DYNAMICS OF SPIRITUALITY IN INSTRUMENTAL TECHNOLOGY AND PERFORMANCE OF *BẸ̀MBẸ́* MUSIC IN OYO STATE, NIGERIA

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DEDICATION

This work is dedicated to the loving memory of my late father, Mr. Anthony Bakare ALAKE, who taught me the value of hard work and commitment and whose love for me knew no bounds. May his loving soul continue to enjoy sweet repose. Amen.

To My mother, Mary Olufunmike ALAKE, without whose unending love and encouragement I would not have been able to complete this course. Mama mi! O se o abiyamo tooto!

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Mummy, live long and prosper.

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Perfect submission, all is at rest.…

Finally, I have a lovely story to share

Kehinde Oluyemisi **Faniyi.**

ABSTRACT

Drums are diverse and are used in a variety of contexts in Yorùbá culture. *Bẹ̀mbẹ́*, an outer-faced cylindrical membrane drum nuanced by its symbolic spiritual identity, enlivens Yoruba religious and semi-religious soundscapes in the Southwest Nigeria and other Yorùbá-populated regions across the Atlantic. Previous studies on the *bẹ̀mbẹ́* focused largely on the parameters of its distribution, categorisation and functions among the Yorùbá, with little attention paid to the spiritual interconnection and apparent transformation of its instrumental technology and performance as a musical art. This study was, therefore, designed to investigate the intersection of spirituality, instrumental technology, and performance practice of *bẹ̀mbẹ́* drum music in Oyo State, Nigeria.

Structural Functionalist and Political Ecology theories served as the framework for this ethnomusicological study. Purposive sampling was used to select Ibadan (urban) and two rural towns: Basi and Tapa, in Oyo State of Nigeria, where bẹ̀mbẹ́ drum construction and performances are prominent. Focus group discussions were held with two designated families that are custodians of the *ìgunnu(kó)* and *Òòsà* Tapa ritual worship traditions in Basi and Tapa towns, respectively. Key informant interviews were conducted with five leaders of *bẹ̀mbẹ́* music ensembles, two wood traders, two chief priests, three clerics of African indigenous church denomination, three choir leaders, two *bẹ̀mbẹ́* drum makers, and one instrumental technologist. Data on construction processes and performances were generated through participant observation techniques. The data were subjected to content and musicological analyses.

Spiritual nuances were shaped by what *bẹ̀mbẹ́* musicians and drum makers chose to emphasise as sacred and authentic in the light of agential and neoliberal paradigms. Although the *bẹ̀mbẹ́* was prominently used as a sacred drum in the rural areas, its social evolution, particularly its technology, resulted in modern adaptation and appropriation to contemporary religious contexts in the urban area. To this end, an "Instru- spiritual evolution" emerged based on *bẹ̀mbẹ́'s* new outward-facing production. Despite accepting the new technological ideals, seasoned drum makers in Ibadan steadfastly upheld the spiritual belief and practices regarding the indigenous technology of the *bẹ̀mbẹ́*. Neoliberal activities of the Basi people aimed towards commercialising and propagating the social aspects of the *ìgunnu* cult influenced the shift in the embodied spiritual significance of the *bẹ̀mbẹ́*. Nonetheless, spiritual nuances persisted in *bẹ̀mbẹ́* music performance and construction processes not only within *ìgunnukó* and *Òòsà* Tapa rituals, but also in African indigenous church settings.

Ambivalent rural and urban engagements expressed in the intersection of instrumental technology and performance practice of bẹ̀mbẹ́ drum music in Oyo State, Nigeria reflect continuity and shifts within spiritual space. *Bẹ̀mbẹ́* musicology draws on the nuanced technological shift in an experimental narrative and transformation mainly propelled by alternative materials and influenced by ecological crisis, and an acceleration towards market expansion.

Keywords: Yoruba musical art, Spirituality, *Bẹ̀mbẹ́* drum, Performance practices, Instru-spiritual evolution

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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Drums hold a special place in the musical traditions of the Yorùbá people of Southwestern Nigeria due to their diverse forms, exceptional adaptability, and representation and transmission of the Yorùbá history, mythology and ancient structural systems[1]. The significance of drums in Yorùbá music remains a recurrent theme in scholarly music discourse[s2]. Studies of some major scholars have emphasize how drums are used as objects of sound to accompany singing and dancing in social and religious contexts. This gives credence to how the Yorùbá takes great pleasure in their drumming traditions especially given the essential roles of the drums as potent spiritual tools*3* in their worldview. Certainly, the significance of drums and their liturgical functions, especially in ritual ceremonies cannot be overemphasized[3]. However, despite the common ground, the frequent reference to drums role in Yorùbá religious rituals are often as mere accompaniments, making their position as symbol of spirituality in Yorùbá musical landscape less pronounced.

The interconnectedness of spirituality and drums in Yorùbá religion have been explicitly alluded to notable academic accounts[4] Among them, Omojola's, (2010) comprehensive discourse in his study on music in Yorùbá culture focused on understanding the role of the Yorùbá performer as a mediator between the temporal and the spiritual domains of existence[5]. Furthermore, Villepastour's (2016) study on Yorùbá god of drumming, in an attempt to bridge the gap in the study of Yorùbá sacred music, described the esoteric function of drums as a communicative route between the metaphysical, the performance and the drummer. However, a different perspective to the discourse became apt with Samuel (2009) in his study on *dùndún* drumming in Yorùbá culture, which emphasized on the interconnectedness of spirituality, drum technology, and performance. This approach to understanding Yorùbá drums from an holistic standpoint calls for the contextualization of the spiritual significance of the drum in relation to performance

practices and instrumental technology in Yorùbá traditional and contemporary cultural landscapes.

Therefore, in this expanded discourse on perspectives of spiritual beliefs and practices characterizing the instrumental technology and performance practices of Yorùbá drums, the engaging multilevel narratives on spirituality by scholars of diverse disciplines, has been considered. In Streib and Hood (2016) observation, recent interdisciplinary analysis of the semantics of spirituality demonstrated that spirituality has taken on new and evolving meanings in various contexts[6]. The operationalizing of spirituality within the academic framework, confirms that a definitive conceptualization of the construct has eluded researchers due to multidimensional practices. For example, Potvin and Argue (2014) considers spirituality to be "a difficult topic to explore by the wide variation in lived experience, organization, processing, and understanding of the spiritual realm." Highlighting the inclusiveness of spirituality further, Sheldrake (2013) in the context of Christian theology, describes the construct as "the ways individuals or groups seek to enter in conscious relationship with God, to worship, formulate their deepest values and to create appropriate lifestyles in dialogue with their beliefs in God, the human person and creation" (p.1).

Approximately, in line with Sheldrake (2013), whose emphasis on spirituality studies address assumptions and experiences from various points of view, the definitions of spirituality incorporates multifaceted historical, textual and theological references6. From an academic perspective, spirituality is viewed as a wide range construct and contextual assumptions including musicological, theological, historical, cultural, philosophical, ecological and political assumptions, among others. Therefore, to contextualize spirituality as part of Yorùbá musical complexes in this ethnomusicological approach, the emphasis of the investigation is on the intersection of spirituality with performance practice and instrumental technology of bẹ̀mbẹ́ drum music in Oyo State.

By identifying the functional performance practices of *bẹ̀mbẹ́* drum music, the investigation considered the subject of change from reality of modern societies and how it interrupts related spiritual beliefs and practices connected to instrumental technology of the bẹ̀mbẹ́ drum. Heelas et al. (2005), considered the rising impact of new age and related beliefs in modern societies as part of a spiritual revolution caused by a subjective shift. In which case, people no longer place a premium on performing specific social

duties, roles and obligations, (Heelas et al. 2005:25). Furthermore, hinging on Allison's (2019) and Berry's (2009) concerns for an integral functioning of the bio systems of the planet which anticipates the framework of ecological spirituality, the intersection between ecomusicology and ecospirituality is explored in this instance to generate an inclusive discourse and understanding of the nexus between the two concepts.

In the culture of the Yorùbá, technology is connected to nature, as evident in the properties of their musical instruments including the drums. The study explained the spiritual value embodied in the people's musical tradition and how the values contributed to nurturing and preserving the environmental. This robust investigation into the design of the Yorùbá indigenous drum conveyed the main concerns of ecological trends and ethics as important issues challenging instrumental technology of the bẹ̀mbẹ́ and other drums. The study narratives therefore, include an examination of the evolving sociocultural trends in Ibadan to evaluate the redefinition of spiritual beliefs and spiritual processes in instrumental technology and performance of *bẹ̀mbẹ́* music.

The *bẹ̀mbẹ́*, a double-headed cylindrical drum that is a member of the membranophonic family of musical instruments, is regarded as one of the Yorùbá well-known and adaptable instruments. (See fig. 1). The *bẹ̀mbẹ́* is a distinctively Yorùbá variety in the collection of cylindrical drums across the world and makes a significant contribution to this worldwide classification. Generally among the Yorùbá, the big *bẹ̀mbẹ́, ìyá ìlù*, the middle *bẹ̀mbẹ́, èjìn*, and the little drum, omele, make up the majority of the ensemble of bẹ̀mbẹ́ (see figure1). However, the composition of *bẹ̀mbẹ́* ensemble varies slightly in different places.(see Appendix). In addition, for rhythmic colourations, the three drums in the *bẹ̀mbẹ́* ensemble are occasionally doubled by another of their sizes and referred to as *ìsáájú* and *àtẹ̀lé*, respectively[6]. Previous attempts to build on the paradigms of the Yorùbá *bẹ̀mbẹ́* musical traditions have been made with the aim of filling further gaps in the study.

Thieme's (1969) study found that though the *bẹ̀mbẹ́* is widely distributed, covering the Abéòkuta and Ilésà regions as well as the Ifẹ̀ North and East environs, and share traits with other membranophonic drums in the Southwestern area of Nigeria, the study in different performance contexts has been thought of mainly as a descriptive of the drum. Thus, these results provide a pointer for additional research in areas outside the focus of the study. In a very recent study, Oikelome, (2022) examined the content and context of bẹ̀mbẹ́ music performance in Obafemi Owode Local Government area in Ogun State,

with specific reference to rituals. His study reveals that the bẹ̀mbẹ́ established the multiple functions of music performance in the context of social interaction and religious experience essentially, Oikelome, confirms that bẹ̀mbẹ́ music in the study location will stand the test of time because the younger generations identified well with the music.

Inquiries concerning indigenous knowledge systems in Nigeria have increased as a result of the extensive study of *bẹ̀mbẹ́* musical traditions, as noted by Faniyi (2017) in her investigation of the social dynamics of music as material culture. In that study, the levels of innovation in the *bẹ̀mbẹ́'s* production technology and performance in Ibadan, Southwest Nigeria, serve as a proof of the constructive interface between the indigenous and modern technological processes. These levels of innovation reflect the changing phases in the drum's technological orientation and performance practices. In this is ethnomusicological study emphasis is given to the intersection of spirituality with performance practice and instrumental technology of *bẹ̀mbẹ́* drum music in the traditional and contemporary cultural landscape of Oyo State, particularly, the dynamics of spiritual sustainability and shifts.

Plate 1.1 : A Traditional *bẹ̀mbẹ́* ensemble consisting of *èjìn, ìsájú, àtẹ̀lé* and *ìyá ìlù.*

Statement of the Problem

There are extensive studies on Yorùbá musical instruments, which take into their consideration sociocultural dynamics. They include, Euba, (1977), Adeyeye, (1999), (2012), Samuel (2005), Okunade (2005), Olaniyan (2011) and Vidal (2012). Most of these works showed little concerns for deep connection between musical instruments and spiritual landscape. Therefore, these studies as well as others in similar category gave little or cursory mention to the connection of spirituality with music. In the case of *bẹ̀mbẹ́* drum, fewer studies like Thieme's (1969), Inanga's (1983), Esinlokun's (1997), and Faniyi's (2012) and (2017), focused more on its history, performance techniques, distribution, social context, technology, and innovation, than being devoted to spirituality and its interconnected roles to *bẹ̀mbẹ́* drum music.

Perhaps, the only exception is Esinlokun (1997) passing commentaries which captured the spiritual significance of the *bẹ̀mbẹ́* drum music in his exploration of ritual and masquerading. Therefore, drawing from the insight that the rich cultural values of the Yorùbá people, stimulated by spirituality, conveyed through music, among other things, this study, contextualise the intersection of spirituality with instrumental technology and performance of *bẹ̀mbẹ́* drum music.

1.3 Research Questions

The following questions guided the study.

a. How do *bẹ̀mbẹ́* instrumental technology and performance practices reflect spirituality in the Ọ̀yọ́ State towns of Ibadan, Basi and Tapa?
b. How have social dynamics of spirituality shaped instrumental technology and performance of *bẹ̀mbẹ́* drum music in these Oyo State towns?
c. What ecological trends and ethical principles influenced the spiritual dynamics in instrumental technology and performance of *bẹ̀mbẹ́* music in Oyo State?
d. What are the nuances of spirituality in the musical structure of the diverse performances of *bẹ̀mbẹ́* music *i*n these towns.

1.4 Aim and Objectives

This study aims to investigate the interconnection of spirituality and *bẹ̀mbẹ́* musical traditions in Ọ̀yọ́ State. Specific objectives are to:

a. Explore spirituality as reflected in the *bẹ̀mbẹ́* instrumental technology and performance practices in the Oyo State towns of Ibadan, Basi and Tapa.
b. investigate the social dynamics of spirituality in the instrumental technology and performance of *bẹ̀mbẹ́* music in these Ọ̀yọ́ State towns.
c. examine the outcomes of ecological trends and ethical principles on the spiritual dynamics in instrumental technology and performance of *bẹ̀mbẹ́* drum music in the towns.
d. analyse the musical structure of varying *bẹ̀mbẹ́* music performances in line with the nuances of spirituality.

1.5 Scope of the study

This work is limited to the musico-spiritual dynamics of *bẹ̀mbẹ́* drum music as it is practiced in Ọ̀yọ́ State. In particular, it focuses on how spirituality intersect with the instrumental technology and performance practices of *bẹ̀mbẹ́* drum music in Ibadan, with scope covering Ibadan North, Ibadan Northwest, and Ibadan Northeast Local Government Areas. Additionally, in the State's Òkè-Ògùn region, which includes Basi in the Itesiwaju Local Government Area, and the Ibarapa region, which includes Tapa in the Ibarapa North Local Government Area, respectively (See figure 1.1).

1.6 Significance of the Study

The Yorùbá have made important contributions to the world's collection of cylindrical drums and this ethnomusicological study on the interaction of spirituality, performance practice, and instrumental technology of *bẹ̀mbẹ́* drum music in Oyo State, Southwestern Nigeria is significant to that assertion. This is with a view to giving the *bẹ̀mbẹ́* recognition and and draw on its contribution to the identity, history and well-being of people in the rural and urban communities in Oyo State. In addition, as a complement to the researcher's earlier dissertation, it advances the increasing body of knowledge on the Yorùbá *bẹ̀mbẹ́* musical arts tradition. Moreover, it closes a knowledge gap concerning spirituality relating to Yorùbá musical traditions in the context of broader African musical traditions.

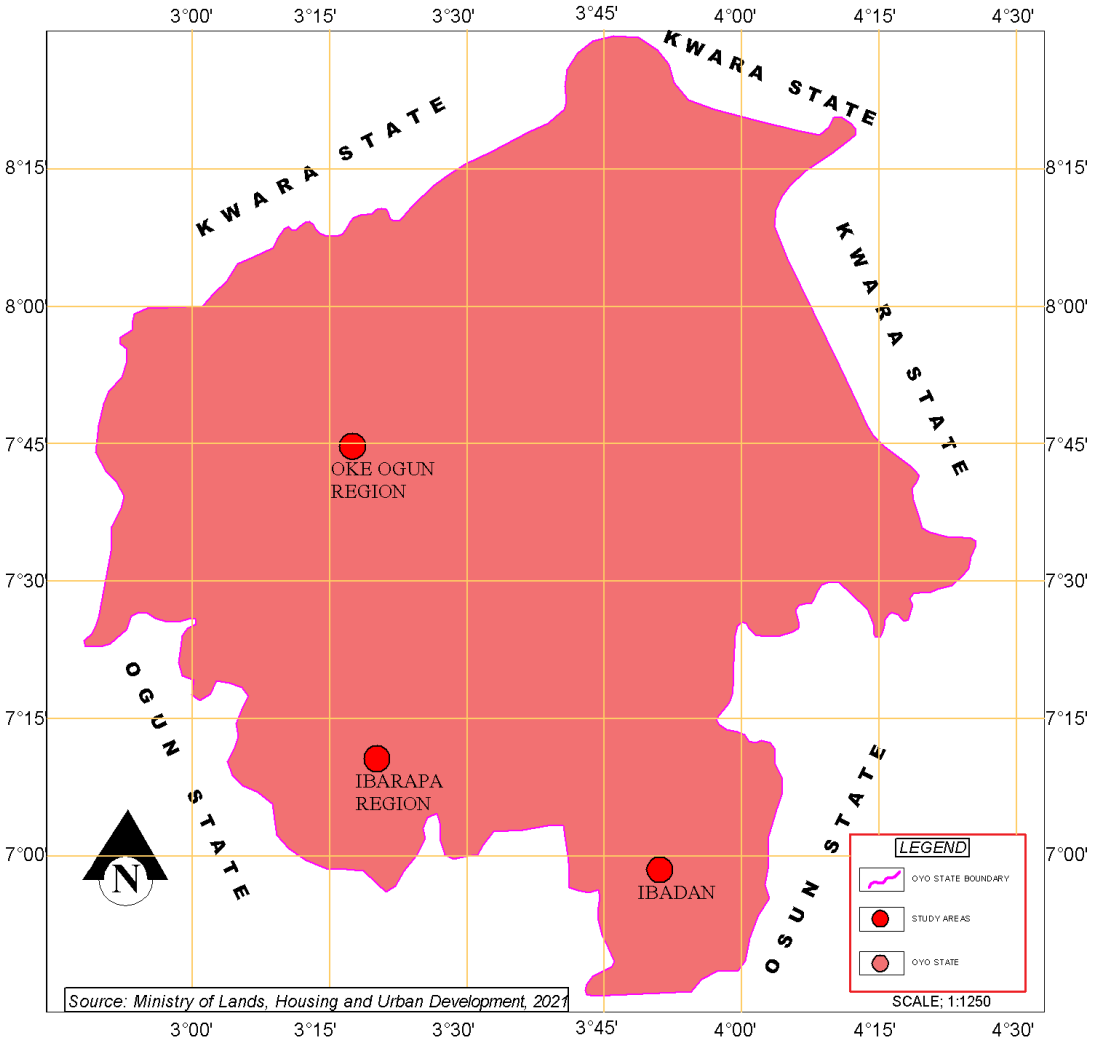


Figure 1.1 : Map of Oyo State Showing the study Areas

1.7 Operational definition of terms

Ìgunnuko, gunnu, is the ancestral deity in Basi Town which symbolises the spirituality of the people.

Òòsà Tapa is used to describe the pantheon gods in Tapa town, which are the core of the people's spirituality.

Eré bẹ̀mbẹ́, ijó ìgunnu, Ọdún Òòsà, are synonymous *bẹ̀mbẹ́* performative structures employed in Ibadan, Basi and Tapa, respectively.

Ọré Jíjà, is a key component of the *bẹ̀mbẹ́* music performance in the Òòsà Tapa worship in Tapa town is ore jija, or cane fighting.

Ìlù bìbọ, an act of worship or adoration, is a key component of the g*unnu* celebration in Basi town.

Igbó Òòsà, translates to sacred groove in both Basi and Tapa towns of Ọ̀yọ́ State, in the traditional event known as "gunnu and Oosa Tapa"

Baba Òòsà, Iya Òòsà, or Omo Òòsà, refers to Chief priest and guardian, priestess or mother designate, initiates of the *gunnu* deity and *Òòsà* Tapa deities respectively.

Soko, is God in Nupe philosophy

Dombasi is a term used by the Tapa people to describe the greatness of the g*unnu* deity.

ìlù sísè, act of producing a drum; from selection to coupling of materials

Igi apá/igi òmò - These are wood types with the necessary qualities to be required for drum shells in the traditional drum- building process.

Ìkéde ìsojí ìtagbangba- this is an expression meaning announcement. In other words announcement of of evangelism drive and outreaches among christian faithfuls.

Asikiri- This term refers to act of rendering songs of praise of the edifying almighty Allah at Islamic gatherings, which is often accompanied with

Endnotes

1. Such as *dùndún, bàtá, kiribótó, gbedu, sèkèrè ajé, and bembe* to mention a few. musical instruments.

2. For further reading, See Euba, (1990)

3. This particularly relates to incidences where musical traditions conform to firm spiritualties that integrates deeply into the various patterns of religious, social, economic, and political life of the society.

4. These scholarly works include, (Laoye, 1959; Inanga, 1983; Omibiyi, 1986; Adegbite, 1988; Omojola, 1990; Euba, 1990; Olaniyan, 2011; Omojola, 1990; Adeleke, 2005; Okunade, 2005; Samuel, 2005, 2013 and Fasipe, 2022)

5. Amanda Villespastour (ed) 2015 corroborates this in a discourse on Yorùbá god of drumming: Perspectives from the Atlantic on the wood that talks. University of Mississippi.

6. I observed this in one of my field trip to Ibarapa land, specifically in Igbo -Ora where I was privileged to witness the groups performance. See for further reading Faniyi (2017:16)

CHAPTER TWO
THEORETICAL FRAMEWORK AND LITERATURE REVIEW

2.1 Theoretical framework

The study makes use of structural functionalism developed by Parson in 1959, revised by Chilcot in 1998, and positioned in African epistemology by Audu and Samuel (2014). It incorporates the political ecology theory, which was developed and applied by anthropologist Eric R. Wolf and Bertrand de Jouvenel, respectively, in 1957 and 1972. The study also incorporates Key's (2013) fundamental idea of spirosony, which is related to the preference for aurality over the visual in his study of the Gregorian chant.

2.1.1 Structural functionalism

The study applies the theory to explore how functionalist tradition and the analytical framework relate to music, technology and spirituality as vital components of Yorùbá culture. The structural functionalist theory examines the entirety and complexity of society, as well as how its members—customs, norms, traditions, and institutions—work together to foster stability and unity. According to structural functionalism, the universe and its phenomena are made up of numerous structures that all work together to fulfil needs. According to functionalism, which serves as a theoretical framework for analysing cultural holism, understanding a society's components is equivalent to understanding how it works. Audu and Samuel's (2014) conceptualization of functionalism includes an African epistemological theorizing of the functionalist tradition.

In conceptualising functionalism, Audu and Samuel (2014) re-make it as a "instrumental framework in the integration of African communities, culture and history" by providing an African epistemological theorising of the functionalist tradition. Functionalism prioritses social integration and interprets phenomena in terms of their function rather than their societal roots (Chicott 2019). Functionalist analysis

thus considers how social patterns relate to their component pieces. According to Adams and Sydie (2001), functionalism emphasises stability, agreement, and order, as well as integration, in the interactions between distinct system component and the overall system. In relation to religion and the various roles it plays in society, Merton (1949) examines the latent and evident functions of functionalism.Religion gives society meaning, a way to spirituality, emotional comfort, and a sense of morality, even if it depends on society for its existence and usefulness. The junction of functionalist tradition and spirituality clarified cohesiveness and common ideals, which meet with human ambitions by emphasising spirituality in religious domains.

Although Chicott and Audu's model makes it clear that functionalism is based primarily on history, education and religion, this is because they believe that various facets of culture have distinct, manifest, and latent roles, among which is the crucial function of socialising the individual. Chicott and Audu suggest that these three social structures serve as the foundation for all other society structures and their activities. Titus (2011) based his idea on music, emphasizing the Yagba *ìregún* music of Kogi State in Nigeria. From the standpoint of structure and function, Titus conceptualizes functionalism and argues that *ìregún* music reflects the social structure of the populace. He then identifies the structures of *ìregún* music in the chants, songs, dancing, and musical instruments. Additionally, he noted that some of its specialized roles include amusing, cautioning, correcting, and educating particular people.

These people may be an individual, a group, a leader, or the led in a society. In contrast to Titus' method of utilizing the theory of functionalism to investigate the social consequences of music, this study is using the model of analysis to explain the spiritual essence in *bẹ̀mbẹ́* musical compositions. In order to create a framework of analysis to comprehend music, technology and spirituality as vital elements in the musical arts of the *bẹ̀mbẹ́*, the tenets of functionalism develop this conceptual paradigm. Furthermore, because it is a prolific and adaptable native drum of the Yorùbá of Southwestern Nigeria and the African diaspora, it will be able to accommodate the various spiritual connotations associated with the *bẹ̀mbẹ́* arts traditions. This will make it easier to comprehend the structure of *bẹ̀mbẹ́* music as it can be inferred from the vast amount of data and to assess the degree of stability and solidarity throughout the various performance circumstances.

2.1.2 Spirosony

Spirosony in the study's context denotes a greater comprehension of the way in which spirituality manifests itself in the ability to detect sound experienced during spiritual ex periences. (Key 2013:77). With the creation of the idea of Spirosonance as opposed to Theosonance, this endeavour aims to shift the emphasis of research in religion and spir ituality from the visual to the aural. This claim challenges the dominant school of West ern philosophical thought, which frequently elevates sight above other senses and is su mmarized in Thomas Fuller's adage, "Seeing is believing." Putting forth the case for a deeper comprehension of how people use music as a technique to achieve personal spir ituality in religious contexts that includes compelling imagery and complementary pro minent sound.Key asserts that spirosony permits divine contact and connection through musical sound.

Key's emphasis on Spirosony contrasts from the prevalent Western concepts of religions advocating the "exclusive ideal of silence" in that it examines the emergence of spirituality through sound. Silence is frequently connected to enlightenment and the achievement of oneness with God in both the Oriental and Catholic monastic traditions. In this framework, contemplative prayer and silence are regarded as being equally significant for religious life and as being guarantees of transcendence. According to Key's theories, the foundation of collective worship in African religious and musical traditions is not silence itself. In an empirical research of the human expression of spirituality in the multifaceted contexts of *bẹ̀mbẹ́* music performance, the study thus employs the case studies to illustrate Key's idea of Spirosonance.

It responds to Key's (2013) contention that a wealth of experiences from throughout the world are sufficient to supplement the scant literature on the acoustic and spiritual experience in music. He asserts that "the documenting of spiritual practice and music is apt to understanding the aurality of music; how it makes people feel and react, the meaning it provides, and how individuals interpret and manifest their spirituality through the music they hear, produce, reproduce, and construct." (Key 2013:30). A critical approach to establishing debates and comprehending the idea of aurality as a spiritual dimension discernible within the performance-technological nexus of the Yorùbá is also made easier by this study concept. The *bẹ̀mbẹ́* drum is, therefore,

highlighted in the framework of this study as a performance object and act that is mediated by drum-makers and musicians in both its technological process and performance. In other words, the analysis will look at how performers harness the power of the Yorùbá cosmos for the benefit of society, particularly as it manifests in the binary complementary process of enjoyable spectacle and beneficial ritual. As a result, the outcome will inform, influence and shape methods used in the *bẹ̀mbẹ́* drum's instrumental technological process as well as the spirituality of performers and audience members.

2.1.3 Political Ecology Theory

The study uses the political ecological theory, which was developed by anthropologist Eric R. Wolf and philosopher Bertrand de Jouvenel in 1957 and 1972, respectively, to explore the interconnectedness of spirituality, music and the environment in the development of musical instruments. Political ecology, which emerged from environmental studies in response to specific aspects of human ecology or ecological anthropology, draws academics from a variety of fields, including anthropology, geography, forestry, development studies, environmental sociology and environmental history. These fields all focus on the interrelationship between economics, politics and nature. Political ecology is a theory that examines improved environmental governance and offers suggestions and alternatives for how the environment interacts with political, economic, and social concerns (Robbins, 2005 cited in Healy, Lorek, and Rodriguez-Labajos, 2013).

Policy makers and organisations are informed of the complexity of the environment and development through this. When seen in the context of their political environment, economic forces, and social regulations, community decisions towards the natural environment are understood. In the context of government policy, evaluation of the natural environment and its impact on the unequal relationships among societies is also done (Healy, Lorek, and Rodriguez-Lajos, 2013:1). With the understanding that environmental challenges linked to musical instrument technology provides opportunity for sustainable human endeavours, political ecology theory offers grounds for assessing and comprehending overlooked viewpoints on environmental and social change. By this, ecospirituality becomes as a critical method of generating dialogues and

comprehending ideas regarding the relationship between spirituality, music and the environment, especially with regard to the technology and performance of musical instruments. Therefore, the theory describes scarcity as a social construct in order to expand on conservation and development of environmental resources, including trees and wild animals, as catalysts for the expansion of the musical instrument technology business. This begs the question of what causes a lack of natural resources to make drums and how it impacts the spiritual force of the drum.

2.2. Literature Review

There is a dearth of academic literature that examines *bẹ̀mbẹ́* drum music traditions and associated spiritual dynamics. However, the adopted theories and chosen pertinent literatures provide a wide range of perspectives on the study's topic. For instance, emphasis on defining the spiritual power of drums through understanding, the spiritual significance of drum production materials and spiritual dispositions of the drum maker in Yorùbá drum technology, and spirit possession in drum performance are among the topics organized in this section, and are discussed under distinct sub headings. These include world spirituality, which aims to explore the interdependencies of world spirituality and explain the concept of African inter-spirituality; Drums in Yorùbá spirituality; Intersecting spiritual and social roles of drums indigenous music Performances; Implication of spiritual and social symbolism in Yorùbá drumming and drum technology; the intersection between spirituality, music and the environment.

This attempt to engage the concepts of ecospirituality and ecomusicology in instrumental technology is with a view to understanding the Yorùbá perspective on how they engage the environment in their musical processes. By explaining scarcity as a social construct contending against the environment and invariably imposing challenges on the musical instrument technology industry. The integration of new technologies in the drum manufacturing industry, as well as how they should be interpreted and used in the light of environmental concerns like deforestation, are the goals of the ecospirituality and ecomusicology nexus, which is part of the instru-spiritual revolution in the instrumental technology industry. Lastly, the review of literature featured *bẹ̀mbẹ́* music in Yorùbá culture, with a view to exploring the performative roles of *bẹ̀mbẹ́* in classical Yorùbá music practices, the historical analysis of *bẹ̀mbẹ́* drums and transatlantic perspective of Yorùbá *bẹ̀mbẹ́* drums.

2.2.1 Spirituality in Context: Global Perspective

Current world reality offers a variety of spiritualties. The range of spiritual expressions which is broad and, spanning many cultures and the globe. Notably, the goal of exploring world spirituality is to conceptualize and contextualize global spirituality rather than trying to come up with a singular, universal definition of spirituality, which would seem to be unachievable. A huge understanding of how our spirituality affects human experience becomes pertinent given the enormous range of spiritual activity, around the globe. Cousin (1986), in his analysis of the notion of global spirituality, defines it as a meeting of spiritual paths that is, the assimilation not just of one's own spiritual legacy but of that of human community as a whole (Cousin, 1986 : 15). Unexpectedly, the influence of spirituality on human life practices and life styles as well as on how the human spirit connects to a higher level for a more contented and peaceful life overall, is consistently expanding (Sheldrake, 2012). To analyze the various spiritual traditions of the globe and the results of their intersections, the following Christian spirituality, Islamic spirituality, Jewish spirituality and Buddhist spirituality seek to reflect on these distinct spiritual traditions.

2.2.1.1 Christian Form

The Bible, through the teachings of Christ, the lessons from Paul and the epistles, inspires Christian Spirituality. By this, Christians globally are in constant spiritual connection with God. They are motivated to adopt the varying aspirational approaches to spirituality these include, "mystical and contemplative tradition, the holy life, spiritual empowerment, transformation of the world, ministry of proclamation and incarnational and sacramental tradition" (Ferguson 2010 : 169 - 172). Indeed, as historical legacies, societal ideologies, political climate and unique understanding have influenced the engagement of spirituality and search for fulfillment in Christianity, Spirituality in Christianity is further enriched by spiritual patterns such as prayer, meditation and study of the word; submission to God's will; harnessing spiritual gifts; championing social reformation; evangelism; and participating in Eucharistic rites.[1] These conscious integrated approaches are engaged in a state of grace, with the ultimate goal of finding fulfillment in God (Schneider 1998:39).

Belief in the trinity is the major motivation of spirituality in Christianity. The mysticism associated with the trinity and the human nature of God, personified in Jesus Christ, for the purgation of human transgression is the foundation for Christian belief. To this end, salvation from eternal damnation lies in the belief in Christ and assumption of holy spirit-infused spirituality; and a life lived in meekness and truth.

2.2.1.2 Jewish Form

Judaism embodies a singular belief in God, and the revered legacies and holy servitude of Abraham. Spirituality in Judaism, guided by Hebrew Scriptures, emanates from their experiences of God embodied in the biblical history and myths of the people of ancient Israel. Sheldrake (2012) avers that spirituality in Judaism chronologically dynamic ritual worship in the temple era, the multivocality of the prophets, the Pharisee' teachings, the daily Torah prioritized by later rabbinic Judaism, and puritan crusades such as the Essene. The core of Jewish spirituality is the divine supremacy of God. In essence, Judaism makes concrete, the incarnation of God in man and the supremacy of a religion directly institutionalised by God. Thus, the holy deprivation of the other, in reference to deviant religions and culture, is primarily emphasized in Judaism.

2.2.1.3 Hindu Form

Hinduism highlights the belief that every religion is a pathway for universal hope. Essentially, Hindu spirituality is independent of its Hindu origin, a phenomenon that is not characteristic of other world spirituality (Sharma 2006). Hindu religion is essentially polytheist, its complexity and spirituality notwithstanding, Sivaraman (1988), in assembling tropes of Hindu spirituality, argues that it should be addressed as a "locus for meeting of traditions and not as a singular religious tradition" (Sivaraman, 1988: xviii). Sivaraman however argues that Hindu spirituality is conservative and synthetically continuous. Hindu spirituality embraces the concept of selfhood: in immersing one's self in the spiritual experiences, the old self is not necessarily lost but interacts with the new self (Sharma 2008:28). Ultimately, when the body dies, the soul remains immortal. However, the soul loses its distinct identity, experiencing supreme

bliss when it merges with God Brahman, (Parab 2008). Its scriptures, Vedas, guide Hindu Spirituality.

The development of other practices to deepen spiritual life such as the yoga aims at finding peace by expunging the mind of distracting worldly thoughts. Essentially, belief in self-control, loyalty to moral teaching and practice of meditation and yoga will lead to inner peace (Ferguson 2010:85). The quest for the dictates of experiential approaches to Hindu spirituality, and the culminated effects of which are obtained in this life compares to the belief in afterlife as seen in Christianity and Islam

.

2.2.1.4 Buddhist Form

Buddhism, an offshoot of Hinduism is the world's fourth largest religion. It encompasses a variety of traditions, beliefs, and spiritual practices. The teachings of Buddhism premiered a search for answers to the experiences of deep pain, suffering, and unhappiness by the people. Buddhism questions the "self," prescribing an experiential approach that denies the old self (Sharma 2006). The Buddha, Siddhartha Gautama, led and indoctrinated a people, enlightening them on serenity and compassion. Consequently, transpersonal therapy enhances spirituality in the Buddhist religion. This follows the spiritual patterns of practice and development of morality, meditation, and wisdom (Aung, 2017). The Buddhist approach to spirituality significantly highlights the transient nature of life and the inevitability of change.

2.2.1.5 Islamic Form

Islamic spirituality establishes itself upon the sole supremacy of Allah. The popularly expression saying, "There is no God but Allah." confirms this. Christianity and Judaism also share this monotheistic belief. Essentially, founded upon the need to be totally committed to Allah in beliefs, thoughts and practices; Islam requires total submission and acceptance of Allah's will (Sheldrake 2012). In addition, a deep knowledge of the Quran1 is a significant pointer of Islamic spirituality. Islamic tenets therefore prescribe the spiritual standard of oneness of the faithful with Allah, acknowledging messengers and prophets as a communication link between Allah and the faithful; belief in final judgment and an ultimate final destination after earth's sojourn; and a commonality of faith. By these tenets, every community should strive to

be like Mohammed's Medina, a community where Allah's will be revered and practiced by the community as a whole (Ferguson 2002).

Furthermore, patterns, which motivates Islamic spiritual beliefs, include, prayer (ritual prayer done five times daily), obligatory fasting during the month of Ramadan, pilgrimage to the holy land of Mecca, a ritual that embodies several other rites like the stoning of the spot Satan tried to tempt Ishmael, circling the Kabbah seven times, amongst others. Also included is the Jihad, which involves fighting for Allah to establish his prescribed rules for creation (Waaijiman 2002).

2.3 Connecting Interspirituality with Yorùbá Spirituality

Following the unique and connected features characterizing spirituality experiences of religions across the globe, discussions' touching on interspirituality in Africa, presents a reality of inter-religious relations. As a pertinent discourse, Sheldrake, (2013) studies on spirituality and religion provides insight into the description of interspirituality as a syncretic phenomenon and as outcome of multiple allegiance to a couple or several religions. Interspirituality in Africa underscores the mutual relationship between spirituality of the diverse world cultures and the African culture. The spiritual link between Africa and African diaspora is also justified especially in the core elements of spirituality seen with certain beliefs, deities, and expressions that retains in varying forms in the African diaspora, centuries after the transatlantic slave trade. (King, 2000:23). This implies that mutual interdependency between spirituality, society, and culture has tremendous influence on world civilization as powerful agents of transformation.

Providing further insight into how religious and cultural pluralism is a prominent feature of human societies, Acquah (2011) in his extensive study on the religious pluralistic context of Mfantse traditional area of Ghana, with reference to Christian-Muslim relations. Drawing from the diverse engaging issues raised in the study, Acquah examines the interspiritual nature of Ghana, and argues that interspirituality is a common trend in Africa, and an eclectic fusion of beliefs, practices, and wisdom from Islamic, Christian and African Traditional beliefs. He concludes that African spirituality is non-exclusive, on one hand and secondly, African spirituality is thriving within structures of multiple faiths. Dealing with these perspectives, Mazrui; Gyekye;

Burgees and Laurenti in their engaging studies, acknowledge the deep sensibility, which characterises Africa's spirituality as a significant reality. Africans have always reflected intrinsic consciousness of the divine with reverence that the universe and the force of life are all manifestations of God (Mazrui, 1989:135). Mazrui (1989) maintains that Africa had been at worship of the Supreme God long before Christian or Islamic religion arrived on the African continent. Mazrui concludes that spirituality in Africa's engaging culture is sacrosanct and integral.

Corroborating Mazrui, Oehrie and Emeka opine that, African spirituality along with traditional religion shares the same avenues and devices of expressions as African metaphysical. Gyekye (1996) captures the foregoing thoughts in a Ghanaian proverb which says' to be born into African society is to be born into a culture that is intensely and pervasively religious and that means, and requires, participating in the religious beliefs and rituals of the community (Gyekye, 1996 : 4). Remarkably, Mazrui and Gyekye in their studies, capitalise on the fact that transmission of the knowledge of the sanctity of the Supreme Being in worship, through his agencies is a matter of obligation form a core religious perspective. To expand on this opinion, Oehrie and Emeka (2003), writing on how religious thought system in Africa interface with music to power rituals and religious observances in an inexplicable manner, states that

> Therefore, it is not surprising that religious thought system, ideas, practices and aspects of Africa have very powerful influences on the musical art, even where they are not employed in or associated with worship. This is because religious beliefs and practices relate to spirits and deities' nature and ancestors, symbolic art and rituals materials and non-material culture, human beings and the communication systems everyday behaviour and language, and the sources of misfortune and evil. The religious system of thought then drives the rituals, ceremonies, festivals, and certain other commemorative observances that generate certain types of musical arts creativity that colour and elevate African life. Oehrie and Emeka (2003:42).

Thus, leaning on this thought, this study considers the transmission of knowledge of the Supreme Being and his agencies in indigenous musical arts traditions, particularly in musical instrumental technology and performance practices as a matter of strict adherence to provided norms in African societies, specifically among the Yorùbá of Southwestern Nigeria. The Yorùbá, are a people who form the largest ethnic group

who live within the South-west of Nigeria. In addition, they are among the largest extant groups in the African diaspora, who share a common ancestry, belief, culture, histories and experiences.

Their other common attributes include also, the fact that each Yorùbá group has distinct cultural traits that have made them stand out as unique. Part of their common marker of identity includes language, religion, and spiritual practices. According to Burgees, (2008), the Yorùbá, as many African groups are highly religious with their daily life activities enshrined in religious undertones and interpreted with religious sentiments. This being so, it must be stated that, these actions amounts to seeking meaning, power and protection among other things from God as confirmation of the omnipotence of God. Laurenti (2014) focused well on this fact, noting that despite the multiplicity of faiths in Black Africa, individual daily lives still embody indigenous spirituality. He argued further, that while Christianity and Islam project a singular monotheistic spiritual experience, indigenous beliefs aver the existence of more minor gods who are potent deities and have communicative links to the supreme God.

Agreeing to this spiritual affirmation, Olupona, (2014:17), adds that indigenous traditions prescribe "ancestorhood, multiplicity of gods, medicine, divination, ritual, sacred kingship and festivals" as approaches to spiritual Africanism. In summary, these scholars support the resilience of the Yorùbá traditions despite the influence of the adopted foreign religious beliefs. Presenting critical insights on the well-grounded nature of the Yorùbá spirituality, Idowu (1962), Famule (2005) and Adegoke (2010) describes the knowledge of spirituality from the Yorùbá worldview, as that which affirms the supremacy of God as its core. Idowu (1962) gives a reverent description of God in well-established Yorùbá religious worships on daily, weekly, or annual basis, as Olódùmarè[2], meaning the owner of the universe. Babatunde, (1977) in his lucid discussion on the representation of Yorùbá gods with symbols and sculptural images like the thunderbolt in the case of Sango,[3] gives a vivid explanation of Yorùbá description of God, when he states:

> Nevertheless, it is through these symbols or sculptural representation as well as the myths that the gods live on in in the mind of their worshippers or descendants. It is only the Supreme Being, Olodumare, who is never or, rather, who cannot adequately be represented in person because of his spatial extensiveness…. Hence he is known as Atere

> k'aiye- he who spreads over. In fact, the Yorùbá go to the extent of equating him with the very air we breathe just to show that he is inexhaustible (Babatunde, 1977: 16).

Expanding on the concept of God and spirits, as central to Yorùbá spirituality comes other prescription on Yorùbá Spirituality is the belief that spirits are next in rank to God. Adegoke (2010) opines that Olódùmarè, who is the Supreme Being, is highly distant and his power is not comparable to any of the lesser beings. He commands the numerous divinities named órìsà, the conglomeration of spirits, ancestral forces, and psychic agencies whose channels link the spiritual to the physical worlds. The Yorùbá have belief in the unseen spirit beings (ẹ̀mí àìrí), who resides in the heaven (ọ̀run), some inhabit the terrestrial world (ayé), having (spiritual) powers which surpasses those of human beings. The nomenclatures of these spirits as well as individuals Yorùbá believe about them varied from one subgroup to the other (Famule, 2005:21).

2.3.1 Drums in Yorùbá Spirituality

As Nzewi, (2007) observes, the simple appearance, with deep evocative action and inspiring creativity, of the drums in Africa have profound beneficial effects on humans, the human society and other living things. Connecting to these attributes, Yorùbá drums music portrays the spiritual significance of drums in many instances through simple and complex rhythms of the drum. Attesting to the uniquely complex Yorùbá musical cultures, Ọmójolà (2006); Vidal (2012), and Faniyi, (2017) lend credence to the numerous phenomenal roles and spiritual significance linked to Yorùbá drums. Especially, in the religious worship of Yorùbá gods, deities, and edification of ancestors, the drums thrive in themselves as sound objects and as symbolic representations. In this context, African drums embody spiritual power and spiritual enhancement that are quite significant as basis for performance.

Still expounding on the fact that Yorùbá culture essentially gives priority to the drums as mainstay of its rich rhythmic identity, Vidal, (2012) draws attention to prominent roles drums play in several occasions among the Yorùbá, this include, the birth of a new child, the coronation of a new king and the burial of an important personality in the community. However, more explicitly, scholarly observation reveals that drums in Yorùbá sacred traditions are highly developed, and represent essential components of òrìsà worship in annual public festival, observances of historical events or memorials.

Attesting to how the drums exemplifies strong link between music and rituals, Omibiyi (1979), explains that, "each deity has its own special choir of drums and peculiar rhythms played during annual festivals or special ceremonies and are kept in the shrine of the particular deity when not in use." Explaining further, Omojola, (2006: 19) in his insightful study of selected Yorùbá deities, corroborates Omibiyi by highlighting the roles of gods and divinities in their various assignments covering different aspects of life. According to him, *Sàngó,* god of thunder, òrúnmìlà god of divinity, *Ọya,* goddess of river, *Obàtálá,* god of creation, *Ògún,* god of iron implement, creativity, and war are all appeased through festivals that abound in music. He stressed further, that bàtá ensemble, àgèrè ensemble and ìgbìn ensemble respectively accompanies the rituals in honour of *Sàngó, Ògùn,* and *Obàtálá,* performing the role of spiritual enhancement.

Putting this in perspective, Sotunsa (2009) in her study of Yorùbá drum poetry, examines the impact of drum rhythm on the performer and listener in her construct of spirituality, she argues that drum poetry performance is one primary agent for fostering a spiritual experience and manifestation of meaning in performance. Villespastour (2015), describes that, the manifestation as a feeling of emotional excitement is borne out the fact that "music is in itself a remedy which radiates joy. In effect, a leaning on the integral role of music in religious contexts attest to the link between religion and spirituality." Affirming this link, Omojola (2010), reiterate on the agency of the performer within religious ritual by situating his argument within inclusivity and social balance as expressed in the terms *àsà* (social reality and cultural practice) and *ẹ̀sín* (spiritual devotion). He avers that, 'on one hand, the agency of the performer must deal with the esoteric narratives and age long rituals that communicate directly with deities, he must, on the other hand, also respond and relate to the social situation within which religious derive meaning in real life times.'' (Omojola 2010:2).

Still expounding on the significance of drums in Yorùbá spirituality, Omojola (2010) attempts to underscore the mediatory role and social engagement of the drum in religious rituals, with particular emphasis that the constant interplay of elements of play and spirituality is controlled by the agency of the performers (Omojola 2010:1). Drum performances in these contexts of worship and offerings often captures the essence of the moment, which usually manifests direct communication between deities and worshippers. This experience often results from the drummer's creativity

and innovative instinct rather than strict established repertoire. Villespastour, (2015) on the current narratives of social dynamics in indigenous traditions avers that:

> The varieties of gods, drums, and rhythms played across regions of Southwestern Nigeria, eastern Benin and their Diasporas demonstrate the fertility of origin, exchange, adaptation, innovation, and replication. Inherent in their role as culture bearers, they recognize that innovation asserts itself in any ritual, initiation, and drumming event in other to achieve the ends to which the participants are aiming. Villespastour, (2010 :)

However, commenting on Villespastour observation, Omojola, (2010) posits on the ethnographic accounts of *Osun* festival attempts to decentre the idea that all performances are essentially ritual offering. Arguing that some drum rhythms played during the festival are purely secular, conceived essentially as social dance rhythms, deployed to engender intersection and communal celebration (Omojola, 2010: 22). Agreeing with Villespastour further, Drewal (1992) in an attempt to conceptualize the concept of improvisation in Yorùbá ritual performances argues that ‘‘when the Yorùbá people say that they perform ritual’’ just as their ancestors did it in the past, improvisation is implicit in their recreation or restoration (Drewal 1992:23).

Attempt to unravel the concept of spirituality and its meaning in Yorùbá musical worldview, include also the understanding of the connection between the drum, its sound, and the resultant behavioural attitude of the performer and audience. Perhaps, paying more scholarly attention to the social engagement aspect of religious ritual performances, to underscore the mediatory role of the musicians in meeting the spiritual significance and social needs of their communities as Kasfir’s, (1998) “icon as object” and icon as acts” study argues will facilitate this attempt.

