



## Examining Cultural Heritage preservation through popular musical arts in Sunny Ade's Ògún

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### ABSTRACT

This study examined Sunny Ade's song titled 'Ogun' with the aim of analyzing its lyrical message in comparison with the conventional view of the Yorùbá people. Historically, popular musicians in south west Nigeria focused their songs towards good morals, societal norm, peace, current affairs, love, money, and entertainment. However, some musicians recorded songs eulogizing Yorùbá deities for various reasons which benefited such musicians and members of the society. Admirers of such musicians still enjoy the recorded songs and kept it as an archive of values. Findings showed that, some of these songs contributed to ethnic identity, good morals and low in crime rate in those days. This study provided analysis of the song with its musical scores documented for musicologists and other concerned scholars. This study is historical and relied on discography, observation and bibliographical style for data collection. Adopted theory for this study is the Theory of Change and Continuity.

**Keywords:** Archive, Cultural Heritage, Ògún, Popular Music, and Sunny Adé.

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### AUTHORS' BIO



ADÉYEMO Timothy Olúgbémiga, was born on the 25th September, 1973 in Ògbómòṣó, Òyó State, Nigeria. He acquired his Primary Education between 1979 / 1985 and Secondary Education between 1985 / 1991 in Ògbómòṣó. He studied Music Education at Adeniran Ogunsanya College of Education, Oto Ijanikin, Lagos State, between year 2000 / 2003 and acquired his NCE certificate. He proceeded to Ekiti State University (EKSU), Ado Ekiti for his First Degree in the year 2010 and graduated in 2014 with B. A. Ed - (Music Education). Furthermore, he studied Ethnomusicology at Lagos State University (LASU) and acquired his Master Degree in the year 2020. He has authored and co-authored both local & international publications addressing peace, understanding and respect for other people's views. His research emphasis focused on African indigenous and popular music. Presently, He is a Lecturer in the Department of Music Education, Lagos State University of Education, Oto / Ijanikin. Also, he is a musician who has performed music with some famous musicians in the industry and has recorded some songs from his compositions for peace, conflict resolution and prosperity in the society.



AYODELE Precious Samuel, born on the 18th of May 1980 to the family of Mr. & Dcns. Ayodele from Odeomu, Osun State is a music scholar, a lecturer in Lagos State University of Education (LASUED). He is a musician, music director, music producer and a multi-instrumentalist. His major area is Music Performance and Ethnomusicology. He holds a Master's Degree of Arts (Ethnomusicology), a Bachelor of Arts (B.A Music-Performance) and a Nigerian Certificate in Education (N.C.E.) in Music Double Major. He is currently running his PhD in Ethnomusicology. Precious Sam as fondly called is the Director of PVP music Empire. As an artiste, he has 5-music albums and several music videos to his credit including Alagbawi- Oba Onibuore- Everywhere, Omo Laṣo, Omo Oba to mention a few. He is a praise machine and a seasoned worship leader. He is a music instructor with several awards including the prestigious award for 'Best steel pan instructor in Nigeria' 2013/2015. He is a fellow at the Ife Institute of Advanced Studies in August 2023. Ayodele is a member of several professional and learned societies, including the Teachers Registration Council of Nigeria (TRCN) CAT-B, Society of Music Educator of Nigeria (SOMEN), Association of Nigerian Musicologists (ANIM), and Early Childhood Association of Nigeria (ECAN). Precious Sam is married to his best friend, Ayanfe-who is also a music graduate with 3-amazingly gifted girls namely Piano, Viola, and Melody.

## Introduction

In the process of striving for fame and supremacy, popular musicians focus their songs on societal norms and trends with anticipation of general acceptance from the people. Sunny Adé is one of the few popular musicians who have sung for Ògún deity and promoted cultural norms. And, lyrical messages of his various songs are assumed to have contributed to his fame. Advanced English Dictionary defined archive as, “a depository containing historical records and document”. Also, Oxford Advanced Learner's Dictionary (6th edition) defined archive as: - “Noun; “a collection of historical document or records of the government, a family, a place or an organization: the place where these records are stored. Verb: 1 - To put or store a document or other materials in an archive. 2: (Computing) to move information that is not often needed to a tape or disc to store it”. Implicitly, an archive can be anything capable of keeping records and document safe or secured. Available literatures showed that, African culture and tradition were sustained and transferred from generation to generations through oral forms, imitation, images and figuring of symbolic objects. However, change is a constant phenomenon being experienced from one generation to another under its own laws. Obviously, the advent of modern technology in the society contributed to the musical recordings for popular musicians' promotion and development. In this study, a recorded music would be evaluated as a mode of archiving and disseminating cultural norms.

