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THE CONTEMPORARY HUNTERS' GENRE FROM THE PERSPECTIVES OF MODERN ARTISTES IN YORUBA LAND

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ABSTRACT: *Yoruba genre is mostly associated with percussion, chants and songs, where historical facts in respect of the hunters' ideology are transmitted from a generation to another. The chant is primary and the songs play secondary role. Fragments of the chants at performance are connected together by these songs making it a whole. The rhythm of the chant ensemble has performed by Yoruba master chanters Onìjálá is inspiringly heightened by proverbial sayings, and poetic formula. Ìjálá genre is gradually going into extinction because Masquerade festival is beginning to dwindle and practitioners are reducing by death, interest lose and new social life style. Ethnographic method used in the study is based on field-work and desk work. Eight people were interviewed. The findings revealed that for Ìjálá music to be accurately preserved, the communicative system must continue as a way of authenticating the music performance.*

KEYWORDS: Yoruba; ìjálá -music; chant; chanters; culture.

INTRODUCTION

Ìjálá music is a dialogue between at least two master artistes, especially in a performance where there is need for a constructive musical expression in order to correct, or firmly declare the true position of the hunters' ideology. This dialogue goes on between the artistes at performance until an agreement is achieved. Robinson and Davidson (2008:369) explain dialogue as a discussion or exchange of ideas and opinions, especially between two groups, with a view to resolving conflict or achieving agreement. The view of both authors vividly describes the true situation in *Ìjálá* performance, where an artiste presents a chanting opinion, but forgets or trivialises an aspect that other artistes found to be valid. When the second artiste mounts the stage, his duty is to first and foremost represent the earlier chanted genre in its true form and precision thereby, correcting the performance of the earlier artiste before making his own appearance. The use of music as an expression for ìjálá has been queried by some authorities who felt that the expression *Ìjálá* songs would have been more suitable than *Ìjálá* music because African languages do not have a corresponding term for the English word music. Keil (1979: 27) and Blacking (1981) argue that African languages do not have equivalent for the English word 'music'. This is true to a reasonable extent; in Yoruba language for example, there was no single word for music until recently when linguists' forum developed a word for music which, according to Yoruba modern orthography is *'tilutifon'*. The musician is called *'eléré'* and may as well be called *olórin* or *onilu*, meaning 'the one that owns the true interpretation of song or drum patterns. The new word does not portray music as a word in its entirety. In Yoruba land, there is meaning for every word, concept and idea, and words are formulated to suit their usages. The fact that *ere* is used for music and play does not make its usage completely appropriate as a word for music.

Axiology, according to Homer (1978: 240), is the subdivision of philosophy that studies value (the right, the good, the beautiful, and the approved); an inquiry into the nature, criteria and application of value judgement. 'A value judgement is: an opinion or conclusion attributing the quality of worth or goodness (or conversely, lack of worth or evil) to a person, thing, or condition'. This is to say that

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whatever value African languages place on a word, has being found to be adequately suitable for its usage, should not in any way be seen as subjective to the role it is intended to play in the language.

Agawu (2003: 2) argues that 'the absence of a word in a language does not mean the absence of its concept; nor does it mean the absence of the specific behaviour designated by that concept'. So it is possible to argue that African communities make music even if some of them do not describe the art with words that are equivalent to Western definition of the term 'music'. Blacking (1981) raises another issue on the musical systems in non-literate African societies. He uses the concept of 'music' as idea types, or gloss term for a category of human musical action that is widely practiced, but not yet fully understood. Blacking's argument portrays the situation at some point but may no longer be applicable to the musical situation in the contemporary Yoruba society.

The master drummers/musicians play positive music that has succeeded in its basic aims to communicate as music. Though the music is not documented by use of music symbols, it does display exceptional skills of the composer- performers. Traditional African music communicates and appeals to its audiences as classical or art music appeals to its audiences. For musical values reside not in any piece or style of music, but in the way the people respond to it. Blacking (1981:75) The Yoruba see music making on one side and music appreciation on the other, as an essential qualification of becoming fully cultured, and they see its practice as a part of the process of educating and improving the human feelings and the intellect.