2.3.2 Music in Yorùbá Christian Church Spirituality

Evidences abound of activities of the Yorùbá Christian church, to propagate the role of music in religion as a stimulant for spirituality within the setting of religions of African descent. Reviewing Peel's ethnographic study of the Cherubim and Seraphim movement in Lagos, Nigeria from 2018, Omojola (2019) provided a succinct account of how social dynamics influenced the spiritual implications of music in christian worship. This is observed in fundamental problems of rights denial, false accusations,

and egotistic colonial ideals that led to the segregation, emergence, and rapid expansion of the Cherubim and Seraphim movement in Nigeria. Omojola explains the course of events as follows:

> The Aladura movement, an Africanist Christian group that began in western Nigeria in the early twentieth century, emerged partly in response to what Yorùbá Christians perceived as cultural domination within the Anglican Church of the colonial era. Interracial tensions began to develop within the church because of complaints by Yorùbá Christians that they were denied administrative roles, rarely appointed as priests, and disallowed from using Yorùbá music in Christian worship because of its alleged pagan roots. African church members responded by agitating for a more equitable distribution of roles and the incorporation of Yorùbá songs into the liturgy. Consequent upon these developments…. many Yorùbá Christians carried out their agitation within the imported, British-controlled Anglican denomination, others left to form new Africanist churches…. Members of the new churches aspired to a more visible form of spirituality, wore white robes, prayed more fervently, believed in spiritual healing, and cultivated Yorùbá-derived trance practices. In these manifold ways, the new Africanist denominations, collectively known as the Aladura (prayer band) movement, were able to simultaneously affirm their Christian convictions and Yorùbá grounded practices of spirituality (Omojola, 2019:1)

While this was suggestive of African desire to be the sole owners of their right to authentic worship, Okunade (2016) provides additional justification for advancing the goal of expressing music as a genuine tool in worship based on their African sentiments and spiritual senses. Putting out the argument that the way the West made use of religion as a driving force behind human enslavement in order to achieve enormous political and economic benefits encountered a new move anchored in cultural principles. Thereby giving a window of hope. The reinvigorated optimism and belief gave rise to the African indigenous churches in the spirit of cultural reawakening and renewal.

The Cherubim and Seraphim Church (C&S), the celestial church of Africa, according to Faniyi (2017), is one such African indigenous church where incidents of transcendent spirituality are key feature of to liturgical celebrations. In support of the Cherubim and Seraphim Church's spiritual designation, Harris (2016) argues that the idea of spirituality is essential to the meaning that the church embodies, including things like prayer, divination, and being possessed by the Holy Spirit. In African indigenous churches, the worship mode features a raucous musical performance that

inspires renewed vigor and passionate expansion through singing, dancing, and musical instrument playing. As stated by Okunade:

> The text of the songs, the rhythm of the drums, and dance movements were implicit, though with imagery but expressing conscious efforts to commune the higher realm. In the re-examination of the turn of political and economic engagements of the west on Africa, these scholars in agreement presents a vilified people with disrupted spiritual values and heritage, and consequently basking in renewed spiritual vigour on a wider outreach. This development saw how the adoption of indigenous worship form, the ones earlier labelled idolatry helps to shape African derived religion, where all the constituents of music-singing, dancing and drumming, serves as medium for connection the people to the divine (Okunade, 2016:1)

The evolution and transformational process following the acceptance of the redefining of Christian worship to include African spiritual sensibilities have been extensively examined in major scholarly studies on the musical practice of indigenous African churches. To name a few, see (Ayegboyin, 1999; Adedeji, 2016; Loko, 2017).

2.3.3 Intersecting Spiritual Power and Social Dialogue in Indigenous Music Performances

The connection between the drum, its sound, and the resultant behavioural attitude of the performer and audience. scholarly attention on the social engagement aspect of religious ritual performances has become necessary to corroborate with new studies. Earlier research has focused on performances in which the musicians' mediatory role in identifying the spiritual value and social needs of their communities is obviously substantial, as evidenced in Kasfir's (1998) study on "icon as object" and "icon as acts." Another extant work that lends validity to this concern is Omojola (2010), who, based on ethnographic descriptions of the Osun festival, attempted to deconstruct the concept that all performances are basically ritual offerings.

Arguing that some drum rhythms played during the festival are purely secular, conceived essentially as social dance rhythms, deployed to engender intersection and communal celebration (Omojola, 2010: 22). Essentially, the drums thrive in religious worship as sound objects and symbolic representations of gods, goddesses, and ancestors. The spiritual power and spiritual development that African drums embody in this setting serve as a fundamental foundation for performance. Arguments are presented in this discourse that place the phenomenon of spiritual power within its

broader cultural context and away from simple performance consequences. Nzewi, (2007), making an affirmative point, notes that the African drum's embodied values are ones that have "simple appearance, deep evocative action, motivating creativity, as well as profound good consequences on humans, the human civilization, and other living things." Yorùbá drums clearly relate to these characteristics given how they are used in various cultural conventions, according to Derrida (1988), interpretation of the spiritual is more frequently shaped by a variety of lenses from different settings, including cultural, religious, non-religious, social, and personal locales, traditions, and experiences. Nzewi, (2007) adds that when relating this occurrence to spirit-manifest performances:

> The spirit manifest entity implicates a bi-polar complementation- The abstract nature of the embodied spirit idea, and the human animator through whose material body the known or ascribed spirit persona is staged. The actor's mind is ridden by the spirit essence. Symbolic costumes and objects enhance the reality or believability of a spirit manifest performance, which aided by dramatic action, dances, and overall activating music, transforms the normal personality of the human medium into the prescribed spirit persona. (Nzewi, 2007:13)

According to Soyinka (1990), the performance stage turns into "the ceremonial arena of confrontation," personifying the frightened human consciousness of the cosmos as the "challenger's presence" and the "chthonic space." Soyinka believes that the reason why the spirit appears in African performances is because the stage has chthonic or nether-realm elements that blur the distinction between the realms of mortals and spirits. The performer, in Soyinka's case a dramaturgist, serves as an actor-surrogate, "thus establishing the emotional and spiritual undertones" that seep into and take possession of the performance space as a hallowed place from which supernatural presences are evoked.

The idea of a performer/spirit-surrogate creates a double complex character in that they personify both the possessed spirit and the human audience at the point of their performance. As a result, they share blessings from the spirits with the audience of mortals while also being inextricably related to both groups and receiving acclaim from the audience on behalf of the spirits. As a result, Yorùbá society places a heavy burden on the creative to produce not only intelligent communication and entertainment but also the transcendent toll of producing what Soyinka has referred to as "pure essence."

When considering musical performances as a platform for spirit manifestations, Key (2013) noted that music is expressed in many different dialects and seen as a universal language by all individuals in both aural and non-aural consciousness. In agreement that music serves a variety of functions, including both concrete and abstract forms of communication, in the great majority of human experience, Potvin and Argue (2014) explain:

> Engagements of music in the spirituality of daily life is observed for personal aspiration, cultural, political, economic and social sustenance, and in these instances, music amplifies and intensifies spiritual experience in the quest for meaning. (Potvin and Argue, 2014)

Stating once more that humans can experience the sublime through music and even the most basic forms of sound, serving as "a bridge to the unknown" and a conduit between the ego and the divine. Key emphasizes the use of music as a medium for communication by saying that:

> Music is as much a transformative technology as literacy and spoken language in its potential to change the way people perceive the world. Just as music can influence how one views a fabricated reality, such as a movie, so too can music shape one's perception of their immediate reality. Even more, music has the means to lift people out and beyond the ordinary experience of reality into the extraordinary and into the spiritual. (Key 2013:25).

Meki makes the claim that in the sacred dispensation of the musical arts and healing, the "voice" of music, as well as an extra-musical action carried out through an appropriate musical arts medium, is considered inviolable and non-indictable by drawing inference from the Igbo example on the inspiring spiritual force of music (Nzewi:2007:21). This opens up the possibility that music often represents spiritual experiences and manifestations, especially when it engages in daily spirituality for individual aspiration, cultural, economic, and social nourishment. The stronger connection between life, spirituality, and music is supported by Solomon (2000), who writes elaborate on this harmony that "music was the direct manifestation, not just an expression of the cosmic will that encompassed all of life." Music invariably fosters spiritual expressions and forges a connection between the performer and the audience that cuts over all boundaries of culture and belief. Solomon says, "It is difficult to conceive of spirituality without musical accompaniment," (Solomon, 2000:24).

In support of this, Foley (2015) provides evidence suggesting that people are predisposed to enjoy instrumental, transcendental, and spiritual music from the moment they are born. Incorporating this idea across racial and cultural lines, music serves a variety of practical purposes and represents a variety of spiritual pursuits. The esoteric function of egwu ota instrumental ensemble is brought to life in Oshimili south villages of Delta state by the summoning of the spirit of the deceased during funeral rite rites, during the egwu ndi muo, meaning (dance of the spirits or of the dead). The the egwu ota which is the primary instrument ensemble for the dance, has some magical properties that call the spirits of the deceased to the dance floor and entice onlookers to join them, bridging the gap between the living and the dead[4].

A Bori cult performance among the Hausa of Northern Nigeria is also a spirit possession cult that has gained widespread praise as a spiritual phenomena. This cult has survived the persecution and cultural war waged against it over the years by Islam despite incorporating some Islamic features. The ceremonial performance is a skillful summoning of the spirits of the wind and water. It includes singing, dancing, and the playing of string instruments like the goje and molo, as well as the beating of calabashes called koko with sticks or holding them against the chest while scratching them with nails. The Bori spirit identifies its desired beat and appropriate melody during the performance in order to take control of its favorite medium who is doing the trance dance.

Okagbue (2008) said that "the spirits also thought considerably to influence life in the human world by their ability to afflict humans with all manner of maladies" when he was explaining the idea of spirit possession in the Bori cult. However, individuals whom the spirits favor may also benefit from their good fortune and well-being Okagbue (2008). Among Yorùbá hunter guilds, a ceremony known as "ìshípà ọdẹ" (literally "hunters pull-out") is typically performed to disengage the spirit of their deceased colleague from among them. Chants that describe the hunter's lineage, abilities, agility, and bravery dominate the performance. The show also includes singing and dancing. Colleagues experience a manifest of the dead's presence during this performance.

The immediacy and dynamism of music contribute to the in-depth experiences that music inspires so that listeners are unable to separate themselves from the experience, that is, the sound of the instruments, the vocal accompaniment, and the overall composition. As music is observed to be transcendental and evoking powerful emotions in humans. The Yorùbá subgroups Ẹ̀gbá, Àwórì, and other during the *Gẹ̀lẹ̀dẹ́* spirit-manifest performance honor the spiritual power of women with a focus on stability and harmony. In order to entertain and educate, the performance combines singing, drumming, coordinated dance, and the display of satirical masks.

As a response to prior scholarly restrictions that frequently provide a generalized view that the religious function of African arts only receives attention when it is related to social and aesthetic issues, Lawal (1996) aims to advocate the importance of Yorùbá art in his study of *Gẹ̀lẹ̀dẹ́* arts, when he "places it within a larger framework of Yorùbá dialectic existence in which art works as a metaphor for encouraging increase and for fostering spiritual well-being and social harmony within a certain community," his attempt at studying *Gẹ̀lẹ̀dẹ́* therefore defined a holistic approach. xv). Arguing that some drum rhythms played during the festival are purely secular, conceived essentially as social dance rhythms, deployed to engender intersection and communal celebration. (Omojola, 2010: 22). Agreeing with Villespastour further, Drewal (1992) in an attempt to conceptualize the concept of improvisation in Yorùbá ritual performances argues that ‘‘when the Yorùbá people say that they perform ritual’’ just as their ancestors did it in the past, improvisation is implicit in their recreation or restoration (Drewal 1992:23).

Gẹ̀lẹ̀dẹ́ masks are a celebration of women's spiritual power among the Egba, Ègbádò, Àwórì, and other neighboring Yorùbá subgroups, with the Drewal stating that "the purpose of the spirit-manifest tradition is to make the great mothers *(ìyá nlá*) use their spiritual power positively." He claims that the *Gẹ̀lẹ̀dẹ́* masque tradition is a tool for social integration since it reflects everyday happenings and functions as a visual metaphor, attracting both males and females to the *Gẹ̀lẹ̀dẹ́* festivities. Typically, the *Gẹ̀lẹ̀dẹ́* masks are worn to cover various sections of the male attendants' bodies, while the *Gẹ̀lẹ̀dẹ́* masks are displayed on wooden trays on the female attendants' heads (Famule, 2005:24). The aforementioned exchanges and engagements in Yorùbá society

seem to point out spiritual impulses in the diverse Yorùbá musical expressions. These have demonstrated that music is a thriving industry among the Yorùbá.

In fact, a number of elements relating to the manifestation of spiritual impulse are connected, particularly in the areas of instrumental technology and musical performance. For instance, panegyric phrase reproductions spoken in daily encounters are a typical occurrence in the rich culture of the people of "Oyo" in "Oyo town." One of the expressions that honors the Oyo people and denotes their identity is "Ọyọ́ *'mo'lààfin, òjò pa sekèrè ọmọ àtìbà,"* which translates to "Oyo, the child of Aláàfin, like the sekèrè gets wet by the rain and remains firm. Among several known phrases associated with the people of Oyo, this phrase is the commonly expressed to eulogize the monarch and people of Oyo town. It stimulates the deep meaning in the symbolic representation of the musical and extra-musical essence of the Sẹ̀kẹ̀rẹ̀ Ajé as the individual and corporate signifier of their identity.

In addition to stimulating pride among the people, the phrase also symbolizes the wealth and authority of the king, as well as the prosperity and unity of the entire community. Thus, whatever medium of musical expression bears these identity and symbolic indices, whether vocal or instrumental, arouses emotions and creates overwhelming feelings. In this situation, the patron showers the musician with gifts in cash or in kind, in appreciation. The Yorùbá refer to this act of spiritual motivation as "*orí wíwú*," meaning an act of benevolence shown by a music patron in an emotionally overwhelmed state. Sowande refers to this experience as art, assuring the relationship between the visible and invisible worlds, (Sowande 1976: 103). On the contrary, a feeling of denial could also arise, where the agency of music fails to convey emotions or feelings capable of engendering deeper meanings in communication.

Cordwell, (1983) gave a contrasting account of the agency spiritual impulse in a performance situation in Ọ̀wọ̀ town in Ondo State of how "a magnificently apparelled "spirit" demand that a particular drummer be replaced because the balance between beautiful costume and suitable, appropriate music simply was not felt. An act implying that the ostentatious display of materials elevates the status of that spirit in the other world (Cordwell, 1983:93). While this experience connotes the flamboyant nature of the deity, it also creates an impression is of how spiritual impulses are derived through

a joint performance of Yorùbá artistic forms. Creating a vivid impression of this assertion, Foley (2015) remarks:

> Its (music) elusive but dynamic impermanence evokes images of a divine spirit that sweeps in and through our lives. Present but not containable. Its intangibility even in the human reality bodes well for its capacity to penetrate the realm of gods and transverse the spirit world in its return trip bearing messages of solace and inspiration (Foley, 2015: 639).

For Drewal (1992) and Soyinka (1990), this could only occur when certain outside influences defile the performance or its arena. This is because spiritual undertones run through musical performances and in most cases, sabotage may occur with good performances, which carry the potential of reward. For Soyinka, when this occurs its effect is felt immediately, and inconspicuous efforts could be made to counteract the negative effects immediately. It is perhaps very important to understand that if Drewal and Soyinka are right in saying that we would be hard-pressed in finding secular performances among the Yorùbá, then we could argue in line with the fact that that a bad performance, or a performance lacking in any spiritual force among the Yorùbá is one that is secular or profane.

If then we agree that the gods permeate all aspects of Yorùbá existence, profane Yorùbá performances are an insult to the very essence of Yorùbá existence. Implicitly, going by these arguments, music and sound are symbols signifying human agency, with the ability to attract the metaphysical. Attesting to this assertion, Chief Bayo Oyeleke of Olorunfunmi compound in Òkè - Òfa, Ibadan, in an oral interview gives a vivid description of spirit possession experience linked with the performance of *Ìkòyí èshọ́ oríkì*. According to him, the *Ìkòyí ẹshọ́* lineage is universal across Yorùbá land as gallant warriors. The *Ìkòyí éshọ́* family praise poetry- *oríkì,* which reveals their gallantry is widely acclaimed across Yorùbá communities. Narrating the spiritual disposition connected to *Ìkòyí èshọ́* family ritual ceremonies, Chief Oyeleke explains that in the context of performance, singers and/or dancers often experience spirit possession.

A situation which is usually brought to calm by providing a hen to the possessed, who in turn cuts of its head with the mouth and sucks the blood for appeasement. Lawal in his in-depth study of the Gẹ̀lẹ̀dẹ́ masque tradition, postulates that “Gẹ̀lẹ̀dẹ́ disseminate

values deem vital to individual and corporate survival in its form and content within their cultural contexts, by observing the people's explanation and interpretations of the figures and anecdotes, illustrated or of the proverbs, prayers, songs or praise chants associated with the objects," (Lawal 2011: vxiii). In view of the foregoing, my study underscored how the spiritual orientations of bẹ̀mbẹ́ musical arts practitioners' respond to their social environment in spiritually inclined practices of technological and performance practices.

2 4 Spiritual and Social Symbolism in Yorùbá Drumming and Drum Technology

2.4.1 Yorùbá Drumming as a Form of Socialization

In an effort to understand how social structure and musical structure interact, Feld (1984) in Eldridge (2005:52) suggests that societal patterns may have an impact on how music is structured within a society. Oehrie and Emeka (2003), for instance, provide insight into African society in order to determine how culture and tradition link, noting that the society occasionally specifies the musical genres that may be employed for any institutional observance and allocates duties to particular categories. The worldview of the Yorùbá civilization, which influences the music's structure, is frequently depicted in the art of Yorùbá drumming. Traditional institutions, admirable family values, a kinship system, rites of passage, music, and other art forms like dance and mime, to name a few, are characteristics of a typical Yorùbá community.

Gender hierarchy, which is reflected in performance abilities and ensemble organization, is an important aspect of this framework. The drums are classified by the Yorùbá as either feminine or masculine, according to their gender. Consequently, the performative responsibilities of gender are frequently obvious in a number of indigenous spiritual activities. The structuring is a reflection of the gender hierarchy of the Yorùbá community living by presenting an ideal interdependence between a leader and a follower. Vidal notes that the male-female concept of pitch demonstrates how the aggressive quality of the male is balanced by the receptive quality of the female to create social harmony. Vidal compares the complementary relationship between the male and female gender of the society with the description of musical instruments cuts across the regions in Nigeria. According to Vidal (2008–2009), who categorizes

Yorùbá drums according to voice range and pitch registers, "the mid–high pitch drum tone of modest size is related with male voice and given the appellation omele ako. Additionally, the lowest pitch and largest drum in an ensemble is referred to as the "mother drum," while the mid-low pitch drum tone of medium size is called "omele abo" and is related with the feminine voice. Vidal finishes by emphasizing the musical roles of the omele ako as accompanying ostinato, the omele abo as supporting mother drum, and the ìyá ìlù as playing the most complicated musical role, deconstructing the misuse of Sach-Hornbostel categorization on African instruments. (Vidal, 2008-2009:11/12). Nzewi (2000) provides the following explanation of this principle: "Indigenous philosophy gives the logic of harmonious matching of a perceived thematic completeness reckoned in dualistic gender categories. A complementary theme in a "low voice," the female voice, of equal or proportional duration is stated in response to an ensemble theme announced in a "high voice," the male voice, and vice versa.

This work is crucial in articulating African creative philosophy, which suggests a complementary relationship between gender and social ordering and spirituality. This study is necessary to explain African creative philosophy, which prescribes a complimentary relation of the genders, as male and female; metaphorical projection of kinship and social order, which causes drums to be known as a pair and conceived as twins or siblings and parents; and the significance of gender and social ordering to spirituality. The collective sound of the other ensemble members supports the mother's guiding role as portrayed by the musician/instrument. (Nzewi, 2007) notes that while the mother role holds marked creative responsibility, the egalitarian concord principles allow some ensemble parts, with the exception of the phrase reference, in this staging of the egalitarian principles that distinguish indigenous societies and human groups.

The *bẹ̀mbẹ́* ensemble is well-organized and structured in terms of gender hierarchy and performative duties to resemble the nuclear family's kinship hierarchy. ìyá-ìlù represents the mother, èjìn represents the father, while omele "isáájụ" and "àtélé" represent the children. Similar to the reverent nature of motherhood in the Yorùbá worldview, where the child is expected to draw their inspiration for how to live from the mother - a phenomenon resulting from a belief in spiritual attachment linked with blood as a life source in the process of birth (Nzewi 2007: 58). As a result, the Yorùbá

belief in this mother-child link is held in the highest regard. Arguing further on how spirituality from an African philosophical standpoint links with gender validity in performance and instrument technology. In fact, Nzewi has his idea performed in Akure town, where the elderly female initiates known as ègbè àgbà obìnrin are treated with the utmost reverence, to play the àgèrè drum during the yearly ò*gún* Akure festival in the palace of the *Déji* of Akure. In ensemble relationships, Nzewi rejects the term "master," calling for the embracing of "Motherhood," a phrase that implies fecundity, control, and fostering demands. According to him,

> The “mother” instrument is the principal instrument in the ranking of ensemble responsibility. The term denotes the most imposing in size, sonic potential, and coordinating authority. The mother instrument directs the ensemble, manages the emotions and the spirit of all categories of participants, and marshal’s contextual activities in event-music types…. The African concept of mother musicianship implicates the additional extra-musical distinction of thorough knowledge of the anatomy and syntax of an event-music context (Nzewi, 2007:59).

2.4.2 Effects of Socialization on the Yorùbá Drum Composition

The variety of Yorùbá cultural practices supports the drum's many uses. The drum is essential to ethnic life, according to Sachs (1940), who expresses this opinion. The drum serves numerous ritual tasks or functions that are specifically more sacred in the Yorùbá people's religious life. In his investigation of the traditional instruments of southwest Nigeria, Vidal (2012) emphasized the variety of musical instruments and musical traditions among the Yorùbá. He emphasizes the wide range of Yorùbá musical instruments, musical customs, and primary musical expression methods, which include singing and drumming. In Yorùbá-speaking regions, the general term for drums is ìlù, which literally translates to "that which is beaten." *Onílù*, which translates to "the drummer with the drum," In this region, the term *"onílù*" refers to the drummer who plays the drum. In this region, drums are frequently constructed in sets of three, four, or five with varied lengths and sizes to form a family or a drum ensemble. He enhanced the discussion further by describing the features of membrane drums in the following manner:

> Each of the family or orchestra is given a specific name, which often reflects its generic name of the ensemble for example…in the family of bàtá, the gender names is more

> clearer, the largest is called *ìyá ìlù bàtá* (bàtá mother drum) the next size is omele- abo (*bàtá* female drum), the third which is smaller than the first two is called *omele-ako (bàtá* male drum) while the last is the which is the smallest of the four is afere or atere bàtá. The smallest is the highest pitched and it plays a simple fixed, repetitive, rhythmic ostinato during music making (Vidal, 2012:43-44).

The drum and the context of performance define the nomenclature of a typical Yorùbá ensemble practice. Ọláníyan (2011) attests to this visible key characteristic in his explanation of nomenclature and performance of some Yorùbá instruments. According to him, the name of an ensemble can also be the name of the music such as *dùndún* and *dùndún* music, *bàtá* and *bàtá* music, *gbẹ̀du* and *gbẹ̀du* music, etc. This implies that performance-composition with their various titles form the repertoire of each ensemble. In this case, *gbandikan*, a piece of instrumental music is played by *dùndún* musicians or occasionally by *dùndún-sèkèrè* musicians, while *bàtá* is a separate ensemble, which has its own pieces and their titles forming the repertoire of the ensemble. However, in comparing *dùndún* with *bàtá* in terms of how their acoustic properties affect their speech capabilities, the general opinion has been that *dùndún* is more versatile than *bàtá*.

This position notwithstanding, scholars have strongly articulated their diverse positions on this subject. Yorùbá drums contribute to the huge sociocultural significance of musical performances by determining the factor for performance nomenclature. Omojolà, (1983) in his study of *kiribótó* music examines the role of *kiribótó* in the sociocultural space of the Yorùbá, the training of musicians, the performance of *kiribótó* music and organization of *kiribótó* groups, the occasions at which it is played and the types of *kiribótó* songs and musical styles. He observed, "*kiribótó* music combines vocal and instrumental renditions played by an ensemble of five drums of the membranophone family. Unlike the dùndún drums, *kiribótó* drums are essentially rhythmic instruments whose main function is to accompany song, the singing by the instrumentalist themselves.

It is evident from Omojola's explanation that the role of the drum is so exhaustive that the performance nomenclature also derived from it. Apart from considering instrumentation as a parameter for determining the nomenclature of selected performances, it is also observed that the Yorùbá consider other factors like social

status, occupation, context of performance and gender composition. Faniyi, (2012) in her study of *eré obìnrin-ilé* in Èsà-Òke town of *Ọ̀sun* State, affirms that e*ré-obìnrin-ilé* a sociocultural performance peculiar to womenfolk in Èsà-Òke town and its nomenclature reflects only the gender composition of the group not by instrumentation despite the heavy percussive effect and rhythmic coloration of the sèkèrè and agogo, the two instruments in the ensemble.

From the foregoing, three factors clearly contextualize the concept of nomenclature as far as Yorùbá music performances are concerned. These include performances in given contexts, instrumentation, and gender composition. *bẹ̀mbẹ́*, in the context of *wérè* performance during the Ramadan season, go by the title *bẹ̀mbẹ́* ò*ru*. This confirm that the theme of a *bẹ̀mbẹ́* performance rarely override the identity of the *bẹ̀mbẹ́* in terms of nomenclature as the *ìjálá-* a type of Yorùbá chant performed by the hunter's guild does to the dùndún. Further description of Yorùbá membrane drums is there classification in terms of playing techniques, which also vary with drum design. For instance, drums slung down the shoulder of the plays with a curved stick, while for some, the player plays with the hand in sitting position. Yorùbá drums often play in consort with other drums, however, the most eloquent drum, which is the *ìyá- ìlù* is usually speaks for the ensemble. The submissions benefit the study as it demonstrates that dynamism of Yorùbá membrane drum in all-purpose and restricted contexts.

2.4.3 Socialization and Spiritual Symbolism in Yorùbá Drum Making Process

In relation to Yorùbá drum production technology, socialization and spiritual symbolism are crucial ideas that articulate the musical and non-musical characteristics of drums in society. Words and terms commonly used for technological drum creation among the Yorùbá are metaphorically derived from nature, gender identity, culinary act, and sculpture. These idioms refer to socialization in the manufacture of drums, whereas terms that refer to spiritual symbolism are derived from sculpture and nature. These idioms describe the socialization process seen in material choices and procedural interactions in construction and how human agency shows spirituality in the processes. According to Omibiyi (1986), the Yorùbá require specific efforts to build musical instruments by depending on the experience in the art of instrument making acquired from the older people in the profession. In his discussion of the

Yorùbá's approach to socializing the child into learning instrument technology skills, Omibiyi (1986) adds that the Yorùbá use a variety of techniques.

Adeyeye (1999), examining the apprenticeship system as a means towards socialization and attaining specialization in the indigenous art of musical instrument making, supports Omibiyi in particular terms by illuminating the procedures for gaining proficiency in both the art of making and playing the instrument. As he describes the steps, he acknowledges the rigor of the four to five years of training required to get a student ready for the demands of performance engagement. This comes after the apprentice family-organized *ìyànda*, or graduation celebration. The term "taking freedom," or *ìyànda*, has a spiritual connotation. It implies a true desire to advance and master the new talent.

Therefore, the ceremony is important so that the trainee did not miss out on the predicted progress and prosperity desires inspired by the trainer. Unfinished apprenticeship will not obtain the trainer's earnest wishes and blessings, according to the Yorùbá worldview. It is appropriate to take Samuel's (2009) viewpoint on tree identification into consideration in order to further explain the relationship between spirituality and socialization in various facets of music, including instrument making and performance. As a tree can either be a man or female, it is crucial to comprehend the nuances of wood felling, according to Samuel (2009). As a result, it is expected that *Gbénágbéná*, or the carver, who represents ecological data about the woods or the forest, will be able to determine the gender of the tree to be cut. As a result, "*igi gígé*" tree falling is the first phase in the building process before *"odó gbígbé*" meaning woodcarving in the drum-making process.

Before beginning the operation of carving the tree, the carver predicts the result. In this instance, the carver uses the term "*a fé gbé odó"* rather than "*a fé gbé igi*," since the former applies to the creation of drums and the latter to the creation of sculptures. By conceptualizing choice as a signpost to socialization, we can advance our understanding of how drum making processes establish the groundwork for socialization. The Yorùbá place a high value on selecting materials such woods odó and animal membranes awo for various types of drums while building them. In other words, the selection of construction materials follows established Yorùbá cultural

norms rather than being a random procedure.Strict respect to material selection myths is sacred in this procedure.[6]

Samuel, (2009) notes that it is significant to highlight that the Yorùbá have a steadfast believe in spirits inhabiting trees, attesting to how local artisanship intersects choice with spiritual devotion in the process of manufacturing drums. As a result, it will be necessary to placate the spirit in order to cut down trees in this category for drum shells. According to him;:

> The carver, known as Gbẹ́nágbẹ́ná usually obtains the unprocessed wood by felling an appropriate tree from the forest or bush. Often, a ritual precedes tree felling, especially if the tree is discovered to be an ako (male). It is however not compulsory to perform any ritual if the tree is an abo (female). Some of the ways to recognize that a tree is an ako is holes within a tree or shedding of water by a tree as if it rained, and in some cases, the tree is translucent at night. The traditional belief is that a spirit inhabits a tree and it is essential to propitiate the vengeance of the indwelling spirit with necessary sacrifice before felling it, and failure to do so might have dire consequences on the carver. (Samuel, 2009: 64).

To carry out the, the propitiatory rite, the carver presents the sacrificial offerings at the foot of the ako tree before its felling. Narrating this act, Euba (1990) in Samuel (2009) states expressly:

> The procedure for offering the sacrifice includes bringing an animal, usually, a goat to the foot of the tree. The blood of the animal is offered along with *ekuru* (bean pudding) and kolanuts. The carver thereafter addresses the tree as follows, *a fẹ́ gé ìwọ igi yi, bí ọ̀rọ̀ bán be kó kúrò, kó má pa wá lára, kó má pa àwon ọmọ wa lára, ètùtù re la múwá yi o.* meaning, we wish to cut you o tree, if there is a spirit inside, let it depart, may it not harm us, or our children. Here is your offering of pacification, we bring (Euba, 1990: 118-119).

These philosophies, reflect on the nature of music as material culture, and how the society manifests this reality. By this, the idea of change or modification affecting the *bẹ̀mbẹ́* becomes imminent, as the change in social order influences the changing phases in the technological orientation and performance practices of the *bẹ̀mbẹ́*. This change is caused by three likely factors namely, sociological, ecological, and personal preference. Further to these, ensuing argument in this current study will consider examining possible spiritual resistance in these events of change in the instrumental

technology and performance orientation in contemporary time. In other words, how innovation interrupts spiritual beliefs and practices in the identified contexts. Articulating the incidence of change in social order with reference to the art of Yorùbá drumming, scholars in their futuristic views laments inadequate documentation. Laoye, (1959) while underscoring the innate and learned skills of the drummer expresses fear and concern over the current state of the noble art of Yorùbá drumming noting that the art may be threatened in the future due to inadequate transmission and documentation. In an explicit discourse on Yorùbá specialized instruments, Laoye, (1959) avers that typical Yorùbá drumming performance, with reference to court music, the drum relays its overarching functions as a speech surrogate communicating to a king the arrival and departure of visitors to the palace, sending messages to announce arrival of visitors at social ceremonies, and recitation of *oríkì.*[7]

Commenting that the function listed is not exhaustive, Sotunsa, (2009) in her review of Laoye's assessment argues that Yorùbá drumming is a complicated and challenging art, and that a thorough assessment of the designated musicians' roles is lacking since it doesn't sufficiently emphasize the moral, didactic, educational, and recreational elements of the drummers' craft. In other words, this study makes it clear that embedded ability and artistry that should have been passed down would be lost if there is a severe lack of emphasis on transmission, especially after the deaths of master musicians and designated family musicians. Traditions of drum music will typically fall short of the aforementioned as well as the spiritual attitude that underlies the performances. This is so that the intricate details of the music legacy in the drummer's embodied skill can be properly documented and not lost. This is done in order to accurately document and prevent the loss of the delicate elements of the musical legacy in the drummer's embodied expertise. This is due to the spiritual temperament that music fosters and perpetuates. This is because the musical arts instill and perpetuate spiritual disposition.

2.5. The Intersection Between Spirituality, Music and the Environment

2.5.1 Ecological Trends and Spiritual Dynamics in Indigenous Drum Technology

The concept that the Earth is a holy and living being lies at the heart of ecospirituality. African belief systems are not unfamiliar with the concept of a living planet; in fact,

many Earth and fertility cults that honor the planet's ability for production personify the planet as a mother. These cults also serve as local conservation and preservation facilitators, primarily by identifying sacred forests and groves but often by using proscription and other methods of control like abominations. The idea of the Earth as sacred in Western societies also derives from memorializing her capacity to support and sustain life. Gray Snyder clarifies:

> How could we be being it not for this planet that provided our very shape? Two conditions—gravity and a livable temperature range between freezing and boiling-have given us fluids and flesh. The trees we climb and the ground we walk on have given us five fingers and toes, the "place" (from the root plat, broad, spreading, flat) gave us far-seeing eyes, the streams, and breezes gave us versatile tongues and whorly ears. The land gave us a stride, and the lake a dive. The amazement gave us our kind of mind (Snyder, 1988:20)

Ecospiritualists hold that the Earth must be sacred, whether or not this is done on purpose, and that its sacredness needs to be honored. Worshiping the Earth is more than just a ceremonial act because it and its resources are the foundation of existence. It is an integral component of conservation efforts. Choné (2017) asserts that the historical perspective of the Church on the Earth, which places human needs and concerns at the core of Earth issues, is what gave rise to the appeal of ecospirituality in the West. This commonly happens when the biblical story is interpreted literally, giving Adam and Eve control over the entire creation. The majority of Africans are concerned with spirituality and the environment. In the villages, Christians and Muslims commonly practice conservative rituals rooted from traditional African Religions. On the other hand, due to the increasingly radical and unregulated nature of African city housing, any conservatory practices within their bounds have all but become impossible.

These narratives provide explicit and exclusive viewpoints on the interaction between nature and mankind as well as the significant benefits. Humans interact with the ecological system in a variety of ways. In musicological discussions, there are surprisingly few scholarly assessments of the connection between music and nature. However, Titus (2021) lays a solid foundation for ethnomusicological research on natural and cultural spaces with his analysis of "*ìrègún music*" as an indigenous

heritage that is linked to environmental sustainability and natural spaces. Titus explains how the necessity for sustainability and the realities of a catastrophic environment form the basis for a critical analysis of *Ìrègún* music while viewing it as an expression of metaphors relating to environmental degradation in Yagba-Yorùbá areas. According to Titus, local artists are the guardians of ideas, presumptions, and goals relevant to environmental sustainability. Titus explains:

> From time immemorial, the Yagba- Yorùbá language has incorporated many natural elements into its linguistic structures. Animals feature prominently in Yagba-Yorùbá songs and poems…such as the tortoise, goat, buffalo, elephant, dog, lion, snake, snail, fish and monkey are represented in Yorùbá songs and poems. There are also references to birds such as woodcock, parrot, white feathered bird, hen, hawk, as well as to products from plants, such as palm oil, bitter cola, camwood and chalk and direct mention of *ìrókò* wood, Àràbà tree or big tree. Natural features such as the river, and stars are also represented (Titus 2021:3/4).

Titus' discourse elaborates on the sociocultural and environmental semiosis of the regional songs as reflections of the daily issue Yagba Yorùbá experiences with environmental deterioration, arguing for an understanding of the concept of nature, animals, and its cultural signifier in regional music. The need to broaden musicological narratives to reflect ecological issues from various viewpoints, either as benefits or as problems, has become pertinent as mankind continues to exploit the unique chances that nature provides to music for its well-being and growth. The idea of connectedness is healthy in the African perception of artistic expressions because "the structure of the society determines the attitude of the African to his arts and environment." Eldridge's description of his research trip through the upper and lower Volta:

> Despite these differences, drum makers in all three regions spoke of the increased distance to forests, or the growing road to the bush. In the north, the conversion of Savannah woodlands to open grasslands, desertification, drought, and population growth around the urban center of Tamale are all linked to the decline of drum making resources. In the forested areas of Kibi, resources are more accessible than in Okroase and Peki since the latter two areas are located in the peripheral areas of the forest. The shrinking of forest habitats is a result of numerous factors, including agricultural expansion, mining, and exploitation of the tweneboa tree by drum makers attempting to meet the demands of tourists, as well as their own economic needs. Although resources are currently available in all regions, acquisition of resources is likely to become more difficult over time. Unless

> efforts are made to sustain the resources necessary for drum making, these resources will become increasingly unaffordable or unattainable (Eldridge, 2005:85).

To fully comprehend musical instruments as creations of mother earth constantly under ecological threat, it will be necessary to conduct an appropriate analysis of the relationship between ecology, spirituality, and music from a Yorùbá perspective, as well as how these affect and shape spiritual dynamics in *bẹ̀mbẹ́* musical arts. In other words, instrument technology necessitates a wholistic strategy that takes into account both the scientific and ecological implications from a spiritual perspective. The requirements of indigenous musical arts practice, where activities take place within cultural constraints and limits, gives no room for the desecration of certain musical instruments by not allowing indiscriminate access to them, whether during their creation or use in performances. This is because the instruments frequently have spiritual overtones due to how they function in strict observance of traditional rites.

The current study focuses on how this transitional stage might influence and mold the points of intersection between spirituality and the instrumental technology of *bẹ̀mbẹ́* drum music. An Ibadan study found that ongoing deforestation is a serious ecological problem that has influenced developments in *bẹ̀mbẹ́* instrumental technology. In fact, Myers lists deforestation[8] as the top concern for emerging nations in the tropics (1994). The availability of the few suitable tone woods by replacing destroyed trees is the only assurance for the continuing usage of traditional hardwood in drum construction. The study therefore examines how ecological elements impact the spiritual composition of the identified individuals involved in building activities, their state of being, and how it may appear in their behaviour.

2.6 *Bẹ̀mbẹ́ Music in* Yorùbá Culture

2.6.1 The Performative Roles of the Bẹ̀mbẹ́ in Classical Yorùbá Music Practices

Bẹ̀mbẹ́, a common cylindrical membrane drum used by the Yorùbá in southwestern Nigeria and other Yorùbá-inhabited regions across the Atlantic, is synonymous with

social and religious rites. Inanga (1983), Thieme (1957), Sotunsa (2005), and Faniyi (2017). This effort emphasizes the *bẹ̀mbẹ́*'s dual contexts as a sacred drum in the framework of play and spirituality and as a sound object in and of itself.

These are expanded upon by its performing functions in Yorùbá performance realms. In the traditional Yorùbá society, *bẹ̀mbẹ́* serves a variety of fundamental roles. In other words, the Yorùbá's *bẹ̀mbẹ́* drum performance experience transcends social, war, and ceremonial contexts. The *bẹ̀mbẹ́* has an important social drum function in the town of Ilorin, Kwara state. The *bẹ̀mbẹ́* most important function, nevertheless, is during the wedding procession, when the bridal train is propelled and announced by the loud sound of the *bẹ̀mbẹ́*. The *bẹ̀mbẹ́* is a prominent social drum that is played in a most fascinating way in the town of Esa-Oke in the Osun State. It plays sporadically during an antiphonal performance between a lead vocalist who also serves as the drummer and a chorus of male and female singers.

This unique musical heritage, which has its roots in the town's *Ògbóni Lúgírìso* compound, is now owned by the entire Esa-Oke people. In the kt state, the *bẹ̀mbẹ́* serves both social and ritual purposes. The smallest size of the *bẹ̀mbẹ́* ensemble, in particular, performs as an all-female ensemble in a variety of social settings in Igbara-oke town. In ancient Yorùbá territory, the *bẹ̀mbẹ́* drum is mostly related to fighting. Falola (1984), writing about the *bẹ̀mbẹ́*'s important role, asserts that the Yorùbá inter-ethnic warfare of the 19th century would not have occurred without the *bẹ̀mbẹ́*'s inspirational musical support. When characterizing the *bẹ̀mbẹ́* as a battle drum in ancient Yorùbá territory, Sotunsa (2005) said that due of the terrifying feelings of its rhythms, the *bẹ̀mbẹ́* drum has a very strong motivating influence on the warriors in combat circumstances. Omibiyi (1981) elaborated that the strong sound of the *bẹ̀mbẹ́* ensemble, which is typically performed in conjunction with other drums, accentuates the mood or tone of war in the setting of war.

Additional accounts of the *bẹ̀mbẹ́* battle experience demonstrate its legendary roots, which are included in the Ifá literary canon. Adedeji (2009) confirm that the Ifá literary corpus is, in fact, extremely extensive. According to Abimbola (1977), Ifá is the mechanism by which Yorùbá culture educates, governs, and protects every positive and memorable aspect of the society. A Yorùbá narrative that has a strong literary presence in the Ifá literature somewhat represents the historical roots of the *bẹ̀mbẹ́.* In

Yorùbá combat conditions, the significance of *bẹ̀mbẹ́* is explicitly described by *Odù obárà kànràn*. Many Yorùbá communities have recreated this event as described in the aforementioned Ifá literary corpus. For instance, in Ondo state the *bẹ̀mbẹ́* played a significant role as the battle drum in Akuré.

The *bèmbé* is performed in this setting by the gbágbá warrior group, who are highly regarded in Akuré. The gang is renowned for preserving Akuré's territorial integrity by maintaining watch at the gate and retaliating with vigorous *bẹ̀mbẹ́* drumming under the command of a commander known as *olúgòsì*. Drumming is used here as a communication tool between the opponents and the Akuré warriors[9]. The *bẹ̀mbẹ́* still performs as an accompaniment to social and ritual music even if the Yorùbá no longer use it as a battle drum because the Yorùbá regions are now governed by the state security agency. From the foregoing, it is easy to ascertain that the *bẹ̀mbẹ́* plays extensive functional roles in the musical tradition of Yorùbá people. As sacred drum, the bẹ̀mbẹ́ is profoundly engaged in religious ritual among the Yorùbá. This justifies the philosophical underpinnings of life and metaphysical reality in most aspects of indigenous African systems.

Although it is assumed that "African arts have been so integrated into daily life, and difficult to separate the religious from the social, as both are no more than two aspects of the same coin" (Lawal, 1996: xiii). The categorization of Yorùbá drums in musical traditions with strong religious affiliation is described in specific terms, for ease of identification and for better understanding, Adegbite (1978). The *bẹ̀mbẹ́* has strong religious connection with varieties of deities, similar to how *dùndún* and *àgèrè* ensembles are associated with the worship of *Ògùn*, the Yorùbá god of iron. Foregrounding the significance of bẹ̀mbẹ́ drum music in Yorùbá spiritual landscape, Faniyi, (2017), expound on the multi religious-ritual function the bẹ̀mbẹ́ performs, being a ritual drum widely used in traditional worship across Yorùbá land and in the Yorùbá diaspora.

In this context, the bẹ̀mbẹ́ is known as the instrument of deity as performed in the worship of Ogun, the Yorùbá god of iron in Akure, Ondo State. These occupational groups who makes use of iron related tools in their daily activities usually are obligated devotees of Ògùn. They include, *ẹsọ* (warriors), *ọdẹ* (hunters), *àgbẹ* (farmers) and *akọmọlà* (one who performs circumcision) to mention a few. They often take

active part in the ritual ceremony which features drumming, singing and dancing. To take the argument further, ritual contexts in Yorùbá spiritual landscape where devotees assume the transcendent state to commune with the deities, have been observed to be avenues to express spirituality with a view to attaining among other things, health and well being, protection and prosperity.

Examples of these ritual worship include, the worship of the Osun goddess during the Osun Oshogbo festival in Ọ̀sun State, *Ìgunukó* spirit-manifest performance in Abeokuta, ògún festival in Akure town and *Òòsà* Tapa ritual observances in Tápà town of Ọ̀yọ́ State. Also in Ọ̀yọ́ State, the *Ìgunukó* spiritual tradition is widespread across Oke Ogun area in Saki, igboho, Iseyin and Irawo. Maintaining similar stance, Esinlokun, (1997) in her study on *'bẹ̀mbẹ́* the sound of ritual drum' focusing on *ìgunnu* spirit-manifest performance, bẹ̀mbẹ́ is employed to kindle the spiritual experience of the priest and worshippers in ìgunnu ritual performance. In the diaspora, the bèmbẹ́ drum is among the relics of Yorùbá music culture. The remarkable popularity and functionality of the *bẹ̀mbẹ́* drum in the Caribbean especially in the observance of Yorùbá rites and festivals are explicit in Yorùbá traditional calendar. Its functional role in social and worship contexts articulates its relevance.

It is worthy of mention that it is the ritual drum in the worship of Ọ̀sun, [10] As a social drum, the *bẹ̀mbẹ́* is performs to entertainment during child naming, burial rite and marriage ceremonies to mention a few among the Yorùbá in Ìlọrin, Kwara State, Ilesha area of Osun State and in Ekiti state. In the royal court of Saki in Oke Ogun area of Oyo State, *bẹ̀mbẹ́* in consort with other drums like *dùndún* attends to the musical needs of the *ọ̀kẹ̀rẹ*[11] of Saki. It also serves as accompaniment for the *adámú òrìsà* ẹ̀yọ̀ spirit-manifest dance performance in Lagos State. Alake (2000) and Inanga (1983) reported that *bẹ̀mbẹ́* functions significantly as a social drum in Esa-Oke town of Osun state and among the Egba in Abẹ̀okuta, Ogun state, where it is performing for recreation and various social ceremonies.

2.6.2 Historical Analysis of *Bẹ̀mbẹ́* Drum

The double headed membrane drum is fashioned like a cylinder and comes in a variety of sizes. They are well-known to be present in the musical traditions of the north and southwest of Nigeria, where they go by a variety of names, including *ganga* in the

north and *bẹ̀mbẹ́*, *lúkòrígí, soginíikókó,* or *sàbàrikòlò* in the southwest, to name a few.[12] However, a convincing historical analysis is needed to explain how *bẹ̀mbẹ́* originated or the reasons for its migration to Yorùbá land. By the 19th century, oral histories and a few scholarly hypotheses have described the *bẹ̀mbẹ́'s* journey into Yorùbá territory from the northern portion of Nigeria through Nupe land to Egba and its axis, where it first started to expand. the potential routes by which *bẹ̀mbẹ́* could have traveled to the southwest It has been suggested in a variety of ways how might have traveled to the southwest of Nigeria.

According to Thieme's (1969) research, the Yorùbá culture may have interacted with the North through battle, trade, and other bilateral contacts, which may have led to the importation of *bẹ̀mbẹ́*. He did however mention that the Oluwo of Iwo's royal orchestra featured the *bẹ̀mbẹ́* prominently. Due to their proximity to Ibadan, it is reasonable to believe that Iwo and Abeokuta were *bẹ̀mbẹ́*'s points of entrance. There is a ton of convincing evidence that the *bẹ̀mbẹ́* is widely used in Ibarapa and the Oke-Ogun axis of Òyó State. In a similar line, this relates to how close these locations are to Abeokuta. Oladosu (2014) said that it is most likely that the *bẹ̀mbẹ́* migrated in the same route that Islam did when it arrived in Ibadan. Oladosu continued to describe the history of Islam in Ibadan by saying, "Islam entered Ibadan through trading relations that had been formed between Hausa, Nupe, and the Yorùbá people.

As early as the fourteenth and fifteenth centuries, these people frequently traded kola nuts, leather, hides, skins, and groundnuts. The Hausa Muslims discovered in Ibadan, according to Albert (. n. d.) in Oladiti (2014), were actually slaves acquired through warfare and trade with the Yorùbá clans. Many immigrants arrived in Ibadan to settle after the old Òyó empire fell because it was a war camp that offered safety and hope for those immigrant refugees who had been driven from their homes. The Òyó-Yorùbá, Ifẹ and Egba, Bornu and Nupe tribes were among the major Hausa and Yorùbá Muslim groups in Ibadan by 1830. The Hausa quickly established themselves as middlemen and held monopoly in business dealings between the Northern Savannah and Southern forest zones, he continued, adding that they eventually settled down and worked in various capacities as barbers, rope makers, and cow herders.

This entrenchment took place throughout the colonial period. The introduction and growth of Islam in the southwest were further bolstered by this long-standing commercial contact and dialogue between these people.Ramadan, one of Islam's five pillars, so had a vital role in the adoption of *bẹ̀mbẹ́* southwest Nigeria. Oladosu (2014) gave a brief account of what was going on in Ibadan during the nineteenth-century Ramadan fast. He claimed that over the entire month-long Ramadan fasting season, Muslim missionaries preached to the Ibadan people in an effort to convert them and alter their cultural orientation. These preachers were occasionally sent to the town by Muslim chiefs, who also covered their travel costs. The Islamic teachings that were more advanced were brought to life by Muslim preachers who also served as traders and instructors in Nigeria's Muslim-majority communities.

2.6.3 Transatlantic Perspective of Yorùbá *Bẹ̀mbẹ́ Drum*

The widespread significant dispersal of the *bẹ̀mbẹ́*, even outside of Nigeria to other continents where the Yorùbá inhabit, are thought to have been caused by conflict, trade, and bilateral agreements. The trans-Atlantic slave trade in the 15th and 16th centuries, which caused the Yorùbá to leave their ancestral home outside the borders of Africa, is evident in the cultural characteristics of the Yorùbá and the distribution of the *bẹ̀mbẹ́*, which are present, among other places, in Australia, Brazil, Cuba, Puerto Rico, Trinidad and Tobago, Bahamas, and Jamaica. In her account of the origins and development of Afro-Cuban musical genres, Mauleon (2011) noted that African cultures in the Caribbean were formed by slaves from the Western Coastal Regions, specifically the Yorùbá of Nigeria and the Bantu of Congo, the Male of Madinga of Sudan, the Ewe of Ghana, the Fanti- Ashanti of Dahomey, and the Congo and Angola.

