



The Influence of African Traditional Religion on Modernity: A Case Study of *Ifá* Divination and Contemporary Gospel Music in Yorùbá Society, Nigeria

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Abstract

This paper seeks to examine the influence of African traditional religion on modernity in relation to music which is a universal language that everyone, old and young understands. Regardless of the population, every community in the world can boast of one form of music or the other especially traditional music. It is a social and religious activity that fosters and reinforces communal unity. Unfortunately, the attitude the contemporary Yorùbá people are displaying towards traditional music is not favourable enough, most especially gospel music in Yorùbá society. They are either unaware or pretending to be unaware that elements of these African traditional music form the basis of and can still be found in their music, particularly *Ifá* music and verses. However, the most unfortunate aspect of the issue is that if these songs are rendered by the traditionalists, they are frowned at but nothing seems bad if they are found and sung in gospel music. The questions one may ask then are: why the critique that these songs are 'Orin ayé' [worldly music] when these same songs are found or sung in a different forms and

atmosphere? Are they not passing same message across to the same audience? These are some of the questions that this paper tries to address. Textual analysis of some selected Ifá verses and songs were done. Also, ten Ifá priests and ten gospel singers were interviewed and their responses content-analysed. The study discovered that, though music is in multicolour form (different religious perspectives), yet, it should be realised that music, regardless of its background is out to achieve the goal of communicating moral teaching and educate the society in diverse ways beyond entertainment as shown in some of the examples cited in the paper.

Keywords: African Traditional Religion, Gospel Music, Ifá Divination, Modernity, Yorùbá Society

Introduction

Music is one of the instruments that are used to gladden and lift the soul of man particularly when the spirit of man is depressed. It can also be used to supplement joy and happiness in the life of man. Music can also produce both positive and negative results during wars. It can be used to uplift the spirit of the fighters to the level that they would be ready to die for their communities. Also, it can be used to dampen the morale of the opponent to the level of defeat. There are countless examples of this in Yorùbá intra-wars. A very good example was Ijaye and Ibadan wars. The Egba people were assisting Kurunmi, the Aare Onakakanfo to win the war. When the *oníràrà* and *Òyó* drummers realised that Egba people were winning the war, they went into the midst of Egba warriors, and started drumming and singing with their talking drums that; *Ìjàkòtòkòtonìjà Ègba*. When Egba people heard this, they thought it was Ijaye drummers/singers that were abusing them. As a result, they reduced the tempo of their fight and the war ravaged Ijaye. Yorùbá music is believed traditionally to centre on folklore and spiritual/deity worship, utilising basic and natural instruments such as clapping of the hands, gong and *Apoporo*, a kind of ordinary wood. Playing music for a living was not something the Yorùbá did and singers were referred to in a derogatory term as *Alágbe* [beggar]. It is this derogation of musicians that made it not to appeal to modern Yorùbá at the time (<https://en.m.wikipedia.org>, 2021). However, today, music is a core of the entertainment industry, which is lucrative especially in big cities like Lagos, Ibadan, Akure, Ado Ekiti, Ondo and other cities in Nigeria.

The Role of Music in the Yorùbá Society: Past and Present

From time immemorial, music has been part of human society particularly in Yorùbáland. The saying, *'inúdídunníím'óríyátàbíńíímárayá wá'* sums it up because it is who that is happy that can sing and dance. Many things can call for celebration such as marriage, naming ceremony, promotion, burial of aged parents, traditional festivals, victory in battles, house-warming, installation of a new king, chieftaincy, and every success in human endeavour that calls for celebration. All these and many more are what the Yorùbá would celebrate with songs and dance. Although as earlier said above, playing music for a living was not a serious business in the past because initially, such people were looked at derogatorily as unserious and lazy types and were called *Alágbe* which is equivalent to beggars. However, as time went on, music became a profession of which some families took interest in. These are the *Àyàn* families in Yorùbá society and they bear names like Ayantayo, Ayandele, Onilude, Onigbinde, Ayankojo, Ayawale and so on (Adeoye, 1979: 122).