The researcher visited the field in Osogbo, Oyo, Ile-Ife, Ilorin, Offa, Iwo Isagamu and Oyan; the interview lasted about a year. Omibiyi-Obidike (1999:142) quoting Sachs (1962:16) and Nettle (1964:62), clarifies the significance of gathering, recording and transcription of first-hand information as the bases for authentic research documentation in Africa.

The nature of the Yoruba hunters' music

Babalola (1976) defines *Ìjálá* as 'a genre of spoken art practiced mainly by the Oyo Yoruba of Western Nigeria'. This is *Ìjálá* in its traditional setting. He went further to describe its mythical and ritualistic association with the worship of Ogun. He further observes that *Ìjálá* is performed at well-defined ritual and social occasions by trained specialists; and that it has a characteristic range of subject matters, and its own rules for its poetic performers and audience. Some of the features of this description are still evident in *Ìjálá* performance today despite its transformation into Christian worship.

Mellers (1981:144) assumes that "traditional African music's are not concerned with man's search for identity, but rather with the nature of the world he lives in". The African musician according to him, does not perform an art of self-discovery, rather he uses his techniques to explore identification rather than identity. He went further to argue that African music is reiterative, habituating, incremental and circular, rather than being linear. Mellers' explanation of African music relates with a few instrumental genres which his position a little deviation from the state of some of the genre in the continent. We therefore argue that *Ìjálá* music is linear. Linear organisation in music is the use of different tones of a single instrument, as a framework that allows the variation of a single rhythmic pattern in various ways.

IjáIá music is not only linear; it is topical, distinct, profound and humorous in its content. If Meller's argues that the form of African music is reiterative (meaning to repeat a statement or opinion in order to make the meaning as clear as possible), Meller is right if his focus is bata of dùndún instrumental

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genres but the genre which is the centre of attention in this article is distinct in character and profound in melodic growth. We can understand Meller's views, in that he approached African music from Western perspectives only. Exploring the potentiality of African music generally would have given this great author an insight into the real nature of African music. Much of the quality of African music is hidden in the song repertoire that the instrumental styles that form the basis of his explanation.

Music and community go together in Yoruba tradition. It is seen as a way of life and taught and learnt as a search for meaningful social integration. Music making is intended to provide understanding and also explanation for intelligent and meaningful action in all aspects of life. Yoruba music changes as situations of life change. It is socially and historically constructed and subjects to life's tensions and contradictions. The understanding of *IjáIá* music requires the understanding of sound qualities and patterns of both the songs and the instrumental traditions, which reflect the values of the past and present ways of life of a people's culture. This sound quality and pattern of this music typology creates impressions that are relevant to social musical reality, which comes as a result of the *IjáIá* artiste's ways of creative thinking?

The determination for a musical performance situation is cultural and depends on the artistes within the culture who take responsibility for the quality and appropriateness of *IjáIá* genre. Yoruba *IjáIá* indigenous music is a community property. It belongs to the linage of the hunter's family where everybody male is at liberty to contribute his quota to the growth of the music type. The themes and subject of *IjáIá* genre is derived from an enriching cultural environment and the ideology of the artistes. Simplicity guides the practice of the performance at the initial stage in order to guide against abstraction that may discourage the younger children who are interested in the tradition and that are gradually being absorbed into the practice. The development of the theme to include very vigorous and technical chanting is sometimes not avoidable, with mixture of ensembles. Most genre are going into extinction because the older practitioner did not develop the right directions, nor explore good transition strategy that are capable of awakening the inculcation of younger ones to the genre practice. One may not be wrong to say that Yoruba music is a phenomenon that is still under construction within the contexts of everyday interaction Music in this area is a combination of singing, dancing, chanting, proverbial sayings, and instrumental accompaniment.

The transmission of Yoruba music

Music is a human behaviour that is acquired directly. Children learn by observation, imitation and practice. As a child cannot talk except he/she finds someone to imitate, so music making cannot be possible without the presence of a master musician. For music is learnt the same natural way a child learns a language. Music in Yoruba land does not involve the musicians alone. The awareness that the audience serve as musical critics is already an acceptable fact in Yoruba land. The artistes' musical product is judged during and after a musical event. The outcome of the people's judgement appraises the creative ability of the artiste.

