
ETHNOMUSICOLOGICAL ENQUIRY INTO CONTEMPORARY INDIGENOUSLY INCLINED ÌJÁLÁ MUSIC IN YORUBA LAND

Atinuke Adenike. Layade

Department of Music, Delta State University, Abraka

ABSTRACT: *Yoruba social music appeal to traditional audience who are accustomed to the conventional property embedded in it. The appeal facilitates an increasing number of traditionally inclined social music practitioners who are gradually directing their efforts towards the creation of new form of ensemble music. Ethnographic method of data collection used in the study revealed that Ìjálá genre is text-based with symbolic use of words and allusion varying from place to place. It is monophonic in concept and the subject is centered on praise and adoration. It is seen as a verbal tool in the context of Ìjálá performances. The finding reveals the functional process of oral genre from place to place within a family or otherwise. Information on the use of Ìjálá music for different occasions was significant to the study. It further reveals the healing process of the oral genre.*

KEYWORDS: Ìjálá, Yoruba, Social, Music, chant, ensemble

INTRODUCTION

Indigenous social music in the context of this article refers to traditional music that once belong exclusively to a lineage but have in the cotemporary times developed into social music, perform at marriages, naming ceremony, funeral, house warming ceremony, and team work to mention but a few. Traditional music in this category includes *Ekún Ìyàwó*, *ìjálá*, *Esa*, *Ewi* among others but the focus of this study is *ìjálá*. This study is an ethno musicological inquiry into indigenous music in Yorubaland which inspires discourse that promotes interpersonal relationships for the rebuilding of family and collective identities. Strogatz (2019) views Social dynamism as changes in the behaviour of society members towards music, language, culture and dressing, those results from the interactions of individual to other members within their present environment. Music in traditional Yoruba communities facilitates the reconstruction of personal and family bond. It allows interpersonal dialogues among people. Yoruba traditional social music is one of the most appealing musical typology to study as it presents a narrative through which interrelationships are measured within the context of cultures and the society at large. This music represents a body of cultural collection for events that reveals the eagerness of the people to identify with their roots. The Yoruba effectively uses music, particularly indigenous genres to reinforce social classes that are operated at various levels. The rich relate with the rich and the poor with the poor with categorized boundaries.

I argue that the Yoruba promote their musical realization in various genres. This is in order with Kim's remark that the Korean ensemble now contributes to the spread of traditional Korean music by making

it fit the contemporary setting with new interpretation of what Kayagum music is and approaching Korean traditions in various ways, we seek to bring creative dynamics to our music and thus suggest the sound of the present (Kim 2009:4). This quotation portrays the new dimension of Korean traditional music as envisioned by Kim Il- Ryun which is similar to the recent development in Yoruba social music where artistes are incorporating new ideas capable of changing the phase of the music and also promoting it for greater exploit in the music industry. Traditional social music in South West Nigeria is of divers' musical style and songs forms with communicative potentials as expressive medium. There is a strong cooperative relationship among the Yoruba that is reflected in group farming with background drum music, group hunting with chant genre/singing at the background. Solidarity at wedding, funeral and naming ceremony among others abound. Serafimovska asserts that musical performance provides opportunities for communities to see their shared identities in action---. From personal to collective expression to public national cultural heritage (Serafimovska 2016:3)

Yoruba Indigenous Music

The growth of music focusing on the indigenous knowledge system in the spirit of the Twenty First Century may be founded on three major systems, which include the understanding the indigenous system, reproducing it and of course moderating the results arising from the prediction of the age. Exhibiting creative issues in music in an interactive way is necessary for progressive growth of musical ideas in an indigenous way. 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 music requires the understanding of sound qualities and patterns, which reflect the values of the past and present ways of life of a people's culture. This sound quality and pattern is what creates impressions that are relevant to social musical reality, which comes as a result of the artiste's ways of creative thinking.