Generally, music is a combination of drumming, singing and dancing in Yorùbá society. Although each and every one of this amalgamation can stand independently, however, to get the best out of them all, the three must be combine. Again, the kind of song always dictates the kind of dancing steps. As there are different kinds of drums, so also there are many categories of songs and dance. Among the Yorùbá drums are *Dùndún*, *Sákàrà Gángan*, *Ọ̀sírìgì Abebe Ajé*, *Àpíírì*, *Ìjebú*, *Agèrè*, *Ọ̀sùgbó*, *Sàbàríkoto*, *Kírìbótó*, *Bàtákitó*, *Kete*, *Ƙere*, *Aràbà*, *Iya Ilu*, *Ƙeríkèrì*, *Kánnángo Gúdujúdú*, *Şèkèrè*, *Ìpèsè*, *Batá*, *AfereÀràn*, *Àgídìgbo*, etc (Daramola & Jeje, 1975: 171-178)

Again, there are different kinds of songs such as *Ikinríró*, *Ràrà sísun*, *Èkúnìyàwó*, *Ìjálá*, *Èsà pípe*, *Igbálásísan*, *Arò dídá*, *Olelemímú* etc (Adeoye, 1979: 132-133). The brand of drumbeat and song determines the kind of dance that goes with the two. This also determines the kind of music that would be produced. In the past, there were *Àpàlá*, *Dùndún ati Sákàrà*, *Wáká*, *Şenwele*, *Eré Agogo*, *Bòlòjò* and so on (<https://en.m.wikipedia.org>, 2021). In this modern time, there are other types of music like *Fújì* that emerged as an offshoot of *Wéré* music popularised by Sikiru Ayinde Barrister, Ayinla Kolliton, Dauda Epo Akara and Ganiúrefin. There is also Juju Musicians like Tunde King, Tunde Nightingale, Ayinde Bakare, Orlando Owoh, Dele Ojo, I.K. Dairo, Moses Olaiya and also the likes of King Sunny Ade, Ebenezer Obey Fabiyi. We also have Afrobeat music where we found Fela Anikulapokuti. We also have highlife where Orlando Julius, Victor Owaifor and Victor Olaiya belong. There is also reggae music of Bob Marley, Peter Touch, etc. In modern time, there is a kind of music known as hip-hop that we have the likes of Davido, Naira Marley, etc.

As a result of foreign contact, other musical instruments were and are introduced to the Yorùbá music profession such as brass instruments, tambourine, electric guitar, accordion, saxophone, organ, trumpet, and vibraphones (<https://www.umi1.com.uk>). As earlier said, each and every branch of music and musicians have their unique dance steps and styles dictated by the sound and songs from traditional music to the present hip-hop.

The Elements of African Traditional Religious Music in African Modern Gospel Music

Yorùbá music is believed to be traditionally centred on spiritual and revolved round the deity worship. This may be true because this is evident in the types of drums mentioned earlier. For example, *Ọ̀sírìgì* is the kind of drumbeat that chiefs dance to when celebrating chieftaincy titles. Abebe is used during *Ọ̀sàrà* festival. In Ondo city, *Úgbajì* is the drum of *Ọ̀semàwé's* *Ìwàrèfà* while *Kunnbe* is for the elders. *Àpíírì* is for the traditional burials in Ekiti State and *Ọ̀sùgbó* is for the *Ọ̀gbóni*. *Agèrè* is the drum that the hunters dance to during rituals of *Ìşípà Ọ̀de*. *Batá* is for Sango worshippers while *Agbogbo* is used for *Agbogbo* festival in *ArigidiAkoko*. *Aràbà* is drummed for *Ere* festival, rites of passage and chieftaincy celebration in *Akoko*. *Agba* is for masquerade festival in *Ilaje* while *Ajagbo* is meant for *Ajagbo* festival in *Akure*. *Gbedu* is to announce the demise of a king and high-ranking chiefs. *Ìgbìn* is used in the celebration of *Obatala* festival. *Ipese*, *Aran*, *Aféré* and *Agogo* are instruments for *Ifá* worship and celebration (Olaleye, 1991: 99).