Artistes in Yoruba musical tradition acquire performance competence through observation, musical involvement/participation in situations of interactive music making. These are the very sites from which the artistes acquire artistic skills, aesthetic ideas and beliefs they gain these skills by actively and passively participating in singing at such social settings. Isola Opo, (oral interview) one of the best Christian *Ìjálá* artistes observes that social- musical interactions take place early in a child's life. He comments that his musical competence and skills and the ability to recognize and express musical thoughts were aided by his father's musical competence and consciousness. He expresses how prolific his father was in chanting and verbalized drumming. He notes here that one of the fundamental

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aspects of musical competence is communicative ability. The language of *Ìjálá* rendition is Yoruba, proficiency in the language is mandatory, the use of poetic formula is essential, knowledge of proverbs too enhances the recitation of the chants, and even the drum language is proverbial. Isola Opo (in an oral interview conducted in 2018) affirms that he sometimes makes some musical and chanting utterances that beat his imagination. He says that would not have been possible if he had not been adequately exposed to indigenous manner of participation in musical performances from childhood. He comments that by attending musical occasions, a child imbibes from his parent the skills of music making, value drumming, judgement, gestural responses that echo one's performance appraisal by the audience and spontaneous musical compositions that are suitable for mood regulation. They also acquire social competence through this timely exposure. Bisi Adununbarin-Keji (in an oral interview) argues that musical skills entail more than mastery of a musical structure, which enables one to make patterned sounds. To her, musical skills involve the understanding of sound patterns, which are used in social-musical settings. She believes that even though there are conventional ways of making music, an artiste must strive to create his/her own identity by using sound patterns in unique ways. What makes an artiste unique, according to her, is the ability to transfer the experience he/she has acquired from his/her involvement in adult groups into tangible musical substance that often gives rise to new innovations in musical creativity.

She also observes that what make an artiste to stand out are the gifts of a good voice quality and a good vocal production of words with appropriate dictions. An artiste must strive to creatively interpret music in context, constructing sound qualities and patterns to suit the audience and the occasion. This is the distinguishing factor in musicianship. She argues further that an artiste only achieve status through his/her powers to choose or select materials, gestures, words, etc., to demonstrate his/her originality in creating an aura based on his/her imaginations and cognition.

This is a world that is redolent with meanings associated with the society's physical settings and community history. She explains that a traditional musician in Yoruba land is a selfless artiste who finds great delight in the training of young artistes; giving them the proficiency that is required to make them relevant in the future. He/she does not only teach thems music, but also teaches them how to make music relevant to the continuity of community and spiritual or religious values.

The traditional method of musicianship

Bisi Adununbarin-Keji (in an interview that took place in June, 2018) disclosed that she is a product of two chanting traditions: esa and *Ìjálá* Her father taught her *Ìjálá while* her grandmother taught her esa. According to her, *Ìjálá is* the actualisation and the transmission of life's threatening warfare situations of valiant hunters. She was taught the hunters' chronological songs, dirges, verbal instrumentation and hunters' ceremonial music. She explains that the training approaches to the aspects of specialization mentioned above vary according to the musical requirements for expertise. These can all be classified under traditional method of musicianship that may be termed indigenous apprenticeship System Ogunmola Ogundeji, whose praise names are Akanni Oke, Omo Oloye Apakuta, meaning the son of the Chief of those who crack stones, argues that the versatility for musical practice requires the following:

i. Spontaneous creation of music on the spot of performance. He argues that, if an *Ìjálá artiste* lacks this quality, he will never be able to satisfy his audience.
ii. Performance-composition: he argues that *Ìjálá is* the vehicle of his performance and the song that sustains the long chant is the fuel. An artiste may be able to create good chants, but if he/she lacks the ability to compose good songs, his/her chants may be uninteresting.

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iii. Skilled improvisation: He comments that he can sing a song in four or five different ways, using various rhythmic patterns to create various versions each time the song is performed. He says his passionate ways of rendering songs has made him relevant, and has given him some social status as an *Ijala* artiste.

iv. The use of drums: Ogunmola does not play any musical instruments. Nevertheless, he dictates the drum patterns that he desires as accompaniment in all his performances. He, understands the concept of African drumming so well that he verbalizes all his melo-rhythmic lines without limitation. Though he 'believes very much in his master drummer, he however suggests some basic melo-rhythm that would enrich his accompaniment.