African slaves were able to demonstrate their abilities in their new environment and without their instruments by recreating their musical traditions. Nodal (1983), while extending the story, attests to the importance of West African music in the creation of a true Cuban musical tradition. The musical instruments that the Africans taken to Cuba thought to be essential in the celebration of the reconstructed ceremonies on the Island are present in the culture, according to Mauleon. It's interesting to note that African influence is still clearly felt in the Yorùbá people's musical traditions, and African musical instruments had a vital role in the development of their folk music.

Musical instruments are one of the most persistent aspects of African culture in the diaspora even today, decades after the slave trade incident (1989:26; Sotunsa).

As a result, the *bẹ̀mbẹ́* drum is one of the remnants of Yorùbá music culture that are still loved by Yorùbá in the diaspora, where its functional role in social and worship contexts appears to be unchanging. For instance, it is the ceremonial drum used, notably in the aforementioned nations, in the worship of the sun. It is important to note that, in the Caribbean, the term "*bembé*" refers to a general phrase that may refer to the drum itself, the common rhythms connected with the many performance situations, or both, just as they do in the band's native Africa. On the other hand, it is used to define rhythms generally, regardless of the drum on which such beat is played. It might also be used to describe the well-known *bẹ̀mbẹ́* rhythms played on other drums, such as the bàtá or the western drum set. The *bẹ̀mbẹ́* drum is used by drummers and researchers of Afro-Cuban music as support for the continued use of musical instruments with West African Yorùbá provenance.

As a result of its inclusion in *Iyesa* drum music and *Orisha* drum practice, the bẹ̀mbẹ́ is very popular in the Caribbean[13]. Yorùbá bẹ̀mbẹ́ drums are the ancestors of the Orisha drum ensemble used in Trinidad's Orisha tradition. Three double-headed cylindrical drums make up the ensemble: the first, called bo or kongo, has the lowest pitch, the second, called bẹ̀mbẹ́ is the largest and center drum, and the third, called umele, has the lowest size and highest pitch. The umele is played with a pair of sticks with a curved end, while the first two drums are played with a single stick and a hand combination.bẹ̀mbẹ́ is also known as iyesá drums and is regarded as being typical of Afro-Cuban musical culture. It consists of a set of four sacramental, hand-carved cedar drums with two heads each. *Caja, Segundo, Tercero,* and *Bajo* make up the ensemble, which is complemented by two agogo (bells) and a guiro.[14] Mauleon (2011).

The *bẹ̀mbẹ́* drum's popularity and usefulness in the Caribbean are quite impressive, particularly in the elaborate Yorùbá rites and festivals observed according to the Yorùbá traditional calendar. By this, the *bẹ̀mbẹ́* is still regarded as a powerful force in ceremonial acts in the diaspora (See appendix). .However, in contrast to other drums like the bàtá, concern has also been expressed regarding the drum's potential extinction based on the study's observations here. Famous Yorùbá practitioners in the Caribbean,

especially in Cuba, Trinidad, and Puerto Rico, to name a few, are dedicated to maintaining the Yorùbá culture in the diaspora. Notably, Baba Neil Iyanda Clarke's[15] activities in Cuba and those of a select few other drummers in Trinidad and the Caribbean are noteworthy. On the internet, you may find scholarly essays, conversations, and documentaries of performances all in an effort to deeply popularize *bẹ̀mbẹ́* in the Caribbean.

2.7. Conclusion

This review of the literature focused on the importance of spirituality in various ceremonial spheres among the Yorùbá in Oyo State and other related Yorùbá domains, where the use of *bẹ̀mbẹ́* drum music is a significant element of traditional worship. In addition, data emphasized the importance of spirituality as a determining factor in Yorùbá drum technology, which recognizes commitment to spiritual belief in material choice and coupling.

Endnotes

[1.] Eucharistic rites. the Eucharist is the body and blood of Jesus Christ under the appearance of bread and wine. Therefore, Eucharistic rites describes the second aspect of the Catholic mass, that is, the liturgy of the Eucharist where the priest pray over physical the bread and wine to be spiritually transformed into the body and blood of our Jesus Christ.

[2.] This refers to the divine officials of God. In the Yorùbá belief system, the Supreme Being also known as Olodumare has authority over all. For further reading, see Idowu, E.B. 1962. The Religion of the Yorùbá- Olodumare, God in Yorùbá belief. London: Longmans. Volume 4, Issue 1.

[3]One of the Yorùbá numerous but significant deity. In theYorùbá worldview, He is refered to as the god of thunder, due to his aggressive nature and the emission of fire from his mouth when enraged.

[4]See for further reading, Uche, Maureen (2011). Indigenous musical instruments in Oshimili south communities.

[5] This articulates the feminist argument of gender insensitivity. As it suggests the domination of the male gender over the female gender not minding the expertise of the female gender in drumming.

[6] These among other things include, prescribed tone wood and animal skin, and size of instrument, to mention a few.

[7] See Sotunsa (2005) for further reading on Yorùbá praise poetry.

[8] See for further reading, Van Kooten, K.C and Bulte, E.H. 2000. The economics of nature and managing bilogical assets: Blackwell.

[9] This information was gathered through oral interview with Mama Mary Alake, an indigene of Akure and a member of the Òdúndún ruling house in Akure, Ondo State.

10 Paramount ruler of Saki town, in Oke Ogun local Government Area of Oyo State.

11 The uniqueness of the bẹ̀mbẹ́ drum is evident in its nomenclature as it is evidently location specific.

12 The river goddess.

[13] See for further reading , Houk James. Spirits, Blood and Drum: The Orisha religion in Trinidad. International kindle paper

[14]It is a percussion instrument, similar to the maracas and popular in the Latin Americas.

[15] A master percussionist of legendary status involved with traditional African drumming and the percussive arts. Also, he has played pivotal role in bringing African cultural traditions to North America, Southern America and the Carribean since the late 1950'S and he is still keeping the tradition alive.

CHAPTER THREE
RESEARCH METHODOLOGY

3.1 Preamble

Traditional and contemporary indigenous cultural practices in Yorùbá spiritual landscapes compel the need for a critical inquiry of the dynamics between spirituality, performance and instrument technology. In interrogating these constructs, the research focuses on connections between spirituality in instrumental technology and performance of *bẹ̀mbẹ́* drum music in Ọ̀yọ́ State.

3.2 Study Design and Approach

An ethnographic research design is used in this study. This method applies a cultural lens to the study of people's lives in their communities in order to carefully monitor and examine how they interact with one another and their surroundings (Eriksson and Kovalainen 2008). In order to draw conclusions, it necessitates that the researcher is immersed in the cultural context of the research subjects during the processes of data collection, analysis and interpretation.

3.3. Study Population

The study was situated in three (3) selected locations in Ọ̀yọ́ State, namely, Ibadan city, Basi in Atisbo local Government area and Tapa in Ibarapa North Local Government area of Ọ̀yọ́ State. Ibadan, the capital of Oyo State located in southwestern Nigeria, is reputed to be the largest indigenous city in Africa, south of the Sahara (See figures 3.1, 3.2, 3.3). Since the precolonial time until date, the domination of the Yorùbá region in terms of military, politics and the economy by Ibadan, places the city on a high pedestal. Ibadan, according to historical antecedent was a war camp, and the military sanctuary expanded even further, to take in large numbers of people from northern Ọ̀yọ́, following raids by Fulani warriors. Giving insights into the economic and social trends in Ibadan, Falola (1984) and Fourchard (2023) expound on how Ibadan grew into a cosmopolitan city, with vast convergence of diverse peoples of the country and

by non- Nigerians.[1] With Yorùbá as the dominant ethnic group inhabiting the city, Yorùbá also is the indigenous language spoken in Ibadan. Implicitly, the choice of Ibadan becomes germane due to its cosmopolitan nature and the vast convergence of people of diverse nationalities.

Furthermore, careful attention was given to the selection of Basi and Tapa due to their rural and conservative nature. Evidences from the social, mythological and historical orientations of Basi and Tapa towns in Atisbo Local Government and Ibarapa North Local Government areas respectively, shows that apart from being agrarian, both towns share common ancestry, but differ slightly in certain religious practices (Nadel 1937). Basi town is located in the Oke Ogun, area of Ọyọ́ State. Bida, also known as Nupe in Niger State, is the ancestral home of Basi people, popularly referred to as Tapa. Similarly, Tapa town in Ibarapa North Local Government Area of Oyo state along with other six communities constitute the seven principal towns popularly referred to as 'Ibarapa *méjèèje*'[2], a people whose migration into the area results from the constant warfare between different Yorùbá States and possibly escape from the then transatlantic and trans Saharan slave trade.

Specifically, Tapa part of Ibarapa land is said to be constituted by Nupe refugees from Niger State in Northern Nigeria, whose ancestral home was taken over by Jihadists. This analysis, confirms that there is a connection between Nupe land in Niger State and Basi town in Oke Ogun area of Ọyọ́ State. This connection indicates that the people of Basi town are Tapa, whose ancestral home is Nupe in Niger State. Kolapo (2012:1), in a geographical analysis of the Nupe in Nigeria describes:

> The Nupe of Nigeria inhabit the low basin formed by the valleys of the Niger and Kaduna rivers, between 9^0 E30' and 8^0 north." They occupy an estimated total land area of about 7000 square miles. The Nupe are composed of several groups of people two of which derived from outside Nupeland. They speak different but mutually intelligible dialects of Nupe and live within contiguous geopolitical boundaries these sub- groups include, the Kusapa, Chekpan, the batachi, the Bini, the Kyedye, the Benu and the Gbedegi. The last two groups were said to have derived from Bornu, and Yorùbá land (Kolapo, 2012:1).

In considering my target population for this study, my attention was drawn to the large number of traditional drums makers in Ibadan who adopt modern technological practices in material procurement, design, construction and performance.[3] Therefore, my selection of *bẹ̀mbẹ́* drum makers and performers in Ibadan was based on evidences of technological innovation in their art, particularly how that has influenced nuances of spirituality in *bẹ̀mbẹ́* instrument technology and performance. In essence, the information I seek concerning the value of spirituality in *bẹ̀mbẹ́* making and performance was willing provided on the basis of current realities and experience. The study benefits from them because they are not often restricted by ancestral beliefs or community taboos.

Usually, strict cultural and ecological factors condition the makings of indigenous drums. The specific selection of Basi in Oke Ogun and Tapa in Ibarapa is to have the desired informant for *bẹ̀mbẹ́* performance because, unlike the Ibadan evolving urban terrain situation, musical instrument makers and musicians in Basi and Tapa town adhere strictly to the established cultural norms. Thus, they would not compromise to divulge information as a matter of obligation. The study finds this trait beneficial, especially in the validation of issues and positions on the value of spirituality in *bẹ̀mbẹ́* drum making and performance in Yorùbá spiritual space.

3.4 Sampling Method

The study employed the purposive sampling method. During the sampling procedure, I analyse specific patterns characterising bẹ̀mbẹ́ drum production technology and performance by categorising their similarities as stated, viz, *bẹ̀mbẹ́* drum makers and musicians as obligated and designated custodians of the art of construction and performers; *bẹ̀mbẹ́* drum makers and musicians through deliberate skill acquisition in drum making and performance; and *bẹ̀mbẹ́* as multifunctional social and ritual instrument. The patterns concerning *bẹ̀mbẹ́* instrument technology, patterns that required sampling of respondents with specific knowledge and skills in instrumental technology and performance practices of *bẹ̀mbẹ́* drum music in the locations under study. Therefore, I selected bẹ̀mbẹ́ drum practitioners with concerns in the process of *bẹ̀mbẹ́* drum making and in religious and ritual performance contexts from different local Government areas.

I then took each sub-category and subjected to a comparative analysis of the spiritual values in instrumental technology and performance of *bẹ̀mbẹ́* drum music. The choice of purposive sampling for this study was deliberate and has made the study to benefit from the high and cultural significance of *bẹ̀mbẹ́* musical arts in Basi, and Tapa towns in Atisbo local Government area and Ibarapa North Local Government area of Ọ̀yọ́ state respectively. Hinging on the suitability of purposive sampling, I considered a number of criteria, among them age, experience, religion and location in my careful selection of quality respondents, who are reliable and competent. Although the performance of *bẹ̀mbẹ́* in these towns are at community level, I also recognise that only one designated family in these towns are sufficiently knowledgeable about the drum and its music as well as the cultural meaning and ritual associated with the drum.

These families served as the most reliable respondents to offer information on how to understand the essence of indigenous spirituality that I seek. In Ibadan, due to the flexibility which characterises contemporary religious activities in an urban city, religious groups selected were limited strictly those who can provide the required information about the *bẹ̀mbẹ́* in Ibadan. They are resident in Ibadan Northwest, Ido, and Ònà-Àrà Local Government Areas. As for instrumental technology of the *bẹ̀mbẹ́*, the criteria for the respondent in Ibadan is specifically directed towards, a well-known instrument maker, who is knowledgeable about *bẹ̀mbẹ́* making, tree felling, carving and in the tools used. After completion I had generated a description of the categories based on the sample generated. Although each bẹ̀mbẹ́ drum practitioner had personal and professional story, however, certain patterns reveal same similarities in their belief about *bẹ̀mbẹ́* music tradition.

3.5 Research Procedure

The study employed the procedures common to ethnomusicological endeavours, namely, pre-field preparations, data collection stage, and post- field data activities. During pre-field preparation data was garnered through primary and secondary sources.

3.5.1 Pre- Field Preparations

The spiritual landscape of the Yorùbá people is characterised by homogeneous and conservative patterns on the one hand, and a tradition of change on the other hand. My interest as an ethnomusicologist is to explore indigenous and contemporary music

cultures, by conveying insights into the values of spirituality contained in instrumental technology and performance practice of *bẹ̀mbẹ́* drum music among the Yorùbá in the rural towns of Tapa and Basi, and the metropolitan city of Ibadan in Ọ̀yọ́ State (See Maps 2, 3 and 4).By this, my research data were first obtained through secondary source from published and unpublished materials on theoretical and empirical data. Subsequently, I made visits to various libraries such as Kenneth Dike library and Institute of African Studies Library, University of Ibadan.; African Institute of Arts technology library, Ibadan; Department of Music Technology Library and Department of Mechanical Engineering library at The Polytechnic, Ibadan. Published and unpublished materials assessed in these libraries included books, journals articles, reports, theses and dissertations. I also assessed the internet for relevant journal articles published online. Recorded audio and video formats also formed part of the secondary sources.

The fact that gatekeepers were central to this study was not understated due to its holistic nature. Therefore, I made in-roads into my research locations through Messrs. Ayanlola Omolade, Wasiu Olayiwola and Àyànlérè Táíwò and Mrs. Omolade Ojo-Buhari, they ensured I had smooth access to my informants and acting as guide through out the research. Specifically, Àyànlérè Táíwò, who is a traditional drum maker and artist -in- residence at the council for Arts and culture, Ibadan, acted as my research assistant because of his in-depth knowledge of Yorùbá drumming and understanding of musicians and their cultural idiosyncrasies. Both Taiwo and I visited Basi town.

Similarly, I appointed Ayanlola Omolade also a professional drummer, drum maker and marketer, for his vast understanding of the trade of musical instrument making and connection with other artisans in the trade of musical instrument making. We were both at Tapa town. My link person to engaging with the music practice of the Cherubim and Seraphim (C&S) church in selected locations in Ibadan was Mrs. Omolade Ojo- Buhari, a.k.a '*omo ológo*' meaning glorious child, a church musician of the Cherubim and Seraphim faith who is renowned within the Cherubim and Seraphim (C&S) faith circle in Ibadan for her spirit filled worship singing. This interaction facilitated access to information on the tradition of change and continuity in the pattern of instrumentation and how it connects to the *bẹ̀mbẹ́* drum.

Consequently, through my research assistants, I planned scheduled visits to interview selected *bẹ̀mbẹ́* performing groups in Ibadan, in places of religious and semi-religious activities particularly in the Cherubim and Seraphim (C&S)[4] sect in Ibadan. In Basi, Atisbo local Government area and Tapa, Ìbàràpá North Local Government area of Ọ̀yọ́ State. I also planned scheduled visit to draw data based on standpoints on spirituality through open structured and unstructured interview. I made entry into Basi through the assistance of Dauda Sanni, who I was connected to by my research assistant Taiwo Ayanlere. This link afforded me the opportunity to schedule interview visits with the families known to be designate musicians and custodian and devotees of *ìgunnukó* deity of the *bẹ̀mbẹ́* drum tradition resident in Sanni and Yakubu compounds. Furthermore, Feranmi Oyalakun,[5] an indigene of Tapa whom I have known for over six years connected me with Alagba Oroye, an illustrious son of Tapa town. This man led me to Alagba Sekoni, in baálẹ onísàngó compound in Tápà, where I scheduled interview visit with *bẹ̀mbẹ́* musicians custodian and devotees of the corporate *Òòsa* Tapa deities.

In addition to unscheduled visits to drum makers in the research location selected, I made entry into the association of drum makers and carvers in Oyo State in their Ibadan location through Ayanlola Omolade, a musical instrument technologist and professional drummer. I scheduled interview visit with selected member of the group to draw data to explain how their engagement as an occupational group dictates the system of technological approach in Yorùbá instrument technology industry.

3.5.2 Fieldwork

I recognised and reflected on the social, cultural and religious diversity in Oyo State and drew data from my primary sources as an approach to analysing the prolific and vast performance engagements of the *bẹ̀mbẹ́* drum and its technology from spirituality perspective. Therefore, I relied on rice's (2013) suggestion and created rapport with those endowed with the musical talent or ability, with human capacity to create, perform, organize cognitively and also react physically and emotionally to, and interprete the meanings of their musical arts. However, I was guided by the fact that assumptions and biases are inevitable in an enquiry into the subject matter of this nature, therefore, I applied caution by taking appropriate position based on technical and ethical considerations. This underscored my challenge based on the spiritual

worldview of the devotees of the ritual tradition in focus. For them, it is sacrilegious to disclose information about their deities and the core ritual aspect of the worship performance to anyone not related to the ritual tradition and cultural environment.

Therefore, any research inquiry that touches on this aspect is considered impermissible, most importantly as my background does not indicate any form of relationship with the communities and families involved in the spiritual tradition by blood. Indeed, the difficulties associated with researching into the core of a people's spirituality was huge, especially because of my gender. I was put on the spot by embarking on this investigation as an 'outsider' as I am obliged not to misrepresent the tradition and its practitioner or misinform my readers. In my field experience, my respondents attempted to shape this research encounter through technology eventually turned out to be the most easy access to them. I reflected on this experience, conducting interviews using new modes of communication such as Whats app audio and video messaging, instant messaging and phone calls in a study dealing with sensitive subject such as a peoples' spirituality.

The option, provided by the young and middle aged groups in the study demography having recognised the challenges posed by the refusal of the older members, the guardian of the ancestral spirits and deities, who were bent on protecting the dignity of their spiritual heritage. Although with monetary implications, I was able to connect with the elders of *ìgunnukó* cult in Basi town through Dauda Sanni and *Òòsà Tapa* spirit guardian through Alagba Sekoni, to surmount the barriers and constraints associated with data collection to a large extent in the follow-up fieldwork. Scholars who also adopted the digital data collection method among them, (Gibson, 2020; Faniyi and Omotosho, 2022), argued that their ethnographic experience was reconstructed due to the circumstances of data collection, as such they were able to contribute to the few global scholarly discourse on the subject of study[6] about how drums impart a people's spirituality, where music and spirituality is concerned.

Furthermore, I recognised my limitations as a christian and purposely engaged the situation as it were, to understand terms and conditions for understanding beliefs and concepts of the tradition, as made available to me and I ensured to look into the subject of enquiry from an objective lens. Although a larger part of the data was drawn from

the African traditional religion worshiper, data was drawn from the Christian and Islamic religious groups. These three religious groups co-exist and have a relationship by extension through other social institution in these environments. This is one important characteristic of the African society yet to be compromised. To garner my data, I classified my sources into primary and secondary data sources and musical and non-musical data sources. Specifically for primary sources, I contacted the selected community and family elders involved in the worship tradition, leaders of selected Church denominations (See plate 3.2) and Islamic band leaders who employ the use of *bẹ̀mbẹ́* drum in worship and semi religious functions, as well as selected members of traditional drum makers association.

This is to officially notify them of their significance to the work and also sought their consent and understanding. Interestingly, I had earlier sought in engaging how indigenous technology structure changes in terms of *bẹ̀mbẹ́* technological innovation observed in Ibadan, I reflected on spiritual and musical consciousness of *bẹ̀mbẹ́* musicians and audience in their varying contexts. Further to this, I sought to operationalise the previous data to ascertain by which way the connection of spirituality to technology and use of *bẹ̀mbẹ́* has either changed or remained constant in contemporary Ibadan religious and sociocultural terrain. In addition, to having a robust study, i considered it an added option to gain insight into spiritual and musical consciousness of the study location and the people as underscored by the phenomenal sacred tradition of *ìgunnuko* spirit-manifest ritual and music performance in Basi town in Atisbo Local Government Area of Ọ̀yọ́ State, and ritual and music observance in *òòsà* Tapa of Tapa town of Ibarapa North Local Government Area of Ọ̀yọ́ state.

I, therefore, set out on my field work as planned to identify the primary sources in the field sites. In Ibadan, I engaged different categories of musicians in recognised religious settings, namely Christian, Islam, and traditional worship settings where the *bẹ̀mbẹ́* play significant performing roles. As activities of instrument makers is of utmost priority to the study, I ensure to ascertain how spiritual dynamics in *bẹ̀mbẹ́* drum making in Ibadan is perceived. To this end, research activities on *bẹ̀mbẹ́* performance and construction were limited to Ibadan North, Ibadan Northwest, and Ibadan Northeast. Ibadan north covers Sango, Ijokodo, Apete, and Ologuneru located in Ibadan Northwest are Oritamerin and Oje Areas, while Amuloko is situated in

Ibadan Northeast, Iyana-Church in Lagelu local Government area. Considering the unique spiritual contingencies in *bẹ̀mbẹ́* performance in Basi, in Itesiwaju Local Government Area and Tápà in Ìbàrápá North local government area of Ọ̀yọ́ State. I emphasised in my data gathering on the functional and spiritual dynamics of *bẹ̀mbẹ́* drum music and scheduled interview visits with *bẹ̀mbẹ́* musicians in these locations. Singers and dancers of the indigenous spiritual tradition were also identified in terms of their roles; worshipers and audiences in the different *bẹ̀mbẹ́* performance contexts were also interviewed.

In addition to unscheduled visits to drum makers in the research location selected, I made entry into the association of drum makers and carvers in Oyo State in their Ibadan location through Ayanlola Omolade, a musical instrument technologist and professional drummer. I scheduled interview visit with selected member of the group to draw data to explain how their engagement as an occupational group dictates the system of technological approach in Yorùbá instrument technology industry. Although I am regular visitor to the African Institute of Arts Technology, Arometa, however, for the purpose of this study, I schedule a visit with the director and senior Artiste-in-residence, Mr Adesanya Adeyeye, for insights into how the structure of extant *bẹ̀mbẹ́* drum has come under change and how the change impact on wood properties and its consequences. From the fore goings, I obtained data from all the respondents by making use of different ethnographic techniques like Focus Group Discussion (FGD); Key-informant interview (KII) and (3) Participant Observation Method (PO).

3.5.2.1 Focus Group Discussion

I organised and generated data through four (4) Focus Group Discussions (FGD) with relevant key stakeholders in *ìgunnukó* and *Òòsà Tapa* ritual worship and performance tradition of *bẹ̀mbẹ́* music in Basi town in Oke Ogun area of Oyo State and Tapa in Ibarapa North Local Government Area, respectively. In their separate terms, each group constitute of the Baba *Òòsà* (chief priest), Iya *Òòsà* (mother designate of the deity), omo *Òòsà*, (initiates/devotees), and each category of discussants are assigned roles in the ritual and music performance contexts, roles such as, custodian of the *bẹ̀mbẹ́* drum and other related sacred objects, *bẹ̀mbẹ́* drummers, chorus singers/ chanters , dancers and in the case of *ìgunnukó*, there is the *atókùn Òòsà* (spirit guide). Also, *bẹ̀mbẹ́* musicians were organised for FGD's in Ibadan, specifically, *onibẹ̀mbẹ́*

Oru twins, a band of *bẹ̀mbẹ́* musicians popular for their nocturnal street performance of *bẹ̀mbẹ́* music, also known as, *'wéré'* during Ramadan period in Ibadan, and notable second generation a*jíwéré* musicians in Ibadan. Going by the make up of these groups, they are all small sample size of between seven (7) - twenty (20) and having homogeneity of individuals, considering how in the four (4) groups, each person in his/her group channels their varying roles towards the same worship.

In Basi town, where the prerogative to perform certain duties in the ìgunnu tradition is assigned to every family compound because of their unique ancestry, the moderator appointed to lead the interview of structured questions on the spiritual dynamics of the drum as it touched on ritual worship performance, and technology relating to the drums. Thus, the FGD in Basi town involved the sitting of the Sanni family, Yakubu family and others. This is so as the Sanni family are in charge of the ìgunnu shrine, worship and custodian of *ìgunnu* regalia, while the Yakubu family are the custodians of the *bẹ̀mbẹ́* drums. Other families consist of drummers, dancers and singers. The FGD therefore ensured that these families are well represented at the discussion which focus specifically on their perception about indigenous spirituality and specifically their own indigenous spiritual practice of *ìgunnu* and *Òòsà* Tapa. Also, the discussion extends to their spiritual disposition in terms of their roles in the worship tradition and how it reflects on the performance. Similarly, *bẹ̀mbẹ́* musicians and drum makers were organized for focus group discussions in Ibadan. All the FGD sessions lasted between 1- 2 hours. Question asked were open-ended due to its exploratory nature which would afford a rich and qualitative data gathering of the subject matter.

3.5.2.2 Key Informant Interview (KII)

Some other primary data were based on expert opinion of Key informants obtained through interviews (KIIS). For instance, there were interview sessions held with the Director of an indigenous African Institute of Art technology based in Ibadan, Mr. Adesanya Adeyeye., with leaders of *bẹ̀mbẹ́* performance groups as well as identified clerics and leaders of choirs of selected Christ Apostolic Church and Cherubim and Seraphim sect in Ibadan. They provided information on how their the value of spirituality contained in their religious experiences is enlivened by *bẹ̀mbẹ́*. drumming. In the same vein, interview session was held in *Basi* and Tapa towns with leaders of the family with the prerogative of custody and performance of *bẹ̀mbẹ́* drum in the

community during religious ritual festivals, where information associated with the value of spirituality contained in the instrument technology procedure of the *bẹ̀mbẹ́* were gathered. The respondents included, Raji Rasheed Amodede, through Sanni Dauda, Mr. Isiah Ayandamilare Adegbola and Yakubu Azeez Adewale in Basi town and Alagba Sekoni and Gideon Ayankunle in Tapa town respectively.

All efforts to engage the Iya Oosa in Oosa Tapa worship in an interview yielded no result, these elderly women who are core stake holders in the spiritual and ritual process, turned down my attempt to capture them in the process particularly for gender inclusiveness. They insisted that the chant convey secret coded language. Each KII lasted between forty minutes to one hour. The interview questions were in open-ended and unstructured formats. The data from the interviews were coded based on the themes that emerged from the data as well as the sociodemographics characteristics of the participants.the themes were classified based on the narratives shared by participant who belong to the traditional worship, contemporary worship or neoliberal markets.based on these the themes that emerged include; aesthetics and ergonomic considerations of *bẹ̀mbẹ́* musicians and makers, outfacing commercialisation of the *bẹ̀mbẹ́*

3.5.2.3 Participant Observation

In my inquiry to ascertain if *bẹ̀mbẹ́* drumming enhances spiritual development and drives the transcendental process in the observance of activities in Islamic and Christian religious practices. I obtained data from Prophet Ayetigha of the Zionist sect of the Cherubim and Seraphim Church at Apete in Ibadan, to inquire about spirituality and innovation, a conceptualization engaged with understanding spirituality and modern reality. Mingling with the guests at Islamic functions were *bẹ̀mbẹ́ òru* twins performed at wolimat ceremony, at Mokola Hill around the council for Arts and Culture Ibadan and at a burial ceremony at the Central Mosque, Oja'ba in Ibadan unwrapped the connection of spirituality with social functions. Here, I observed the preference for the *bẹ̀mbẹ́* drumming of the semi-religious *Onibẹ̀mbẹ́ òru* performing group, during social functions by pious Muslims. I gathered my data through personal recordings of the performances, and made notes of other musical and extra musical activities based on my observation at the events. The *bẹ̀mbẹ́ òru* performance was an all-embracing performance involving guests responding to their singing. I also

participated actively in the singing. This is in addition to a collection of their commercial recordings obtained from music shops. It is worthy of mention that I had consent of my informants to be present, to participate, take photographs and make musical and video recordings at their musical events. Furthermore, I gathered first hand information on the construction of *bẹ̀mbẹ́* drum, due to the versatile nature of the drum makers in Ibadan and for the fact that demand for *bẹ̀mbẹ́* drum was low compare to other drums in the *dùndún* family like *ìyá ìlù* and *omele*, I organised a *bẹ̀mbẹ́* drum construction process where I made materials available for construction for the purpose of documenting the construction procedure for proper analysis.

3.5.2.4 Non - Participant Observation

In my further inquiry to ascertain if *bẹ̀mbẹ́* drumming propels spiritual connection among religious believers and drives the transcendental process during activities in Islamic and Christian religious practices. I obtained data through recorded vigil services by Zionist sect of the Cherubim and Seraphim (C&S) Church at Agbaje and Orita Challenge in Ibadan, to inquire about spirituality and innovation, a conceptualization engaged with understanding spirituality and modern reality. I realized that my study on the construct of spirituality crosses across various regions and religious practices after learning about the dynamics of spirituality related with *bẹ̀mbẹ́* music and instrumental technology.

Despite this distinction, the study is focused on how *bẹ̀mbẹ́* drumming and instrumental technology participate in spirituality in ways that are comparable. Based on them, I determined that the *bẹ̀mbẹ́* drumming was a vital part of the distinctive rituals in the spiritual practices of the respective *'ìgunnuko* deity' in Basi town *Òòsà Tapa* deities' in Tapa town, without which the entire festival procedures were impossible. As observed in past studies, drums that are connected to Yorùbá deities and the worship of them typically express spiritual and acoustic relationships, hence, deities are invoked upon the recognition of the sounds of the drums. Similarly, the ìgunnuko deity in Basi town and *òòsà Tapa* deities, recognises only the sound of the *bẹ̀mbẹ́* drum.[7] Also that the instrumental technology process is of import to the spiritual belief of the people engaging in the spiritual practices of both the *ìgunnuko* deity in Basi town and òòsà Tapa deities in Tapa town respectively. Although my study would have profited more from my involvement as a participant observer,

however, obtaining data as a non-participant observer in the engaging spiritual activities in both Basi and Tapa towns yielded little effort. Specifically, the musicians in both distinct spiritual practices refused to give their consent to disclosing information about how the identified themes of *bẹ̀mbẹ́* drum performance and instrumental technology. While I agree to the fact that they have their rights to privacy, interestingly, they agreed to mention the easily accessible properties for *bẹ̀mbẹ́* drum construction, such as the prescribed tone wood and animal skin for drum head and thong leather, while other properties not mentioned here were said to be classified information, known in Yorùbá spiritual parlance as *awo.*[9] on this premise, the cultural and spiritual significance of the *bẹ̀mbẹ́* drum in these sacred contexts of these localities is undoubtedly secure.

According to *Alagba* Sekoni and Yakubu Adewale Azeez,[10] disclosing some properties and ingredients combined in the process of making and repairs of the *bẹ̀mbẹ́* would amount to divulging the essence of their spirituality. According to the information garnered from both towns, the varying sets of *bẹ̀mbẹ́* drum ensembles in this study, were used by their fore fathers, and for more than a century since it has been in their custody, the drum shell and particularly the membrane are known to be able to withstand the impact of the rain during performance, also, repair or replacement of the drum membrane rarely take place, perhaps due to some esoteric fortification. On the other hand, for a comparative discourse on technological orientation, I visited a number of drum makers in their different construction workshop locations which doubles as their sales outlets in Ibadan namely, Oje, Mokola, Jericho, Oke Ado, Apete, Agbaje/Ijokodo and Ologuneru areas to mention a few, to observe the construction procedures as a non-participant in the workshop experience.

3.6 Post Field Work

Finally, data obtained from fieldwork, using appropriate data gathering techniques such as interviews and recordings of construction and performance processes were subjected to transcription and analysis. These data on the spiritual dynamics in bẹ̀mbẹ́ construction process and performance were collected using audio-visual gadgets equipment such as still and video camera, audio playback device with relevant

accessories and, writing pad and pen. In addition, music transcription and translation of oral data from Yorùbá language to English language will also form major part of the analyses meant to place the post field report in its proper perspective.

3.7 Ethical Considerations

Prior to engaging in any observations or interviews, the researcher sought informed consent from all participants involved, including the *bẹ̀mbẹ́* performers, drum makers, and other relevant individuals. The study further acknowledges their valuable perspectives and expertise that made this thesis possible. The *bẹ̀mbẹ́* drum makers in Basi community who participated in this study were accessed through a personal contact (Dauda Sanni) (See Plate 3.1), who is a priest in the *ìgunu* masquerade tradition where the *bẹ̀mbẹ́* plays prominent spiritual role. Informed consent entails providing comprehensive explanations regarding the research's purpose, the intended utilization of the gathered data, and the voluntary nature of participation. Participants are given the freedom to decline involvement or withdraw their consent at any stage of the study. It is important to highlight that some participants in this study initially expressed reluctance or hesitancy to participate, especially the *ìyá Òòsà* and *Baba Òòsà* in both Basi and Tapa towns, but later gave permission to share their identities after much appeal by Dauda Sanni and Alagba Sekoni, both ranking *omo* Òòsà and organising official of ritual processes in both worship traditions.

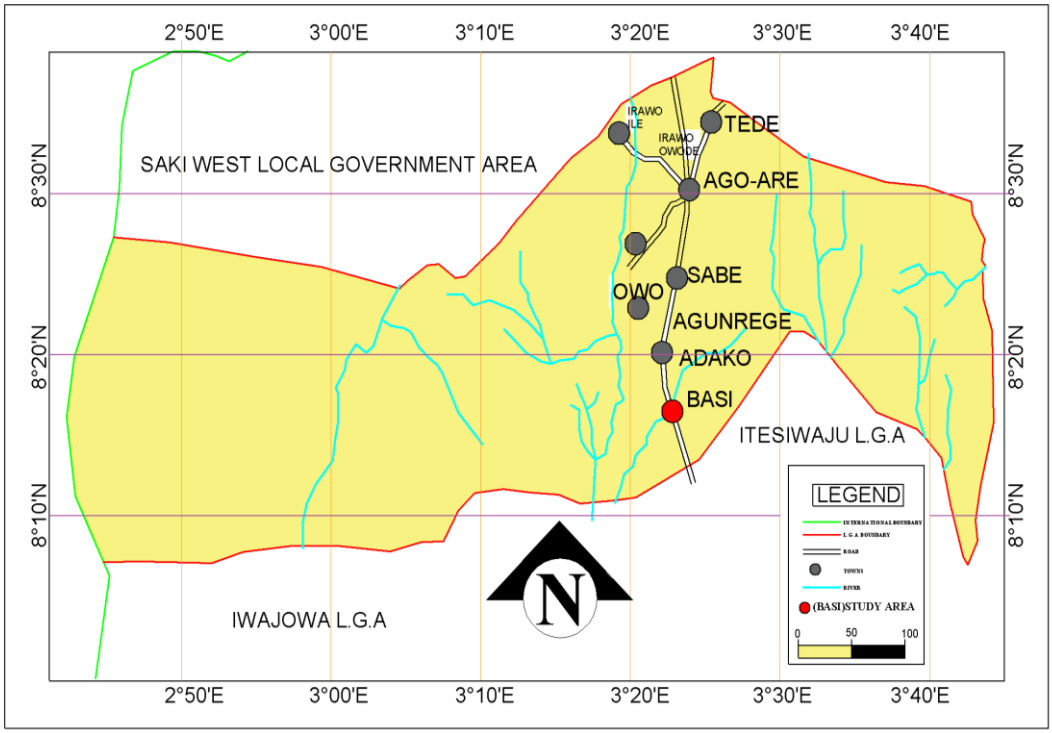
The researcher fully respected and acknowledged their wishes. Their decision to decline involvement was honored without any form of coercion or pressure. It is crucial to recognize and respect the autonomy and agency of potential participants, ensuring that their choices are valued and their boundaries are upheld throughout the research process. The study remains mindful of the sacred beliefs within *bẹ̀mbẹ́* music traditions, recognizing that not all individuals may be comfortable or willing to share their insights, and that their decision must be respected accordingly. Respecting cultural sensitivities is of utmost importance throughout the research process. The researcher approaches the bẹ̀mbẹ́ music traditions engaged in this study with profound respect for its cultural significance and sensitivity.Cultural protocols, norms, and traditions were strictly honored, acknowledging the need to preserve and safeguard the

integrity of community sacred and cherished practices. The welfare and well-being of the participants also remained a top priority.

Transparency and integrity guided the data analysis process. The researcher maintains transparency by providing a comprehensive account of the employed methods and the interpretation of the findings. Any potential biases or conflicts of interest are acknowledged and addressed to ensure the research's integrity and credibility. The research aims to not only adhere to ethical guidelines but also make meaningful contributions to the spiritual dimensions of *bẹ̀mbẹ́* music tradition in Oyo state. Efforts are made to share research outcomes with the participants and the broader community in a respectful and accessible manner.

Plate 3.1: Researcher with Dauda Sanni, custodian and bẹ̀mbẹ́ drummer of the Ìgunnu tradition in Basi town in Oke- Ogun Area of Oyo State. Source: Author's fieldwork)

Plate 3.2: Researcher with Prophet Ayetigha of Cherubim and Seraphim Church, Awotan, Apete, Ibadan (Source: Author's fieldwork)



Source: Ministry of Lands, Housing and Urban Development, 2021

Figure 3.1 : Map showing the location of Basi community in Itesiwaju Local Government area of Oyo state

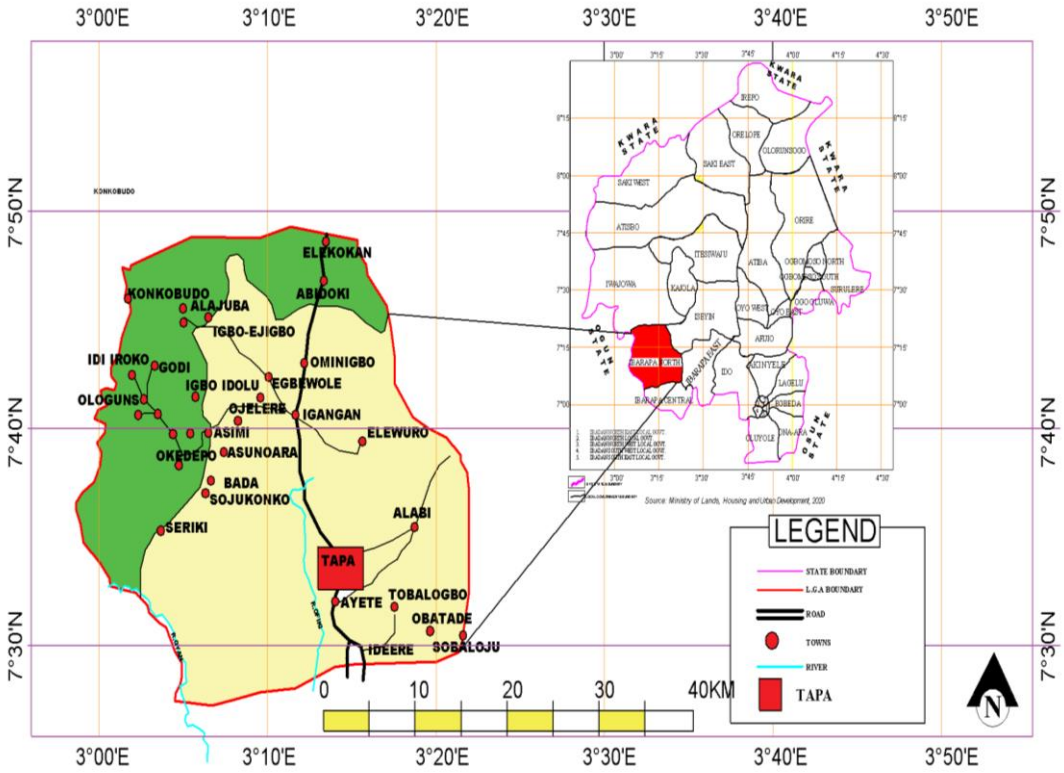


Figure 3.2 : showing the location of Tapa community in Ibarapa North Local Government area of Oyo State

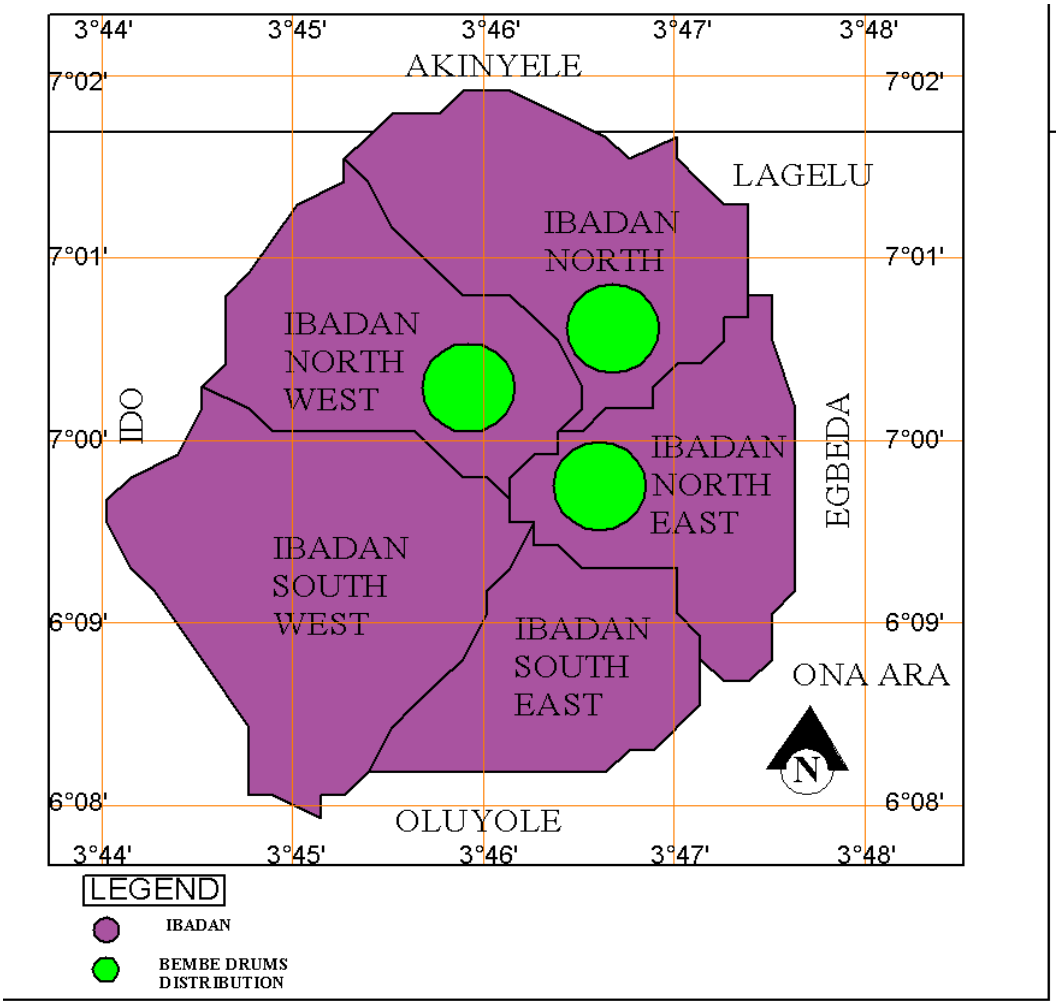


Figure 3. 3 :showing the sizable distribution of bẹ̀mbẹ́ drum makers and musicians in Ibadan

Endnotes

[1.] See https://wap.org.ng/read/history-of-ibadan/ for further reading

[2.] The seven (7) towns captured within this nomenclature include; Eruwa, Lanlate, Igbo-Ora, Idere, Igangan, Ayete, Tapa and Igangan

3. This is in defiance to the extant cultural bias for traditional drum making and performance.
4.

[4] This is one African indigenous church where the bẹ̀mbẹ́ drum is employed during worship and outreach events, playing with or without consort of other musical instruments.

[5.] I gained entry into Tapa town through her.

[6.] See for further reading: Faniyi, O.M. and Omotosho, S. 2022. Young Feminist Redefining Principles of care in Nigeria. In women's quarterly, volume 50, Numbers 1& 2, pp.49-67. Published by the Feminist Press DOI: https://doi.org/10.1353/wsq.2022.0004 ; Gibson, K. 2020. Bridging the digital divide Reflections on using Whats App instant messenger interviews in youth research.Qualitative research in Psychology.Online journal homepage: https://doi.org/10.1080/14780887.2020.1751902

[7.] This position was deduced from information gathered from Alagba Sekoni, the Àárẹ *Onílù òòsà* in *ilé báálè Sango* compound in Tapa town.

[7.] Interview with Dauda Sanni held March 5, 2022 in Basi town.

[8.] This is a, discretional or diplomatic phenomenon, meaning 'intimate secret'.

[9.] Both informants are the *Baba òòsà*, meaning, the Chief Priest of ìgunnuko deity in Basi town and the *àárẹ Onílù òòsà*, meaning, leader of the deity drummers in Tapa town.

CHAPTER FOUR

SHIFT IN SPIRITUAL NUANCES IN INSTRUMENTAL TECHNOLOGY AND PERFORMANCE OF *BẸ̀MBẸ́* MUSIC IN OYO STATE

4.1 Preamble

This study examines the spiritual dimensions of *bẹ̀mbẹ́* music in Oyo State's cultural landscape. It focuses on the collective and individual agency of drum makers and musicians, exploring the integration of bẹ̀mbẹ́ practices in rural towns (Basi and Tapa) and urban city (Ibadan). The research delves into ancestral traditions, ritual processes, religious beliefs, and the impact of modern technology on the spiritual nuances of *bẹ̀mbẹ́* music. Through this exploration, it offers valuable insights into the spiritual significance of this musical tradition. Concerning the sociodemographics of the participants and discussants in this study, the study population consisted of drum makers (who are predominately men) and performers from various age groups, ranging from younger practitioners in their late teens and twenties to elder musicians with decades of experience.

Participants were selected from diverse socioeconomic backgrounds, including individuals from both rural and urban areas, particularly in new religious settings. This intentional sampling approach aimed to capture a wide range of perspectives and experiences within the *bẹ̀mbẹ́* music community, providing a comprehensive understanding of the spiritual dimensions of the practice across different social contexts. First, the analysis in this chapter begins by investigating the factors influencing the integration of *bẹ̀mbẹ́* musical practices in rural towns (Basi and Tapa) and urban city (Ibadan) within Oyo State, focusing on the ancestry, migration, and subsequent incorporation of *ìgunnukó a*nd *Òòsà* Tapa ritual traditions, revealing their integration into the broader cultural fabric of the region. Second, the chapter delves into the intricate relationship between the *ìgunnukó* and *Òòsà* Tapa deities, their associated ritual processes, and the accompanying music, examining the intersections with the beliefs and perspectives of the Basi and Tapa people to unveil valuable insights into the spiritual forces involved.

Third, the chapter examines the influence of religious values and beliefs held by the rural communities of Basi and Tapa towns on the *bẹ̀mbẹ́* drum and its technology, illuminating the profound spiritual significance that is intricately woven into the tradition by exploring the extent to which these cultural and religious factors shape the instrument's evolution and utilization. Fourth, the study acknowledges, assesses, and delves into the significant interface between indigenous and modern technology processes in Ibadan, which serves as a crucial indicator of a transformative shift in the spiritual intricacies embedded in *bẹ̀mbẹ́* instrumental technology, while simultaneously exploring the underlying factors propelling this change and examining its far-reaching implications for the broader comprehension of spirituality within the *bẹ̀mbẹ́* music tradition.