Today, many of these drums and songs used for one traditional religious purpose or the other have found their ways to some of the foreign religions in Yorùbáland, especially, in Christian gospel music. Among such drums are *Batá*,

Dundun, Gangan, Omeleako, Omele abo, Iya Ilu, Kudi, Kerikeri, Gudugudu, Issaju, Kannango, Sekere, Bembe and Agogo. (Opadotun, 1986:79-98). Also, among the songs that have found their ways into the gospel music is the one sung by the Christ Apostolic Church good women choir led by Mrs D.A. Fasoyin tagged 'Odunnlo sopin' (Fasoyin, 2017). It is an evergreen song that almost every home in Yorubaland has the cassette or the CD that is usually being played even by Radio and Television stations across all the Yoruba states when Christmas is approaching. Part of the song rendered in the album is purely incantations that are used during Iwure in any of the Yoruba traditional religious settings. The last four lines of the song are purely traditional ways of rendering Iwure in Yoruba traditional religion.

<i>Odunnlo sopin o baba rere</i>	The year is running to an end good father
<i>Baba ma somi o tomo tomo</i>	Father Protect me and my children
<i>Ountio pami lekun o loduntitun</i>	What will make me cry in the new year
<i>Ma je ko selo simi o baba rere</i>	Don't let it happen to me, good father
<i>Baba eleruniyinwa surefunwa</i>	Father with bountiful praise come and
bless us	
<i>Ani karona gbeba lodun to wole</i>	Pave the way for us in the New Year
<i>Tuwon ninu, Oluwatuwon ninu</i>	Comfort them, God Comfort them
<i>Agantikò romo gbe pon tuwon ninu Oluwa</i>	Barren woman that has no child to back,
	comfort them
<i>Rewon lekun, Oluwa rewon lekun</i>	Pacify them, God pacify them
<i>Awon to da bi Hannah rewon lekun Oluwa</i>	Those who are like Hannah pacify them
	God
<i>Ododun la nrorogbo</i>	It is every year that we see bitter kola
<i>Ododun la nrawusa</i>	It is every year that we see walnut.
<i>K'odunko sanwa sowo</i>	Let this year be fruitful in terms of money
<i>K'odunko sanwa somo....</i>	Let this year be fruitful in terms of
children...	

Another part of the song that is laced with incantations begins from line thirteen to line seventeen below.

<i>Halleluya lo mu mi goke modupe</i>	It is halleluiah that assisted me to the top
<i>Halleluya lo mu mi goke ninu ewu</i>	Halleluiah assisted me to escape evil
<i>Halleluya lo mu mi goke mawon ota lowo</i>	Halleluiah assisted me to escape from my
	enemies
<i>Halleluya lo mu mi goke odo.</i>	Halleluiah assisted me to escape to the
	other side of the river
<i>Ota alore to nfore mi welo kiri</i>	My enemies were asking people about me
<i>Won rele adahunse</i>	They went to ask herbalists
<i>Won rele onisegun</i>	Thy went to the home of medicine men
<i>Sugbon epakoboromo</i>	Unfortunately, it was too late

<i>Wón pèteperò wípé kómi ayé gbémi ló</i>	They gang up together for the river of life to cart me
<i>Igi à bafèyìnti,</i>	The tree we could rest our back
<i>Gbogbo è ègún ló jé</i>	Is all full of turns
<i>Èni a ní kó féní lójú tún fata sénu</i>	The person we could have asked to blow one's eyes puts pepper in the mouth
<i>Òwú kíì là, kínu ó bóloko,</i>	Cotton does not sprout in the farm for the farmer to be sad
<i>Gbígbo ájà kíì pajá</i>	Yapping of dog does not kill the dog
<i>Kíkànàgbò kíì pàgbò</i>	Jerking of ram does not kill the ram
<i>È jé njíṣé bàmi</i>	Let me deliver the message of my farther
<i>Ìtākùn tó ní k'érin má gòkè àlò ó tité</i>	The rope that prevents elephant from climbing has been put to shame
<i>Ọba tó gbeMóse níjà</i>	The king that fought for Moses
<i>Òun ló mú waborí.....</i>	Was the one that made us overcome...