## Popular Music among the Yoruba Ethnic group in South West Nigeria

There were many forms of music in the Yorùbá community prior to the influx of foreign cultures in the region. Such existing musical forms imbibed ideas from neighboring communities through inter-ethnic influences. Qmójoḷà, (1995, p.6), Qmójoḷà, (2006, p.6) and Vidal, (2012, p.24) cited in Adéyemo (2022, p.302) expressed how external influences like Western culture, Arabian culture and mixed cultures of slave returnees in the society led to the evolution of modern popular music in Nigeria. Jùjú music is constituted with many musical cultures. These features are found in modern popular music thriving in the South West Nigeria till date. Music scholars like; Ajíríre & Àlàbí (1992, p.47), Vidal, (1977), Omíbíyí (1979) & Dáramólá (2005) cited in Olúsojí (2010, p.98) added that, the Arabian culture came through the Northern part of Nigeria with their Islamic religion which eventually had significant influence on the people. Alaja – Browne (1985) cited in Ajénífújà & Adéyemo (2018, p.345) argued that, “It would be instructive to trace the history of Juju music back to 1929 in Lagos, when it was simply referred as native blues which were being performed by group of young men known as 'Boys’”. Islamic influence is mostly observed in some popular

musical forms like; - Wákà, Fújì, Sákàrà, Àpàlà, Dadakúàdà and Àwùrèbe in the South West Nigeria. However, some of these musical forms except Fuji are scarcely found on the streets in the society due to the rare involvement of the youths in the musical genres. Available literature shows that, modern popular music (popular music from the colonial era till date) was secular in nature at inception, targeting the elites in the society and its theme focused on; current trends, morals, promotion of cultural norm, hard work, respect for elders, love, romance, money, unity, and other societal issues. Some Christians are observed practicing Jùjú music using religious lyrics to propagate Christianity religion in recent years. Some genres of popular music that have existed and still thrives in the South West Nigeria include; High Life, Jùjú, Fújì, Àpàlà, Wákà, Afro Beats, Raggae, Hip Hop and Naija Hip Hop.

Practitioners of these musical genres perform in social gathering to the satisfaction of their audience putting their acquired ideas into play. So, popular musicians could easily reform their musical content, form and structure whenever needs arises. Also, it helps in maintaining fame in addition to the popular musicians' relevance in the society. Traditional music is limited to the fundamental ideas associated with the norms of the ethnic group and modifications are done cautiously to protect its sacred identity.

## Sunny Ade and his Musical Career

Dr. Sunday Adeniyi Adégeyè (MFR) popularly known as King Sunny Adé explained in an interview that, he was born into a royal family on 22nd September, 1946 at Òndó town in Òndó State, Nigeria. In his youthful age, he played with some musical bands including Moses Oláiyá's Federal Rhythm Dandies which was a high life musical band in the mid-1960s. He switched from high life genre to Jùjú music and organized his own group branded as 'Green Spots' in 1967. Green Spot was renamed later to the 'African Beats'. Some of the pioneers of Jùjú music were; Tunde Kings, Òjògè Daniel, Ambrose Campbell, Àtárí Àjànàkú, Julius Àràbà, Àyindé Bákàrè and I.K. Dáíró (Ògúnadé (1991, p.61) and Ajíríre & Àlàbí, (1992, p.21). Sunny Adé has released more than one hundred (100) recording albums. He has also attracted foreign record labels which include; Mango Label and Island Records. Through his efforts, he enjoyed global acceptance and one of his albums was nominated for a Grammy Awards in the 1990s. He is still striving in the music practice till date. His fame and impact in the society brought many awards and a national honor to him and a notable one among many others was, Member of the Federal Republic (MFR).