The purpose for a musical performance situation is of either sacred or secular usage. Musical culture depends on the artistes within the genre to take responsibility for its value and suitability. Yoruba indigenous music is a community property because the composers are anonymous. One may not be wrong to say that Yoruba music is a experience that is still under growing within the contexts of everyday interaction. Music in this area is a combination of singing, dancing, chanting, proverbial sayings, and instrumental accompaniment. Music is a human behaviour that is acquired directly or indirectly through formal or informal context. 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 judgment often determines the creative ability of the artiste.

Ìjálá in traditional Yoruba society in Western part of Nigerian is gradually fading out and the chanters are beginning to go into other profitable and more reliable profession. Many factors at one time or the other lead to transformation, diminution and extinction of music typologies in human societies, and when a musical genre fizzles out, it becomes difficult to find the practitioners and their products (works). There is, therefore, an urgent need to collect *ìjálá* songs, investigate the relationship between the old and the new *ìjálá* genres through research that will also give us some insight into its meaning, origin, practice and functions.

The objective of the study reveals the primary goals of African Musicology, which according to Nketia (1986: 24), are theoretical, scholarly and humanistic, in order to give understanding of African music practice. This research corresponds with the above goals, in that it investigates the theoretical, philosophical and spiritual-human *ìjálá* music. There is significant focus on the transformation and adaptation of *Ìjálá* chanting and singing in the context of performance today.

A lot has been written on the form and content of *Ìjálá* as an oral poetry, but nothing has been written on the functional analysis of its music. The study is significant as it examines and highlights the roles and relevance of the music typology. There are possible areas of diversification, as far as the title of this study is concerned, but the study is limited in scope to the new *Ìjálá* genre, specifically in the works of *Ìsòlá Òpó*. The scope of this study covers the indigenous *ìjálá* music and its functions in Yoruba society. Blacking (1973) observes that the:

Functional analysis of musical structure cannot be detached from structural analysis of its social function, the function of tones in relation to each other cannot be explained adequately as part of a closed system without reference to the socio-cultural system of which the musical system is a part and to the biological system to which all music makers belong (Blacking, 1973: 10).

The above quotation informs us that the study of the functional analysis of any musical structure such as *Ìjálá* in this context requires the understanding of the musical elements. The major issues that are of concern to this study of *ìjálá* in Christian worship are the language of the text (symbolical language) and the new innovations that are involved in the performance of the new genre. The scope covers sampling of chant/song from the collection of recorded and unrecorded music.

Agawu, in his discourse, argues that postcolonial theory: is committed to explicit thematization and theorization of the experiences of people whose identities are inflected by the metropolitan habits exported to Africa through British, French, Belgian, and Portuguese colonialism...encourages a new self-awareness, rewards the eagerness to lay bare the situatedness and precariousness of various frames of knowledge construction, and takes particular pleasure in relativizing and discarding European intellectual hegemony Agawu (2003: xvii).

Total perception of African uniqueness now exists among many African musicologists, and a number of attempts are being made by researchers to investigate African music as it is in culture, in order to propound theories according to the conceptualization, contextualization and thematization of the

cultures under study. Since our study focuses on an oral poetry form, *ijálá*, in traditional Yorùbá culture, the culture's own cognitive map models form the theoretical framework adopted for the study. Audio recording, audio-visual coverage and visual photographs of event were taken for illustration.

Omíbiyí Obidike (1999:146) divides ethno musicological research into three: pre-field preparations, actual field experience and post fieldwork. She further sub-divides pre-field into two aspects of preparations; library research and contact with resource persons, and acquisition of material needs and research equipment. Oláníyan (2019: 161) restates Curt Sachs (1962:167) and Nettle's (1964) classification that divides ethno musicological research into two: field work and deskwork. He sees fieldwork as the gathering of records and first-hand information from the practitioners, and deskwork as the processing of the collected data through transcription, translation, analysis and presentation.

