SONG TITLE	ADAPTED YORÙBÁ CEREMONIAL AND FOLK TUNES	NEW YORÙBÁ TUNE COMPOSED TO TRANSLATED EUROPEAN HYMN TEXT	ORIGINAL COMPOSITION (Text&Tune)
1.	A Bi Jesu Saye			*
2.	Ale Tile			*
3.	A Tun Pade			
4.	Baba A F'ara Wa			
5.	Baba Rere So Wa			*
6.	Baba Dakun Gbani O			*
7.	Baba Wa L'oke			*
8.	Edumare A Be O			*
9.	Enia L'o Binu			*
10.	Igba Rere			*
11.	Inu Mi Dun			*
12.	Ipade D'ola			*
13.	Ise Oluwa	*		
14.	Jesu S'abo Mi			*
15.	Keresimesi Odun De O			*
16.	Ki Ise Gbogbo Eni Ti N Pe Mi			*
17.	Keresimesi Odun De O			*
18.	K'Olorun So Wa			*
19.	Mimo l'Olorun Wa			*
20.	Mo r'Oluwa Mo Yo Sese			*
21.	Nisisiyi Fun Oba Ayeraye			*
22.	Olusegun Ajasegun			*
23.	Ojo Ngori Ojo			*
24.	Ola Oluwa L'a N Toro			*
25.	Olorun Saanu Fun Wa			*
26.	Olorun Wa Ju Enia L			*
27.	Omo Imole L'awa			*
28.	Omode E Yo			*
29.	Omo Olorun Ni Wa O			*
30.	Pese Fun Wa O			*
31.	Pipe L'olorun			*
32.	Wa Ba Mi Gbe		*	
33.	Wa Enyin Olooto			*
34.	Yio Fe an Mi			*
35.	Yin Mi Baba			*
36.	Yin Oluwa Wa			*

SUMMARY

New Yorùbá tune composed to translated European hymn text 5.5%

Adapted Yorùbá ritual, ceremonial and folk tune 2.7%

Original composition (text&tune) 33 i.e. 92%

SOURCES OF TEXTS AND TUNES	NUMBER OF OCCURENCES (OUT OF 36)	PERCENTAGE OF OCCURENCES
ADAPTED YORÙBÁ CEREMONIAL AND FOLK TUNES	1	3%
NEW YORÙBÁ TUNE COMPOSED TO TRANSLATED EUROPEAN HYMN TEXT	1	3%
ORIGINAL COMPOSITION (Text&Tune)	34	94%
TOTAL	36	100%

UNIVERSITY OF IBADAN

SOURCES OF TEXT AND TUNES IN *YIN OLÚWA*

SERIAL NUMBER	SONG TITLE	ADAPTED YORÚBÁ CEREMONIAL AND FOLK TUNES	NEW YORÚBÁ TUNE COMPOSED TO TRANSLATED EUROPEAN HYMN TEXT	ORIGINAL COMPOSITION (Text&Tune)
1.	E Wole f'Oba Ologo Juló		*	
2.	+ Ewe Ti Oba Orun		*	
3.	Mo De Mo De Baba			*
4.	A Tun De O			*
5.	Gbo Tiwa O, Ni Ibugbe Re			*
6.	Jehofa Mi Si Wa			*
7.	Ji Iwo Onigbagbo		*	
8.	Gbati Mo Wo Agbayanu Agbelebu			*
9.	+ Ko Tun Si Ore Bi Jesu			*
10.	Baba L'orun Jowo Ye			*
11.	Agbelebu Igi Oro			*
12.	Ma Gesin Lo L'olanla Re		*	
13.	Kabo Ojo Rere La O Ma Wi Titi		*	
14.	+ Oba Wa Goke Orun Lo			*
15.	Igba Aiye O Dun B'oyin Se			*
16.	A Dupe Fun Idasi			*
17.	Olojo Oni Se Rere Fun Wa			*
18.	Awa Y'o Ma F'ibukun Fun Oluwa Niigbagbo			*
19.	Igbi Aiye Ko Nigbe Wa Lule			*
20.	Jesu Olugbala, Iwo Ni Mo Dun Ti L'ogbo Gbogbo			*
21.	Iwa Re Yio Da O L'ejo			*
22.	Mo Ti Se Ileri P'emi Y'o Sin O			*
23.	F'eru Re F'afefe		*	
24.	Ma Ma Da Ire Mi Delon			*
25.	Se Rere			*
26.	Rere Ni K'a Ma Se			*
27.	E Mase Sun Lo			*
28.	Olu Seun Gbogbo			*
29.	Ikore Nkoj Lo, Fun Yio Pari**			
30.	Mo L'owo Jesu Je Temi			*
31.	Toni T'ijo Milu E Yin Baba			*
32.	+ Yin I, E Yin, Yin O		*	
33.	Baba Orisun Ibukun			*
34.	Mimo Mimo Mimo L'o Ye Ile Re Olodumare			*
35.	Korin Yin Jesu Korin			*
36.	E Je Ka F'inu Didun		*	

SERIAL NUMBER	SONG TITLE	ADAPTED YORUBÁ CEREMONIAL AND FOLK TUNES	NEW YORUBÁ TUNE COMPOSED TO TRANSLATED EUROPEAN HYMN TEXT	ORIGINAL COMPOSITION (Text&Tune)
37.	+ Yin Oba Mimo Gbogbo Ewe		*	
38.	Ajodun Tun De A M'ore Wa			*
39.	+ Yin Olu Ikore Enyin Ara			*
40.	Wa Eyin Olope Wa			*
41.	Awa Nyo A Nyo A Nbimo			*
42.	Igba Ikore Nko			*
43.	Ajodun T'oni L'a F'ayo Ri			*
44.	Oba Oke Wa Ba Wa Pejo Loni			*
45.	Baba Orun A Pejo F'ajodun Oni			*
46.	Odun Yi S'oju Emi			*
47.	A Sanko Igbe Si Jo			*
48.	Oluwa Orun On Aiye Yi		*	
49.	A Seyi S'amodun			*
50.	Ajodun De A Nyo Se Se			*
51.	Omo Ni Ini Oluwa			**
52.	Ojo Oni Lo Tan		*	
53.	Wa Bami Gbe Ale Fere Le Tan		*	
54.	Isin Ajodun Oni Buse			*
55.	Pelu Wa Edumare		*	
56.	A O Pade L'amodun			*
57.	Sin Wa Jade O	*		
58.	Eyin Enia Olorun T'o Pejo S'ajodun Oni			*
59.	Oluwa Olorun Iyin			**
60.	Gbogbo Eyin Ise Oluwa			**

KEY:

** Psalm text

+ Songs co-authored by Dòpèmú and Olúdé

SUMMARY

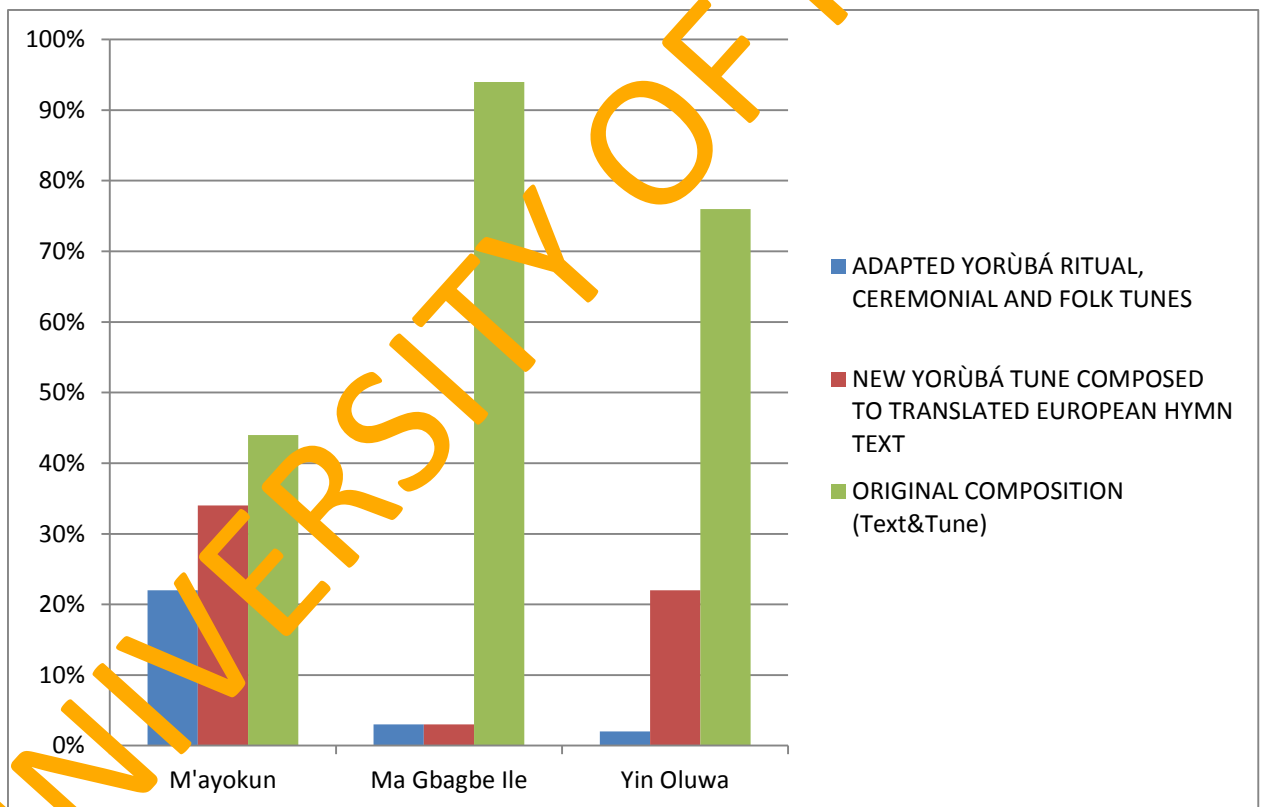
Adapted Yorùbá ritual, ceremonial and folk tunes = 2 i.e. 3.3%

New Yorùbá tune composed to translated European hymn text =13 i.e.21.6 %

Original composition (text&tune) =45 i.e. 75%

Songs co-authored by Dòpèmú and Olúdé =6 i.e.10%

SOURCES OF TEXTS AND TUNES	NUMBER OF OCCURENCES (OUT OF 60)	PERCENT AGE OF OCCURENCES
ADAPTED YORÙBÁ RITUAL, CEREMONIAL AND FOLK TUNES	1	2%
NEW YORÙBÁ TUNE COMPOSED TO TRANSLATED EUROPEAN HYMN TEXT	13	22%
ORIGINAL COMPOSITION (Text&Tune)	46	76%
TOTAL	60	100%



Summary of Sources of Texts and Tunes of YNAs

APPENDIX V

YNA SCORES

M'ÁYÒKÚN

SCORES

UNIVERSITY OF IBADAN

1. Ife Ni Olorun

1. Yin I, e yin I yin I o e yin o mo de___ I fe ni O lo run

7

2. F'O pe fun pe lu lo fe si e yin o mo de___ I fe ni O lo run

13

3. E fe ran Re o si fe nia e yin o mo de___ I fe ni O lo run

19

4. Bo la fun ja re se fe Re e yin o mo de___ I fe ni O lo run

25

5. A la jo Re won, ko fe bi e yin o mo de___ I fe ni O lo run

31

6. E gb'o go Re ga ya fe se yin o mo de___ I fe ni O lo run

2. A Tun Wa Ki O

9

1. A tun wa i o O ri sun a yo Ba ba wo wa ko su re s'o ri sin yi jo jo

17

2. mo pe wa ni pe l'o rin a yo O re ti re ju ki ka A fi yin fun O o

25

3. A du pe fon je I fe re to bi Gbo gbo'ro gbo gbo su ra L'o je bun Re Ba ba

33

4. Mo de ni nki o Ba ba wa l'o run A ti se O O lo run Da ri ji wa Ba ba.

41

5. 'Wo to da ru mi Pe lu mi do pin Gbo gb'a be mi wo ju Re won pin bu kun ti won.

6. A ni se nla se F'E mi Re to ni K'a gbo ran se i fe Re Ba ba bu kun 'jo wa

3. Yin Oba Mimo



1. Yin O ba Mi mo gbo gbo e we ni ku tu ku tu gbe yin Re ga
 2. Du ru t'a agba iye gbo gbo I jo L'a gba e nia tab' e we yin I



e je ka je wo gbo gbo re Re gbe e ga o jo ju mo
 O lo la je wo gbo gbo re Re gbe e ga lo jo ju mo

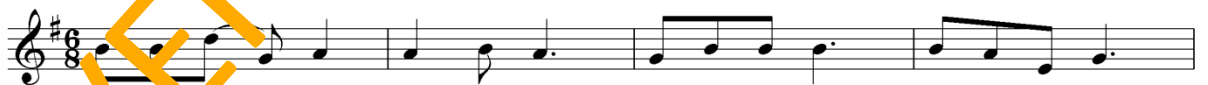
3. Gbgb'ohun t'o da, e f'iyin fun,
 Ni 'le a t'o ko k'o go Re yo;
 Olola, ranti gbogb'o re Re,
 Gbe E ga l'ojoju mo.

4. Ta ni O lo gbon na fi le we?
 L'o ke t'o d'o de O run,
 O n se pi ye b' O ba wa da?
 Gbe E ga l'ojoju mo.

5. Ta bi o lo la bi ti re ri,
 L'o ro a t'i wa, l'o go pe lu?
 Gb'o ju mo ba mo, yin o re Re,
 Gbe E ga l'ojoju mo.

K'a fi o la nla fun l'o ye wa,
 Ni ku tu ku tu, k'i yin Re ga;
 Gb'a le ba tun le, ko rin a yo;
 Gbe E ga l'ojoju mo.

4. Gba Aiye Mi Oluwa



1. Gba ai ye mi O lu wa ya si mi mo mu u lo lai
 2. Gba o wo mi O lu wa Lo o ni ti to fun ra Re
 3. Gba o gbon mi O lu wa Lo fun se nla bi wo ti fe



Gba gbo gbo a ko ko mi L'e we d'o gbo fun i yin Re
 Gba gbo gbo i ni mi Ki nwon tun j'o hun e lo Re
 Gba gbo gbo re ti mi Ki nwon ja si re t'o do Re

5. Ko Tun Si Ore



1. Ko tun si o re bi___ Je su e ni to ru gbo gbo e bi wa T'o ku ku o ro fun_ ni lai kan ra___

2. I fe lo fi ku fa we le se e ni t'o fa ra da i ro ra T'a rai ye pa ni ri ra la i se ri

3. A ni ku re yi, j'e bo fe se e tu t'o se tun je ai le gbe O to k'a wa ko fe ran Je s dan dan



8 O re nla, I fe nla a la i le gbe I fe nla



12 a la i le gbe ni ti Je si O lu la re re

4. Ileri re nfun okan l'ayo

E ni t'o fara gba i ya wa

T'o je k'awa ko gba ifiji t'Oba

Egbe. Ore nla

5. Ko si u aini t'o nje ni ni ya

Ba ni lorun k'apa re jojo

T'o k'awa wa 'do Re fun isimi

Egbe. Ore nla

6. Ko to k'awa ko ko ife Re

Oba t'o j'aba loma ni o

Du pe in afe Re yi ki jo ku

Egbe. Ore nla

5. Oro Olorun



1. O ro O lo run___ O ro O lo run Ba n gbo

2. E ru mi yo tan___ e ru mi yo tan Bi m ba

Pe se run ni se___ pe se run ni se Ki n sa



5 o i nu mi a dun O ro O lo run

gba e ko Bi be li E ru mi yo tan

ma te le si ti Re Pe se run ni se.

4. Iye l'ogun mi (2ce)

Bi mba f'okan fun bawi Re

Oro Olorun

5. Lana re didun (2ce)

Dara t'o yin po ni gbo gbo na

Oro Olorun

6. Oro 'tunu ni (2ce)

Ki nmu o lo, lo se re ju

Oro Olorun

7. Ngo Sun Mo Olorun

1. Ngo sun mo O lo run Ngo sun mo O Bo ti le se i pon ju l'o mu mi wa O
 2. Ngo wa le O lo run Ngo wa le Re Bo ti wu k'o na di to Ngo lo le Re
 3. Ngo ji se fun de po Ngo sin ka ra B'o ti wu k'ai ye ha to Ngo si se fun

9

Si be si be Ngo ma ko rin sun mo O Sun mo O lo run Sun mo o do Re
 Ni po ki po Ngo ma ko rin sun mo O Sun mo O lo run Sun mo o do Re
 Ni gba ki gba Ngo ma ta ra Ji se fun Ji se fun Je su O fe ran mi ju

4. Ngo yin n'nu ise mi
 Ngo yin kara
 B'o ti wu ki aini to
 B'ekun gb'aju mi
 Sibe sibe
 Ngo tiraka
 FO lu wa
 O mba mi kedun
 O feran mi ju

5. Ngo je k'o laiye mi
 Ngo duro fun
 Bi mo la, bi ko k'ala
 Bi le kan b'o da
 Ngo lo fe
 Ngo mo o ra
 FO lu wa
 titi fi da run
 Sunmo odo Re

O To Ka F'enia

1. O to ka fe nia jo jo O to ka fe nia jo jo
 2. O to ka fe o ta wa O to ka fe o ta wa
 3. O to ka ma gbe san bi O to ka ma gbe san 'bi
 4. O to ka l'o kan fun fun O to ka l'o kan fun fun

5

I fe ru ti Je su L'o to ka mu lo dan dan
 A wa b'o mo Je su O to ka fe o ta wa
 A wa ti nto Je su O to ka ma gbe san 'bi
 A wa b'o mo Je su O to ka l'o kan fun fun

5. K'a gbe aiye ododo (2ce)
 Awa b'omo Jesu
 K'a gbe aiye ododo

6. K'a jeri Jesu titi (2ce)
 A seku k'a le ye
 Ka jeri Jesu titi

9. Iseun Baba



1. I se un Ba ba l'o run ti t'o pe I se un Re ka ri T'i ri t'o jo ni mu k'a ra tu ni E se un
 2. A du pe, a ji lo ni a du pe I le ra pe l'o gbon E ba a t'e fo mu wa d'a gba bo E se un
 3. A du pe o wo t'o bi nwa ri na Pe l'o la ti to ju T'o jo t'e run, nwon nri re a ta ta I ro run

8



Ba ba wa O pe l'o ye wa fun i ko re ti wa A du pe je
 Ba ba wa O pe l'o ye wa fun e ko re re o, Gbo gbo won
 ni ti wa O pe l'o ye wa ni o ni yin ba ba ni yin i

12



lan gbe jo jo Gb'o pe fun e so ni ta ti je Ba ba e run e seun
 du pe o re O dun de a wa nyo e ko re Ba ba o run e seun
 bu nla o re S'o pe fo jo l'o run to nyi Ba ba o run e seun

4. Odun nyi po, o nba emi wa laiye
 A dupe, a dupe
 Igbala ofe je ayo tiwa
 Ti Baba n'ire gbogbo
 Obi nri se, nwon ke awa, a njeun o
 A nwo so didara o,
 Gbope fun ranwo tehin wa titi
 D'oni Baba, e seun

5. Tire ni afefe yi ti a nmi
 A ti re le gbogbo
 Igi o ko l'o ri si nse wosan
 E seun o, Baba wa
 Ope lo ye wa fun isegun gbogbo
 Baba wa lo gbe ni ga
 A dupe Emi'ye ti Baba
 Gbadura mi Baba

10. Yin Olu Ikore



1. Yin O lu i ko re e yin a ra T'o rin t'i jo a ti du ru o seun O da wa si
 2. so pe I jo Re si di ra mu E fi o pe k'o rin i yin ko dun O gbe wa le
 3. O mo de I jo Re a ti e bi Ta ra so po, si fi o wo kun le O mu wa ri,

10



do ni o O fo hun t'o da ra fun wa A wa nbe o Ji ho fa Ji re Wa bu kun gbo gbo wa.
 k'o ta yo O fo di to ni pon yi wa
 gba'ko re O fo re d'o dun, o pe ni

11. W'osupa Oju Orun



1. W'o su pa o ju o run nla w'o su pa o ju o run nla ko tun
 2. W'o jo ti nro tun w'a fe fe w'o jo ti nro tun w'a fe fe K'o tun
 3. W'o ko to pe a kan yi se, w'o ko to pe a kan yi se W'o san
 4. W'e ra k'o si tun w'a won ei ye w'e ra k'o si tun w'a won ei ye K'o tu
 5. W'o ke wo o gbun, I bu nla, w'o ke wo o gbun, I bu nla gbo



5
 wo tan na e le wa yi ka F'i yin fun U E le da nla
 wo run ti nran ni le gbo gbo, F'i yin fun U E le da nla
 wo pe lu o kun, i bu nla, F'i yin fun U E le da nla
 wo ja pa, ma lu, e ja nla, F'i yin fun U E le da nla
 t'o dan ji i se Ba ba nla, F'i yin fun U E le da nla

6. Ibukun Orun po jo jo
 Ibukun Orun po jo jo
 Ai ye ko le ka, eyi si to pe
 E yo si yin I Eleda nla

7. W'omowo, w'odo, w'arugbo
 W'omowo, w'odo, w'arugbo
 Wo 'le enia, tun wo 'te awon
 Eiye Ko si yin I Eleda nla

12. Ranti Ore



1. Ra ti o re t'O ba Mi mo Ran ti o re
 2. Je wo o re t'O ba Mi mo Je wo o re
 3. Du pe jo jo fi wa san re Du pe jo jo
 4. Yin I ja gba gba Ba ba Mi mo Yin I ja gba gba



12
 t'O ba Mi mo M'o fin Re so kan Ran ti o re t'O ba Mi mo
 t'O ba Mi mo Mu 'fe Re se o Je wo o re t'O ba Mi mo
 fi wa san re Fun 're Ji ho fa Du pe jo jo fi wa san re
 Ba ba Mi mo N'i se pe lo ro Yin I ja gban gba Ba ba Mi mo

5. Ranti gbehin, omo ranti (2ce)
 P'esan mbo bi 'ji
 Ranti gbehin, omo ranti

6. Je k'o yeni, Baba 'raiyé (2ce)
 K'a fadun kehin
 Je k'o yeni, Baba 'raiyé

13. Fere Ni O Ma Yo

1. Fe re ni o ma yo Fe re ni o ma yo O ni
 2. Gba ni o ma run Gba ni o ma run O ni
 3. E re 'fe to bi po E re 'fe to bi po Lo o
 4. Gbe ro mi mo lo ni Gbe ro mi mo lo ni Ba ba

5
 gba gbo t'i nu re ba mo o Fe re ni o ma yo
 gba gbo t'i nu re ba du o Gba ni o ma run.
 si o re s'o ta pe lo se E re 'fe to bi po.
 o run fe k'o kan o mo o Gbe ro mi mo lo ni.

14. Gba Ji I'owuro

1. Gba ji l'o wu ro K'a ko k' Ba ba a gbai ye Fun i bu kun t'a na mo'ju wa d'o ni
 2. So pe l'o wu ro B'o ti nji, k'o rin yin mi mo Tun be be fun'ran wo fe bi fun o re
 3. B'a ti nri se se fi yin fO lu Fun'pe se ti ko se ti ti wa d'o ni
 4. Wo t'o da mo le t'a nri ka ki ri a gbai ye Le o kun, l'e ru lo j'e ka r'o na si
 5. A fe ni mo lo Re y'ai ye po k'e tan ko te K'o kunkun t'o d'e da l'o ju ku ro, da

6
 Je k'e bi du pe o re a te hin wa K'a to fo mo 'se t'o jo o mi ran.
 o Je k'i nu ko mo l'o kun lo si fe K'o jo o ni je t'a la i le bi
 o O to k'a du pe gbog'b'e bun o run Je wo i fe nla t'E ni t'o gba yin.
 re Je k'ai ye ro ju Ba ba i bu kun Je k'a yo kun le k'a gba dun lo ni
 kun. Ti ti y'ai ye ka, nbi t'o kunkun gbe Je k'l hin re re Re mo le fun wa.

15. Ojo Fifuyi



1. O jo fi fu yi T'a bi yu mi ni t'o ni je Bi e nia a mo ye, Ba ba o yin O,
 2. E bi nri mi yo, Gb'o pe fun o re 'te hin wa Fun an fa ni e ko, ni li fun
 3. Gb'o pe tun gba yin, Gb'o pe fun gbo gbo 'ran lo wo Fun'pe se lo jo jo ti wa do ni
 4. F'o gbon fun mi lo F'o wo ke mi, fa yo kun le. K'i ro run je te ni fi la yo se



o, mo le nje, mo nmu mo ti da gba si Ni nu ri mi, n'o ro n'i fe
 re Mo m'e bi m'a yo, 'Wo O lu tu nu O re o ru nfun mi l'a yo si be
 o N'i se le re ki Ba ba se ran wo K'ai ye ni j'o yin ti ko le gan.
 gun L'o ju mo t'o j'o tun kin d'a ko tun Ni ni 'wa mi mo, kin j'a wo ran Re.

5. Mo kun fun ayo
 'Tori pe okun tire to

Fun 'gbala n'nu ogbun, ninu hila hilo;
 Je k'ile roju, f'omo gbehin mi
 N'n' ekun, gb'erin de, ng'o'o mo O.

6. Mo de fun 'fiji

Mo tun nfe ore ailegbe,
 L'a t'o do 'Wo Isun mi mo ti kigbe;
 L'aiye titi d'orun, d'ayobo mi,
 K'aiyedun pe, k'emi ma s'orun nu.