4.1.1 Method of Data Analysis

A**s** established, the analysis in this study adopts an ethnographic lens to map the intersection of spirituality, performance and instrument technology in *bẹ̀mbẹ́* music tradition in Oyo State. Drawing from the precedent set by scholars such as Samuel (2009) and Omojola (1983, 2011 and 2012) who have engaged ethnographic approach to drum traditions, this study situates its niche within the exploration of the spiritual nuances inherent in bembe music. To achieve this, this study adopts an ethnographic approach that combines contextual in-depth narratives as well as participation observation of the researcher. This approach emphasises the significance of the individual and collective agency of bembe performers and drum makers and the influence of heterogeneous factors in shaping the shifting and nuanced spiritual dimensions in bembe music traditions. In the sections below, the researcher demonstrates how she writes about these shifts and nuances that became obvious through the process of immersion into the bembe music culture in Ibadan, Basi and Tapa.

4.2 Integration of *ìgunnukó* and *Òòsà Tapa* deities into the spirituality of Basi and Tapa people

The people of Basi and Tapa have been well integrated into the Yorùbá culture for over two centuries. Despite being recognised Yorùbá communities, Basi and Tapa are strongly linked to their Nupe ancestry in Bida in Niger State, in the middle belt of Nigeria, and spirituality, as observed in the igunnukó cult and other rituals representing

the essence of their spirituality. To sustain this key historical narrative, first it is important to note earlier works on Nupe, their history, religion and culture,[16] since this study will be extending the literature. Nadel's, (1937, 1970) gives credence to the apparent history and spirituality of the Nupe people spread widely across Niger, Kwara and Kogi states. This indication that they have come in close proximity to the Yorùbá for centuries particularly, the Yorùbá Igbomina and Yorùbá Oyo in the Southwest, revealed that certain aspects of their religious ethos might have been influenced.

Indeed, music as historical commentator affirm the connection of Basi with their ancestral Nupe source as contained in their ìgunnuko songs repertory where it is mentioned, **"*ará odò ọya, ibẹ̀mbẹ̀ ní Tàpá Jo, ará odò ọya*,"** meaning, the Tapa of Niger State are skillful dancers to *Bẹ̀mbẹ̀* drumming. Similarly, the Tapa in Ibarapa are fond of the song which affirm their Nupe ancestry, when they sing; ***àwa ni Tápà e, àwa ni Tápà e,,*** *meaning,* indeed, we are Tapa. The migration of the Nupe and transfer of the *ìgunnu* as material culture is evident in all the locations where they are resident, as conspicuously observed in both Basi and Tapa town in Atisbo and Ibarapa North local Government areas of Oyo State. The reason for fleeing to the site which eventually became known as Basi town links to family feud in the Nupe royal house over the throne, [17] that resulted in the Nupe wars.

This civil war between members of the Nupe royal family had new and complex character following the intrusion of foreign Muslim clerical immigrants and revolutionary jihadist from Sokoto to the Northwest. Many human causalities recorded were due to either kidnapping, or capturing as slaves while some fortunately flee to safety[18]. Similar to the usual pattern of culture hero narrative, the founding of Basi was not in any way different. Placing the founding of Basi in the context of the Nupe war, Sanni Dauda, enunciated that resulting from the war in question, Sanni, who later became the founding father of Basi town, fled to safety in Oke Ogun area of Oyo State, and settled in a site known later as Basi, a name derived from Sanni's usual Islamic statement of pleasantry, 'Baba si seriki se Allah', meaning, there is no God as Allah.

It is worthy of mention that the transfer of indigenous traditions from one place to another has no specified process. Implying that the transfer of ìgunnuko tradition to Basi from Bida took time to evolve, though, it had to happen as a condition for the well- being of Sanni, Halidu's child, who later took ill and his worsened condition lasted for years with no cure, until provision of intervention from the Nupe source as

the *Ifá* oracle prescribed, restored his health. Significantly, Sanni's healing was extraordinary, as Dauda added that the consultation with *Ifá* requires that Sanni's spirit reunite with his guiding spirit. Here, the guiding spirit being refered to is the *ìgunnu.* Offering an overview of Shamanic methods and practices.

Harner, (1980) relates the guiding spirit in the occurrence to a power animal or a guiding spirit, as he have learned among the Jivaro, not only increases one's physical energy and ability to resist contagious disease, but also increases one's mental alertness and self-confidence. The power makes it even more difficult to lie.…As a result, the guarding spirit power is critical to health. Serious illnesses are usually possible when a person is depressed and has lost touch with his or her energizing force, the guardian spirit. When a person becomes weak, depressed, or prone to illness, it is a sign that he has lost his power animal and thus no longer has the ability to resist or ward off unwanted power "infections" or intrusions (Harner 1980: 69). Furthermore, in a concrete description of the g*unu a*s a common Nupe cult, Nadel presents knowledge of what the *gunu* represents to the Nupe.

When a Nupe is asked why *gunnu* is performed, his response is usually "because our ancestors have always celebrated *gunu*," and he will go on to explain that, "the *gun*u makes our crops grow, it gives us rain and food, and it makes our wives have children; u la kin kpata de lafiya- it makes the whole country thrive." This *gun*u tradition, like all other tribal traditions, is passed down from generation to generation" (Nadel, 1937:6). *ìgunnukó* spiritual consciousness is arguably, the spiritual consciousness of *ìgunnuko* among the Nupe as a guiding spirit is fundamental to every aspect of their lives including health. Nadel (1937) reveals a wealth of evidence. The description of Nupe culture and religious system by Nadel (1937) reveals a wealth of evidence. According to him, "among the (relatively large number) religious cults of Nupeland.... only a few cults, rituals, and beliefs are common to the tribe as a whole, and form a real and universal feature of Nupe culture" (Nadel, 1937: 9).

In relation to this also, Nadel makes excellent sense to consider that the myth of *ìgunnu* origin seem to have a general pattern of Nupe culture hero mythology, when he observes, "Wherever Nupe tradition deals with mythical origin of some essential culture fact, it tells a tale which in its outlines is always the same". This is true when Nadel's narrative of the *gunu* myth in Nupeland, of a resident stranger who was struck with the terrifying leprous disease,[19] compares to Dauda's narration of oral history

gathered from the fathers of Basi and transmitted from one generation to another. The history presents what seem to be an incontrovertible sociology of Basi town, addressing the myth of the origin and migration of *ìgunnuko* tradition, seem irrefutable. He narrates that the ìgunnuko and accompanying instrumentation made way into Basi town as intervention in respect of the ailing heath of Sanni, who founded Basi town and whose wife Omodele and mother of his 8 children, who presently are anchoring the five (5) quarters in Basi town till date. Furthermore, although other religions such as Christianity, Islam and traditional worship exist in Basi town, indigenes of Basi town have one common ancestry, one most important cult, and one corporate deity, the *ìgunnukó*.

It therefore suffice to say that as only a few elderly men interrogated know the historical analysis today sparingly, similarly, the symbolic connection of the myth and the cult also might be difficult to authenticate. Nonetheless, the general opinion is that the *gunu* cult is synonymous to healing and fertility. This well pronounced understanding among the Nupe people about the *gunu* is sacrosanct. In view of the shared cultural similarities of the ìgunnuko tradition of the Nupe of Niger state with their affiliates in certain locations in Yorùbá land of South-western Nigeria. Reflecting on the aesthetics of the ìgunnuko, known as *Ndako gboya* in Tapa dialect as an embodiment of the Nupe and spirituality *ìgunnuko* appears in a colourful multi-layered apparel, also, the *Ndako gboya*, secret society is well known for their public acrobatic performances and their colourful textiles with which the *Ndako gboya* spirit-manifest are adorned Weise, (2017:1).

Frobenius and Nadel noted in other related and earlier documentation of Ndako gboya clothing that at the dawn of the twentieth century, Ndako gboya spirit-manifest is wrapped in burial shroud and their functions are linked to law enforcement and witch finding in the Nupe communities in central Nigeria. The Ndako Gboya spirit-manifest was an indigenous spirituality practiced to enforce law and hunt witches until its abolition and subsequent reappearance with performance emphasizing entertainment. While the scope of the study does not extend to the clothing of the spirit-manifest, however, the behaviour of the community shows clothing contributes to the formation of the bond, between the people and the music experience as a boost of the traditions spiritual significance. The actions of both young and old people are part of the spirit-manifest dance procession.

They admire the beauty of the tall spirit-manifest, whose intermittent rising and falling makes the clothing to sway beautifully to all sides. In a way, this behaviour is a reflection of spiritual motivation of the community, with privilege to be part of the experience of the spirit-manifest practice, which they once feared, and what it stands for..Nzewi's position on integrated performance as a concept of African music,[1] resonates strongly in the ìgunnuko and *Òòsà* Tapa rituals in Basi and Tapa towns situated in Atisbo and Ibarapa North local Government Areas of Oyo State respectively. The peoples traditions are integrated religious performance borne out of a system of interconnection of patterned dances, interpretative gestures, dramatic display and interpretative action, evident in the *ìgunnu* spirit manifestation and *Òòsà* Tapa display resulting from the motive power of the songs and rhythm of the *bẹ̀mbẹ́* drum.

Significantly, It is important to expand on *bẹ̀mbẹ́* drumming role as it occupies a pride of place among Basi and Tapa people, particularly its understanding as a mediator between devotees and their deities and spirits. However, despite the affinity of the *bẹ̀mbẹ́* drum to these towns deities and spirits, the spiritual significance of their technological orientations in *bẹ̀mbẹ́* making vary slightly as will be discussed here in this chapter. Also the fact that *bẹ̀mbẹ́* drum takes precedence over every other drum in both towns, where no other drum feature in consort with the *bẹ̀mbẹ́* drum during ritual or festival of collective interest like coronation ceremony, chieftaincy and title taking,explains the uniqueness of the drum in performance. However, it is worthy of mention that this practice is not set by spiritual limitations. Allusions from existing scholarly works, gives credence to the intimidating physical structure and sound of the *bẹ̀mbẹ́* rather than conditions of spirituality.

On the contrary, in core spiritual context Yakubu family and *Baálẹ Onísàngó* family only have prerogative of preserving and performing *bẹ̀mbẹ́* drum for the *ìgunnu* and *Òòsà Tapa* respectively, from this perspective, spiritual flexibility as a construct of modernity is viewed differently in both towns even as the *bẹ̀mbẹ́* drummers have both the ownership to spiritual and creative process of the drum traditions. Considering the agency of the drummer in the instrumental technology and performance practices of *bẹ̀mbẹ́* drum in these locations, evidence as will be discussed below shows their contribution towards preserving the spiritual value inherent in the making and performance of the drum. This is observed through the way they are able to prescribe construction materials with spiritual significance for drum making and also how they

are able to achieve connection between themselves and the audience and the deities through the drum language expressed in the drumming during and after the ritual processes. Consequently the discussion that follows presents a gradational argument on emerging issues resulting from the nuances of spirituality in the Instrumental technology and Performance of *bẹ̀mbẹ́* music in Oyo State.

4.2.1 Spirituality in *bẹ̀mbẹ́* music performance in rural towns of Basi and Tapa in Oyo State

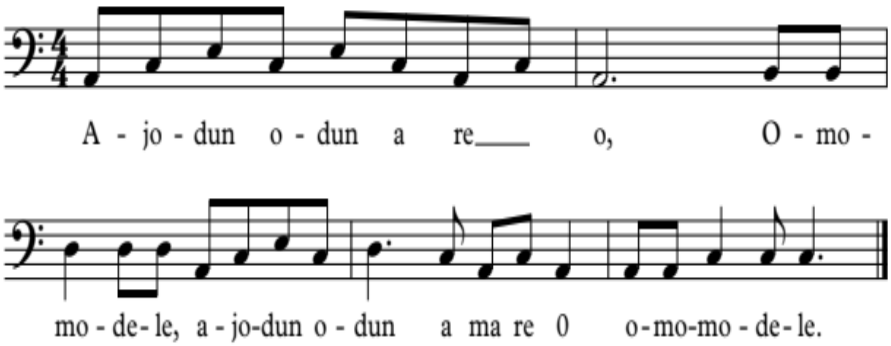
This examination is predicated on the notion that the intersection of spirituality with a peoples musical traditions shapes their identity. Indeed, the essence of spirituality in the *ìgunnuko* and *òòsà* Tapa indigenous traditions is constantly being re-lived, as their spiritual identity, drawing from Baffoe and Boahene (2013) assertion that, "the things to which we are connected benefit us to characterise who we are, who we were and who we hope to become." Similar to other indigenous music traditions, *bẹ̀mbẹ̀* music performance in Basi and Tapa communities situated in Atisbo and Ibarapa North local Government Areas of Oyo State respectively, indicates the centrality of music in human lives, as expressed in the all-inclusive artistic tradition of *bẹ̀mbẹ̀* drumming, singing, and dancing, to express the spirituality of the people firmly rooted in their respective *ìgunnuko* and *Òòsà* Tapa deities. Specifically, inherent themes and meanings which emerged from the experiences of the performance practices of *bẹ̀mbẹ́* music in the different locations that are spiritually inclined are outlined in the discussion.

4.2.1.1 *Bẹ̀mbẹ́* music performance in *ìgunnuko*, ritual worship in Basi town

Ìgunnuko in Basi town is a cult depicted by the *ìgunnuko* spirit-manifest deity corporately owned and worshiped by the community. Dauda Amodede, the chief Priest,[2] of the *ìgunnukó* cult in Basi town, reinforced the importance of the *ìgunnukó* deity as potent for fertility and healing, as well as for cleansing and protection. As earlier mentioned, the eight (8) children, consisting of five (5) males and three females (3), which the founding father of Basi town had with his wife Omodele, have continued to propagate *ìgunnukó* and its spirituality in Basi town. Azeez Yakubu further reinforcing the connection of spirituality in the Basi social structure of Basi town with *ìgunnukó* worship and its music, explained that, "'today in Basi town, the

five (5) houses or family compounds bears the name of the male children Omodele had with Halidu her husband, and that all indigenes of Basi town proudly refer to themselves as *omo'modele meaning* meaning children of 'modele. The appellation which feature prominently in their song repertories is proudly expressed in their singing (See example 2). Furthermore by implication, marriage is forbidden among male and female indigene of the community for belonging to the bloodline of Halidu and Omodele. This unique social system as it is observed till date impart on the spirituality of music and the musical performance for *ìgunnukó* in Basi town.

Example 1



The roles assigned to each household in Basi signifying Omodele's children, lends itself to the significance of music in *ìgunnukó* worship, these household's which include; *ilé* Sanni, *ilé* Audu, *ilé* Yakubu, *ilé* Jimoh and *ilé* Asunmo all of which together forms the Basi community. According to Dauda Sanni's information, while the Sanni family compound houses the shrine, (See Plate 4.1) the Yakubu family own the right to the custody of the *bẹ̀mbẹ́* drums and *ìgunnuko* outfit. Mentioning the spiritual significance of the outfit, he said it possesses energy of the spiritual forces of the deity, therefore only the male initiates and women who have attained menopause have the obligation to be in possession of it. Any woman of childbearing age are forbidden from touching the *ìgunnukó* outfit. Dauda confirmed that on the contrary, women with childbearing age can only have access to the *ìgunnukó* outfit only in the process of sewing when it has not been worn. He also hinted that sewing of *ìgunnukó* outfit is by both male and female indigene of Basi in the tailoring trade. To sew the outfits, he said, all of them would bring their sewing machines to the spot where Omodele, the matriarch of the town was buried. The sewing activities usually begin

after homage is made to the matriarch for assistance and protection. The cloth at this time is devoid of any energy that can cause harm to anyone, Dauda noted. Propitiation of the *bẹ̀mbẹ́* ensemble preparatory to the ritual and other forms of musical performance during and after the ritual are the collective prerogative of the entire five (5) families. Overall, the emphasis on spiritual insights in *bẹ̀mbẹ́* performance practice is drawn from *bẹ̀mbẹ́* drumming and the related spiritual obligations. Like any other religious rite or ceremony, the ìgunnukó ritual in Basi town, entails the planning of both ritual and semi-ritual activities. The ritual festival is observed for a seven (7) day period, begins in the groove (See Plate 4.2a) where the bẹ̀mbẹ́ drums are taken for propitiation preparatory to the public appearance of the *ìgunnukó* deity. This discussion about the musical activities within the ìgunnukó groove which the spiritual hub of the *ìgunnukó* spirit, allowed for an understanding of the spiritual significance of bẹ̀mbẹ́ drumming in *ìgunnukó* ritual. In other words, the spiritual identity of *ìgunnukó* deity is musically depicted, as musical activities- *bẹ̀mbẹ́* drumming and song renditions in *ìgunnukó* ritual is experienced on three stages, first,at the groove, second, at the public procession and third, at the feasting. in the groove,

While the Baba *Òòsà ìgunnukó,* that is, the chief priest is making preparation and coordinating the overall ritual, (See Plate 4.2b). musicians in their own right as custodian of the mediating medium between the worshipers and the deities and spirits, also make their own preparations on the first day with the propitiation of the drum and *Ògún*, the Yorùbá god of iron in the *ìgunnukó* groove. On this first day of the seven (7) days set aside for the festival, the Sanni family releases the ensemble of *bẹ̀mbẹ́* drum, the symbol of *ìgunnukó* cult to the musicians and others acolytes responsible for performing the drum rite as part of the process of *ìgunnukó* ritual to go into the *ìgunnuko* groove for preparation. In the groove, items for propitiation, that is, ẹ̀kọ- cooked and wrapped corn flour, *àkàrà*- bean cake and *moínmoín*- beans pudding can only be provided and prepared by the *ìyá Òòsà*, the mother designate or priestess of the deity. This way there will be no spiritual consequences, he added. The item to be prepared include, àwọn ìlù, the drum ensemble, *ìgò otí gbígbóná* a bottle of assorted gin, eran- an animal, either. Of all the items presented for propitiation, the Yorùbá place high premium on the kolanut for its significant role as pathfinder or a lead in any situation.

Plate 4.1 : *Ilé* Sanni, where the *ìgunnu* shrine is housed (Author's fieldwork)

In the act of traditional worship, the kolanut is a 'symbolic accent' to any form of request being made and which requires the throwing of splited kolanut. Woods, (2017), while examining *obì*'s physical and spiritual origins and its role in Yorùbá divination, states:

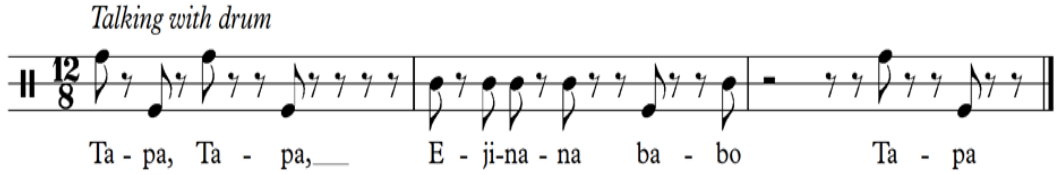
> Kola nut is a ubiquitous presence in Yorùbá culture. Whether being presented by the basketful to a potential bride's family, shared as a snack amongst friends, or offered to the spirits, obi—as it is called in Yorùbá language—serves at once as food, medicine, and currency. As an object, obi bridges relational chasms, helping to forge and strengthen bonds amongst human beings; at the same time, obi is regarded as one of the original immaterial and immortal divinities in the universe, known in Yorùbá as irunmole. It is this bipartite nature that renders obi a centrifugal force around which much Ifa-Orișa practice revolves; so important are its duties that no ritual can proceed without obi's presence or the presence of a suitable substitute to stand in its stead Wood, (2017: 1).

It is important to mention that the *bẹ̀mbẹ́* drum in Basi is not considered a deity but accorded the right because of its connection to the spiritual essence of the *igunnukó* deity. Therefore, the propitiation takes place to create the sonic and spiritual connection between the drummer, *bẹ̀mbẹ́* drum and *ìgunnu d*eity, who owns the drum. According to *baba Òòsà*, that is, the Chief priest, the *bẹ̀mbẹ́* is to *ìgunnu* as bàtá is to Sango, meaning it only has ears for the *bẹ̀mbẹ́*. According to Dauda Sanni,[3] the anchor of the rite, *bẹ̀mbẹ́* as a sacred drum in Basi is not considered a deity, hence, contrary to some arguments that some drums are deities in their own right, Dauda claimed that the propitiation rite performed at the shrine in the groove (See Plate 4.3a) is to appease the drum deity known in Yorùbá world view as '*Àyàngalú*'.

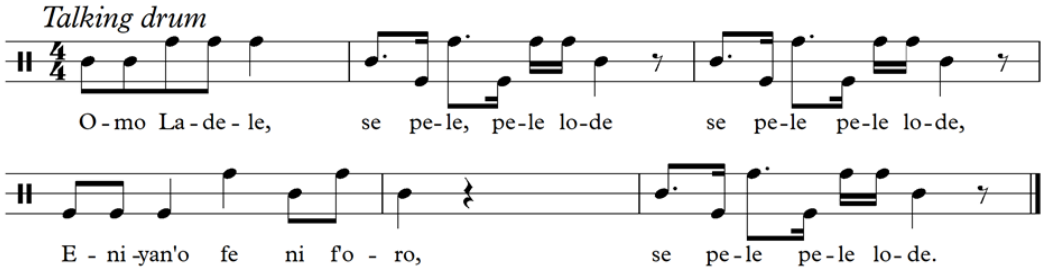
Past research by scholars who have written, about Yorùbá drums has also noted the importance of honouring and appeasing *Àyàngalú* for a meaningful act of drumming. In order words, propitiation in this stance is to the seek the face of the deity to release spirit forces to energize the drum, the drummer and to sustain them through the entire performance. Narrating the propitiation rite further, Dauda,explained that the items are taking one after the other to propitiate the drum deity. These include, awọn *ìlù,* the drum ensemble, *ìgò otí gbígbóná*- a bottle of assorted gin, *ẹran*- an animal, either a goat or chicken is killed and its blood spilled at the 'foot' of the drum, ẹ̀kọ-cooked and wrapped corn flour, and kolanut- *obí* is split open into four (4) parts and thrown for affirmation that the deity has accepted the ritual. (See Plate 4.3a) To complete the

drum propitiation rite, the ritual anchor would pick each drum and strike it to speak (See Plate 4.3b).These speeches are made to articulate the praises of the pedigree of the Tapa people and also to charge themselves as musicians to be mindful of their performance attitude (See Example 2a and 2b). The drummers play drum patterns peculiar to *bẹ̀mbẹ̀* drumming for *ìgunnukó* ritual on the ensemble of b*ẹ̀mbẹ̀* drum, *Ìdùkù* (pot drum) in the center as *ìyá ìlù* and *Omele bẹ̀mbẹ̀ ako* and *abo,* unlike the universal stylistic patterns of the dùndún ensemble, *bẹ̀mbẹ́* drum patterns is location specific in terms of instrumental style. (See Plate 4.5). The second stage of *bẹ̀mbẹ́* drumming is featured at the public dance procession of the ìgunnukó. As they dance, the entire members of the community consisting of children, male and female, young and old men and women, show pleasure in welcoming them back to the community. Finally, the third stage is the ritual and followed by festivity featuring feasting, singing and dancing (Plate 4.6a, b and c).

Example 2a



Example2b



Bẹ̀mbẹ́ drumming in Basi town for the ìgunnukó ritual is a unique experience, featuring expressive choral singing in antiphonal style and robust rhythmic accompaniment (See Appendix vi). The spiritual significance of the *bẹ̀mbẹ́* and its drumming in the *ìgunnuko* cult and its ritual processes is therefore well grounded. It is the only instrument employed in the *ìgunnukó* cult recognised by the spirit of the *ìgunnukó.* In

their performance practice, the *bẹ̀mbẹ́* musicians perform songs associated with the rituals. In other words, *bẹ̀mbẹ́* performance features songs and unique to the rituals and rhythm peculiar to the ensemble. (See Plate 4.)

Plate 4.2a: Inside the Igbó *ìgunnu (ìgunnu* groove) in Basi town, where ìgunnu outfits are hung up in preparation for the annual ritual worship

Plate 4.2b: Baba *Òòsà* (Chief Priest) in seclusion with the *Omo Òòsà* (acolytes) in *Igbó ìgunnu* (*ìgunnu* groove), preparing for the drum propitiation rite

Plate 4.3a: The drum propitiation rite being conducted by an older devotee in the *ìgunnuko* groove. (Source: Author's fieldwork)

Plate 4.3b : The anchor of the drum propitiation rite beaten the drum as part of the rite. (Source: Author's fieldwork).

Plate 4.4a : The ensemble of bẹ̀mbẹ̀ drums in Basi Town consisting of ìdùkù (pot drum) in the center as ìyá ìlù and Omele *bẹ̀mbẹ̀ ak*o and *abo* on both sides. Author's Fieldwork.

4.4b*: Bẹ̀mbẹ́* drummers ready to accompany the igunnu out of *Igbó ìgunnu*

Plate 4.5a*: ìgunnu* spirit- manifests making way into the town from *Igbó ìgunnu* (ìgunnu groove)

Plate 4.5b: Processional dance, featuring ìgunnu spirit manifests, while emerging from the sacred groove after the ritual observance (Source: Authors Fieldwork)

Plate 4.6: Female *ọmọ Òòsà* singing praises of the *ìgunnu* spirit manifest with bẹ̀mbẹ́ drum accompaniment after the ritual.

4.2.1.2 *Bẹmbẹ́* Drumming in *Òòsà* Tapa festival in Tapa town

Bẹ̀mbẹ̀ drumming in Tapa town for *Òòsà Tapa* ritual presents a potent intersection between spirituality and music as observed in the context of performance anchored by Báalẹ̀ *Onísàngó family* compound of Tapa town, who are custodians of the deities and its worship rites. Cordwell (1939) described festival groups in levels as those associated with lineages and ancestors, and those at the individual and family levels. This narration authenticated that *Òòsà* Tapa bears both status at lineage level as family deity and at ancestor level as community deity. The *Báalẹ̀ Onísàngó* family has the prerogative to propitiate and keep custody of the *Òòsà* Tapa deity. Baba *Òòsà,* Adegbola Ayandamilare clearly affirms this reality when he states, "*Òòsà ìdílé wa ni, Òòsà ìlú sì ni pèlú, ìdílé wa ló ni ètó sí bíbo ré aàti orò oré jíjà*.

The propagation of this heritage of the Tapa people of Ibarapaland stems out of the value and consciousness of the spiritual energy of *bẹ̀mbẹ̀* drum which connects with the devotees to provide spiritual enrichment during the festival. In the sense where the devotees invoke the spirits of the ancestors and the deities, the performance demonstrate clearly distinct spiritual disposition based on gender roles. In this arrangement, the collective group of participants are assigned duties relating to their titles bearing the suffix *Òòsà* consists of ì*yá Òòsà*, mother designate, *baba Òòsà*, the chief Priest and *omo Òòsà***,** the offspring. *Omo Òòsà* is a collective term for all members of the *Onísàngó* family, not captured as either ì*yá* or baba *Òòsà*. *Baba Òòsà* in a his description explained that a typical *Òòsà* Tapa ritual festival takes place precisely every fourth month of the year, following all forms of religious activities marking the annual ritual event, the *orò orẹ́ jíjà* takes place as a ritual norm, and it is usually the finale performance of the annual *Òòsà* Tapa festival.

However, *bẹ̀mbẹ̀* drumming in Tapa town also feature during or as performed in times of exigencies during coronation or chieftaincy title taking or at the burial of an elderly initiate. *Bẹ̀mbẹ̀* drumming in Tapa town for *Òòsà Tapa* ritual presents a potent intersection between spirituality and music at the point where the *orò orẹ́ jíjà* takes place. It is a spiritual process inspired by heavy rhythm and fast tempo *bẹ̀mbẹ́* drumming meant to test the might and resilience of the men in the compound, through

the act of cane whipping or cane fighting. Apparently, in this event of dance performance and *bẹ́mbẹ́* accompaniment, the *bẹ̀mbẹ́* ensemble consists of two (2) drums, namely, the ìyá ìlù, and the supporting *omele* drum. In line with related scholarly research about Yorùbá drumming, particularly of *dùndún* and *bàtá* drums, speech-based phrases and drum signals are often musically significant. However, unlike the *dùndún* and *bàtá* drums, the *bẹ́mbẹ́* is observed *to* have limited speech function, its speech mode of drumming is observed to function more in a symbolic manner known to the whip dancers as they respond to the coded language communicated to them by the *bẹ́mbẹ́* drummers, to stimulate and drive action, the all male dancers are seen to be energized during the *orò orẹ́ jíjà* aspect of the ritual. According to Alagba Sekoni, the dance began in an initial serene atmosphere and as a modest music experience, but gradually builds up to a near rampage situation with the heightened rhythmic tempo of the *bẹ̀mbẹ́* ensemble accompaniment initiating a boisterous whipping dance display.

This display, attracts a very large crowd around the performance arena. As observed earlier that, *bẹ̀mbẹ́* tonal range in this experience is not as wide, despite taking the lead while the *omele* draws from her lead. Still, in this ritual, the *bẹ̀mbẹ́* drum incites the manifestation of spirituality within the discernment of sound heard in the context of religious encounter. *Alagba* Musibau explanation on spiritual significance of drum construction materials creates an enlightenment on the sustaining connection between humans and nature, according to him, the transcendental experience driven by *ìyá ìlù*, due to its speech power is occasioned by the texture of the skin on its drum head. This opinion about the *ìyá ìlú* metaphorically captures the mediatory role mothers play in real family life situation, speaking and making advocacy.

In a similar way, the elderly women devotee known as *ìyá Òòsà* designated ‘mother of the deity’ understands the language of the deity through songs and *bẹ̀mbẹ́* drum codes. According to the *baba Òòsà*-the Chief priest, the women grew from adolescent to elderly women in the tradition and only they have the repertory of songs,chants and well synced stylized dance steps. (See Plate 4.7). These women have embodied the *Òòsà* Tapa deity as indicated in practices such as singing and dancing associated with the worship.

Plate 4.7 : League of elderly *omo Òòsà,* the *baba Òòsà,* the Chief priest and the *iya Òòsà,* designated 'mother of deities', engaging in the *orò Òòsà* Tapa, the cane whipping dance. (Author's fieldwork)

Plate 4.8 : Fierce flogging taking place as the climax of the Òòsà Tapa annual ritual performance (Source: Authors fieldwork).

4.3 Spirituality in *bẹ̀mbẹ́* drum making in rural towns of Basi and Tapa in Oyo State

To examine the pattern of drum making in the rural towns of Basi and Tapa towns, some generalizations common to drum making among the Yorùbá are necessary to drive the discussion. Drum making is a specialized skills across Africa with diverse peculiarities in terms of location and philosophy. In most cases the Africans gives wider expressions to technological ingenuity and spiritual disposition in the process of instrument making, particularly as it pertains to the involvement of nature and its endowments. Essentially, the idiosyncracies of the Yorùbá in Oyo State in relation to the making of the traditional *bẹ̀mbẹ́* drum is universal, such as tree felling, carving of drum shell to Yorùbá acoustic demands, material sourcing / selection and assemblage based on prerogatives either of office or religious rite as well as an artisan for commercial purpose.

However, it is important to mention that few exceptions were discovered in the case of Basi town. Adewale Yakubu in his narration noted that the process of *bẹ̀mbẹ́* drum coupling in Basi town is specific in terms of place and maker. As earlier established, the structure of Basi community is hinged on family bond, meaning, their lives and existence revolves around themselves. Therefore, only indigenes of the town who are descendants of Omodele, the matriarch of the town can make the *bẹ̀mbé* drum and only on the sacred spot where her tomb is located within the house where she lived during her lifetime. (See Appendix iv) going by Yorùbá philosophy of motherhood. The grounds for expressing spiritual sentiments towards where to assemble the *bẹ̀mbé* drum gives credence to the notion that it is a spiritually guided process, hence, the need to draw on the spiritual support and direction of their long gone matriarch.

This precision in method of coupling expressed in Yorùbá that '*bá ti gbodò sé nìyen'* meaning, the due procedure must be observed, as seen in the case of Basi, in this attempts, there is optimal consciousness and consideration for spirituality as a people. However, the same cannot be said about making of *bẹ̀mbẹ́* drum for *Òòsà* Tapa, because the drum shell currently in use now have been in existence for over a century. According to *Alagba* Sekoni, the lead *bẹ̀mbẹ́* drummer of the *Òòsà* Tapa worship tradition, the only constant technology process common to their ensemble of *bẹ̀mbẹ́* is the occasional change of drum head.. He added further that the shell of the drums has not been replaced since he became conscious of life as member of the family and till

the death of his father. He affirmed that the current generation of *bẹ̀mbẹ́* drummers in the family have no idea about the mystery behind the unusual durability of the drum shell. The traditional culture of the Yorùbá gives credence to observing all forms of norm regarding the concept of material selection and eventual sound in the consideration for musical instrument construction. For this reason, careful attention is given to ensuring that the acoustic nature of the resonating chamber and other attachment such as the animal skin for the drum heads follow an established pattern supported by oral or documented mythological narration. According to the Yorùbá myth, spirits inhabit trees, hence the need to placate the spirit to vacate tree. Also, despite the spirit vacating the tree, the Yorùbá considers that the tree has its life different from the spirit life drawn from it, as such, they refer to and rely on the energy reserves in the tree which is passed on to the drum. The myth further asserts that trees planted by the road side are tonal having been accustomed to human voices.[5]

Therefore drums are made to meet preferred spiritual and sonic standards from Yorùbá philosophical perspectives. This means that a drum must be able to communicate the feeling of the moment, hence, its properties and construction procedures are given due consideration. The preference for *apá o*r *ọmọ* tone trees for drum construction cuts across Yorùbá land and has remain unchanged over the yearsthan . Drawing from the foregoing existing Yorùbá ethos, Dauda Sanni and *Alagba* Sekoni explained that a little degree of variation exist in Basi and Tapa towns respectively in terms of construction materials. Like other Yorùbá drums, *bẹ̀mbẹ́* drum intersect with spirituality in diverse ways, one of which is through its instrumental technology process. In the case of acoustic properties of *bẹ̀mbẹ́* drum ensemble in Basi town, Adewale Yakubu, the chief drummer of *ìgunnu* tradition noted that the acoustic properties for each drum in the ensemble vary.

For instance, the *Ìdùkù*, which is the talking drum is a pot drum, which may be covered with the skins of thee different animals depending on their availability, that is, *ekùrlù*, a variant of goat, but can only be found in the wild, *etú*, a duiker or *òbúkọ*, a domesticated male goat. It is important to add that contrary to the technology idea of the Yorùbá of usually having a wooden shell in its membrane drum ensemble, the *Ìdùkù* being a pot drum in the ensemble and as the *ìyá ìlù* is adopted into the ensemble. It bears very strong spiritual energy. Adewale added further that, the power which protects *bẹ̀mbẹ́* musicians in the course of performance is kept within the drum. It is

therefore not handled carelessly by anyone, especially women to avoid bleeding. As earlier discussed in this chapter, the *ìgunnu* is an imported indigenous ritual tradition from Nupeland, whose tenet has continued to thrive ever since as of the source, including its musical practice.

Furthermore, the *omele akọ* and *omele abo bẹ̀mbẹ́* are made from *sigo* wood, it is preferred than *apá* and *omo* due to its light weight. The chief drummer noted that although the tonal quality of omo wood is most preferred but it is heavy, hence their choice of sìgo to aid their mobility. In terms of membranes, the *omele ako* and *omele abo* drums of the ensemble are made from *ekùrlù* and *òbúkọ* respectively. In Tapa town, both the ìyá ìlù *bẹ̀mbẹ́* and *omele* drum are made from omo wood, while the membranes covering the drum heads are made from *awọ ìgalà,* bush buck skin, and the thongs from *awọ etú,* duiker skin. Consequent on the foregoings, the spirituality appropriated to the aspect of material selection and the construction process to aid the quality of sound and durability of the *bẹ̀mbẹ́* drum, determined the few exceptions in the making of the *bẹ̀mbẹ́* drum for *ìgunnu* and *Òòsa Tapa*. Nonetheless, activities of drum carvers and *bẹ̀mbẹ́* makers are universal among the rural towns and urban cities in Oyo State based on research samples.

4.4 Modernization and shift in *Bẹmbẹ́* drum making

The ready availability and durability of specified tone woods and animal skin, together with the human expertise in coupling, under a spiritually inclined environment and disposition are factors considerably integral in indigenous drum making. As mentioned earlier, the inherent norm in indigenous drum making process is sacrosanct, especially, as observed with the unique family traditions involved in the case of Basi and Tapa towns. However, a shift in technological orientation of the *bẹ̀mbẹ́* in Ibadan is observed in the modern outlook of the *bẹ̀mbẹ́* in wider religious and sociocultural contexts. Recognising the extant Yorùbá instrumental technology practice, it became imperative to engage the consequences of evolving sociocultural trends in Ibadan, in terms of how the adapted technological principle has redefined spiritual beliefs and spiritual processes relating to instrumental technology and performance of *bẹ̀mbẹ́* music.

4.4.1 Ibadan outlook of modernization and shifts in *Bẹmbẹ́* drum making and performance

As society's fabric improves, technology continues to bring about change in all aspects of life. In response to this change, current research on indigenous musical traditions has shifted toward new musical performance constructs and instrumental technology innovation. By this, Okafor (2005) defines technology in the context of musical instrument making as "the creation of new designs of musical instruments and the maintenance of existing ones." Drawing from this position, observations and several interviews held, the discussions here will engage factors which made *bẹ̀mbẹ́* makers and musicians look to technological innovation. These include; aesthetics and ergonomics consideration, scarcity of wood, other acoustic materials and human expertise and outfacing commercialization of the *bẹ̀mbẹ́*.

4.4.1.1 Aesthetics and ergonomics considerations

Increased growth of music business in urban city life in Ibadan gives credibility to technical expansion. Hence, aesthetics and ergonomics consideration was identified as one important reason for shift in in *bẹ̀mbẹ́* instrumental technology. This in clear terms relates to preference for flexibility in the acoustic and mechanical foundations. Improving on the acoustic character of the traditional *bẹ̀mbẹ́* was important because the goal of the contemporary *bẹ̀mbẹ́* musician in contemporary urban city as Ibadan was to match the design of the western snare drum. Interviews and observation revealed that the technological expansion on the *bẹ̀mbẹ́* drum was an inclusive attempt by *bẹ̀mbẹ́* musicians and drum makers in the metropolitan city of Ibadan. It was also observed that the questions about authenticity in terms of the *bẹ̀mbẹ́* itself and how it will influence the performance of *bẹ̀mbẹ́* music were not considered as challenge in their bid as expected.

To confirm this position, prominent *bẹ̀mbẹ́* musicians in Ibadan, among them, Alhaji Taiwo and Alhaji Kehinde *Onibẹ̀mbẹ́ oru*, Alhaji Ogunlende,, Alhaji Sakariyau Adigun in a survey, alluded to the nature of their art, as strolling day and nocturnal musicians, hence, concerns bothering on aesthetics and convenience became germane in the face of modernity as the old design of the traditional *bẹ̀mbẹ́* and related sentiments were no longer acceptable. Therefore, it was in their view to see in what ways alternative materials can modified the traditional *bẹ̀mbẹ́* drum, to enhance the functionality of the drum and also to make it visually pleasing. Alhaji Taiwo and

Alhaji Kehinde *Oníbẹ̀mbẹ́ òru* further explained that once they were convinced of altering the design of the *bẹ̀mbẹ́,* issues about the spiritual embodiment of the drum, as a matter of cultural significance was not seen as a problem. Contrary to the belief in the traditional religious worship that *bẹ̀mbẹ́* drum is a sacred drum and its drumming invokes spiritual power as attested to in *Oosa* Tapa and *Igunnukó* worship, these musicians unanimously agreed that Islam does not support claims that a drum or any musical instrument has spiritual power to determine their spiritual composure in the worship of Almighty Allah (SWT), whom their music is aimed at edifying. They went on to say that because Islam despises paganism, any worship that does not conform to the worship of Almighty Allah (SWT) is considered pagan. For example, they stated unequivocally that during the popular traditional festivals celebrated annually in Ibadan, such as the notable masquerade worship festivals, they usually refrain from performing due to their faith. In other words, they prefer to distinguish and identify themselves through their *bémbẹ́* drumming art from that which is influenced by indigenous spiritualties. This development established a revolutionary idea in Ibadan, attempting to deconstruct notions of strict adherence to spirituality involving the making and performance of the b*émbẹ́*. Undoubtedly, same way priority for aesthetics was justified, ergometric consideration was equally a good reasons for opting for alternative materials.

As mentioned in separate oral interviews Alhaji Sakariyau Adigun[8] Alhaji Lukman Ogunlende,[9] and Alhaji Taiwo and Kehinde,[10] popularly known as Oni*bémbẹ́oru* opined that, convenience or otherwise functionality was another major objective why the old *bẹ̀mbẹ́* and its technology was jettisoned for the new *bẹ̀mbẹ́* made with alternative materials (See Appendix). Despite the remarkable differences between the properties of the traditional *bẹ̀mbẹ́* and the modern *bẹ̀mbẹ́*, the animal skin used as drum head is apparently the only material common to both versions of the *bẹ̀mbẹ́*. This is because the *bẹ̀mbẹ́* musicians themselves confirmed that based on the acoustic parameters that signifies the *bẹ̀mbẹ́* tone, it is necessary to guide against changes in its acoustic properties that will alter the sonic character.

Hence, the reason for retaining the the animal skin in the conventional *bẹ̀mbẹ́* drum head. This feedback demonstrated that the interface between the components of the modern *bẹ̀mbẹ́* and the old techniques of construction support the fact that the shell and the animal membrane are the most beneficial components in the *bẹ̀mbẹ́*'s sound

production This invariably confirms that the spiritual value of the *bẹ̀mbẹ́* drum is relative to its existing space. Other materials and tools, which constitute the components of the modern *bẹ̀mbẹ́,* are two types of materials, the primary materials consisting of the plywood and processed animal skin (*awọ*). (See Plate 4.9 a and b/ 4.10). The secondary materials on the other hand consist of accessories like studs and nuts, bolts and nuts, and iron rings among others. (See Appendix iii). Plywood has been found to be most suitable by musical instrument makers. Jelili Tewogbade,of Oje, in Ibadan Northeast Local Government Area, explained that in the attempt to improve on the traditional *bẹ̀mbẹ́,* plywood is a versatile material because it can be easily molded to the cylindrical shape common to all kinds of the snare drums like the *bẹ̀mbẹ́.* Thus, as a relatively new technology, the modern *bẹ̀mbẹ́* is described as a light cylindrical shell made of plywood and which replaces the heavy carved wood. Aesthetically, the formica which is wrapped around the plywood drum shell to replace the asọ oke- the traditional wool fabric serving as decorative covering is more pleasing, according to the bẹ̀mbẹ́ musicians. In the construction of the modern *bẹ̀mbẹ́,* animal skin precisely that of the goat remains the membrane of choice. This is so to retain the desired tonal qualities as peculiar to Yorùbá drums.

However, on the other hand, Ayanlola, confirmed that modern reality of scarcity of resources has shifted the priority for goat skin to ram skin and adult goat skin. He regrets that these alternatives are only substituting for the sake of availability and not for any credible musical reason due to lapses in the processing. In the previous explanation on acoustic character of the awọ (animal skin) it was noted the bẹ̀mbẹ́ has two drum heads, one of which is the batter head. This is usually made of goat skin because of the acoustic parameter which considers the goat skin as having the ability to replicate tonal languages. As described below other components are considered as secondary and can be described as supportive devices which were modified to support the *bẹ̀mbẹ́* new look include; flesh hoop, counter hoop, tension rods and snare.

Flesh hoop - this is a made from cane plant, a flexible soft wood material which when bent readily forms a circle meant to form a support base for the tuning mechanism. Yorùbá refer to this as *ẹ̀gì* (See plate 4.11)

Counter hoop –This is made of a flat iron bar, it is formed into a ring to stretch the membrane lapped onto the flesh hoop (See plate 4.12). Flat bar iron replaces the counter hoop made of thin leather which extends to connect the two drum heads.

Tension rods- Following fixing of the animal membrane (*awọ*) to the shell rim, at both ends by flat bar iron formed into a ring, the ring is then held firm by stud and bolts which in this context of usage is referred to as 'tension rods'. Tension rods are placed at accurately measured intervals and functioning as tuning devices. (See plate 4.13) These replaced the leather lacing round the edges of the drum linking both drum heads and serving as tuning device.

The snare –This is tensioned and placed across the lower head of the drum. It is a thin leather string to boost the vibrating effect of the drum. When the upper head or batter head is beaten, the lower head vibrates, thus stimulating the snares and the drum then produces cracking sound. In the modern bẹ̀mbẹ́, the thin leather string has been replaced with nylon twine. (See plate 4.14)

Strap- The modern *bẹ̀mbẹ́* plays with a curved or straight stick and suspended down the player's shoulder by a belt-like strap to replace the wide leather lined velvet strap, with the upper head or batter head positioned and angled for the convenience of the player. . (See plate 4.15)

Plate 4.9a: Plywood, molded into bẹ̀mbẹ́ drum frame as seen in Ibadan

Plate 4.9b): Wooden shell carved from òmò tree log as obtained in bẹ̀mbẹ́ indigenous technology

Plate 4.10 : Dried Animal skin- (Awọ)

Plate 4. 11 : Flesh hoop made of cane rings at the rim of both drum heads

Plate 4.12 :Counter hoop made of Flat bar iron replacing counter hoop connecting the membrane to drum head.

Plate 4 13 : Arrow heads showing tension rod made up of tension brace, stud and nut which replaces the tension strings made of membrane

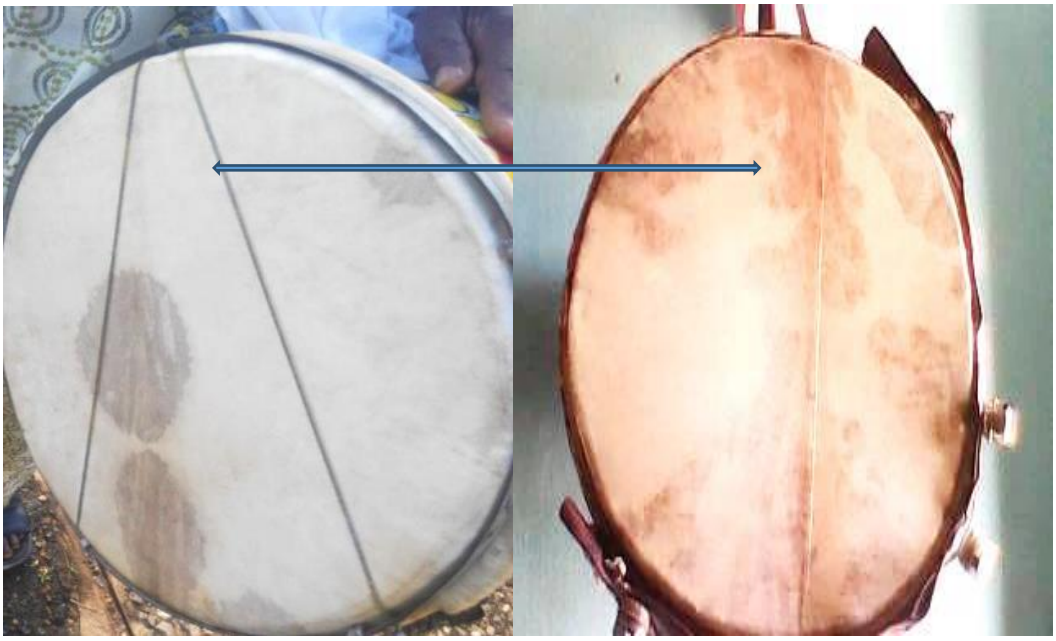


Plate 4.14 : *Bẹ̀mbẹ́* drum heads showing twine which replaces the leather string snare

Plate 4.15 : Shoulder placement of the *bẹ̀mbẹ́* with a belt strap replacing the wide leather Strap.

4.4.1.2 Scarcity of construction materials and human expertise

The practice of drum making and drumming has taken a new turn in Oyo State based on the activities of the practitioners of the wood industry. Describing the trend, Mojeed noted that over the years, scarcity of wood and other acoustic material, was the ripple effect of environmental degradation. hence, the reason for the efforts to salvage the drum making industry were observed. Beyond the scarcity of ecological materials such as woods for drum shell and wild animals for drum head skin and leather for thongs from the forest ecosystem, is the connection between organic environment and human expertise from ecological standpoint. Observation showed there is scarcity of wood due to climate change and through selfish human activity which continues to ruin the earth. For reasons of human and material extinction and consequent on the need for preservation of indigenous technology, performance traditions and the ecosystem The need for the documentation of drum traditions as an inclusive phenomenon gradually advances to the fore with this study. In other words, this all embracing discourse on *bẹ̀mbẹ́* drum music and spirituality from two overlapping perspectives of instrumental technology and performance, expand on the limited perspective by which inquiry into indigenous musical traditions relating to the drums are sourced for documentation.

4.4.1.2.1 B**etween urban wood scarcity and the abundance of the forest and Ìgbo Òòsa in rural Basi and Tapa**

Ecosystem, particularly the forest ecosystem is considered natures invaluable gift to the human race, by its provision of habitat and livelihood for many different human settlement, including a huge number of indigenous people. Specifically, the rural landscapes of Oyo State is dominated by the forest ecosystem from where visible, vast and varied soundscapes are derived. Significantly, the understanding of the indigenous people of Oyo State of their forest ecosystem is manifested in their music and sound resources. For instance, it is from it that the properties for the making of the varied types of musical instrument are derived. Usually,a physical assessment of musical instruments of the rural towns that is the shells, drum heads and drum tension thongs, gives clear impression that they are products from healthy and mature tone woods and animals. This is in addition to the human expertise involved in the felling, carving, tanning of animal skin and coupling.