## The Ogun Deity

Omójàlá, (2013, p.17) opined that, “the second category of deities consists of those regarded as spiritual reincarnation of departed heroes. Examples in this category include: - Šàngó the Òrìshà of thunder, lightning and retribution, and Ògún the Òrìshà of war and iron implements”. There are contrasting notions about him. Chief Hakeem Kòsòkò (2022) said that 'Ògún was one of the earliest divinities and a chief of all divinities which made him - Oshin Imọlẹ'. He stressed further that, 'Ògún loved hunting; and was the one who cleared the thick wilderness with his iron tools for other deities when he was coming from heaven to earth. Findings showed that this view is popular among the Ìsẹ̀sẹ (Traditional rites) devotees till date. Babalolá (1976) cited in Idamoyibo (2010, p.156) noted that, “Ìjálá originated from Ògún the gods of iron who embarked on chanting in accordance with a divination that said, he would establish his reputation as an entertainer”. Babalolá's view resonates well with the popular musicians' idea of singing and recording songs for the deity if Ògún was an entertainer. Adéyemo, (2022, p.60) noted that, “Ìjálá chant is the traditional music of the blacksmith (Àgbẹ̀dẹ) practitioners in the Yoruba community because of its relationship with Ògún”. He explained further that, “among other vocations that referred Ògún the Blacksmith is the chief”. Examples of such vocations are; hunters, sawyers, farmers, fishers and butchers. The Ekimogun Descendants explained that, Ògún's rite and festival is popular in Òndó and its ritual activities involve all interested members of the public. The deity is famous in the world of traditional rites (Ìsẹ̀sẹ) practised in Òndó town till date. Furthermore, Ògún rites are not limited to the Òndó people alone but, popular among all Yoruba sub-ethnic groups in Nigeria and in the Diasporas. Chief Abdul Waheed, (2022) in an oral interview said that, 'some musicians were guided by the oracle to sing eulogy to one deity or the other for outstanding breakthrough and prosperity in their chosen career'. This assertion is overt in the lyrics of such musicians begging the deity for spiritual help. Chief Hakeem Kòsòkò, (2022) added that, 'singing to eulogize Ògún deity is common among the Yorùbá popular musicians because, Ògún is believed to be a 'part finder'.

Many popular musicians have recorded songs to eulogize Ògún deity and they include - Ebenezer Obey, Àyínlá Omọwùrà, Síkírù Àyíndé and Kollington Àyínlá. Chief Hakeem Kòsòkò emphasized that, Ògún is so respected among the Yoruba people that no one dares to make a false vow in his name. And he suggested that, if worship of the deity is legalized in the society, there would be sincerity among the people and, the 'leader - follower' distrust would be reduced significantly. The

two priests explained that, they inherited traditional priesthood from their fathers and it has become a generational phenomenal. The priests interviewed have shrines for other Yoruba deities in their compound which include: - Šàngó, Òsun, Èšù, Òbàtálá and Aláraagbó. The researcher asked for the reason of worshipping more than one deity? The priests explained that, 'Ìsẹ̀sẹ' (traditional rites) is practiced through appeasing all deities according to their rites' procedures.

## Theoretical Framework

The adopted theory for this study is the Theory of Change and Continuity identified with Herskovits and Bascom (1975) which focus on how change that occurs in the events of life such as; change in culture, change in secular music, change in socio - religious music, among others and such change will not bring the event to an extinction. Its focus includes factors that influence the change and, the circumstances that actualize its continuity which prevented it from going into extinction after the change. This theory has been adopted by notable scholars in their studies such as; Alájá Brown (1989), Adégbítẹ (2001), Samuel (2010), Loko (2010) and Adéyemo (2022). The theory is appropriate for this study because, the songs and chants used in eulogizing Ògún from time immemorial were echoed in a modified form and in conformity with Juju musical norm. The song recorded by Sunny Adé is a change from the traditional means of enjoying songs without archiving which deprived admirers an opportunity to enjoy the song after live performance. Nevertheless, the change did not bring the former into oblivion instead, it was an addition which brought a face lift to the deity and enjoyment to the devotees.

## Methodology

Methods of data collection include: discography, observation, bibliography and oral interviews. Two traditional priests were interviewed on different occasions in their shrines and relevant information were acquired from them. Analysis of the song and the musical instruments used were done.