16. Ojo Oni Lo Tan



1. O jo o ni lo tan o ru n sun mo le, E je k'a du pe 'bu kun T'a wa
 2. Gb'o run b'o ju wa tan, pa wa mo Ba ba wa, Si je k'o run wa dun o, K'a la
 3. I se t'o ni bu se, t'o la n sun mo 'le, 'T'O bi t'o mo won A t'e gbe 'o
 4. A n yin O, Ba ba, a t'I w'O mo Ba ba, E mi Mi mo, tun gb'ope l'o ni;



ti gba yi ka, K'a wa to sun, e je k'a F'i yin fun Ba ba o run fun o re Re.
 gba dun mo ju So a lai san, pe lu 'ru 'won ni Ti nto ju won yi, ji won si 're.
 lo 'bu sun won, So, 'ni l'a jin o, k'a ma se d'o ku, K'a ji di de l'e kun a yo.
 Mu 'so ji wa, K'a wa je ti re, O lo run ai ku, L'ai ye yin a, l'o run n'i gbe

17. Gbogbo Aiye E Gbe Jesu Ga



1. Gbo gbo ai ye, e gbe Je su ga, A n ge li e wo le fun U,
 2. Gbo gbo a gba r'ai ye de o run, A la de 'jo ba n'i le ki le,
 3. Gbo gbo E gbe 't'I di le 'gba gbo, E rant' i se pe lu 'ya t'O ie
 4. Ta ni a la se t'o le ru to O? O lo gbon wo l'a ri yin t'On
 5. Gbo gbo i se t'O lu l'o ko kan, T'o ju san ma, t'o kun, ta b'i le



E mu a de O ba Re wa, Se E l'O ba a won o ba.
 Te ri ba, gbe E ga pe lu; Se E l'O ba won o ba.
 F'i ko gun nyin s'a be Re lai, Se E l'O ba won o ba.
 O lo run t'O ngba ni la yi? Se E l'O ba a won o ba.
 L'e le ri 'pa 'seun ti re se, O n l' g i'a won o ba.

6. So t'ipa 't'o lanla Re yi,
 Eje wo ore k'iyin ho ye,
 Iru agbara tire yi,
 Ko si larin awon oba.

7. Oba ni Jesu n'ile orun,
 Sugbon larin wa, O si j'enia;
 Orun Aiye, gbogbo eda,
 Se E l'Oba awon oba.

8. Gbogbo wa 't'o pe l' gbe t'orun
 K'a gba'jo sin Jesu l'eye,
 K'a 'a'ajo, un 'joba Re lai,
 Se E l'Oba awon oba.

18. Ma Koja Mi Olugbala



Ma ko ja mi O lu gba la, Gbo a du ra mi, Gba 'ti O ba npe e lo mi ran, Ma se ko

2. Ma mi je mi gbe, se 'wo san, F'e se, f'a run mi; Ka mi ye b'e-ni'wo i ba gba S'I jo ba

3. Fun mi l'o kun, O lu gba la, Fun e ri ai ku; Yo 'fe ai ye yi ku ro l'o kan; Da kun, gba



ja___ mi o; Gb'e be mi, O lu wa, Ran mi l'o wo O lu gba la,

nla___ Re ni.

'ru___ mi la.



Wo ba nu je o kan mi san, I wo O ri sun___ gbo gbo 're.

4. Fun mi l'omo, oro atata
 Nigbati oye mi,
 Si je ki nr'ohun ti sike re
 N'irora, l'ail'egan.

5. Lat' ibu Re Olugbala
 Wa pon gbe mi,
 Ko s'e ni b'Iwo t'o le fun 'nia
 N'isinmi ti ko l'o pin.

19. Ara Mi S'ododo



1. A ra mi, s'o do do E je k'a wa so wo po N'i le ta b'e gbe, yi po,
 2. Si se fi 'gba "E seun" F'i se wa 're e gbe re, Ba ra le n'i le l'o de,
 3. E ni o kan 'yo nu E n'i nu fun fun s'e nia; Fa ra da n'i le l'o de,
 4. O lo run ko fe 'ro, Ko fe k'a pa ni le pa; K'a fe ni, ...
 5. O lo run O run ni K'e je k'a fa ra mo ju; Gbo gb'o ro t'a ve ni yen,



7
 K'a mu 'lu dun yi ka o, Yo s'i re t'e bi, t'o re, ... ma ro 'bi.
 F'o ri ji e da b'i wo, Se to do pin lo jo o, ... se E su.
 O ni su ru ki 'te o, I fe yio pa ... o ta E ma be ru.
 O lo run Ba ba nfe o; Ko 'ri ra o kan, ... la o; E j'o la ja.
 O wo Re ni n pin won, 'Gb'e ni ti mu n'i ... ti, Ai ye a ye ni.

20. Odun Miran Tun De



1. O - dun mi - ran tun de O - pe l'o ye O - lu - wa O - re re b'o - dun yi - po
 2. O - dun mi - ran tun - de E - je k'a yin O lu wa; Gbo gb'o fa t'a ra ye nta
 3. O - du mi - ran tun de, E - je k'a s'a - kin ja le; Ja - gun ye, ro - ju d'o - pin



7
 O - ri - s'i - gba kun fun 're; Ba - ba, fun wa n'i - bu - kun t'o - din ti - tun.
 Ki yio le ba wa je o, Ko s'e - wu b'a ba nlo fe; O - dun'o ya bo.
 E ma mi - kan ra - ra o; Ka wa ye gbag 'ku pe wa, k'a gbo "O seun".

4. Odun miran tun de
 E je k'a tera-mo sin
 K'a f'ayo jise f'oba,
 K'a ma se lo 'mele o
 Baba ma je k'a s'esin
 Foriji 'ni

5. E je k'a fi 'fe gbe
 E je k'a lo inu kan
 Ko odi le 'bi, n'Ijo,
 Sise t'o le gb'Olu ga,
 Baba, o
 K'odun san

21. Ka Mo Rokoso




1. K'a mo ro ko so, — ro ko so K'a mo ro ko so o, bi i mo le, K'a mo ro ko so,
 2. K'a f'e ni gbo gbo, — gbo gbo wa, K'a f'e ni gbo gbo, o l'a i s'e tan, K'a f'e ni gbo gbo,
 3. K'a ma fi bi san, — fi re san, K'a ma fi bi san o, l'a ye-k'a ye K'a ma fi bi san;
 4. Mi mo l'O ba wa, — mi mo lau Mi mo l'O ba wa o. O n'fi fe han Mi mo l'O na, wa,

6



ni Je su wi o, K'a mo ro ko so; si fi mo le Re Tun ai ye se, dan dan.
 ni Je su ko 'nia K'a fe ni gbo gbo; e re 'se po K'a f'e ni gbo gbo.
 ni Je su ko 'nia K'a ma fi bi san; pa 'ya mo ta K'a tun fi re san.
 ko 'se ai mo 'le Mo bi o ba wa: so 're pe lu, Mo n'o hun gbo gbo.

22. Oldun Mimo A De



1. O lo run mi mo, a le, Fun i yin a t'o pe o Wa ba wa pe jo, Ba ba o run,
 2. So wa di mi mo l' tun N'i gbo ran, 'gba t'a pe jo Ni nu I le Re, Ba ba o run,
 3. O tun E ni l'a nfe K'i fi ji si kun u fun 'ni, K'a ma se se O, 'gb'a je Ti re,
 4. E mi u ni nla, a de Wa 'gb'e be I jo, da kun? Da na Re si o kan ti nto gbe,

6



F'c ju re re han wa k'a to ja de. Gba 'yin gb'o pe o, gbe
 S'e kun gbo gbo d'e rin k'a to ja de.
 'To ri e wu ta b'i so ro nd'e ru.
 A nfe 'tu ra pe lu 'so ji, da kun.



be, O ba 're, K'e le se ran ti Re k'o yi pa da K'o ri e mi o tun gba.

23. A! Mba L'egberun Ahon

1. A! mba l'e gbe run a hon La ti fi yin O lu gba la,
 2. Gbe ga pe O ti se gun 'ku P'O ti yo ni n'nu de e
 3. A! bu kun nla le yi a ra. Ba wa gbe rin a yo 'gba la,
 4. Sa gba gbo, gbe ke le, ja re, O ti fa ra Re s'e tu,
 5. A! o ku ngb'o hun Re ji K'o di ti tun, k'o si da ye;

5
 O go al ti t'O ba mi I se gun o re o fe Re.
 A se Re nm'o di fo hun o On ti gba ni la, ma yo.
 E je Re ti nwe ni nu gan, Ki y'o se ti ma yo.
 I fe ai lo pin ni t'On, On ti d'O ba wo k'o ye.
 E yi si je 'ya nu o tun; Ko s'e ni t'o 'nia bi Re.

24. E Yo Ara

1. E yo, a ra Je su j'ba ni nu o mo e nia, Wo 'se gun Re! O da 'de
 2. E yo a ra, su n'i pa fun 'se 'pa run E su: Yo n'n'a bo Re; Pi pe l'o
 3. E yo, nla t'o do do l'ai ye ti ngbi le po Gba gbo nse gun, Je k'a tan
 8 4. E yo a ra pe rim re re kun fe so ti gba la, 'F'e yi s'o kan O fe re

a ra t' b O so won d'o mi ni ra, B'E su ko ju s'o m'O lo run A
 fin O fi ai ye La ti se te o ta wa. Ju, "Ma le y'o fi kun le Je wo;
 i n le yi ka S'i bi t'o kun kun n'i pa, B'E su ko ju s'I j'O lo run A
 bo n ai ye tan, O nsi se "wo san ki ri; Tu bo sa pa k'o gbe ru si Yi

1.
 te; l'a i f'o ta pe I se Re nlo.
 gbo, Ke fe ri pe lu Yio gba 'sin yi
 te; l'a i f'o ta pe I se re nlo.
 ka, k'o kun kun ku ro. Ki Kris ti gba 'se gun

25. Oruko Jesu



1. O ru ko Je su ga ju lo L'ai ye a ti l'o run T'ai ye t'o run l'o nju ba Re,
 2. O ru ko Je su j'o gun lo F'a la run o, f'e se; I pai ya pin, 'ro ra sa lo;
 3. O ru ko Je su nl'E ru lo Lo ju ja t'ai ye yi; 'Gba t'i ro nu de ba o kan,



7
 Nwon ngbo o yo ti ti d'o ni, O ru ko Re yi nm'E su sa B'o gbo; wo e ngbon.
 Ni nu 'ke dun nwon n'i re ti; O ru ko re yi j'a ju lo, An ni ta ni.
 T'o gbe o kan nmu 'nu da ru, O ru ko Re yi l'e re ju po re Kris tien.

4. O ru ko di dun ni t'O n
 L'ai ye a ti l'o run,
 Ai ye t'o kan ni nu - Re,
 N'nu 'pa Re yin nwon - ja bo;
 O ru ko Re yi j'o fa ti
 Nrun 'bi l'ai ye yi.

O ru ko Je su nl'e dun lo
 O ru ko kan o ji ni;
 E gbe ni mo, e yo
 N'nu ru ko Re ti nmu 'ye wa,
 Wa - su Re yi ka, si fi
 Gb'o m'a rai ye la.

6. I ro run ni o di ti a non
 T'o gbe ke d'o pin
 'Wony' ko le do Re,
 Wa n o ro t'ai ye ko ni;
 E won ni a de o pin,
 'Gbe hin j'o yin.

26. O M'ohun Gbogbo



1. O m'o hun gbo gbo O si le s'o hun gbo gbo L'e ye da ra ju, A la se o run, I bu o re
 2. O ju gbo gb'o ba; N'i mo ran, l'o la, gbo! O le mu ni ye, O lo run ai ku, a la ti se,
 3. B'e bun o mo ni, B'e bun 'wa re re ni, B'o s'o wo, se 'po A gba ra Re l'a fi n'ni won o,



7
 I sun a nu, o lo go ju lo! Ki su O lo du ma re
 O f'a yo kun le ko l'e ke ji se.
 E bun Re lo je fo pe fi yin fun.



13
 La ti ran 'ni a l'o wo Ki su U la ti f'e se 'ji ni Ko s'i ru Re.

27. Ki Lo Le W'ese Mi Nu

1. Ki l'o le w'ese mi nu? Ko si l'ai se E je Je su Ki l'o tun le wo mi san?
 2. Ki l'o le p'E se run ke? Ki si l'ai se E je Je su Ki l'o t'a se pa f'e se?
 3. Ri ru bo je re 'Fi ji Ko si mo o, te te ro nu o; K'a wi jo ja re l'o run
 6 4. Kin' 'jo s'e tu tu f'e-se? Ko si l'ai se E je Je su L'ai ye n'bi ta bi l'o run

Ko si l'ai se E je O lu wa I ye bi ye l'E je na At fe t'o so wa
 Ko si l'ai se E je O lu wa
 Ko tun ni le se ke tan re si le.
 11 K'o tun s'e bo ti ngbe nia bi Je su.

di mi mo; Ko tun s'i sun t'o da bi re, Ko si, an 'I sun lo le w'ese mi nu.

5. Gbo, ni bo n'I ye ha wa?
 Ko si n'nu a ti le p'O fi nu, o
 K'a j'a la we, j'Al-ha ji
 Nwon yi na se l'o le gb'e le se.
 A ti ru bo ni, a ru da,
 E tu pi pe ni Je su se;
 Ko s'a la wo t'o bi ke,
 D'o ni, ko t'o gba 'nia b'On.

28. Olorun Ife Jiya

1. O lo run ife ji ya ai ye, O gbo gbe n la l'o ri o, Nwon tun fi o ko gun U n'i ha,
 2. Ai y fi se s'ko si bi nu, O jo ro ku se, we re ni, Nwon sa ti f'o te mu U lai se,
 7 Nwon gba 'so mo O l'o wo, A ti l'e se Re ni Kal fa ri, Ran ti, O ji ya gan fun ni.
 Nwon do ti t'O fi ku se, Ko fi won se pe. O ni "Fi ji," Ba ba; ma f'e se bi won o.
 13 I gi o ro 'ti ju nla ni A gbe le bu, l'o du ro fun e ri i ji ya i fe

3. W'O lo run e da n'gbon gan 'da jo,
 Nwon pu ro nla nla mo 'ru Re!
 O r' ga i ya ki kan ni be,
 Nwon ro lu gba a l'o ju!
 A won e le ri e ke wi jo ti I
 Ti ti, lai se, 'to ri mi.

4. A o se gba gbe i ya yi lai?
 O ye k'a du ro fun Je su,
 K'a de kun e se l'o ye wa ju,
 K'a ma tun se E l'o to;
 Si ro nu jin le ko gbon n'nu yi,
 O mo, fun 'gba la re, Kris te ni.

29. Ore Elese T'o Ku

1. O re e le se t'o ku Ti jin de, l'o go,
 2. E da e le se, gbe rin; O lu wa ti jin de;
 3. I fe bo ri I la ra, Gba Je su ti jin d

5
 O ju t'i ku ko ni pa mo, E gbe rin: A lle lu ya.
 Ai ye pe l'e se te pa ta! I gba la ni t'e le se.
 E gbe o ni ri ki si te, E gbe rin: A lle lu ya.

4. Iso pel' Ami j'asan,
 Oluwa ti jinde;
 Ori Ade Egun molu,
 Ijiya ti d'o la o.

5. Ajinde ni s'eri pe
 A o ma pa'ku run;
 O wa laye titi lai,
 Ile nla Baba l'oke. Ase.

30. Jesu Fe Mi

1. Je su fe mi, o fe mi, Bi be li f'e ri han Ng o fe E d'o pin, pe lu.
 2. Je su fe mi, O nke mi, O tun le wo mi san, Ng o ma gbo ti re lai.
 3. Je su ni kan to fun mi, B'O ba ti p'a se Re, La la ai ye 'o ro le kia.

8
 I fe yi si wa nro mi ti ti N ko ni je k'i gbe Re j'a san, 'To r'O ti fe ran mi ta yo.

4. Je su nso mi l'o j'o run,
 Lor' o kun wa ha la,
 Ng o ba 're ji, ngo we yo.

5. Je su se gun 'ku fun mi,
 Bi be li f'e ri han;
 Ng o ba A gbe le hin 'ku.

6. B'e se nle pa t'I ku npa,
 B'ai ye nle pa t'I ku npa,
 Ng o se gun n'nu Je su, lai.

31. T'Oluwa Orun On Aiye Ni



1. T'O lu wa o run o n ai ye yi L'o pe, i yin o go l'e kun re;
 2. O jo__ Re pe l'o run l'e so fi nhu, On na__ ni 'Ran wo a lai ni o;
 3. O ri__ si e da t'o kun t'o ri 'fe, A te__ gun pe lu, nyin 'se ti re'!



8
 Ba wo l'a ba ti fe E to Ba ba, I bu o re!
 O seun, ko l'a hun s'e ni kan; Yin I, bu o re!
 I san__ 'bu kun Re ki gbe lai, Ba ba, I bu o re!

4. A ra le, a ra ro wa, ai ye ndun,
 O lo re-o fe seun fun 'bi si;
 K'o ke-'le d'a wo san ma nla
 Yin I' I bu o re!

5. I pa re t'o o on gbon ni,
 O lo run Ba a l'O run o lo;
 M'o hu won y' o pe, a ra,
 Yin I' I bu o re!

6. Oun k'o hun t'a ba si fi so pe fun
 L'On 'o san pe le, e ye 'ta hun;
 Da kun se 'si ro l'o ko kan,
 A nu, 'bu kun gbo gbo.

7. Mo p'a da nu li e yi t'a n'na ni,
 'Gba ti a ko na a b'O lu ti yan;
 K'a f'a yo m'o re yi ye wa
 Yin I' I bu o re!

32. Tire Titi Lai L'awa Se



1. Ti re ti lai, l'a wa 'se O lu wa wa o run, Ti re l'o mo de, ti re l'a gba, 'W'O lo run
 Ti re, ti ti lai, l'a wa 'se Ba lo__ gun wa o run, Pe lu wa n'b'e re a t'o ju 'ja, K'a ma__ se
 3. Ti re l'o jo t'i da mu mbe O lu__ wa wa o run; Ti re ni gb'e kun a ti l'a yo O lo__ run



i fe o: Di wa mu, O ba I ye Di wa mu, O ba I ye
 te s'I bi.
 a ji to.



14
 Si je k'a yin 'fe Re, K'o hun a t'i wa wa k'o j'o kan, A min, be ni k'o ri.

4. Ti re l'o jo t'i re ti mbe,
 T'a nri je, t'o nye wa;
 Ti re b'e bi de a ti n'nu 'ya,
 O lo run 'tu nu yi.

5. Ti re ti ti lai, yan fun 'ni
 A la se wa o run;
 Ti re l'e nu 'se a ti l'e ro,
 O lo run I se gun.

6. Ti re l'o jo t'ai san ba mbe
 T'a nsu won l'a gbo le;
 Ti re bi I ku npe wa s'O run,
 O lo run ai ku yi.

33. Omode Ijo Re



1. O mo de I jo Re, Sun m'O lo run nyin, E f'o kan fun sin Re, Si fi re le sin;
 2. E ni ti e ru mba, Sun, m'O lo run se, O re Re nmu 'ke dun A re re re; —

9




Fun o gbon a t'a gba ra pi pe, Fun 'le ra 'wo san o gbe ai ya; E sun mo O, I fe l'On.
 — Wa A fun a se r'i re lai ye, Fun 'mi si ti tun b'e nfe i ye E sun mo O, I fe l'On.

3. Ko rin l'a gba la Re,
 Du pe fun 'seun se,
 To ro I fi ji Re,
 F'i wa a t'e be wa;
 L'o jo jo, f'o go f'O ba Mi mo
 Fun o re 'pe se, i se re re;
 E sun mo O, I fe l'On.


4. I bi lo yu k'wa,
 Sun m'O lo run nyin
 O ku Re ni kan ju;
 R'o po e ia lo;
 Ma ko m'nu 'po re, Ye 'so ri-ko;
 N'nu E bi, I ya, E jo O fo,
 E sun mo O, I fe l'On.

34. Ede F'iya J'omolorun



1. E de f'i ya O m'O lo run, Nwon fi ji ya pu po! O m'ai ye di ri ki si O m'ai ye di
 2. A de fa l'o m'ai ye mo — B'o ko ro, a sa lo, O ba Sa le mu d'e ni O ba Sa le
 3. E de ni ti Ju das' — T'o lo f'e tan gbe ta, E ni t'O fe ran jo jo E ni t'O fe

8



ri ki si Je su pa o. Nwon ma n'i ka jo jo, O m'ai ye di ri ki si Je su pa, o.
 mu d'e ni t'a ko nsun mo, Ni gba ti 'ba nu je b'O ba Sa le mu, Nwon sa, nwon ko m'O mo.
 ran jo jo gbe ta f'ai ye; Ju da si s'e yi tan! O fi Je su han tan, o f'i le bo ra.

4. O re i ya ni ti Ju das'
 T'o fi ai mo kan re
 S'O ba Je su O re nla,
 S'O ba Je su O re nla,
 t'o si ku gbe;
 Ju da si d'a ku gbe
 E ni t'o da le yi ku l'ai ko gb'a so.

5. Ko ri ko sun kan ni 'Pi ta'
 T'o f'i da gbe ja Re
 A kin Pe te ru d'o jo
 A kin Pe te ru d'o jo
 n'ke hin, o sa,
 O si se o re nla!
 A kin Pe te ru wo mi, n'ke hin, o te.

35. Ohun t'olu ba ti yan

1. O hun ko hun t'O lu ba ti yan Ki 's'o hun ti 'o pa ni l'a ra, O lo ri sun i
 2. O hun ko hun t'O lu mu f'a le Mo pe dan dan, yio gbe hin si re.
 3. O hun ko hun t'O lu ba ti ko K'i si o hun ti o y'o m'O lo run
 4. O hun ko hun t'O lu fun ni lo L'a ba ma fi wa 're E gbe wa,
 5. O hun ko hun t'O lu ba se ti K'i s'o hun ti 'o fa 're mo ni,

6
 re ni On O lo run t'e mi, E ni ti Dan dan Re ki ta se, O nse a sa:

36. Yika Ite Olorun

1. Yi ka I te O lo run E gba re E we wa, E we t'a da ri e se ji,
 2. Gbo b'a won yi se de bi, A yo ti se t'ai lo pin; 'Won yi je o ni nu 're le
 3. Nwon fe o re pe l'o to, Nwon nyo s'i re e gbe won; I fe j'o fin o j'a mo na;

7
 A won E gbe mi mo, Nwon nko rin: "O go, O go" O go s'O ba won.
 A t'e ni lu to, L'e nu, l'o kan, nwon gba gbo, A won j'o lu sin.
 E ro won je mi mo, Nwon nja gun ye l'o jo jo, 'Gba gbo gbe won ga.

4. Nwon fe e ko t'O lu wa,
 Nwon ki gan 'a na Re
 Nwon yi nso ra ni n'o p'e be,
 E ro won je mi mo,
 Nwon nso re, s'e to pe lu,
 E mi j'a mo na.

5. L'ai ye l'a won ti nwa A,
 Nwon si de E j'ai ye lo;
 A won ngbe 'bi t'o wo wo ti
 E wu won mo lau lau,
 Gb'o rin won, "O go, O go"
 I ro di dun ni.

6. K'a to le de 'bi nwon lo;
 A o we wa n'nu E je Re;
 Ka wa mo a la de 'gba la,
 A won E gbe mi mo;
 T'o rin won "O go, O go"
 Nyin O, l'ai si mi.

37. Emi A Nawo Mi F'Olorun



1. E m'a na wo mi f'O lo run E m'a na wo mi f'O lo run

2. I fe mi mo l'O lu fe ju I fe mi mo l'O lu fe ju

3. O ti to sa l'O lu mbe re O ti to sa l'O lu mbe re



O lu pe se yio bu kun mi E m'a na wo mi f'O lo run.

O kan e se je i ri ra; I fe mi mo l'O lu fe ju.

'Gbo ran si san, o ju, 'ru bo; O ti to sa l'O lu mbe re.

4. Ko fe k'i nu re du s'enia
 Ko fe k'i nu re du s'enia
 Ko e tan pe lu e ru o,
 Ko fe k'i nu re du s'enia.

5. A nu tun, l'O lu mbe re
 A nu tun, l'O lu mbe re
 Di po e bo; ma gba gbe o,
 A nu tun l'O lu mbe re.

5.1. F'E mi Mi mo ta wa l'o re
 F'E mi Mi mo ta wa l'o re
 lu gba la gb'e gbe yi o;
 F'E mi Mi mo ta wa l'o re.

38. Enikeni Tiwo Ba N'ipa



1. E ni ke ni t'i wo ba n'i pa La ti se—'ran wo fun, o, On_ na_ l'e ni ke ji re, to ju_ re;
 2. E ni ke ni t'i ba nu je ba, Ti o le_ tu n'i nu, o, On_ na_ l'e ni ke ji re, to ju_ re;—
 3. E ni ke ni ti ko r'i le gbe, Ti o le_ ran lo wo, o, On_ na_ l'e ni ke ji re, to ju_ re;—
 4. E ni ke ni t'e bi npon l'o ju T'i se si_ wa fun l'o ni, On_ na_ l'e ni ke ji re, to ju_ re;—

9



On_ l'e ni ke ji re; ran ti, _____ On_ l'e ni ke ji re o, ta ni? Te ti o, e ni ke ni t'i
 On_ l'e ni ke ji re; ran ti, _____ On_ l'e ni ke ji re o, ta ni? Te ti o, e ni ke ni t'i
 On_ l'e ni ke ji re; ran ti, _____ On_ l'e ni ke ji re o, ta ni? Te ti o, e ni ke ni ti
 On_ l'e ni ke ji re; ran ti, _____ On_ l'e ni ke ji re o, ta ni? Te ti o, e ni ke ni t'e

18



wo ba n'i pa La ti se—'ran wo fun o, On_ na_ l'e ni ke ji re, to ju_ re.
 ba nu je ba Ti o le_ tu n'i nu o, On_ na_ l'e ni ke ji re, to ju_ re.
 ko r'i le gbe Ti o le_ ran lo wo, o, On_ na_ l'e ni ke ji re, to ju_ re
 bi npon l'o ju, T'i se si_ wa fun l'o ni, On_ na_ l'e ni ke ji re, to ju_ re.