The researcher, in gathering and collating data collected, used the procedure stated by Omíbiyí-Obidike (1999:146) above. This is because pre-field preparation is essential to successful field and post-field experiences in ethno musicological research. As part of fieldwork, existing records on *ijálá* were diligently and carefully selected by sorting out the records according to their subject matters and context. The effectiveness of this research in imparting the knowledge of *ijálá* music is injected through well-defined methodology.

The field aspect of the study employs a scientific technique; an ethnographic data collection method was adopted for the study. In the course of the fieldwork, a non-participatory observation method of data collection was used. The research location was identified and key-informants were chosen after thorough consideration. We obtained permission from the artiste, in order to conduct the interview. This approach gave us the privilege of interviewing Délé Tómorì (whose stage name is Ìsólá Òpó) a prominent *ijálá* artiste and one of the key informants on the study was interviewed at Òsun State Broadcasting Corporation, Ilé-Ifè. The other artiste that was interviewed is Omo Alaafin Orun. The research questions were formulated to include recent development and function of *ijálá* music. The selected artistes performed and demonstrated his music in context during formal performances and fixed interviews. The daughter of Yemí Alájédé (the master drummer in one of Dele Tomori's group) wilfully assisted us on the field.

Composition and the Indigenous Knowledge System

The concept composition in relation to indigenous music is relatively new in music scholarship in Nigeria. Onyeji (2016) explain the creative output of indigenous African society as a form that appears in three main aspect of vocal, instrumental and a combination of the two. Nketia (1974) also presents proof of music types in different African societies; very few of such creative materials have received serious application in art music. The term research composition centres on the construction of new music that depends specifically on oral data and the demonstrations of the results in an indigenous performance, therefore, creating a bridge between the past, the present and the future. Networking, the internet facilitates the acquisition of relevant material that promotes discussions viable for the assessment of new occurrences in the world of traditional genre in its developmental or changing

phases. This development is an emerging one in Africa where the consciousness for global interaction can no longer be ignored. By the application of three dimensional approach, namely the historical approach that examines the development of art music in Nigeria and the factors responsible for its present growth, descriptive approach that analysis the impact of the recent awakening of African artistes to the inevitability of internet rapport for easy acquisition of needed materials and the analytical approach which assess the functionality of the interaction to reveal change and continuity in African music research composition is made easy. Scholars who within the age range of 50 years and above do not struggle with the skills that enable one to interact significantly with the past in order to interpret the present without jeopardizing African cultural musical heritage. But Younger scholars have shown little or no significant interest in the incorporation indigenous material in their composition. This has affected their participation at international conferences that focuses on African Studies and limited the relevance of their recent scholarly contributions to research composition.

Internet now facilitates speedy review of literature which also enhances indigenous knowledge at moderate cost. The world is brought into the bedroom of a researcher therefore, expanding the scope of literature available for a thorough preparation for a creative writing. The study concludes that literature review is now made easy for scholars and the occurrences in the world that are capable of inspiring composers positively can now be assessed daily without compromise. The sufficiency of a scholarly output in music now circles around contemporary interpretations of what is obtainable in the field and from a global perspective.

***Ìjálá* Musical Genre**

Ìjálá is the hunters' chant/song classic. It is a 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 *Ìjálá* traditional music is distinct in its character and nature, depending on its usage. It may serve as an aspect of worship in the church. 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) music has many facets, for its aspects include the historical, social structural, functional, physical, psychological cultural, aesthetic, symbolic and others. He therefore, asserts 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.

Indigenous Music and Therapeutic Function

Music as an expressive knowledge affects the value of life and modification of an individual's self-existence. The treatment of psychological disorders through the use of music has been proved to be very effective. This music therapy technique is different from psychiatric methods, in that it controls the nature of the muscular contractions involved in terms of the consequences of the patient's behaviour. The kind of music that is played for healing is always slow and it has the capability to create the right atmosphere for conscious processes, achieving new insight, or effecting fundamental personality change. Private and public hospitals now encourage the use of indigenous music as a form of therapy to eliminate the oppression of demons in psychosomatic disordered patients.

