

Exploring Indigenous Epistemologies and Spiritualities: Fela Anikulapo and Politics in AfricaAdu, Funmilayo Modupe, Ph.D.^[1], Ogunrotimi, Olumide, Ph.D.^[2]^[1]Department of History and International Studies, Faculty of Arts,
Ekiti State University, Ado Ekiti, Nigeria^[2]Department of English and Literary Studies, Faculty of Arts,
Ekiti State University, Ado Ekiti, Nigeria

Abstract. Fela Anikulapo's musical work, it is argued here, could be described as exhibiting a seamless relationship between musical vocalization and the prophetic. This claim is hinged on Fela's assertions of priesthood which we argue here could not be easily substantiated based on the facts of his musical pronouncements which when evaluated on the face value could be taken as such. As one of the most popular musicians to ever come out of the continent of Africa, Fela Anikulapo's stature transcends the realm of music. He saw himself as a spiritual leader and seer, a musical pioneer, a politician, and the arrowhead of a movement that sought to rejuvenate Africa's disparaged traditional cultural systems and dislodge the continent of its socio-political dependence on Euro-American constructs. This paper explores African indigenous epistemological spirituality through an analytical investigation and analysis of Fela Anikulapo's music. It deigns to hermeneutically unearth and juxtapose the peculiarities of Fela's music and also deconstruct how his music is informed by a socio-political strain that is autochthonous to Africa with influences from the western world. The paper also explores the nitty-gritty of his ideological persuasion and how African epistemological praxes contributed to his ideology grounding. The claim to the prophetic is herein interrogated for substantiation. The study presents how Fela was able to transform himself from just a musician into a beckon of African renaissance in a continent that continues to suffer from a dearth of quality leadership.

Keywords: Indigenous Epistemologies, Spiritualities, Fela Anikulapo, Africa, Politics

Introduction

Fela Anikulapo's work could be described as exhibiting a seamless relationship between musical vocalization and the prophetic. This claim is hinged on Fela's assertions of priesthood which we argue here could not be easily substantiated based on his musical pronouncements which when evaluated on the face value could be taken as such. African indigenous epistemology in the arena of music explores folklores, histories, and culture to extensive narratives that portray, portend, and express the cultural values giving expressions to reality and the mystics. They promote African ideas and ideologies and teach lessons and castigate offenders, in a society where correcting is a common duty. African musical epistemological narratives give expression in music to explore historical detailing, give pleasure, and act as moral correctives to individuals and societies. The Nigerian and Yoruba peculiarity is even more expressive as music is designed and adapted for several purposes such as worship, praise, war, heroic inspirational panegyrics, and other purposes. The limitless use of music in Yoruba epistemological expressions enlist it as one of the most important sources of knowledge and inspiration.

The use of music by worshippers to transmute the prophetic is also a common practice among the Yoruba of western Nigeria. (See Odejebi, 1995, *'Ihun Orin Eebu'*; Olukoju, 1985, 'Some Features of Yoruba Songs'; Olutoye, 1993, *'Ikorinjoni ni Ile Ekiti, Ilo Orin odun Ibile Ninu Isakoso Awujo'*; Omibiyii, 1979, 'Nigerian Musicians and Composers'; Oye, 1958, *'Ninu Ajakoye'*, *A.F.* (1998; 45), Ilo Orin Lawujo Akure). Interesting evidence abounds among the

white garment worshippers and traditional religionists. These traditions became Fela's point of reference as he claimed priesthood in his revisit of traditional worship, a rebellion against westernization and Christianity. In works such as 'Sorrow, Tears and Blood' (1977), 'Everything Scatter' (1975), and 'Trouble Sleep Yanga Wake Am' (1972), there is some evidence of the prophetic in the relationship between the political happenings of the times and the musical pronouncements of Fela. Most of his renditions were expressive of the political happenings contemporaneous with his experiences. Fela grew up in Nigeria (and consequently Africa) in the era of pre-colonial agitations, when Pan-Africanist zeal dominated the nationalist leadership and the post-colonial military era when coups and quelling of riotous internal unrest occasioned by postcolonial disillusionment were common trends on the African landscape. Fela personally faced the wrath of the military, beginning in the era of military president Obasanjo when his house was attacked, resulting in the death of his beloved mother. Fela, who never forgave the military, became a thorn in their flesh as his use of music in the art of castigation was relentless. He became the major voice of opposition and provided leadership in agitation, and an informative voice to assist the populace in the sustenance of the necessary spirit to lead to an overthrow of oppression. The common trend of military dictatorship was across Africa and the impact of Fela's music was echoed across the continent, even to impact blackism in Europe.