**Analysis of the Song: Table 1**

Themes	Lyrics (Yorùbá Language)	Translation (English Language)
Introduction and eulogy; 1	Ògún láákáaye	This is a eulogy describing the deity as the first deity to possess the earth.
2	Iba f'óm' Alágbèdè	Regards to the heirs in the forge: (Historically, Àgbèdè Ogun (Blacksmith forge) is believed to be the major place among other vocations in which iron could be found)
3	Ògún kọ̀rọ̀bitì- kọ̀rọ̀bitì, Ogun kọ̀rọ̀bitì kọ̀rọ̀bitì,	Ògún the unpredictable and violent deity: History explained how violent the deity was during his life time.
4	Ògún ríbe nílé, Ògún ríbe lóde Ògún ríbe ní bodè, Níbi tó nífajá bọ̀rí,	Ògún is in the house, he is on the farm and he is in the borders where he sacrifices dogs for his head: (History explained that, Ogun's presence is felt everywhere in the society).
5	No bragging, no complain, Kò síya wèrè.	This is describing Ogun's ferocity which gave no room for opposition.
His Favourites		
1	Èran kí l'Ògún nje?	What type of meat does Ogun eats?
	Ajá, ajá ni,	Dog, it's dogs:
2	Ọ̀tì kí ló nmu?	What type of alcohol does he drinks?
	Ògùrò, Ògùrò ni	Palm wine, its palm wine and
3	Aṣọ kí laṣọ?	What is his favorite attire?
	Màriwò ni, Màriwòpẹ	Palm fronds, its palm fronds
Prayers		
1	Ògún kọ̀rọ̀bitì- kọ̀kọ̀kọ̀, Ògún kọ̀rọ̀bitì- kọ̀kọ̀kọ̀,	This is describing Ogun's ferocious nature using idioms

2	Ògún láákáaye má mà jẹ a rija rẹ	Ògún the first to possess the earth, don't let me see your wrath
3	Ògún onirè, lákáayé	Ògún the Lord of Ire, the first to possess the earth
Historical views	ẸmulÒgún yà mu nírè, Ìrè Kíí se'lé Ògún	It was palm wine that Ogun went to drink at Ire, Ire is not his home
Manifestation of Ògún 1	Ògún oní kọlà èjẹ èniyàn ló ñmu	Traditional scarification artists' Ògún drink human blood
	Kàkà k'ó mùjẹ èniyàn lase ñpajá fun	Instead of drinking blood of human, we kill dogs for him
2	Ògún onígbaámò <sup>irun orí ló</sup> ñjẹ	The barber's Ògún eats human hair
3	Ògún alápatà èjẹ ẹran ló ñmu	The butchers' Ògún drinks animals' blood
Procedure of Ògún rites 1	Ba gbé rin sílẹ ta bá tepo si lórí	If we put iron on the ground and put palm oil on it
	Ògún ni	It is Ògún
2	Béyàn bá gbé rin sílẹ tó bá ta m̀r̀iwò yíká	If someone put iron on the ground and make a wall of palm fronds around it
3	Ta bá gbé 'motor' síl , ẹ̀ta bá p'odidi Ajá fun	If we dedicate a motor vehicle and kill a dog for it
4	Isu sísun, àgbàdo yíyan	Roasted yam and maize
	Oúnjẹ Ògún ni	That is Ògún's favorite food
5	Bi motor ẹ bá pajá ní Títì ko máse bínú	If your vehicle kill a dog on the road, owner should not be angry
	Ẹran Ògún ni	It is Ogun's meat

	Bó bá pajá ní Títí ko má se fáí gáá	If someone kill dogs on the road, owner should not protest
	Èran Ògún ni	It is Ogun's meat
Manifestation of Ògún 1	Akòwé tó lóhun kò ò'gún, ẹ dákun wenu bírò	Civil servants that said he can not make sacrifice for Ogun, check the tip of your biro (pen).
2	Ìyàwó tó lóhun kò ò'gún, copper tó fi sòrun	House wife that refused to sacrifice to Ogun, what of her metal necklace
Eulogy 1	Láákáaye	The first to possess the earth
	Ògún ni	He is Ògún
2	Òşín 'mọlẹ	Chief of divinities
3	Onílẹ kángun kàngun ọnà ọrun	The owner of mysterious mansion on the way to heaven
Names of Ògún devotee 1a	Ògún owó Ọmọ tí Ògún bá ti bí	Ògún– the rich A child born by Ògún
	Ọmọ Ògún ni majẹ ó májẹ	Ogun shall be his/her name
1b	Ọmọ tabí nílẹ Ògún ńkọ ?	A child born in Ogun's home
2	Àwọn bí Ọmọ Ògúnmákin	Such as Ògúnmákin (Ogun has brought a hero)
	Ògún ni ó	He / she shall be bear Ògún
Examples of such names		
1	Ògúntáyò, Ògúnjímí	Ògúntáyò (Ògún equals Joy) Ògúnjímí (Up supports me)
2	Ògúntádé, Ògúndìran	Ògúntádé (Ògún equals Crown) Ògúndìran (he has become generational)