Music is used as a balm in *ijálá* chants to insure sustenance and restoration of good health and to cure illnesses. The use of music for this purpose has a medicinal and psychological power that permeates into the very soul of the sick person. Music is also used in Yoruba land as a calming agent for the insane or mentally unbalanced patients. This may be achieved through the use of songs that are performed over and over again in a chant-like pattern. It is also used for soothing purposes to calm a pregnant woman that is about to deliver.

Music in Yoruba land serves an important function in the society by achieving social unity or oneness that facilitates unique atmosphere of togetherness. Music permeates the social life of the people. It creates an avenue for socialization, enabling people to interact with one another. Yoruba sing to express joy as an outcome of success, childbirth, etc, and to show gratitude to God in praises and thanksgiving.

Nketia (1979) observes that music is an avenue for expression. The Yoruba believe that dance must go with music, because the enjoyment of music is intensified by motor response through the feelings, increased involvement and the propulsion that articulates the beat that physical movement generates. Music can also be said to be an exercise, as a musician would hardly perform without dancing to the rhythms of his music. Some musicians demonstrate the completeness of physical prowess, or thrilling qualities of being perfectly attuned rhythmically, musically, and temperamentally.

Music is a creative art, a specific form of social consciousness in human activities that shows aesthetic compositions. Yoruba music is beautiful, and the beauty is achieved through the use of compositional elements such as syncopation, hemiola, augmentation and diminution of phrases, repetition, recycling, and ornamentation. The applications of these features together with the instrumental combination stimulate higher level of physical expression and communication.

Indigenous Music and Marriage Ceremony

Among the Yoruba, marriage ceremony is an expression of joy and sorrow musically. The bride though happy to be married, is also very sad to depart her parents' home. The expression of her moment of sadness is always revealed in the chant song titled '*Ekún Ìyàwó*' (bride's departing song). *Ekún Ìyàwó* is a vocal song that is not accompanied by any instrument. The bride renders it on her

wedding day. The presentation of the chant requires good knowledge of a lady who is well groomed in Yoruba culture. There is hardly a traditional marriage in Yoruba land that does not feature the presence of the drummers.

The marriage of the daughter of a chief hunter (Olú ode) is always a great scenario as other hunters gather to perform the *ijálá*. In a situation like this, they wear their special regalia with the dance paraphernalia displaying the beauty of the hunters' heritage. Conversations between the groom and the wife's family are equally musical. The representatives of both parties employ song dialogue instead of the spoken dialogue. The drum mainly plays ceremonial and social roles during traditional marriages, by functioning in call and response patterns. The groom's drummers often play the call pattern while the bride's drummers play the responsorial pattern. The two drumming groups come together at the end of the ceremony providing dance tunes only. They do some praise singing too, in order to make more money besides the money that both families paid to hire them for the occasion.

Indigenous Music and Preparation for a Major Hunt

Traditionally in Yoruba land, the preparation for a major hunt requires some musical chanting and singing performance. *Akítípá* or *ilù ode*, the hunters' drumbeat, features prominently in this regard. Hunting in the traditional setting is done in groups at different categories. We have *ode ap'erin* (elephant hunters), wolf hunters, buffalo hunters, hyena hunters, antelope hunters, etc. This does not mean that an antelope hunter cannot graduate into buffalo hunting grade; it depends on his hunting skills and maturity. At the end of the hunting game, the different grades of hunters come together to chant the praises of Ògún, the god of war and iron implements. And also to sing the praises of their forefathers who were great hunters.