v. Emphasis on call and response and instrumental techniques in performance: Ogunmola believes that the chanter and his drummers should inter-change the call' and response roles between the leading voice and the instruments in musical performances. Though he has seen situations where the chanter 'would want to play the call role mainly, to him, it is not ideal. The synthesis between 'the chanter and his drummers create an ideal musical spectacle that stimulates audience positive support.

vi. Lyrical content: Ogunmola disagrees with artistes who use the content of the books of psalms and proverbs mainly as chants. He says if a chanter is vast in oral poetry he/she would be able to determine the content of his/her chants and create them.

vii. Interpretive skills for musical quality or effectiveness: he says further that an apprentice might take after the skills and techniques of his/her master as the common saying goes, 'like teacher like pupil'. But if a pupil is well tutored, he/she has no reasons not to be effective in his/her own distinctive way of making music. He asserts that his apprenticeship with his master for years made him competent in interpretive musical performance. He is a critic of oral poetry, beyond being a poet himself. He has been invited to several places to judge Ìjálá musical festivals/competitions in Oyán, Oyo, Ofá, Iwo, and Osogbo. He concludes that an apprentice needs to acquire the interpretive performance skills before seeking freedom from his/her master.

Yemi Alajede, a versatile *Ìjálá* master drummer observes that Yoruba traditional music has a basic underlying musical philosophy. He also observes that the music is in various types with different styles that functions under different musical situations. One of the musical philosophies is that the ability to make music is from God and that he gives it to whomever he deems fit. He says that he has a younger brother who does not understand the concept of music making. However, he understands the concept of woodcarving and drum making. In. Yoruba land, creative potential is said to be innate in every person, but it may remain dominant in whoever fails to activate it.

Yoruba believe in the ability of Ayan, god drumming (or a legendary drummer). They believe that it was Ayan who handed down artistic-musical drumming traditions to the drummers and that whoever refuses to pay homage to him might lose his drumming skills. Alajede's belief on the philosophy of music agrees with Nzewi's argument that:

Artistic vision unfolds along a four stations of creative logic. The journey into artistic creativity is an infinite process which starts at the fertile plane of creative philosophy along which germinates creative intention which informs the negotiation of creative rationalization manifested at the terminus station of creative fulfilment at which afresh journey in creative re-performance of the same material is initiated (Nzewi, 1997:25).

If we understand the writer, his emphasis is on creativity. He argues that though there is a basic creative philosophy in Africa, there is also a basic creative intention or motive which, in the context of *Ìjálá in* Christian worship, is to praise, worship, adore, appraise, to entertain and to heal. However,

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the theory of creative rationalization is different from the others. This is because it requires some ratio of intelligence on the part of the artiste. The manipulation of his skills depends on his musical is an ability and his performance device.

Jide Ayarinde, whose praise name is *Ogindan ree omo olohun orin* meaning 'This is a lion with a sonorous voice,' asserts that no matter how good an artiste may be, if he is not encouraged and affirmed by both older and younger artistes of his time, he might lose confidence in him/herself. According to him the creative musical growth of every personality is enhanced by the encouragement of older artistes and the affirmation of musical one's ability by the younger artistes. He admits that it is natural for some other artistes to be envious of one's musical abilities and so discredit one or label one as a musically ungrounded artiste. However, in many acknowledgements of one another in situations where there are opportunities for everyone to participate and contribute to the advancement of the musical traditions of one's culture will eliminate strife and bring about unity among musicians.

He regrets that many artistes are not willing to develop themselves these days. He says that he was a student of baba Akeem, an expert drummer and he never hesitated to draw from the creative intelligence of his master whenever necessary. He says even though he has gained his freedom and he is now having his own apprentices, he still goes out with baba whenever his services are required. He says he has listened to the performances of many master drummers and he has come to conclude that every master drummer has his own unique ways of dramatizing his skills on the drums. He concludes, saying that every artiste should strive to cultivate a mastery of music making that will attract little or no criticism at performances.