5. E ni ke ni ti ko ba n'i se,
 T'o de ko gbe fun l'o ni,
 On na l'e ni ke ji re, to ju re,
 On l'e ni ke ji re; ran ti,
 On l'e ni ke ji re, o, ta ni?
 Te ti o, e ni ke ni ti ko ba n'i se,
 T'o de ko gbe fun l'o ni,
 On na l'e ni ke ji re, to ju re.

6. E ni ke ni t'i da mu de ba,
 T'i wo lo pa de ri o,
 On na l'e ni ke ji re, to ju re,
 On l'e ni ke ji re; ran ti,
 On l'e ni ke ji re o, ta ni?
 Te ti o, e ni ke ni t'i da mu de ba
 T'i wo lo pa de ri o,
 On na l'e ni ke ji re, to ju re.

7. E ni ke ni t'o o kan fun go go,
 T'on si wa ni n'e wu,
 On na l'e ni ke ji re, to ju re,
 On l'e ni ke ji re; ran ti,
 On l'e ni ke ji re o, ta ni?
 Te ti o, e ni ke ni t'o kan fun go go
 T'o n si wa ni n'e wu,
 On na l'e ni ke ji re, to ju re.

39. Oba Wa Goke Orun Lo



1. O ba wa go ke o run lo, E gbe rin: Je su mi mo go ke o run lo, O fu ru fu l'O fi se ke ke r'o run
 2. O ba wa go ke o run lo Fe le le, Je su mi mo go ke o run lo; I jo b'ai ye wa di ti re wo le fun,



7 O fu ru fu l'O fi se ke ke r'o run L'e so a t'a yo l'O go k'o run lo. re l'o mu U
 I jo b'ai ye wa di ti re, wo le fun, O nsi pe fun ni, l'o ke o run o



12 lo, ran ti o; K'a le j'o gun n'i sa lu, O ti lo pe se a ye si le, I gbo gbo wa l'o ke o run.

3. Eni t'O goke orun lo, Oba wa
 Tun mbo w'aiye, b'Oba ada jo,
 Ogo, olanla ni ti re lat'orun
 Ogo, olanla ni ti re lat'orun
 Kristi Asegun ti go k'o run lo.

4. E yin Kristi a ya re wa,
 Agun ni, O pe l'ola a t'eru Oba;
 Iwo a ko l'O fi gba ite orun
 Iwo a ko l'O fi gba ite orun
 Lat'eye da le, ti re n'Ijoba.

40. Ope Lo Ye Mi



1. O pe l'o ye mi, mo du pe; Gb'e kun de, mo ke pe Ba ba,
 2. O pe l'o ye mi, mo du pe, O lo ri o pe ni t'e mi
 3. Gb'o pe pe mo nri je l'ai ye, O lo ri o pe ni t'e mi,
 4. Gb'o pe fun re tin sun ti ti, Gb'o pe fun o gbon t'a bun mi;



5 Gbe re, n'i re ti mi d'a yo o; O lo re o fe, gb'o pe mi.
 O po n'i tu nu, o re o run; O lo re o fe gb'o pe mi
 O su won bu kun mi nm'a yo wa, O lo re o fe seun, O seun.
 I gba la o fe t'o pe ju lo, O lo re o fe, gb'o pe mi.

5. Gb'ope fun ojo mi l'aiye,
 Gb'ope f'okun 'se, l'ojojo,
 Opo l'anfani t'o je t'emi,
 Olore ofe gb'ope mi.

6. Ope l'oye f'ebun gbogbo,
 Gb'ope fun ola 't'ola mi;
 Ipe se ko won mi, l'ojojo,
 Olore ofe seun, O seun.

41. F'eru Re F'afefe



1.F'e ru re, fa fe fe k'o gbe e lo N'i re ti, ma se foi ya, a ra,
 2.Gba 'ji ai ye ba de, t'o tun le o, T'o si n jo p'a ko le yo mo,
 3.F'i so ro si wa ju Ba ba o ke Ma te s'i bi n'nu e ro nyin,
 4.Ai gba gbo nd'o ro pe, o l'e wu o! F'o kan tan O ba t'o mo ai nyin



O lo run 'o gbo i mi kan le re Yio si gbe o ke.
 E sa gba gbo, gbe ke le on ni kan, Yio pa s kan, yi ro.
 Ki yio si pe k'I ran wo t'o di de La t'i O lo run.
 Gba t'o wu k'O run le mu 'da hun wa, Yio dun t'o yin do pin.

5.F'e to le lo wo se, K'O mu u se,
 Yi o han p'O n ga j'e ro nyin,
 E ma f'a ni yan t'o ni kun t'o la,
 Yio si da ra ja le.

Be lo o hon kun 'pa lo wo Ba ba
 L'e nu, l'e wu n'nu ti ya ai ye;
 Ti yi ya, si se ni s'o do Ba ba,
 Ma si ye me ji.

42. Yin Olorun Ibu ore



Yin O lo run I bu ore Yin I, en yin e da ai ye E yin I, en yin e da ai ye o, E



7 yin I en yin e da o run Ki gbo gbo a gbai ye ju mo Yin Ba ba o, yin O mo a t'E mi Mi mo.

43. K'okan Pe L'ahon Mi



1. K'o kan pe l'a hon mi, K'o fi yin fun O lu wa,
 2. Si ro 'bu kun t'i wo Nri d'i gba yi, so pe o;
 3. Ni gba 'ba nu je mbe, N'i gba ai ni nf'e kun yo,
 4. O nf'i re kun le re L'on a ra, l'o do dun o;
 5. Ni gba o ta nle pa T'o lo te nwa 'bi fun 'ni,



5
 Ki 't'i wa 't'i se mi, Tun je wo gbo gbo 're Re.
 O nw'a run re, yi po, O nm'e kun re gbe, O un.
 O pe se, a r'i tu nu, Ran ti; yin o re Re.
 N'nu 'ti ya ai ye yi, K'a ran ti gbo gb'o re Re.
 O gbe ja, a bo e yi T'o pe; yin o Re.

6. L'o jo ta bi l'e run, yi po
 Ran wo nyo si wa,
 N'nu i gbi ai ye yi,
 O tun ko wa yo, O seun.

7. O 'e se, yi po
 Si be a ni, so p'O seun
 F'o po 'bu kun b'I ri
 L'o ju mo, yin o re Re.

44. Gbebe Wa



1. Gb'e be wa Gb'e be wa K'a ra ro wa o Ba ba wa, gb'e be wa.
 2. We wa o We wa mo La t'o kan d'o de O ba wa, we wa mo.
 3. Ba si ri Ba si ri K'a wa gbe ru si Ti ti lai, ba si ri.
 4. Mo da ju Mo da ju Pe k'a sin l'e mi, K'i nu mo l'O lu nfe.

5. K'a to ku
 K'a to ku
 K'e ri wa l'orun
 P'a yege; s'a se ye.

6. Gba 'ku de
 Gba 'ku de
 Dakun gba wa o,
 S'Ile nla t'Orun 're.

45. O Ngbe O Lo



1. O ngbe o lo, e so e so ni, O ngbe o lo, s'ai ye a ba mo L'o ngbe o lo, O ti a t'e mu
 2. O ngbe o lo, e so e so ni, O ngbe o lo, s'ai ye o ku ye L'o ngbe o lo; O ti a t'e mu
 3. O nran o lo, e so e so ni O nran o lo, s'O run e gbe o L'o nran o lo Pan sa ga yen o,



l'o ngbe o lo O ti a t'e mu l'o ngbe o lo S'ai ye i se o, l'o ngbe o lo Sa fun a da nu,
 l'o ngbe o lo O ti a t'e mu l'o ngbe o lo S'l li o da ro, l'o ngbe o lo Sa fun 'ti ju re,
 l'o nran o lo Pan sa ga yen o, l'o nran o lo S'o run e gbe o, l'o ngbe o lo Sa fun 'ya ke hin,



a ra mi Sa fun a da nu, a ra mi E re m be b'o si wo o. 'Te te gba'yi ro
 a ra mi Sa fun 'ti ju re, a ra mi E re m be
 a ra mi Sa fun 'ya ke hin, a ra mi O m bo

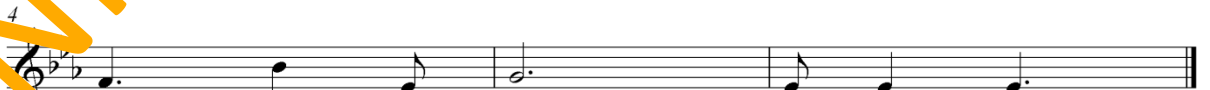


a ra kun rin Te te gba'yi ro, a ra bin rin; E re mbe b'o si wo o.

46. Kiledun Re



1. Ki l'e ran re? Mu u t'O lu gba la I nu re yio
 2. Ki l'e ru re? Mu u t'O lu gba la, On yio se gun
 3. Ki l'a run re? Mu u t'O lu gba la, L'o gan, 'wo 'o
 4. Ki 'o fo re? Mu u t'O lu gba la, I nu re yio
 5. Ki l'e re mi Bi mo nt'O lu gba la? Ki 'ha 'se A



dun Fun 'ran wo a ta ta.
 re, Sa gba gbo, ta ra lo.
 san, Yio ro o, gbe de ke.
 dun P'o fo re si d'e re.
 de T'e gun a t'i ya?

47. Ewe Ti Oba Orun

♩ = 75

E we ti O ba O run Ko rin di dun bi e ti n lo
 A fin re t'O ba o run Li a n re, ba ni ka re
 Yo ko rin, gbo gbo E we A ti n'i po lod' O e run
 A se to O ba o run Ni k'a mu lo k'o ye w o
 O re wa, E ni ai ku E ni t'o gb'E da la ka re

3

Ko rin yin t'O lu gba la I se E ni 'to l'o go o
 Nwon n'a yo l'o ke, ta ra T'i ru re ko si ni hin o
 Je na w k'o ro E su Ti Je su ti to fun 'ni o
 Mi m u, o tu ra, gan Ti Sa ta ni nm'ai ye ko ro
 K'a ma se so i ye nu Gb'a gun ko, k'a r'A de Re gba

48. L'aju Ale K'orun To Wo

1. L' o ju a le ko run to' wo tan ni, Nwon gb'a bi run wa 'le o do Re,
 2. Yi ka a n'a la run, pu po nse O, Nwon nsa O ti, nwon nb'E su d'a jo
 3. Gba ni la n'i nu i se won yi ke, Ni nu 'dan wo, ni nu ai ri je
 4. Gbo gbo 'so ro wa da b'o ke yi po, Nwon nmu ni ni, a nfe 'ran wo Re,
 5. Ni nu ai ye t'I ba je ntan ka le, Da na Re t'I fe o le na run;

5
 O - ni ru ru ni a run, 'ro ra, Su gbon, nwon pa da lo 'le ra,
 I ku nyi po mu ni, o si yi ka; I fe ntu tu, 'ba je n gbe ran.
 Gb'E jo ba ni, da kun s'o gbe ja wa, Tu wa n'nu, Je 'ro I bi.
 A la gba ra t'e da ko le pa run! Ti wa le hin, 'so p' s'i ya wa.
 Gba t'o ba di p'o nre I gba gbo wa, Sa— nu, fi ju k' l'e ru wa.

49. Gbado Gbo Fun Ni

1. 'Gba do gbo fun' ni 'Gba do gbo fun' ni I su a t'o bi, Yo l'o dun 'Ko re.
 2. 'Bu kun nmu ni yo 'E kun nmu ni yo A wa so pe ni, Yo, ko rin i yin.
 3. 'Re ti be si po 'Re ti be si po O pe ye wa o, A wa njo, a nyo.
 4. Gbin 'fe bi o ka Gbin 'fe bi o ka E o ka l'o la; Gbin 'fe bi o ka.

50. Sunmo Wa

1. Sun mo wa, mi si wa Ba ba Je su, sun mo wa K'a le ue, sun mo wa o, Ba ba wa
 2. K'a ri O— n'n'o la Re, Ba ba Je su, k'a fe O K'a wa sin O d'o-pin o; Jo fa ra
 3. Sun mo wa, wo ni san Ba ba Je su k'a to lo K'a m'a dun 'fe nla Re o; Gba ni l'a

o run. Mi mo ni, pi pe ni, Ba ba Je su O fe wa,
 han wa.
 gba tan. Da ri ji— wa ni hin, Ba ba Je su, Mu k'o ro—

17
 o nri wa; O lo kan dud ko si le ri I B'a tin sin, l'a d'o tun.
 Re ye— wa K'O l'e ro ri ri jin na— pe lu B'a tin sin, jo gba wa.

51. Baba Mimo

Musical score for 'Baba Mimo' in 6/8 time. The score consists of three staves of music with lyrics underneath. The lyrics are: Ba ba mi mo, O ba o run, A de fun sin n'I le Re; O to ki a f'o wo sin ni wa ju I te O lo run Mi mo, Mi mo ni O lo run; E mi o run wa, o; A wa nfe 'eba Re.

52. A Nrele Wa Jihofa Jire

Musical score for 'A Nrele Wa Jihofa Jire' in 6/8 time. The score consists of three staves of music with lyrics underneath. The lyrics are: A n re'le wa Ji ho fa Ji re so pe fun i bu kun t'O jo 'Sin mi mo B'o fa 'ku nyi ka ti ti, Ra do bo wa o; Da kun, tan 'mo le si on' a jo wa, K'a j'a se gun lo. A min.

53. Baba A Nrele Wa

Musical score for 'Baba A Nrele Wa' in 6/8 time. The score consists of two staves of music with lyrics underneath. The lyrics are: Ba ba, a n re'le o, Ra do bo wa ti ti d'o la, Ni wa ka ti t'o kun kun K'a sun re, ti ti mo ju So wa, O lu wa.

54. E Ku Yedun O



1. E ku ye dun o Gbe rin a ti bi Je su O ba; Yo a ra, so pe, Gbe rin a ti bi Je
 2. Gba Je su, l'O ba O ba I ye, t'O go Re k'ai ye; O go i yin fun, O ba I ye t'O go
 3. E gbe_o jo gbon kan T'o ngb'o ke re wa'do Re b'O ba Nwon yi wo le fun, Nwon tun f'o a ju we
 4. A la run, ja de Gb'o re 'wo san ti Je su n - pin; E we, gba te le, Gb'o re 'wo san ti Je

8



su O ba; E da, E le se Gbe rin a ti bi Je su O ba;
 Re k'ai ye; O n ngb'e le se O ba I ye, t'O go Re k'ai ye;
 Re f'ai ye; 'Ra wi Re to 'tan L'o j'a mi i fi han Re f'ai ye;
 su n - pin; Gba gbo, b'o fe la, Gb'o re 'wo san ti Je su n - pin;

13



A wa j'o gun 'ye; Gbe rin a ti bi Je su O ba.
 Ko s'e ni t'o nko, O ba I ye t'O go Re k'ai ye.
 O ta kan He rod' Bi nu p'o mo de 'lu re la san.
 Gb'e ru mbe, sa la, Wa fun - 'wo san kan 'fi ji t'o pe.

55. Irawo Didan Kan Yo



1. I ra wo di dan kan yo I ra wo di dan kan yo Ni la o run si a won a mo ye, I
 2. I ra wo yi ke de Re I ra wo yi ke de Re O si fie so to a won a mo ye T'on
 3. I ra wo yi ni fi han I ra wo yi n'I fi han Fun t'E we t'a gba tio te le la ni, I
 4. I ra wo yi mu won yo, I ra wo yi mu won yo, L'a yo yi ta ra, nwon si pa da lo Se

7



ra wo t'o po l'o go ni; I ra wo yi pe l'o go, o pe, I ra wo yi pe l'o
 a j'o de 'bu gbe O ba; E tan ko si n'nu won ke, ran ti, E tan ko si n'nu won
 ra wo yi ki tan 'ni I ra wo yi l'a ju we pi pe I ra wo yi l'a ju
 re hin ka le de 'lu won. E dun l'e yi fHe ro du, O ba Ko si le te mo ra

12



go, o fi Je su han Pe O ba i ya nu ni, e gan ko si ni pa Re.
 ke, nwon to Je su Pe l'o re won e yi t'o je e bun i fe la t'o kan.
 we, la ti to o po d'o do Je su O ba won; I ra wo yi je ri Re.
 ke, o jo wu gb'e se Lo 'p'o mo a gbo won je, Ko si mo pe Je su ye.

56. Jesu Kristi Immanueli

9 Je su Kris ti Im ma nu el t'o de O ba ni, O lu gba la a rai ye si ni, o da ju;

17 Ju ba Re, e ju ba Re Ju ba Re, e ju ba Re se l'O ba a won O ba O lo go ju t' a se O ba

21 O gun O run, ju ba Re, E mu a de O e wa,

Se l'O ba a won O ba. Se l'O ba a won O ba.

57. Keresimesi Odun De

1. Ke re si me si, O dun de; A tun mbe l'ai ye! Ke re si me si, O dun de_____

2. Ma nu e li Je su l'a bi K wa gb'A rai ye, Lo w'e se ke se, e ran ti. _____

3. Wun dia n'I ya Re e ran ti; Gb'O run w' Ai ye Wun dia n'I ya Re, e ran ti. _____

4. Gbe Je su n'i yi, A rai ye, O lo run l'O je; K'a tun se 'fe Re, A rai ye. _____

5. L'O b'i bi e du pe,
E n' p'o yo ku
Mi nu e ju, e ran ti,

6. Ke re si me si l'O dun nla,
T'O lo run mi mo,
Ke re si me si l'O dun nla.

58. Gbogbo Yin E Yo

1. Gbo gbo nyin e yo K'e gbe rin, o rin o dun; "A bi - O lu gba la s'ai ye" K'O
 2. O mo de, e yo, K'e gbe rin o rin o pe, Yin Je su O lu gba la O ba T'O
 3. A ti gbu ro Re O ba ni, O ba ai ye Ni Je su A mo na, O gba ni, T'O
 4. Ta ra ju ba Re O ba ni, e ta ra wa Mo Kris ti O lu gba la pi p T'o

8
 le gba 'ni lo wo E se gbo gbo: O ba I gba la t'o le e de
 le gba ni lo wo I ya gbo gbo;
 le yo 'ni ni n'o kun kun gbo gbo.
 n'I jo ba, t'o n'i ro run pi pe.

14
 gbo gbo ni, E da mu so o, fun su O ba ti tun.

59. Araiye Odun Nla Re

1. A rai ye, o nla re, o dun nla Gb'O lu l'o run w'ai ye, I jin le l'e yi p'On d'e ni
 2. E je k'as pe l'o ni n'to ri ti O lo r'O run w'ai ye, O na i ye, l'ai ye s'o run re
 3. A rai ye e k' bo ro lai, s'o do do, di mi mo, F'i re le han l'ai ye n'n'o hun gbo

7
 a, b'a iye O tun ku, Gb'E n't'o da wa s'ai ye yi d'a ra wa, Di e ni
 si f'a rai ye, ran ti, Gb'En' t'o da ni s'ai ye ti d'a ra wa K'a ba le
 gbo Si ko 'mo ran e se; 'To ri ki ai ye k'o ba di ti tun Li O n

12
 ngbe la rin wa, E ki Je su Ka bo l'ai ye n'bi, yin i; se 'fe Ba ba.
 bo n'nu i bi,
 se w'ai ye wa;

60. Wundia Bi Ni Bethlehem

1. Wun dia bi ni Beth le hem, O f'o ja o ri we O mo o wo ti tun re, O wa n'I bu
 2. A ko rin n'I jo, e yo K'o kan nyin je mi mo, E f'o rin ki O ba ye', K'o kan nyin kun
 3. Ti wa l'O gun 'Jo ba Re E yo, k'e tun du pe; 'Jo ba Ai ye di ti re, F'o ka fun se,

8
 j'e ran; L'o ru ni I ro a yo Na fo ka Ai ye gbo;
 f'o pe; K'e ko n'pa t'I bi Je su, E yo, a du pe;
 kia kia; Ni hin, l'o hun, ke de Re, K'a te le w'c run lo;

13
 Ro hin yi se 'ya nu se; Wa su r f' gu f'E we.
 'Re le a t'i jin le 'fe J'e ko m' I bi Re.
 E nia mi, I jo Ai ye, Ju ba Re n'O rin, n'i wa.

61. Kede Re Yipo

1. Ke de Re yi po Ke de Re yi po Ke de Re yi po, Ke de Re yi
 2. 'Ma nu el' de o, 'Ma nu el' de o! 'Ma nu el' de o, 'Ma nu el' de
 3. Se l'O ba, da kun, se l'O ba, da kun Se l'O ba, da kun, se l'O ba, da
 4. Ma se gba fe Re, ma se gan 'fe Re Ma se gan fe Re, ma se gan 'fe

8
 po O ba l'o run l'O t'o k'O run 're Wa b'ai ye wo, O seun, O seun.
 o! O ba ni 's te le, O run 're L'O ti wa, o: O seun, O seun.
 ku. O m'O lo run t'O nf'i ye to re Fun e le se, O seun, O seun.
 Re O ba nyin ni, O f'e dun ta ra Wa' gb'e le se, O seun, O seun.

5. Ma se gba gbe Re, ma se gba gbe Re
 Ma se gba gbe Re, ma se gba gbe Re
 O m'O lo run Je su ma l'O ba
 T'O gb'e le se; O seun, O seun.

6. L'A jo yo yi o, l'a jo yo yi o
 L'A jo yo yi o, l'a jo yo yi o
 E f'o wo so pe, f'i wa san 're
 K'o jo ju p'O n seun, O seun.

62. Iyanu Lo Je



1.I ya nu l'o je, I ya nu l'o je 'W'O ba t'o da 'ni a Wa 'wo s'I bu j'e ran!
 2.I wo A lai ye, d'O mo wo t'a npon, T'O bin rin f'o ja we,
 3.A fin o la nla, l'O ti wa, l'o run; 'Wo j'I se ji ya po!
 4.I ya nu l'o je gba i ru Re le Gbe a go a ra wa,



7
 — K'e se ma pa ni run K'e se ma pa ni run
 — K'a le ni i gba la; K'a le ni i gba la;
 — 'Wo fi fe d'o to si; 'Wo fi fe d'o to si;
 — Li ai ke gan Wun dia; Li ai ke gan Wun dia;



11
 I ya nu l'o je 'W'O ba t'o da ni a Wa 'wo s'I bu j'e ran
 I wo A lai ye d'O mo wo t'a npon, T'O bin rin f'o ja we,
 A fin o la nla, l'O ti wa, l'o run; 'Wo j'I se ji ya po!
 I ya nu l'o je gba i ru Re le Gbe a go a ra wa,

5.T'i re l'a ko je T'i re l'a ko je
 Ba ba t'o da 'nia
 S'O gba i den 'tu ra,
 K'E su to 'tan ni je K'E su to 'tan ni je
 T'i re l'a ko je
 Ba ba t'o da 'nia
 S'O gba i den 'tu ra,

6.O re wa mi mo, O re wa mi mo,
 A lu fa Je su,
 Gbo e je gbo gbo wa:
 P'ao se 'fe 'W'O ba wa, P'ao se 'fe 'W'O ba wa,
 O re wa mi mo,
 A lu fa Je su,
 Gbo e je gbo gbo wa:

63. Kabo Oba



1
 a bo O ba, O ba I gba la, Ka bo o, O m'O lo run l'o ke o run, Ka bo



8
 A la de A la fi a, O lo go ju lo; I ma nu e li, e yi t'i s'O lo run wa pe lu wa,"



16
 O ba An ge li, E ka bo! O mo Ma ri a Wun dia ni,



21
 A ki O, Ka bo; e ka bo o O ba I ye.

66. K'awa To Sun Oluwa



1. K'a wa to sun, O lu wa, A o f'i yin fun Ba ba Fun o re Re o jo ju mo ti ti d'o
 2. Ni gba' ba sun, O lu wa, A fe k'a le n'I ro ra, K'o run wa dun jo jo mo ju, k'a b'o kun
 3. Ni gb'a ba si ji, l'o la, F'i so Re ni ke wa o, K'e to wa rin b'O ti fe si, Ba b'o



ni; Je k'a sun 're, so wa l'o ju o run, Je k'a fa yo di e l'e ju no o.
 ji; Je k'a sun 're, so wa ni nu e wu, K'o ri wa r'e r'o mi no; da kun.
 run: Je k'a sun 're, k'o fa 'ku ma pa ni Lo j'o run, f'i bu kun kan l'o la.