All these are known to be valuable and sustainable trades provided by the forest ecosystem. Indeed there are families who are noted for these trade, and who has kept the tradition from one generation to the other. Sometimes, such families take on the name of the trade for their recognition. Indeed, many professions in the rural communities in the rural communities are, dependent on the forest ecosystem services, these include farming, hunting, cloth weaving, blacksmithing and drumming, hence, the reason why the preservation of the forest ecosystem is prevalent there. *Bẹ̀mbẹ́* drummers of *ìgunnukó* and *Òòsa* Tapa attest to the fact that wildlife habitats in varied species are readily available in their forest, as a matter of fact they added that, hunting is still lucrative in these locations due to the density of their forest. In many instances, the musical instruments which defines the soundscapes of Oyo State, such as *dúndún, bàtá, sẹ̀kẹ̀rẹ̀ ajé* and *bẹ̀mbẹ́* among others, affirm the peoples connection to nature and its spirituality.

The reverent and painstaking attempt to acquire preferred animals from the wild and tone woods from their forests across the state, confirms this. Furthermore, while the preservation of the ecosystem for human sustainability is a practice in the rural area, the preservation of the same forest ecosystem is observed for sacred practices, indicating the significance of ecosystem spirituality. The preservation and protection of the forest for the seclusion of the deities and devotees gives credibility to the deity and its worship. This is evident in Basi and Tapa, where a part of their forest is is preserved for the deities. In this stance, all activities relating to the deities are done within the confines of the area hiding from public glare. This is in line with the Yorùbá expression. that '*ohun tía ba fi pamó, ní níyì'* meaning whatever is kept as secret, is much revered'. in other words, keeping certain aspect of the *ìgunnukó* and *Òòsa Tapa* ritual within the confines of *Igbó Òòsa,* the thick and lush forest, away from public interference has contributed significantly to the credibility of these indigenous spirituality.

While the ecological crisis is biting hard in the urban city of Ibadan, following the absence of abundant forest ecosystem as observed in the rural towns of Basi and Tapa, material sourcing from the forest has become difficult to engage in. Even in the forest reserve as Tewogbade Jelili noted, the mature tone woods is also desired to make different kinds of furniture. It is worthy of mention that illegal forest activities been perpetuated in the wood industry has already extended their wood sourcing activities to

the rural communities. According to Mr Alaba Akinyemi Pataki, the thick forest ecosystem of Ondo State is where the attention of wood trader have shifted to. Consequent on these, is how humans affect the forest ecosystem in an alarming rate that it resulted in the transformation of the *bẹ̀mbẹ́* , especially in Ibadan.

4.4.1.3 Scarcity of preferred tone woods and outsourcing of alternative materials

According to Alo's (2017) finding of the study on spatial distribution of forest reserve and sawmill in Oyo state, there are four forest reserves in Oyo State located in Ibadan, Oyo, Saki and Ogbomosho. Unfortunately, illegal felling of trees and encroachment in both natural and plantation forest reserves in the state have reached its peak, causing serious depletion, deforestation, and dereservation. Some other scholars such as, (Gbadebo, (2009) and Owolabi, (2019), also observed that, there is huge pressure also on forest in Oyo State like other forests in Nigeria through the illegal activities of the wood-based industries. In reaction to the development, Jelili Tewogbade confirmed the plight of the drum makers of *bẹ̀mbẹ́* and other drum types who have resulted to resulted into outsourcing their raw materials from other parts of Nigeria, particularly from the North. Due to the excesses of wood industrialist that has remained unchecked coupled with climate changes.

As earlier discussed, drum makers have opted for plywood and steel alternatives for *bẹ̀mbẹ́* drum construction (See plate 4.16 a,b, c and d). Appraising the issues in forest degradation and its effect on music and other related industry, Alo, (2017), enumerated that management of forest reserves in their efforts projected sustainable management assurances to include, "the growing stock through forest inventory or remote sensing, monitoring of the activities of the saw millers from the assigned compartment in the forest, and transportation of logs from the forest to the sawmills for conversion, to prevent the saw millers from indiscriminately converting undersized logs" (Alo, 2017:61). At this point it is possible that, the many years of environmental challenges which drum makers continue to raise and which have affected acquisition of resources would be addressed, despite deconstructing spirituality as a cultural expectation in instrumental technology in terms of materials selection, acoustic design, and musical instrument construction. One other significant issue bothering on the implication of ecological crisis on instrumental technology of indigenous instruments is the passing on of elderly practitioners of African indigenous musical traditions.[13]

It becomes obvious from empirical evidences that indigenous musical traditions will continue to record major set backs in this regard as scholarly researches in the area will soon start to document little data in their ethnographic researches. Enquiry into the religious traditions in focus showed there is a huge gap in indigenous knowledge that only departed family member could have help to fill.[14] Respondents sometimes make sincere acknowledgement of this especially when reference are made to aspects they consider too complex. to be described in restricted terms. A case in focus is data gathering on the technology of *bẹ̀mbẹ́* drum in Basi and Tapa town. The organic connection of the departed relatives with the drums, that is, as the process of drum carving and hunting of wild animals for the purpose of drum making could only be narrated by the already departed member. For instance, the gap concerning the technology of ensemble of *bẹ̀mbẹ́* drum in Tapa town remain open.

According to Alagba Sekoni, no one in the compound currently have access to details of carving of the existing *bẹ̀mbẹ́* in terms of who carved it, and the spiritual act that was observed, in case it differs from the usual common observance known to the Yorùbá from when the tree is placated to be cut, carved and coupled. At this point the connection between human and nature ends when records of their relationship are not taken to educate the future. Alagba Sekoni further explained that as the chief *bẹ̀mbẹ́* drummer in *Òòsà Tapa* cult, he has no idea about the initial making of the *bẹ̀mbẹ́* as they were passed on to their fathers, by their own fathers and his father equally passed it on to him. He added that he too is hoping to pass the drumming tradition to his own child too. However, he expressed fear that the younger generation in the family are only bothered about their education and the brighter future only the city can give. .

4.4.1.4 Outfacing commercialization of the *bẹ̀mbẹ́*

As a result of the outfacing of the *bẹ̀mbẹ́,* the idea of authenticity in the technology has been overshadowed by neoliberal considerations. That is, the mass production of *bẹ̀mbẹ́,* drums for economic gains leading to increased proliferation of the drum making trade. This way, *bẹ̀mbẹ́* drum makers and musicians are not bound by authenticity identified with the traditional *bẹ̀mbẹ́* in terms of the preferred tone wood, for the resonating chamber, known to bear spiritual significance as well as the technology process itself, also known to manifest strict spiritual disposition spirituality in the step by step procedure.

By the increased proliferation of the drum making industry in Ibadan, the issue of authenticity is called to question, in terms of the drum maker, his pedigree, expertise and spiritual disposition. Ayanlola Omolade[15], (See Plate 4.17) explains that unlike the innovative *bẹ̀mbẹ́*, the traditional *bẹ̀mbẹ́* making process is an edifying moment which involves transfer of energy, between the making of the drum and the beating of the drum which edifies the human soul. On the other hand, the spiritual nuances which the Yorùbá culture stipulates becomes a much difficult task in the face of innovation and proliferation. In this space, the steel and plywood shell, attracts outward appeal for economic as against inward attraction for spiritual edification and growth. Although, like Ayanlola, other drum makers who make new *bẹ̀mbẹ́* drum profits significantly from the proliferation of the drum making trade and from the inauthenticity which defines some aspect of the trade, he berates the all comer's affair syndrome which is gradually unfolding, describing it has as the bane of the trade (See Appendix iv).

It is considerable knowledge that, with the lack of authenticity been pushed at this time by the innovative technology, a maker, who also doubles as seller sells new designs particularly to non native and in this case authenticity becomes what the seller is giving which is the innovative *bẹ̀mbẹ́*. Where there are no restrictions on drum making, as is the case now, the modified *bẹ̀mbẹ́* drum will gradually be sold to naive buyers as the Yorùbá traditional *bẹ̀mbẹ́* drum, despite being the result of a deviation from the Yorùbá tenet of drum making. This situation appears to have fallen short of some societal expectations in terms of material selection and loss of spiritual discipline during the construction process. As the trade of drum making and its affiliate[16]has grown in popularity, the association, known as the Drum Makers and Carvers Association of Nigeria (DRUMACAN)[17], is rapidly gaining members of all ages and from various ethic groups in Nigera (See Appendix v).

However, some fairly conservative drum makers, such as Tewogbade (See Plate 4.18) and Ayanlola, are concerned about the future of the Yorùbá drum and its spirituality, arguing that new entrants in the trade, whose numbers are increasing by the day and are completely unaware of the spiritual values of the drums and the spiritual significance of the drum making process, which is based on careful selection of relevant acoustic materials, will soon rip the association off the minimal observance of spiritual discipline, with the rate at which they are gaining mastery of the art of '*ìlù*

sísè,[18]' meaning drum making. In line with this background, Tewogbade noted that as a matter of choice and principle, he observes all forms of spirituality involved in the art of drum making such as propitiation to Ayangalu, the drum deity and ogun, god of iron, despite his being a Muslim. because, according to him, the gods have bestowed numerous spiritual benefits. This submission brings to the fore the commitment to preserve Yorùbá spirituality. Nonetheless, he expressed concerns that in this current dispensation, insistence on adopting any form of spiritual practice as a group, such as worshiping gods related to trade or giving credence to any type of drum on the basis of material used and spiritual disposition involved, would be detrimental. With environmental degradation causing choice wood scarcity for drum making, the ever increasing demand for house building and furniture also are contributing agents.

From all indications, drum makers of *bẹ̀mbẹ́* drums in the urban city of Ibadan would continue to face huge challenges of sourcing for alternate materials form the northern part of Nigeria where livestock farming is well practiced or immature woods with less acoustic value from forest reserves, as the case may be (See Plate 4.18). To this end, the study affirm that the gradual loss of spirituality in indigenous instrumental technology is visibly huge, especially the loss of spiritual energy which the drums posses through nature and its containing power. That is, the forest and water ecosystem from where the trees, animals and water are derived. Also, the human labour which gives life to the drum and the attraction of energy through the process bestowed on the drum by mutual organic connection of the human body with other sources of nature, also becomes lost. Tewogbade Jelili explicitly narrated that drums attract powers, from diverse sources, first, from the materials, the maker and from *Àyàn*, the god of the drum, according to him, the spirit of *Àyàn* is bestowed on the drum after its making, for good tone production during its use to edify both men and the gods.

New materials and the making of modern design of the *bẹ̀mbẹ́* drum

Plate 4.16a: A sheet of Plywood used in place of the carved wood

Plate 4.16b: The sheet of plywood is folded to form the round body of the carved wood shape

Plate 4.16c The plywood is held to shaped by a round metal bar

Plate 4.16d The finished modified modern *bẹ̀mbẹ́* drum design made of plywood

Plate 4.16e: Trainees in Ayanlola Omolade's Jelili making workshop at Agbaje Area, Ibadan

Plate 4.16f : A drum maker in his musical instrument workshop and gallery at Eleyele Area in Ibadan

Plate 4.16g Young Trainees in Jelili at Tewogbade Jelili's musical ` instrument making workshop at Isale afa Area

Plate 4.16h: A musical instrument workshop and show gallery at Oje Area in Ibadan

Plate 4.17: Researcher with Mr. Ayanlola Omolade in His musical instrument making workshop and sale outlet, Agbaje Area, Ibadan. (Authors fieldwork)

Plate 4.18 : Researcher with Tewogbade Jelili, a master drum maker in Oje Area of Ibadan. (source: Author's fieldwork)

Plate 4.19: A display of bẹ̀mbẹ́ and other kinds of drum in Tewogbade Jelili workshop and sales outlet in Oje Area of Ibadan. (Source: Author's fieldwork)

4.5 Adaptation and Appropriation of *Bẹmbẹ́* performance in modern religious contexts

Spirituality is one of the mainstay of authenticity in Yorùbá drums, but due to the use of non-spiritual materials such as steel and plywood, this identity of the *bẹmbẹ́* drum has been eroding. Contrary to Yorùbá belief, the sources that draw energy to the drum have become limited in scope and power. *Bẹmbẹ́* drumming is constructive in all of its contexts, as a sacred drum in the domain of traditional worship, where its sound reaches the essence of the deities to invoke their powers. This key argument was given consideration in the discussions that followed, especially as it connected to the use of bẹmbẹ́ drum music in the Islamic and Christian contexts.

4.5.1 *Bẹmbẹ́* drumming in Islamic contexts

Spirituality in various religious faiths establishes belief in a Supreme Being who personally and lovingly intervenes in human's daily lives. Music as a religious tool and spiritual catalyst crosses religious boundaries. Therefore, to prioritize this objective, it is critical to situate *bémbẹ́* drum music within the context of spirituality and religion, by navigating Islam and Christianity worship contexts. As a prolific drum, *bémbẹ́* as previously mentioned is accompaniment to ritual music in traditional worship, in social occasions and similarly, in religious domains of Islam and Christianity.

4.5.1.1 B*ẹ̀mbẹ́* drumming *in* Wéré music and asikiri in Ibadan

The performance practice of *bẹ̀mbẹ́* musicians during Ramadan is an age long practice. Significantly *bẹ̀mbẹ́* drumming is known to contribute to the spiritual nurturing of Muslim faithful's during the observance of Ramadan fasting. B*ẹ̀mbẹ́* drummers in the Ramadan expression are referred to as *ajiwere*, meaning 'one who wakes up promptly', in this context, *bẹ̀mbẹ́* drumming is performed along the streets as prompter, to call attention of Muslim faithful's who are observing the 30 days. Ramadan rites to wake up promptly to worship duty as a mandatory religious exercise. In Ibadan, the *bẹ̀mbẹ́ oru* twins, have so far popularised the *bẹ̀mbẹ́* drumming tradition among the Muslim population. In an historical narrative historical antecedent of *Wéré* music narrated by Alhaji Rasheed Ayinde, a.k.a Fuji Merengue, trace the how were metamorphosed into Fuji through notable exponents of sàrì music, which was accompanied by *bẹ̀mbẹ́* as principal instrument in Ibadan, in the 1960's, (See Plate 4.19).

According to him, Pa Arapasowu of Fọ̀kọ̀ area in Ibadan. Adeen Lakun, ogidan, Bashiru Eruobodo and Mudashiru Adigun Adeeyo, were the men who popularized the practice of moving from house to house in their daily ajísàrì or ajíwéré music engagement, during the Ramadan period to awaken Islamic faithfuls to observe prayer and breakfast in the early hours of the morning around 3-3:30 a.m. Their slogan was *'ẹ dìde, ẹmú sàarìjẹ'* meaning wake up and eat *sàrí*. The bẹ̀mbẹ́ as principal instrument of sari music has since become associated with sàrì till date. The most celebrated *bẹ̀mbẹ́* musicians in Ibadan, Alhaji Taye Iyanda and Alhaji Kehinde Ayinla Onibẹ̀mbẹ́ òru, (See Plate 4.20) and other *bẹ̀mbẹ́* musicians, like, Sakariyau Adigun of Ayẹ́yẹ́ area (See Plate 4.21) and Lukman Ogunlende (See Plate 4.22), through their performance activities confirms that the *bẹ̀mbẹ́* is a prominent feature in Islamic activities in Ibadan.

It is worthy of mention also that, beyond religious and semi-religious function, bẹ̀mbẹ́ music performances is not absent in the core aspect of social life in Ibadan. Despite the proliferation of popular music in the metropolitan city, the emergence of new media, and modified technology mode, the spiritual role of the *bẹ̀mbẹ́* which basically is to motivate faithfuls' to aspire for spiritual gains, has remained unhindered in the Islamic domain particularly *Sàrì* music during Ramadan. In semi –religious setting, *bẹ̀mbẹ́* drum music provides robust rhythmic accompaniment to Islamic songs performed to complement the teachings on the Prophet Mohammed.

Further to the outcome of the vast convergence of peoples of diverse origins in Ibadan, is the evidence of cultural assimilation. Quite regularly, *bẹ̀mbẹ́* drummers of Ibadan origin perform side by side with their counterparts of Northern Nigeria origin who have become permanent resident of the city, in the Tápà quarters and Sabo; both located in Mokola area of Ibadan. (See Plate 4.23). For decades, the Tapa and Hausa musicians who hail from Niger and Northern states like, Sokoto, Kano, Kebbi to mention a few, are known to perform rich Nupe and Hausa musical culture with bẹ̀mbẹ́[20] accompaniment in social events such as marriages, child naming and during Islamic festivities like *eid el filtr*i and *eid el moulud.*

Plate 4.20 : Researcher with Alhaji Rasheed Ayinde (Fuji Merenge), a former Wéré musicians and leading Fuji musician in Ibadan. (Source: Authors Research)

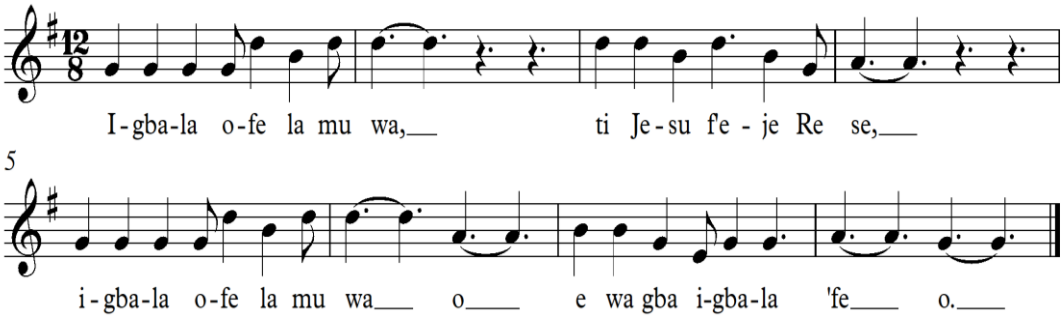
Plate 4.23:Alhaji Sakariyau Adigun Onibẹ̀mbẹ́, a one-man *bẹ̀mbẹ́* performing band in Ibadan. (Source: Authors Fieldwork)

Plate 4.24: Ibadan resident Hausa Musicians popular for performing The Hausa variant of the bẹ̀mbẹ́ known as Ganga in consort with the Algaita (Source: Author's fieldwork)

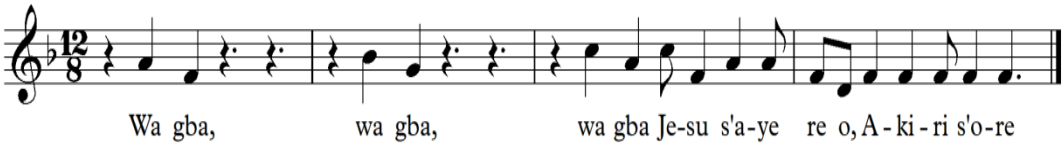
4.5.1.2. Bẹmbẹ́ drumming in the christian context in ibadan

Bẹmbẹ́ drumming is employed in varying contextual performances in the Christian domain, particularly in the African indigenous sects such as the Christ Apostolic Church and the Cherubim and Seraphim Church. Basically, the core musical function of the *bẹ̀mbẹ́* informed by its robust sound makes it a regular feature in the musical consorts of some Christian evangelism parade until date to create public awareness. The arrival of *bẹ̀mbẹ́* predates some notable indigenous drums in Christian worship in southwestern Nigeria. Giving insight into the contribution of the *bẹ̀mbẹ́* to the growth of Christian faith and gospel music in southwest Nigeria, Adedeji (2005) observed that the" indigenous Pentecostal churches evangelistic parades between 1930 and 1960s in Nigeria, featured *bẹ̀mbẹ́* with *agogo* (clapperless metal gong) in the evangelistic native airs by Nigerian". In this context, the *bẹ̀mbẹ́* plays the role of spiritual enhancer, as the publicity band sing and dance to stimulate anticipatory faithfuls' who watches and listen to soul winning songs describing the goodness of Jesus Christ. ahead of a spiritual engagement as seen in the examples, *ìgbálà òfé la múwá*, meaning *we bring good tiding of salvation* and *wá gba Jésù s'áyé re* meaning, *come receive the the one who goes around doing good into your life*, shown below:

Example 3 ***Ìgbálà òfé la múwá***



Example 4 **W*á gba Jésù s'áyé re***



These are affirmative musical renditions which is rendered gleefully sung with intense drumming and dancing. This relates to Barz, (2005) opinion about the characteristics of African spirituality "being a deeper expression of an action outside of one's self, better experienced in itself and not in terms of any adaptive activities or integration, drawing understanding from within its milieu, and expressed in its language and sound properties[6]." Consequently, despite the introduction of drum sets and brass instruments such as the trumpet evangelism, especially by the orthodox churches who often engage in large scale evangelism, which features a motorcade, the African indigenous Churches have continued to engage b*ẹmbẹ́* drum in house to house, street to street evangelism.

According to Mrs Abioye, the publicity team preferred the choice of the b*ẹmbẹ́ drum* because the tremendous impact the sound would have on people in the vicinity who are the target of their publicity drive. She added that the *bẹ̀mbẹ́* drum is employed for the sake of the gospel, therefore there is no strict rule to playing the drum as no expertise is involved for both make and female to play the drum. Sotunsa (2005), describing the quality of the bẹ̀mbẹ́ *in* her in discussion on the role of Yorùbá drums in social mobilization, expounded on the intimidating size and sound of the *bẹ̀mbẹ́* noting that the *bẹ̀mbẹ́* is capable of producing the loudest tone of all percussion instruments, due to its strong, thunderous and shaterring volume. For this reason, religious public parade by the African indigenous Churches in Ibadan popularly tagged, *ìwóde, ìsojí ìtàgbangba and ìhìnrere*, are driven by the *bẹ̀mbẹ́* in consort with instruments like *sẹ̀kẹ̀rẹ̀ and agogo*. In this situation the bẹ̀mbẹ́ becomes a means towards gearing christian faithfuls up to attaining spiritual growth .

It is equally important to mention that the bẹ̀mbẹ́ is engaged in prayer mountains too. According to Pastor Akin Falana, a Christ Apostolic Church cleric, *bẹ̀mbẹ́* drumming is a usual musical activity in notable prayer mountains located in the southwestern region of Nigeria, among them, O*rí Òkè Agelu, Orí Òkè Erinmo, Orí Òkè Olorunkole, Orí Òkè Baba*, and *Orí Òkè Ikoyi***.** Specifically, he recalled the prominent Prophet David Aderibigbe for his dexterity in the playing of *bẹ̀mbẹ́* drum on Ikoyi in prayer mountain in Osun State. He however noted that *bẹ̀mbẹ́* drumming in the Christ Apostolic Church an in the Cherubim and Seraphim of the *Agbọjésù* faction where *bẹmbẹ́* drumming is popular till date. is gender specific, as it is usually performed by men. although exceptions exist with the the case of some Pentecostal churches, where

bẹ̀mbẹ́ drumming showed no gender bias, both male and female were seen playing the *bẹ̀mbẹ́* drum during a crusade publicity procession, (See Plate 4.26). On the one hand, apart from the *Agbọjésù* faction, the Cherubim and Seraphim sect, makes use of drums the conical pedestal drum also known as traditional konga drum known as *àgbámólẹ́*, *omele dùndún* popularly known as *gángan* and the drum set, for liturgical worship and public crusade. Furthermore, relating to (Marsh-Locket et al, 2013) argument that retention of spiritual Africanism in liturgy and worship in places of spiritual engagements should be made to signify the exclusive nature of African spiritual conspicuousness. This objective is as Marsh-Locket et al, (2013) have opined that retention of spiritual Africanism in liturgy and worship in places of spiritual engagements should be made to signify the exclusive nature of African spiritual conspicuousness.

The Cherubim and Seraphim of Ilaje extraction who uses the much bigger new variant known as *Baàlú*, meaning the 'father of drums' for its size and much louder sound, (See Plate 4.27) in their liturgical worship. In these context bembe drumming is employed solely as an object of sound to catch peoples attention to attend outreaches, on the other hand in healing and spiritual services it is played to accompany singing and clapping to edify their soul to attract spiritual benefits.Although, as observed in other Cherubim and Seraphim C&S churches visited the bẹ̀mbẹ́ drum has been phased out. Theses churches now use the drum sets, wind and brass instrument, omele *dùndún*, and agbamole, the conical pedestal drum also in liturgical worship. In the context of *Ìkéde*, meaning announcement, evangelism and outreaches different songs were rendered. From the foregoing, the attention in the Islam and Christian context is not on the spiritual significance of the bẹmbẹ́, but on it physical structure, as an object with a massive sound good enough to draw people to listen to the gospel of Jesus Christ and compliment Islamic teachings, songs intended to seek God's benefits of mercy, healing, protection and provision, among other things, especially in non -liturgical activities like gospel crusade.

Plate 4.25: A female engaging in *bẹ̀mbẹ́* drumming during a living faith winners ministry crusade publicity procession in Eleyele Ibadan.

Plate 4.26: Locally made version of western bass drum used in the C&S worship and popularly referred to as *bẹ̀mbẹ́* or *baà'lù* (Source: Author's fieldwork)

4.6 The persistence of Yorùbá spirituality and its influence on *bẹ̀mbẹ́* making and performance in Modern Oyo State

Perhaps, as previously argued, alternative materials used in the social evolution of the *bẹ̀mbẹ́* drum lacked the spiritual force of nature and the attraction of the powers of the Àyàn deity. Suffice it to say, therefore, that the musical activity been accompanied by the innovative *bẹ̀mbẹ́*. might reflect no consideration for the extant spirituality Yorùbá drum embodies. In other words, spirituality is manifested solely in the performance of *bẹ̀mbẹ́* drumming in modern religious contexts of Islam and Christianity. On the contrary, the experience in rural communities is different, because the spiritual obligations of *bẹ̀mbẹ́* musicians and deity devotees towards *bẹ̀mbẹ́* as a sacred drum authentically attracts the manifestation of spiritual energy, and thus there is a persistence of spirituality in rural communities connected to instrumental technology and performance of *bẹ̀mbẹ́* music. The discussions below explain themes in *bẹ̀mbẹ́* drumming in *ìgunnukó* and *Òòsa Tapa* rituals and how performance manifest the spirituality embodied in the indigenous worship.

4.6.1 Specialisation and transmission

The relationship between spirituality and specialisation is sacrosanct in the perception of *bẹ̀mbẹ́* musical tradition in Tapa and Basi towns. Specialisation is geared towards preserving cultures and traditions and to uphold inherent sacred values from extinction. In a similar way, they uphold the principle of specialization and project an understanding of the drum as an object of culture in itself and as a sacred drum. This implies that, all technological and performance undertakings are usually the prerogative of specialists. Few scholars like Olaniyan (2002), Omojola (2006; 2014) and Stephen (2013) have made assertions in their writings that the concept of specialization includes among other things mode of training, acquisition and transferring of technology, the understanding of meaning of music sound and text as contained in the overall performance practice and performance skills.

Relating this to *bẹ̀mbẹ́* drum performance contexts in Tapa and Basi towns invariably creates a tremendous impact on the ensuing narrative. Therefore, apart from aspect of *bẹ̀mbẹ́* drum making process which is slightly compromised, every other aspect of performance undertakings are the prerogative of specialists known by the titles of *ìyá Òòsà*, *baba Òòsà*, *omo Òòsà* and *onílù Òòsà*. Form all indications, circumstances of

transmission of the art of *bẹ̀mbẹ́* drum and its practices, particularly *bẹ̀mbẹ́* drumming in sacred practices may well remain inviolable for as long as its indigenous technology processes and the traditional worships are subsisting. Reflecting on the long term plan of transmitting the art of *bẹ̀mbẹ́* drumming as a significant aspect of traditional worship in Basi and Tapa towns, Sanni and Sekoni agrees that *bẹ̀mbẹ́* drumming in Basi and Tapa is still hugely connected to spirituality for several reasons. Primarily, as the study observed, the Jewish culture is in place in these towns where uninterrupted transmission of the art of *bẹ̀mbẹ́* drumming and the act of deity worship from childhood to adulthood is sacrosanct, despite the existence and practice of foreign religious beliefs of Christian and Islamic faith in the towns. Thus confirming that the *ìgunnukó* deity and *Òòsà* Tapa are traditional deities of high spiritual and cultural significance. According to Alagba Adegbola, the Chief priest of *Òòsà* Tapa, in Tapa town, children grow into being part of the tradition on a daily basis. To affirm this position, Adewale Saani added that they make their children hone skills in *bẹ̀mbẹ́* drumming by making them observe at random performance session in their family compound, (See Plate 4.28). Consequently, there is the assurance of continued and vibrant future of devotional practice of *ìgunnukó* and *Òòsà* Tapa ritual performances, particularly for obvious reasons as have been enunciated.

4.6.2 Instrumentation

The important thing to note with the instrumentation for *ìgunnukó* and *Òòsà Tapa* ritual performances is that it reflects the symbolic and ritual value of the *bẹ̀mbẹ́*. In terms of ritual value, the *bẹ̀mbẹ́* in both communities is highly tangible and religiously significant. This is evident in the entire spiritual process of the *ìgunnukó* ritual performance, beginning with its preservation as a sacred drum, its propitiation as a spiritual channel to the spirit of the *ìgunnu* and implication of its robust sound on the *ìgunnu* and its devotees. Describing *bẹ̀mbẹ́* instrumentation based on physiological orientation, the *bẹ̀mbẹ́* in both communities have fixed gender affiliation. For instance, in Basi town, the *bẹ̀mbẹ́* ensemble for the ìgunnu ritual performance consists of three (3) drums, (See Plate 4.29). These include, *Ìdùkù,* the generic term for this in Yorùbá traditional instrumental ensemble description is ìyá ìlù. *Ìdùkù*, an upright conical shaped pot drum with one drum head plays the lead role in the ensemble..

Apart from *Ìdùkù* not having the same shape as other drums in the ensemble as expected of the lead or mother drum, it is the only drum in the ensemble adorned with the ìgunnu layered and colourful costume. Other drums in the ensemble are the support male and female drums, *omele akọ* and *omele abo*. They accompany *Ìdùkù* by providing contrasting rhythms. On the contrary, *bẹ̀mbẹ́* ensemble in Tapa town consists of two (2) drums only, the *ìyá ìlù* and the *omele, t*his is not assigned by any physiological status indicating gender affiliation like *abo* and *akọ*. In the *Òòsà Tapa* performance context, the surrogate role of the *ìyá ìlù* and the support role of *omele* is well coordinated and articulated. (See Plate 4.30)

4.6.3 Veneration of the *bẹ̀mbẹ́* drum, Spirit Possession and Dance

Among the Yorùbá dance bear diverse themes, depending on the occasion or circumstance where it features. Therefore spirit possession in *ìgunnukó* and *Òòsà Tapa* rituals are dance driven. These dances feature prominently within the rituals. In *ìgunnukó* ritual, the *ìgunnu* spirit manifest present themselves to the people in a dance procession from the sacred groove to the significant places where they go to pay obeisance and at every spot where the notable elders of the cult have been laid to rest. This dance is a solemn dance accompanied by intricat*e bẹ̀mbẹ́* rhythms and songs with spiritual and philosophical lyrics and panegyrics. This corroborated the opinion that dance as a major art and significant aspect of culture, fulfills varied functions which apparently include symbolising the essence of spirituality. Among other things, the Yorùbá depicts their traditional institutions, rituals and religion, occupation and social function through music.

Explicitly the tradition of veneration of the sacred bẹ̀mbẹ́ drum is not in practice by bẹ̀mbẹ́ musicians of *Òòsà* Tapa in Tapa town. All forms of veneration centers only on the deities and not the drums. However, as mentioned earlier, the bẹ̀mbẹ́ musicians venerate the drum as part of ritual activities during ìgunnukó ritual festival. In Basi town in Atisbo Local Government area of Oyo State and in Tapa town in Ibarapa North Local Government Area of Oyo State have common numerous features similar to other Yorùbá communities. Dauda Sanni enunciate that, during a process of veneration of the bẹ̀mbẹ́ drum in Basi town According to him, the process is universal across Yorùbá land in term of procedure and items needed. He said further that, the items included *otí gbígbóná* - Schnapps aromatic drink, and *obi*-Kolanut, (See Plate 4.31).

Asserting Woods observation, Dauda said in the real act, they share beliefs in the significance of gods and ancestors, thus, their engagement in the worship of *òrìsà ìgunnuko*, in Basi town, and the combined deities of *Òòsà* Tapa which they regard as their as guiding spirit. This sits in conversation with Omojola (2012), in his appraisal of *Òsun* drumming, when he noted that 'the element of dance central to the conception and mediation of West African drumming, must be analysed contextually, as apart of a wider, framework of expression''…. Therefore, as observed, dance in these religious ritual contexts embody unity of common purpose, particularly in a combined setting of robust drumming and loud chorus singing. Beyond the general perspective that dances in Africa serve various functions such as a catalyst for unity and spiritual transformation as Awuawuer, (2022) enunciated, dance in the ritual contexts of *ìgunnu and Òòsà* Tapa ritual performances, takes a further step as it is proven as catalyst for spiritual transformation in collective spiritual act of ritual worship.

In line with the participatory nature of the ritual performances, dance conveys the manifestation of the spirit forces during the ritual and also presents as tool of communication between the drummer and the *ìgunnu* and *Òòsà Tapa,* as well as their singers and dancers. More importantly, the dance *ìgunnu* and *Òòsà* Tapa ritual performances exists to expand on the understanding of the spiritual dimensions of the distinct ritual worship. In the ìgunnuko ritual practice, drumming and singing usually excites the *ìgunnu* into free style dance but clearly defined steps. In a similar way some aspect of dance in *Òòsà* Tapa festival touch on the the essence of the deities going by the dance performed by the *ìyá Òòsà,* (See Plate 4.30). The dance signifies an unusual spiritual engagement that is known only to them on the basis of their long term involvement with and firm belief in the spirits as consecrated devotees.

In the *igunnu* worship, the dance of the spirit- manifests is well synchronized with the drumming or and prompts by the *ìgunnu* guides who sometimes dictates the moves of the *(ìgunnu*) to either go up very long or come down to earth completely. *Òòsà* Tapa in Tapa town and *ìgunnukó,* has deeper meanings as a ritual, invoked and enacted regularly at a particular time of the year. Therefore to address the relatedness in *bẹ̀mbẹ́* drumming and the resultant spirit possession, attention is drawn to where the significance of music in the traditions is inviolable. In considering how this norm

resonates with the study, the attempt to understand music as an aspect of the inner structure connected with the spiritual framework of the *ìgunnu* cult and *Òòsà* Tapa ritual performances, meets with angry restrictions based on the impression that their tradition might be prone to violation. This further affirms how integral the connection is between the *bẹ̀mbẹ́* and *ìgunnukó* spirit in Basi and *Òòsà Tapa* deities in Tapa towns, such that the *bẹ̀mbẹ́* occupies a significant place in the life of the people. However, based on the observation during the *oró oré jíjá, a* significant aspect of the *Òòsà Tapa* ritual, as the the devotees comprising of young, middle aged and elderly engaged in whip dancing, they eventually become possessed through powerful sound of drumming by *bẹ̀mbẹ́* musicians and chants to the gods by the duo of *ìyá Òòsà* continues. As Alàgbà Sekoni described, that although the drumming becomes more dominant with the potent repetitive sound, both the drum rhythm and the lyrics simultaneously affect the devotees, such that their elicited emotions resulted in the fierce whipping.

It is worthy of mention that the tradition does not recognize the position of gender parity here, it is thought that several position might have been factored into the decision to make the rite an all male affair. Particularly the ones bothering on the feminine traits of gentleness, tenderness and empathy of women might have been considered above the Yorùbá mystic expression of *'bí obìnrin bá f''ojú kàn orò, orò á gbe*, indicating that, women are strongly restricted from certain spirit forces for their lives. Beyond the statement of competitive power as *'ení bà láyà kó bó ode'* meaning only the brave has access to the contest stage. Therefore, as observed in the performances, levels of involvement of participants vary in activities which evoke possession. In *ìgunnukó* and *Òòsà* Tapa *bẹ̀mbẹ́* drum music performances, the spirit forces are evoked by the spiritual energy of the drum, to incite vigorous dance of *ìgunnukó* and its devotees and *Òòsà* Tapa dancers to flogging themselves.

In a moment, when the dancers eventually become spiritually heightened and in an induced mystical state, following the repetitive chanting by the *ìyá Òòsà* and *bẹ̀mbẹ́* drum accompaniment, they bear the fierce lashing of the cane without being hurt. In this regard, although women were seen holding canes during this ritual, the sociological factor of gendered place came into play, as only men engaged in the fierce cane whipping rite. (See Plate 4.31 a and b). For *ìgunnukó* ritual performance, this too

is evident when during the dance that follows the ritual, the *ìgunnukó* and its devotees dances to the rhythm of the *bẹ̀mbẹ́* drum ensemble, where the women are hurdled together while the *ìgunnukó* free dance, surrounded by a few men who guide them from colliding with the women. Unlike the women, the men dance freely and energetically around the *ìgunnukó.*

The *ìgunnukó* twists and swirls, shortens and increases its height in extraordinary ways, following the dictates of the drummers, notably the sensational drum strokes that are distinctive of the *Ìdùkù* rhythms (See Plates 4.35 and 4.36). Alter (2008), in his ethnographic research of musical activities in Garhwali, North India, provides insight into spirit possession, describing the occurrence of spirit possession as a technique to "dance the gods." In the ceremonial context, he believes that actors playing deity characters become seized by the strong sound of drumming, as musicians cause the gods to dance in the bodies of their mediums. A powerful repeated sound indicates spirituality in this situation. It is stated, for example, that divine understanding in African creative endeavors frequently develops avenues through which divine forces can possess the performer.

Significantly, Drewal (1992) and Soyinka (1990) [24] have posited, there is no real way to separate play, performance, and ritual in the *bẹ̀mbẹ̀* music performance of both towns. Therefore, as observed in the performances, levels of involvement of participants vary in activities which evoke possession. It is important to mention that the spiritual significance of the *bẹ̀mbẹ́* drum in the entire process of the *Òòsà* Tapa ritual performance is that of reinforcement, as seen in the *orò ọ́ré jíjà*, that is, the whip dance situation where the drum evokes the devotees to a rage, such that they engage themselves in fierce whipping. In a moment, when the dancers eventually become spiritually transformed, following the heightened chanting by the *ìyá Òòsà* and *bẹ̀mbẹ́* drum accompaniment, they bear the fierce lashing of the cane without being hurt.

For *ìgunnukó* ritual performance, the dance that follows the ritual is evident that the *ìgunnukó* and its devotees are bonded by the rhythm of the *bẹ̀mbẹ́* drum ensemble, where the women are hurdled together while the *ìgunnukó* free dance, surrounded by a few men who guide them from colliding with the women. The men energetically dance freely around the *ìgunnukó*, unlike the women who make sure not to move too close to them.. Following the dictates of the drummers, particularly, the sensational drum strokes which is characteristic of the ì*dùkù* rhythms, the *ìgunnukó* twists and turns,

shortens and increases its height in incredible ways, also drawing spectators gaze in astonishment. (See Plate 4.32). In *Òòsà Tapa bẹ̀mbẹ́* drum music performances, the spiritual energy of the drum, incites vigorous dance of *Òòsà Tapa* devotees which results in dancers to flogging themselves.

Plate 4.27: Younger ọmọ Òòsà engaging in bẹ̀mbẹ́ drumming, while the little ones look on during the festivity after the ìgunnu ritual worship in Basi town

Plate 4.28: The two drums in the ensemble of *bẹ̀mbẹ́* in Tapa town for *Òòsà* Tapa ritual performance is being performed by *Àárẹ Onílù Òòsà* Tapa, Alagba Sekoni and his associate drummer. (Authors fieldwork)

Plate 4.29 : *Ọmọ òòsà ìgunnu* engaging the *ìgunnu* in a public dance performance, singing and dancing to express their common spiritual leaning in the *igunnu* in Basi town, . (Source, Dauda Sanni 's Photo collections)

Plate 4.30: *Bẹ̀mbẹ́* drumming accompanying cane display dance by the male omo *Òòsà* in Tapaland during the *orò ọ̀ré jíjá,* (Source: Authors fieldwork)

Plate 4.31: Fierce flogging resulting from *oró ọ̀ré jíjá*, a spiritually engaging dance, involving flogging across age categories of the *ọ̀mọ̀ Òòsà* Tapa. (Source Author's fieldwork).

Plate 4.32: The *ìgunnukó* dance showing the *ìgunnu* taking instruction from its prompters to shorten its height as an expression of dance. (Source: Authors fieldwork)

4.7 Musical Analysis

4..7.1 Structural description of *bẹ̀mbẹ́* music performance in *ìgunnu* and *Òòsà Tapa* ritual performances.

The *bẹ̀mbẹ́* music performance practice in the igunnukó ritual music depicts the usual convention of performance practices of musical traditions in Africa. These include, the unity of purpose all through the performance procedure, gives clear indication that the community life of the people is quite inclusive. As observed in the performance mode of the songs, the narratives, the dance, the drum signals are very expressive such that the spiritual process is presented in a meaningful manner as seen below in the selected example of songs. Conventions associated with African music performance practice such as repetitions, improvisation, rhythmic patterns, antiphonal singing among others are also considered. The performance of *bẹ̀mbẹ́* music in *ìgunnu* and *Òòsà Tapa* ritual indicated an aesthetic expression of drumming and singing to energise the ritual.

In both towns, the sacred performance usually features robust drumming by *bẹ̀mbẹ́* drummers, and singing performed by the group of women, basically the lyrics of songs rendered in antiphonal form depicted assurances of divine protection, provision and good health as spiritual benefits. As Past studies on Yorùbá ritual traditions have identified this categorization (See Omojola (2010), Dauda Sanni also mentioned that both men and women are integral to ìgunnukó and *Òòsà Tapa* ritual performances. Contrary to the usual assumption where the role of women are subordinate to men, gender roles are clearly different in both performances. Furthermore, while male devotees are the assigned drummers in both *ìgunnukó* and *Òòsà Tapa* ritual performances, the performative roles of women are clearly distinct.

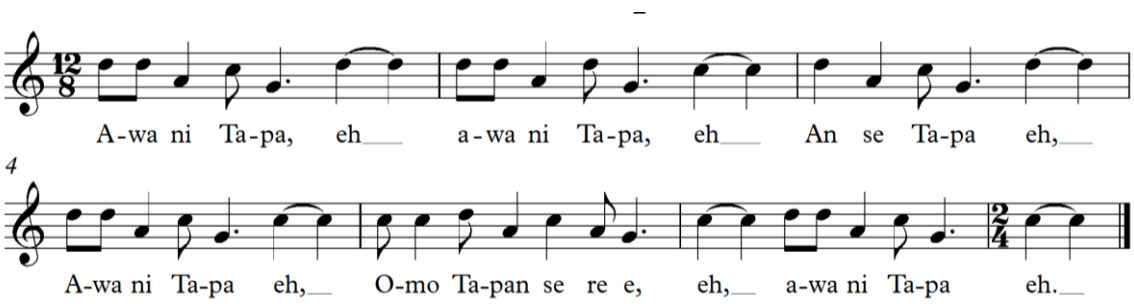
Their agency as singers and dancers in both musical traditions is deliberate. Affirming this assertion, Alagba Sekoni,[23] in an oral interview, explained that alongside the fundamental role of the *baba Òòsá-the* chief priests in the ritual process, women, play equally significant roles, as *iya Òòsá*-mother designate of the deities, they are designated chanters and lead singers in the performance of *Òòsá Tapa* ritual music. According to him, this aspect of the ritual is protected as women's knowledge as it is an exclusive given inspiration to a few women, who alone have deep understanding of the repertoire of songs and chants such that without them that aspect of the

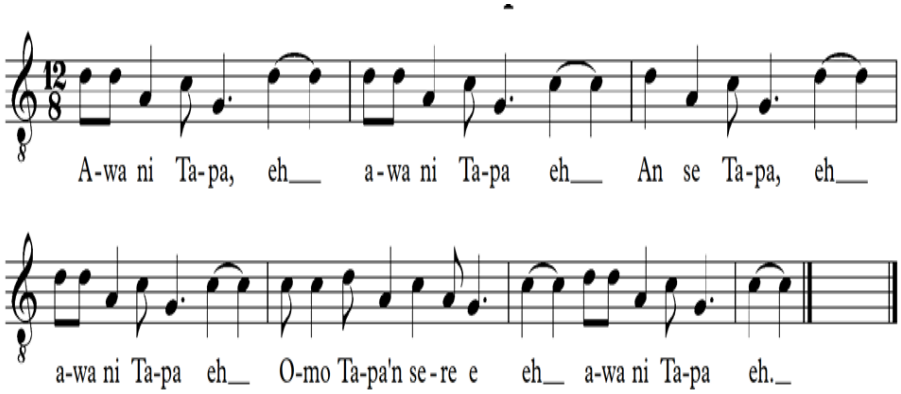
performance will not hold. *Bẹ̀mbẹ́*, being a sonic and sacred object, have common numerous features in both towns under review, particularly its power has enough capacity for spirit possession. Dauda Sanni explained that in *ìgunnukó* worship, male and female roles are clearly defined, noting that irrespective of any noticeable or occasional overlap which may take place, singing, dancing and chanting are the assigned roles of women. According to him, the female chorus are a gathering of the female children of all families in Basi town, that is, the descendants of Omodele, as mentioned earlier in this discussion. It is their obligation to sing for the *ìgunnukó*. As a matter of fact, Dauda explained that even as married women, they are obligated to return home to sing at the *ìgunnukó* ritual since it is their sacred role as the ritual tradition is concerned.