The artiste's creative ability

Adeolu Ogundipe an *Ìjálá* artiste in oral interview explain his views by analysing the content of traditional Yoruba music in performance as a combination of the artiste's creative ability and the integration of the knowledge of the traditional music of his culture. He says whoever is able to apply the principle of musical creation of his culture in his music is a traditional artiste He says the reality of the traditional elements of music in *Ìjálá is* indeed an essential formation of presentational content. According to him, the knowledge of oral tradition is an enhancing factor in *Ìjálá rendition*. To him, the social-historical reality of the themes of whatever chant a poet wants to render must be remembered as well as presented in contexts. If the poet is versatile in oral tradition, his/her countenance will be calm, but if otherwise, he/she will always struggle to remember one thing or the other. Ogundele Adeoyo, a medical doctor who is versed in *Ìjálá rendition*, is of the opinion that musical rendition entails the affective and effective musical communication. The recreational value and re-interpretations of musical conventions take into account what is appropriate for social contexts in music making. To him, music is a poem. It can be interpreted in many ways. The artiste and the audience derive multiple musical meanings from musical presentation, depending on their mood at the time of the performance. Being a medical doctor, he understands that for the audience to be able to give appropriate meaning to music they' must attain certain requirements that include the following:

i. They must develop their perceptual skills, which mean that there is need for a critic to take note of every development in a musical situation. He must be able to state specifically what he regards as good or bad music. He must also not be bound by his/her beliefs only in the assessment of a musical performance.
ii. Cognitive understanding: a good listener is expected to device a technical method of processing music. He/she is not expected to be mono-causal in his/her approach. He/she is rather

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expected to be versatile in his/her understanding of the genre of music, the structure, the song formation, melodic and rhythmic devices, instrumental ensemble, etc.

iii.

Ajani Ogun, a notable *Ìjálá* poet argues that musical creative talent is a gift endowed in the artiste by God. It is the Almighty God that gives the gifts to enable the recipients to render good musical services to mankind. According to him, it does not matter how much a person desires to master music, if he/she is not endowed, he/she will never achieve any height in music. Musicians are said to be lazy in time past, because people hardly notice the efforts they make in music making. Whoever is a musician must then have music running in his blood, and must also be able to receive music from a supernatural source.

Ìjálá traditional music is primarily vocal as it is text-based and secondarily instrumental. This does not mean that there are no sections that are purely instrumental in the performance. The drum interludes are meant to provide sustenance for the chants and the song sections. There are many different kinds of vocal production in Yoruba music, ranging from gracefully soft to unusually loud and nasalized production to energetic vocalizing. In *Ìjálá chanting* genre, the voice quality must modulate between speech and voice range. It must be clear and rich in quality. Most of the songs that accompany *Ìjálá chanting* are uncomplicated and are created within the smallest number of musical factors such as intervals, rhythm, form, etc. On the contrary, Yoruba instrumental music is quite rhythmically technical, complex, and vigorous, depending on the mood of the drummers.

CONCLUSION

Ìjálá traditional music is distinct in its character and nature, depending on its usage. Though it is traditionally the hunters' music, it now serves as entertainment music at marriage and naming ceremonies of the hunters' children. It may also serve social functions, artistic functions, psychological functions, ritualistic functions, etc. *Ìjálá music* plays a significant role in the daily lives of the Yoruba. According to Swooned (1967) and Agu (2009) music has many facets, for its aspects include the historical, social structural, functional, physical, psychological cultural, aesthetic, symbolic and others. They therefore assert that music must be studied from all the perspectives above, since no single perspective would seem complete without the others. Traditionally music in the culture of the Yoruba people functions in two different ways, secular and sacred. It functions secularly as in entertainment to celebrate birth, marriage and death. On the other hand, it functions sacredly to celebrate the gods in worship, festivals, rituals and rites.

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Oral Interview

Bisi Adunbarin-Keji was interviewed on Saturday afternoon on the 17th of June at the residence at No 4, Kure Street, Akute, Lagos, Lagos State. And on Friday 22nd of June, 2018 at a performance in Ilorin Stadium, Ilorin, Kwara State, Nigeria

Isola Opo **(**real name**,** Dele Tomori**)** was interviewed on Wednesday, 8th of August, 2018 and on Friday 19th of October, 2018 at Osun State Broadcasting Service, Ile-Ife, Osun State, Nigeria.

Ogunmola Ogundeji, was interviewed in November, 2018 in Offa.

Yemi Alajede was interviewed in May, 2018 in Lagos and Isagamu.

Jide Ayanrinde was interviewed in May, 2018 in Iwo.

Ogundele Adeoyo was interviewed in October, 2018 in Oyan.