The intent is, of course, to ensure victory. This agrees with a proverb in Yoruba land that goes thus: '*Ode tó p' eran tó s'ètùtù nítorí èyí kó, nítorí òmirán ní*', meaning 'A hunter that performs rituals after a successful hunting adventure is actually creating an avenue for breakthrough in future hunt'. The music of adoration of Ògún is *ijálá*, hunters' guild chants. The ritual is quite musical and the performance is peculiar to the hunters only. They sing songs with rigorous rhythmic patterns after their hunting adventures, while the women wait patiently to prepare the meat. In the evening after the meal, the hunters gather again to perform social songs. This time, *dúndùn* ensemble is used to accompany the songs. They sing mainly of their day's hunt. The chief hunter (*olú ode*) is usually at the forefront singing solo, describing the experience before the successful hunt, while the others sing in responsorial form mainly. They most often respond, using animal mimesis. This takes on an immediate and practical character in many of the hunting songs and dances. This is the situation in many towns in Osun State, Òyó State and Kwara State.

Teamwork Songs

The stylistic elements adopted in the music that accompanies teamwork activities in Yoruba land suit the work it facilitates. One of the significant ways of influencing people to work in Yoruba traditional setting is to provide an atmosphere that is suitable for productivity. Elements such as rhythm are

conditioned in team work music to activate the zeal of workers. The time signature of the song is also expected to closely link with the motions of the work. Most of the songs used for team work is syncopated in techniques, here, there is a reflection of a shifting of the normal accent structure of the songs. This is most effective in songs with symmetrical rhythm, since the shift is most obviously within a regular recurring metrical scheme. Evidence in a number of work songs is emphasis on normally weak beats, or holding weak beats through strong beats.

Hemiola, a type of syncopation that is based on the relationship of 3 to 2; that is, three notes in the normal time for two, or two in the normal time for three are the general principle (that illustrates these techniques in a song) that are prevalent in teamwork songs in Yoruba land. The evenly spaced sounds of the workers' movements are sharpened and sustained by the rhythm of the songs. For work music to function appropriately there must be a leader whose duties are:

- to function in a kind of motivational empowerment role, and
- to play the leading role, or take the solo parts of the work songs.

The leader is expected to perform these two roles most of the time. The songs are often in call and response pattern, otherwise known as responsorial musical form, which is so prevalent in the music of organized teamwork. Another important element of work music is the text. According to Kebede (1982: 6) in the discussion of the relationships between texts and music, the performer communicates ideas to his/her listeners through music. He argues that purely instrumental music, because of its illusive and intangible nature may be harder to comprehend than vocal music. Meaning in vocal music is often direct, as long as the text sung is constructed to convey ideas and it is directly integrated with the melody. Melodies are even sometimes used primarily to convey the message of the text. In this case, the text is considered more important than the melodies. Music in teamwork activities is in vocal form, though sometimes with drum accompaniment. It communicates to the team members through the texts or chants enhanced by the use of melody.

Funeral Rites and Music

Death in Yoruba belief is a translation to another world. The Yoruba, in bidding the dead farewell, would remark:

Mó j' òkún mo j' ekòlò,

Do not eat millipede or earthworm,

O n tí wón je l'òrun ni o bà won je.

Whatever they eat in heaven is what you should join them to eat.

Death, in Yoruba culture, is seen as a debt that must be paid by everyone. It is seen as the end of a man's physical existence and the beginning of his spiritual existence. Although it is a painful thing to lose loved ones, the family of the dead is expected in Yoruba belief to perform some rites. It is believed that if these rites are not performed the deceased would not rest in peace eternally. Those who

lived well, believed to have achieved the purpose of their existence are accorded full burial and funeral rites with designated funeral music. The deceased's children more often than not sponsor these rites. In some cases, the services of professional musicians are engaged to add colour to the ceremony. Among the hunters in Yoruba land, when a nimrod passes on, the fellow hunters of the deceased perform the funeral dirge. According to Babalola, the funeral celebration of a successful dead hunter usually lasts for seven days, but it is customary for the hunters' guild of the deceased to perform a farewell ceremony for him on the seventh day or on some other day convenient to his children, who are to bear the expenses of the ceremony Babalola (1976:15)

It is a great honour in Yoruba land for a guild to come together to celebrate the departure of a dead man, this reveals the impact the dead had made on the living and also the vacuum that he has left. Babalola (1976: 15) further asserts that 'The ceremony consists of two parts, namely *Ìkópà* and *Ìsípà*; the former deals with the assembly of the paraphernalia while the latter deals with its disposal'.