Furthermore, Dauda noted that songs for *ìgunnukó* worship are intrinsic, reflecting on the social behaviour of Basi people as they demonstrate their dependence of their daily, individual and collective physical and spiritual needs, hopes and aspirations on the *ìgunnukó* deity (See examples 5 and 8). With these songs devotees of *Òòsà Tapa* express affirmative remarks indicative of confidence in themselves (See example 5 a and b below) while this so of *Òòsà Tapa* devotees, *ìgunnukó* devotees of Basi town confidently affirm that their sacrifices will ward off all forms of evil and in particular untimely death of youth and children has been accepted. (See example 6)

Example 5a

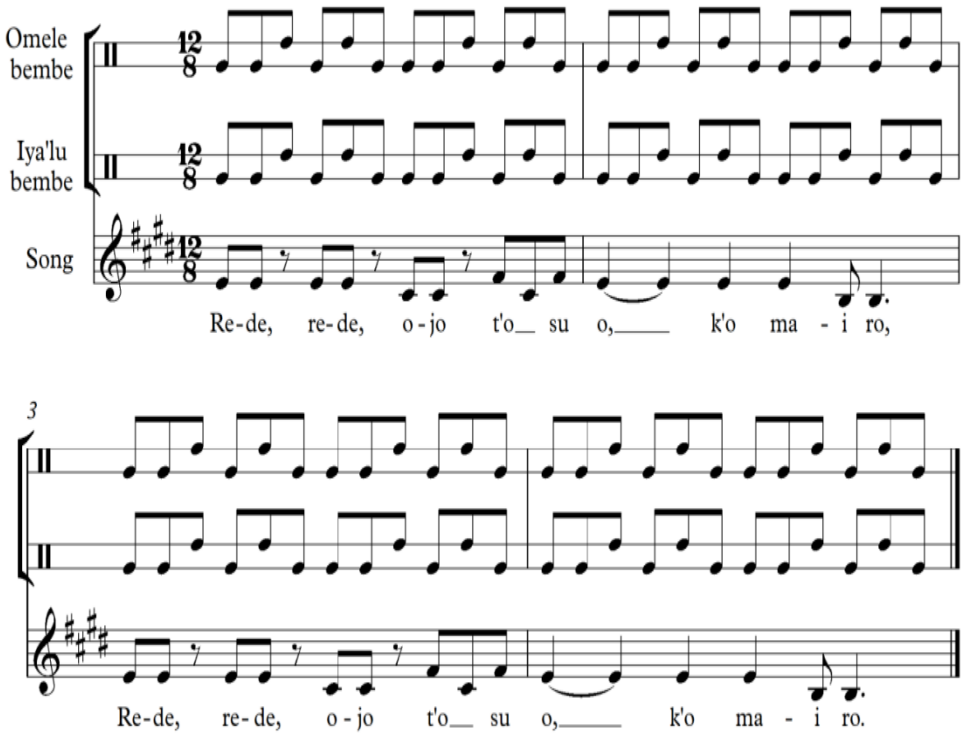
Àwa ni Tapa





Example 5b

Òjò rederede



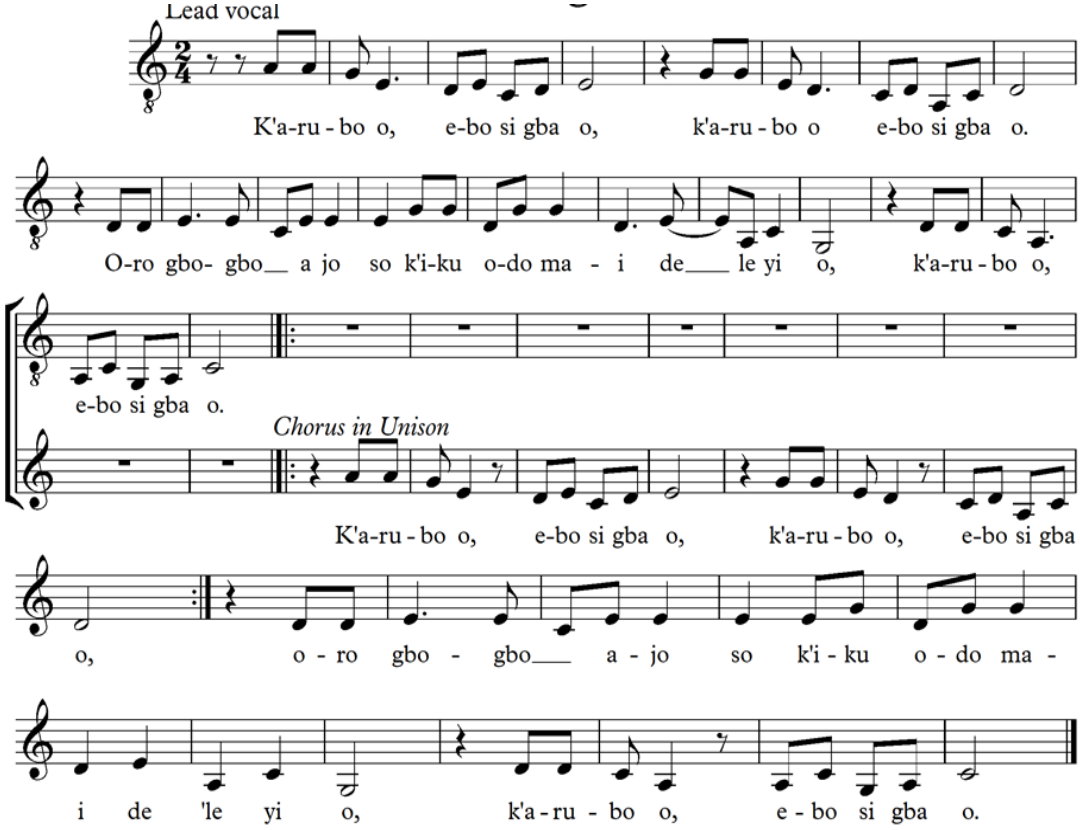
Áwá ni Tapa é, áwá ni Tapa, ee, ***We are Tap, yes truly Tapa***

ọmọ Tapa n sérè o..eee ***Tapa indigenes are playing music, yes we are***

We are out to perform, yes, we are Tapa and *ẹdẹreẹdẹ òjò tó sú o kò maì ro'* meaning the heavy rain waiting to fall should desist from falling are short repetitive songs

performed during the *Òòsa* Tapa ritual worship, The people are affirming their identity and spirituality through the song by appealing to nature that their worship music take place. This appeal becomes necessary because the annual religious ritual is often celebrated in April during the raining season. The melody of the songs are in 12/8 time signature . rederede particularly is made up of 4 tones i.e. tonic, super-tonic, sub-mediant and dominant ranging from B below middle C to F above middle C. It is played in unison with the omele *bẹ̀mbẹ́* and Iya'lu Be *bẹ̀mbẹ́ playing* the same rhythm.

Example 6



Ká rúbo, èbó sì gbà o	*we have sacrificed*
á rúbo, èbó sì gbà o	*it is acceptable*
Òrò gbogbo a jo so,	*all our we have requested*
ki'ku odo ma e de'le yio	*that there wont be untimely death of youth and children*
á rúbo, èbó sì gbà o	*we have sacrifice and it is acceptable*

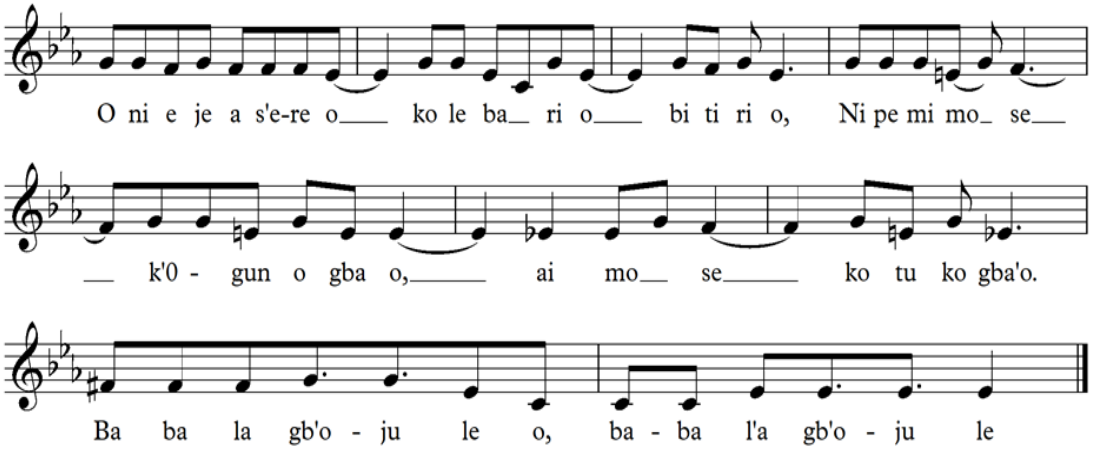
There are examples of songs of celebration and commitment which expresses the joy of the devotees of *Òòsà Tapa and ìgunnu* on the occasions of the annual worship (See example 7)

On the part of devotees of *ìgunnukó, ìgunnu songs* are performed to confirm and express their firm commitment in the *ìgunnu* and belief in his powers and the command and make manifest what is commanded. According to the *acolyte of baba Òòsà ìgunnu* , the *ìgunnu* has the power of *Àsẹ,* meaning potent spiritual affirmation that must not be violated.

Èyí o bá wí arò aá ró mo o *whatever you command happens*

gúngun Tapa, a b'ase lénu ò *Tapa spirit manifest, whose mouth brings forth commands*

Example 7



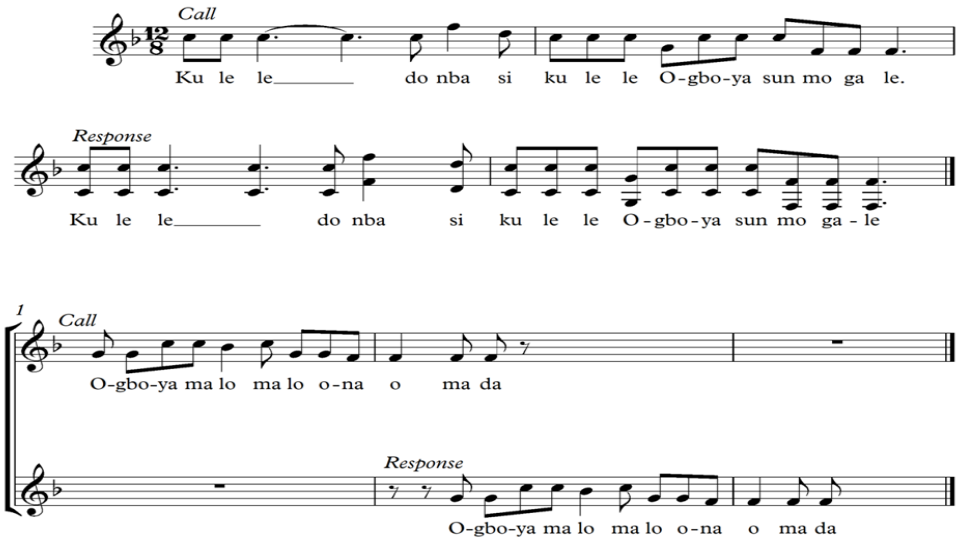
O nie je a sere o *lets play*
Ko le ba ri, bi o ti ri o *for all to be done accordingly*
o ni mimo se K'oro o gba o, *as we play, may our obligation be acceptable*
ai mo se, ko tu ko ba o *when we default, still may it be appreciated*
Ta ni a gboju le o, *who do we put our trust in*
baba la gboju *we put our trust in, we rest on our father*
Ogboya la gboju le o, *in ogboya we put our trust in,*
baba la gboju le *we put our trust in, we rest on our father*

This is also true about the Tapa people and the *Òòsà Tapa* deity, when comparing the import of their worship songs to their existence. However, the *bẹ̀mbẹ́* music performance for *ìgunnu* in Basi town specifically expand on the sexuality of the people, thus imparting on the performance. For instance, how songs for ìgunnu celebrations addresses issues of human physiology ignites the performance at a point, when the text literally opens up on issues of sexual intercourse as inordinate affairs (See example 9).

This song narrates a woman lamenting her sexual ordeal with a man she's probably in an illicit relationship with. Her lamentation is in form of an appeal to be treated her softly. It is equally a warning of a dire consequence should he persist. From the social perception, the *ìgunnu* tradition is a seen as a observing quite a good number of welfare protocols, in this regard of the need to be sexually disciplined, with a view to improving spiritually.

In Tapa and Basi towns, songs for *ìgunnu* and *Òòsà* Tapa ritual performances narrates how individual, family and community growth, occupation and many more, are all within the powers of the *ìgunnu* and *Òòsà Tapa* to achieve for them or make them achieve as devout devotees. To avail themselves of the aforementioned spiritual benefits and more, devotees in their performance practices apart from integrating drumming, dancing and singing, they eulogize themselves and their deities and also they appease them in singing. However, in the case of the *ìgunnu*, singing expresses caution to the one in the masque (See example 8 and 9). These songs of guidance and admonition are rendered to caution the *ìgunnu* of both physical rough terrain and otherwise. This song gives a signal of warning to contrary spiritual forces set to test the might of the *ìgunnu* to either make him weak or falter. The *ìgunnu* devotees gather around him in all his moves to rally support against detractors. It is a common phenomenon in indigenous masque performance to have contrary forces act against the carrier, just to test his powers. The song is equally a warning to the *ìgunnu* to be well guarded on his mission.

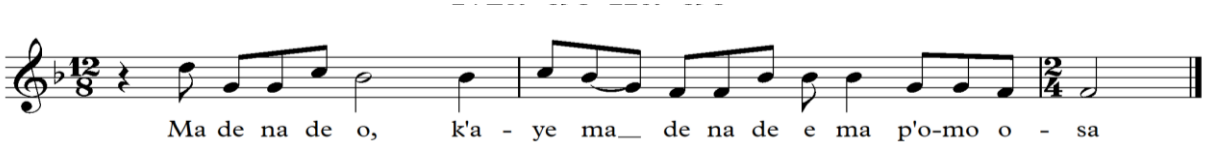
Example 8



Kulele, do nbasi kulele	*easy, do nbasi easy*
Ogboya sunmogale	*ogboya tread softly*
Ogboya, ma lo,	*ma lo ogboya, don't go*
Ona o ma da	*the road is bad.*

Example 9

Má dè'nà d'omo Òòsà



Ma dena de o	*don't ambush him*
K'aye ma e de'na de o	*detractors, don't ambush him*
E ma p'omo Òòsà o	*do not kill the child of the deity*

This action is so as it is borne out of the understanding that the ìgunnu is used to impersonate heavenly beings which could be the spirit of departed ancestors who visited annually to set everything concerning their well being right. Explaining this cultural phenomenon, Lawal (2013: 18-19) describes "the annual egungun is a time of rejoicing, and the renewal of old ties with the ancestors who are now back physically, through incognito, among the living, blessing the sick and barren. As the word of the ancestors is law, some *egúngún* serve as judges, helping to resolve outstanding disputes in the family or the community of witchcraft and diseases, as well as promoting the spiritual well being of the society in general" Lawal (2013:18-19).

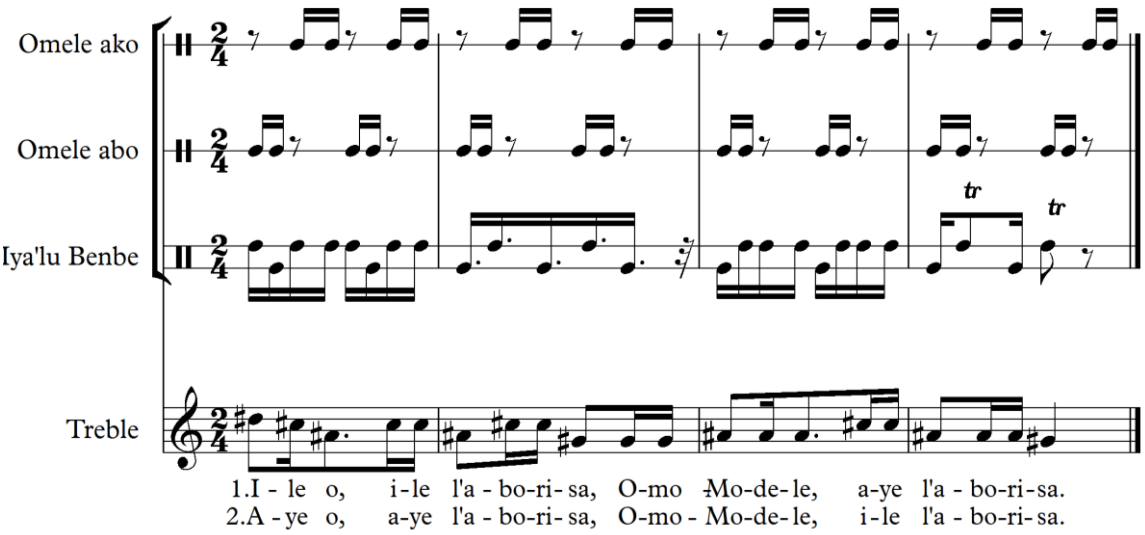
Usually, the ìgunnu ritual worship in Basi is aimed at cleansing the community of witchcraft and diseases, as well as to promote spiritual well-being (see example 9). The situation is the same in Nupeland where the ìgunnu tradition takes its source.[26] Therefore, the song expresses the devotees' confidence the physical power and powers from the forces of the spirit realm. Their singing also recognizes the need to ask for favours of the elders, who at one time have taken to the performance arena. Hence, they consider their support a blessing as they embark on the performance.

Igba osó ilé

Igba oso ile o, e para po se tawa o	*Household spirit forces, come to our aid*
Agbagba ilu o, e poju o ni ti wa o	*elders of the land, come to our aid*

Example 10

Ilé la b'órìsà

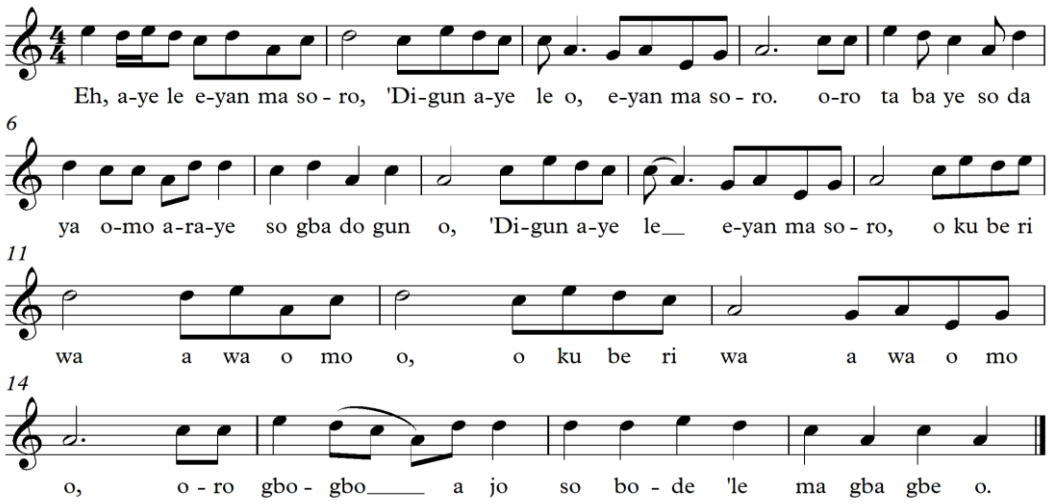


Íl*é o, ile lá b'órísa*	*Our household, yes, our household own the deity*
ọmọ'módéle	*Children of modele*
ílé o, ile lá b'orisa	*Our household own the deity*

As stated earlier, in the study, the Basi people hold the *ìgunnu* deity in high esteem as the god of their ancestors, mentioning specifically their matriarch Omodele, who played a vital role in the integration of *ìgunnu* in the Basi culture from whom they inherited and are proud This is a short melody of 4 bars. ilé l'ábórìsà is an expression affirming their ownership of the *igunnukó* deity. This song is in 2/4 time signature with structural arrangement in pentatonic scale but with contrast as the sub-dominant note takes the place of the sub-mediant (drmfs). The compositional arrangement of the percussive instrument accompanying the song shows a *bẹ̀mbẹ́* ensemble comprising of *omele-abo* and *omele-akọ* providing in simple interlocking rhythm. The ì*yá ìlù* (lead drum) plays highly doubling role with varieties. The lead drum produces 2 tone (high tone and low tone). The first bar shows the simple divisive rhythm, in syncopative pattern while the last bar occurred in another pattern with trills. The climax of this song is reached after several repetitions.

Example 11

Ayé le



Ayeé le èeyàn ma soro	*Humans are hard and unpredictable*
Ọrọ gbogbo a jo so	*remember all our talks*
Boó deèleé óo má gàagábe o	*do remember when you get home*
Ayeé le èeyàn ma soro	*humans are hard and unpredictable*
Oku be nrira awa o mo o	*we do not know of the meeting of the dead*
Ọrọ gbogbo a jo so	*however, remember all our talks*
Boó deèleé óo má gàagábe o	*do remember when you get home*
Oku be nrira awa o mo o	*we do not know of the meeting of the dead*

ìgunnuko songs melodies are often in antiphonal and strophic forms. In the case of examples 10 and 11 below, the two (2) are in strophic forms, reflecting the complexities of the human society. Hence, more songs of *ìkìlò* feature in its song repertory, meaning songs of caution meant to ensure social control, . For example, *Ayé le* (example 10) narrates how crafty people are and difficult to uncover and, how their actions can ruin a person's fortune. The song not only warn about how to be mindful about such people but also to be discreet around them. *Òkú bé nríra*, meaning'' 'wondering if the dead ever meets' is a contemplative song, pondering on the hereafter and uncertainty of meting or keeping promise kept. In other words, songs in *ìgunnukó* worship touched on every are of life experiences.

Furthermore, the performance practice of *bẹ̀mbẹ́* music for ìgunnuko and *Òòsà* Tapa ritual worship continues to reiterate how women ensemble of singers play significant performance role which form part of the stylistic identity of the *ìgunnu* performance in both towns. In the spiritual worship, elements of play and spirituality interact to create an environment of strict worship and social engagement. For instance, the chorus of women singers are often impressed to call the *ìgunnu* by attributes commensurate to its powers. As he is excited by the singing and therefore moved to dance, there is the magnificent display of physical and spiritual strength, embedded in the dance to alter height form tallness to shortness. In the course of the performance, (as indicated in example 12), the chorus of women sing dance with ferocious energy.

With their two hands up and bowing in reverence, they proudly and confidently eulogize the igunnu with interjectory phrases to act as psychological boost, both to the singers as well as the *ìgunnu.* This often punctuate the eulogy by ululating an expression of celebration. The performance practice of *bẹ̀mbẹ́* music for *ìgunnuko* and *Òòsà* Tapa ritual worship continues to reiterate how women ensemble of singers play significant performance role which form part of the stylistic identity of the ìgunnu performance in both towns. In the spiritual worship, elements of play and spirituality interact to create an environment of strict worship and social engagement. For instance, the chorus of women singers are often impressed to call the *ìgunnu* by attributes commensurate to its powers *ìgunnu*. As he is excited by the singing and therefore moved to dance, there is the magnificent display of physical and spiritual strength, embedded in the dance to alter height form tallness to shortness. In the course of the performance, interjectory phrases are proudly and confidently rendered to act as psychological boost, both to the singers as well as the ìgunnu. Hence, they refer to the *ìgunnu* as follows;

Do nbasi! Jibilobi!	*Do nbasi! Jibilobi!*
Elese gbongbo ti rina tinrin	*Owner of huge legs treading on a narrow path*
Kutumbati!	*Kutumbati!*
Ekun oko aje,	*The tiger and the lord of witches*
O pa aje meje ku kan	*He killed 7 witches and left one alive*
Loju olobo, loko ti nwole,	*The owner of the vagina awaits the penetration of the penis*
Omo modele,	*The child of 'mo*dele

Oluwa mi orisa!	*My lord the deity!*
O pa aje meje ku kan	*He killed 7 witches and one was left alive'gl/*
Oluwa mi Orisa!	*My lord the deity!*

In addition, it is important to mention that while singing praises of *ìgunnu* in traditional worship performance the chorus of women ululate as an expression of celebration and reverence for the *ìgunnu* deity. The ululation is interjected by frequent rendition of the panegyrics as stated above, as the chorus of women sing and dance with ferocious energy. With their two hands up and bowing in reverence, the chorus of singers intermittently call out to the *ìgunnu* calling him *Soko*. According to Dauda Sanni, the *Soko* is the name the Nupe call God. From the foregoing musical analysis, The pattern of melodic arrangement of *ìgunnuko* songs in Basi and of *Òòsà* Tapa songs make use majorly of pentatonic scales, except for the song, although occasional use of hexatonic scale noticed in few some instances, the songs also feature the use of rising pitches and melismatic notes. The formal structure of the songs is in strophic, binary and ternary forms. The repetition of melodies is also a common occurrence in the in the songs, features that belong with chorus singing in Africa.

A deliberate shift from one key signature to another is observed. There are also antecedence and consequence in the melody of the songs, giving an impression of multiple phrases, like two to four phrases. The climax of the song sometimes moves to the low pitches while sometimes, the climax moves upward to high pitches. The range of the songs move in between an octave; it is unusual to for the lead singer to sing above an octave higher. Some of the melody makes use of compound time of 12/8, 6/8 or 9/8 are mostly used through the songs but in a free mode. Significantly, the songs are rendered in free rhythm. Other compositional devices employed the songs include, fragmentation, ostinato and variation. Particularly, *Òòsà* Tapa songs are short repetitive song featuring mostly fragmentation. The polyphonic character of these ritual music is represented in the instrumentation (See example 9 and 10). Furthermore, both *ìgunnu* and *Òòsà* Tapa have flexible rhythmic patterns marked by their basic tempo.

As enunciated by the lead *bẹ̀mbẹ́* drummer in the ritual performances, increased tempo, graduating from slow to moderately and to fast, a feature characterizing the performances is often spiritually stimulated. When this happens the disposition of

devotees of *Òòsà Tapa* and the *ìgunnu* and his devotees' changes in reaction to the rhythm. However, by this transcriptions, derived from the performances by the lead bẹ̀mbẹ́ drummers of ìgunnu and *Òòsà* Tapa respectively. The *ìgunnu* ritual drumming show only the parts of the leading drum ìyá ìlù also known as *Ìdùkù*, whose dexterous playing features improvisation and syncopative rhythms, the omele ako is playing in steady rhythm, while omele abo is playing interlocking rhythms in contrast. Likewise, *Òòsà Tapa bẹ̀mbẹ́* drumming show only the parts of the leading *ìyá ìlù bẹ̀mbẹ́* and the basic pattern of an omele drum being the only two drums in the ensemble.

4.7.2 Style and Performance Practice of *bẹ̀mbẹ́* Music in Islamic Context

Bẹ̀mbẹ́ drumming is an Islamic Yorùbá style of music popularised as non liturgical music to enhance the spirituality of the Islamic faithfuls, played by nocturnal musician who moves from house to house to encourage them to wake up to observe prayer and breakfast as a spiritual observance during the Ramadan period of fasting. In Ibadan, *bẹ̀mbẹ́* drumming in this Islamic context was known as Were music. Wéré, became the forerunner of Fuji music, *sákárà* and *àpàlà* and all gained popularity as entertaining music especially in modern Ibadan. *Bẹ̀mbẹ́* drumming in the Islamic contest is usually performed by an all male group. This is observed in all the notable Ibadan *bẹ̀mbẹ́* performing groups featured in this study among them includes, Alhaji Lukman Ogunlende *bẹ̀mbẹ́* group and Alhaji Taye and Kehinde *Oníbẹ̀mbẹ́ Òru*, (See Plates 4. 38 and 4. 39).

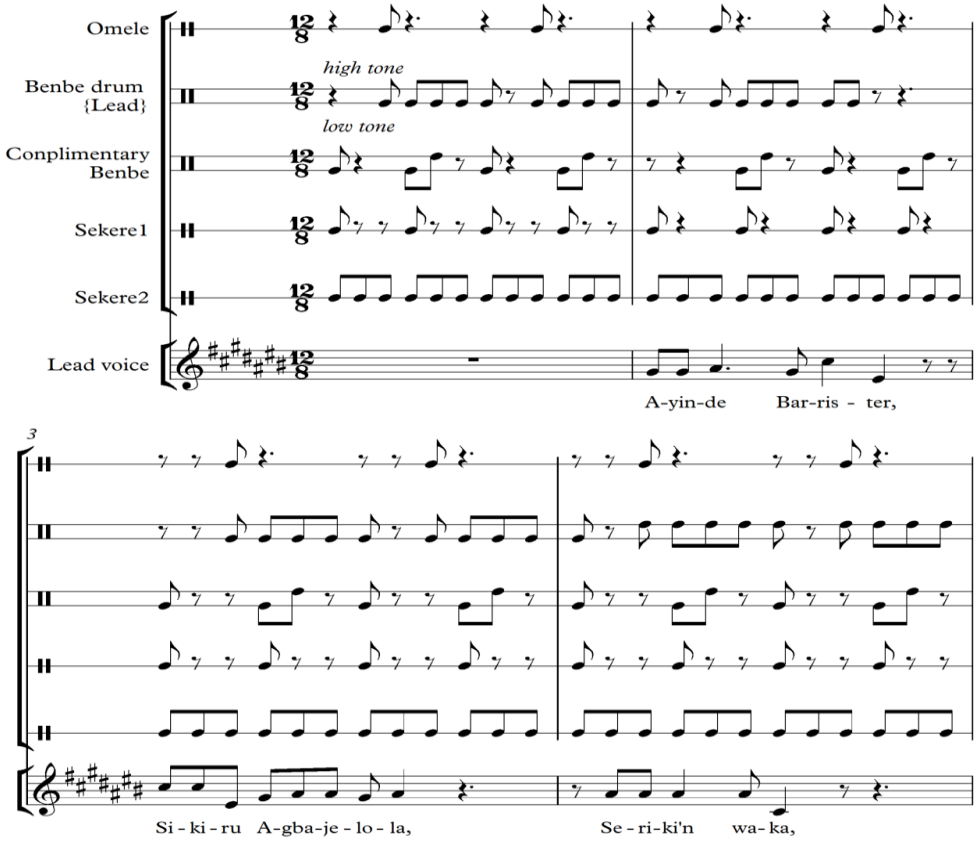
In their typical performance style, *bẹ̀mbẹ́* drumming feature both vocal and instrumental rendition.The composition and performance philosophies unique to *Wéré* music still subsists except, for the alteration to their drum, despite the sociocultural shift of Ibadan to a metropolitan city and even as desire for new forms of music and of existing style in increasing. In the performance, the lead singer and the backup singers interact during the singing in call and response form, which is distinguished by ornamentation, the use of vocal vibration, slightly tense vocal qualities, and a component of Islamic modal scales. The synchronization of the playing of the instruments with the singing conveys the originality of the song composition. Finding out that Alhaji Taye and Alhaji Kehinde are both lead cantors is interesting in their own case. Alhaji Taye joins to finish any song's opening line, which is frequently

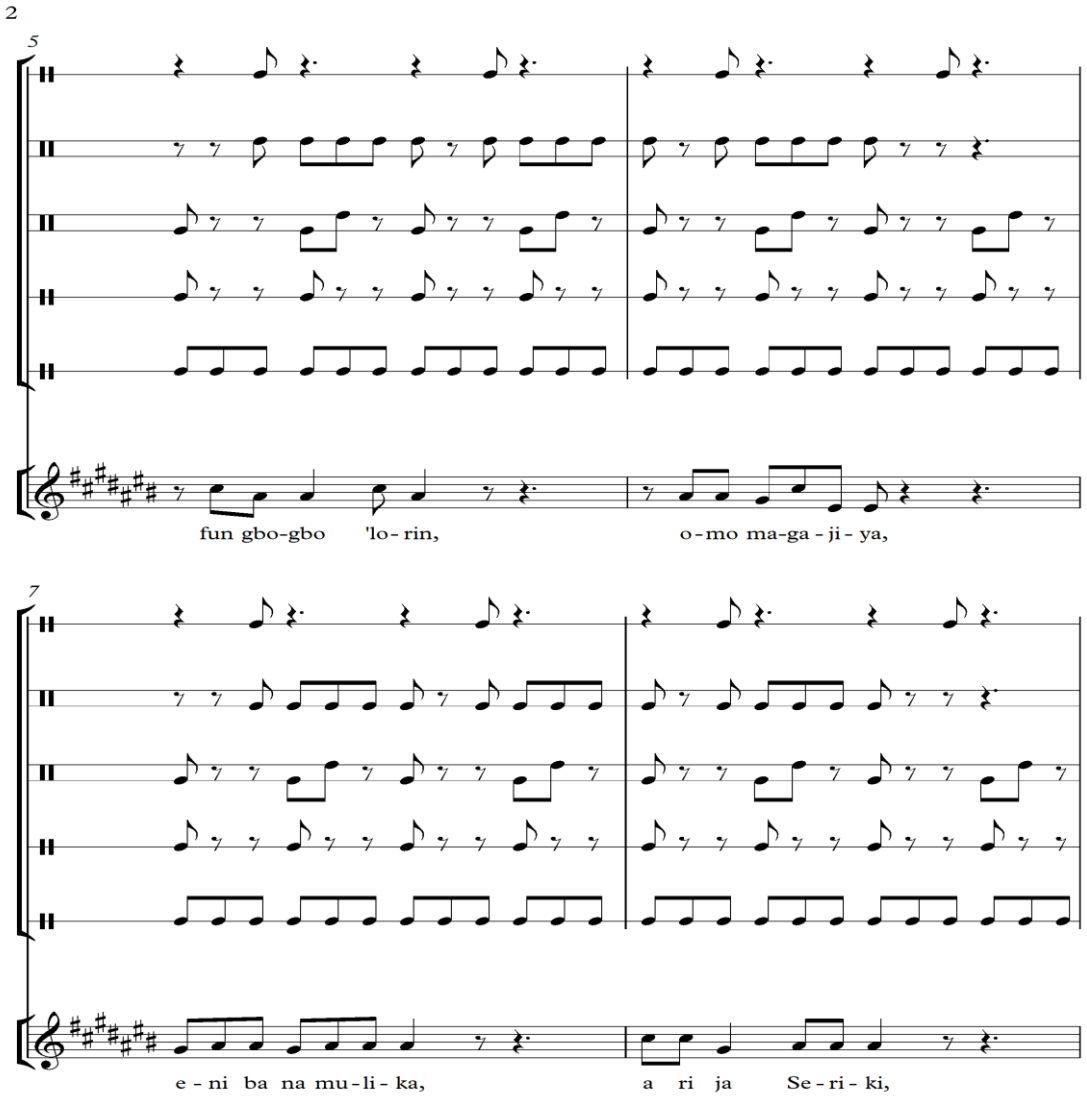
started by Alhaji Kehinde and to which the other group members almost always instantly answer with a repeating phrase.

This interactive relationship is a vocal style that is typical of Islamic popular music. Their melodies are distinguished by repetition, a distinct lead call, and a distinct chorus response from some of the other group members. Alhaji Taye and Kehinde *Oníbẹ̀mbẹ́ Òru* group also play the *sẹ̀kẹ̀rẹ̀* or the tambourine to sustain timeline, while Alhaji Lukman Ogunlende *bẹ̀mbẹ́* group had *àgbámólè* (conical shaped upright drum) in their consort to further enrich the sound of their music. Due to the versatility of both Alhaji Taye and Kehinde *Oníbẹ̀mbẹ́ Òru* in the art of *bẹ̀mbẹ́* musicianship, the Fuji Maestro, Late Alhaji Sikiru Ayinde Barrister, (MFR) a.k.a Alhaji Agba featured them in one of his album titled *Current affairs* in commemoration of his Chieftaincy installation as the *Serikinwaka* meaning the King of *Waka* Music. (See excerpt in example 11 and Appendix V for an enlarged musical score).

Example 11

***Bẹ̀mbẹ́* Oru Collaboration**





This pattern of music is an pentatonic and can be attributed to the Hausa traditional style of music. The notes of the music ranging within an octave i.e. between C sharp above middle C and octave C sharp. A lengthy solo improvises in eulogy. The melodic notes are in stepwise oblique ascending and descending of notes are invoked. Before replying in unison at bar II, the solo/lead voice made spontaneous calls for around 10 bars. The percussion composition for the *bẹ̀mbẹ́* ensemble consists of the complimentary drum of *bẹ̀mbẹ́, ìya'lú* and *omele bẹ̀mbẹ́*. The first *omele bẹ̀mbẹ́* performs a rhythmic role, which is complemented by the second *omele bẹ̀mbẹ́*, who plays and improvises over a simple interlocking beat. The song is a lengthy solo eulogy. The notes in the music are in the pentatonic scale and range from C sharp above middle C to octave C sharp.

The melodic notes move up and down in a stepwise, oblique pattern. The solo/lead voice made improvisation calls for about ten bars before response in unison at bar II. Although the main ensemble of omele and ya'l complementary drums plays in consort with other drums in the song, they are the main drums. The second omele *bẹ̀mbẹ́'s* simple interlocking beat, on which the *ìya'lú bẹ̀mbẹ́* lays and improvises, complements the rhythmic role that the *ìya'lú bẹ̀mbẹ́* The two (2) *sẹ̀kẹ̀rẹ̀* maintained the rhythmic composition of the *bẹ̀mbẹ́* drum ensemble.

Plate 4.33: *Onibẹ̀mbẹ́ Òru* twins, *Ajiwere bẹ̀mbẹ́* performing, Alhaji Taye Iyanda and Alhaji Kehinde Ayinla (Source: Authors fieldwork)

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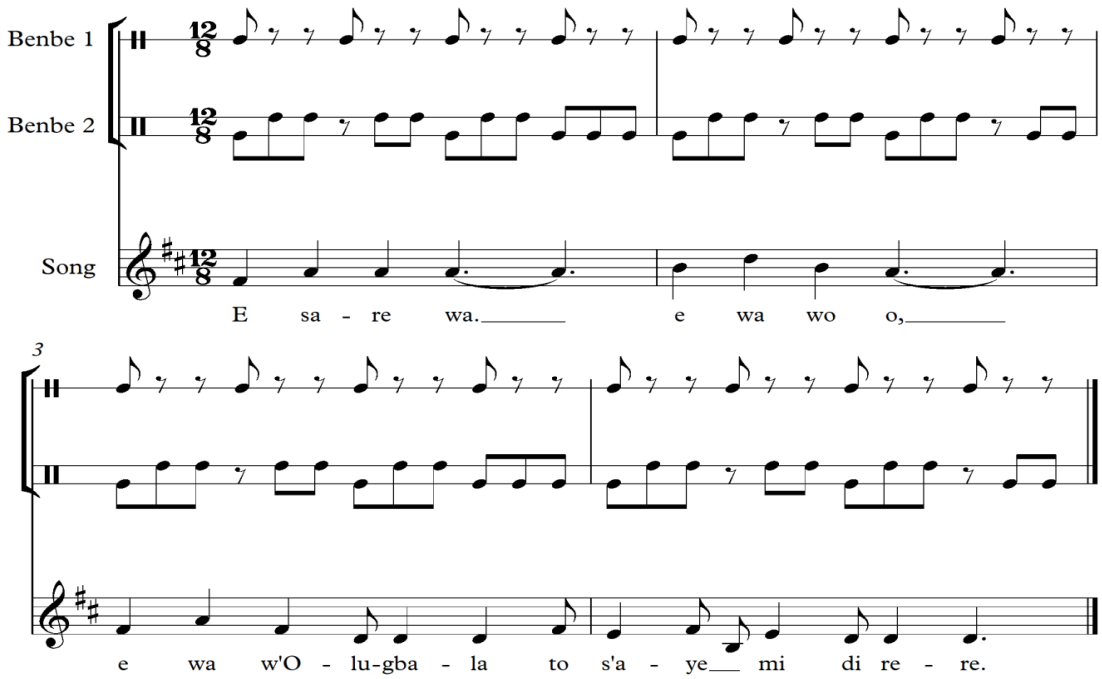
Plate 4.34: Alhaji Lukman Ogunlende *Ajíwéré bẹ̀mbẹ́* performing group in Ibadan. (Source: Author's Fieldwork)

4.7.3 Style and Performance Practice of B*ẹ̀mbẹ́* Music In Christian Context

Although *bẹ̀mbẹ́* drumming has been a common feature in Christian worship before the 21st century by Africa indigenous churches like the Christ Apostolic Church and the Cherubim and Seraphim sects according to Adedeji (2004), recent , *bẹ̀mbẹ́* drumming occur mostly in spiritual outreaches and related publicity strategies in non liturgical worship. Recent observation shows the Pentecostal churches are beginning to adopt the new design *bẹ̀mbé* drum for crusade evangelism. and outreaches Except for some very few cases observed in Ibadan and in the rural towns of Oyo State, where the *bẹ̀mbẹ́* is performed during liturgical worship in Cherubim and Seraphim church., the variant though in Ibadan, there has been shift from *bẹ̀mbẹ́* drumming in the real sense in the modern church to the use of drum set and brigade sets, for liturgical and publicity programmes. Music provides an impact on the lives of those who engage in the content, Christian crusades often like the one witnessed, employ song with short melodies and beneficial lyrics having the potential to influence spiritual lives for the publicity. The sound of the *bẹ̀mbẹ́* drumming makes people to gather for the emotional lyric to make its way to the them, as seen in the examples below.

Example 12

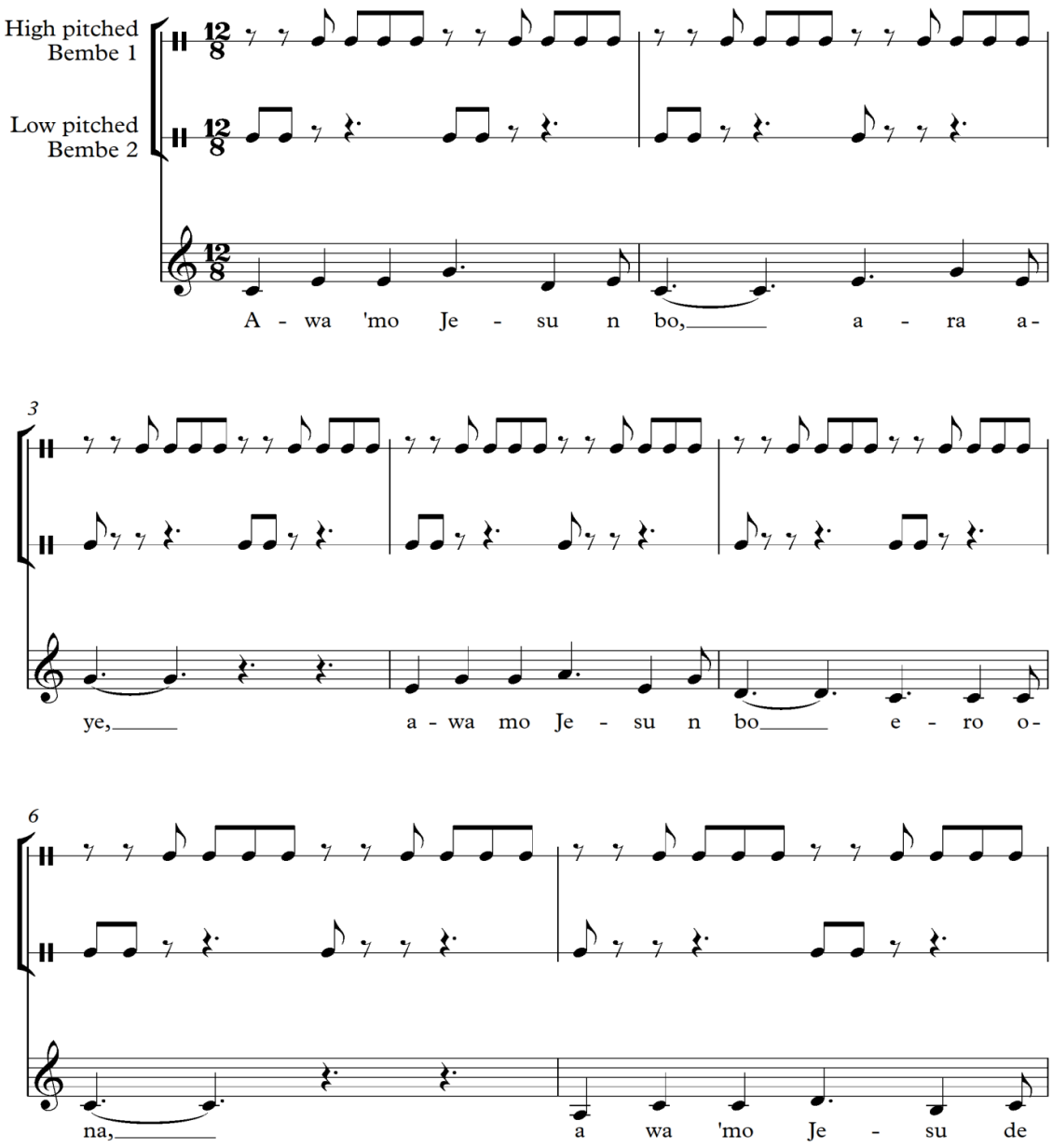
E ẹ sá ré wá

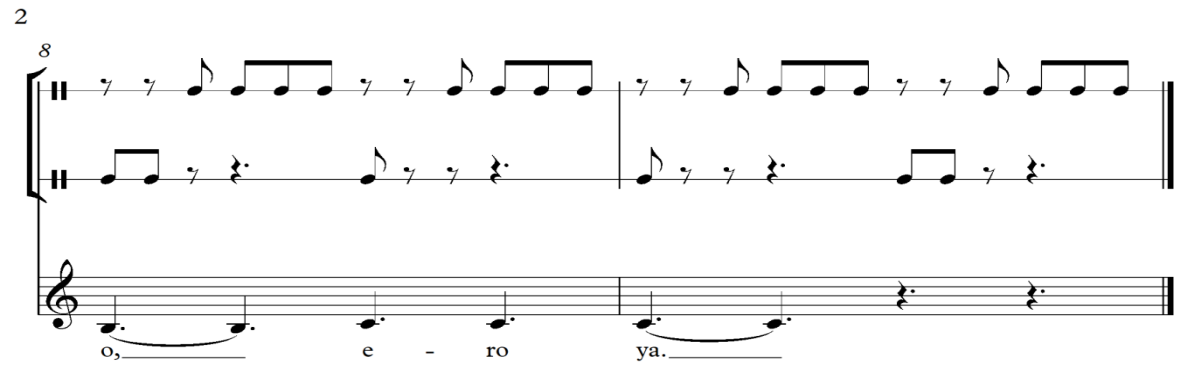


In ‘ẹ sá ré wá,’ two (2) *bẹ̀mbẹ́* drums provided steady accompaniment for the short and repetitive song in call and response form and in sung in 12/8 time signature. This songs melody which expresses invitation to the public the public to attend the Church revival is in pentatonic scale. The ranging of the note are above one whole scale starting from B below middle C and to D above C octave.

Example 13

Àwa ọmọ Jésù nbò





Àwa ọmọ Jésù nbò, ara aye *The Children of Jesus are coming o ye people*

Àwa ọmọ Jésù nbò èrò,ònà *The Children of Jesus are coming o ye people*

Àwa ọmọ Jésù re o, èrò yà *we are the Children of Jesus, come to u***s**

The song is in 12/8 time signature with melodic notes ranging from A below middle C to A above C, that is, an octave apart. the song is accompanied by two (2) *bẹ̀mbẹ́* drums. The first produces high pitch while the other gives a low pitch.. The music employs both oblique motion and stepwise intervals. The song percussive accompaniment is heavy to stimulating the performer into action towards climax.

4.8 Discussion of findings

Efforts to inclusively document drum traditions using ethnographic approach is on a low profile. Significantly, the *bẹ̀mbẹ́*, identified which was Thieme hitherto described as prolific and widely distributed across southwestern Nigeria and distinguished as one of the revered drums is gradually becoming inauthentic due to change in its material resources. Despite being central to religious worship and semi-religious worship in traditional and contemporary worship traditions among the Yoruba n the Southwest Nigeria and other Yorùbá-populated regions across the Atlantic. In this ethnomusicological study, emphasis is given to the intersection of spirituality with performance practice and instrumental technology of *bẹ̀mbẹ́* drum music in the traditional and contemporary cultural landscapes of Oyo State. In gathering the data, I recognised and reflected on the social, cultural and religious diversity in Oyo State and drew data from my primary sources as an approach to analysing the prolific and vast

performance engagements of the *bẹ̀mbẹ́* drum and its technology from spirituality perspective.

Reflecting on the spirituality of the peoples of Ibadan, Basi, and Tapa in *bẹ̀mbẹ́* instrumental technology and performance practices, discussion were made to relates to assertions by scholars such as (Inanga, 1983; Thieme, 1957; Sotunsa, 2005 and Faniyi 2017, Oikelome, 2022) that the *bẹ̀mbẹ́* drum is associated with social and religious rites among the Yorùbá people in southwest Nigeria and other Yorùbá-inhabited regions across the Atlantic. Also, in order to highlight how spirituality and *bembé* drumming are intertwined and how this is a stabilizing factor for the survival of religious ceremonial traditions in Oyo State, the study attempt to connect to the functionalist theory of (Adams and Sydie, 2001), which emphasizes stability, agreement, and order in the interactions between various system components and the rest of the system.

To further emphasise this, data presents a connection which reveals an integral relationship between the peoples in their everyday experiences the instrumental technology and performance practices of *bẹ̀mbẹ́* music of the people of Ibadan, in Ibadan metropolis and particularly during annual worship of their revered gods in the form of *igunnuko* and *Òòsà* Tapa in Basi and Tapa towns, both rural communities in Atisbo Local Government and Ibarapa North Local Government Areas of Oyo State respectively. In these contexts,the people affirm and reaffirm the role of the *bẹ̀mbẹ́* drum as a symbol of their spiritual identity. In Basi town, the corporately owned and widely venerated *ìgunnukó* cult reinforces the importance of the *ìgunnukó* deity as potent for fertility and healing, as well as for cleansing and protection.

It is worthy of mention here that the propitiation of *bẹ̀mbẹ́* drum before it is featured in the *ìgunnukó* ritual is a well grounded spiritual experience as well as for cleansing and protection. Similarly, The position of *bembe* in Tapa people's *Òòsà* Tapa's spirituality is a unique one. *Òòsà* Tapa is a community deity at the ancestor level and family deity at the lineage level. In the day -to- day lived experiences of the Tapa people. The *bẹ̀mbẹ́* is used as a specialized drum for special occasions, such as the annual *Òòsà* Tapa rituals, installation of the community head and chiefs, and the passing of an elder in the *Baale Onísàngó* family, who are the custodians of the *bẹ̀mbẹ́* drum and the towns deities and its worship ceremonies.

This study investigated the intersection of and shifts in spiritual nuances in instrumental technology and performance practice of *bẹ̀mbẹ́* drum music in Oyo State, Nigeria, as well as how social dynamics shape spirituality in instrument design and *bẹ̀mbẹ́* music performance in Ibadan, Oyo state, and how ecological trends and ethical principles influence spiritual dynamics in instrumental technology and performance of bmbé music in Ibadan, Oyo state. Recognising the extant Yorùbá instrumental technology practice characterised by established norm with spiritual undertones, this discussion draw from observation and several interviews held, to identify factors which made *bẹ̀mbẹ́* makers and musicians in Ibadan adopt a shift in technological and performance orientation. According to the study, Ibadan's cosmopolitan character is what drives the majority of artistic developments and spiritual evolution in the city. To emphasise this, the study utilized the functionalist lens of Audu and Samuel (2014) and the social lens of Cantene and Pandey (2020) to highlight how the *bẹ̀mbẹ́* drum's social evolution emerged based on some key change factors.

Consequently following the shift, new perspectives known as instru-spiritual evolution have emerged. This study highlights the aspects of instru-spiritual evolution as the overshadow of the idea of authenticity by neoliberal concerns such that authenticity become what the drum makers and *bẹ̀mbẹ́* musicians choose to emphasise as sacred and authentic. This implies a shifting of the spiritual significance of the *bẹ̀mbẹ́*, causing an accelerating market expansion and human capital development, due to neoliberal activities aimed at commercialisation. Importantly, this an advantage of ecological crises caused by scarcity of wood and influence of technological advancement shaping aesthetics and ergonomics concerns of *bẹ̀mbẹ́* musicians and makers, to become reason for adaptation and appropriation of the new *bembe* in contemporary religious and social contexts.