It is argued in this paper and elsewhere (Adu, 2020) that these acts were inspirational, epistemological, and also prophetic. The authors argue that, albeit it might seem that the prophetic nature of Fela's music may not appear in-depth enough to proclaim Fela a prophet as he could not be recognized as a prophet based on the traditional sense of the word, the peculiarities of his envisioning of Africa's future would make him a prophet, if Africans would not divest themselves of the attachment to Europe, or if African leaders failed to find solutions to the unique problems on the continent.

It is important to argue that, a prophet will give prescient utterances even while not under musical inspirations. Prophets are the voices of the spiritual and they foretell the future. It is believed that they receive information from the spiritual realm and transmit same to the people. In traditional religion, prophet, it is said, is a messenger of the gods and does not speak for himself/herself. A prophet is a messenger of the gods with a message to the people, and as such provides information that no ordinary man can provide. In Fela's case, it could be argued that marijuana was a force behind his prophetic inspirations, but how could we substantiate this without a laboratory analysis now that Fela is dead? Can analytical wisdom that is based on informative intelligence not provide a source for such inspirations? It is the opinion of the authors that social science-based rigorous research provides recommendations that are presented in academic simplicity without a claim to prophetic utterance. It is argued (Francois, 2020) that marijuana provides mental and physical stimulation, auditory and visual hallucinations of celestial bodies that speak and play music 'You always get your best ideas when you are stimulated, it literarily broadens your mind and horizon and helps to think in new ways Francois (ibid) further argued'. In clinical studies however, marijuana is argued to have the ability to cause mental impairment. It can impair the memory, may later impair the brain structure and function on the long run (Bhandari, 2019). It can cause distorted sensory, this is further clarified (ibid) by Drug Facts (2019), also Bhandari (2019). There is no record to show that Fela was negatively affected by marijuana. He died of HIV/AIDS complications. Can we thus attribute the inspiration for his prophetic songs to marijuana? It is here argued, that there is not enough evidence for substantiation, but evidence from musical renditions show positive prophetic inclinations. It could interestingly be asserted therefore, that Fela's music was prophetic, but Fela the man, was no prophet.

This paper explores African indigenous epistemological spirituality through an analytical investigation and analysis of Fela Anikulapo's music. It deigns to hermeneutically

unearth and juxtapose the peculiarities of Fela's music and also deconstruct how his music is informed by a socio-political strain that is mainly autochthonous to Africa, though with obvious minor influences from without. The paper also explores the nitty gritty of his ideological persuasion and how African epistemological praxes contributed to his ideology grounding. The study presents how Fela was able to transform himself from just a musician into a beckon of African renaissance in a continent that continues to suffer from a dearth of quality leadership, particularly in the wake of military dictatorship which bedeviled Nigeria and African politics in the days of Fela. It asserts inconclusive but with pragmatic evidences from Fela's work, that there were elements of the prophetic in his oeuvre. Subsequent subsections explain concept clarifications, provide detailed explorations of indigenous epistemologies and spiritualities, African politics, and music and expressionism. Other sections offer analytical Interrogations of Fela Anikulapo's biography, his musicology, spirituality and political vocalizations.

Conceptual Clarifications

Epistemology is the study of knowledge. The knowledge theory can be defined as a fundamental study of the theory of knowledge and the limitations of knowledge (Adu, 2019). Essentially, epistemology is the study of opinions, truths, and beliefs. The following questions are asked in epistemology; can belief be justified as a basis for knowledge? What are the sources of error? What can be known? What is the knower and known? What is truth?

Every society has its peculiar epistemological constructs which govern its cosmological structure. Indigenous epistemology is the study of the knowledge of a particular civilization i.e indigenous to this civilization. Indigenous knowledge apprehends peculiar belief systems and socio-religious rationalities, it is grounded in the ethnic nation or geographical enclave and dates back to the foundations of this locality (see Adu, 2019). This might sometimes be referred to as cultural knowledge, as cultural knowledge describes what is historically affiliated to a particular society, it defines the particular ways of a people, their manner of dressing, their method of celebrating marriage, and their general attitude towards community concepts and conceptions e.g. respect for elders, ways of apology, and peculiarities of methods of castigation (ibid).

