

Ijala-Ode in Ogbomoso: A Study of the Socio-Religio-Historical themes in the works of Ogundare Foyanmu

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Abstract

This paper attempts to study the one of the indigenous genres of music in Ogbomoso. This genre of music is attributed to Ogun, the god of iron and creativity. In other words, the god of craft and technology of iron instruments in Africa. Ogun has one of the gods in Africa cannot be divorced from the day to day activities of man, most especially the Yoruba. This role of Ogun reflects in the politics, economy, medicine, education, trade and social life among others. Therefore, this study made an attempt to examine the music of Ogun; Ijala-Ode. The attempt of this study is to look at it from the perspective of Ogbomoso born musician and the pioneer of this art in the contemporary Ogbomoso. The paper will be examining the life and times of Ogundare Foyanmu from 1932 to 2012. It will also be analyzing the Socio-Religio-Historical themes in his works, 1940s-2012. This study is limited to one of his works Naijiria Yoo Si Dara album. In this album social, religious and historical issues are raised that worth been study for reconstruction of human activities in Ogbomoso and the world at large. Thus, the understanding of religion as old as man and the custodian of African skill, technology and existence bring to limelight one of its elements as a research discourse. This paper possesses a unique spirit of the advocacy of Friedrich Max Muller for historical and linguistic analysis in the study of traditions. Hence, Traditions are product of historical development or determinisms of historical materialism. The historical development of Ijala-Ode chant in Ogbomoso evolves round him. Therefore, these works of his possesses some measures of truth. The measures of truth will be the object of systematic inquiry into the Yoruba intelligence in Oral Poetry in Ogbomoso.

Key words: Ijala Ode, Socio-Religio-Historical, Ogundare Foyanmu and Ogbomoso

1.1. Introduction

This paper is restricted to works and genre of music of Ogundare Foyanmu. The works of Ogundare Foyanmu are instrumental to the dissemination of truth about African culture, reality and Yoruba belief system in the face of external frustrations and for historical reconstruction. Therefore, this virtue of truth in his work everyone desires it for knowledge and power in day to day activities of man. It is also an instrument for the emancipation of African in the 21st century. Hence, his works belong to the Oral Poetry in Africa arts. Oral Poetry is a form of music in the class of oral literature. This music interprets and discusses symbols, heroes and rituals of human

communities (Alagbe, 2006, Ogunjimi, 2001, Daramola and Jeje 1967, Ogunbode, 2006, Ajadi, 1997 and Ogunkuade, 2017). Thus, Oral literature has been perceived as something difficult and impossible in retaining culture and truth about human activities in Africa due to its rituals and text domestication. (Daramola and Jeje 1967, Bamidele, 2000, Ogunbode, 2006 and Ajadi, 1997). This is basically due to the influence of colonialism in Africa. This experience of colonization dated three hundred years in Africa. This consciousness of oral poetry being false has placed African's natural religion as inferior to the revealed or supernatural religion of Christianity and Islam. The African creative ideas (Ajayi, 2005, Ogunbode, 2006, Daramola and Jeje 1967) and cultural heritages were seen as a mess. What African would have built on to sustain social harmony has been thrown into mess. These creative ideas are embedded in the matrix of organized sounds; symbols, heroes and rituals. Consequently, this is quite unfortunate, in terms of historical and cultural developments on African musical technology among communities of nation. Oral Poetry emerged earlier than any of the other genres or sub-genres of general literature in the western parlance (Ogunjimi, 2001, Ogunbode, 2006 and Ajadi, 1997).

Therefore, Music in any society must reflect its culture because it is the reflection of the manifestation of culture. The culture and traditions of a society, displays in full the natural melodious trends of their language. The treatment of the song as a form of speech utterance rises from the consciousness of the analogous or equivalent features of speech and music. This is also inspired by the import of song as an avenue for verbal communication; a medium for creative verbal expressions which reflects both personal and social experiences. Nonetheless, Music is a token of the mutual understanding in a community. It is a bridge not only between Africa and the West. But, it is also between the old and the young in African society. Music springs from the depth of the unconscious collective forces (Herbert, 1965, Ogunbode, 2006, Nketia, 1987). Also music communicates between the living and the death or deities (Folk Music) Nzewi, 1980, Ogunbode, 2006, Daramola and Jeje 1967). This made Culture to be referred to as symbolic communication which are learned and deliberately perpetuated in a society through its

institutions. In this study, one of the institutions is Ijala-Ode in Ogbomoso. Besides, Music is a historical song. Historical songs are songs of elders which does not only reminds people of the past and the values of the society. But also require some knowledge, skill, attitudes, values, and motives among others of the Oral Traditions of the people before it could be understood. African literature has seen African Music as historical songs. The songs and chants are the musical styles of vocalization (Olatunde, 1984, Ogunbode, 2006, Ajadi, 1997). To add to the above assertion, culture is a collective programming of the mind (Music) that distinguishes the members of one group or category of people from another (Li and Karakowsky, 2003).