Also, (Adegboodu Twins, 2013) in *Bojuwomi* presentations of chants of praise names of Olodumare rendered nothing more than the *Oríkì* of some of the gods in Yorubaland. The reason is, there is no one, even among the gods themselves that has seen Olodumare the Creator face to face before. Therefore, no one knows how God looks like, where He/She lives, His/Her beginning His/Her end. (Tope Alabi: 2021) in *Oríkì Ọlórún* also rendered oriki of some Orisa-gods. Her recent *àború àboyè* (Tope Alabi, 2023) song that is trending now is a form of greeting Babaláwo-*Ifá* priests among themselves and by the general Yoruba populace. Again, if we believe in what the Bible says in 'Luke...that God is a spirit and he that will worship His/hers should do so in spirit, the question one may then ask is, where did these singers/musicians see God to know how He looks like?' The fact remains that we have heard stories and descriptions of many of these gods of the Yorubaland, like Ọbatálá, Ọrúnmìlà and so on were always in white, Šàngó is associated with red colour, Olókun in her splendour of malty colour dresses, etc. Today, we can see evidence of this in the lives of the devotees of these gods on how they look like and how they dressed of which these *Oríkì* are in tandem with many of them (Adeoye, 1985: 295). Many of these songs are rendered with modern beats. A very good example is *Šenwele* that (Bukola Akinade: 2013) (*Šenwele Jėsu*) rendered in *Ọrun sí*.

The Element of *Ifá* Divination in Contemporary Gospel Music in Nigeria

Ifá, as a repository of knowledge is placed in an important position in the life of the Yorubá people. This is the reason why in the past, nothing is done by the people without the knowledge of *Ifá* (Daramola & Jeje, 1975: 250). May it be marriage, naming ceremony, chieftaincy, selection/election and installation of a new king, choosing a vocation, in sickness and joy, building of houses, in fact, in one thousand and one things, *Ifá* is not left behind (Idowu, 1982: 5). Generally, the Yorubá and the Babaláwo in particular believe that *Ifá* is the word of Olodumare, God in Yorubá belief and Ọrúnmìlà is assumed to be the custodian. However, some schools of thought alleged that *Ifá* and Ọrúnmìlà are the same maybe simply because of their closeness. Therefore,

whenever they talk of Ọ̀rúnmìlà, they are equally referring to *Ifá* (Abimbola, 1968: 11). Adeoye also shares similar view when he says there is no difference between *Ifá* and Ọ̀rúnmìlà (Adeoye, 1985: 173). Again, there are several places in *Ifá* where the two names are used interchangeably. One can see example of this usage in *Ogunda Meji* (Abimbola, 1968: 101) where *Ifá* says;

<i>Ifá lólòní</i>	Ifa owns today
<i>Ifá ló lola</i>	Ifa owns tomorrow
<i>Ifá lol'òtúnlapèlú è,</i>	Ifa owns the third day
<i>Ọ̀rúnmìlà lónijó méré̀èrin Oòsád'áyé....</i>	Ọ̀rúnmìlà owns the four days the world was created

Also, in *Òsá Méjì* (Babayemi & Adekola, 1987: 64), *Ifá* says;

<i>Ìsánsá méjì ló padé arawon lónà</i>	Two runaways met themselves on the way
<i>Wón kí raawon jé jé jé</i>	They greeted themselves gently
<i>Ó dífá fun Ọ̀rúnmìlà</i>	Cast divination for Ọ̀rúnmìlà
<i>Ifá nsunkún poun ò lówó,</i>	Ifa was crying for lack of money
<i>Ó dífá fun Ọ̀rúnmìlà</i>	Cast divination for Ọ̀rúnmìlà
<i>Tó nsunkún poun ò l'obinrin...</i>	Who was crying because he has no wife...