Indigenous knowledge systems (IKS) are knowledge systems unique to a given culture or society (ibid). The widespread study of indigenous knowledge systems accept the idea that development efforts that ignore local circumstances, local technologies, and local systems of knowledge have wasted enormous amount of time and resources and would yield little success (ibid). This traditional approach, it is believed, usually examines problems in their entirety, together with their linkages and complexities relying on traditional values and the people, the culture, the knowledge they possess, their way of life, etc (ibid: 656). Western education, however hypes and promotes interchange. Information is diffused from one state or country to another and the influence and impact does not allow retention of local uniqueness, but in some instances could lead to the creation of a newer version (see Adu, 2019).

The first acceptable characteristic of indigenous knowledge is the component of knowledge from previous generations. Woodley (1991) noted that, the knowledge set is influenced by the previous generation's observations and experiments and provides an inherent connection to one's surroundings and environment. The knowledge is characteristic of the local climate, flora and fauna, and cultural traits (Woodley, ibid). It is further asserted that, indigenous knowledge systems is not transferable but provides the relationship that connects people directly to their environment and the changes that occur within it. Further, according to scholars, indigenous knowledge systems are learned and identified by communities and people within a cultural context (Fields, 1991; Bebbington, 1991). These

scholars (ibid) noted emphatically that, '*this knowledge base is transcribed and understood by participants through actions, such as, production, methods, verbal; through sayings and myths or cultural events which are unique to the community and environment*'. The word 'modernity' in its general context is defined as something or occurrence of a present or recent time or times, of styles, in art, music, fashion, new and intended to be different from traditional styles (ibid). Modernity connotes contemporary, the condition of being new or modern. The music of Fela was a unique creation that mixed traditional conceptions with western stylistics, and as such could be described as modern. This conception is further emphasized when considered from the point of view of the ancient African epistemology and of western influence.

Spirituality entails the metaphysical. It explains the link between the physical and the spiritual realms and how each one affects/impacts the other. African/Yoruba indigenous spirituality is grounded in the belief in ancestors and hierarchy of gods subject to *Olodumare*, the Supreme Being. The Yoruba, however, worship lesser gods due to the necessity to venerate *Olodumare*. The worship of these gods is called *iborisha* and libations are poured daily and periodically as required. These religious practices dominate African/Yoruba life, cultural practices, faith and doctrine; the worship of the gods is the ground work of all sources of inspiration, intellect and wisdom. It is believed that the gods give inspiration for songs, ideas, and generally, all human endeavors.

Songs are used in the worship of gods and seen as doors to open the spiritual realm to the initiate. Worship songs and songs of correction and incantation are pronounced by *ifa*, *egungun* (masquerades) *Shango*, *Obatala*, *Oshun* worshippers, and others and messages are given to advocates through these songs. In traditional Yoruba culture, while songs could be used to entertain and inform, to praise and extol positive achievements, they could also be utilized to censure and critique socio-cultural misdemeanors, religious transgressions, and general misconduct.

Exploring Indigenous Epistemologies and Spiritualities; African Politics, Music and Expressionism

Most African songs explore folklores, histories, and culture to extensive narratives that portray, portend and express the cultural values giving expressions to reality and the mystics. They promote African ideas and ideologies and teach lessons and castigate offenders, in a society where correcting is a common duty. For example Ebenezer Obey in *Ko Sogbon te le da* (1973), explored the tale of a wise man who attempted to satisfy the whole world but failed woefully and concluded that no wisdom nor attitude can fully satisfy humanity (*Ibi ori ngbe ni re-eda ko le so*, the direction which the destiny propels an individual is beyond his grasp).

African indigenous epistemological explorations are epitomized in expressions of the known and the unknown. The African spirituality is a seamless continuum where the physical and the prophetic is connected to the African faith and religion. African traditionalists believe that even when one is not a known prophet, he could still foretell when inspired to do so. This interesting dimension is taken to a higher spatial, spiritual and international dimension by Fela, who was born in Africa; Nigeria, and trained in England. Fela, a mixture of Afro European trained entertainer (but with a rebellious opposition to European cultural domination) termed his musical genre afro beats or afro pop, a combination of the European jazz and African cultural musical innovations. Fela's music was one unique beauty in both composition, lesson, leaning and presentation (Botchway, 2014). His music was a lash out against societal oppressions, it castigated the military, opposed human rights violations and promoted African traditional religion (ibid). It was a pattern that originated from the Yoruba cultural musical practices of making music out of societal ills and histories; A way of

repository Knowledge, castigating offenders and promoting peaceful and harmonious living amongst the heterogeneous cultures developed over centuries of socialization.