67. Ebum Oluwa L'ajo Simi



1. E bun O lo run l'O jo 'Sin mi f'a rai ye O jo a yo l'o ri le gbo gbo ni,
 2. O we t'O lo run l'O jo 'Sin ni da o fun, E le da ya a s'o to ni mi mo,
 3. Be ru O lo run, p'O jo 'Sin mi mo n'ki kun, F'i se t'E mi le ke ti A ra,
 4. I yin O lo run n'I se 'sin mi mi mo, gbo! K'a ma se lo o fun o go t'a ra,



O jo i ro t' E mi mo run 're e da L'O jo Ke je t'O lo run da fun 'Sin mi
 O jo o yo l'o jo se, ma se gba gbe; 'Bu kun re po f'e le se t'o nfe i ye.
 P'e gbe, e gba ki non wa f'o kun t'E mi, L'O jo Ke je fun 's t'E mi, l'o do do.
 O jo t'o run ki ko le ti E mi L'O jo Ke je, ti ti d'a le, fun 'Sin mi.

5. E re ni k'a pa O jo 'Sin mi mo n'ki kun,
 A gba ra ke a je o tun fun 'se;
 I l'e nia pe lu a ro ju ra ye pe,
 O jo t'E mi Mi mo ba so r'I jo ni.

6. T'I sin O lo run l'O jo 'Sin mi mi mo je,
 K'a pe jo po n'I le Re, k'a ko rin;
 Ro nu e se, tun je wo, yi pa da si
 T'O lo run re; du pe: bu kun ti e hin.

68. Olorun Wa Awa Fe

1. O lo run wa, a wa fe I le t'o la Re
 2. O lo run wa, e yi je I le t'ai ye ngba 'Fi
 3. A fe ko rin t'a nu T'O lu wa nfun e_____ nia
 4. F'a gba ra ti E mi fun I yo yi, ju t'e'in wa
 5. O lo run wa, bu kun 'le T'a ko f'o la_____ Re,

4
 wa; A yo t'I bu gbe Re Ju t'ai ye _____ lo.
 ji T'a si ngba E m'I ye, 'T'i tu nu _____ su.
 Re; K'a si n'I mo Re ju tein wa n'I hin.
 o; Fi 'tu nu ai lo pin To re _____ yi.
 o; S'o kan t'o nsun ji o, B'a ti _____ yi.

6. A gb'e bo iyin waru,
 A fe k'a j'olugboran
 Ti nl'E ko 'Bugbe yi;
 Tu ni l'ara po.

7. Olorun Oluke nla.
 Gb'ope fun 'Le Re yi;
 A ti ki su 'nia,
 Ni t'Ile Re yi.

8. K'a fe O, k'a sin l'e ye,
 Gb'ai ye pin, l'e ye, Je
 K'a le la wo fin k'
 Bi t'E gba An gel'

69. Jesu A Fe Pade

1. Je su a fe pa de o L'O jo Re t'a jo___ mi mo; A si y'i te Re ka o, L'O jo Re t'a
 2. Lu ru l'a kun le ki O, L'O jo Re t'a jo___ mi mo; A si fe k'I wo ko 'ni L'O jo Re t'a
 3. Je su, a de bu kun ni L'O jo Re t'a jo___ mi mo F'a yo 'se gun Re fun ni, L'O jo Re t'a
 4. O kan kan, k'a sin l'e ye, L'O jo Re t'a jo___ mi mo; O kan 'lo ra ko da ra, L'O jo Re t'a

8
 jo___ mi mo; I wo O___ re wa o run, A du ra wa mbo wa o
 jo___ mi mo; Gba wa la s'o kan wa d'o tun, Sa ko so 'se sin yi o,
 jo___ mi mo; A ti la ni hin j'e bun Re, Ka wa ye fun 'ye, ni hin,
 jo___ mi mo; F'E m'I gba gbo so ni d'o tun, Bu kun wa___ su ni hin

13
 Bo ju wo e mi___ wa l'o ni L'O jo Re t'a jo___ mi mo.
 Bu s'e so 'Gba gbo___ wa, da kun, L'O jo Re t'a jo___ mi mo.
 A fe o kan bi___ ti Kris ti L'O jo Re t'a jo___ mi mo.
 Gba'a nlo sin wa lo,___ O lu wa K'a je ti re, ti re lai, se.

70. Obangiji Awa Tun De



1. O ban gi ji, a wa tun de pe lu i yin, Fun o re Re i gba gbo gbo A wa 'so pe,
 2. O r'e le se, re wa le kun B'a ti njo sin, Gbo 'gbe o mo Re, Ba ba Mi mo, A nfe 'So ji
 3. Tu wa la ra, E mi Mi mo, Gbe wa n'I ja; Je k'a so e so i wa re re, Bu si 'gba gbo
 4. Bu kun fun wa Ba ba Mi mo O lu a yo; K'I jo ba Re te te k'ai ye L'a nfe ju lo,

9



Ba ba re re; Wa gba 'yin gb'o pe wa, E ma re,
 a t'I wo san; K'i fi ji Re je ti wa du ma re,
 gbo gbo wa; K'i wa su si se re du ma re,
 Ba ba re re; K'a f'a yo re 'le wa du ma re,

15



gb'o pe wa; O yi gi yi gi a e o a kun Gb'e be wa.
 k'o je ti wa;
 je k'o se 're;
 te bi to mo;

71. Wa J'osin Wa



1. Wa 'sin wa ki Wa 'jo sin, wa ki O ba Mi mo; ko rin 'yin - si Je su, O re nla.
 2. Wa se i du pe Wa se i du pe O re t'E bi re ti gba yi po, Ma se gba gbe, lai.
 3. Ma se kun ra ra, Ma se kun ra ra I bu kun t'i wo t' gba to bi O ju i da wo.
 4. Yin, l'o kan fun fun, Yin, l'o kan fun fun, Si se 'je wo gbo gb'e se re o L'E mi o ti to.

5. Da kun, ba si ri Da kun, ba si ri
 Ba ba, ran ti mi k'o bu kun mi
 L'o ni, O jo nla.

6. K'I fe ti re se K'I fe ti re se
 Ba ba, je k'I jo ba t'O run Re
 De, f'an fa ni wa.

72. Fa'yawo Yi F'oko



1. Fa 'ya wo yi f'o ko Fa 'ya wo yi f'o
 2. Pe se fun won d'o pin Pe se fun won d'o
 3. F'e bun 'fe Re f'a won F'e bun 'fe Re f'a
 4. Se to kin won l'o ro Se to kin won l'o

7



ko Se won l'o ko, l'a ya T'an fa ni d'o jo gbein
 pin Se won l'o kan d'o pin, S'a jo ni 're do pin
 won 'Won yi d'o pin, da kun, Sa bo fun won lai,
 ro D'a le, ba won gbe o; Pe se te won l'o ru

5. Si f'E mi re to won Si f'E mi re to won
 Se won ni A se gun
 'Fi ye fun won n'i gbein.

6. Ba ba, su re fun won Ba ba, su re fun won
 K'O je kin won bi mo
 F'i tu nu, a la jo.

73. Wa Sure Fun Wa



1. Wa su re fun wa, Ba ba Wa su re fun wa, Ba ba 'Ya
 2. Je ki nwon gba dun 'ra won Je ki nwon gba dun 'ra won A
 3. K'a e so n'n'e yi, jo jo, K'a r'e so n'n'e yi, jo jo, Bu
 4. B'o kan k'a dun gbe hin, B'o fe 'kan k'a dun gbe hin, 'Gba



5. Ni nu i se a t'e ro Ni nu i se a t'e ro
 Pa se k'i re won po
 Ti ti d'o jo i gbe hin.

6. K'I le won k'o tu ra gan K'I le won k'o tu ra gan
 D'a le, k'o mo k'o gbein,
 K'ai ye won l'a rin rin gan

76. Fifun U



1. Fi fun U, fi fun O lu wa, Ma se gba gbe o re, i bi si Re, E ni ti
 2. Fi fun U, o pe ye fun U; L'e mi 'so kan ni k'e yin 'fe nla Re; Ba ba nyan
 3. Fi fun U, o la ye fun U, Gb'o go Re ga, fi a yo ji se Re, O t'o
 4. Fi fun U, o go a t'i yin Tun f'o kan fun Ba ba, yin 'to ju Re; O i A



8
 nf'o hun gbo gbo te ni l'o run Yin I fun a - nu, fun o ro go gbo.
 m'o hun gbo gbo ti e nfe ju Yin I fun 'ran lo wo fun 'ke d' ni se.
 n'i re gbo gbo t'a wa nri yo Yin I n'nu 'wa mi mo, n'ni ji pi pe.
 bel' l'o re t'o ye E ju, F'e yi s'o kan, ran ti, n'gha du pe.

5. Fi fun, f'i se bo la fun,
 Wa f'i yin fun U, ko rin, yo n'I le Re;
 F'e b'o pe yin Ba ba wa; O nse ki sa!
 Yin I, k'e bun k'o je 'fi han i mo re.

6. Gb'o pe o, E le da gba 'y,
 Tun gba 'in mi, O mo, 'mi, wa 'gba 'yin,
 'Wo l' 'a, 't' yin 't'o wo sa ye fun ju;
 O do, a nu e wa ti ti.

75. Mo Gbohun Jesu

75. O Digba



1. O di gba d'e o, L'a ki 'ra wa, en yin a ra; Ki a la fi a,
 2. K'a fi re tu pa de o T'e bi t'o mo, en yin a ra; K'I re ti l'e so
 3. K'I f' wa tun wa si be B'a ra ya, 'ra en yin a ra, K'I gba gbo gbe ni
 4. K'i foi k'o fo ja de K'a n'i sin mi d'a le, a ra, K'i tu nu to 'ni



6
 bi o do, tin san ni ai gbe, K'o ma - to nyin l'e hin.
 bu o bi, k'a jo l'an fa ni; K'O lo run tin yin l'e hin.
 ro, si be k'a yo k'o d'i sun; K'O lo run pe lu wa po.
 n'nu su ru, ki e mi gun o; N'I ku, n'i ye k'a gba dun.

5. K'a ju mo l'a yo l'o tun
 Gb'a ri ra wa, en yin a ra,
 K'i bu kun di dun je t'a yo ti ki 'o d'o fo
 N'I le, l'o ko, lai d'o run.

6. K'I gba la Je su to 'ni
 T'e bi t'o mo, en yin a ra,
 K'a yo 'Jo ba Re kun o kan de gbein la t'o ni
 K'a de 'b'a y'o run n'i gbein.

MÁ GBÀGBÉ ILÉ
SCORES

UNIVERSITY OF IBADAN

1. A BI JESU S'AIYE

Fairly quick and with spirit

VOICE 1

VOICE 2

PIANO

Key D

1. A bi Je - su s'a - iye, a bi Je -

2. E je k'a se 'ran - ti i - se t'O -

3. A bi Je - su s'a - iye, a bi Je -

-su A bi Je - su s'a - iye,

-se E je k'a se 'ran - ti

-su A bi Je - su s'a - iye,

||: .d' :- .d' | s .m :d .d | d .m :- s .m |

1. a bi Je - su E yə se - ʔə mu 'ra

i - se t'O se O - lu - gba - la O - lu - wa

a bi Je - su E yə se - ʔə mu 'ra

||: s .r :m | l .d' :- .d' | s :- | r .m :- .m |

1. la - ti jo. A bi Je - su, a bi Je -

tó ni wa. O - pe pu - ʔə, o - pe pu -

la - ti jo. A bi Je - su, a bi Je -

-su, Je - su,

-su, pu - di - dun,

-su, a bi Je - su,

-su, i - nu di - dun,

-su, a bi Je - su.

2. ALE TI LE

Slowly and expressively

VOICE

PIANO

Key D

le ti le i -

||: d :m :r :r :- | m :s :l m :m :m | s :d :m :d :- :- |

-le ʔu dan - dan. Ro'hun 'ti o ti ʔe la - to - wu - ro

||: l :l :l :- :- | s :s :l :s :- :- | l :l :l :- :- |

Re - re ni - bu - bu - ru ni, Re - re ni -

||: r :r :m :r :- :- | d :d :s :s :m :- | s :s :s :d :- :- |

bu - bu - ru ni Be - be s'O - lu - wa k'o da - ri - ji

||: d :d :m :l m :s :- | s :- :r :r :- :- | l :d' :- l :d' :s |

E - se re gbo - gbo to ti lo, A - le ti le i -

||: m :l :r :r :- :- | s, id :d :l :- :- | m :t :r :d :- :- ||

-le ʔu dan - dan Sun - re, o do - wu - ro,

3. A TUN PADE

Bright with a gentle swing

Key D $\parallel m : s : d : l s : s : m \}$

VOICE

1. A tun pa-de la-ti
2. A tun pa-de la-ti
3. A tun pa-de la-ti

PIANO

wa fò-la, Fun Je-su ni o-na t'ò fu 'yi
wa fè-ti, Si Je-su fun o-rò t'ò gba 'yi
wa fò-la, Fun Je-su ni o-na t'ò fu 'yi

A tun pa-de la-ti wa fá-yò Sin Ba-ba
A tun pa-de la-ti wa f'ò-kan Sin O-ba
A tun pa-de la-ti wa fá-yò Sin Ba-ba

O.U.P. 158

wa l'ò-run Ba-ba wa l'ò-run
wa l'ò-run O-ba wa l'ò-run
wa l'ò-run Ba-ba wa l'ò-run

SOLO

Ba-ba wa l'ò-run Jo-wò l'ò-kun-kun ji-
O-ba wa l'ò-run O-ba wa l'ò-ri-ša ji-
Ba-ba wa l'ò-run l'ò-wò l'ò-kun-kun ji-

CHORUS

-na si wa Ba-ba wa Jo-wò l'ò-kun-kun ji-na si wa Ba-ba wa.
-na si wa O-ba wa Jo-wò l'ò-ri-ša ji-na si wa O-ba wa.
-na si wa Ba-ba wa Jo-wò l'ò-kun-kun ji-na si wa Ba-ba wa.

O.U.P. 158

4. BABA A F'ARA WA

Slow, soft and with devotion

PIANO

VOICE

Ba-ba a fá-ra wa, Si - şò-re l'a - l'è-yi;

Jo-wò da-bo-ba wa Ki o pa wa m'ò.

Ti-ti i-lè yio fi m'ò o A - şe.

O.U.P. 158

5. BABA RERE ŞO WA

Rather quick, soft and smooth

SOLO (Chorus 2nd time)

Key G $\parallel m : m : m : m \mid s : m : s : s \mid r : r : r : r \}$

VOICE 1

Ba-ba re-re şo wa de 'le, Ba-ba re-re

VOICE 2

Ba-ba re-re şo wa de 'le, Ba-ba re-re

VOICE 3

Ba-ba re-re şo wa de 'le, Ba-ba re-re

PIANO

Rather quick, soft and smooth

şo wa de 'le, Ba-ba re-re şo wa de 'le.

şo wa de 'le, Ba-ba re-re şo wa de 'le.

şo wa de 'le, Ba-ba re-re şo wa de 'le.

şo wa de 'le, Ba-ba re-re şo wa de 'le.

B

O.U.P. 158

8. EDUMARE A BE Q O

Brightly and expressively

Key F

VOICE 1

VOICE 2

VOICE 3

PIANO

1. E-du-ma-re a be
2. O-na i-ya l'o ma
3. Si-ka-si ka k'o ma
4. E-du-ma-re a be

1. E-du-ma-re a be
2. O-na i-ya l'o ma
3. Si-ka-si ka k'o ma
4. E-du-ma-re a be

q o, E-du-ma-re a be q o,
n-la, O-na i-ya l'o ma n-la,
mu-ra, Si-ka-si ka k'o ma mu-ra,
q o, E-du-ma-re a be q o,
s m m l m f m s m

q o, E-du-ma-re a be q o,
n-la, O-na i-ya l'o ma n-la,
mu-ra, Si-ka-si ka k'o ma mu-ra,
q o, E-du-ma-re a be q o,
q o, E-du-ma-re a be q o,

ll :l :s ll :s :m | s :m :s | - : - : |

1. K'a - iye wa ma - se ba - je o ye,
Si 'wq k'b d'e - kun e - ke o ye,
Bb pe wa de bi e - gun o ye,
K'a - iye wa ma - se ba - je o ye,
f :f :m lf :m :d | m :d :m | - : - : |

2. K'a - iye wa ma - se ba - je o ye,
Si 'wq k'b d'e - kun e - ke o ye,
Bb pe wa de bi e - gun o ye,
K'a - iye wa ma - se ba - je o ye,
lr :r :d lr :d :s | d :s :d | - : - : |

3. K'a - iye wa ma - se ba - je o ye,
Si 'wq k'b d'e - kun e - ke o ye,
Bb pe wa de bi e - gun o ye,
K'a - iye wa ma - se ba - je o ye,

m :m :m l m :f :m | s :m :s | : : : |

1. E-du-ma-re a be q o,
O-na i-ya l'o ma n-la ye,
Si-ka-si ka k'o ma mu-ra ye,
E-du-ma-re a be q o ye,
d d :d ld :r :d | m :d :m | - : - : |

2. E-du-ma-re a be q o ye,
O-na i-ya l'o ma n-la ye,
Si-ka-si ka k'o ma mu-ra ye,
E-du-ma-re a be q o ye,
s :s :s l s :d :s | d | - : - : |

3. E-du-ma-re a be q o ye,
O-na i-ya l'o ma n-la ye,
Si-ka-si ka k'o ma mu-ra ye,
E-du-ma-re a be q o ye,

9. ENIA L'O BINU

Solemnly and majestically

Key

VOICE

PIANO

1. E-ni-a lo
2. E-ni-a lo
3. E-ni-a lo

ll d' :d' :l ld' :m | s | - : - : | : : : |

bi-nu Q-lo-run o bi-nu
fo 'ju B'Q-lo-run ba fo 'ju ta-ni yio ri-
bi-nu lo bi-nu

|| : :s ls :s :d' | d' :d' :l | d' :l :m |

E-ni-a lo bi-nu Q-lo-run o
E-ni-a lo fo 'ju Q-lo-run o
E-ni-a lo bi-nu Q-lo-run o

||s :s :s ls :m :s | s :s :m | m :s :d |

bi-nu B'Q-lo-run ba bi-nu ta-ni yio ku
fo 'ju B'Q-lo-run ba fo 'ju ta-ni yio ri-
bi-nu B'Q-lo-run ba bi-nu ta-ni yio ku

||r : - :d ld :d :m | m :m :r | m :d :l, |

o E-ni-a lo bi-nu Q-lo-run o
-ran E-ni-a lo fo 'ju Q-lo-run o
o E-ni-a lo bi-nu Q-lo-run o

||d :d : - | - : : | : : : |

bi-nu.
fo 'ju.
bi-nu.

10. IGBA RERE

Moderately flowing time with reverence
Key D

VOICE 1
1. I - gba re - re la bo si,
2. O - na re - re la bo si,
3. I - gba re - re la bo si,

VOICE 2
1. I - gba re - re la bo si,
2. O - na re - re la bo si,
3. I - gba re - re la bo si,

VOICE 3
1. I - gba re - re i - gba re - re
2. O - na re - re o - na re - re
3. I - gba re - re i - gba re - re

PIANO
Moderately flowing time with reverence

I - gba re - re lo tun de o, Ba - ba wa ti m - be lo - run lo
O - na re - re lo tun de o, Ba - ba wa ti m - be lo - run lo
I - gba re - re lo tun de o, Ba - ba wa ti m - be lo - run lo

I - gba re - re lo tun de o,
O - na re - re lo tun de o,
I - gba re - re lo tun de o,

i - gba.
o - na.
i - gba.

O.U.P. 158

f'q-mq Re kan-šo - šo fun gbo-gbo wa,
f'q-mq Re kan-šo - šo fun gbo-gbo wa,
f'q-mq Re kan-šo - šo fun gbo-gbo wa,

Egbe: A - mo - ye me -

E je ka du-pe lo - wo ba - ba wa
E je ka du-pe lo - wo ba - ba wa
E je ka du-pe lo - wo ba - ba wa

- ta Nwon lo - re.

Nwon wo - le fun, Nwon tun ju - ba o - go.

Nwon wo - le fun, Nwon tun ju - ba o - go.

O.U.P. 158

11. INU MI DUN

With devotional spirit
but not too slow SOLO (Chorus 2nd time)
Key D

VOICE
I - nu mi dun o

PIANO

dun o dun n gba - ti Nwon wi fun mi

pe o. I - nu mi dun o dun o

dun ni - gba - ti Nwon wi fun mi pe o.

Fine

O.U.P. 158

SOLO both times CHORUS

E je - ka lo, ka lo, ka lo si - bo ni

SOLO (Chorus 2nd time)

E je - ka lo si 'le O - lu - wa;

CHORUS

E - se - wa yio du - ro, du - ro si - bo ni o?

SOLO (Chorus 2nd time) D.S. al Fine

E se - wa yio du - ro si - bi mi - mo - Re.

O.U.P. 158

12. IPADE D'OLA

Fairly slow with gentle movement

Key G || d : s ld : r : d ld : m : l d : - : ||

VOICE

1 - pa - de d'ò - la I - pa - de d'ò - la

PIANO

A du - pe du - pe ló - wò Q - ló - run, A du - pe du - pe ló - wò o - lu - kò;

A ki gbogbo yin ẹ ku i - ẹ o, I - pa - de d'ò - la l'a - gba - ra Q - ló - run,

I - pa - de d'ò - la A - ẹ, A - ẹ. I - pa - de d'ò - la A - ẹ, A - ẹ.

13. IŞE OLUWA WA

In flowing time

§

VOICE 1

1 & 7. I - ẹ O - lu - wa wa ko le ba - je

VOICE 2

1 & 7. I - ẹ O - lu - wa wa ko le ba - je

VOICE 3

1 & 7. I - ẹ O - lu - wa wa ko le ba - je

PIANO

o o. I - ẹ O - lu - wa wa ko le ba - je o.

o o. I - ẹ O - lu - wa wa ko le ba - je o.

o o. I - ẹ O - lu - wa wa ko le ba - je o.

Fine

32 SOLO (Chorus 2nd time)

2. I - re a ka ri wa b̄a ba ni Q - ló - run o.

I - re a ka ri wa b̄a ba ni Q - ló - run.

O hun a fò - wo ẹ ko - le ba - je o o.

3. O hun a fò - wo ẹ ko - le ba - je o o.

3. O hun a fò - wo ẹ ko - le ba - je o o.

O - hun a fò - wo ẹ ko - le ba - je o.

O - hun a fò - wo ẹ ko - le ba - je o.

O - hun a fò - wo ẹ ko - le ba - je o.

SOLO (Chorus 2nd time)

4. K'a fi O - lu - wa ẹ o - ri - sun wa o.

K'a fi O - lu - wa ẹ o - ri - sun wa.

5. Q - la — O - lu - wa ni k'a re - ti o o .

5. Q - la — O - lu - wa ni k'a re - ti o o .

5. Q - la — O - lu - wa ni k'a re - ti o o .

Q - la — O - lu - wa ni k'a re - ti o o .

Q - la — O - lu - wa ni k'a re - ti o o .

Q - la — O - lu - wa ni k'a re - ti o o .

SOLO

6. O - hun a r'ogbon se ko le ba - je o o .

O hun a r'o - mu - go se e - te ni yio gbẹ - hin .

CHORUS

O - hun a r'ogbon se ko le ba - je o o .

O hun a r'o - mu - go se e - te ni yio gbẹ - hin .

D. S. al Fine

14. JESU Ş'ABO MI

Brightly and cheerfully Key F

SOLO or CHORUS

1. Je - su mi, Je - su
2. Je - su gb'ẹ - bẹ o, Je - su
3. Je - su pe - se o, Je - su
4. Je - su ş'a - bo mi, Je - su

ş'a - bo mi. Je - su bo r'ọ da - ra ju I - gba mi m - bẹ
gb'ẹ - bẹ o. E - se r'ẹ l'ọ da - ra ju Gb'ẹ - bẹ ti mo
pe - se o. A - se r'ẹ da - ra pọ Pe - se f'a - wọn
ş'a - bo mi. A - se r'ẹ l'ọ da - ra ju I - gba mi m - bẹ

l'ọ - wọ Rẹ Şe i - ran - lọ - wọ fun mi.
ke pe ọ Şe i - ran - lọ - wọ fun mi.
ti ko ni L'ọ - jọ a - iye wọn ba - ba.
l'ọ - wọ Rẹ Şe i - ran - lọ - wọ fun mi.

1 I - wọ ni mo gb'ọ - ju le, I - wọ ni mo f'ẹ - hin ti,
2 I - wọ ni mo gb'ọ - ju le, I - wọ ni mo f'ẹ - hin ti,
3 I - wọ ni mo gb'ọ - ju le, I - wọ ni mo f'ẹ - hin ti,

1 Ma - jẹ k'ọ - ju ti mi o, Şe i - ran - lọ - wọ fun mi.
2 Ma - jẹ k'ọ - ju ti mi o, Şe i - ran - lọ - wọ fun mi.
3 Ma - jẹ k'ọ - ju ti mi o, Şe i - ran - lọ - wọ fun mi.