Ajani Ogun was interviewed in Iwo in May, 2018 in Iwo.

Adeolu Ogundipe was interviewed in November, 2018 in Offa.

APPENDIX

Transcribed from Mount Zion Film Entitled the Prodigal Ones (with permission)

Oríkì áwon Ógbín (an indigenous Ésá chant)

Ésá Ógbín ará Ógbojó
Ésá Ógbín ará óde Ógbólúlu
Babájídé ọmọ Oníké eyín Ọba
Íranán mi
Álèlè lóná ésá.
O1óògbínmàlé ọmọ kóúndú oníwo
Ègún, mo fòdéé mi sàkànrè
Àìna nìyá Ógbín jẹ
Mọlámọlá ló bi Ọgẹ
Mọládé ló bi Eégún lọmọ
Íran án mi Álèlè lónàa ti Ésá
Ólógbojó ọmọ Oníké Eyín Ọba
Gúmàlègumale * léhìn Àdafà
Ésá Ògbín, Ọmọ Ẹgbẹ́rínlegbèje ọ̀ké.
Bàtà t'Ólógbojòó Kodá

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Nnáà ló ya léhìn ẹsẹ.
Àwọn ẹnití kò gbón
Àwọn ẹnití kò mòràn
Gbogbo wòn lọ rèé fèrín sí.
Wón ní Ológbìn bàájé
Ìgbàtí Ológbìn ìn délé,
Ó ní, Bí abàájé kòbàájé
Ó ní, Atúnṣe kò ní lé túnnse.
Ológbìn ín wáá kési Abéré tí ísẹ ègbòn Òbẹ.
Ó ní kí Abéré kí ó wá
Kí ó wá wo ohun ribiribi tí Ọba ṣe
Ológbìn ín ní kí Abéré kí ó ma jè kí ó bàjè
Nítorípé ẹnu ni a fí tún ẹni ẹni í ṣe.
Abéré tara kíákíá
Ó fe ẹnu tún ibi aṣọ gbé ya ṣe.
Òbẹ ni kò bèrù
Ó fẹnu re babe jẹ
Àwọn èníàn tí wọn ti wá ń fi baba réèri
Pé, Ológbìn ín bàlùmò
Tí wọn ń wipe Ológbìn bàájé
Kíákíá ni wọn tún ń fi ẹnu wọọn yin baba
Ọdònkò, bara Ìwì* lọnà Èṣa
Àwọn kò mò pe, Ológbìn kò té
Pé ilé Ọba tò jò, ẹwà lo bùkunn.
Iké èmi kò jọ tọya
Ká pé ká gbé mi fọya
Gùùkàn èhìn mi kò jọ tòòsà.
Kà gbé fóòsà lawè
Ènyi kò mò pé Ológbojò ló bí mi nínú?
Ikéè mi èyẹ ni.
Gùmàlè mi, ti ẹhìn Àdafà
Èṣa Ògbín, wọn ní Oníìyàá – mòyà
Ọmọ Eléé gún Ṣékétewére
Àlèlè lọnàa t' Èṣa
Ọmọ Gbòbgbòn – bí-àpólà
Ọmọ Fọnfọn – bí – Erín - fọn
ỌmọApa – Ìjànjá lápáa Híọhíọ
Ọmọ Òrìsà ni ìsán pàsán
Ẹ máṣe fi pàsán nà mí
Èmi ni Ba – ń lórò; mo gún régí wọnú asọ lọ
Èṣa ni mi, tí mo fòdeè mi ṣàkànrè.
Èèkùlé ilé Ológbìín nìgbàlé
A waa lè wípé, iye Ológbìín mawo tàbí ò mawo?
Èṣá, tògbín, ará Ògbojò
Iwájú Ológbojò, igba eégún ní m bẹ níbẹ
Ikèhìnsí Ológbojò, igba eégún ní m bẹ níbẹ
Òtún Ológbojò, igba eégún ní m bẹ níbẹ
Òsì Ológbojò, igba eégún ní mbẹ níbẹ