Experimental approach to developing traditional drums made of adaptable and resilient alternative materials to defend the ecology from the damage caused by deforestation. Unfortunately, because of this there is a huge loss of spiritual energy which the drums posses through nature and its containing power, that is, the forest and water ecosystem from where the trees, animals and water are derived. Preservation of Spiritual nuances in *bẹ̀mbẹ́* performance and construction in the rural communities of Oyo State, despite neoliberal activities by the Basi people shifted the spiritual significance of the *ìgunnu* cult, it is important to know that several themes were identified as lending credence to

the persistence of spiritual nuances in instrumental technology and performance practices associated with *igunnuko* and *Òòsà* Tapa in the Basi and Tapa rural communities. these include: specialisation and transmission- Because the creation of the *bẹmbẹ́* and its performance are the purview of the specially selected family, specialization and transmission are directed towards conserving the *bẹ̀mbẹ́* music traditions in rural communities.

This is so as instrumentation has enormous spiritual implications because *bẹmbẹ́* is the only drum that the deities have ears, for spirit possession and dance. Ì*gunnuko* and *Òòsà* Tapa ritual ceremonies are driven by dance, which ignite spiritual transformation through chorus singing and drumming.The key argument in this aspect of the discussions of the appropriation and adaptation of the improved *bẹmbẹ́* is the accompaniment to singing in the Islamic context of were music and asikiri in Ibadan, and Christian contexts of *isin/ iwode*/ *isoji itagbangba* and *ihinrere.* In the identified Islamic context in Ibadan, the *bẹ̀mbẹ́ oru* twins, have so far popularized the *bẹ̀mbẹ́* drumming tradition as ajiwere, meaning 'one who wakes up promptly among the Muslim population, by this practice, *bẹ̀mbẹ́* drumming contributes to the spiritual nurturing of Muslim faithful's during the observance of Ramadan fasting.

Furthemore, this discussion emphasise on the themes found in *bẹ̀mbẹ́* drumming during *igunnukó* and *Òòsà* Tapa ritual ceremonies that makes inherent spiritual nuances visible. These include, seclusion rite involving the drums and musicians and other participants of the igunnu ritual tradition are secluded from the people of the community} in Basi propitiation/veneration rite of *bẹ̀mbẹ́* drum} in Basi whipping rite energized by *bẹ̀mbẹ́* music} in Tapa. The *bẹ̀mbẹ́* music performance practice in the *igunnukó* ritual music depicts unity of common purpose all through the performance procedure indicating that the community life of the people is quite inclusive. both men and women are integral to *ìgunnukó* and *Òòsà* Tapa ritual music performances and contrary to the usual assumption that the role of women are subordinate to men, gender roles are clear in both performances.

Bẹ̀mbẹ́ drumming in the *ìgunnukó* and *Òòsà* Tapa rituals is a unique experience and aesthetic expression of drumming and singing to energize the ritual, featuring expressive antiphonal and choral singing in repetitive style and robust rhythmic accompaniment and improvisation. The performance is characterised by supplicating

melodies with mystical overtones, philosophical lyrics and panegyrics, as well as complex rhythms that evoke simple and stylized dance steps, depicted assurances of divine protection, provision and good health as spiritual benefits.

Endnotes

1. According to Nadel, among the religious cults of Nupe-land a comparatively large number are practised by sections of the population only. They are limited to village groups, or to that section of the tribe, which is perhaps best termed sub tribe. Only a few cults, rituals, and beliefs are common to the tribe as a whole, and form a real and universal characteristic of Nupe culture. Among these latter cults and beliefs, one of the most important is the cult of gunnu. But the religious cults of Nupe may suggest yet another criterion of classification: there are cults and rituals in Nupe which are invoked and enacted only when the need arises; and there are other cults which have their fixed place in the native calendar, and which have been performed and enacted regularly, from time immemorial, at the particular time of the year. (Nadel, 1937:91) See Nadel (1937) in Gunnu, a fertility cult of the Nupe in Northern Nigeria.a journal of the Royal Anthropological Institute of Great Britain and Ireland. Vol. 67, Jan-Jun, 1937.
2. cited in Nadel, 1937.
3. See for further reading, kolapo, (2012) Nupe war in Nigeria
4. See Nadel 1937 for a comprehensive historical analysis of the Gunu myth of a stranger, who came to Nupe land, settled, but later afflicted with leprosy and later died.
5. See for further reading, Larey Franklin, 2003 in Musical Arts in Africa. Theory, Practice, and Education. Anri Herbst, Meki Nzewi and Kofi Agawu (ed.) University of South Africa, Pretoria.
6. This information was passed through Dauda Sanni. Baba Òòsà ìgunnu was not disposed to having a chat with me directly. Every information credited too him was by Dauda with Amodede's consent
7. This information was provided by Alagba Sekoni, ààrẹ *onílù* Òòsà Tapa, that is, the one who presides over bẹ̀mbẹ́ drumming as a community tradition in Tapa town and Sanni Dauda, custodian of the *ìgunnukó* deity and a *bẹ̀mbẹ́* drummer in Basi town.
8. See Laoye, 1, Timi of Ede (1959 Yorùbá Drums, Odu: journal of Yorùbá and related Studies,Ibadan. 7, pp. 5-14.
9. Resident in Oranyan, Ibadan
10. Resident in Ile Ibikunle, Oritamerin, in Ibadan
11. Resident in Amuloko area
12. A prominent instrument maker in Oje and former Chairman of drum makers association of Nigeria, Oyo State Chapter.
13. This is due to the passing of elderly family member and devotees of the deity.
14. There is a huge gap concerning deep knowledge about certain aspect of the religious ritual in both Basi and Tapa towns due to passing of the knowledgeable elders.

15. A musical instrument maker and seller located in Ijokodo, in Ibadan North local Government area
16. Particularly carving as a major aspect in the drum making process
17. Drum makers and carvers association if Nigeria also has very vibrant female wing.
18. The term employed by the Yorùbá, drum maker to describe the process of construction.
19. This was gathered in an interview with Alhaji Rasheed Ayinde, aka Fuji Merengue and Alhaji Sikiru Ayinde Majester, both ajiwere turned Fuji musicians.
20. The *bẹ̀mbẹ́* variant in the musical culture of Northern Nigeria is known by the name Gangan
21. The *bẹ̀mbẹ́,* performed in consort with other instruments like *sẹ̀kẹ̀rẹ̀* (beaded gourd rattle), tambourine, *àkúbà* (frame drums) and *agogo* (hand church bell, in some sect of C&S is referred to as *bà'lù* meaning king of drums. In their liturgical context, the *bẹ̀mbẹ́* or *bà'lù* is performed in consort with other instruments like *sẹ̀kẹ̀rẹ̀* (beaded gourd rattle), tambourine, *àkúbà* (frame drums) and *agogo* (hand church bell).
22. This is evident during my research trip to Ibarapa and Oke-ogun communities under study.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATION

5.1 Summary

The introductory chapter provides a background to the study by stating the musical and extra musical functions of drums as objects of sound and potent spiritual object. It articulates the place of drums among the Yorùbá in southwestern Nigeria, specifically, it identifies the *bẹ̀mbẹ́* drum as a prolific entertainment and viable spiritual instrument in Oyo State. From this stance, the chapter identifies that fewer narratives in Yorùbá drumming and its connection to spirituality of the people, contributes to the lack of understanding of the nuances of spirituality in the performance practice and process of instrumental technology of indigenous instruments as seen practiced in the rural Oke-ogun and Ibarapa regions and the urban city of Ibadan in Oyo State. Therefore, the chapter opens up as a followup study to the initial investigation on *bẹ̀mbẹ́,* with focus on the technology, innovation and performance.

The study draws new insight on the subject by investigating the *bẹ̀mbẹ́* drum music and its link with spirituality in the selected locations. Having set objectives, the chapter made efforts to meeting them by relying on research questions to provide definite stance on the subject matter. The second chapter discusses the theoretical framework which serves as guide on which the study builds on and in addition as support for the study for a well defined structure. The chapter engaged the functional structuralism theory, political ecology theory, and the concept of Spirosony. From the literatures reviewed to support the theories, descriptions of relevant insights on the subject matter were firmly expressed.

In chapter three, the systematic approach employed in the research was considered. These entails the relevant methods and research techniques like, focus group discussion, key informant interview, and observation method. and how they were engaged. The chapter also offer explanation on the three basic procedures of employed in ethnomusicological research, that is, pre-field, fieldwork and post field work. The study demonstrates in chapter four a critical reflection of indigenous

spirituality performance in the rural towns of Basi and Tapa in Oke –Ogun area and Ibarapa north areas of Oyo State respectively. Here, first hand experience of the connection between music and indigenous spirituality devoid of any form of extraneous interference, as the study focus on the spiritual function of *bẹ̀mbẹ́* as a sacred drum in the ritual worship performance of *ìgunnu(kó)* in Basi town and *Òòsà Tapa* in Tapa town. In this way, the chapter provides insights into the remote aspects of spirituality in these ritual worship and how *bẹ̀mbẹ́* drum music is connected.

This is with a view to enable a constructive discourse on *bẹ̀mbẹ́* music in these spiritual practices. Especially, perspectives about whether being a sacred musical instrument limit performance prospects and aesthetic value.The chapter contextualized issues responsible for why *bẹ̀mbẹ́* being as a sacred instrument remain the way it is in a place, and why elsewhere have been affected by change of modern technological advancement. Consequently, the chapter reflected on the deep connection of *bẹ̀mbẹ́* drum music in *ìgunnukó* ritual performance in Basi town and *Òòsà Tapa.* Also, the study navigated the religious landscape of the metropolitan city of Ibadan where foreign ideologies has become integrated with indigenous values of the people. In all these attempts, the chapter recovered a unique dimension of indigenous spirituality which gives recognition to spiritual wholesomeness and sincerity of purpose, being one of the key reason *bẹ̀mbẹ́* drummers in Basi town gather at the *ìgunnu* groove to venerate the *bẹ̀mbẹ́* drum ensemble.

A practice where whoever leads the veneration of the drum must be the first to play the drums, to avoid discrepancy capable of causing death or any form of harm to an unsuspecting drummer is definitely reassuring. Furthermore, another finding in chapter four is that the *bẹ̀mbẹ́* drum has a pride of place which no other drum has in Tapa town. In other words *bẹ̀mbẹ́* performs three-tier function in the community, first, it is beaten as a prompter, to communicate first hand to the entire town any happening, both pleasant and unpleasant, the second, as a ritual drum for the worship of the combined tutelary spirits and deities of the town known as *Òòsà Tapa* and third as exclusive drum for special community events, such as coronation of the king, installation of a chief or at the burial of the king or an elderly member of the family who keeps it custody, during this functions no other drum is to be played.

One other significant finding in chapter four is the commercialization of the *ìgunnukó* art tradition, through the interface between the *igunnu* cult and the contemporary performance stage, following demystification of some aspect of the *ìgunnukó* ritual and its underlying consequences. This gesture has taken the *ìgunnu* of Basi town specifically out of the shores of the country and also to several performances within and out of Oyo State to the National festival for arts and culture, (NAFEST). Chapter four also gave insights into how technology and innovation of *bẹ̀mbẹ́* drum, have emerged as a significant reflection of the social dynamics of the urban Yorùbá societies, as evident in *bẹ̀mbẹ́* drum performance practices in the Christian and Islamic religious settings, where the the lighter *bẹ̀mbẹ́*, made of plywood and improved technology is used as a preferred choice over the traditional *bẹ̀mbẹ́*.

It identified that these developments are outcomes of the introduction of alternative materials due to scarcity of conventional materials, environmental crises such as deforestation, the need to improve aesthetic value and efficiency as well as response to the call for standardization for global conformity. Finally, chapter four also featured analyses of the textual and musical content of songs performed, character of the ensemble organization and compositional devices. Chapter five concludes the study by summarizing its findings. In addition to giving insights into the salient discussions on the subject of study, the chapter explains the study's contribution to knowledge and offers suggestions for future studies.

5.2 Conclusion

In conclusion, this study explored how the performance of *bẹ̀mbẹ́* drums and its instrumental technology intersect with spirituality in Yorùbá religious experiences. It discussed how the intrinsic role of *bẹ̀mbẹ́* drumming in indigenous religious rituals has not received adequate scholarly attention. Significantly, it gave critical attention to understanding spirituality through the exploration of the vibrant *bẹ̀mbẹ́* drumming in ìgunnukó ritual worship traditions of Basi, *Òòsà* Tapa ritual worship in Tapa towns, and in modern religious experiences in Ibadan. In terms of identity, the bẹ̀mbẹ́ has earned for itself a pride of place as a sacred drum with the sonic ability to arouse, evoke and encapsulate, following heavy and repetitive drumming, in the *Òòsà* Tapa (the pantheon deities) ritual worship, *ìgunnukó* ritual worship and *bẹ̀mbẹ́* drumming in

Christian and Islamic worship contexts. The concept of unbroken chain between orisa and humans posited by Omojola (2011) is observed in *bẹ̀mbẹ́* drumming in the indigenous spiritual practices in Basi and Tapa. For instance, it is believed that the Basi town deity, ìgunnukó as well as *Òòsà* Tapa, the pantheon deities of Tapa town, respond only to *bẹ̀mbẹ́* drumming. The study however identified that though the commercialization o*f ìgunnu* cult of Basi town, their participation in National festival of arts and culture (NAFEST) as cultural heritage of Oyo State, among other activities is aimed at generating fund to cater to their regular expenses and procurement of *ìgunnu* outfits and ritual items among other things. Equally, the approach have contributed to shifts in inherent spiritual nuances.

The study also highlighted the socio-religious acceptance of a modified *bẹ̀mbẹ́* drum in Ibadan. The conditions for these modifications were revealed to be results of outward facing commercialization and compromises from unavailability of authentic materials. Claims of unavailability or scarcity of preferred tone woods were blamed on ecological crises such as deforestation. According to the musical instrument makers, the reality now for the outsourcing of construction materials, such as the replacement of tone wood with steel and plywood, are results of not just scarcity of authentic resources but also aesthetic and ergonomic considerations. By this notion, the study also concludes that while these practices have contributed to the technological and performance expansion of the *bẹ̀mbẹ́,* it has however resulted in direct implications on spirituality inherent in practices such as the traditional propitiation of the wood and the veneration of the god of the drum, amongst others.

This study termed this phenomenon as instru-spiritual evolution, an idea which stemmed from the adoption of alternative construction materials which deconstruct inherent spiritual beliefs and practices relating to acquisition of authentic construction materials. Consequently, constructing musical instruments with alternative material although relatively new, is fast gaining wide acceptance even among traditional musicians, instrument makers, music and music technology enthusiasts. This development has caused musicians ease or convenience in carrying the new drum around because of their roving lifestyles. However, this study argued that despite these out-facing practices, indigenous spirituality remains persistent in the instrumental technology and performance of the *bẹ̀mbẹ́,* largely due to *ìgunnukó* and *Òòsà* Tapa ritual traditions. Therefore, research is needed to better understand how ecological loss

affects of musical traditions and how nature and humans interact in order to prevent the environment from being destroyed

Finally, this study filled a gap in knowledge by advancing the body of knowledge on Yorùbá drumming as a fundamental component of indigenous spirituality, as well as a significant component of new religious spirituality. For instance, as captured in this study, the *bẹ̀mbẹ́* and its modern variation, in the Christian context is employed to announce christian crusades and outreaches in Pentecostal and CAC contexts, and for liturgical functions in Cherubim and Seraphim C&S contexts. It is worthy of mention that the Ilaje faction of the Cherubim and Seraphim C&S refer to the new variant which has a more bigger circumference as the baàlú meaning, father of the drums.. In the Islamic context, *bẹ̀mbẹ́* is employed as a means of communication to prompt Islamic faithful to their obligatory duty during Ramadan. The study further illuminated the shifts in spiritual nuances motivated by out-facing marketing and neoliberal practices. In spite of which the study concluded that spirituality remains persistent and firmly situated in *bẹ̀mbẹ́* drum making and spirituality through the *ìgunnukó* and *Òòsà* Tapa and new religious traditions.

5.3 Contributions to Knowledge

By examining spirituality and its relationship to instrumental technology and performance practices of *bẹ̀mbẹ́* drum music in the metropolitan city of Ibadan, Basi, in the Oke Ogun area, and Tapa in the Ibarapa North Local Government Areas of Oyo State, this study aimed to broaden understanding of *bẹ̀mbẹ́* from a new perspective. Based on the study's findings, the term "Instru- spiritual evolution" was coined to describe the nuanced technological shift resulting from agential and neoliberal authenticity paradigms for commercialization and human capital growth. To this end, the new word in this study addressed the nuanced aspects of spirituality in *bẹ̀mbẹ́* performance practices and instrumental technology by identifying the shift in the *bẹ̀mbẹ́'s* technological and performance orientation in Ibadan based on ergonomic considerations to foster ease and flexibility in performance. Also, it refers to the commercialization of the Basi town "*igunnu*" cult through its participation in National Festival of Arts and Culture (NAFEST) as a component of Oyo State cultural heritage.

5.4 Recommendations

Drawing from these inferences, this study therefore recommend that subsequent research investigates other existing indigenous religious ritual worship, instrumental technology and performance practices, to determine how a people's spirituality is reflected within their music, drums and other types of musical instruments. Furthermore, the study suggests that academic and policy discussions not only support research amplifying Yorùbá instrumental music but also foster conservative practices to protect indigenous drums from extinction/neoliberalization. The study recommends that these interventions address key distinctions in the rural and urban instrumental technological processes, including ergonomic/aesthetic concerns, (un)availability of the authentic materials, as well as the direct implications on nuances of spirituality emerging from the evolution of indigenous musical instrument tempered by ecological concerns and the use of Yoruba traditional drums in modern Christian and Islamic contexts. In view of the foregoing, this study suggests that the relationship between music, spirituality, and nature be deepened to create a new perspective in music scholarship, especially now that eco-activists are starting to pay attention to fresh ways of examining the spiritual aspects of our current ecological crisis. This study makes the case for a thriving environment that would respect spiritual practices for the survival of indigenous musical heritage by drawing on its experiences of the sacred grooves found in the lush green forests of the rural communities under study.

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Appendices

APPENDIX 1

Interview guide on *bẹ̀mbẹ́* music for *ìgunnu* tradition in Basi town in Oke-Ogun area of Oyo State

Origin and significance of *bẹ̀mbẹ́* drum in Basi town

Did *bẹ̀mbẹ́* migrate to Basi town? If yes

From where did *bẹ̀mbẹ́* drum originate from?

What is the place of *bẹ̀mbẹ́* in Basi town?

What is the distribution of *bẹ̀mbẹ́* like in the Oke-Ogun area?

Is *bẹ̀mbẹ́* a deity or a drum associated with a deity?

If *bẹ̀mbẹ́* is associated with a deity, which deity is it?

Do you venerate *bẹ̀mbẹ́* drum?

***Bẹ̀mbẹ́* drumming and ìgunnu(ko) worship tradition in Basi Town**

How is ìgunnu(ko) to the sociocultural life of Basi?

Is *ìgunnuko* a deity or a spirit-manifest?

What is the role of bẹ̀mbẹ́ during *ìgunnu* ritual worship?

Bẹ̀mbẹ́ performance and *ìgunnu* worship in Basi town

What is the purpose for *ìgunnu* festival in Basi town?

Is *ìgunnu* festival, a family worship tradition, an annual community event or organized worship of *ìgunnu* deity or for special occasions?

Can *ìgunnu* dance to other drums?

Are their other deities in Basi that dances to *bẹ̀mbẹ́* drum? If yes, what are their names?

Can *ìgunnu* ritual music be performed out of context as entertainment music?

What is the place of gender in *bẹ̀mbẹ́* drumming and *ìgunnu* ritual performance?

Are there specific roles for the various gender?

Are the roles stratified? If yes.

What are the parameters for the stratification?

Bẹ̀mbẹ́ musicians of Basi Town

Who are the *bẹ̀mbẹ́* musicians in Basi town?

Are they specialist musicians or random?

If they are specialist, are there families assigned as *bẹ̀mbẹ́* musicians for *ìgunnu*?

How many of such families exist in Basi town?

What is or are name(s) of family of *bẹ̀mbẹ́* musicians in Basi town?

If they are more than one, is there any other relationship among them other than drumming for *ìgunnu*?

Can a non family member of *bẹ̀mbẹ́* musicians play the *bẹ̀mbẹ́* drum?

Is *bẹ̀mbẹ́* drumming for *ìgunnu* gender specific?

Do *bẹ̀mbẹ́* musicians for *ìgunnu* engage in drumming for social functions?

Do *bẹ̀mbẹ́* musicians play in consort with other drums?

How many drums make up the ensemble of *bẹ̀mbẹ́* in Basi town?

Do *bẹ̀mbẹ́* musicians engage in other occupational activities?

How do *bẹ̀mbẹ́* musicians, (drummers, singers and dancers inclusive) of *ìgunnu* tradition acquire their performance skills?

Do these categories of performer have leaders? If yes, who are they?

Instrumental technology process of *bẹ̀mbẹ́* drum in Basi Town

Who has right to construct *bẹ̀mbẹ́* drum?

As there are designated *bẹ̀mbẹ́* musicians in Basi town, are there designated bẹ̀mbẹ́ drum makers also?

What are the materials and tools for *bẹ̀mbẹ́* drum construction, are they specified or randomly selected materials and tool?

Are there any spiritual implications in materials selection for drum making and its construction process?

Interview guide on *bẹ̀mbẹ́* music for *Òòsà* Tapa worship tradition in Tapa town in Ibarapa area of Oyo State

Origin and significance of *bẹ̀mbẹ́* drum in Tapa town

Did *bẹ̀mbẹ́* migrate to Tapa town? If yes

From where did *bẹ̀mbẹ́* drum originate from?

What is the place of *bẹ̀mbẹ́* in Tapa town?

What is the distribution of *bẹ̀mbẹ́* like in the oke ogun area?

Is *bẹ̀mbẹ́* a deity or a drum associated with a deity?

If *bẹ̀mbẹ́* is associated with a deity, which deity is it?

Do you venerate *bẹ̀mbẹ́* drum?

Bẹ̀mbẹ́ drumming and *Òòsà* Tapa worship tradition in Tapa Town

What is the purpose for *Òòsà* Tapa festival in Tapa town?

How is *Òòsà* Tapa to the sociocultural life of Tapa?

Are *Òòsà* Tapa deities' family or community owned deities?

How is *bẹ̀mbẹ́* drumming connected to *Òòsà* Tapa during ritual worship?

How does *Òòsà* Tapa communicate with the *bẹ̀mbé* drum?

How do the deities dance to *bẹ̀mbẹ́* drumming?

Do other *Òòsà* Tapa deities dance to other drums? If yes, what are the drums?

Can the ritual music for *Òòsà* Tapa be performed out of context as entertainment music?

What is the place of gender in *bẹ̀mbẹ́* drumming and *Òòsà Tapa* ritual performance?

Is there role specification assigned to gender in *Òòsà* Tapa ritual music performance?

If yes, what are the parameters for assigning roles?

Is there a stipulated spiritual state expected of *bẹ̀mbẹ́* musicians for *Òòsà* Tapa worship performance?

Bẹ̀mbẹ́ musicians of Tapa Town

Who are the *bẹ̀mbẹ́* musicians in Tapa town?

Are they specialist musicians or random?

If they are specialist, are there families assigned as *bẹ̀mbẹ́* musicians for ìgunnu?

How many of such families exist in Tapa town?

What is or are name(s) of family of *bẹ̀mbẹ́* musicians in Tapa town?

If they are more than one, is there any other relationship among them other than drumming for *Òòsà* Tapa?

Can a non family member of *bẹ̀mbẹ́* musicians play the *bẹ̀mbẹ́* drum?

Is *bẹ̀mbẹ́* drumming for *Òòsà* Tapa gender specific?

Do *bẹ̀mbẹ́* musicians for *Òòsà* Tapa engage in drumming for social functions?

Do *bẹ̀mbẹ́* musicians play in consort with other drums?

How many drums make up the ensemble of *bẹ̀mbẹ́* in Tapa town?

Do *bẹ̀mbẹ́* drummers engage in other occupational activities?

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Are there any spiritual implications in materials selection for drum making in Tapa town and its construction process?

APPENDIX 11

Interview guide for Musical instrument makers in Ibadan

Do you reckon with indigenous spiritual sensibilities in your construction ethics?

How functional are the materials used in the construction of local musical instruments?

Are there tone woods truly?

Are there also trees that are tonally neutral?

What are the common tone woods?

Are they available?

Can you say alternatives to tone woods have perfect combination of weight, density, balance and resilience to withstand demanding performance?

How has wood supply for musical instrument fairered lately?

Are tone woods really unavailable?

What do you think is responsible for scarcity of tone woods?

Does the environment also play a role in the scarcity of tone woods?

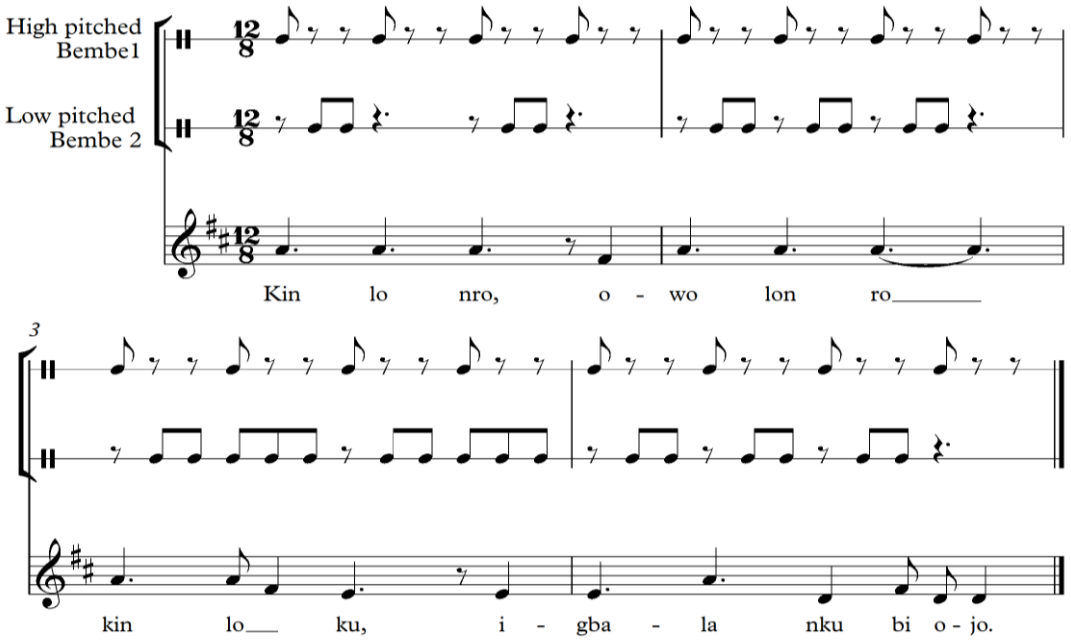
Are there efforts on the part of Government to help address this challenge?

If new tone woods are grown, would you allow them to get old before felling them for use?

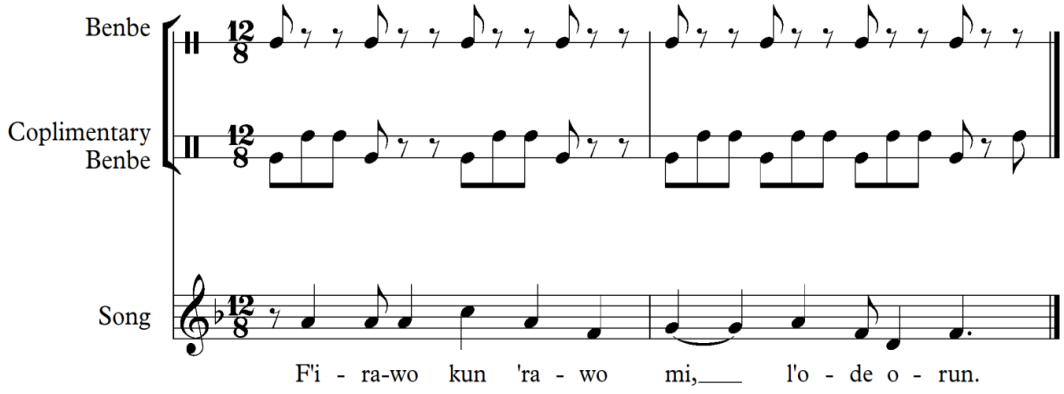
APPENDIX III

Repertoire of Christian revival / liturgical songs accompanied with *bẹ̀mbẹ́* drums