15. KERESIMESI QDUN DE O

Fairly quick and gaily Key D

VOICE 1
Ke-re-si-me-si q - dun de o -

VOICE 2
Ke-re-si-me-si q - dun de o -

PIANO

SOLO or CHORUS

Ke-re-si-me-si q - dun de o - Q - dun i - jo,

Ke-re-si-me-si q - dun de o -

Fine

Q - dun a - yo, Ke-re-si-me-si q - dun de o -

Ke-re-si-me-si q - dun de o -

SOLO or CHORUS

1 A bi Je - su Kris -

2

SOLO or CHORUS

1 - ti si - nu a - iye Ke-re-si-me-si q - dun de o -

2 Ke-re-si-me-si q - de o -

SOLO or CHORUS

1 O wa sa - ye fun - mi ti - re Ke-re-si-me-si q -

2 Ke-re-si-me-si q -

SOLO or CHORUS

-dun de o - Q - mo Ma - ri - a,

SOLO or CHORUS

-dun de o -

SOLO or CHORUS

Q - mo Jo - se - fu, O wa la - ti gba wa

SOLO or CHORUS

ku fun wa

D.S. al Fine

la Iq - wo e - se Ke-re-si-me-si q - dun de o -

Ke-re-si-me-si q - dun de o -

16. KI İŞE GBOGBO ENITI NPE MI

Flowing and not too slow Key G

VOICE SOLO (Chorus 2nd time)

Ki i - se gbo-gbo e - ni - ti n-pe mi

PIANO

Ni O - lu - wa, O - lu - wa, ni yio wo 'le I - jo - ba q -

Fine

-run. Bi ko se e - ni - ti o ba

D.S. al Fine

se i - fe Ba - ba mi ti m - be li q - run.

17. KERESIMESI QDUN DE

SOLO (Chorus 2nd time)
Key A

Moderately slow but flowing

VOICE

PIANO

Ke-re-si-me-si q - dun de, —

Ke-re-si-me-si q - dun de o, — Ke-re-si-me-si q -

— dun de, — Q - pe ni f'O-lu-wa Q - ba.

Fine

O.U.P. 158

A fi q - mō jo - jo - lo fun wa, —

A bi Je - su ni 'bu - jē ē - ran, Ni - to - ri - pe a - ye

D.S. al Fine

ko si ni te e — re - si - me - si q - dun de o. —

O.U.P. 158

18. K'QLQRUN ŞO WA

Fairly quick and smoothly

VOICE

PIANO

SOLO or CHORUS
Key: $\{ \begin{matrix} s : s \\ l : m \end{matrix} \}$

1. K'O - run şo
2. K'O - lq - run şo
3. Q - lq - run şo
4. Q - lq - run şo

wa k'a tun pa - de Ki i - mō - ran Rē gbe wa
 wa k'a tun pa - de Ki i - gba - la Rē yi wa
 wa k'a tun pa - de Ki a - bo wa dun la - ti
 wa k'a tun pa - de Ki i - mō - ran Rē gbe wa

ro ————— K'O ka wa mō a - gu - tan ————— Rē
 ka ————— K'O jō - wō kb pe - se o - go Rē
 pe ————— Ki a — nu Rē pa wa Rē
 ro ————— K'O ka wa mō a - gu - tan ————— Rē

O.U.P. 158

K'O - lq - run şo wa k'a tun pa - de. —
 K'O - lq - run şo wa k'a tun pa - de. —
 K'a - iye wa lō - yin ti - ti a - min.
 K'O - lq - run şo wa k'a tun pa - de.

K'a ————— pa - de ————— K'a ————— pa -

— de ————— Ka pa - de pe - lā - yō

K'O - lq - run şo wa k'a tun pa - de.

O.U.P. 158

19. MIMQ L'QLQRUN WA

SOLO
Solemnly and majestically Key F

VOICE: Mi-mq, Mi-mq l'Q-lq-run wa o

PIANO

CHORUS

VOICE: Mi-mq, Mi-mq l'Q-lq-run wa. Mi-mq, Mi-mq l'Q-lq-run wa o

PIANO

O.U.P. 158

Q - run o - un a - iye kun fun o - go Rq O - go ni fun

O, O - lo - go ju - lo. O - go ni fun

O, O - lo - go ju - lo

O - go ni fun, O - lo - go ju - lo.

D.S. al Fine

O - go ni fun, O - lo - go ju - lo.

O.U.P. 158

49

20. MO R'OLUWA MO YQ ŞEŞE

SOLO (Chorus 2nd time)
In moderate time and gracefully Key G

VOICE: Mo r'O - luwa mo yq şe-şe

PIANO

l - gba - gbq mi du - ro şin - şin, O da - ju pe ko ni

fi mi si 'le, Mo r'O - lu - wa mo yq şe - şe o.

O.U.P. 158

49

21. NISISIYI FUN QBA AIYERAIYE

SOLO
Flowing and not too slow Key F

VOICE: Ni-si-si-yi fun Q-ba a-iyeraiye,

PIANO

Ai - ku a - ti ai - ri Q - lo - la ju - lo. Ni q - la a - ti o

-go ye fun ti - ti A - iye ai - ni - pe - kun, A - min.

A - iye ai - ni - pe - kun, A - min. A - iye ai - ni - pe - kun, A - min.

O.U.P. 158

52 *Fine* SOLO or CHORUS

jo-wə-te-te de o. jo-wə-te-te de o. jo-wə-te-te de

jo-wə-te-te de o.

jo-wə-te-te de o.

Fine

Fine

D.S. § 2

o. 3. Ē - mi Mi-mə Q - lə - run. O - lu - tu - nu A - la -

3. Ē - mi Mi-mə Q - lə - run. O - lu - tu - nu A - la -

3. Ē - mi Mi-mə Q - lə - run. O - lu - tu - nu A - la -

D.S.

53

I-ro-ra a- iye pə. jo-wə-ran-tu-nu o.

I-ro-ra a- iye pə. jo-wə-ran-tu-nu o.

I-ro-ra a- iye pə. jo-wə-ran-tu-nu o.

I-ro-ra a- iye pə. jo-wə-ran-tu-nu o.

SOLO or CHORUS

Jo-wə-ran-tu-nu o. jo-wə-ran-tu-nu o.

D.S. 2. D.C.

D.S. 2. D.C.

22. OLUŞEGUN, AJAŞEGUN

Solemnly, majestically and flowing

Key G

VOICE 1
1. & 4. O - lu - şe - gun, A - şe - gun,

VOICE 2
1. & 4. O - lu - şe - gun, A - şe - gun,

VOICE 3
1. & 4. O - lu - şe - gun, A - şe - gun,

BASS (singing mly)

PIANO

Solemnly, majestically and flowing

Fine SOLO or CHORUS

I-pon-ju a- iye pə. jo-wə-te-te wa o. jo-wə-te-te wa

I-pon-ju a- iye pə. jo-wə-te-te wa o.

I-pon-ju a- iye pə. jo-wə-te-te wa o.

Fine

51

o. jo-wə-te-te wa o. 2. Q - ba o - lo -

2. Q - ba o - lo -

2. Q - ba o - lo -

2. Q - ba o - lo -

D.C.

re. Ba - ba o - lə - re, 'Ba-nu-je a- iye pə,

re. Ba - ba o - lə - re, 'Ba-nu-je a- iye pə,

re. Ba - ba o - lə - re, 'Ba-nu-je a- iye pə,

re. Ba - ba o - lə - re, 'Ba-nu-je a- iye pə,

23. QJQ NGORI QJQ

SOLO (Chorus 2nd time)
 Rather slow but flowing Key G

Voice: Q - jon - go - ri o - jo

Piano: Q - lo - run Ba - ba O - hun me - ta la fe.

Q - jon - go - ri o - jo Q - lo - run O - mo O - hun me - ta la fe.

Q - jon - go - ri o - jo Q - lo - run E - mi Mi -

O. U. P. 158

24. QLA OLUWA L'A NTORQ

SOLO or CHORUS
 Gracefully and with reverence Key D

Voice: O - lu - wa

Piano: wa la n - to ro,

E - bun Q - lo - run la fe o, I -

O. U. P. 158

55

Voice: - mo O - hun me - ta la fe, Ka le ri Q ni pi - pe Ka le fe

Q to - kan - to - kan Ka tun le sun - mo Q ti - mo - ti -

- mo Q - jon - go - ri Q - lo - run Ba - ba

O - hun me - ta la la fe o O - hun me - ta la fe.

O. U. P. 158

SOLO or CHORUS

1. - gba - la e - mi da - kun fi - fun wa Fi - fun wa Ba - ba do -

2. Fi - fun wa Ba - ba do -

3. Fi - fun wa Ba - ba do -

pin. Fi - fun wa, Fi - fun wa, Fi - fun wa Ba - ba do - pin.

pin. Fi - fun wa Ba - ba do - pin.

pin. Fi - fun wa Ba - ba do - pin.

O. U. P. 158

25. QŁQRUN ŐĀNU FUN WA

Moderate time and smoothly

Key F | : |s :| |s :- |m :| |l :| |s :- | }
CHORUS
 VOICE: Q - lo - run ŐĀ - nu fun wa
 PIANO: [Musical notation]

||m :s |l :s |r :- |m :s |m :- |d :m |m :m |r :|, | }
 Bu - si fun wa o, Q - lo - run ŐĀ - nu fun wa o

||s, :d |r :d | - :s |m :s |m :d |s :s | }
 Bu - si fun wa. Fun wa l'o - re - o - fe la -

O. U. P. 158

||m :d |m :r |l, :d |r :d | - :d |m :s | }
CHORUS SOLO
 - ti Őe 'fe Rŕ Bu - si fun wa. A t'a - gba -

||m :s |m :s |s :r |r :- |l, :d |r :d | - :d' |l :d' |l | }
CHORUS SOLO
 - ra la - ti du - ro Őin - Őin Bu - si fun wa Ni - to - ri

||d' :s |d' :m |m :l | - :m :s |l :s | }
CHORUS
 Je - su Kris - ti gba wa o Bu - si fun wa

||r :- |m :d |m :m |r :|, |s, :d |r :d | }
 o. Q lo - run ŐĀ - nu fun wa o Bu - si fun wa.

O. U. P. 158

26. QŁQRUN WA JU ENIA LO

Cheerfully and smoothly

Key F | : |m |s :m :s |m :d :d |d :r :- |m :d |m :- | }
SOLO
 VOICE 1: Q - lo - run wa ju e - ni - a lo, Ti rŕ l'a - Őe
 VOICE 2: Ti rŕ l'a - Őe
 VOICE 3: Ti rŕ l'a - Őe
 PIANO: [Musical notation]

||d :m :d |r :r |m :d :d |m :- |l :d' :d' |d' :s :- | }
CHORUS SOLO
 Q - lo - run ko Ti rŕ l'a - Őe. Ta - ni f'Q - lo - run?
 Ti rŕ l'a - Őe.
 Ti rŕ l'a - Őe.

O. U. P. 158

||s :m :m |s :- |d' :s :m |s :s :- |s :m :m |s :m :s | }
CHORUS SOLO
 1. O - la Q - lo - run ki - tan O - lo - run wa
 Ti rŕ l'a - Őe Ti rŕ l'a - Őe
 2. Ti rŕ l'a - Őe Ti rŕ l'a - Őe
 3. Ti rŕ l'a - Őe Ti rŕ l'a - Őe

||m :d :d |d :r :- |m :d :d |m :- |m :d :d |m :- | }
CHORUS
 ju e - ni - a lo Ti rŕ l'a - Őe Ti rŕ l'a - Őe.
 Ti rŕ l'a - Őe Ti rŕ l'a - Őe.
 Ti rŕ l'a - Őe Ti rŕ l'a - Őe.

O. U. P. 158

27. ỌMỌ IMỌLE L'AWA

Not too slow but with spiritual reverence

Key G **SOLO**

VOICE: Ọ-mọ i-mọ-le l'a-wa,

PIANO

CHORUS *Fine*

Ọ-la Ọ-la-wa wa l'ọ-gbe wa-ro.

SOLO **CHORUS**

Ẹ - ru jẹ - jẹ l'Ọ-lọ-run wa, Ọ-la Ọ-lu-wa

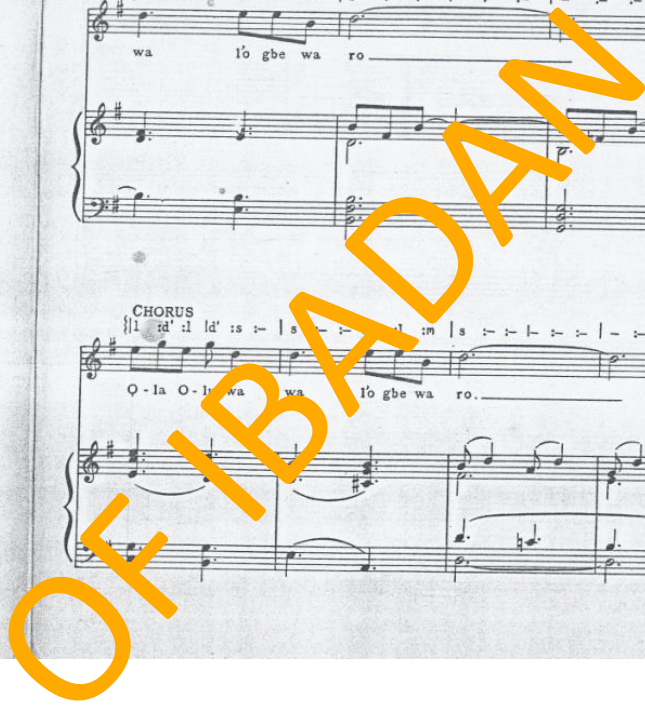
CHORUS

wa l'ọ-gbe wa-ro Ọ-la Ọ-lu-wa

wa l'ọ-gbe wa-ro

CHORUS *D.S. al Fine*

Ọ-la Ọ-lu-wa wa l'ọ-gbe wa-ro.



28. ỌMỌDE Ẹ YỌ M'OLUWA

Brightly and expressively **SOLO (Chorus 2nd time)**

Key F **SOLO (Chorus 2nd time)**

VOICE: Ọ-mọ-de ẹ-yọ m'olu-wa yin o-

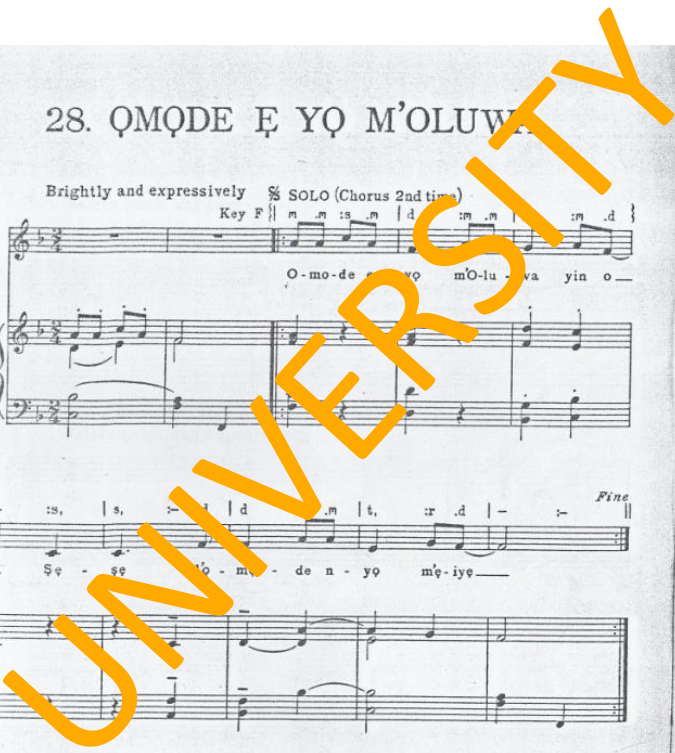
PIANO

Fine

Sẹ - sẹ l'ọ-mọ-de n-yọ m'ẹ-iyẹ

D.S. al Fine

Yi - yẹ ni y'ẹ-iyẹ - le, Ri - rọ ni r'ẹ - da - ba l'ọ-run.



29. ỌMỌ ỌLỌRUN NI WA O

Smoothly and quietly

SOLO (Chorus 2nd time)

Key F **SOLO (Chorus 2nd time)**

VOICE: Ọ-mọ Ọ-lọ-run ni wa o

PIANO

Ọ-mọ Ọ-lọ-run ni wa I-gba-wa ko si ti fá-ra han fun wa.

Ọ-da-ju pe a o da bi i Rẹ Da bi i Rẹ l'ọ-kan-so-so

Fine *D.S. al Fine*

A o si ri I b'Ọ ti ri. A o si ri I b'Ọ ti ri.

30. PESE FUN WA O

Fairly quick and expressively

SOLO

Key D

Pe-se fun wa o

Fairly quick and expressively

CHORUS

Fine SOLO

Pe-se fun wa o Q - gbon re re fi fun wa,
 Pe-se fun wa o

Fine

O.U.P. 158

CHORUS

SOLO

Pe-se fun wa o A - ta - la - fi -
 Pe-se fun wa o

CHORUS

SOLO

- a a - ra, Pe-se fun wa o fun wa ni o -
 Pe-se fun wa o

CHORUS

D.S. al Fine

- mo re - re Pe-se fun wa o.
 Pe-se fun wa o.

D.S. al Fine

O.U.P. 158

68

31. PIPE L'OLQRUN

Moderate time and smoothly

Solo 1st time if desired

Key

VOICE 1
 1. Pi - pe l'Q - lq -
 2. Wa 'le O - lu -
 3. Mi - mo ni Je -
 4. Pi - pe l'Q - lq -

VOICE 2
 1. Pi - pe l'Q - lq -
 2. Wa 'le O - lu -
 3. Mi - mo ni Je -
 4. Pi - pe l'Q - lq -

VOICE 3
 1. Pi - pe l'Q - lq -
 2. Wa 'le O - lu -
 3. Mi - mo ni Je -
 4. Pi - pe l'Q - lq -

Moderate time and smoothly

PIANO

O.U.P. 158

69

run O fe wa do - pin,
 wa Du - ro t'O - lo - run,
 su O fe wa fun 're,
 run O fe wa do pin,
 run O fe wa do - pin,
 wa Du - ro t'O - lo - run,
 su O fe wa fun 're,
 run O fe wa do pin,

E je ka fe Je - su de 'nu ka - iye ye wa o.
 E ni ba fe je - re la - iye A mu - ra si 're.
 Da ju da - ju a gba wa si I - le Re l'Q - run.
 E je ka fe Je - su de 'nu ka - iye ye wa o.
 E ni ba fe je - re la - iye A mu - ra si 're.
 Da ju da - ju a gba wa si I - le Re l'Q - run.
 E je ka fe Je - su de 'nu ka - iye ye wa o.
 E ni ba fe je - re la - iye A mu - ra si 're.
 Da ju da - ju a gba wa si I - le Re l'Q - run.
 E je ka fe Je - su de 'nu ka - iye ye wa o.

O.U.P. 158

32. WA BA MI GBE

Smoothly and quietly

SOLO 1st time if desired

Key D

1. Wa ba mi
2. Wa ba mi
3. Wa ba mi
4. Wa ba mi

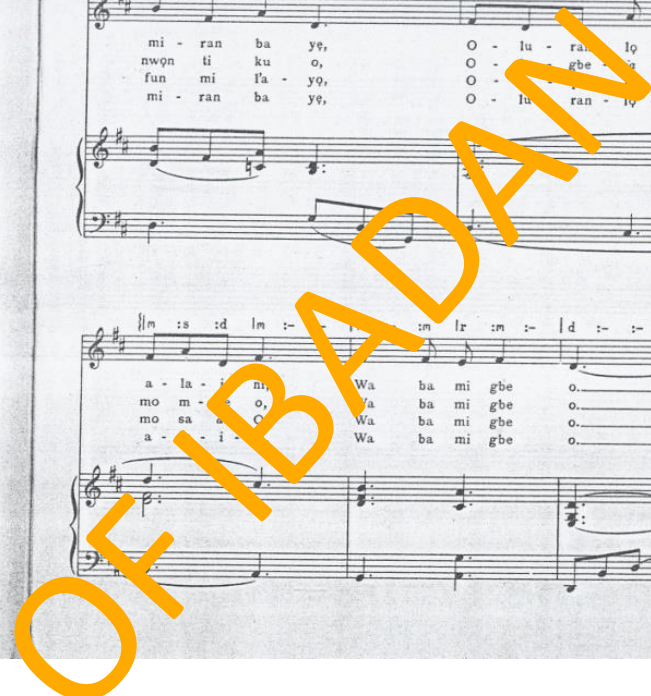
gbe, a - lẹ fe - re lẹ
gbe, a - iye t'a wa ni lẹ
gbe, o - ju mọ ma fe
gbe, a - lẹ fe - re lẹ

tan, O - kun - kun su mo si
pa, O - pọ ló ri o - lu -
mọ, I - ba - nu - jẹ d'a - yọ
tan, O - kun - kun su mo si

ji - na si 'le o, Bi o - lu - ran lọ - wọ
- ran - lọ - wọ o, La - ti gbe 'ja l'a iye
e ju - sa - lọ, Da - kun pe - se ye wa
ji - na si 'le o, Bi o - lu - ran lọ - wọ

mi - ran ba ye, O - lu - ran lọ - wọ
nwọn ti ku o, O - lu - ran lọ - wọ
fun mi la - yọ, O - lu - ran lọ - wọ
mi - ran ba ye, O - lu - ran lọ - wọ

a - la - ni, Wa ba mi gbe o.
mo m - a - o, Wa ba mi gbe o.
mo sa - a - o, Wa ba mi gbe o.
a - i - i, Wa ba mi gbe o.



33. WA ẸNYIN OLŌTỌ

Solemnly and majestically

Key D

1. Wa ẹ - nyin
2. Wa ẹ - nyin
3. Ma gba - gbe

o - ló - to, E yo ẹ - ẹ a bi
o - ni - gba - gbo, E fi - re - lẹ o - pẹ
O - ló - run fe, O - kan i - re - lẹ 'fi -

o - ló - to, E yo ẹ - ẹ a bi
o - ni - gba - gbo, E fi - re - lẹ o - pẹ
O - ló - run fe, O - kan i - re - lẹ 'fi -

1. Je - su pọ - ba,
wo - lẹ gi - di,
- ẹ a - yọ fun,
A bi i si - nu ẹ -
T'ò ri O - lu - wa O - ba,
Q - jọ O - lu - wa ko

1. O - pẹ ni f'O - lọ - run,
T'ò ri O - lu - wa O - ba,
Wọ 'te k'ò wa si - mi.
2. - ẹ a - ti 'ya, O - pẹ ni f'O - lọ - run,
p'ẹ - gan e ẹ, T'ò ri O - lu - wa O - ba,
ji - na te - te, Wọ 'te k'ò wa si - mi.
3. t. id :t. ld :d :s, | - : - | - : - |

1. O - pẹ ni f'O - lọ - run,
T'ò ri O - lu - wa O - ba,
Wọ 'te k'ò wa si - mi.

4. Wa ẹnyin alayan ẹ
Olugbala Oba wa p'ese run,
E gbe ina ese danu jina,
Olorun dariji ni.

5. Wa ẹnyin oloto
E yo ẹ ẹ a bi Jesu Oba,
A bi i sinu ẹ ẹ ati 'ya,
Ope ni f'Olorun.

34. YIO FERAN MI

Cheerfully with gentle movement

Key D

SOLO (Chorus 2nd time)

VOICE

Yio fe - ran mi o da - ju

PIANO

o, Yio fe - ran mi ti - ti o. Yio fe - ran

mi o da - ju o, Yio fe - ran mi ti - ti

o. Bi mo ba te le i - la - na Re, I - bu - kun

pi - pe ni yib je - re mi, Yio fe - ran mi o da - ju

o, Yio fe - ran mi ti - ti o.

rall.

35. RANTI MI BABA

Smoothly and with a spirit of devotion

SOLO (Chorus 2nd time)

Key D

VOICE

Ran - ti mi, Ba - ba wa

PIANO

ran - ti mi. E - se e - mo a - ra - iye ma po - ju

Ran - ti mi o, Ba - ba wa ran - ti mi o.

36. YIN OLUWA WA

Fairly quick and smoothly

SOLO

Key F

VOICE 1

Yin O - lu - wa wa

VOICE 2

VOICE 3

PIANO

CHORUS

1 f'o - hun re - re, O - ri o - lo - ri k'o j'o - ri e ni.

2 O - ri o - lo - ri k'o j'o - ri e ni.

3 O - ri o - lo - ri k'o j'o - ri e ni.

Fine

SOLO CHORUS

K'a mu-ra sî-şê k'a le jê-re, O-ri o-lò-ri k'ò jò-ri ẹ-ni.

O-ri o-lò-ri k'ò jò-ri ẹ-ni.

O-ri o-lò-ri k'ò jò-ri ẹ-ni.

SOLO CHORUS

I-ba-jê a-iyè o'ma pò-ju, O-ri o-lò-ri k'ò

O-ri o-lò-ri k'ò

O-ri o-lò-ri k'ò

SOLO CHORUS

jò-ri ẹ-ni. Ẹ jê k'a ro-hu k'a pì-wa da, O-ri o-lò-ri k'ò

jò-ri ẹ-ni.

jò-ri ẹ-ni.

CHORUS D.S. al Fine

jò-ri ẹ-ni. O-ri o-lò-ri k'ò jò-ri ẹ-ni o.

O-ri o-lò-ri k'ò jò-ri ẹ-ni o.

O-ri o-lò-ri k'ò jò-ri ẹ-ni o.

D.S. al Fine

UNIVERSITY OF IBADAN

YIN OLÚWA
SCORES

UNIVERSITY OF IBADAN

2. Ewe ti Oba Orun

G.P. Dopemu

Sop
E we ti O ba O run ko rin di dun bi e ti n lo.

Alto
E we ti O ba O run ko rin di dun bi e ti n lo.

Ten
E we ti O ba O run ko rin di dun bi e ti n lo.