Sunny Adé echoed some common Ògún eulogy which described his personality in term of; ferocity, favourite meal, favourite meat, drink, attire and his manifestation in vocational trades. The practitioners of trades he mentioned are; Blacksmith, butchers, barbers, drivers, civil servants and House wife.

### Features of the Song

The song 'Ògún' was manifestation of Oikelome's notion (2001, p.21) which stated that, "Music as an expression of mythology and history - music in this context is used to celebrate

event in historical mythological oral tradition". Such musical functionality could be observed in singing or chanting form by performers to celebrate ancestors, heroes and heroin for their meritorious deeds during their life time.

**Historical Attributes** - characters of Ògún deity was highlighted at the beginning of the song eulogizing Ògún as a man and as a deity.

**Ferocity:** - Ògún is believed to be ruthless and refused to live with people and dwell in secluded place. Aláwòyè (2022) said that:

When Ògún could not continue to live alone outside the community, he decided to live among his people. But no one was ready to accommodate him in the community because; his garment was soaked with blood (as a hunter). He borrowed fronds from the palm-tree to cover him and went to Ire (*an ancient Yorùbá town*) where he became king. Hence, the name '*Ògún Onírè*' (Ògún, the Lord of Irè) was attributed to him.

Sunny Adé disagreed with the notion that, Ògún was the king of Irè in the song when he sang that, '*Emu l'Ògún yà mu n'Irè, Irè Kìì se'lé Ògún*' (Ògún only went to drink Palm wine at Irè and, Irè was not his home). Nevertheless, Sunny Adé still referred Ògún in the song as 'Onírè'.

- i. Favourite Meal, Drink and Attires: - were mentioned after his ferocity. (*Table 1: His Favourite; 1 – 3*)

### Philosophical view of the song

Farayola, (2002, p.9) noted that, “Philosophy is the search for wisdom through systematic reasoning in a critical attitude, making open ended conclusions and having the good of man as the ultimate objective of the inquiry”. Yorùbá people have Philosophical expressions formulated through ideological reasoning and speculations. Similarly, Russell (1979) cited in Farayóla, (2002, p.6) added that, “like science, it appeals to human reason rather than to authority, whether that of tradition or that of revelation”. Series of philosophical expressions meant to propagate the culture and belief of the Yorùbá people were sung in the musical production (see Table 1)

**Vocational influence:** - Sunny Ade sang that, Ogun has influence on any vocation that uses metallic materials.

**Bearers of Ògún's name:** - Name of any child born into the family of Ògún devotees are given a

prefix '*Ògún*' for identification and referencing. Traditionally, names are taken seriously among the Yorùbá people, it has meaning and it is believed that names define the bearer. The foregoing is in tandem with an adage in Yorùbá language that says, '*Orúkọ ọmọ níí ro ọmọ*' which means the name of a child often defines the child. Babalolá, (2000: viii) noted that:

*Àwọn Yorùbá ka orúkọ sí púpòpúpò. Eranjẹ lo jẹ́ fún wọn láti máa ro itumọ́ orúkọ tí wọn bá gbọ́ tàbí tí wọn bá nlò. Orúkọ, tí ènìyàn tàbí ọjà tàbí ilú, tàbí àdúgbò bá ñjẹ́, kún fún itumọ́ pàtàkì tí àwọn ènìyàn máa ń rántí nígbà kúúgbà”.* (The Yorùbá people attached importance to name. Habit of finding meaning to names use or heard is common among them. Name given to an individual, or market, or town, or area is full of significant meaning which people always remember at all times.)