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Òdeè mi ò gbàyè
Níbo ni n ó kégbèrin egúngún sí?
Ológbojò, ọmọ a-gbé- eégún-gorí-ẹṣin.
Ìranàn mi abìrìn Àdafà lẹsè.
Ẹ ṣikiti bò mí, Aládafá ló bí mi.
Aládafá ọmọ Ṣọgbònyọké
Ìranàn mi gùùkàn gumale lèhìn Àdafà
Èhìn gùùkàn tí Ológbìín male ní.
Ọmọ ilé ti rí? Wọn á ní kélọmọ yọ.
Bíké lọmọ bá yọ, ìbáá ṣorí ṣóńṣó.
Ìranàn mi, mo fèdè fọhùn l'Èṣà.
Lójú Ológbìnímalé, gbogbo eégún ni wọn nsọọ dọba
Àìsí Ológbìnímalé, wọn a ní kíni eégún jé?
Àìsí Ológbojò ni ikán mọdi yí eégún ká
Ẹ ṣikiti bò mí, ẹ gbọsan-in le mi lori
Ẹ yáwó apé, ẹ jékí gọngọọ sọ.
Mo f'òkòòro* wuyi lọnàa t'Èyò* (b).
Èṣá Ògbín, t'Olúgbèé Àdá, tọmọ bókọré*
Ọmóbókoré, Onidegun, Ègùnàlété agbe ò jolè.
Níjó Ègùn* Anumi ti daye ko jale ri
Ojú Olóko ní íseé mú tìẹ.
Égún Àlété, iyán ò bókà ré?
Bíi tómóbókọré Onìtègun
Égún, mo fòdeè mi ṣàkànrè.
Ànùmí, Olúgbèé Àdá
Ọmọbókẹré, Onìtègun Égún Ajà.

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Égún Ànùmí Ajòfélà
Òfé ni n ó jẹlà ní tèmi.
Ọmọ ẹranko gbárágádáa, kú gbònrangandan
Ọmọ Àkúdawó dasèélè
Ìbàrú t'Ológbojò, mọ agò lolú aṣọ
Ọfé ni n ó je la nítèmi, Lániáka ọmọ Aboríyebete
Ọmọ Láági Ò wọṣọ
Ọmọ Láági Ọwọ eégún
Láági Ọwọṣọ-wọyì.
Ọmọ awọṣọ kèrèkèrè, mo gbé règbé rèébora
Mo fàsùnwòn gbọọrò, mo sì firaà mi bòó
Ànùmí mo gbágò, mo mò yan
Ànùmí mo gbágò, mo mò jó
Mo ṣọwó bémbé lábé aṣọ
Ọmọ Ànùmí, Olúgbòoyè ati Olúṣẹgun
Ọmọ Ànùmí, wọn kò lágbà
Ọmọ Ànùmí, won ko láàre
Àgbàa wọn kò gbọdọ ru asìngbà
Àgbàa Ànùmí, wọn ki írùku.
Bí aṣọ bá borí tán, gbogbo wọn níí dọba
Égún Ànùmí, báa a (mu èsì) mési wá sílé
Ọmọ ojú tólé, ojú took
Égún, mo fòdeè mi ṣàkàǹrè.
Ẹ ẹ wipe kí n wale o.
N ó re Ògbín ṣawo.
Ẹ là bèǹtè ileẹwì (= Ẹ lu ìlu Abèǹtè ilè iwì).
Ẹ làgbàǹgbá t'Ólógbojòó jó nílé Ọba Ńlá.
Ẹ ṣìkìtì bò mí
Níwájú Ológbojò lariwo réré gbééta
Ìraàǹ mi, Abèǹtè nilù àwọn Èṣà.
Ẹnití kò bá jé ọmọ Aládafà.
Kò gbọdò jò ijóo wọn
Èèwò Erè nilù Abèǹtè.
Ológbojò ló gbọdò joo.
Ológbojò kò gbọdò wo bi wọn gbé ń fọpo.
Pààràkà* kì í rìn hòhò
Pààràkà kì í yan àdi.
Èbitì kì í p'Owólàńkè
Èbitì tóó bá p'Owólàńkè
Ó jọun pé egúngún féé j'ẹyin lábéè ni
Bí Pàràkà bá dé ìdí ẹkù,
Ó 'fé rì hòhò ni.
Àwọn lèrò Ògbín ará Àdafà.
Ọmọ onílé kété etí omi.