Treating the works of Ogundare, Foyanmu in Ogbomoso community is a manifestation of symbols, heroes and rituals among others. In another words, it is the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe and material objects and possessions acquired by a group of people in the course of sojourning through an individual and a group striving. Furthermore, composed songs are put in Oral formula. This is simultaneous improvisation at the moment of composition as well as the very moment for performance or delivery of the song. This feature has made African music distinct compare to the western music. Every oral singer inherits the rendition patterns of his oral genre from his culture. The major job of the oral singer is to formulate text into the patterns. It is this generic oral pattern that makes him able to simultaneously compose and perform in line with the ontology of African philosophy of Music (Na'Allah, 2000, Alagbe, 2006, Ogunbode, 2006).

Ogundare, Foyanmu is one of the bards, who are salient and one of the most gifted with unparallel skill in the African verbal art. He hailed from Ogbomoso, Oyo State, Nigeria. The home town of this musician is the 2nd largest city in Oyo State, 28th in Nigeria, 128th in Africa and 1,067th in the world with about 551,000 as town and 1,586,093 as a zone as at 2020 estimate. According to the inference made from the 2006 and 2015 Censuses. The Yoruba spoken in the town is considered to be the standard Yoruba known to be Yoruba-Oyo. It is an

ancient city and it is quite traditional. Ogundare, Foyanmu was one of the custodian of the Yoruba wisdom and ethos (philosophy). He was a seer and this described a truthful and serious grout like him (Ajadi, 1997, Alagbe, 2006, Ogunbode, 2006, Ogunbode, 2013. Ogunkuade, 2017, Ogbomoso Urban Area Population Graph, Ogbomoso Historical Population Data, Ogbomoso Wikipedia and Ogbomoso Population). However, the art of Ijala-Ode is said to have originated from Ogun, whose attribute is dualistic; god of ‘creation’ and ‘destruction.’ Thus, its symbol is iron. He commanded all hunters to sing his Epideictic song (Oratory) to commemorate his ‘Big Fight’ (Ijanla) with Aparo Degbeaha. Ijala-Ode is chanted to honour Ogun by the hunters, amidst the consumption of a great volume of palm wine. Although, Ijala-Ode is strictly a hunters’ poetic genre which is chanted by two categories of performers: the Beggars who pray while singing via hortatory (female tainted with few male) and hunter via epideictic oratory (male) (Ajadi, 1997, Ogunbode, 2006, Alagbe, 2017) Ogundare, Foyanmu belongs to the second category of hunter via epideictic oratory. Thus, based on notions that the definition of Ijala-Ode is difficult to come by. There are insinuations that, it originated from Ogun, a warrior and god of iron. But, scientifically Ijala-Ode has been defined as a Yoruba hunters’ chant (Babalola, 1966, Ogunbode, 2006, Alagbe, 2006). It comes after the funeral rituals with drinking of palm wine, corn-bean, and other alcoholic drinks (Olaoye and Olaniyi, 2001, Ogunbode, 2006 and Alagbe, 2006). Ijala-Ode is a chant used in describing animals, and other objects of nature (Nketia, 1987, Alagbe, 2006 and Ogunbode, 2006). It is Oriki and Orile oriented because most times, it talks about history of things. The significance of the choice of Ogundare, Foyanmu in this research work is because of his spiritual inspiration of logic historicism or Socio-Religio-Historical materialism. Ogundare, Foyanmu was not the only chanter in Ogbomoso. But his skill made him special and significant in this paper (Nketia, 1987, Alagbe, 2006 and Ogunbode, 2006).

2.1. Literature Review

A lot of works have been carried out on political, economic and social life of Ogbomoso from 1600 to 2019. Some of these works have fundamentally accentuated the discourse on the

Ogbomoso as a State, Soun as a house hold name, the five settlers and quarters in Ogbomoso, Chieftaincy Institutions, Ogbomoso in Diaspora, The Baptist Mission Activities, Healthcare facilities, Growth of Western Education, Indigenous Music and Socio-Economic Development among others (Osuntokun and Oduwobi, 2012, explain the enterprise of Oba Oladunni Oyewumi, the Soun of Ogbomosoland; Umeudu-Daniel and Mangbon, 2012, give an overview of Ogbomoso as a town; Adeleye and Oguntoye, 1990, discuss Socio-Economic Development of Ogbomoso from inception till 1990; Daramola and Jeje 1967, observe Ijala as ere Ode or ere Ogun. In their view, Ijala is all about Ogun memories; Balogun and Omotosho, 2006, explains the times Oba Oladunni Oyewumi in the last eighty year as dogged, focused, entrepreneur and king; Overlade, 2011, compares Ogbomoso in three perspectives of Yesterday, Today and Tomorrow; Oyediran, 2004, gives an overview of Oba Onpetu and the Oje culture as it relates to Ogbomoso in the contemporary times; Ajao, Oyegade and Gbadamosi, 2002, observe emergence of new Ogbomoso community as a result of some infrastructures and facilities; Ogunkuade, 2003, makes an appeal to celebrate Ogundare Foyanmu as an existence worthy of celebration; Gbadero, 2015, explains the overview of people's health, infrastructures and institutions in Ogbomoso examining indigenous and western health system; Olaniyi, 2015, explains the memory and politics of the colonial medical services in Ogbomoso, 1907-1970; Gbadero, 2014, discusses Baptist medical mission in Ogbomoso from 1907; Ogunbode, 2019, discusses a history of the Baptist mission and healthcare delivery system in Ogbomosoland, 1907-1997; Ogunbode, 2006, examines Music as a historical genre: A case study of the works of Ogundare Foyanmu; Ogunbode, 2013, explains Chieftaincy institutions and inter-group relations in Ogbomoso area, 1891-1954; Ayegboyin and Ogunewu, 2014, discuss Ogbomoso, the Baptist enterprise and the inherent lesson for the present; Bamigboye, 2005, gives an overview of 150 Years' experience of Baptist Work in Ogbomoso; Oroniran, 2013, explains the Baptist Heritage from the Nigerian Perspective; Adelowo, 1974, discusses an overview of Ogbomoso from beginning to 1974 and Ayegboyin, 1983, explains Baptist enterprise in Ogbomoso in relation to mission).