Fela Anikulapo, the Man in Brief Historical Analogy

Born as Olufela Olusegun Oludotun Ransome-Kuti on the 15th of October, 1938 into the family of Reverend Israel Oludotun Ransome-Kuti and Chief Funmilayo Ransome-Kuti in Abeokuta, Ogun State, Fela was educated at Abeokuta Grammar School and Trinity College of Music in London (Fela Kuti, n.d.). He was born in a society where existed traditional religious constructs and the Christian values that came with contact with Western civilization. Fela's early years was at a period when pan African ideals began and spread across Europe and Africa, promoting the return to indigenous African culture and ideals. This was later to mold his ideals and music.

On the 23rd of November 2009, Fela Anikulapo was celebrated in a Broadway production produced by Hollywood stars. It was in recognition of his contributions not only to the world of music, but also to humanity, in his championing of human rights, and advocacy for a cultural, political, economic, and social renaissance of Africa and its peoples (Fela Kuti, n.d.). It was a fitting recognition due a man who was arrested several times and jailed for dissent, harassed and continuously assaulted for vocalizing his condemnation of authoritarianism (ibid). Though castigated for being misogynistic and anti-modern, he was passionately Afrocentric and Pan-African in orientation and traditional in outlook. His remonstrations against western cultural impositions and fulminations against Africans' jettisoning of traditional values are better appreciated in contemporary times, when Africa is fast losing its identity in a global world. This interesting analysis can only be understood in the light of Fela's claim of prophetic spirituality. Himself a witness to the influence of westernization, particularly Christianity on the people, he advocated a return to Africa's past, admonishing that Africa's religions and cultural values not get lost in the climate of hybridity that accompanied political independence.

Fela Anikulapo's Musicology, Spirituality and Political Vocalizations

Fela was born into a Christian home, as his father was a catechist in the colonial era. His two parents were educated to a good level as obtainable at this time. Fela however rebelled in the return to traditional worship (Fela Kuti, n.d.). At his shrine and home at Ikeja Lagos, Fela usually poured libations before musical performances, with a claim to issuing an invitation to the ancestors and the gods. Fela further insisted that he was spirit-led in the renditions of his music and that he was an African priest with message to the people. Interestingly and true to life, Fela's music still provides the prophetic messages in African politics and social life even decades after his death.

The big question now is, is there a reality in Fela's claim to spiritual inspiration? Does marijuana bring a higher intellectual-cum-spiritual intelligence to musical production? It is the argument of this paper that the impact of marijuana on the brain might to some extent facilitate a faster rate of intellectual production, but it must be based on what had existed in man in terms of training, education and acculturation. Limitations would be inherent in the value and volume of information that the individual had been exposed to. For instance, can an illiterate who does not read newspapers or books, and had no access to political information, provide a good analysis of an ongoing political crisis? Can a song writer or musician write/sing about what he knows nothing about? The answer to this question would be no, as the gods cannot give words to a singer that has no prophetic ministry. Argued counter clockwise, it can be asked, does pouring of libation to invoke the gods or spirits produce prophetic inspirations when there is no apriori prophetic value in the singer? This paper stands to argue, rightly or wrongly that this is not so. There is an adage in Yoruba language

which says, *ohun to wa ninu, loti npani mo*, meaning it is knowledge known to the drunk man that he divulges when he gets drunk. The ingenuity and intelligence of Fela is not hereby quarried in this argument. Fela, it is agreed by the authors, was a highly intelligent musician, sitting astride Africa and the world with a unique kind and class of music that highly impacted his generation and beyond. Entertaining as Fela's music was, it never failed to inform the people and rouse the spirit of political activism. Yet the claim to spiritual inspiration could only be subjected to scientific experimentation, which becomes difficult now that Fela is dead. Even if he were alive, one begins to wonder, what method and model of experimentation will be ideal to determine the measurements, and would a computer analysis produce a better result than a laboratory model? What yardstick would be adopted to analyze the result? This now is difficult to answer as Fela is no more. How much of a good intellectual inspiration can be attributable to spiritual interventions? In songs such as 'Yellow Fever' (1976), 'Sorrow, Tears and Blood' (1977), 'Everything Scatter' (1975), 'Trouble Sleep Yanga Wake Am' (1972), 'Beast of no Nation' (1989) and the popular 'Zombie' (1976), there are pure indications of good intellectualism and ethnomusicology. Spirituality however, becomes questionable, as these songs neither reflect spiriticism nor incantations, and even if they do, it could be argued that this is not the exact source of inspiration for the wordings of these songs. At an early age Fela was said to have experienced politics and music in seamless combination. He was described as Africa's most noted 20th century musician, activist, political spokesman and voice of the oppressed, who blended agit prop lyrics and dance rhythms as a medium for social protest (Amnesty International, n.d.). This notwithstanding, Fela's musical prophetic importance was obvious in several of his songs which provide prophetic insight into the politics of his day and beyond. He became the voice of opposition, provided leadership in agitation and an informative voice to assist the populace in the sustenance of the right spirit to lead to an overthrow of oppression. The common trend of military dictatorship was across Africa and the impact of Fela's music was echoed across the continent, even to impact blackism in Europe. It is argued in this paper and elsewhere (Adu, 2020) that these acts were inspirational, epistemological and prophetic. These authors argue that, albeit it might seem that the prophetic nature of his music may not appear in-depth enough to proclaim Fela a prophet, as he could not be recognized as a prophet on a day by day living experiences, the peculiarities of his envisioning of Africa's future, if Africans would not divest themselves of the attachment to Europe, or if African leaders fail to find solutions to the unique problems on the continent, make him a prophet.