Another school of thought is of the opinion that though *Ifá* and Ọ̀rúnmìlà are very close, yet there is a line of demarcation between the two. They argue that Ọ̀rúnmìlà is the deity in charge of *Ifá*, the word of Olodumare. In short, whether the two are one or they are separate individuals, they are related and one cannot do without the other. As explained before, *Ifá* is a knowledge that consists several branches of human life: science of nature, physics, biology, botany, incantation, divination, medicinal plants, history, etc (Makinde, 1988: 6). Music, an integral part of human society is not left out. It can be said that music is one of the bridges that link the old and new, the past and the present together. This is the reason why in the contemporary music, particularly gospel music element of traditional religious music can still be found. Though despised by these new found religions, yet they still find it difficult to sever themselves from the past possibly as a result of strong moral teachings that can be found in *Odu Ifá* and other ethical teachings in traditional religion or probably because it is difficult Africans to do away with African culture regardless of their belief. (Isaac Kehinde Dairo, 1992), popularly known as Baba Aladura displayed this in his album titled *Òsùpá Roro*. One of the songs there goes thus;

<i>Òwè, òwé aré ò</i>	Owe is a play
<i>Ọ̀ni ì balóríkì ó mà kú ù yà ara rẹ̀</i>	It is unfortunate for those who has no praise chants
<i>Ìjuòbamò I ju arò ó ò ó</i>	Ijuoba is a dirge
<i>Ọ̀buntun o mò kúodò ó</i>	Bride greetings of the river
<i>Wàmù lèlè gbámú lèlè lè</i>	Make your breast quiver, make your breast quiver,
<i>Mikó ó múgbá bomikò mí</i>	Dip me some water with your calabash
<i>Wàmù lèlè gbámú lèlè lè</i>	Make your breast quiver, make your breast quiver
<i>Ugbá komú mò tán be é ò</i>	The calabash got finished

<i>Wàmù lẹ̀lẹ̀ gbámú lẹ̀lẹ̀ lẹ̀</i>	Make your breast quiver, make your breast quiver,
<i>Mikó ọ màò bomikòmi</i>	Dip me some water with your plate
<i>Wàmù lẹ̀lẹ̀ gbámú lẹ̀lẹ̀ lẹ̀</i>	Make your breast quiver, make your breast quiver,
<i>Àò komú mọ̀ tán be é ọ̀</i>	The plate got finished
<i>Wàmù lẹ̀lẹ̀ gbámú lẹ̀lẹ̀ lẹ̀</i>	Make your breast quiver, make your breast quiver,
<i>Mikó ọ mọ́ bomikòmi ọ̀</i>	Dip me some water with your hands
<i>Wàmù lẹ̀lẹ̀ gbámú lẹ̀lẹ̀ lẹ̀</i>	Make your breast quiver, make your breast quiver,
<i>Tugbá tomigbìnrìngìndín ọ̀</i>	Both calabash and hands gbinringindín ọ̀
<i>Wàmù lẹ̀lẹ̀ gbámú lẹ̀lẹ̀ lẹ̀</i>	your breast quiver, make your breast quiver,

The song was taken or copied from *Ogbè Rosun* (Bascom, 1969: 208-211) where Ifá says;