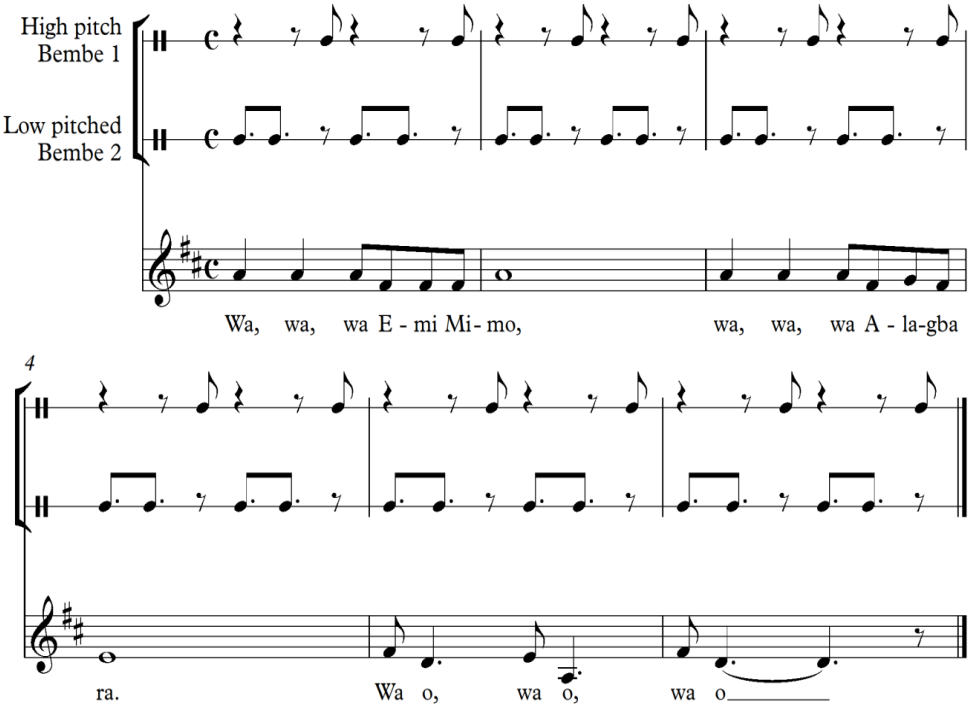
Ki ló nró



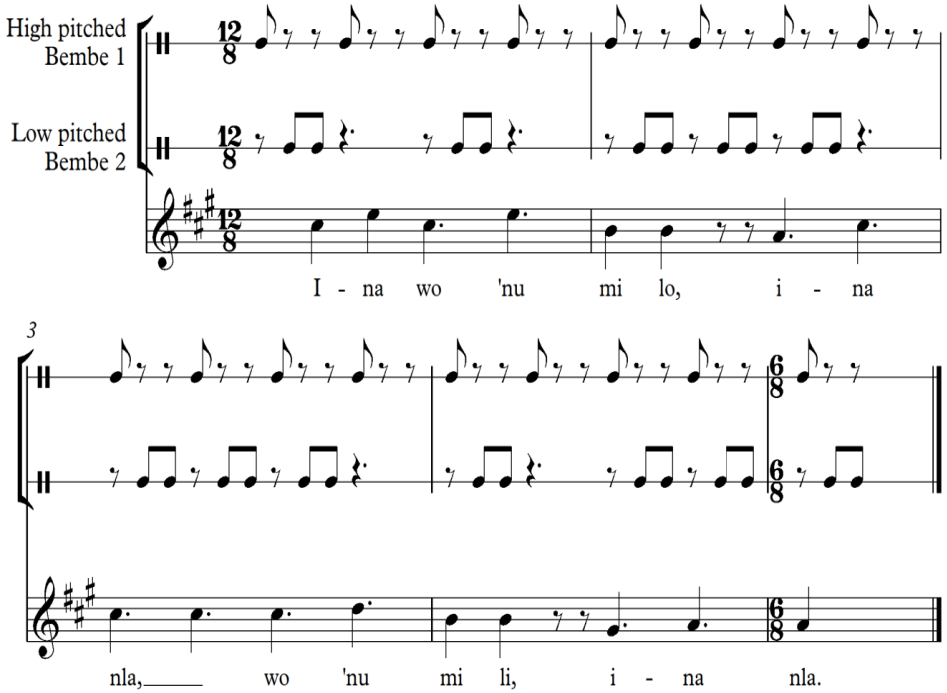
Ìràwò



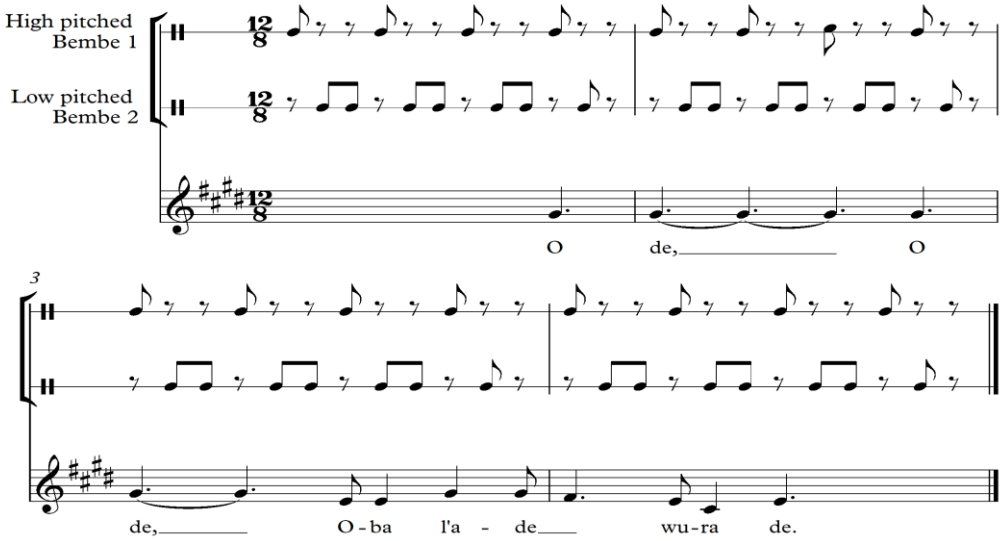
Wa, wa, wa Emi Mimo



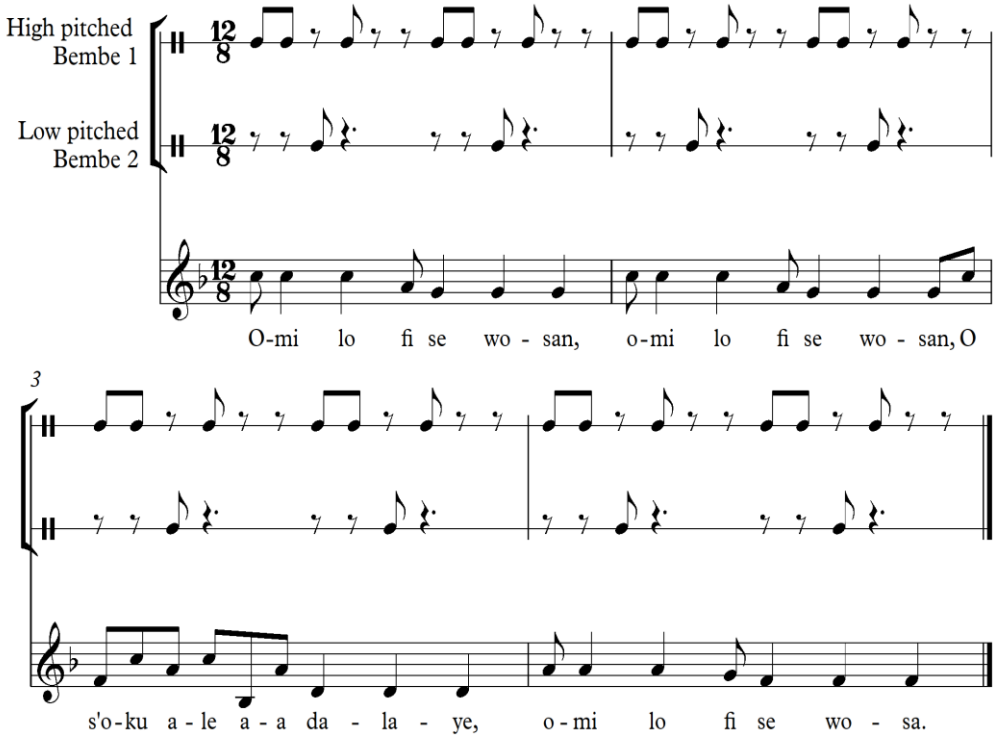
Ina wo 'nu mi lo



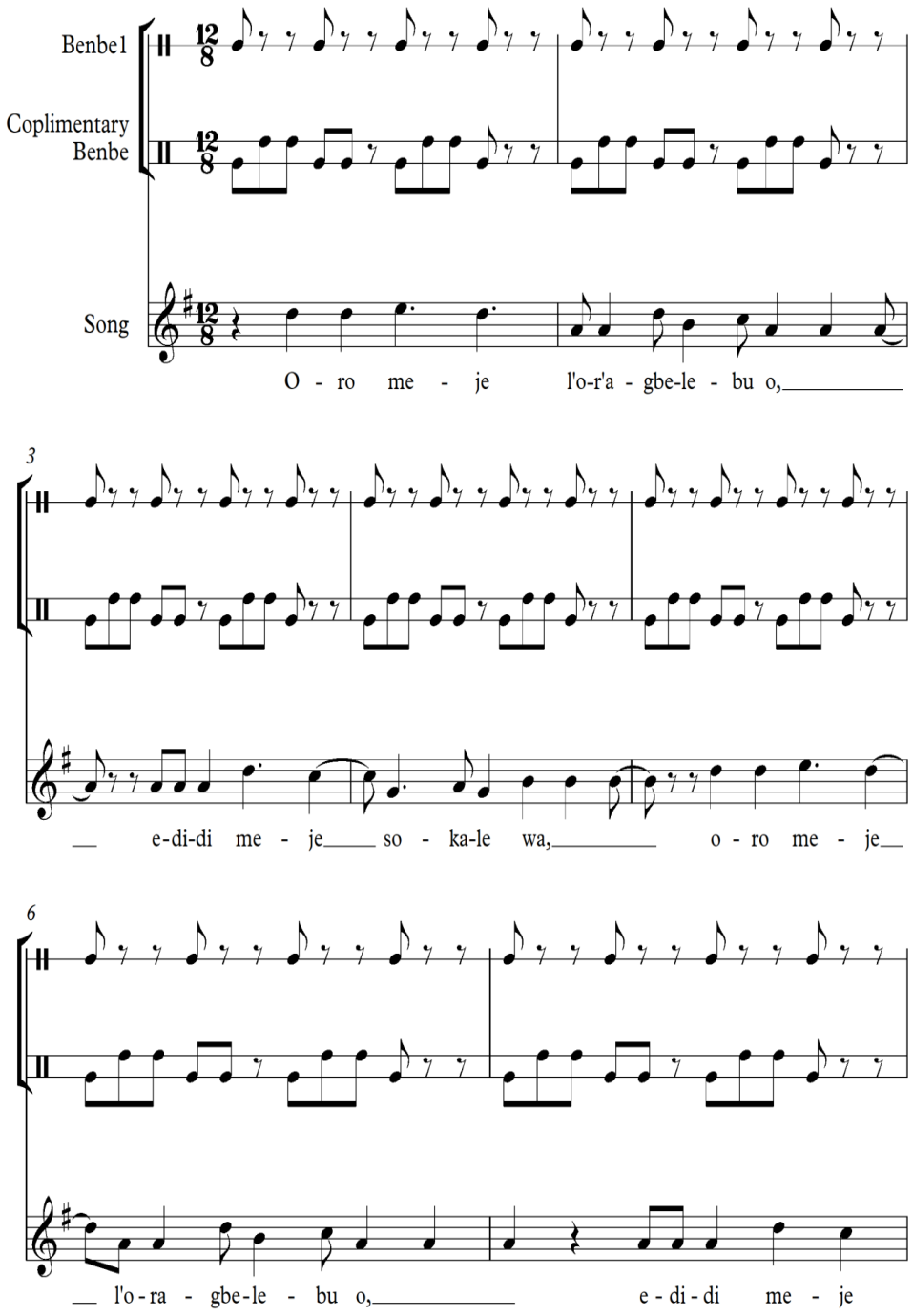
O de Oba alade wura

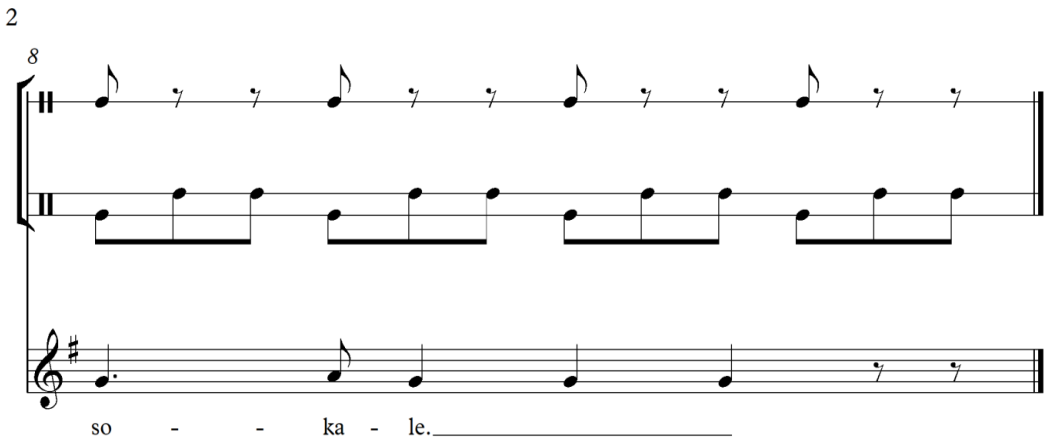


Omi lo fi se wosan

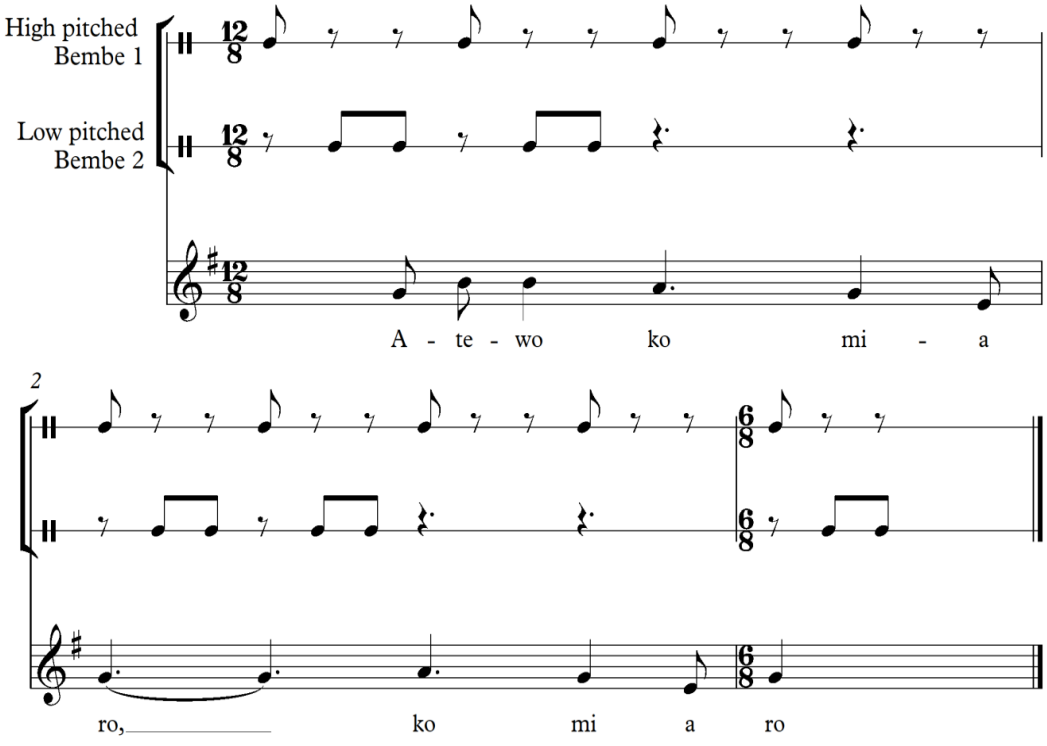


Oro meje loro Agbelebu

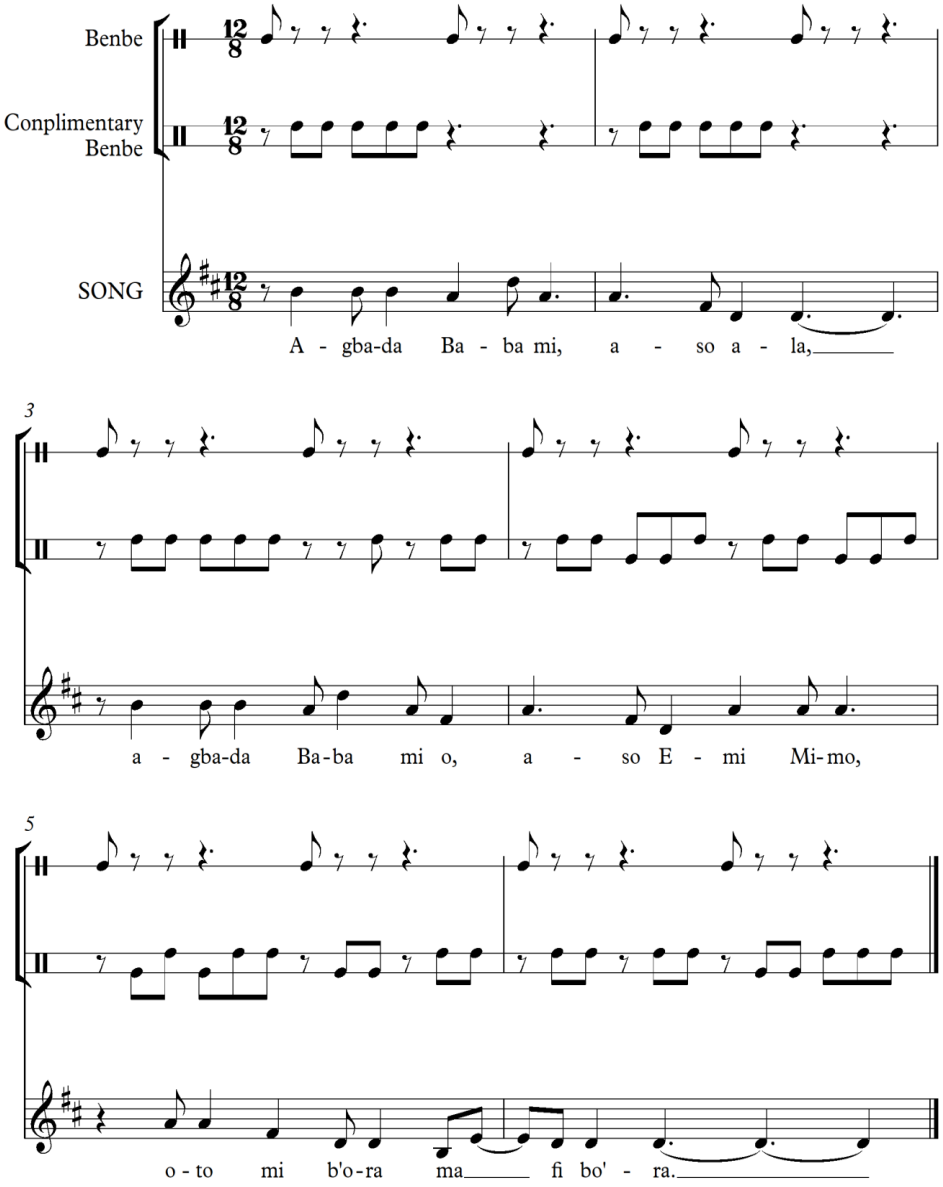




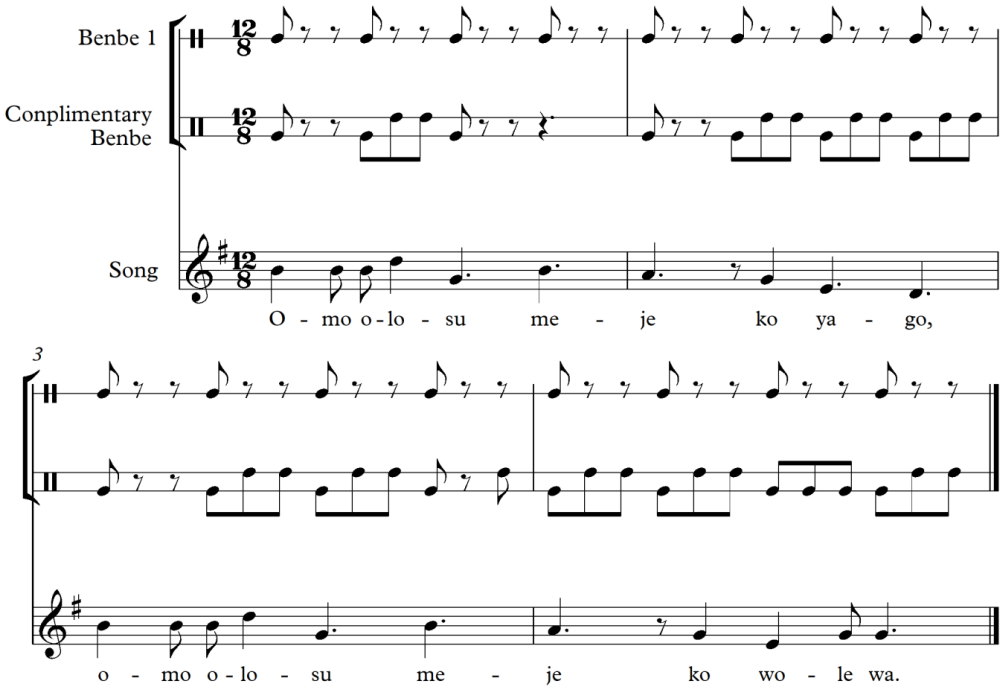
Atewo ko mia ro



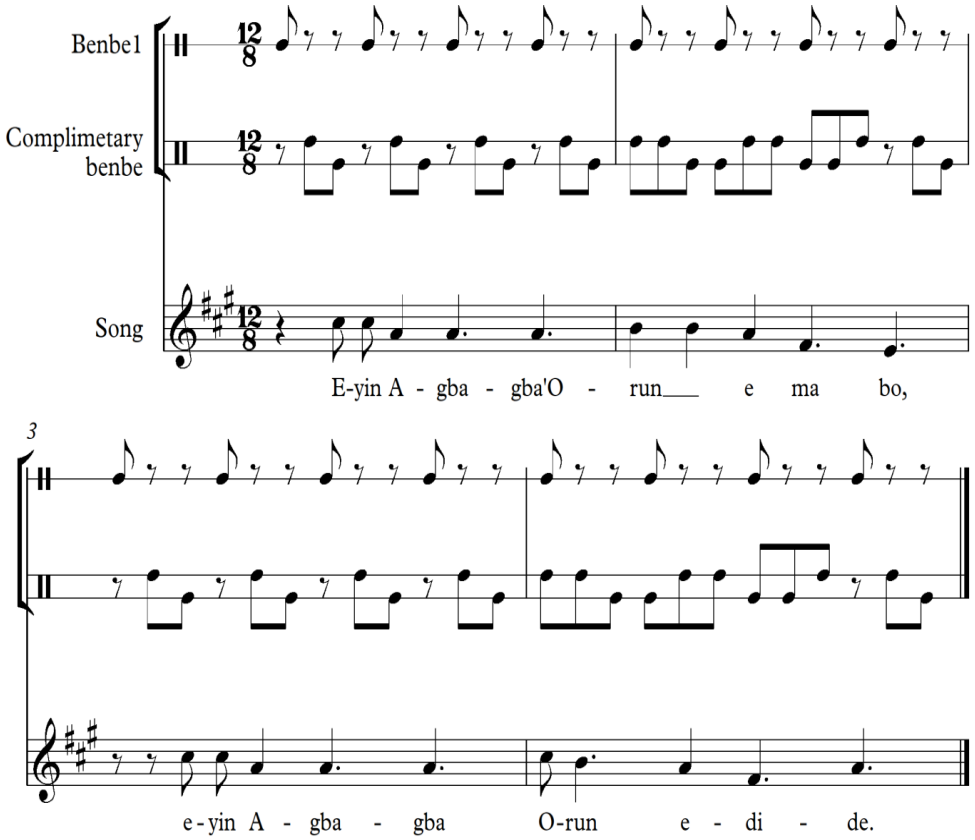
Agbada Baba mi



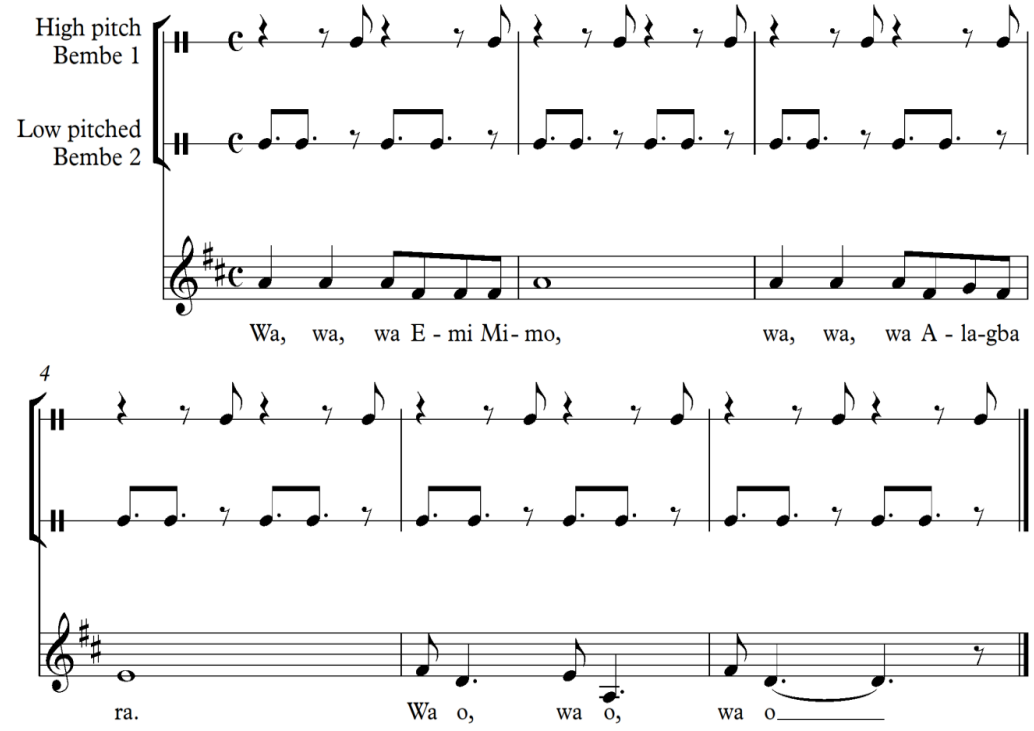
Ọmọ olosù méjèje



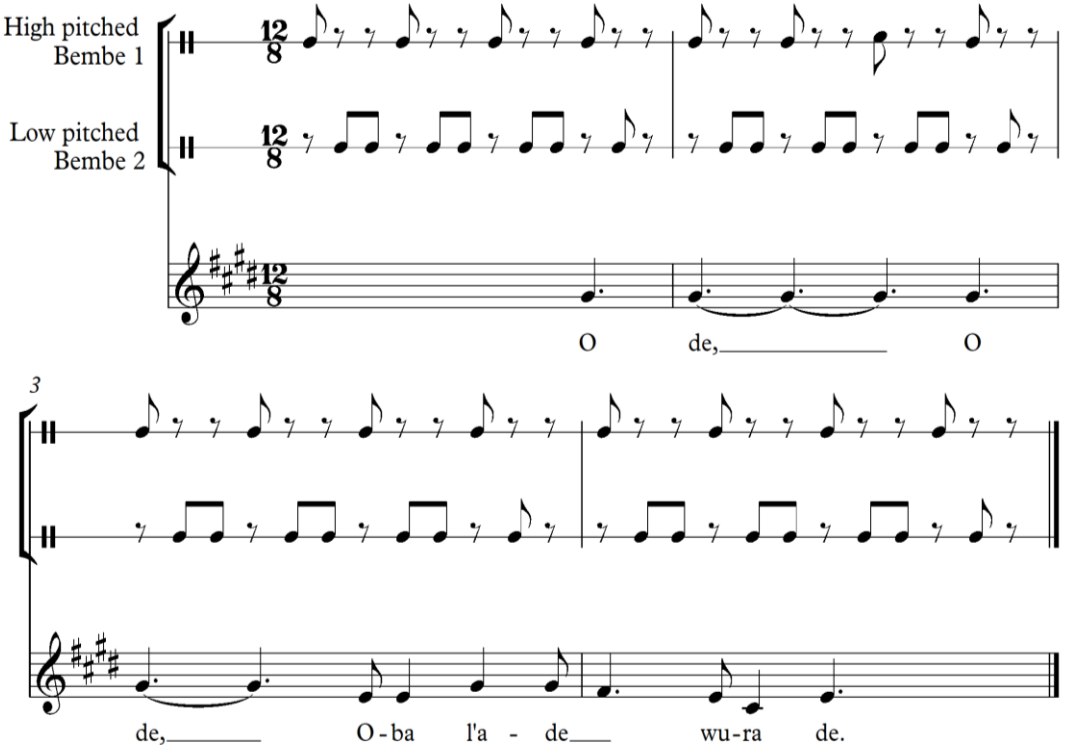
Èyin Àgbà Òrun



Wa, wa, wa Emi Mimo

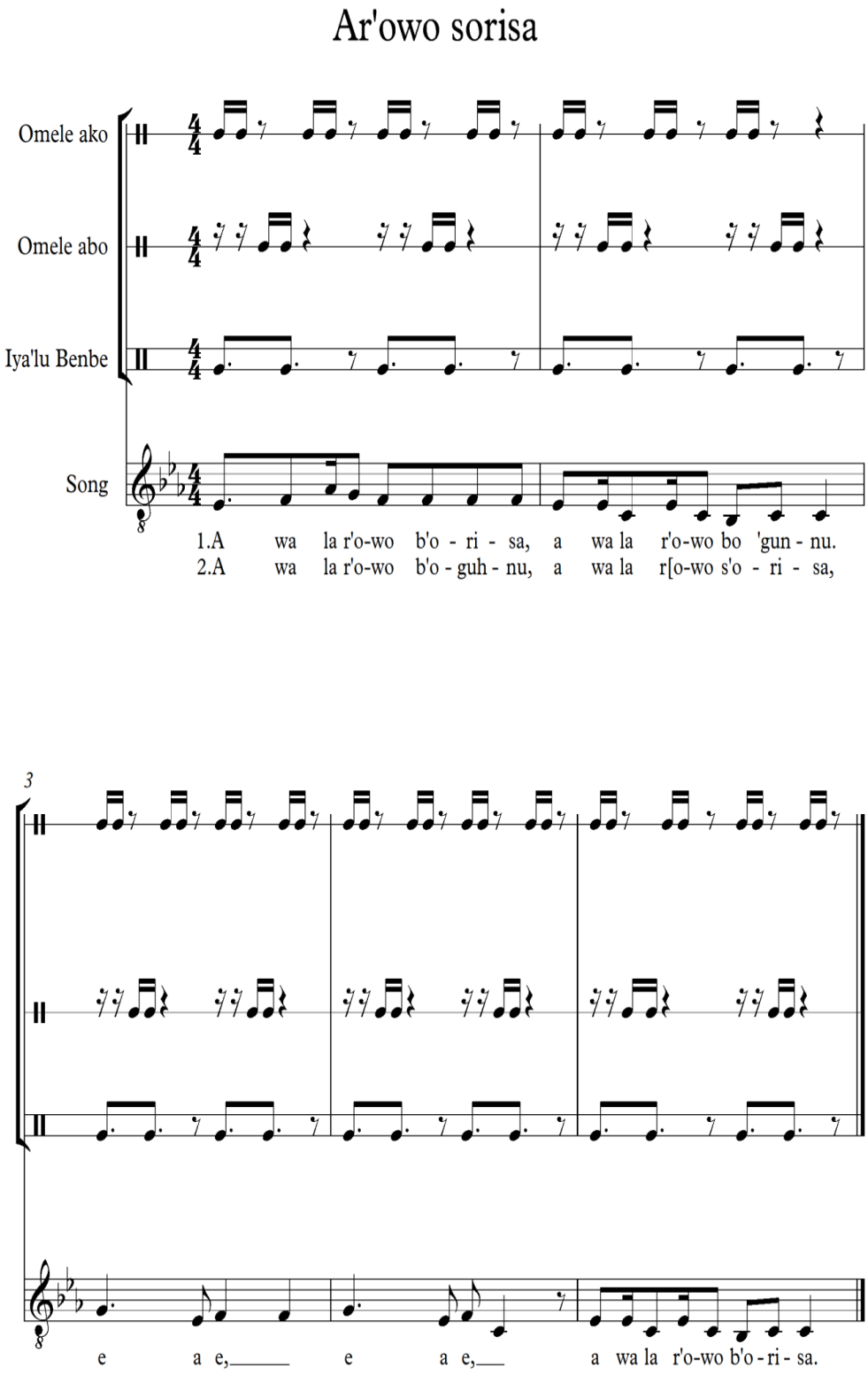


O de Oba alade wura

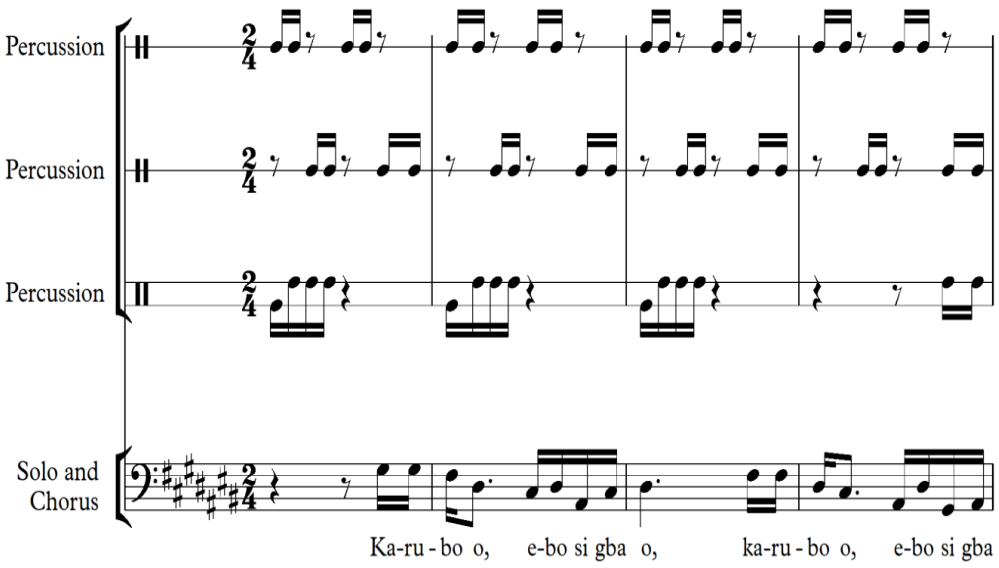


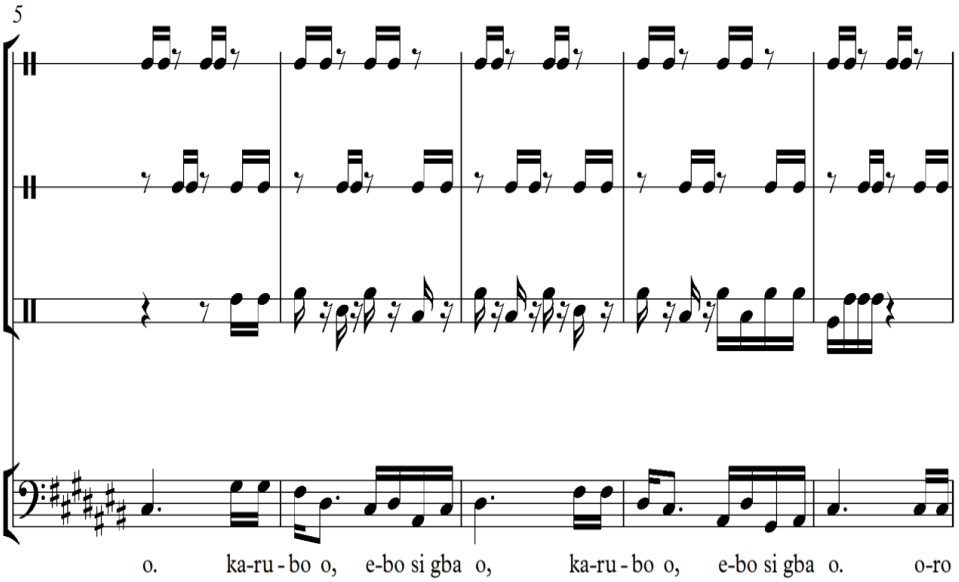
Appendix IV

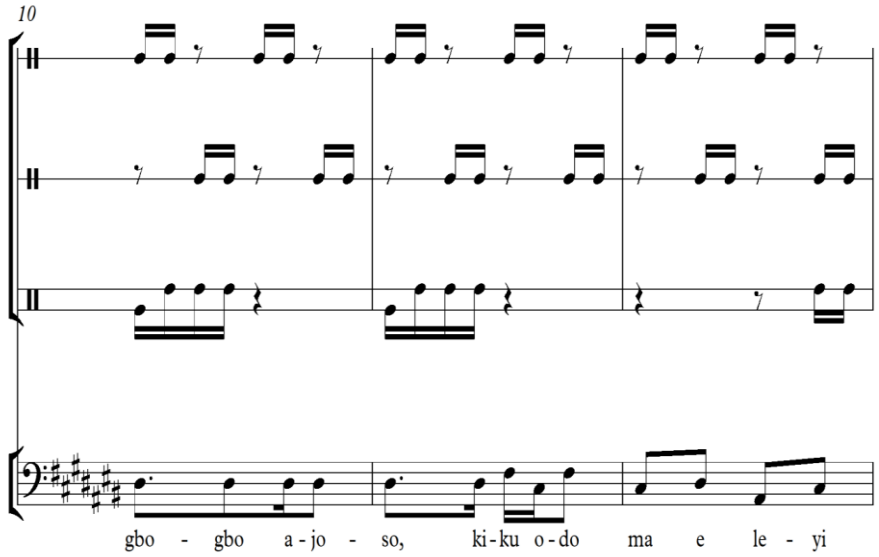
Musical Score of *ìgunnuko* and *Oosa* Tapa songs

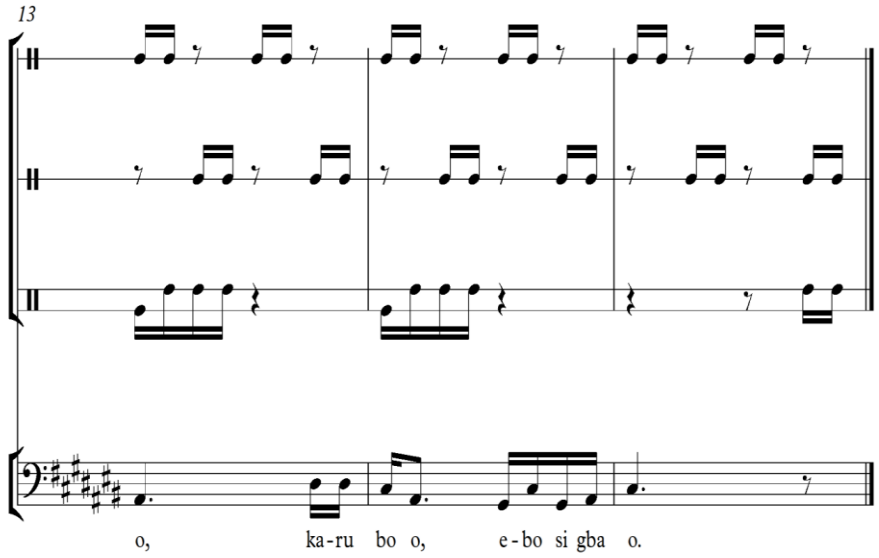


Ebo si gba

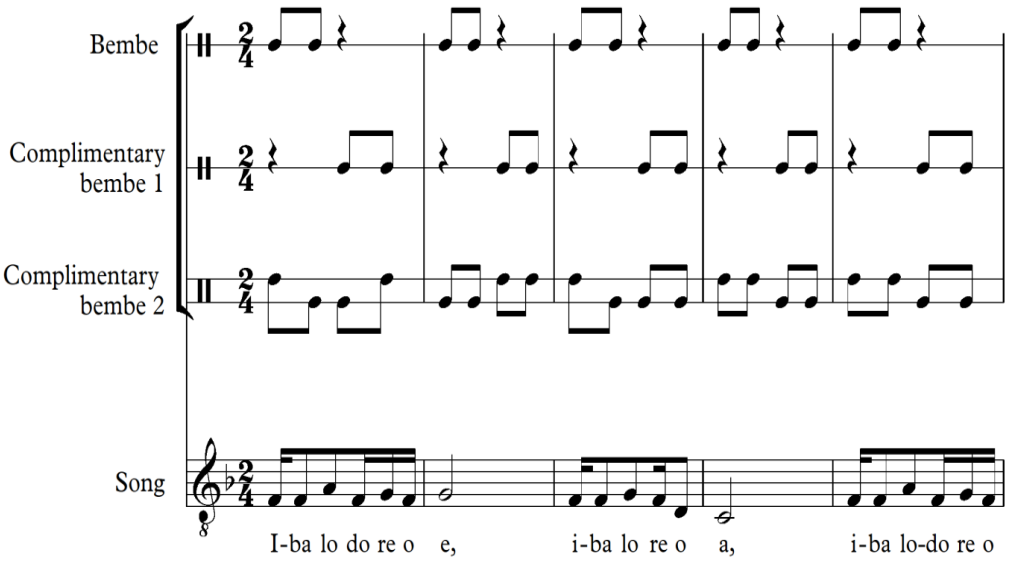

Percussion
Percussion
Percussion
Solo and Chorus
Ka-ru - bo o, e-bo si gba o, ka-ru - bo o, e-bo si gba

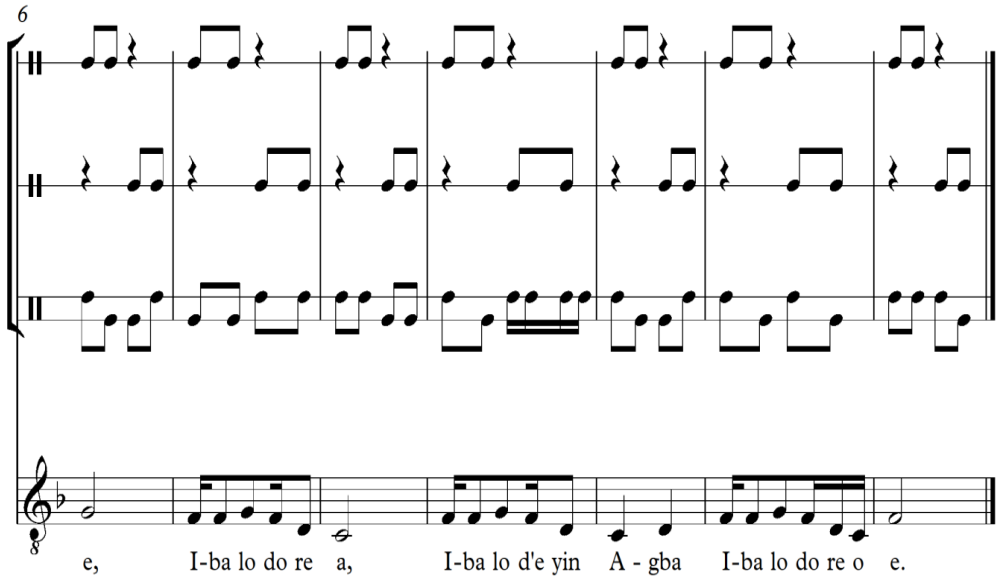

5
o. ka-ru - bo o, e-bo si gba o, ka-ru - bo o, e-bo si gba o. o-ro


10
gbo - gbo a - jo - so, ki - ku o - do ma e le - yi

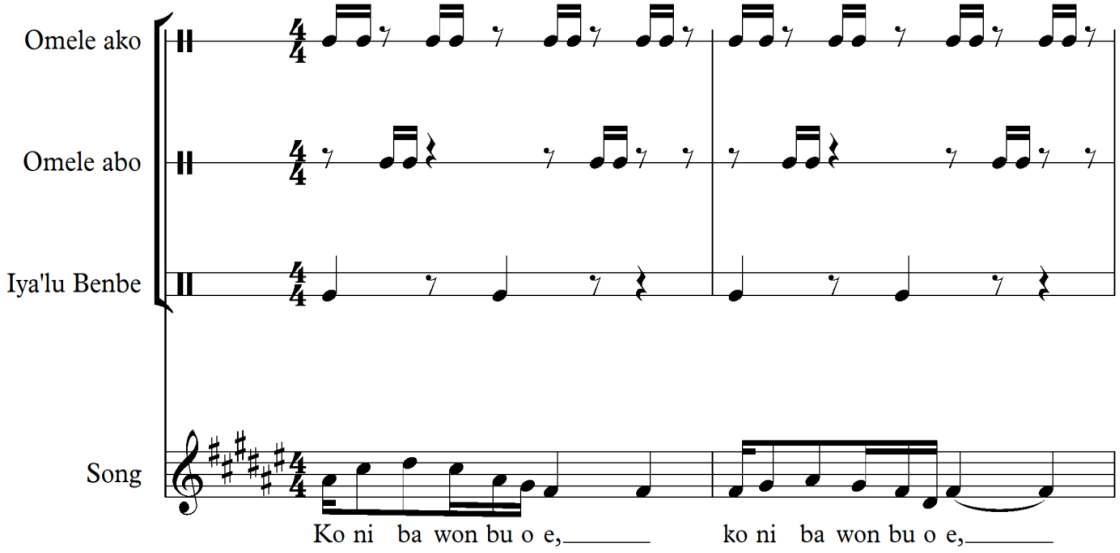

13
o, ka - ru bo o, e - bo si gba o.

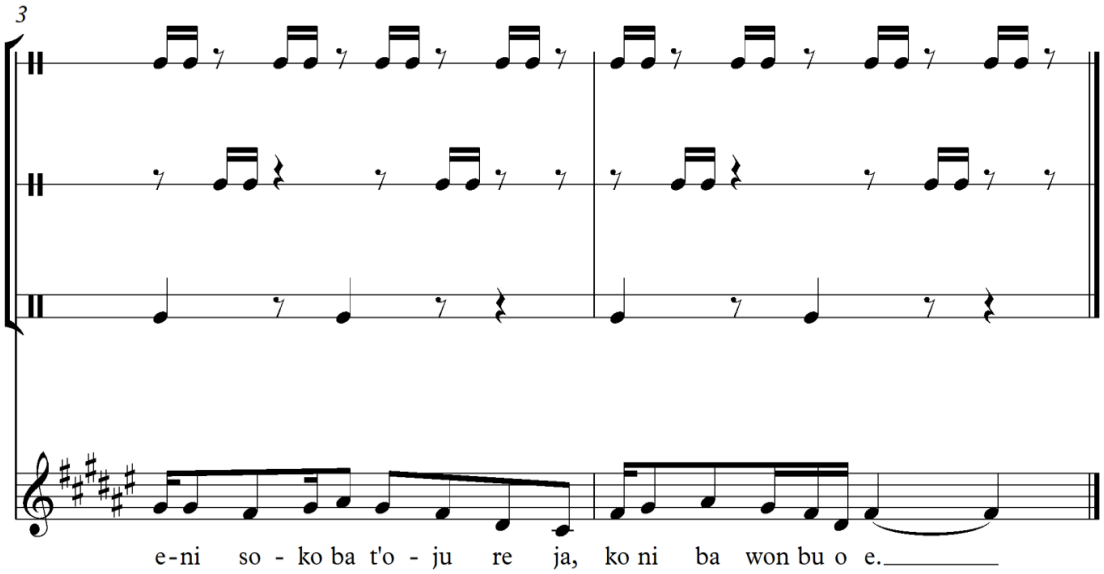
Iba Agba


Bembe
Complimentary bembe 1
Complimentary bembe 2
Song
I-ba lo do re o e, i-ba lo re o a, i-ba lo-do re o

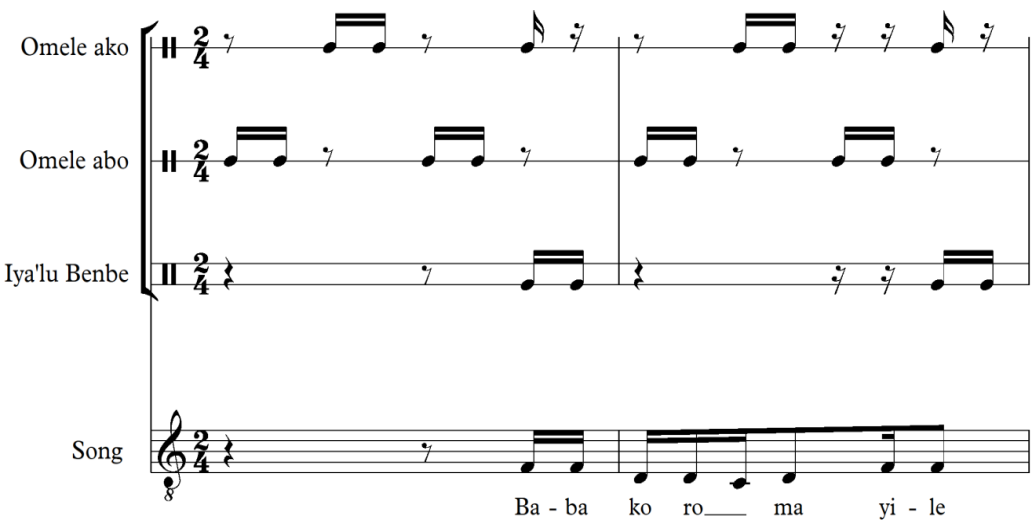

6
e, I-ba lo do re a, I-ba lo d'e yin A - gba I-ba lo do re o e.

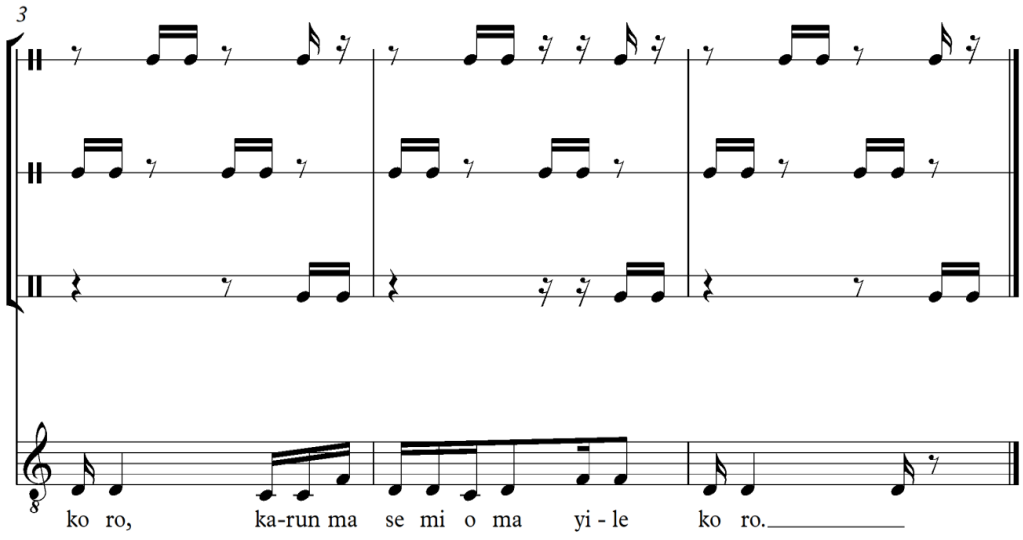
Eni Soko t'oju e ja



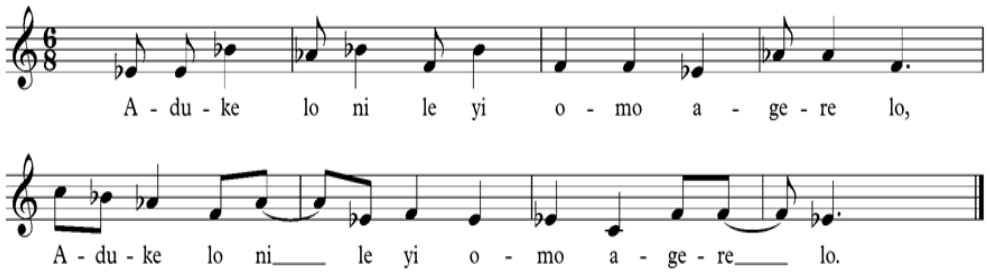


Omo Ayilekoro

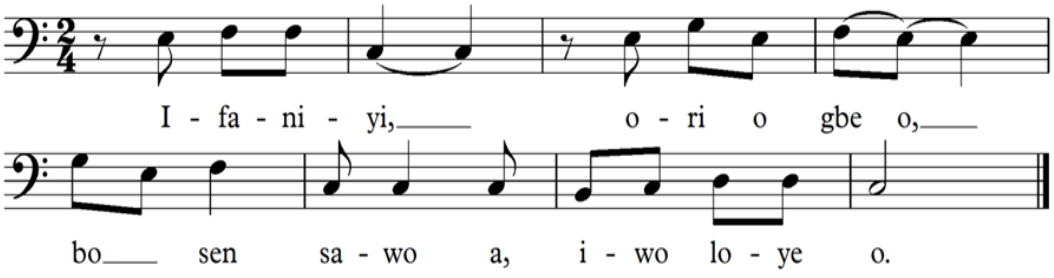




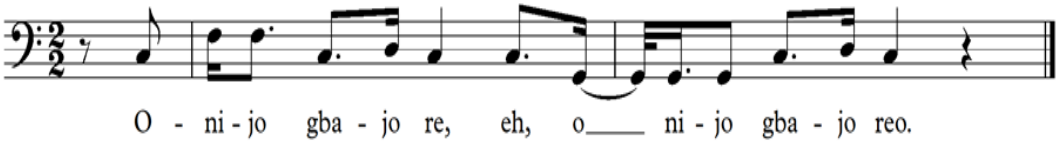
Omo Agere lo



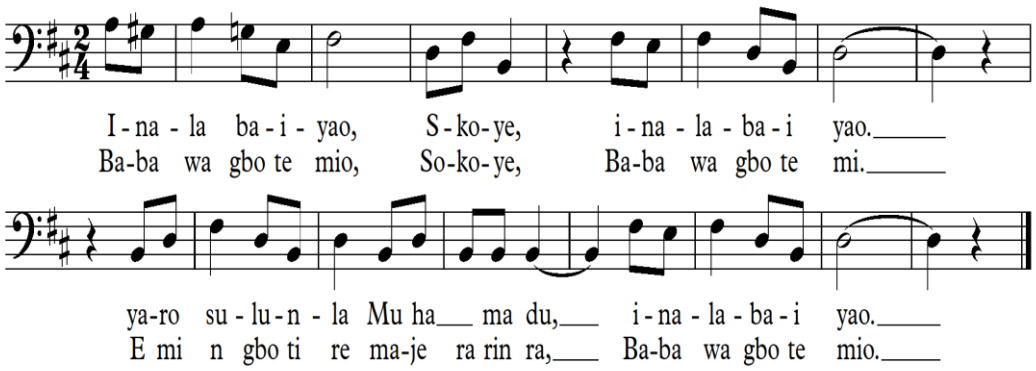
Awa lawo ye



Onijo gbajo

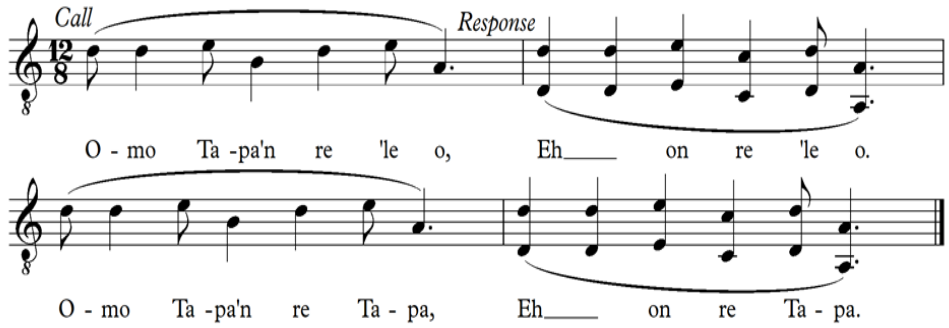


Inah la baiyao

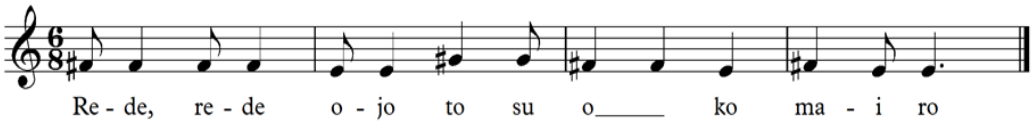


Musical score for Òòsà Tapa songs

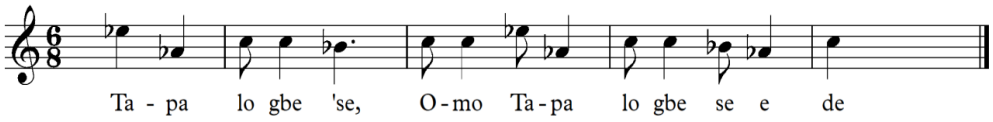
Omo Tapa n rele o



Ojo tosu ko mai ro



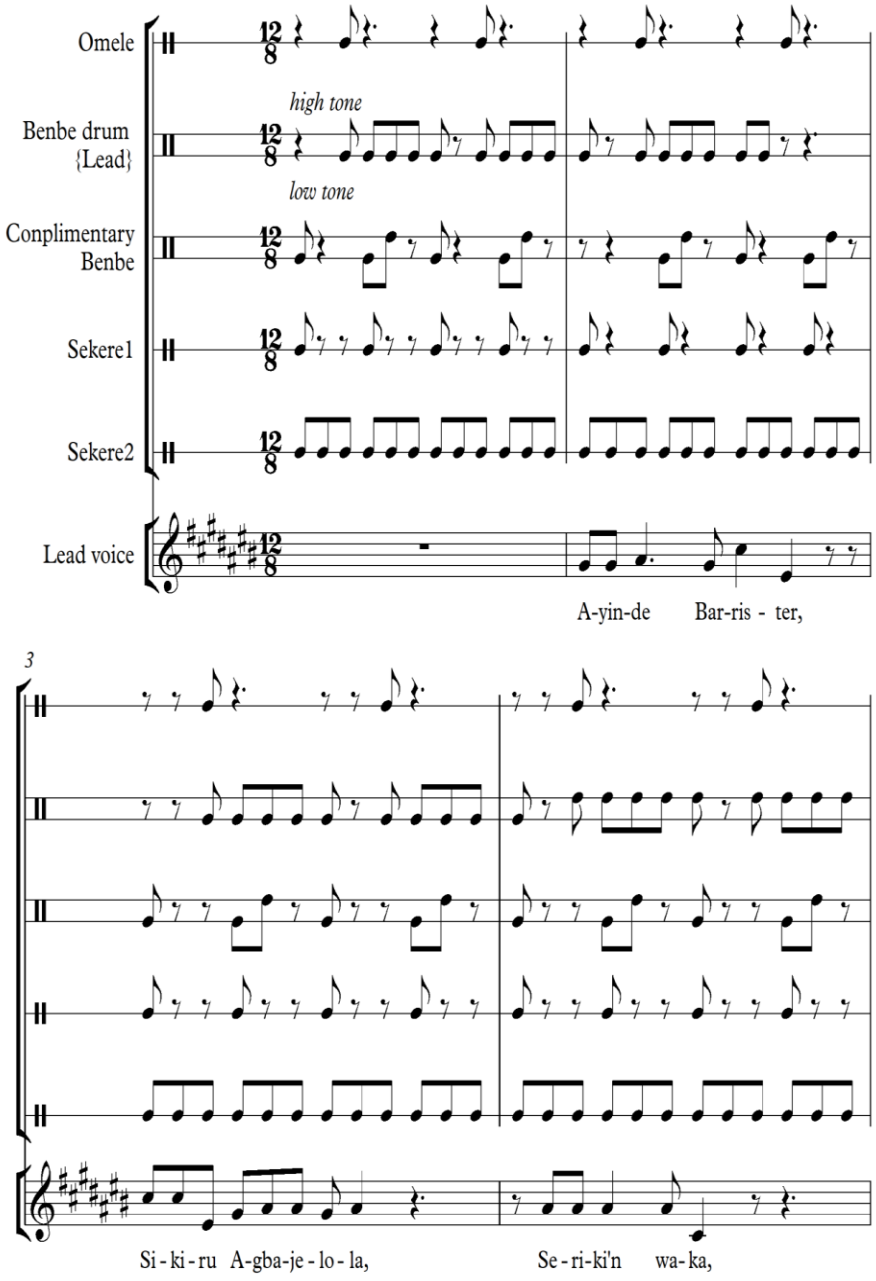
Omo Tapa gbese e de

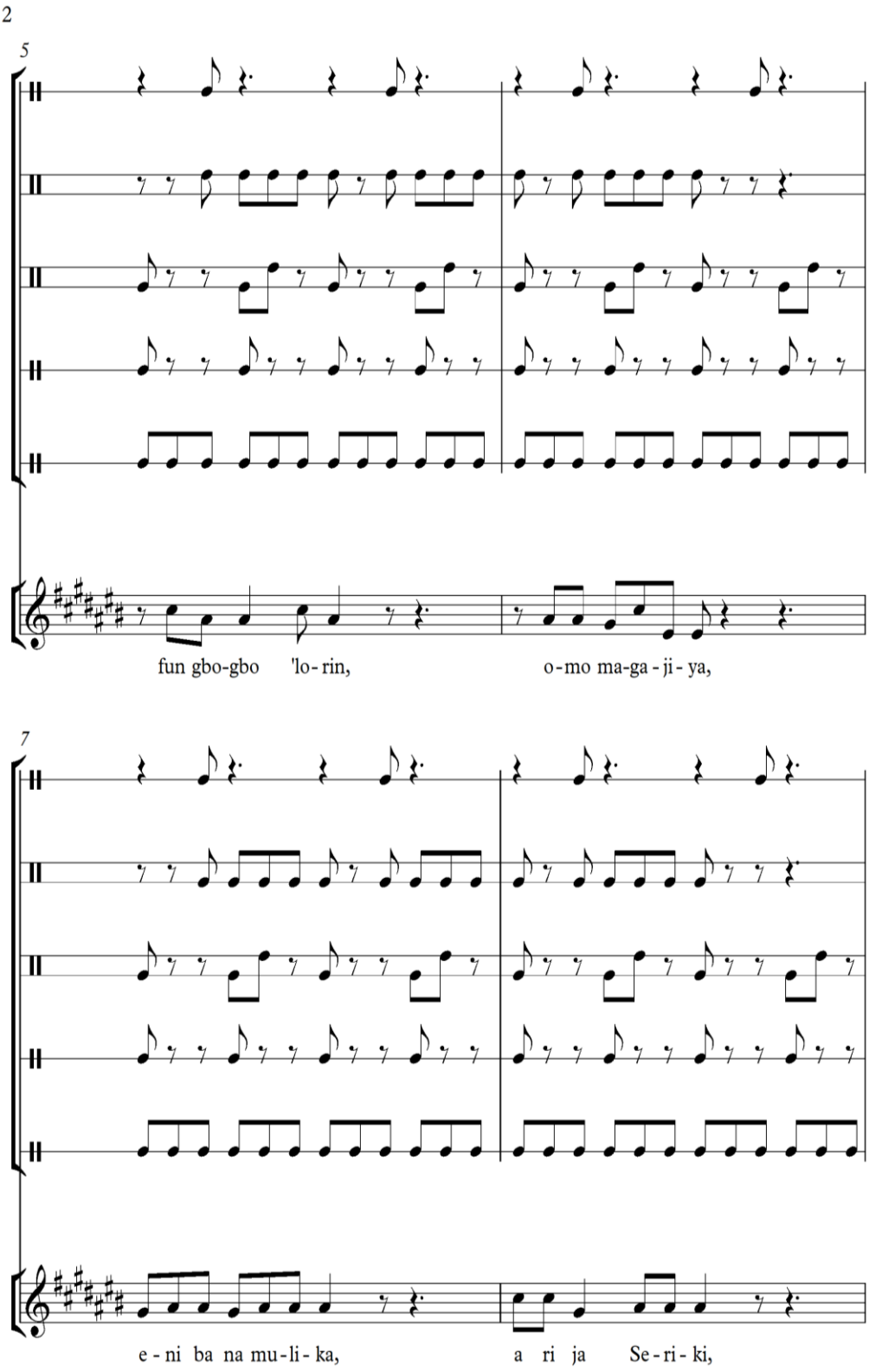


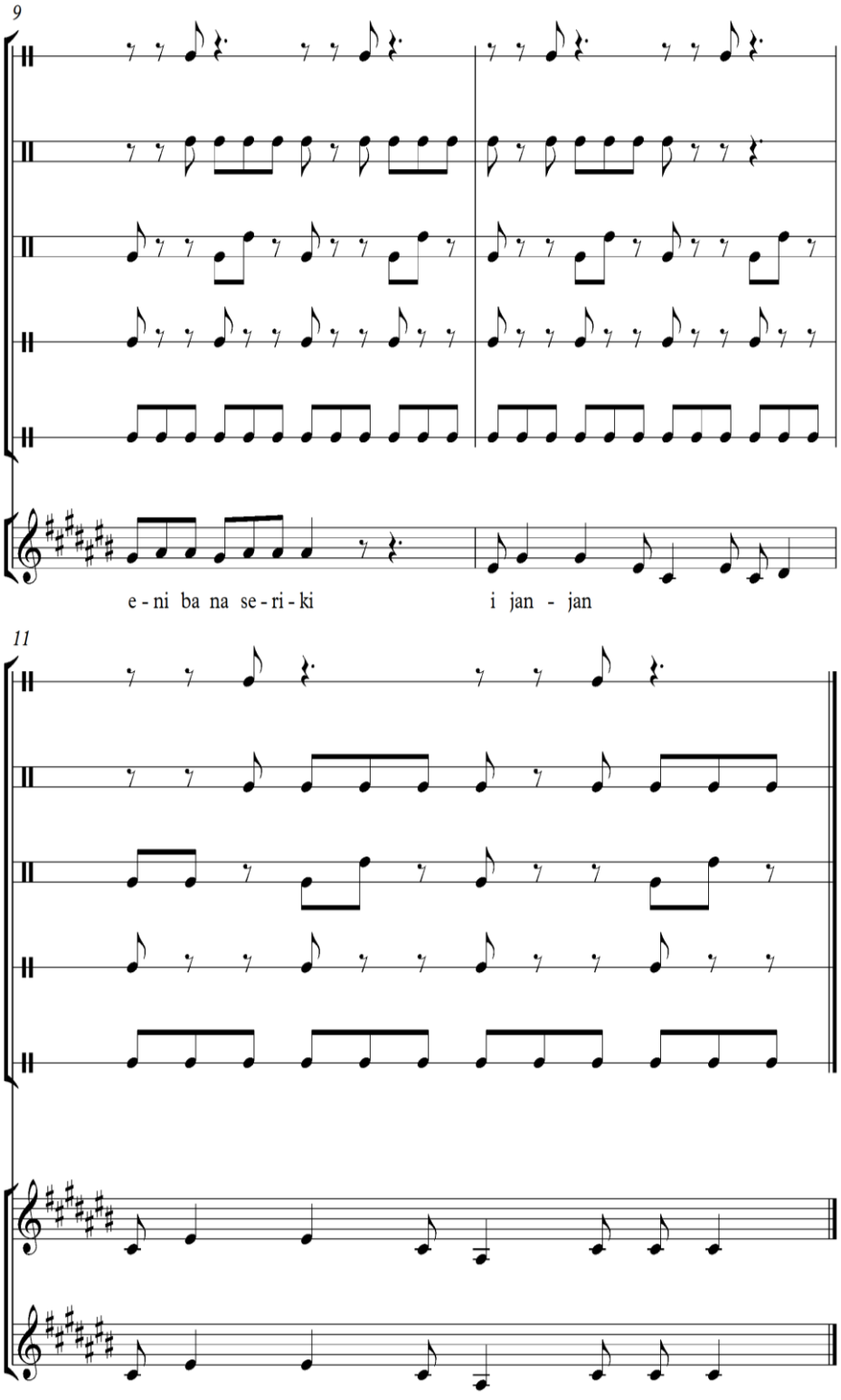
Appendix V

Bẹ̀mbẹ́ Oru Twins composition

(collaboration with late Alhaji Sikiru Ayinde Barrister)




2
5
fun gbo-gbo 'lo-rin,
o-mo ma-ga-ji-ya,
7
e-ni ba na mu-li-ka,
a ri ja Se-ri-ki,


9
e - ni ba na se - ri - ki
i jan - jan
11