Bass
E we ti O ba O run ko rin di dun bi e ti n lo.

3
Ko rin 'yin t'O lu gba la I se e ni t'o l'o go o.

Ko rin 'yin t'O lu gba la I se e ni t'o l'o go o.

Ko rin 'yin t'O lu gba la I se e ni t'o l'o go o.

1. Ewe ti Oba Orun
Korin didun bi e ti n lo
Korin 'yin Olu gba la
Ise eni t' l'og'o

2. A fun ti t'O ba Orun
Li re re, ba ni kalo;
Ewon'ayo l'oke tara,
Ti re ko si ni'hin o

3. Ewe, korin gbogbo ewe
A ti ni'po lod'Olorun;
Je k'awa ko'ro esu,
Ti Jesu ti to fun wa o

4. Ase ti Oba Orun
Ni k'a mu lo k'o ye wa o
Mimo ni, o tura gan
Ti satani nma'ye koro

5. Ota nla t'o n lepa yin
L'esu t'on tan yin je; gbon o
Jaju mo, yio si beru
Ara sinmi lapa Jesu

6. Ore wa, eni aiku
Eni t'o gb'eda la, kare;
Ka ma se so iye nu,
'Gba gunle, k'a r'a de Re gba

4. Atunde o

♩ = 89

Choir

A tun de o Ba ba o run ye, a de o. A wa s'o pe o re n

Organ

Chr

la ti a ti n ri gba. I bu ku Re ti a n ri l'o jo ju mo.

Org

Chr

A a nu Re ti a n ri l'o jo ju mo. I to ju Re ti a n

Org

2

10

Chr
ri lo jo ju mo. Jo wo gba wa o Me ssa iah, gb'o pe e wa o.

Org

13

Chr
B'a a ti n jo sin l'a ye

Org

16

Chr
o, O lu wa, Jo wo ka wa l'o jo i ke

Org

18

Chr
hin. K'a ma se pa da nu l'o jo o lo go

Org

21

Chr
A du pe oo re Ba ba. I su bu kun wa k'a to lo o.

Org

UNIVERSITY OF IBADAN

5. Gbo Tiwa


G.P. Dopemu

Soprano
Gbo ti wa o. Ni i bu' gbe e re. 'Gba t'a a wo le l'e kun e se e wa o.

Alto
Gbo ti wa o. Ni i bu' gbe e re. 'Gba t'a a wo le l'e kun e se e wa o.

Tenor
Gbo ti wa o. Ni i bu' gbe e re. 'Gba t'a a wo le l'e kun e se e wa o.

Bass
Gbo ti wa o. Ni i bu' gbe e re. 'Gba t'a a wo le l'e kun e se e wa o.



5
Ti re l'a a nu, ti wa l'e bi o. Ti re l'a a nu, ti wa l'e bi o.

Ti re l'a a nu, ti wa l'e bi o. Ti re l'a a nu, ti wa l'e bi o.

Ti re l'a a nu. Ti re l'a a nu, ti wa l'e bi o. Ti re l'a a nu. Ti re l'a a nu, ti wa l'e bi o.



9

Gbo 'gbe wa ni 'te e re ye. Da ri ji wa Ba ba re re.

Gbo 'gbe wa ni 'te e re ye. Da ri ji wa Ba ba re re.

Gbo 'gbe wa ni 'te e re ye. Da ri ji wa Ba ba re re.

13

m d l d s

Mi si wa Ba ba o run, l'o ni a jo yo. Mi si wa o. Mi si wa Ba ba o

Mi si wa Ba ba o run, l'o ni a jo yo. Mi si wa o. Mi si wa Ba ba o

Mi si wa o.

17

run, l'o ni a jo yo. Mi si wa o. Ba wa pe jo ni nu i sin a jo du un wa

run, l'o ni a jo yo. Mi si wa o. Ba wa pe jo ni nu i sin a jo du un wa

Mi si wa o. Ba wa pe jo ni nu i sin a jo du un wa

21

Ki i re k'o ka ri i wa ye Me ssa iah. Ye o.

Ki i re k'o ka ri i wa ye Me ssa iah. Ye o.

Ki i re k'o ka ri i wa ye Me ssa iah. Jo wo wo wa l'o jo o ni o. Ye o.

25

K'a ma pa 'da nu la ye wa Ba ba re re

K'a ma pa 'da nu l'a ye wa Ba ba re re

K'a ma pa 'da nu l'a ye wa Ba ba re re

UNIVERSITY OF IBADAN

7. Ji Iwo Onigbagbo

G.P. Dopemu

Soprano
Alto
Tenor
Bass

Ji, i wo o ni gba gbo. O o ro a yo l'o de fun o. A bi O lu gba la a ra ye

7

ni 'bu je e ran. Yo! K'o o yo k'o o jo. O jo n la l'e yi je o.

1. Ji, iwo onigbagbo.
Oro ayo l'o de fun o.
A bi Olugbala araye n'ibuje eran.
Yo! K'o o yo k'o o jo.
Ojo nla l'e yi je o.

2. Wa, iwo onigbagbo.
Juba, wole, tuba f'Oba
T'a bi ni'po 'rele faraye n'ibuje eran.
Yo! K'o o yo k'o o jo.
Ojo nla l'e yi je o.

3. Gbo, iwo onigbagbo.
Gbohun soke, k'o dun d'orun
K'a jo k'a yo sensen k'a dupe k'o fo k'a korin
Lu! K'o o lu k'o o jo.
Ojo nla l'e yi je o.

4. Gbo, iwo onigbagbo.
Mu fitila dani foba
Ojo ayo 'gbala araye tubo sunmole
Yo! K'o o yo k'o o jo.
Ojo nla l'e yi je o.

9. Ko Tun Si Ore

Ko tun si o re bi_ Je su e ni to ru gbo gbo e bi wa T'o ku ku o ro fun_ ni lai kan

4 ra_ O re nla, I fe nla a la i le gbe I fe nla a la i le gbe

7 ni ti Je si O lu gba re re

2. Ife l'o fi ku f'awa elese
Eniti 'o f'ara da irora
O to k'awa ko feran Jesu jojo
Egbe - Ife nla etc

3. Ileri Re nfun okan l'ayo
Enit'o'ru gbogbo ese wa
T'o ku ku oro fun ni laikanra
Egbe - Ife nla alailegbe (2)

4. Ko to l'awa ko ko ife Re
Eniti 'o f'ara da irora
O to k'awa ko feran Jesu jojo
Egbe - Ife nla etc

5. Ko s'iru aini t'o nje wa n'ya
Ti Olorun wa le sai kappa
Dupe pe agbara Re nla le gbani,
Egbe - Ife nla etc.

11. Agbelebu Igi Oro

G. Pope Dopemu
Composed 1957

$\text{♩} = 25$

SOPRANO
ALTO

TENOR
BASS

A-gbe-le bu i - gi o - ro, a - gbe-le - bu i - gi i - ya

3


Lo - re fa kan O - lu - wa wa mo o, O fe - mi re tu - wa

14. Oba Oke, Wa Bawa Pejo L'oni

G. P. Dopemu

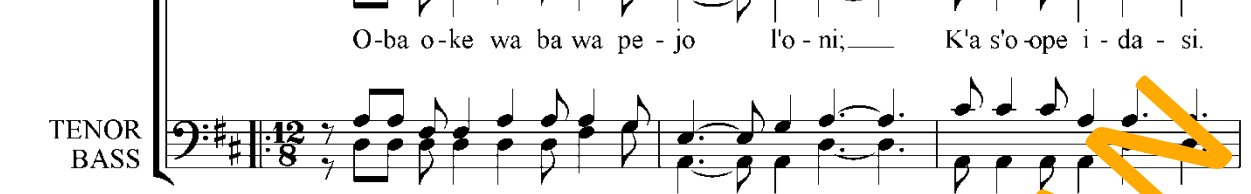
♩. = 57

SOPRANO
ALTO




O-ba o-ke wa ba wa pe - jo l'o - ni; K'a s'o-ope i - da - si.


TENOR
BASS




4




O-ba o-ke wa ba wa pe - jo l'o - ni Kas - pe i - da - si;



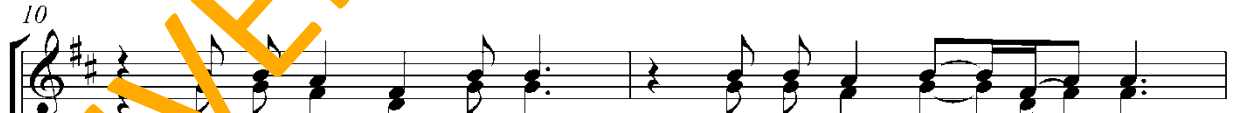
7 *Egbe*



K'e-ni-yan ro - nu i en - wo t'o ti n' se to ti n' se l'a te - si o.



10



O mu wa la won ja O gbe wa le - ke won.



12



O - pe lo ye Je - su O - loo re o



15. Igba Aye

G. Pope. Dopemu

♩ = 65

SOPRANO
ALTO

TENOR
BASS

I-gba a - ye. on-dun bi o-yin se o-ji - ji wa n'-ko ja lo I-gba a-

4

ye, O dun bi o-yin se o-ji - ji wa n' ko ja lo. I-se o - d - do yo pa - ri K'a - de

7

I-ye je ti wa o, I-se o - d - do yo pa - ri K'a - de I-ye je ti wa o. Le-hin *Egbe*

10 **A**

ti, 'ku ya wa A o pa - de l'e - se Je - su, Le - hin

12

ti 'ku ya wa, k'a - de i - ye je ti - wa o

16. A Dupe Fun Idasi

G. Pope Dopemu

G. Pope Dopemu

$\text{♩} = 58$

SOPRANO
ALTO

TENOR
BASS

A du pe fun i da si, Ka bi ye si, O ba re.

3

Lgbe

A jo— dun tun ko ba ni, l'o ri— ni 'ro ra. E gbe o hun o pe ga!

6

E le gbe mi o yin O lu wa. Fun o— re a t'i bu kun ti a n ri l' ye— wa o.

17. Ọlọjọ oni se rere fun wa

G.P. Dopemu

1

Soprano
O lo jo o ni se re re fun wa. A wa ma m be be O lo jo o ni se re re fun

Alto
O lo jo o ni se re re fun wa. A wa ma m be be O lo jo o ni se re re fun

Tenor
O lo jo o ni se re re fun wa. A wa ma m be be O lo jo o ni se re re fun

Bass
O lo jo o ni se re re fun wa. A wa ma m be be O lo jo o ni se re re fun

Organ

4

wa. O re t'o fi d'o dun l'a de. O re ki i ye. Se re re fun wa o.

wa. O re t'o fi d'o dun l'a de. re ti ki i ye. Se re re fun wa o.

wa. O re t'o fi d'o dun l'a de. O re ti ki i ye. Se re re fun wa o.

8

Se re re fun wa o. Se re re fun wa o. Se re re fun wa o.

Se re re fun wa o. Se re re fun wa o. Se re re fun wa o.

Se re re fun wa o. Se re re fun wa o. Se re re fun wa o. O ni fe re se o re n la O run

12

Yio wa se re re. Se re re!

Yio wa se re re. Se re re!

'bo. Yio wa se re re. re re!

16

Se re re! O lo jo o ni se re re o. A n re ti o.

Se re re! O lo jo o ni se re re o. n re ti o.

Se re re! O lo jo o ni se re re o. A n re ti o.

20

Solo voice Full Chrs Solo Voice

O re a jo dun. Fi ka ri wa Baba re re. O re E mi mi mo.

Fi ka ri wa Baba re re.

Fi ka ri wa Baba re re.

Fi ka ri wa Baba re re. O re a la fi a. Fi ka ri wa Ba ba re re. O re o mo bi bi.

Fi ka ri wa Baba re re. Fi ka ri wa Ba ba re re.

Fi ka ri wa Baba re re. Fi ka ri wa Ba ba re re.

28 *Full Chrs* Fi ka ri wa Baba re re. Se re re. Se re re. O lo jo o ni se re re o.

Fi ka ri wa Baba re re. Se re re. Se re re. O lo jo o ni se re re o.

Fi ka ri wa Baba re re. Se re re. Se re re. O lo jo o ni se re re o.

Rall.

32 A n re ti o.

A n re ti o.

A n re ti o.

18. Awa Y'o Maa F'ibukun Fun Oluwa

G. Pope. Dopemu

$\text{♩} = 80$

SOPRANO
ALTO

TENOR
BASS

A-wa_y'o ma fi-bu-kun fun O-lu-wa ni gba-gbo-gbo O-ba_a-yo o se

4

o, o-pe ni fun o; N' nu_wa-ha-la a ke-pe lu_gba-la a-ra-ye; O yo_wa ku ro o gbe

8

Egb

wa s'o-ri pa ta. E wa_wo'se O-lu-wa t'o se ni-le a-ye,

11

E wa_wo'se O-lu-wa t'o se ni-le a-ye O mu_a-won o-ta a wa

14

— d'e ni — i - te m'o-le o Wo mu wo_ mu lo wo_α — Wo mu wo_ mu lo wo_α

This system contains measures 14, 15, and 16. It features a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in a rhythmic style with eighth and sixteenth notes. The lyrics are: "— d'e ni — i - te m'o-le o Wo mu wo_ mu lo wo_α — Wo mu wo_ mu lo wo_α".

17

Wo mu wo_ mu lo wo_α Je - se wo i - te - gun e - Wo mu wo_ mu lo wo_α

This system contains measures 17, 18, and 19. It continues the musical notation from the previous system. The lyrics are: "Wo mu wo_ mu lo wo_α Je - se wo i - te - gun e - Wo mu wo_ mu lo wo_α".

UNIVERSITY OF IBADAN

19. Igbi Aye

Ko ni gbe wa lu'le

G.P. Dopemu

Soprano

I gbi a ye. I gbi a ye o. I gbi a ye. Ko ni gbe wa

Alto

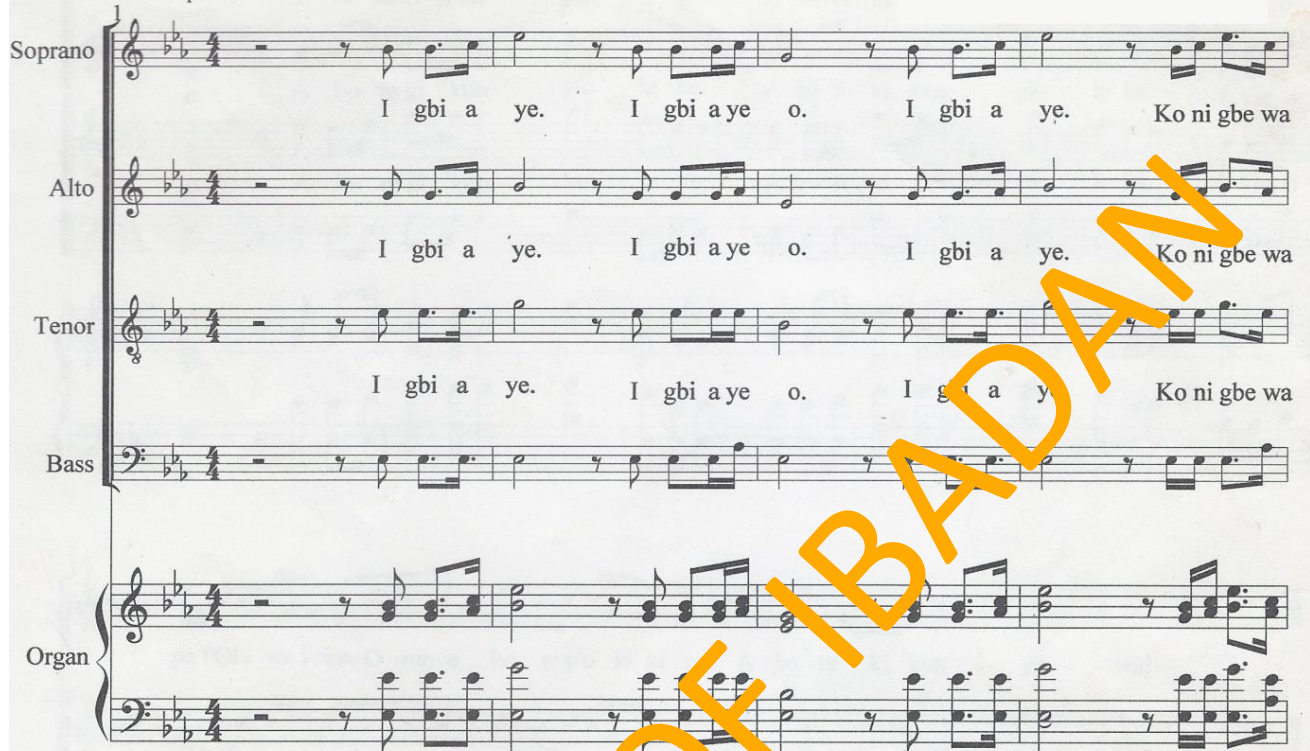
I gbi a ye. I gbi a ye o. I gbi a ye. Ko ni gbe wa

Tenor

I gbi a ye. I gbi a ye o. I gbi a ye. Ko ni gbe wa

Bass

Organ



5

lu 'le. A lu si a ye ko ni ba wa o. O fo a ye ko ni ba wa

lu 'le. A lu si a ye ko ni ba wa o. O fo a ye ko ni ba wa

lu 'le. A lu si a ye ko ni ba wa o. O fo a ye ko ni ba wa

Organ



9

o. A bo re ki kun yio le ke. A bo re ki kun yio le ke. I yin, o

o. A bo re ki kun yio le ke. A bo re ki kun yio le ke. I yin, o

o. A bo re ki kun yio le ke. A bo re ki kun yio le ke. I yin, o

14

pe fOlu wa l'oke. O run e ho, e p'o ki ki re. A bo re ki kun ye wa!

pe fOlu wa l'oke. O run e ho, e p'o ki ki re. A bo re ki kun ye wa!

pe fOlu wa l'oke. O run e ho, e p'o ki ki re. A bo re ki kun ye wa!

20. Jesu Olugbala, Iwo Ni Mo Duro Ti

G. Pope Dopemu

$\text{♩} = 65$

SOPRANO
ALTO

TENOR
BASS

Je - su O - lu - gba - la i - wo ni mo du - ro - ti

3

Je - su O - lu - gba - la i - wo ni mo fe - hin - ti , ni - gba gbo - gbo Ma je n te ma je n re - hin,

6

i - wo l'a - ji - sa mi Je - su O - lu - gba - la i - wo ni mo fe - hin - ti, l'o - jo gbo - gbo

22. Mo Ti Se'leri Oluwa

G. Pope Dopemu

$\text{♩} = 65$

SOPRANO
ALTO

TENOR
BASS

Mo ti se'le-ri O-lu-wa o, p'e - mi y'o sin O o I- wo-'ba i-gba-la

4

n - go sin O o, I - wo 'ba i - gba-la n - go sin O o

7

Da-kun Ba-ba re-re ra-ye n - go sin O o, O - ru - ko re dun j'o-hun gbo-gbo

10

l'o - ri i - le, O - lu - wa ma fi mi s'i - le n - go sin O o

23. F'eru Re F'afefe

G. Popc. Dopemu

$\text{♩} = 65$

SOPRANO
ALTO

TENOR
BASS

F'e ru re fa - fe - fe, Ni 're - ti ma s' fo - ya

Detailed description: This block contains the first two measures of the musical score. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The tempo is marked as quarter note = 65. The lyrics are 'F'e ru re fa - fe - fe, Ni 're - ti ma s' fo - ya'. A large yellow watermark 'UNIVERSITY OF IBADAN' is overlaid diagonally across the page.

3

Egbe

O-lo-run n-gbo i-mi-kan-le re o y'o__ gb'o ri re ga y'o__ gb'o-ri-re ga o__

Detailed description: This block contains measures 3 and 4 of the piano accompaniment. The music is written for both treble and bass clefs. Measure 3 starts with a triplet of eighth notes. Measure 4 includes a section marked 'Egbe' with a 7/7 time signature. The lyrics are 'O-lo-run n-gbo i-mi-kan-le re o y'o__ gb'o ri re ga y'o__ gb'o-ri-re ga o__'. A large yellow watermark 'UNIVERSITY OF IBADAN' is overlaid diagonally across the page.

6

__ y'o__ gb'o ri re ga. O-lo-run n-gbo i-mi-kan-le re o, y'o__ gbo-ri - re ga.

Detailed description: This block contains measures 5 and 6 of the piano accompaniment. The music continues in the same key and time signature. The lyrics are '__ y'o__ gb'o ri re ga. O-lo-run n-gbo i-mi-kan-le re o, y'o__ gbo-ri - re ga.'. A large yellow watermark 'UNIVERSITY OF IBADAN' is overlaid diagonally across the page.

24. Ma ma da ire mi d'ehin

G.P. Dopemu

Soprano
Ma ma da i re e mi d'e hin. Ma da d'ehin, O ba Mi mo. Tor'o wu O l'O se fe lo mi fun

Alto
Ma ma da i re e mi d'e hin. Ma da d'ehin, O ba Mi mo. Tor'o wu O l'O se fe lo mi fun

Tenor
Ma ma da i re e mi d'e hin. Ma da d'ehin, O ba Mi mo. Tor'o wu O l'O se fe lo mi fun

Bass
Ma ma da i re e mi d'e hin. Ma da d'ehin, O ba Mi mo. Tor'o wu O l'O se fe lo mi fun

Organ

4
'se t'O gbe le mi l'o wo la ye Ma ma da i re e mi d'e hin. Jo wo o E du ma re.

'se t'O gbe le mi l'o wo la ye Ma ma da i re e mi d'e hin. Jo wo o E du ma re.

'se t'O gbe le mi l'o wo la ye Ma ma da i re e mi d'e hin. Jo wo o E du ma re.

7

Ma da d'e hin, O ba i ke, i ge o e!

Ma da d'e hin, O ba i ke, i ge o e!

Ma da d'e hin, O ba i ke, i ge o e!

10

2. Ma ma da ire e mi d'ehin.
 Ma da d'ehin, Oba pipe.
 Tor'o wu O l'O se fe tu mi ninu
 l'O wa pin 're fun mi se
 Ma ma da ire e mi d'ehin, jowo o Edumare.
 Ma da d'ehin, Oba ike, ige o e.

3. Ma ma da ire e mi d'ehin.
 Ma da d'ehin, Oba didan.
 Tor'o wu O l'O se fe ran mi l'owo
 l'O wa ran 're si mi se
 Ma ma da ire e mi d'ehin, jowo o Edumare.
 Ma da d'ehin, Oba ike, ige o e.

4. Ma ma da ire e mi d'ehin.
 Ma da d'ehin, Oba Olola
 Tor'o wu O l'O se fe la mi l'oju
 l'O wa to mi l'ori jeje
 Ma ma da ire e mi d'ehin, jowo o Edumare.
 Ma da d'ehin, Oba ike, ige o e.

26. Rere Ni K'a Maa Se

G. Pope Dopemu

♩. = 90

SOPRANO
ALTO

TENOR
BASS

Re - re ni k'a ma se, a - ra mi o re - re ni ma

Detailed description: This block contains the first three measures of the vocal score. It features two vocal staves: Soprano/Alto (treble clef, G-clef) and Tenor/Bass (bass clef, F-clef). The key signature has one sharp (F#). The time signature is 12/8. The tempo is marked as quarter note = 90. The lyrics are: "Re - re ni k'a ma se, a - ra mi o re - re ni ma".

4

se. I - wa i - la ko sun won,

Detailed description: This block contains measures 4, 5, and 6. Measure 4 starts with a fermata over the word "se.". Measures 5 and 6 contain the lyrics "I - wa i - la ko sun won,". The notation includes various rhythmic values and rests.

7

k'a se pe - le pe le, e, Re - re ni k'a ma se

Detailed description: This block contains measures 7, 8, and 9. Measure 7 has the lyrics "k'a se pe - le pe le, e,". Measures 8 and 9 have the lyrics "Re - re ni k'a ma se". The score concludes with a double bar line.

31. T'orin T'ijo T'ilu E Yin Baba

G. Pope. Dopemu

$\text{♩} = 57$

SOPRANO
ALTO

TENOR
BASS

T'o-rin t'i-jo t'i-lu e-yin Ba ba, Ba-ba se-un fun wa o.

3

O se-un fun wa l'o-po-lo-po; E n o-pe fun O-lu-wa,

5

E ho, e ho ye, e-yin Ba ba, O-lo-du-ma-re

36. E Je K'a F'inu Didun

G.Pope. Dopemu

$\text{♩} = 65$

SOPRANO
ALTO

TENOR
BASS

E je k'a fi - nu di - dun yin O - lu - wa loo re

3

aa - nu re o wa ti - ti lo - do - do da - ju da - ju Lo - do - do da - ju da - ju

6

lo - do do da - ju da - ju Aa nu re o wa ti - ti lo - do - do da - ju da - ju

41. Awa Nyo, A Nyo A Nbimo

G. Pope. Dopemu

SOPRANO
ALTO

A- wa n yo a nyo- a nbi- mo, i- bu o- re ti re 'lo- pe a- ba

TENOR
BASS

6

I- wo 'ti- sun re- y'a ye po, F'o- re- re wo wa ka ma s'a- gbe

13

K'a r'o- wo a k'a - re K'a l'o- kun fun 'se re o, Si je k'a le

18

sin o d'o- pin; Ba- ba k'a j'a - jo - gun i - le 'gbe- hin

43. Ajodun T'oni L'a F'ayo Ri

G. Pope Dopemu

$\text{♩} = 65$

SOPRANO
ALTO

TENOR
BASS

A - jo - dun t'o - ni l'a fa - yo ri o. O - pe i n 'e - un Ba -

4

ba. I - re ti ko j'o - fo lat' si o, O - pe fun 'se - un Ba -

8

Egto

ba. Ki l'a mu wa s'o - pe T'o ju 'bu - kun t'a pin

Ran - ti pe a - ye pel' e kun re t'O - lu ni se

45. Baba Orun A Pejo F'ajodun Oni

G. Pope. Dopemu

$\text{♩} = 90$

SOPRANO
ALTO

TENOR
BASS

Piano

Ba - ba o - run a pe - jo fa - jo - dun oni,

5

da - kun gbo - pe gba - in te - wo - gbo - re wa. Ba - ko ti - le j'e - ni yi - ye gba wa mo ra — re;

9

O-lu-wa l'o-ke O-ba wa a ju-ba re o.