While some have exposed salient areas in the history of Ogbomoso in the traditional institution, politics, medical, religion, economy, education, socialite clubs, musicians and their genres, Agba (The Tortoise) and the contribution of the Baptist Mission to Ogbomoso among others (Alagbe, 2006, discusses Ogundare Foyanmu Hunters' Chant and the mystery of Yoruba Language verbal Poetry; Ogunkuade, 2017, discusses the Mr. Lecturer and his music; Ogunkuade, 2019, explains the need to remember and celebrate these duo: 'Dare Foyanmu and Ramoni Akanni; Ogunbode, 2019, explains a history of the Baptist mission and healthcare delivery system in Ogbomosoland, 1907-1997; Ogunbode, 2006, examines Music as a historical genre: A case study of the works of Ogundare Foyanmu; Ogunbode, 2013, discusses Chieftaincy institutions and inter-group relations in Ogbomoso area, 1891-1954; Ayegboyin and Ogunewu, 2014, discuss Ogbomoso, the Baptist enterprise and the inherent lesson for the present; Bamigboye, 2005, gives an overview of 150 Years' experience of Baptist Work in Ogbomoso; Adeleye and Oguntoye, 1990, discuss Socio-Economic Development of Ogbomoso from inception till 1990; Oroniran, 2013, explains the Baptist Heritage from the Nigerian Perspective; Osuntokun and Oduwobi, 2012, explain the enterprise of Oba Oladunni Oyewumi, the Soun of Ogbomosoland; Umeudu-Daniel and Mangbon, 2012, give an overview of Ogbomoso as a town; Balogun and Omotosho, 2006, explains the times Oba Oladunni Oyewumi in the last eighty year as dogged, focused, entrepreneur and king; Overlade, 2011, compares Ogbomoso in three perspectives of Yesterday, Today and Tomorrow; Oyediran, 2004, gives an overview of Oba Onpetu and the Oje culture as it relates to Ogbomoso in the contemporary times; Ajao, Oyegade and Gbadamosi, 2002, observe emergence of new Ogbomoso community as a result of some infrastructures and facilities and Ogunkuade, 2003, makes an appeal to celebrate Ogundare Foyanmu as an existence worthy of celebration). However, identifying, examining and discussing on Ogundare Foyanmu genre of music as a Socio-Religio-Historical materialism has not been given much attention in the body of knowledge in the perspective of selecting some of its works for analysis. The attempt here will be to situate within a proper historical perspective

the life and times of Ogundare Foyanmu, Socio-Religio-Historical themes and technology among others.

3.1. Methodology

In an effort to examine and review the selected works Ogundare Foyanmu from 1940s to 2012 a historical method is applied. This study adopted the use of both primary and secondary sources of data. The primary source included records, album, Ijala music and other relevant documents. The secondary source included books, journal, articles and electronic materials. The data collected were exposed to labourious observation, investigation and evaluation from a historical perspective.

4.1. Ogbomoso Conceptual Clarification

Ogbomoso is a product of these settlers Aale, Ohunsile, Orisatolu, Akandie and Soun in 1600s. Ogbomoso used to be a haven of rest for refugees during the Yoruba civil war of the 19th century (Ogunlana, 2002, Ogunbode, 2006, Ogunbode, 2013, Ogunbode, 2019, Ogunkuade, 2003, Balogun and Omotosho, 2006, Oyelade, 2011, Oyediran, 2004, Ajao, Oyegade and Gbadamosi, 2002). She is located between Igbon and Iresa (Oyerinde, 1934, Ogunbode, 2019, Ogunbode, 2006, Ogunbode, 2013, Balogun and Omotosho, 2006, Oyelade, 2011, Oyediran, 2004, Ajao, Oyegade and Gbadamosi, 2002). Ogbomoso is the second largest town in Oyo State, Nigeria. It is a town where people in the past were all worshippers of gods such as Ogun, Oya, Sango and Orisapopo among others (Ogunlana, 2002, Ogunbode, 2006, Ogunbode, 2013). Ogbomoso lies in one of the main gate ways to the Northern part of Nigeria from Yorubaland. Ogbomoso is also surrounded by many important cities. To the North is Ilorin, the capital of kwara State, to the South, it is Oyo Alafin, the city is bounded on the East by Osogbo, the capital of Osun State and Ikirun an annex town to Osogbo, while the Traditional city is bounded by Igboho and Saki to the west. Today the city has five Local Government Authorities which includes; Ogbomoso South, Ogbomoso North, Orire, Ogo-Oluwa, and Surulere. The royal title for the kingdom is Soun. Who is the paramount ruler of the kingdom and the more famous compare to the other earlier settlers like Aale, Ohunsile, Orisatolu, Akandie. This was because of his skill in war and hunting (Oyerinde, 1934, Ogunbode, 2006, Ogunbode, 2013, Ogunbode,

2019, Balogun and Omotosho, 2006, Oyelade, 2011, Oyediran, 2004, Ajao, Oyegade and Gbadamosi, 2002).