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Èròo Sù-bà-m-bè.
Ọmọ Òjíláàárò wọ̀ọ́ pípón roro.
Ńjó Ànùmí mú yangan ọkà méjì la 'bú ọya lọ.
Ànùmí mú yangan ọkà méjì lówó.
Títí ó fidé bití Dàgbà gbé ń fi gbogbo erankoó jẹ nínú omi.
Èlú kan, èlù kàn ló rò mó gbingbin*.
Ó'rò dèdè síbi odò láàrin ọya.
Ànùmí room èlú, fèrè lò fò mó gbingbin
Kàṣà nib a babaà mi Ànùmí ṣe lókè odò
Lọmọ Ṣékétewére bá labú ọya lọ.
Àgùtàn bòlòjò ló dáwo sílè lọbà.
Alárànán Òrin*, lóríi pépéyẹ lawó gbé ya
Òbànjà Alápò Àayè (Aye àpò tí à ń kó asọ egúngún ún si).
Ará ìlú Àrán, Lábánjí Ọmọ Olú Epo.
Ṣọba, Ṣàrán tó wuyì l'Ẹṣà.
Ṣọba, Ṣàrán, ará Ìlọbà Ọmọ Ẹya* ńnlá tí í ṣekú pẹmu.
Kèrèǹgbè, mo sì ṣokùn ẹmu dèèrè lọbà
Bàtà tí pépéyẹ bò lọbà.
Ni pẹlẹbẹ tí ń gbéé kiri.
Níjó awó ya
Adárípón faṣọ pupa bori tán.
Ó'wáá ń ṣawo egúngún kiri èbgé ògiri.
Orí ni wọn ń léé kiri
Ìran àwọn Ààmù* kò gbọdọ dàpò mọjè
Ànùmí Ọmọ Ẹgba Àdá.
Bàńlọrò, Babájídé*, Ọmọ Agúnrégírégí wọnú aṣọ lọ.
Èṣà mo fòdeè mi ṣàkànrè.
Ológbojó ní í jé ṣọgbónyọké ti Ògbín mòkọ.
Ọmọ Eji tí í tú wọn lóko.
Ọmọ òjò tí í tú wọn lójàa Mòbà
Ọmọ Eji nínlá ní í tú wọn lójà ni Mòró.
Ọmọ òjò òsán ní í tú wọn lójàa Mòbà.
Àteji Àtòjò òsán
Ẹ jékì n nájàa Mòró Kalè
Aládafà ọmọ Oníké-eyín-ọba.
Ṣòǵbìn ṣ'Èlé, ará Ìlọbà t'Olú-epo.
Òdònkò, baraá wì lónà Èṣà*
Ìyá Olúgbón* ò gbọdọ mawo.
Ìyá Arèsà* o gbọdọ morò
Ìyá Oníkòyí* kò gbodò m' egúngún
Ìyá Ògbín ló morò, ló màgan*
Ó mọ igi pélébé tán,
Ó mọ ọpa tí í pa wọọn jẹ.
Ìran àn mi, t'Èṣà, lònà òjò*

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Ará igbón mòlé, ará Ògbín-Mòso
Ọmọ kẹ́ṣé-tí ikẹ́ṣin lóro
Ọmọ láági ọwọ́ṣọ.
Ọmọ Ato kékeré abẹnu jégejége.
Àìnáa nìyá Ogbiin jé.
Aládafá n lo kọ awo eégún ṣe
Òrìṣà Ègùn ló bí ìyá Ògbín ti Aládafá.
Ṣ'Ògbín, ṣ'Èlé, ará ilè Iwì.
Ará Ìlú Ìlódán, èrò igi.
Ọdán nigi Ìṣíwọ wọn.
Ògùnbẹrẹ nigi Ìlọrò.
A kì íjíjó Iwì lóòró nílée Kúmólú.
Ẹ jape*, ẹ jáwo
Ẹ wá jó gbànlẹ́ẹ̀tè nílè Ológbìn-màlé
Ẹ jápé, ẹ jáwo,
E fòkòòro wusì Ẹyò.
Ànùmí wọn Ànùmí, wọn kò gbọdọ fihá tanná.
Ihà ni aṣọọ babaa wọn.
Àwọn ọmọ gàlàjà, yí ká ebèè dànù.
Ànùmí ní, bí mo bá wo yín, wò yín,
Ma ta fèrè, ma yan lọ sórí igi.

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