13

UNIVERSITY OF IBADAN

51. Omo Ni Ini Oluwa

G. Pope Dopemu

G. Pope Dopemu

$\text{♩} = 58$

SOPRANO
ALTO

TENOR
BASS

O - mo ni i - ni O - lu - wa o - mo i - nu si ni e - re re

3

Bi o - fa - ti ri l'o - wo a - la - gba ra bee - ni won.

5

O - ju ko ni ti ba - ba - won, kun ni fun a - po - re, To kun - fun won.

53. Wa Bami Gbe

G. P. Dopemu

$\text{♩} = 57$

SOPRANO
ALTO

TENOR
BASS

Wa ba mi gbe, a-le fe - re__ le tan. O - kun - kun, su,__

4

O - lu__ wa ba mi gbe. Bi o - lu - ran - lo - wo

6

mi_ran ba ye,__ - ran__ wo a - la - i - ni, wa__ ba mi gbe.

57. Sin Wa Jade O

G. Popc Dopemu

♩. = 80

SOPRANO
ALTO

TENOR
BASS

Sin wa ja-de o, Sin wa ja-de o, I-wo l'a-wa o ma sin ti ti o

4

sin wa ja-de o I-wo l'a-wa o ma sin ti - ti o sin wa ja-de o. Ba ba

7

ye, Ba - ba ye, Ba - ba ye, Sin wa ja - de o.

APPENDIX VI

SET KEYS AND VOCAL RANGES OF *YNAs*

UNIVERSITY OF IBADAN

SET KEYS AND VOCAL RANGES IN *M'ÁYÒKÚN*

SERIAL NUMBER	SONG TITLE	SET KEY	VOCAL RANGE	RANGE (IN SEMITONES)
78.	Yin I, E Yin I, Yin I O.	A Major	E ⁴ – E ⁵	12
79.	A Tun Wa Ki O	D Major	B ³ – B ⁴	12
80.	Yin Oba Mimo Gbogbo Ewe	E Major	C ^{#4} – E ⁵	15
81.	Gba Aiye Mi Oluwa	G Major	E ⁴ – D ⁵	10
82.	Ko Tun Si Ore Bi Jesu	E _♭ Major	C ⁴ – E _♭ ⁵	15
83.	Oro Olorun	E Major	E ⁴ – E ⁵	12
84.	Ng O Sunmo Olorun	E _♭ Major	B _♭ ³ – C ⁵	15
85.	O To K'a Fe 'Nia Jojo	E Major	C ^{#4} – E ⁵	11
86.	Iseun Baba	F Major	C ⁴ – C ⁵	12
87.	Yin Olu Ikore Eyin Ara	F Major	C ⁴ – C ⁵	12
88.	W'osupa Oju Orun Nla	G Major	D ⁴ – D ⁵	12
89.	Ranti Ore T'oba Mimo	E _♭ Major	C ⁴ – E _♭ ⁵	15
90.	Fere Ni O Ma Yo	E _♭ Major	E _♭ ⁴ – E _♭ ⁵	12
91.	Gba Ji L'owuro	F Major	D ⁴ – D ⁵	12
92.	Ojo Fifunyi	F Major	D ⁴ – C ⁵	10
93.	Ojo Oni Lo Tan, Ori Nsamo Le	E _♭ Major	B _♭ ³ – C ⁵	14
94.	Gbogbo Aiye E Gba Jesu Ga	G Major	D ⁴ – D ⁵	12
95.	Ma Koja Ma Olu bala	E _♭ Major	B _♭ ³ – E _♭ ⁵	17
96.	Ara mi S'ododo	F Major	F ⁴ – D ⁵	9
97.	Odun Miran Tun De	F Major	F ⁴ – D ⁵	9
98.	Ko Ma Rokoso Rokoso	E _♭ Major	B _♭ ³ – E _♭ ⁵	17
99.	Olorun Mimo A De	E _♭ Major	B _♭ ³ – E _♭ ⁵	17
100.	A ! Mba L'egberun Ahon	E _♭ Major	C ⁴ – E _♭ ⁵	15
101.	Eyo Ara: Jesu Joba Ninu Omo Enia	E _♭ Major	B _♭ ³ – C ⁵	14
102.	Oruko Jesu Ga Julo	F Major	C ⁴ – F ⁵	17
103.	O M'ohun Gbogbo	E Major	C ^{#4} – E ⁵	15
104.	Ki L'o Le W'ese Mi Nu	F Major	C ⁴ – F ⁵	17
105.	Olorun Ife Jiya L'aiye	F Major	C ⁴ – F ⁵	17

SERIAL NUMBER	SONG TITLE	SET KEY	VOCAL RANGE	RANGE WITH (SEMITONES)
106.	Ore Else To Ku	G Major	E ⁴ – E ⁵	12
107.	Jesu Fe Mi	G Major	D ⁴ – G ⁵	17
108.	T'oluwa Orun On Aiye Yi	F Major	C ⁴ – D ⁵	14
109.	Tire Titi Lai L'awa Se	F Major	C ⁴ – F ⁵	17
110.	Omode Ijo Re	G Major	E ⁴ – D ⁵	10
111.	Eda F'iya J'omo Olorun	F Major	C ⁴ – E _♭ ⁵	15
112.	Ohunkohun T'olu Ba Ti Yan	F Major	C ⁴ – F ⁵	17
113.	Yika Ite Olorun	G Major	D ⁴ – D ⁵	12
114.	Emi A Nawo Mi F'olorun	F Major	F ⁴ – F ⁵	12
115.	Enikeni Tiwo Ba Niya	E _♭ Major	C ⁴ – E _♭ ⁵	15
116.	Oba Iwa Goke Orun Lo	G Major	D ⁴ – E ⁵	14
117.	One D'ore Iwa Mo Dupe	F Major	F ⁴ – D ⁵	9
118.	F'ere Re F'afefe	E _♭ Major	E _♭ ⁴ – E _♭ ⁵	12
119.	Yin Olorun Ibu Ore	G Major	D ⁴ – G ⁵	17
120.	K'okan Pel'ahon Mi	E _♭ Major	E _♭ ⁴ – E _♭ ⁵	12
121.	Gb'ebe Wa	E _♭ Major	C ⁴ – C ⁵	12
122.	O Ngbe O Lo Eso Eso Ni	F Major	C ⁴ – F ⁵	17
123.	Kil'edun Re?	E _♭ Major	E _♭ ⁴ – E _♭ ⁵	12
124.	Ewe Ti Oba Orun	G Major	D ⁴ – D ⁵	12
125.	L'oju Ale K'orun To Wo	F Major	D ⁴ – C ⁵	10
126.	Gbado Gbo Fun Ni	D Major	D ⁴ – D ⁵	12
SERIAL NUMBER	SONG TITLE	SET KEY	VOCAL RANGE	RANGE WITH (SEMITONES)

127.	Sunmo Wa, Mi Si Wa	F Major	D ⁴ – F ⁵	15
128.	Baba Mimo Oba Orun	F Major	D ⁴ – C ⁵	10
129.	A Nre ‘Le Wa, Jihofa-Jire	E _b Major	C ⁴ – E _b ⁵	15
130.	Baba A Nre ‘Le O	G Major	B ³ – D ⁵	15
131.	E Ku ‘Yedun	G Major	D ⁴ – D ⁵	12
132.	Irawo Didan Kan Yo	F Major	C ⁴ – F ⁵	17
133.	Jesu Kristi Immanuel T’o De	E _b Major	B _b ³ – E _b ⁵	17
134.	Keresimesi, Odun De	G Major	D ⁴ – B ⁴	12
135.	Gbogbo Yin E Yo	G Major	D ⁴ – D ⁵	12
136.	Araiye Odun Nla Re	F Major	C ⁴ – C ⁵	12
137.	Wundia Bi Ni Bethlehem	G Major	D ⁴ – E ⁵	12
138.	Kede Re Yipo	E _b Major	E _b ⁴ – E _b ⁵	12
139.	Iyanu L’o Je	E _b Major	E _b ⁴ – E _b ⁵	12
140.	Kabo Oba , Oba Igbala Kabo	F _b Major	B _b ³ – E _b ⁵	17
141.	Wa Enyin Olooto	F Major	C ⁴ – C ⁵	12
142.	L’ojo Ose Korin Mimo	E _b Major	C ⁴ – E _b ⁵	15
143.	K’awa To Sun Oluwa	F Major	D ⁴ – F ⁵	15
144.	Ebun Olorun L’ojo Isinmi	F Major	D ⁴ – C ⁵	10
145.	Olorun Wa, Awa Fe	F Major	F ⁴ – D ⁵	9
146.	Jesu A Fe Pade	F Major	C ⁴ – D ⁵	14
147.	Obangiji Awa T’o De	E _b Major	E _b ⁴ – C ⁵	15
148.	Wa sin Wa Li	E _b Major	E _b ⁴ – C ⁵	15
149.	Fa Iyawa Yi F’oko	F Major	F ⁴ – F ⁵	12
150.	Wa Sare Fun Won	E _b Major	E _b ⁴ – E _b ⁵	12
151.	Fadun Sidapo Yi	F Major	F ⁴ – C ⁵	7
152.	Mo Gb’ohun Jesu T’o Wipe	F Major	D ⁴ – D ⁵	12
153.	Fi Fun Oluwa	F Major	D ⁴ – D ⁵	12
154.	O Digba	E _b Major	E _b ⁴ – E _b ⁵	12

Table 1: Set Keys and Vocal Ranges In *M’áyòkún*

Summary:

SET KEY	NUMBER OF OCCURENCES (OUT OF 77)	PERCENTAGE OF OCCURENCES
Songs in the Key of A Major	1	1.37%
Songs in the Key of D Major	2	2.67%
Songs in the Key of E Major	4	5.28%
Songs in the Key of G Major	15	19.5%
Songs in the Key of E _b Major	26	33.8%
Songs in the Key of F Major	29	37.7%
TOTAL		100%

Table 2: Set Keys of *M'áyòkún* Songs and their Percentage of Occurrences

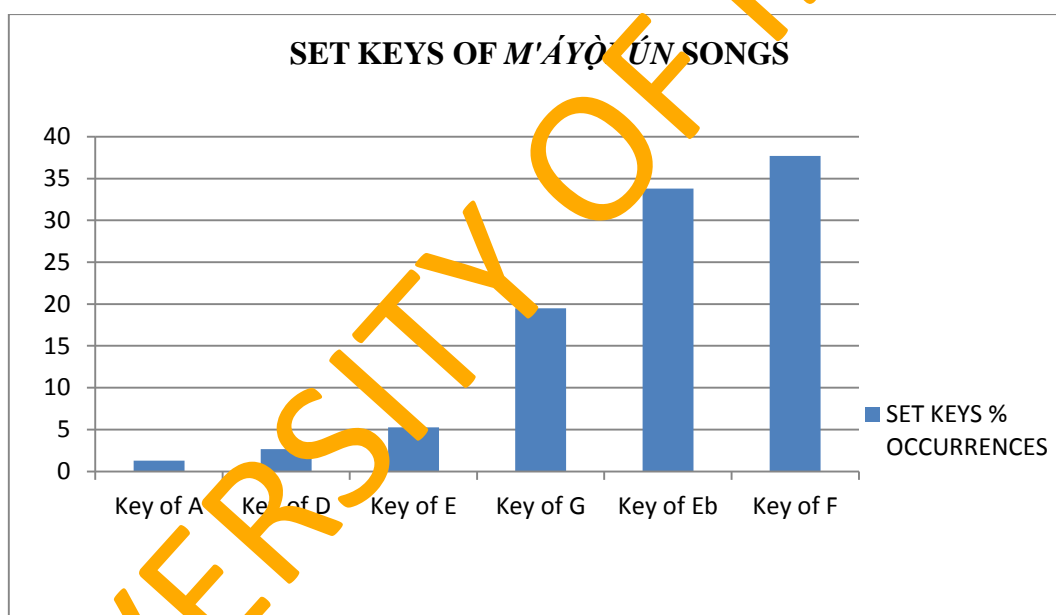


Figure 1: Set Keys of *M'áyòkún* Songs and their Percentage of Occurrences

VOCAL RANGE (SEMITONES)	NUMBER OF OCCURENCES (OUT OF 77)	PERCENTAGE OF OCCURENCES
12	31	40.26%
15	15	19.48%
10	6	7.79%
14	5	6.49%
17	14	18.18%
9	3	3.87%
7	1	1.37%

Table 3: Vocal Ranges of *M'áyòkún* Songs and their Percentage of Occurrences

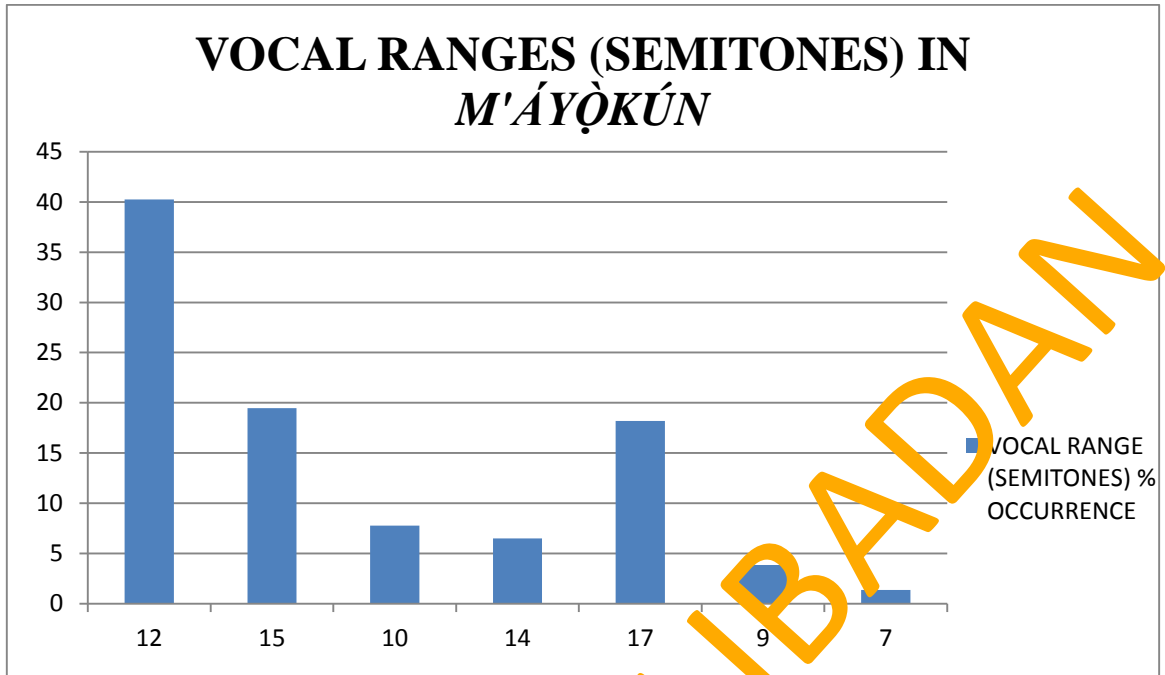


Figure 2: Vocal Ranges (Semitones) in M'áyòkún and their Percentage of Occurrences

UNIVERSITY OF IBADAN

SET KEYS AND VOCAL RANGES IN *MÁ GBÀGBÉ ILÉ*

SERIAL NUMBER	SONG TITLE	SET KEY	VOCAL RANGE	RANGE (IN SEMITONES)
37.	A Bi Jesu Saye	D Major	D ⁴ – D ⁵	12
38.	Ale Tile	D Major	A ³ – D ⁵	17
39.	A Tun Pade	D Major	B ³ – B ⁴	12
40.	Baba A F'ara Wa	D Major	B ³ – D ⁵	15
41.	Baba Rere So Wa	G Major	E ⁴ – D ⁵	10
42.	Baba Dakun Gbani O	F Major	F ⁴ – F ⁵	12
43.	Baba Wa L'oke	F Major	F ⁴ – F ⁵	12
44.	Edumare A Be O	F Major	A ⁴ – F ⁵	8
45.	Enia L'o Binu	D Major	B ³ – D ⁵	12
46.	Igba Rere	D Major	D ⁴ – D ⁵	12
47.	Inu Mi Dun	D Major	D ⁴ – D ⁵	12
48.	Ipade D'ola	G Major	E ⁴ – D ⁵	10
49.	Ise Oluwa	A Major	A ⁴ – E ⁵	7
50.	Jesu S'abo Mi	F Major	D ⁴ – F ⁵	15
51.	Keresimesi Odun De O	D Major	D ⁴ – D ⁵	12
52.	Ki Ise Gbogbo Eni Ti N Pe Mi	G Major	D ⁴ – D ⁵	12
53.	Keresimesi Odun De O	A Major	E ⁴ – E ⁵	12
54.	K'Olorun So Wa	F Major	C ⁴ – C ⁵	12
55.	Mimo l'Olorun Wa	F Major	D ⁴ – F ⁵	15
56.	Mo r'Oluwa Mo Yo Sese	G Major	D ⁴ – D ⁵	12
57.	Nisisiyi Fun Oba Ayeraye	F Major	D ⁴ – F ⁵	15
58.	Olusegun Ajasegun	G Major	D ⁴ – G ⁵	17
59.	Ojo Ngori Ojo	G Major	D ⁴ – D ⁵	12
60.	Ola Oluwa L'a N Toro	D Major	D ⁴ – D ⁵	12
61.	Olorun Saanu Fun Wa	F Major	C ⁴ – F ⁵	17
62.	Olorun Wa Ju Ewa Lo	F Major	D ⁴ – F ⁵	15
63.	Omo Imole L'awa	G Major	G ⁴ – G ⁵	12
64.	Omode E Yo	F Major	C ⁴ – F ⁵	17
65.	Omo Olorun Ni Wa O	F Major	D ⁴ – F ⁵	15
66.	Pese Fun Wa O	D Major	D ⁴ – D ⁵	12
67.	Pipe l'Olorun	A Major	C ^{#4} – D ⁵	8
68.	Wa Ba Ma Gbe	D Major	D ⁴ – D ⁵	12
69.	Wa Eyin Olooto	D Major	D ⁴ – D ⁵	12
70.	Yio Fun Mi	D Major	B ³ – D ⁵	15
71.	Kunti Mi Baba	D Major	D ⁴ – D ⁵	12
72.	Yin Oluwa Wa	F Major	F ⁴ – F ⁵	12

Table 4: Set Keys and Vocal Ranges in *Má Gbàgbé Ilé*

Summary:

SET KEY	NUMBER OF OCCURENCES (OUT OF 36)	PERCENTAGE OF OCCURENCES
Songs in the Key of D Major	14	38.89%
Songs in the Key of G Major	7	19.44%
Songs in the Key of F Major	12	33.33%
Songs in the Key of A Major	3	8.33%
TOTAL	36	100%

Table 5: Set Keys of *Má Gbàgbé Ilé* Songs and their Percentage of Occurrences

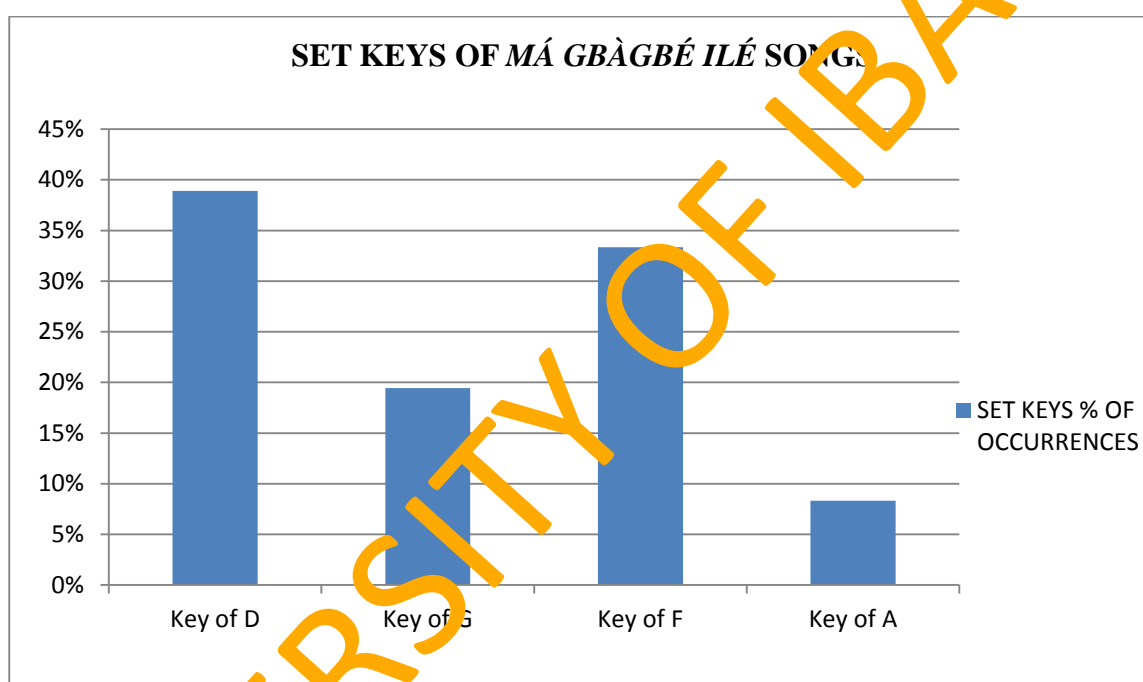


Figure 3: Set Keys of *Má Gbàgbé Ilé* Songs and their Percentage of Occurrences

VOCAL RANGE (SEMITONES)	NUMBER OF OCCURENCES (OUT OF 36)	PERCENTAGE OF OCCURENCES
12	20	55.56%
17	4	11.11%
15	7	19.44%
10	2	5.56%
8	2	5.56%
7	1	2.78%

Table 6: Vocal Ranges (Semitones) in *Má Gbàgbé Ilé* and their Percentage of Occurrences

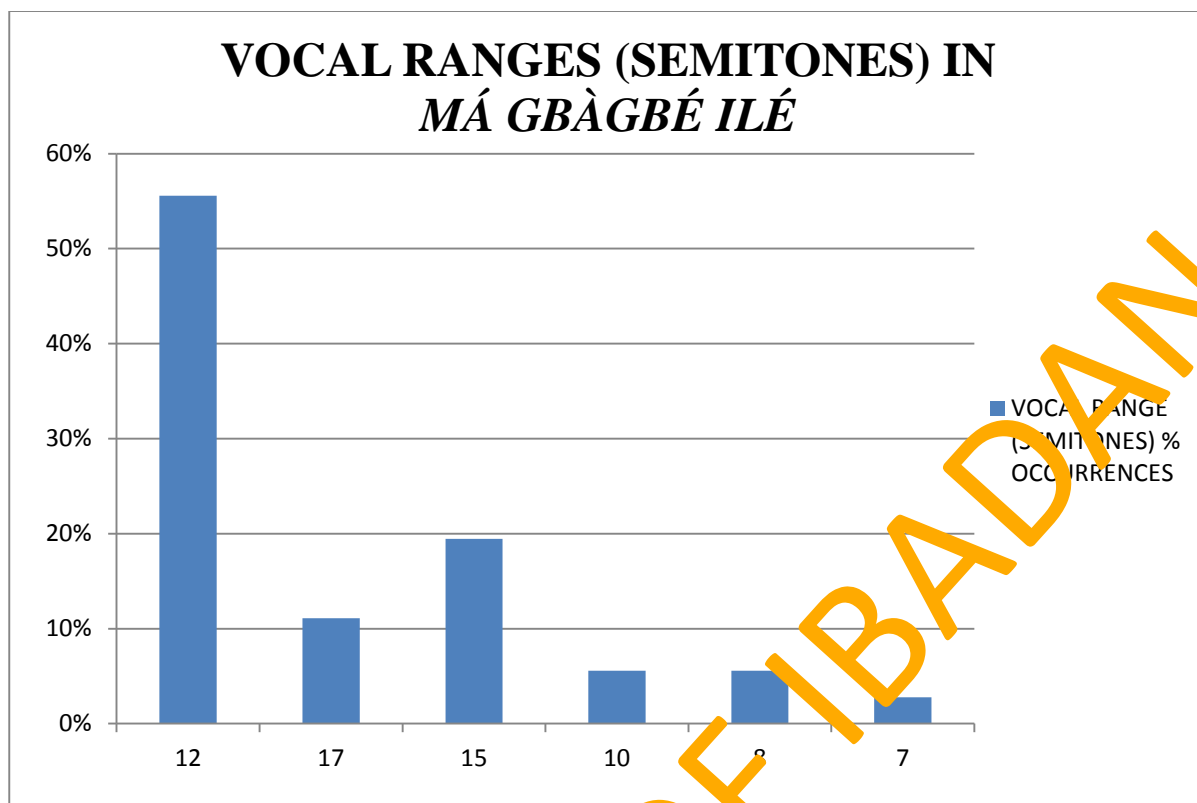


Figure 4: Vocal Ranges (Semitones) in *Má Gbàgbé Ilé* and their Percentage of Occurrences