It is important to argue that, a prophet will give utterances even while not under musical inspirations. Prophets are the voices of the spiritual and they foretell the future. It is believed that they receive information from the spiritual realm and transmit same to the people. A prophet, it is said, is a messenger of the gods and does not speak for himself. A messenger of the gods with a message to the people, and as such provides information that no ordinary man can provide. In Fela's case, it could be argued that marijuana was a force behind his prophetic inspirations, but how could we substantiate this without a laboratory analysis now that Fela is dead? Can analytical wisdom based on informative intelligence not provide a source for such inspirations? It is the opinion of these authors that social science-based rigorous research provides recommendations which are presented in academic simplicity without a claim to prophetic utterance. It is argued (Francois, 1997) that marijuana provides mental and physical stimulation, auditory and visual hallucinations of celestial bodies that speak and play music "You always get your best ideas when you are stimulated, it literarily broadens your mind and horizon and helps to think in new ways Francois (ibid) further argued". In clinical studies however, marijuana is argued to have the ability to cause mental impairment. It can impair your memory, may later impair the brain structure, and function on the long run (Bhandari, 2019), it can cause distorted sensory, this is further

clarified (ibid) (further: Drug Facts, 2019; also Bhandari, 2019). There is no record to show that Fela was negatively affected by marijuana. Fela died of HIV/AIDS complications. Can we thus attribute his prophetic songs to marijuana? It is here argued, that there is not enough evidence for substantiation, but evidence from musical renditions show positive prophetic inclinations. It could interestingly be asserted therefore, that Fela's music were prophetic, but Fela the man, was no prophet.

Conclusion

This paper explores African indigenous epistemological spirituality through an analytical examination of Fela Anikulapo's music. It examines and compares the peculiarities of Fela's music and also highlighted how his music is informed by a socio-political strain that is autochthonous to Africa, while also noting the influence from without (i.e Western Europe). The claim to the prophetic is further interrogated for substantiation. The study presents how Fela was able to transform himself from just a musician into a beckon of African renaissance in a continent that continues to suffer from a dearth of quality leadership. The paper explores the specific nature of his ideological persuasion and how African epistemological praxes impacted his ideology grounding. As a musician, he was respected for his musicological relevance, particularly in an age that produced other socio-culturally conscious musicians like Bob Marley, Bob Dylan, etc. For his politics he paved the way for other musicians to use their craft to espouse positive social transformation; as a musical prophet, his songs have become prophetic protestations which have come to pass, in one way or the other.