With this, he founded a dynasty, known as Soun dynasty. The myth that evolves round Ogbomoso emergence goes thus, ‘Soun once quarreled with one of his wife’s customers, an Ijesa trader, a debtor to Soun’s wife, who died as a result of the quarrel. Due to this action Soun was sent to prison at Oyo-Ile, the capital of Yoruba Kingdom then, for a corresponding punishment. During his stay at Oyo, he requested of the King (Ajagbon) to fight the terrorist “Elemoso”, who had killed thousands of Oyo people. He was given the permission, he went and he beheaded Elemoso at Ogbooro war. This event led to the establishment of this social order Ogbomoso in 1650s by Soun Ogunlola (Balogun and Omotosho, 2006, Oyelade, 2011, Oyediran, 2004, Ajao, Oyegade and Gbadamosi, 2002, Ogunbode, 2013, Ogunbode, 2006, Ogunbode, 2019).

5.1. Ijala-Ode: A Traditional Music in Ogbomoso and its Myths of Origin

Having discussed the foundations and location of Ogbomoso, the Traditional Music will be considered. The immediate purpose of any traditional music performances is to entertain. Although, a cultic means might be employed in its performances’ presentation. The musical tone may also serve the purpose of pure entertainment. In Ogbomoso, Ijala-Ode, Rara, Esa Egungun and Daabaa are well pronounced genres of music. Although, Daabaa is relatively new in the area, it has become a relevant force appealing to the people in the community. Hence, the representations of Yoruba popular chants are found in Ogbomoso community. This is the exploit of the overlapping elements of speech and Music (Alagbe, 2006, Ogunbode, 2006, Swet and Zeltlinger, 1985). The aforementioned traditional music plays important roles during entertainment in Ogbomoso. This Ijala-Ode reminds people of Ogbomoso of their past cultures and traditions. Also, it is capable of relaxing any high tension, in the life of the spectators during the performance. Thus, it enhances unity and sense of belonging to the community, most especially Ogbomoso (Olumide, 2002, Daramola and Jeje 1967, Alagbe, 2006, Ogunkuade, 2017, Ogunbode, 2006).

Ijala-Ode chanting is a genre of a spoken art practiced mainly by the Oyo-Yoruba of the western Nigeria. It is mythically and ritually associated with the worship of Ogun. The style is usually taken to mean the way language is used in a particular context (Alagbe, 2006, Ogunkuade, 2017, Daramola and Jeje 1967, Ogunbode, 2006, Olumide, 2002). The observation from the definition portrayed Ijala-Ode chant as an exclusive language of the hunters. It talks of their experiences over the years. In other words, the language is historical, religious and philosophical; it talks about the creative idea of man's existence and essence. The bard chose the style of Ijala-Ode in communicating, what he has for his audience and society (Alagbe, 2006, Daramola and Jeje 1967, Ogunkuade, 2017, Ogunbode, 2006, Olumide, 2002). Based on the inferred fact, the style is bard linguistic 'Thumb Print' as there is a link between style and the personality of the bard or poet. The genre of his performance is the only rigid element in his performances any where in the world. It is a transferred genre from the fore-fathers as bequeathed by Ogun, the progenitor of the genre. The genre is referred to as '*abfo*' in Akan community of Ghana (NKetia, 1975, Ogunbode, 2006).

The myths to be discussed are four and all agreed and believed that Ogun was a son to Oduduwa. Ogun was a high tempered creature. He was a hard working hunter. Due to his rebellious act, he was not loved by the people, and this led to his mysterious disease which resulted in consultation with Ifa. Ogun was ordered to make sacrifice and sing along from one settlement to another and his enemies will turn to be friends. The song he sang that day was referred to as Ijala-Ode (Babalola, 1966, Ogunbode, 2006, Alagbe, 2006). In addition, to the above myth about the origin of Ijala-Ode. It was observed that, Obatala; Orisa Nla the oppressor of Ogun's people was defeated by Oranmiyan. This success made Ogun to go to a Hill Top near a settlement and he stayed there for some time. As he was strolling one day, he met the people of Ilu-Ina (Fire Town) celebrating and worshipping their god of fire. As the custom demands during the festival no one was allowed to talk. Ogun was passing by and was not recognized by these people. Despite the fact that he greeted them and pay salutations to the people, he was

expecting them to respond too, alas they did not. This attitude by the people provoked him and he beheaded the people of the town. After this rage and encounter he promised to visit again the town. On his arrival, he got drunk with the palm wine due to the provision by the town people. The inspiration that came from the experience was the song he sang that day. The song is known today to be Ijala-Ode (Babalola, 1966, Alagbe, 2006, Ogunbode, 2006). More so, Ogun was faced with a challenge of life of crossing a river to the other side. He needed a paddler to cross to the other side in order for him to arrive his destination. But, he was disappointed because the paddlers refused to help him to cross the river. He proceeded in this experience by making some incantations. The incantations he made that day helped him to cross to the other side of the river. And the incantation became what is known today as Ijala-Ode (Alagbe, 2006, Ogunbode, 2006, Babalola, 1966). The last episode about the myths that surrounds the Ijala-Ode chant also evolved round Ogun as a warrior, war leader, lover of pleasure. Whenever he was on the battle field, he usually called his sons to sing to entertain him. A day came and he had to call one of his sons; Aremo to sing. After challenging him, he sang a song on that faithful day was the Ijala-Ode. The song began this way; Ogun lakaaye osin male... (Alagbe, 2006, Ogunbode, 2006, Daramola and Jeje 1967, Babalola, 1966).