UNIVERSITY OF IBADAN

SET KEYS AND VOCAL RANGES IN *YIN OLÚWA*

SERIAL NUMBER	SONG TITLE	SET KEY	VOCAL RANGE	RANGE (IN SEMITONES)
61.	E Wole f'Oba Ologu Julo	E Major	E ⁴ – E ⁵	12
62.	Ewe Ti Oba Orun	G Major	D ⁴ – D ⁵	12
63.	Mo De, Mo De Baba	G Major	D ⁴ – D ⁵	12
64.	A Tun De O	G Major	D ⁴ – G ⁵	17
65.	Gbo Tiwa O, Ni Ibugbe Re	G Major	B ³ – D ⁵	15
66.	Jehofa Mi Si Wa	F Major	D ⁴ – C ⁵	10
67.	Ji Iwo Onigbagbo	G Major	E ⁴ – G ⁵	15
68.	Gbati Mo Wo Agbayanu Agbelebu	F Major	C ⁴ – D ⁵	14
69. +	Ko Tun Si Ore Bi Jesu	E _♭ Major	C ⁴ – E _♭ ⁵	15
70.	Baba L'orun Jowo Ye	E _♭ Major	E _♭ ³ – E _♭ ⁵	17
71.	Agbelebu Igi Oro	F Major	D ⁴ – F ⁵	15
72.	Ma Gesin Lo L'olanla Re	G Major	E ⁴ – D ⁵	10
73.	Kabo Ojo Rere La O Ma Wi Titi	E Major	C ^{#4} – F ^{#5}	17
74. +	Oba Wa Goke Orun Lo	F Major	C ⁴ – D ⁵	14
75.	Igba Aiye O Dun B'oyin Se	G Major	E ⁴ – D ⁵	10
76.	A Dupe Fun Idasi	E _♭ Major	C ⁴ – E _♭ ⁵	15
77.	Olojo Oni Se Rere Fun Wa	E _♭ Major	B _♭ ³ – B _♭ ⁴	12
78.	Awa Y'o Ma F'ibukun Fun Oluwa Nigbagbo	E _♭ Major	B _♭ ³ – E _♭ ⁵	17
79.	Igbi Aiye Ko Nigbe Wa Lule	E _♭ Major	E _♭ ⁴ – E _♭ ⁵	12
80.	Jesu Olugbala, Iwo Ni Mo Duro Ti L'oyo Gbogbo	G Major	D ⁴ – D ⁵	12
81.	Iwa Re Yio Da O L'ejo	E Major	B ³ – E ⁵	17
82.	Mo Ti Selemu? eni Y'o Sin O	E _♭ Major	B _♭ ³ – E _♭ ⁵	17
83.	F'eni Re F'afe	E _♭ Major	B _♭ ³ – E _♭ ⁵	17
84.	Ma Ma Da Ire Mi Dehin	E Major	B ³ – E ⁵	17
85.	Re Rere	G Major	E ⁴ – D ⁵	10
86.	Rere Ni K'a Ma Se	A Major	E ⁴ – D ⁵	10
87.	E Mase Sun Lo	D Major	B ³ – D ⁵	15
88.	Olu Seun Gbogbo	A Major	C ^{#4} – E ⁵	15
89.	Ikore Nkoja Lo, Erun Yio Pari**	G Major	D ⁴ – C ⁵	10
90.	Mo L'ayo Jesu Je Temi	F Major	E ⁴ – C ⁵	8
91.	Torin T'ijo T'ilu E Yin Baba	G Major	D ⁴ – D ⁵	12

SERIAL NUMBER	SONG TITLE	SET KEY	VOCAL RANGE	RANGE (IN SEMITONES)
92. +	Yin I, E Yin, Yin O	G Major	D ⁴ – D ⁵	12
93.	Baba Orisun Ibukun	F Major	C ⁴ – C ⁵	12
94.	Mimo Mimo Mimo L’o Ye Ile Re Olodumare	G Major	D ⁴ – D ⁵	12
95.	Korin Yin Jesu Korin	F Major	D ⁴ – D ⁵	12
96.	E Je Ka F’inu Didun	G Major	E ⁴ – E ⁵	12
97. +	Yin Oba Mimo Gbogbo Ewe	E _b Major	C ⁴ – E _b ⁵	15
98.	Ajodun Tun De A M’ore Wa	G Major	E ⁴ – D ⁵	10
99. +	Yin Olu Ikore Enyin Ara	F Major	C ⁴ – D ⁵	10
100.	Wa Eyin Olope Wa	F Major	C ⁴ – D ⁵	10
101.	Awa Nyo A Nyo A Nbimo	D Major	B ⁴ – D ⁵	15
102.	Igba Ikore Nko	G Major	D ⁴ – D ⁵	12
103.	Ajodun T’oni L’a F’ayo Ri	E _b Major	C ⁴ – E _b ⁵	15
104.	Oba Oke Wa Ba Wa Pejo Loni	E _b Major	D ⁴ – E _b ⁵	13
105.	Baba Orun A Pejo F’ajodun Oni	G Major	D ⁴ – D ⁵	12
106.	Odun Yi S’aju Emi	G Major	D ⁴ – D ⁵	12
107.	A Sanko Igbe Si Jo	F Major	C ⁴ – D ⁵	14
108.	Oluwa Orun On Aiye Yi	F Major	D ⁴ – D ⁵	12
109.	A Seyi S’amodun	E _b Major	D ⁴ – E _b ⁵	13
110.	Ajodun De A Nyo Se Se	F Major	C ⁴ – F ⁵	17
111.	Omo Ni Ini Oluwa	A Major	E ⁴ – E ⁵	12
112.	Ojo Oni Lo Tan	F# Major	C# ⁴ – D# ⁵	14
113.	Wa Bami Gbe Ale Fere Se Tan	F Major	C ⁴ – D ⁵	14
114.	Isin Ajodun Oni Buse	D Major	A ³ – D ⁵	17
115.	Pelu Wa Edumare	G Major	D ⁴ – E ⁵	14
116.	A O Pade L’amodun	F Major	C ⁴ – F ⁵	17
117.	Sin Wa Jade O	E Major	C# ⁴ – E ⁵	15
118.	Eyin Enia Olofin T’o Pejo S’ajodun Oni	F Major	F ⁴ – F ⁵	12
119.	Oluwa Olorin Iyin	F Major	C ⁴ – F ⁵	17
120.	Gbogbo Eyin Se Oluwa	F# Major	C# ⁴ – C# ⁵	12

Table 7: Set Keys and Vocal Ranges in Yin Olúwa

+ Song 60 authored by Dopemu and Olude

SET KEY	NUMBER OF OCCURENCES (OUT OF 60)	PERCENTAGE OF OCCURENCES
Songs in the Key of E Major	5	8.33%
Songs in the Key of G Major	19	31.67%
Songs in the Key of F Major	16	26.67%
Songs in the Key of E _b Major	12	20%
Songs in the Key of A Major	3	5%
Songs in the Key of D Major	3	5%
Songs in the Key of F# Major	2	3.33%
TOTAL	60	100%

Table 8: Set Keys of *Yin Olúwa* Songs and their Percentage of Occurrences

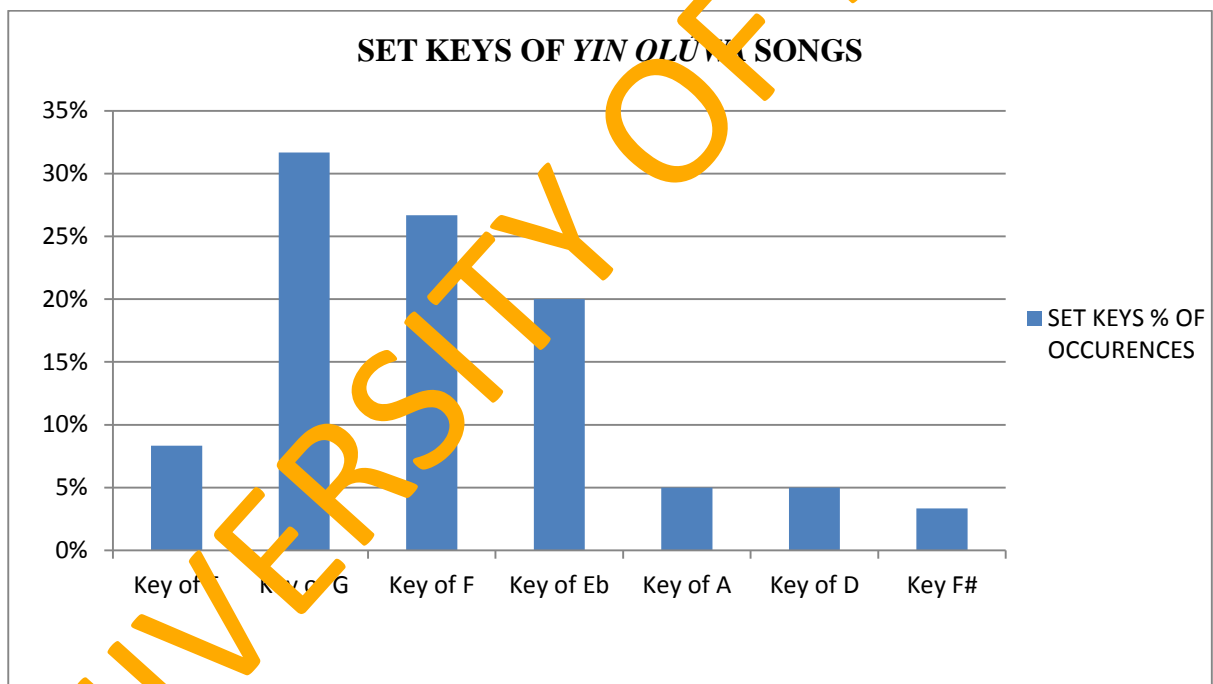


Figure 3: Set Keys of *Yin Olúwa* Songs and their Percentage of Occurrences

VOCAL RANGE (SEMITONES)	NUMBER OF OCCURENCES (OUT OF 60)	PERCENTAGE OF OCCURENCES
12	19	31.67%
17	12	20 %
15	11	18.33%
10	9	15%
13	2	21.67%
14	6	10%
8	1	1.67%

Table 9: Vocal Ranges (Semitones) in *Yin Olúwa* and their Percentage of Occurrences

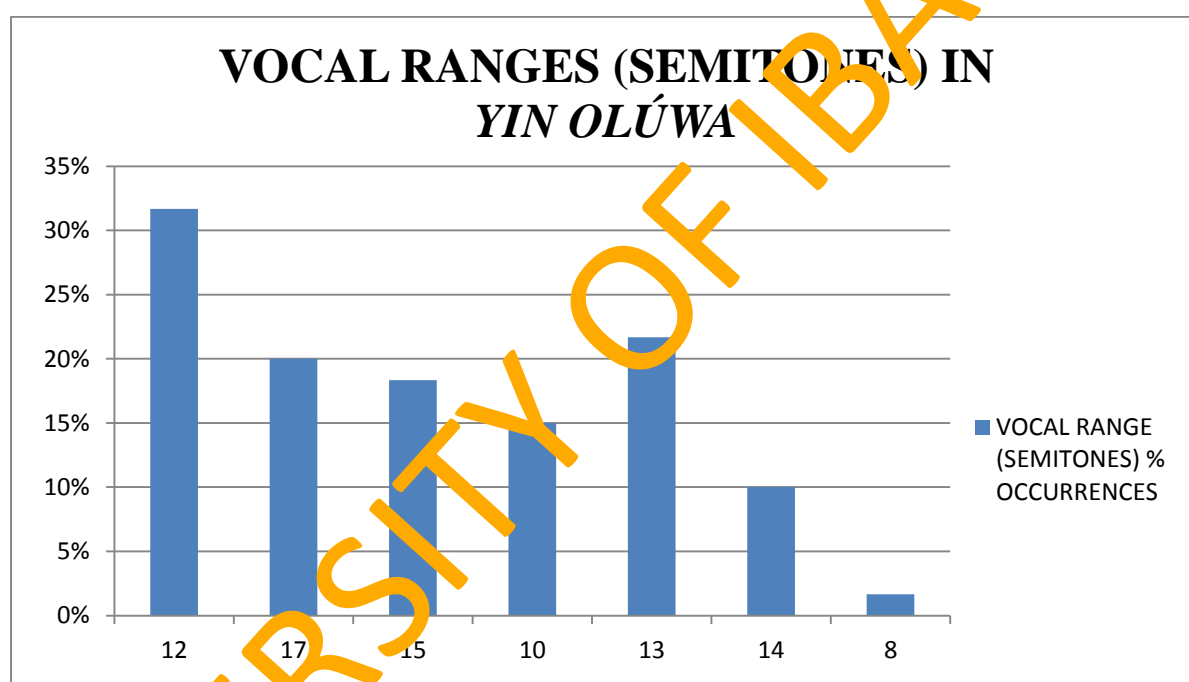


Figure 6: Vocal Ranges (Semitones) in *Yin Olúwa* and their Percentage of Occurrences

APPENDIX VII

SCORES OF RELEVANT MUSIC FROM
OTHER COMPOSERS

UNIVERSITY OF IBADAN

Ọ̀rò L'ẹ̀yẹ̀ Nígbọ̀

Yoruba Folk Tune

Anon.

O ro l'e ye n gbo. O ro l'e ye n gbo. E ye o de

4
— ba l'o ru le o. O ro l'e ye n gbo o.

Şèkèrè L'ọ̀ba Níjọ̀

6 Yoruba Folk Tune

Anon.

6 Se ke re l'o ba n jo. Se ke re l'o ba n jo. O lu wa a mi

9
di de o jo se ke re. Se ke re l'o ba n jo o.

È Wá È Jé K'á F'òwò Sìn (Venite)

E. A. Lufadeju

1. È wá è jé k'a fò - wò sìn, l'ág - bà - lá O - lù - fẹ́ l'á;
 2. O pé ni fún O lù gbà là, Jé sù t'ò ga jù l'á fẹ́;
 3. A rá è jé k'a jù mò rìn, l'ò ná t'ò ba ò gó fẹ́;
 4. Se wá yẹ k'á le fí wá hàn, pè ò rẹ rẹ l'á wa jé;

Ba - ba jà re sàá nu, bù kún fún wa Pa ba wa.
 Ba - ba ò run tò wá wá, Kà wá yẹ ò Ba ba wa.
 È mí ò run tò wá wá, fí fẹ́ hán wa Ba ba.
 Í kẹ è rẹ l'á wa n fẹ́, Pè lú wa ò Ba ba wa.

Olùbùkuń L'Ọlọrun Gbogbo Èdá

E. A. Lufadeju

O lù bù kún l'Ọ lọ run, gbo gbo è dá o, O lù bù kún l'Ọ lọ run,
gbo gbo è dá o, Ọ lọ run wa ì ya nu ni Ọ mbojú wa, on sáa nú
O mbù kún lọ pọ lọ pọ Fún gbo gbo à won tó fẹ l'ó jọ jú n'ó l'ọ tá wa
Nwón'kó ri ran wón bí nú wa Sù gbón Jé sù o lù gbà la, l'ón gbà wá o lọ wọ wón
À bò mí rà kò sí Ọ nà mí ràn kò sí o
Jé sù wọ nì kan ló tó o Tẹ lé Jé sù ì wọ ọ kàn mi
À bò mí ràn Ọ nà mí ràn kò sí
o Jé sù wọ nì kan ló tó o

Àwá Yìn Ọ O

(Te Deum Laudamus)

E. A. Lufadeju



1. À - wá Yìn Ọ O _____ o lú go jù lo, _____
 2. À wá fi fẹ ki, _____ à wá fi yìn fun _____
 3. À wá yò s'Ọ ba, _____ a gbé yìn ré ga _____
 4. À wá yìn ọ o, _____ fo rí ba lẹ fun _____



A k'ọ rin sí Ọ ba wa; À wá yìn ọ o, _____ o ló go jù ọ
 Gbo gbo wa láo k'ọ rin si À wá fi fẹ ki, _____ à wá fi yìn fun
 K'ọ rin ọ pé k'a gbe rin À wá yò s'Ọ ba, _____ a gbé yìn ré ga
 Gbo gbo a yé yin Ba ba À wá yìn ọ o, _____ fo rí ba lẹ fun

UNIVERSITY OF IBADAN

Ìbà Aṣẹ̀dà Ayé

Ayo Oluranti

Vocal: O su ba re re o,
Staff-1: O su ba re re o,
Staff-3: O su ba Re re
Staff-2: O su ba Re re o,
Right Hand: [Musical notation]
Left Hand: [Musical notation]

Vocal: O su ba re re o, Je su
Staff-1: O su ba re re o, Je su
Staff-3: O su ba Re re o, Je su
Staff-2: O su ba Re re o, Je su
Right Hand: [Musical notation]
Left Hand: [Musical notation]

Ayo Ogunranti August 2000

12

Vocal

Staff-1

Staff-3

Staff-2

Right Hand

Left Hand

O su ba re re o, O su ba re re o, O su ba re re

O su ba re re o, O su ba re re o, O su ba re re

O su ba Re re o, O su ba Re o, O su ba Re re

O su ba Re re o, O su ba Re o, O su ba Re re

O su ba Re re o, O su ba Re o, O su ba Re re

17

Vocal

Staff-1

Staff-3

Staff-2

Right Hand

Left Hand

o.

o. E se i bi te ti be re, e

o.

23

Staff-1
se i bi te ba de, a du pe o Je su, fun 'bi

Right Hand

Left Hand

27

Staff-1
ti e mu wa lo O su ba fun

Staff-2
O lo run a la ye

Right Hand

Left Hand

31

Staff-1
o, o se ba fun O o, Ba ba, ba ba,

Staff-2
a se da a ye, A wa du pe o Ba ba,

Right Hand

Left Hand

4

35

Staff-1
Je su o. o su ba fun

Staff-3
E se i bi te ti be re,

Staff-2
O su ba fun O, su ba fun

Right Hand

Left Hand

39

Staff-1
o o su ba fun o Je su,

Staff-3
se i bi te ba de, A du pe o Je su fun bi

Staff-2
O O su ba fun O,

Right Hand

Left Hand

43

Vocal

Staff-1

Staff-3

Staff-2

Right Hand

Left Hand

O lo run a la ye,

Eh Ó ba, o su ba Re o, o su ba

ti e mu wa lo, O su ba Re o. su ba

ah O su ba Re o, O su ba

47

Vocal

Staff-1

Staff-3

Staff-2

Right Hand

Left Hand

a se da ye, a wa du pe o ba ba,

Re o, ah, o seun Ba ba,

Re o, Ah, o seun, Ba ba,

Re o, Ah, o seun Ba ba,

51

Vocal

o su ba fun o O su ba re re o,

Staff-1

o su ba fun o. O su ba re re o,

Staff-3

O su ba fun O. O su ba re re

Staff-2

O su ba fun O. O su ba Re re

Right Hand

Left Hand

55

Vocal

O su ba re re o, O su ba re re o

Staff-1

O su ba re re o, O su ba re

Staff-3

o, O su ba Re re o, O ba ta o

Staff-2

o, O su ba Re re o,

Right Hand

Left Hand

59

Vocal

Staff-1

Staff-3

Staff-2

Right Hand

Left Hand

ri, O ba ta o ri, O ba ta o

O ba ta o

O ba ta o

O ba ta o

63

Vocal

Staff-1

Staff-3

Staff-2

Right Hand

Left Hand

ri, O ba ta o ri, O ba ta o ri ti a ri se o wo

ri, O ba ta o ri o, ri o, ah

ri, O ba ta o ri o, ri o, ah

ri, O ba ta o ri o, ri o ah,

69

Vocal

re. O su ba re re o. O su ba re re o.

Staff-1

o, O su ba re re o, O su ba re re o,

Staff-3

o, O su ba Re re o, O su ba Re re o,

Staff-2

o O su ba Re re o, O su ba Re re o,

Right Hand

Left Hand

75

Vocal

O su ba re re o

Staff-1

O su ba re re o.

Staff-3

O su ba Re re o.

Staff-2

O su ba Re re o,

Right Hand

Left Hand

80

Vocal

Staff-2

Right Hand

Left Hand

O run la, O run wo

E we ko n yo O jo n ro.

84

Vocal

Staff-1

Staff-3

Staff-2

Right Hand

Left Hand

A ru gbo o jo,

A ru gbo o jo,

I ra wo, O su pa njo ba la le. A ru gbo o jo,

A ru gbo o jo,

88

Vocal

o ku i se, a ra ba ri bi, O lo run wa,

Staff-1

o ku i se, a ra ba ri bi, O lo run wa,

Staff-3

o ku i se, A ra ba ri bi, lo un wa,

Staff-2

O ku i se, A ra ba ri bi, O lo run wa,

Right Hand

Left Hand

91

Vocal

i ba re I se O lu wa, k'o ma ba je

Staff-1

i ba Re. I se O lu wa, ko ma ba je

Staff-3

I ba Re. ko ma ba je

Staff-2

I ba Re, ko ma ba je

Right Hand

Left Hand

96

Vocal

o o o k'o ma ba je o,

Staff-1

o, ko ma ba je o,

Staff-3

o. I se O lo run mi, ko ma ba je o,

Staff-2

o I se O lo run mi, ko ma ba je o,

Right Hand

Left Hand

101

Vocal

ko ma ba je o, ko ma ba je

Staff-1

ko ma ba je ra ra, ra ra o,

Staff-3

ah, ra ra, ra ra o

Staff-2

ah. ra ra, ra ra, o

Right Hand

Left Hand

106

Vocal

o, I se O lu wa k'o ma ba je o

Staff-1

ra ra, I se O lu wa, o.

Staff-3

ra ra, I se Je su, o.

Staff-2

ra ra, I se O lu wa, k'o ma ba je o.

Right Hand

Left Hand

112

Vocal

I se O lu wa mi, ko ma ba je,

Staff-1

I se O lu wa mi, ko ma ba je

Staff-3

I se O lu wa mi, ko ma ba je.

Staff-2

I se O lu wa mi, ko ma ba je.

Right Hand

Left Hand

117

Vocal

ko ma ba je o o o E

Staff-1

ko ma ba je o. E

Staff-3

ra ra o.

Staff-2

ra ra o.

Right Hand

Left Hand

123

Vocal

se i bi te ti be re, A ru gbo o jo,

Staff-1

se i bi te ti be re, A ru gbo o jo,

Right Hand

Left Hand

14

127

Vocal

O su ba fun o, o su ba fun o

Staff-1

O su ba fun O ba wa, O su ba fun O ba wa

Staff-3

O su ba. O su ba.

Staff-2

O su ba fun O ba wa, O su ba fun O ba wa,

Right Hand

Left Hand

131

Vocal

O su ba fun o e, O ba O

Staff-1

O su ba fun O, O su ba fun

Staff-3

Je su Kri sti. O lu wa, dan sa ki,

Staff-2

O su ba, O su ba fun o ch, O su ba fun

Right Hand

Left Hand

136

Vocal

ba, O ba o

Staff-1

O eh, Je

Staff-3

dan sa ki, Je

Staff-2

o eh, Je

Right Hand

Left Hand

139

Vocal

run

Staff-1

su

Staff-3

su.

Staff-2

su.

Right Hand

Left Hand

Appendix VIII

COMPOSER'S QUESTIONNAIRE

1. Tell us briefly where and when you were born.
2. Tell us something about your early life.
3. Tell us about the schools you attended.
4. (a) What stimulated your musical interest?
(b) Were you influenced by your parents?How?-----
5. Were you influenced by other persons besides your parents?
6. We would like to know if any of your brothers, sisters or family are into music and if they affected your choice of going into music?
7. Tell us about your schools, teachers and any significant musical event of your childhood / teenage years
8. How did you come about organ playing?
9. Could you tell us about T. K. E. Philips?
10. Tell us a few things about your family life.
11. We want to know a little about your creative works and how you would classify yourself and what kinds of work you write.
12. Can you enlighten us on the connection between melody, harmony and scale with your works?
- 13/ How do you reconcile western and African elements in your composition?
13. Can you remember some of your works and classify them into periods?
14. If Mr. Sowande wrote a song "Works for the organ" in which he made use of themes from traditional sources, did you do the same?
15. Tell us your peculiar experiences in music?
16. Can you recall any significant musical activity in which you took part?
17. Which of your numerous performances would you regard as best?
18. Can you say a few things about contemporary Nigerian Church Music today?

19. How do you see music in Nigeria today?
20. What advice do you have for the future generation of Nigerian Musicians?
21. Can you tell us about your music training?
22. Give a summary of your career as a music scholar.
23. Tell us of your experience as a composer particularly as a choral music composer. Also, tell us of your experience in working with church choirs.
24. In your opinion, has there been improvement or development in Yoruba Choral Music?
25. Could you please supply me with other information about yourself, which you deem necessary for the thesis, I am working on?
26. As a music composer in general, may I know the various areas and media of your compositions?
27. Are your choral works composed to serve specific liturgical functions?
28. Could you please name your choral works and what each is composed for?
29. Apart from your three Yoruba Sacred Choral works, could you please make available your other choral pieces to me for the purpose of classification and analysis?