Another word for *Ìsípà* is *Ìrèmòjé*, a ritual that paves way for an exceptional huntsman to become an ancestral hunter in the world beyond. *Ìrèmòjé* is a ritual (performance in form of chants/songs, where the great achievements of the dead hunter are brought to focus in the dirge chants performed by the hunters') performance the living hunters for a departed hunter who attained greatness in life through exceptional hunting adventures. It is also a means of facilitating a disconnection between the living and the dead. This performance is always accompanied by the hunters' ritual drums.

CONCLUSION

Musical learning through the indigenous knowledge system has been known, over the years to be practically oriented, productive and relevant to the community in which it exists. This is gradually being overrun by the Western system of education that is theoretically oriented in Africa, though taught as balanced education in other parts of the world. Poverty has affected and is still affecting formal education in Nigeria. Every child wants to go to school even those that do not have sufficient intellectual ability to cope with the challenges posed by it. Those who learn through apprenticeship are vast in the skills they acquired which points to the fact that the instructorship system of teaching should be introduced in the university especially with special interest in African music.

Every form of education is important there is need for this to be emphasized in order not to endanger the apprenticeship system that has been known to be effective, accurate, financially rewarding and technologically relevant to our time. Musical composition in local language especially chant/music genre, the art of drumming, drum making, crafts in general require a place in entire African continental studies as once emphasized by Babalola (1976) regarding African literature.

REFERENCES

- Babalolá, A. (1976). *The Content and Form of Yoruba Ìjálá*, Oxford: Clarendon Press.
- Idamoyibo, A. A. (2006). *Yoruba Traditional Music in Christian Worship: A Case Study of Ìjálá Musical Genre*. Unpublished Ph.D. Thesis, University of Ibadan, Ibadan: Nigeria.
- Kedebe, A. (1982). *Roots of Black Music: The Vocal Instrumental and Dance Heritage of Africa and Black America*. New Jersey: Prentice Hall, Inc.
- Nketia, J. H. K. (1979). *The Music of Africa*, London: Victor Gollance Limited.
- Nzewi, M. (1991) *Musical Practice and Creativity: An African Traditional Perspective* Bayreuth: Iwalewa Haus, University of Bayreuth
- Sunhee, K. (2014). More than Two Chinese Koreans Musicians in Contemporary South Korean Music Scenes *Year Book for Traditional Music*, 44, 1-21.
- Serafimovska, V. S., Wilson, D., & Tatarienuska, I. O. (2016) Safeguarding Intangible Culture Heritage in the Republic of Macedonia, *Year Book FOR Traditional Music*, 48,
- Strogatz, S. H. (1998/2019) Collective Dynamics of Small –World Network, *Nature* 393, USA: Bibcode Nature Press, p 440-442.
- Swooned, L.E.(1967). ‘Making Music Your Own,’ In J. Rooker (Ed.) New Jersey: Silver Burdett Company.

Key Informant

Dele Tomori (Ìsòlá Òpó)

Appendix I**Ìjálá chants and songs****No. 1**

Ìsàré:

Ìbà**by: Ìsòlá Òpó**

5.

Ìbà ló lojó òní o,
Mo júbà baba mi,
Ìbà Jèsù Krístì ti Násárètì
Àkòbì inú òkú

Mo júbà kí bà mi se.

Omo aládé àlááfà,

Ìbà Olórí ogun òrun.

Jèsù krístì ni

Òhun l’akódá o

10.