Based on the above myths about Ijala-Ode emergence in history, it has become a significant African genre of music to be applauded in the contemporary times. The study observed that, it was and it is still an entertaining song to Ogbomoso people. This process of entertainment spurs the people of Ogbomoso to learn the skill. One of those who learn the skill was Ogundare Foyanmu. He came up with this notion of Ijala-Ode that, ‘... Ijala-Ode as Iremogun, Iremogun as Iremoje, Iremoje as Ijanla (Big Fight) Ijanla (Big Fight) as Ijala.’ In addition, the study observed that, it was Ogun’s song which includes celebration and sorrow of the life of Ogun as Ijala-Ode, the Hunter’s chant (Alagbe, 2006, Ogunbode, 2006, Babalola, 1966 and Ogunkuade, 2017).

The features of Ijala-Ode as observed in this research based on the belief system of the people of Ogbomoso are;

- Ijala-Ode is a chant like any other Yoruba songs; Dabaa, Rara, Esa Egungun etc;
- Ijala-Ode chanter must be well organized and composed person;
- Ijala-Ode chanting is faster in rendition;
- Ijala-Ode chant is a celebration song over challenges of life and the recounting of the experiences;
- Ijala-Ode chant has a specific beginning (signature);
- Ijala-Ode is meant for competition between hunters during meetings (Alagbe, 2006, Ogunbode, 2006, Babalola, 1966);
- Ijala-Ode most times is for men;
- Ijala-Ode active word is 'SUN' and active voice is 'ISARE';
- Ijala-Ode orchestration or musical instruments used in Ogbomoso is referred to as Akintinpa, they include Gangan, Omele, Gudugudu and Dundun among other;
- Ijala-Ode is chanted any time of the day;
- Ijala-Ode is Socio-Religio-Historical genre of music;
- Ijala-Ode is not accompany with drums during the rendition but before or after the chant, unlike Alabi Oyedepo of Saki whose rendition is accompany by instrumentation;
- Ijala-Ode group is referred to as 'IJO'
- Ijala-Ode spread like fire in Ogbomoso because no one in the town that is not linked to Ogun. Whenever the chant is rendered, it acts as an entertaining art and Ogun blesses them, being an invitation to him (Alagbe, 2006, Ogunbode, 2006, Babalola, 1966).

6.1. The Life of Ogundare Foyanmu, 1932-2012

Ogundare, Foyanmu James Ayano was born into the family of Late Pa. Akinlabi Akande Ogunsina and Late Mrs. Okopeji Mary Arinola Amope Ogunsina in 1932. He died on the 13th October, 2012 at the age of 80. He was given birth to at Aniyaalorun Eji Dongari, Kaaba, Kogi

State. He was the third child to the family. Ogundare Foyanmu's mother hailed from Esan Compound in Taara, Ogbomoso, while his father hailed from Afilemu Compound also in Taara. By implication, he was from Afilemu Compound. This Ile Afilemu is otherwise known as Ile Alagbo Omo or Ile Foyanmu. He is a typical Ogbomoso man. He got married to five (5) wives. And they are all blessed with many children among which are Folasade, Adekola, Taye and Kehinde, Idowu, Sarah, Bosede, Rotimi, Ruth, Tosin, Bayo and Sunday with grandchildren (Alagbe, 2006, Ogunbode, 2006).

His father died when he was twelve years old in 1944. Consequently, he was handed over to his uncle Late Pa. Taiwo Akanmu Oke. Although, he was not opportune to acquire the western education. He is a Professor of Cultural Arts in Oral Poetry. He got this skill through his uncle and his father; an Egungun chanter for Pindanpindan known as Esa Egungun. The chanting styles he later changed to depict Late Pa. Ogundare, Foyanmu Ogbomoso's style of Ijala-Ode chant. Also, the blending of the skill of Rara, Esa Egungun and Ijala-Ode informed his Akintinpa music which was criticized by his relations and friends as 'Ise Ole' (Alagbe, 2006, Ogunbode, 2006).

This music started in 1940s like six decades ago while he was still in his teen stage. Apart from been transferred through his father and uncle, the ingenuity of his gift made a different in space and times coupled with the spiritual forces. The spiritual forces such as Ogun, Egbe Olode Orun and Emere Omo among other taught him this art of Akintinpa Music, a style of Ijala-Ode. This attitude of the spiritual forces mentioned above shaped him and made his music unique to all other Ijala-Ode chanter in Yorubaland. These forces do visit him in the cool of the night thereby ministered to him the art of Akintinpa. The atmosphere for the impartation was usually of celebration during a social function while asleep or in his dreams. He was able to retain the skill, language and knowledge of the music for the appreciation of African ingenuity for the past 70 years of active stage performance, 1940s-2012. This was accompanied with powerful language as form of African technology (Alagbe, 2006, Ogunbode, 2006).