<i>Apárí, Awo Ègbá</i>	Bald headed man, the diviner of the Egba
<i>Ọ̀sọ̀sọ̀nírùgbò, AwoÈsá</i>	Pointed beard, the diviner of the town of Esa
<i>Abàsooorí rárírárí, AwoOdeljèbú</i>	Too big a tuft of hair on the head, the diviner of the town of Ijebu Ode
<i>A dífá fúnỌ̀lòlòhù̀n</i>	Were the ones who cast divination for quavering voice
<i>Túú seọkọ ọbuntun</i>	Who was engaged to be married
<i>Wón ní kí Ọ̀lòlòhù̀nrúbo</i>	They said that quavering voice should offer sacrifice
<i>Kí aya rẹ̀ wúndiá ita má báa kú</i>	Lest his bride to be should die
<i>Kí gbogboisẹ̀ àtiwàhàlà eléyí lóri Obìnrin náà</i>	So that all his labour over the woman
<i>Má bá gbé</i>	Will not be in vain
<i>Ọ̀lòlòhù̀ngbò bẹ̀nì kò rúbo</i>	Quavering voice heard but refused to offer sacrifice
<i>Kò lójó kò lósù</i>	Shortly afterward,
<i>AyaỌ̀lòlòhù̀nàfẹ̀sọ̀nà kó igbá</i>	The would be bride of Quavering voice pack all her calabashes and plates
<i>Ó dorí kọ odò lọ fọ̀</i>	She made way to the river to wash them
<i>Kò sù mọ̀ pé ọjó náà niàwọnIrùnmọ̀lẹ̀</i>	Not knowing that it was the day for the gods
<i>ÀtiàwọnEégún</i>	And the masquerades
<i>Nti ọ̀run bọ̀ wá sílé ayé</i>	Were coming from heaven to the earth
<i>Nígbatí wón balódò</i>	When they met her at the river
<i>Wón bèrè sí kibáyí pé;</i>	They began to greet her thus:

<i>Ọbuntun o mò kúodò yí</i>	Bride greetings of the river
<i>Şòmù lèlè sòmú lèlè lè</i>	Make your breast quiver, make your breast quiver,
<i>Mikó ó múgbá bomikò mí</i>	Dip me some water with your calabash
<i>Şòmù lèlè sòmú lèlè lè</i>	Make your breast quiver, make your breast quiver,
<i>Ugbá komú mò tán be é ò</i>	The calabash got finished
<i>Şòmù lèlè sòmú lèlè lè</i>	Make your breast quiver, make your breast quiver,
<i>Mikó ó máò bomikò mí</i>	Dip me some water with your plate
<i>Şòmù lèlè sòmú lèlè lè</i>	Make your breast quiver, make your breast quiver,
<i>Aò komú mò tán be é ò</i>	The plates got finished
<i>Şòmù lèlè sòmú lèlè lè</i>	Make your breast quiver, make your breast quiver,
<i>Mikó ó mọ́ bomikò mí ò</i>	Dip me some water with your hands
<i>Şòmù lèlè sòmú lèlè lè</i>	Make your breast quiver, make your breast quiver,
<i>Tugbá tomi gbùnrùngúndún ò</i>	Both calabash and hands gbùnrùngúndún ò
<i>Şòmù lèlè sòmú lèlè lè...</i>	Make your breast quiver, make your breast quiver...

From line four to the end of the highlighted lyrics, there is similitude between I.K. Dairo's song and *Ifá* song in *Ogbè Rosun*, especially beginning from line nineteen to the end.

In the same manner, (Prince Debo Ojugbuyi, 2021) also has this to say. The song goes thus:

<i>Ọ̀rò Ọ̀lórún dà bí owe</i>	The words of God is like proverbs
<i>Ọ̀rò Ọ̀lórún dà bí owe ò</i>	The words of God is like proverbs
<i>Àgbèragá e lo sòrayín</i>	People with pride be careful
<i>Alágídí e lo sòrayín</i>	Stubborn people be careful
<i>Ọ̀jò ẹ̀sánkò ní gbé sòkè</i>	Rain of revenge will not seize without falling
<i>Ọ̀jò ẹ̀sánkò ní gbé sòkè yíó rọ̀</i>	Rain of revenge will not seize without falling
<i>Ọ̀rò Ọ̀lórún dà bí owe ò...</i>	The words of God is like proverbs