In addition, names are given to children according to; the parents' religious views, ancestral lineage, signs and circumstances that surround the baby's birth, status of the parents, and current happenings in the family among others heirs A Yorùbá proverb says, '*Ilé làá wò ká tó s'ọmọ lórúkọ* (**meaning** - it is a norm to consider the home before naming a child). Qdúnjọ (2013, p. 53) noted that:

*A ó şàkiyèsí idilé àti àsìkò tí a bí ọmọ nàà sí, idilé ọba a máa jẹ́ Adéyeyè, Oyèéniyì, Oyèédìran àti bẹẹbẹẹ lọ. Akin ni ó máa ń bẹrẹ́ orúkọ idilé àwọn jagunjagun”.* (We will be mindful of family and period of which the child is born, King's family do bear names like Adéyeyè, Oyèéniyì, Oyèédìran and so on. Akin is the name prefix for the family of warriors.)

Sunny Adé citing names of children born into the family of Ògún devotees bearing Ògún as prefix is in conformity with the Yorùbá traditional ethics.

**Musical Instruments Used.**

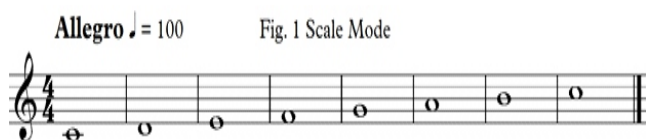
The song was recorded analogue. It has male voice and the following musical instruments; - two lead guitars, one bass guitar, one Hāwaiian, two talking drums (Gángan), one sèkèrè (rattle), one agogo (gong), a pair of Bongo drums, drums set and a pair of conga drums.

**Musical Analysis:**

- i. Identification of Form: It is Jùjú music basically, Lead vocal and chorus with refrain structure.
- ii. Language: Yorùbá

iii. Scale Mode:

Major Scale; ' d r m f s l t d' (Fig. 1 )



- vi. Melodic Structure: The melody was syllabic (a syllable to a sound / note) throughout the recording. And, calls (lead Vocal) are in phrases to be completed with another phrase from response (back up) to make a complete sentence.

Ogun by Sunny Ade (Vocals)

Timothy Adeyemo Sunny Ade

♩ = 120

LDVOCAL: O gun la ka a ye I ba fo ma la gbe de O gun

Backup 1: I ba fo ma la gbe de

Backup 2: I ba fo ma la gbe de

Backup 3: I ba fo ma la gbe de

- v. Harmonic Structure: Two parts harmony in likeness of Alto and Tenor accompanied the melody in their syllabic and parallel 3rd format. In addition, the Tenor part was a major 3rd above the Treble part while the Alto was a 3rd below the Treble.
- vi. Tonal Shift: There is no significant tone shift.
- vii. Medium: Male Voices (Lead voice and backups) and musical instruments.
- viii. Range and Tessitura: The melody (treble) part was sung on Key C major and the range was from G in the Bass clef and F in the Treble clef. Also, the short phrases are being lead by the lead singer's personal discretion.



- ix. Length: The musical recording was eight minutes and fifty seconds (8:50).
- x. Rhythm / Time Signature: A simple quadruple time.
- xi. Frequency of Tones: The most frequent tone is doh (Key C).
- xii. Musical form: - Medley of short phrases being lead by the lead singer.
- xiii. Tempo: - Allegro
- xiv. Frequency of Notes: The most frequent rhythmic note was quaver.
- vii. Frequency of Keys: Key of the most frequent note in the melody (treble) was key C.

**Table 2:**

KEYS	C	D	E	F	G	A	B	TOTAL
Frequency	215	58	25	8	119	58	92	575
%	37.39	10.095	4.35	1.39	20.69	10.09	16	100

Table 2 above showed that the most frequent Key in the melody / treble part was key C (doh).