Òhun l’asèdá o

Òhun la lélé o

Òhun la lélé o

Òhun l’olúwa o ---- (2ce)

Òhun lo lu’bùnkún o

15.

Jègèdè, jégédé o,

- Jé kó ye mí kalé,
Mo júbà kíbà mi se.
Ìsàré: Jésù Krístì ni,
Aládé wùrà n ko o-----
20. Jésù Krístì ni,
Oba tí n jé Elshadai ni.
- Jehovah Elshadai ni*
Jehovah Rapha ni
Jehovah Nissi o
25. *Jehovah Jireh o*
Jehovah Rahah o
Jehovah Shalom o
Jehovah Rhoi ni
Jehovah Shammah ni
30. *Jehovah Tschikenu ni*
Messiah,
The king of glory;
Lamb of the tribe of Judah,
Ìbà la f'òní jú,
35. Ki Olòrun lè sí òrun;
Ìyìn la f'òní yin ògá ògo,
Hallelújàh o,
Baba tó ju baba lo,
Àjìn de àti iyè;
40. Baba tó jú baba lo,
Bí Jésù o wáyé,
Ta ló lè kú f'ésèè wa;
E è mò gberin, àbè è gberin?
Lílé: Hallelúyàh la ó yin baba o,
45. Hallelúyàh la ó yin baba o,
E bámi k' àlèlúyàh o fún baba,
Hallelúyàh la ó yin baba;
Gbígbè: Bi tí àdàko.
Ìjálá: Aráà mi e mase o,
Ótító náá; ótó náá,
50. E é jèrè láyé,
Ojó ti tó o,
Àkókò tó!
E gbó èyin òrun,
Ewá rìrì,
55. Níwájú elédàá yín,

60. Ilèkùn òrun;
Window t'òrun;
Ó yá, esí sílè!
K' óba ògo ówolé o,
Jésù n kóre bódó wá;
Listen oh heavens;
Tremble before your maker.
Heaven;
Pour down miracles,
65. *Pour down signs,*
Pour down wonders.
E gbé orí yín sókè,
Èyin enu ònà;
Kí a sì gbée yín sókè,
Èyin ilèkùn ayérayé;
K'obá ògo ó wo inú ilè yí wa.
70. *Lift up your heads,*
Oh ye gates;
And be ye lifted up,
75. *Ye everlasting doors;*
That the king of glory may come in.
Who is this king of glory?
The Lord strong and mighty,
The Lord mighty in battle.
80. *Oh Lord, oh Lord!*
Oh Lord, rend the heavens,
Let there be blessing;
Let there be salvation.
85. L'òníí l' Olúwa yòò bú jáde,
L' òníí l' Olúwa yòò fa òrun ya nítorí yín;
Òrun yòò sí sílè fún wa,
Bó se sí fún Jésù Krístì;
Lílè:
90. Òrun mí ti sí o,
Òrun mí ti sí;
Àmón eni ti o ba fe ki,
Òrun sí sílè fún òhun;
Ó gbódò di àtúnbí.
John 3 verse 3, Jesus said:
Except a man be born again,
95. *He cannot see the kingdom of God.*
Eni òrun bá sí fún,

*L'òle rí ògo òrun.
E sì gbódò mó gbóràn;
Isaiah 1 verse 19 says,*

- Òntè: Nihínin ni n ó dúró,
Kí n máa bàá j' èkó tó léegun;
170 Gégé bómo Níní ti n wí,
Eléyíí ó ju enu wa lo,
Èmi Ìsòlá Òpó,
Omo ìyá Sàngó, eléégún télè,
175 Mo wá dí Ìsòlá Òpó,
Olókíkí Jèsù.
- Lílè: Àbò mi mò ré o... (2ce),
Mo jí sé Olórun;
Àbò mi mò ré o ...
- Gbígè: Bi ti lílè.