In the album, (*Ewo L'ewo Golden Jubilee, Ilaje Gospel*) there he cited proverbs 11² where the Bible says "when pride comes, then comes shame: but with the lowly is wisdom". He went ahead to narrate the story of how *Akoko*-woodpecker (which was the traditional *Ifá* version of what the Bible states in that verse) who proudly said before the gathering of other birds that whenever his mother died, he was going to dig

hole inside stone and bury her there. Unfortunately, he couldn't bury her there. The same narration was given in *OduÒwónrínRosùn* (Odegbola, 2014:289) where *Ifá* says;

<i>Orí àlèsínú níkamá lé</i>	We should let our promises be in our heart
<i>K'èni má lé t'òde</i>	And not in our mouth
<i>A dIfá fúnAkókó</i>	Cast divination for Akoko-wood pecker
<i>Tíí seolorí gbénàgbénà eye oko</i>	The head of all caver birds in the bush
<i>Wón ní gbogbohun tó bá nse</i>	They said whatever he was doing
<i>Inú níkó má a fi sé</i>	They said he should be doing them inwardly
<i>Àkókó gbàgbé ikilò</i>	Wood pecker forgot the warming
<i>Ó ní tí iyá òunbá kú,</i>	He said when his mother died
<i>Àpátaloun ó fi gbé pòsí fúnun</i>	He was going to use stone to carve coffin
<i>Torípé igi ló fi ngbé pòsí àwonyókù.</i>	Because he was using wood to carve coffin for others
<i>Laìpé, iyá rẹ kú</i>	Shortly after that, his mother died
<i>Àkókó gbìyànjú àti fi Àpátàgbé pòsí bí ilé rẹ</i>	Wood pecker tried all means to fulfil his promise
<i>Dípò kí ó rí Àpátàgbé,</i>	Instead of him to be able to carve the stone
<i>Ènu rẹ nté nì</i>	His mouth (beak) started bending
<i>Ni ó bá padà lo fi igibé pòsí iyá rẹ.</i>	He went back to use wood.

Looking at the two stories, they are touching on the same subject matter; Pride, which both the bible and *Ifá* despised. However, people do not see anything bad in dancing to and singing along provided it is either coming from Christianity or Islam. But if it is traditional religion, there will be backlash from the majority because of the angle it is coming from. Yet both genres of music are passing across the same message to the same society but from different religious backgrounds.

The Future of Traditional Religious Music in the Contemporary Yorùbá Society

With the embrace of Yorùbá traditional religious music by all and sundry, including secular musicians like Juju, Fuji, Afrobeats, Sakara, Waka, even Hip-hop are not left behind is an indication that there is a bright future for traditional religious music. According to (Fadumo, 2022) in a telephone interview, traditional music instruments, incantations and songs can be found in all these branches of music in Yorùbáland. Many of these songs can be found in the albums Saheed Osupa, a Fuji musician, king Sunny Ade, a Juju musician, Wale Glorious, Dele Ojo, Fatai Olowonyo, Ayinla Omowura, Aruna Isola and a host of others. Such songs like below were taken from *Ifá* by some of these secular musicians.

<i>Reremidè ò mà dúró dè mí ò, Reremidè</i>	Reremidè wait for me, Reremidè
<i>A mà mómó í b'òrókò Olojúdó ò, Reremidè</i>	We don't sacrifice childrento IrokoOlojudo
<i>Èrú la mà mú í b'òrókò Olojúdó ò, Reremidè</i>	It is slaves that is sacrifice to IrokoOlojudo
<i>Reremidè olú, sè sè kí ikán ò, Reremidè</i>	Reremidèolusesekiikan, Reremidè

A' mà mọmọ Í bọ'rokò Olojúdè ò, Reremidè

However, the song originally can be found in *Odu Ìdì Kànràn* (Lijadu, 2001:138) where *Ifá* says;

Àrà nlá ns'Ọlọ́fin

Èkùré dàsìngbà

Babaláwo ní,

Tí a bá wípé k'Ọlọ́fin má kú,

Ká mú àkọrà erú è okùnrin

Lọ bọ Ìrókò Olojúdó

A délé wí fún Ọlọ́fin

Pé àkọbí omọ rẹ niẹbọ mú....