**Conclusion and Recommendation**

The oral forms of cultural heritage preservation which was limited to the devotees or initiates of every deity allowed imperfect delivery of content from one generation to another. Technological advancement has enabled popular musicians to record some deities' chants and eulogies in play-back devices for the enjoyment of their fans and other concerned members of the society. This study showed that, the song titled 'Ògún' corroborates the historical views of the Yorùbá

people about Ògún deity. So, the recorded music is an archive of personality and eulogy for Ògún deity. Devotees to the deity welcome the usage of the recorded music in their occasions because they understood and appreciated the idea. More so, devotees believed that Ògún deity is a part finder which encouraged popular musicians to sing his eulogy for breakthrough. If the musicians focus on promoting the cultural heritage in the society, loss of originality would be eradicated. The musicians have many followers who emulate them wholeheartedly. Such followers would learn cultural norms with good morals from the musicians instead of deviant behavior.

Therefore, this study encourages musicians to be acquainted with the tradition of the Yorùbá people and promote the heritage through their musical recordings and live performances. This would help in sustaining the heritage despite the influxes of foreign cultures. Foreign religion in the society is a force contending with Yorùbá culture through introduction of religions.

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The traditional priests interviewed are :

1. **Chief Akeem Kòsòkó (Aláwòyè of Nigeria- (2023):** A Chief Priest of Ògún and other Yorùbá deities.
2. **Chief Abdul Waheed (Olókun of Lagos State - (2023):** A Chief Priest of Ògún and other Yorùbá deities.



de ni bi ton fa ja bo ri no dra a gger no com pla in ko si ya we re E ran ki

IO gun je Ki IO gun je o O ti\_

A ja a ja ni A ja A ja ni

A ja a ja ni A ja A ja ni

A ja a ja ni A ja A ja ni

18  
ki lo nmu A so ki la so e

O gu ro O gu ro ni Ma ri wo ni

O gu ro O gu ro ni Ma ri wo ni

O gu ro O gu ro ni Ma ri wo ni

22  
O gun

ma ri wo pe ma ri wo ni ma ri wo pe

ma ri wo pe ma ri wo ni ma ri wo pe

ma ri wo pe ma ri wo ni ma ri wo pe

26

ko bi ti ko ko ko O gun ko bi ti ko ko ko O

O gun la ka\_ ye ma ma je a ri ja e

O gun la ka\_ ye ma ma je a ri ja e

O gun la ka\_ ye ma ma je a ri ja e

30

gun O ni re la ka\_ ye E mu lo gun

O gun la ka\_ ye ma ma je a ri ja e

O gun la ka\_ ye ma ma je a ri ja e

O gun la ka\_ ye ma ma je a ri ja e

34

ya mu ni re I re ki i se le O gun O gun

O gun la ka\_ ye ma ma je a ri ja re

O gun la ka\_ ye ma ma je a ri ja e

O gun la ka\_ ye ma ma je a ri ja e

38

o ni ko la e je e yan lon mu Ka ka ko

O gun la ka\_ ye ma ma je a ri ja e

O gun la ka\_ ye ma ma je a ri ja e

O gun la ka\_ ye ma ma je a ri ja e

42

mu je e ni yan la se n pa ja fun O gun

O gun la ka\_ ye ma ma je a ri ja e

O gun la ka\_ ye ma ma je a ri ja e

O gun la ka\_ ye ma ma je a ri ja e

46

fa ri fa ri i run lo n je O gun

O gun la ka\_ ye ma ma je a ri ja e

O gun la ka\_ ye ma ma je a ri ja e

O gun la ka\_ ye ma ma je a ri ja e

54

gbe rin si le ta ba ta po si lo ri Be yan ba gbe ri si le to ba ta ma

O gun ni

O gun ni

O gun ni

57

ri wo yi ka Ta ba gbe mo to si le ta ba be o di da ja fun

O gun ni O gun ni

O gun ni O gun ni

O gun ni O gun ni

60

I su si sun a gba do yi yan Bi mo to e ba pa ja ni ti ti ko ma se bi

O un je O gun ni

O un je O gun ni

O un je O gun ni

63

nu Bo ba pa ja ni ti ti ko ma se fa ri ga A

E ran O gun ni E ran O gun ni

E ran O gun ni E ran O gun ni

E ran O gun ni E ran O gun ni

ko we to lo un ko bo gun e da kun e we nu bi ro I

O gun ni

O gun ni

O gun ni

## APPENDIX II : - PICTURES



Pic. 1: An Ògún shrine.



Pic. 2: King Sunny Adé on Stage



Pic 3: Researcher & Chief Abdul Waheed.



Pic 4: Researcher & Chief Hakeem Ká.