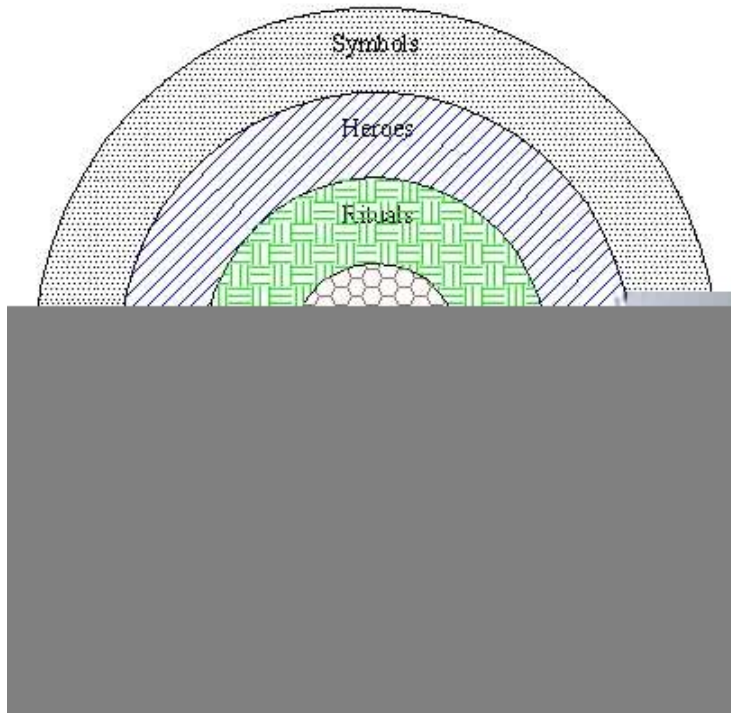
In addition, the artist studio work started in 1956-2012. This period was referred to as ‘Onjo bi Ina’ of the Ijala-Ode or Akintinpa Music of Ogundare Foyanmu. This was not at the expense of ‘Onru bi Efin’ 1940-1956. In the series of his records, he has succeeded in producing over forty (40) recorded albums. He also made a history by training these fellow; Areo Olukomopa, Alabi Odediran and Alaade Oko Ibidun among others. His band started with four persons, but now it has grown to more than twenty persons. The Akintinpa Music of Ogundare, Foyanmu has seven members without the drummer; four Elegbe (Chorus), Two Janajanasi (Special Effect Makers) and Ogundare Foyanmu as the Lead Vocalist (Alagbe, 2006, Ogunbode, 2006).

7.1. Ogundare Foyanmu’s works in Religio-Socio-Historical Perspectives and Themes

This section of this paper will be concentrating on the reality of human activities as it relates and affects nature, axiology, logic and epistemology of the society. Citing related works of Ogundare, Foyanmu from the Religio-Socio-Historical perspectives will be the focus here. The reason being that the ‘Orature’ falls under the ancient style of poem that praises the gods and heroes. This evolves itself in chant form. It is a type of song that repeats the same note or words, wisdom literature; advice and truth from elders or authorities and magic charms among others. This attitude made poem to be religious and historical in this study. Thus, the orientation of a historian is still the past. This made religion, society and history to be of great importance to this study (Alagbe, 2006, Ogunbode, 2006).

This consciousness also reflects in the definition of poetry as the purification of language of a tribe. This study observed that, cultural values and philosophy still stand because religion and history can’t be subtracted from the society. If it happens, it means religion and history are blind. Likewise, society without religion and history is empty and lost. The study of society in relation to religion and history is referred to as Religio-Socio-Historical perspective which is embedded in events, time, space, record and interpretation. In itself is logical and believed to be a spiritual reality. This is because religion existed in all human culture and societies as epic and

lyric. Although, the belief systems and traditions of worship differ, they have common elements of interacting with the spiritual powers. To arrive at a belief is religion and the events, space, and time for display in history (Alagbe, 2006, Ogunbode, 2006). The relationship among these trio; belief, human creativity and society is known as Religio-Socio-Historical or Socio-Religio-Historical which can be represented in this diagram



some of the themes shall be considered.

The first datum to be consider under the heading of Ogundare Foyanmu's works in Socio-Religio-Historical perspective and theme is 'Money.' Yoruba slogan has this belief system about money, Owo ni ape kanuko (You call money with dignity), Owo nipe ti ohun koba sinile kenikeni mase da aba lehin ohun (You don't take decision very important when money is not there). Ogundare has also seen this in his work, but made a diversion from the strength of money. To the evil money has brought to humanity. This music emphasizes the love of money by human beings which is not bad. But, the exchange of money for the place of God is the evil this music is correcting. Money is a medium of exchange in human community. This music by Ogundare did not deny that fact about it usefulness to man in time perspective. But, the music revealed how man had made money to take the place of God in their hearts. This is the evil the

musician is bringing ti limelight for everyone to see and correct it. Money is made by man and it should not take the place of God, the creator of all things. The sad thing according to Ogundare is that even religious leaders such as Pastors and the Imams fall prey of this attitude of making money god. This study observed that, it is not without the belief system by the people that money answer all things. And as an instrument for economic power (Ogunbode, 2006). The excerpt goes thus:

‘Bee na ni ife owo ta ko le kan loda gbogbo re le, ko kuku si eniti ofe lowo, aare Dollar, ka la n igbogbo wa n sa kiri bi isin. To ri ol’oun o ba o si ni Mosalasi, tori ol’oun o si ni Sosi, ojise ol’oun Oba o si laye mo, ise owo nigbogbo won n je kiri, eyan ti n sise laa da opo laye mo, ise laada ni gbogbo won nse. Ko si eniyan to n tori Olorun se oselu mo. Aaree kala, ka korojo, nigbogbo won sarinfin, eyi osi ni lari, eje ka pa iwa da, olurun lo meni ti yoo joro nag be yin....’ (Ogunbode, 2006, Naijiria Yoo si Dara).

The next datum to be considered in this study is the theme of ‘The Supremacy of God over Nature in Reconstruction.’ According to Ogundare Foyanmu, Nigeria’s problem has defied all measures proffered by well discerning people to make Nigeria great. In his music, he charged everyone to return to God. The one that created all things. He has the key for reconstruction because he can kill and at the same time gives life. He is the one who performs his service to humanity at his own pleasure, a merciful God. No judge can challenge him concerning his action. This theme portrays the optimistic theory of man if man can turn to God. The lesson people learn from life and the society form their person about who God is. The musician is saying let everyone return to God for the restoration of Nigeria and the world at large by extension. (Ogunbode, 2006). The excerpt to this goes thus;

‘Afi k’eledumare wa ba wa tun Naijaria wa se. Oba ti n tun aye roo bi oko. Oba ataye roo bi agogo. Odundun Oba a so ilu dero. O wa tete wa bat un Naijaria wa se. Oba ti n pa nil ale, ti ntun jinni nigba ile ba mo, ti o sisi Olopa ti yoo mu. Ko si olujongbon ti yoo po’lodumare lejo. Oba ti Agbejoro ori bi sa a wi lodo re. oba ti oje ki onjongbon eniyan ribi lese gungun tii fi dajo. O wa tete wa ba wa tun naijaria wa se. Oba oni bu ore, Oba tin laju afoju, Oba tii’ji oku jide, Oba ti pa roo o naaro. Oba ti la odi lohun ti fi soro, O wa tete ba wa tun Naijaria a wa se. Oba mori mori olori olumo ti mo’niyan, n lo momi, lomo mi...’ (Ogunbode, 2006, Naijiria Yoo si Dara).

Furthermore, in examining themes in the works of Ogundare Foyanmu of ‘Calmness’ come to mind. The musician calls on all Nigerians to be calm. Things will soon be fixed, it cannot continue this way till eternity. He encourages Nigerians that soon songs of joy and

celebration will fill their mouth. Nigerians should not lose hope for a better Nigeria. The chant tries to relate to Nigerians that, what they are experiencing has gone beyond vexation, but what Nigerians need is to be calm, because the challenge on ground is almost resolved. The chanter tried to use the optimistic cultural determinism in projecting a future filled with brightness. He implores Nigerians to put on the attitude of Calmness. (Ogunbode, 2006, Naijiria Yoo si Dara).

This reflects in the lines of his rendition;

‘Oro ti n bee ni le Naijaria yi, ti re koja ibinu. E dake, e je ka bo mi suuru mu. Igba kan o lole aye gbo, ohun gbogbo fun igba die ni. Ko kuku sohun ti oni di, igba ti laye, nigba o baya, eku iroju ni pada wa kehin eku ewu. Na ni emi fi lo to gege o to gege, o to gege, olote eniyan...’ (Ogunbode, 2006, Naijiria Yoo si Dara).

Another, datum is theme of ‘Relationship’. Relationship is the currency of life. No one in the community of men live without this currency. Man spends it every moment till death. This corroborates the notion that man is a social animal. Man cannot live in isolation. This theme stresses the strength in relationship. Whosoever has it and work or walk with it will surely influence his environment no matter the natural traits of the people concern. The attitude the musician is emphasizing here is about couples being optimistic when things are not flowing the way it has been planned. He also stressed choosing your friend. A popular slogan says show me your friend and I will tell you who you are. It is an age long truth which Ogundare reechoes in his work. It is true relationship a currency but we must spend wisely. He also noted that couples be truthful and stay faithful to their hubby. The emphasis is on husbands and their wives’ occupations (Ogunbode, 2006, Naijiria Yoo si Dara). This datum below will do justice to that;

‘Bee ni agutan ti ba baja jeun po yoo je gbonse. Aja ti ba Eran Ewure jeun po yoo je epo isu. Arami ogba ya, ko ni se amugba lowo Eko. Eti mi koro iwo si oluwa re ko yaa ni lo bin ni, gbogbo ohun ti mo ba fe lo bin mi o ba mi fe, olu wa re yoo gba pasi paro abukun. Emi o nife birin ten i kan n fe lailai olu wa re o ni ni Alajapa lobin ni, Oni ni’badan, Ola leko, nigba taa ba teko de laa loree nan ja Oko. Obin ti n fojumo rinrinajo ti o moko re lehin. Ninu ero, ninu agbero, ninu onimoto, ninu onibode larin ara won ni won ti n gbe n yan Oko’(Ogunbode, 2006, Naijiria Yoo si Dara).