A terrible sickness befalls Olofin

Ekure became a pun

Ifa priest says,

If we are saying Olofin should not die

They should take his first male bought slave

And sacrifice him to IrokoOlojudo

We got home and told Olofin

That his first son was the sacrifice...

Also, this;

È wí f'Alára à, moríre

È wí f'Ajẹrò moríre ò

Mo rírelòròmòdìe ndún

Ire tó sọnu ìré dé o

Tell Alara, that I saw good thing

Tell Ajero that I saw good thing

I saw good things is the way chicks sound

The good that is lost has come back

The song was taking from *Ogbe Tura* (Lijadu, 2001: 545) where *Ifá* states that;

Ogbètúlé Alára

Ó sẹ̀hìnbọ wá tú t' Ajero

A dIfá fólómọ méta

Ó bikanf'Alára,

Ó bikanf' Ajero

Ó bikanf' Oràngún.

Oràngúnnìkan ló rúbọ

Nínú gbogbowọ̀n,

Njé...

Ogbe dismantled Alara's house

He came back to pull to pieces Ajero's house

Cast divination for a mother of three

She gave birth to one for Alara

She gave birth to one for Ajero

She gave birth to one for Orangun

It was only Orangun that offers sacrifice

Out of them all

Therefore...

Yet another one:

Taní ngbìmò dẹmí o

Igbaaja kii gbìmò dẹkùn

Èkùn baba eranko.

Taní ngbìmò dẹmí o

Who is ganging up against me

Two hundred dogs cannot gang up against tiger

Tiger the father of all animals

Who is ganging up against me

Igbaesinsin kii gbìmò dọwọ̀ broom

Ọwọ̀ baba esisin.

Two hundred flies cannot gang up against

Broom the father of flies

This was taken from *Oyeku Fu* (Lijadu, 2001: 97) where *Ifá* says:

<i>Kókó iginií ni'gilára</i>	It is the knot of the tree that gives three pains
<i>Ọpá agogonií niagogolára</i>	It is the stick of the gong that troubles the gong
<i>Ìkekeàránníí niàránlára</i>	It is the stick of Aran that is its dilemma
<i>A dIfá fún Ọrúnmilà</i>	Cast divination for Ọrúnmilà
<i>Ọtá méta rọgbà ká a</i>	Three enemies surrounded him
<i>A ní kó rúbọ egbẹje owó</i>	He was asked to offer sacrifice of one thousand four hundred cowries
<i>Ọrúnmilà gbó</i>	Ọrúnmilà heard
<i>Ó rúbọ, ó sẹgun won.</i>	He offered the sacrifice and overcame
<i>Ó wá nkọrinwípé</i>	He started singing that;
<i>Taní ngbìmò dèmí o...</i>	Who is ganging up against me...

Conclusion

From the evidences shown in the analysis, music, like religion is a universal language spoken by all. It is a social activity in which everyone participates in. Its beauty is seen in its sound moral teachings through its traditional roles of storytelling, showcasing ceremonies and festivals, ethnic identifications and symbolic representation to edify the society particularly in religious settings. Through this means, one would realise that religion is like a big pot of water that everyone in the society goes to with different kinds of cups to quench his/her thirst spiritually. Again, culture and tradition are very difficult to forget regardless of the religion one might belong. An indication that religion is not worth defending because it is the same God that created all. If He wanted everyone in the world to practise one particular religion, He would not give people the knowledge of other religious orientations.

Rather than see music in its multicolour form (different religious perspectives), it should be realised that music, regardless of its background is out to achieve the goal of communicating moral teaching and educating the society in diverse ways beyond entertainment as shown in some of the examples cited in this paper.

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