TRANSLATION: REVERENCE

- Chant: Today is the day of reverence,
I reverence my Father.
I reverence Jesus Christ of Nazareth.
The first of the dead,
5. I reverence, let my reverence be accepted;
The crowned king of peace,
Reverence to the captain of the host of heaven
He is Jesus Christ;
He is the first of all creation
10. He is the creator of mankind
He is the one that creates and is still creating
He is the one that abounds in creation
He is the Lord
He is the one that blesses
15. The one that is clothe with humility
Let it be well with me till the end.
I pay homage, let my reverence be accepted.
He is Jesus Christ
The one that has the crown of gold
21. He is Jesus Christ
He is called Elshadai

He is Jehovah Elshadai
He is Jehovah Rapha
He is Jehovah Nissi
25. He is Jehovah Jireh
He is Jehovah Rahah
He is Jehovah Shalom
He is Jehovah Rhoi
He is Jehovah Shammah
30. He is Jehovah Tschikenu
The coming one
The king of glory
Lamb of the tribe of Judah
We spend today in reverence
35. That God may open heaven
We spent today to glorify God
Hallelujah....
Father that surpasses other fathers,
The resurrection and the life;
40. Father that surpasses other fathers,
If Christ had not come,
Who could have died for our sins?
Would you sing with me or not?
Song 1 (solo):
45. Hallelujah, we will praise the father,
Hallelujah, we will praise the father;
Join me to sing Hallelujah to the father,
Hallelujah, we will praise the father.
Chorus (same as above).
Thank you my people,
It is okay for now;
50. You will be rewarded.
Chant:
It is done,
It is time;
Listen, ye heavens,
Be still...
55. Be still before your maker.
Doors of heaven,
Windows of heaven;
Be opened now,
Let the king of glory come in.
60. Jesus Christ is bringing many gifts,
Listen oh heavens;

Tremble before your maker.

Heaven;

Pour down miracles,

65.

Pour down signs,

Pour down wonders.

Lift up your heads,

Oh ye gates;

And be ye lifted up,

70.

Ye everlasting doors;

That the king of glory may come in;

Lift up your heads,

Oh ye gates;

And be ye lift up,

75.

Ye everlasting doors;

That the king of glory may come in;

Who is this king of glory?

The Lord strong and mighty,

The Lord mighty in battle;

80.

Oh Lord, oh Lord!

Oh Lord, rend the heavens,

Let there be blessing;

Let there be salvation.

Today, the Lord will reveal himself,

85.

Today, he will rend the heavens for your sakes.

And the heavens will be opened unto us,

Just as it was opened unto Jesus Christ;

Song 2 (solo): My heaven has opened,

90. Chant:

My heaven has opened.

Nevertheless, whoever wants;

The heavens to open for him/her,

Must be born again;

John 3 verse 3, Jesus Christ said:

Except a man be born again,

95.

He cannot see the kingdom of God.

Whoever the heavens open for,

Will see the glory of heaven;

One must also be obedient;

Isaiah 1 verse 19 says,

Signature:

I will stop here,

In order not to put myself into trouble;

170

According to the saying of Nini's son,

This is not too much for us to say.
I, Ìsòlá Òpó, the son of Sàngó worshipper,
And masquerade cult member.

175 I have now become Ìsòlá Òpó,
The one who praises Jesus Christ.

Song 5 (solo): This is the end of my chant (2ce),
Chorus: Same as above
I have delivered God's message;
This is the end of my chant.

Appendix 2:

K'ALELUYAH LEDE RE
(Shout Halleluyah in Your Language)

Vivace ♩ = 120 Arr. Atimuke Idamoyibo

The musical score is written for piano in 12/8 time, marked 'Vivace' with a tempo of 120 beats per minute. It consists of four systems of music, each with a treble and bass staff. The first system starts with a key signature of one flat (Bb) and a common time signature of 12/8. The second system begins at measure 4, the third at measure 8, and the fourth at measure 12. The piece concludes with a final cadence in the fourth system.