In the theme of ‘Faithfulness’ in this study the musician reveals that, faithfulness is key to all human activities. As relationship is currency, faithfulness is the investment of the currency at

hand. By implication, it has really helped individuals in defeating those that were not faithful and it has shown the difference between the faithful and unfaithful. The unfaithful claim to be wise in their own eyes but they are fools because no investment with their currency. They were likened to the foolish man who built his house on the sand and storm came the house collapsed. Therefore, he appeals to everyone to take seriously the attitude of faithfulness. According to him, it must be cultivated by everyone because if falsehood travels hundred miles, in a day faithfulness will catch up with it (Ogunbode, 2006). This elucidates the assertion;

‘Eja ki a sinmi iro pipa fun raw a segesegbe Iyawo to se n teni kan o mo. Olowo se bi iwo lo logbon nu, Baba Okewusi. Bee ni iro ni won pa, Eke o le firo jagun titi ti ofi segun Olododo. O to nun Olododo eniyan fi deru o si ka nu. Oja oyin gbo o mo pe enikan o wa mo...’ (Ogunbode, 2006, Naijiria Yoo si Dara).

Another theme is ‘Diligence’ in his work as selected for discourse. Achieving success in life is wisdom and timely information. One should not depend on the properties of ones parents. This study observes that, if man works as expected he will take the corresponding result one day. By implication, he will not be looking out to the properties of the parents. Therefore, diligence and hard work seems to be the same on the notion that wisdom leads in the attitude of the parties concerned. According to Ogundare, you may not be pot-belly and still be wealthy and live happily. This is possible based on the understanding of relationship and faithfulness to people around one. Interpreting hard work with love of wisdom as a base for enjoyment in human life. Hence, anybody that fails to work, does not fit to live. The music upheld the age long slogan; Isetakuntakun and Iselogun ise (Ogunbode, 2006). The music below justifies that;

‘Irorun la fi jogun Iya. Ati jogun Baba a ma ni Inira. O to ni be na ni agboju logun... Agboju logun fi rare fun iyaje ni. Ogagun ma fi ya je mi, eledami je n lowo lowo kin to sanra. Tori be niyan to ba sanra, to yokun ti o ba lowo lowo Olorun Oba mi fi le aye fitina olu war w ni. Ki eledumare ma fi ile aye fitina gbogbo wa, ko tete wa fun wan i aliki otun pelu owo tutu to n ni bale aya. O to ni bee na ni iyanju aje laa gba, ojojumo ni ree ni... Bee na ni bi jagun, jagun ba ji agbe apata ogun. Be mi na ba ji ma gbe aroyemi , ma ko ja mi olugbala, awon onigbagbo ti wi fun w ape ki se orin agbe ye wu ko. Ilu alafia o gba gbere mo orin Alaade Aagba o mo olri ode o fe iyan je’ (Ogunbode, 2006, Naijiria Yoo si Dara).

The last theme in this study is the ‘Nature of God to Faithfulness’. The study identify the reaction and attitude of God to lying. God hates it with passion and expect everyone who

believes in him to be faithful. Thus, faithfulness strengthened the currency of relationship with the individual and God. Ogundare in his charge implores every man to be faithful. Also, he encourages everyone not to allow business to take faithfulness away from them. Do to this notion that Aje ni muni pekoro... (It is business that makes one to manipulate things to make gain). God detest it and everyone should take it as the golden rule for living. He assure everyone that one day truth will surely be exalted and righteousness will reigns (Ogunbode, 2006). In support of the above statement, he sings that;

‘Gbogbo eniyan lomo pe Olorun Oba o fero. Bee ni eniyan ta je ni gbese, lo binu wa le wa sini lowo. Bee ni ko ni gbododo lowo eni. Iro ni enitaje lowo n fe. Ayano, aye koto, en iba wa sinni lowo oni gbododo, bee ni ododo oro lo fini lokan bale ju iro pipa lo. Otito iro le sare, sugbon aare iro o to tare ododo. Gbogbo aare ti iro ba fo’gun odun sa ododo oro ni yoo bori re, ojo kan soso loto o ba’ (Ogunbode, 2006, Naijiria Yoo si Dara).

8.1. Conclusion

To round off, the discussion on the Religio-Socio-Historical perspective and themes on the selected works of Ogundare, Foyanmu from Naijiria yoo si Dara album. The study has revealed the art and mastery of Ijala-Ode by him and his contribution to humanity for the past 56 years. This has really shown that the language of the African philosophy must be employed in the interpretation of African culture. The interpretation must not be from outside. In order to sustain African heritages and history. This art must grow into a more magnificent performance that the world has yet seen due to the blending of the ethnographic idea of research into folk music of Yoruba kingdom. This paper has made an attempt to consider the optimism and pessimism in Cultural Determinism in the life and times of Ogundare Foyanmu’s Ijala-Ode works. This study has also attempted to search for truth and knowledge in Ogbomoso society using the language of the hunters; Ijala-Ode.

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