References

- Adu, F. M. (2019). Enhancing Capacity Building Opportunities in Civilizations, Indigenous Knowledge and Globalization: Dynamism in *Aso Oke* Production in Yoruba land, Nigeria. *Proceedings of the 7th International Conference: Embracing Capacity Building Opportunities in the Modern Day Dispensation* (ECABOMODD, 2019, Exhibition, 2-4th Sept 2019), South African Renewable Energy Technology Centre, Cape Town, South Africa. London. True Scholar Research Ltd. Code 28770.
- Adu, F. M. (2020a). Re-Inventing Fela Anikulapo Kuti: Radical Musicology and Political Expressionism, A Dialectical Interrogation. *International Journal of Research in Commerce and Management Studies*, 2(2), 68-79.
- Adu, F. M. (2020b). Radical Musicology: Fela Anikulapo and Political Expressionism in Africa. Unpublished Article.
- Amnesty International (n.d.). Fela Kuti – Nigeria – 1980s – POC/Individual case, Amnesty, in celebration of its fifty years Anniversary.
- Basseches, M. (2005). The Development of Dialectical Thinking as an Approach to Integration. *Integral Review*, 1, 50-63.
- Bebbington, A. (1991). Indigenous Agricultural Knowledge systems, Human interests, and Critical Analysis: Reflections on Farmer Organisation in Ecuador. *Agriculture and Human Values*, 8, 14-24.
- Bhandari, S. (2019). *Effects of Marijuana Use: How Weed Affects Your Mind and Body*. Retrieved May 14, 2020, from <https://www.webmb.com/addiction>.
- Botchway, D.-V. N. Y. M. (2014). Fela "The Black President" as Grist to the Mill of the Black Power Movement in Africa. *Black Diaspora Review*, 4(1), 3-35.
- Drug Facts. (2019). Marijuana /National Institute on Drug Abuse (NIDA). Retrieved May 14, 2020, from <https://www.rehabspot.com>drugs>; <https://www.drugabuse.gov.marijuana>.

- Eesuola, O. S. (2015). Political Protest Songs and Actual Protest Values: Analysis of Fela's "Sorrow, Tears & Blood" and Bob Marley's "Stand up, Get up". *IJAH, An International Journal of Art and Humanities*, 4(2). DOI: <http://dx.doi.org/10.4314/ijah.v4i2.7>
- Euba, A. (1975). The Interrelationship of Music and Poetry in Yoruba Tradition. A Seminar Paper on Yoruba Oral Tradition, Poetry in Music, Dance and Drama, University of Ife, Ile Ife, Nigeria.
- Fela Kuti (n.d.).
- Fields, L. (1991). Tools for Indigenous Agricultural Development in Latin America: An Anthropologist's Perspective. *Agriculture and Human Values*, 8, 85-92.
- Francois, A. (1997). honestmarijuana.com. Retrieved May 5, 2020.
- Herbert, D. G. & Kertz-Welzel, A. (2012). *Patriotism and Nationalism in Music Education*. Ashgate Publishing: Aldershot.
- Jaboro, M. (2009). *The Ikoyi Prison Narratives: The Spiritualism and Political Philosophy of Fela Kuti*. Morrisville: Lulu Enterprises.
- John, C. (2010). *Function of Music*. Retrieved January 7, 2011, from <http://en.wikipedia.org/wiki/music>
- Michael, V. (1995). Jazz Music Influences on the Work of Fela Anikulapo-Kuti. *Glenmore Review*, 1(1), 8-13.
- Nwachukwu, J. (2010). *Pan Africanism*. Ado Ekiti, Nigeria: De-Divine Creation Ventures.
- Obey, E. (1973). *Ko Sogbon te le da*. Lagos: Decca WASP 98.
- Odejobi, C.O. (1995). *Ihun Orin Eebu*. M.A Thesis, Department of African Languages and Literature, O.A U, Ile Ife, Nigeria.
- Ogunyemi, A.A. (2019). Life and Time of Olufunmilayo Ransome Kuti. Long Essay Submitted to the Department of History and International Studies, Ekiti State University, Ado Ekiti, Nigeria.
- Olukoju, E.O. (1985). Some Features of Yoruba Song. *West African Languages and Education*, West African Linguistic Society, pp. 37-43.
- Olutoye, O. (1993). *Ikorinjoni ni Ile Ekiti, Ilo Orin odun Ibile Ninu Isakoso Awujo*. In *Ife Annals of the Institute of Cultural Studies*, University of Ife, Nigeria.
- Omibiyii, M.A. (1979). Nigerian Musicians and Composers. *Nigerian Magazine*, Nos. 129, Department of Culture, Federal Ministry of Social Development, Youth Sports and Culture, Nigeria.
- Oye, D. (1958). Ninu Ajakoye. A.F, (1998; 45). Ilo Orin Lawujo Akure, M.A Thesis, Department of African Languages and Literature, O.A.U, Ile Ife, Nigeria.
- Oyedele, O.S. (2019). Imo Ijinle Ero Yoruba: Agbeyewo Orin Sola Allyson Obaniyi ("Eji owuro"). An MSc Thesis submitted to the Department of Linguistics and International languages, Faculty of Arts, Ekiti State University, Nigeria.
- Popper, V. K. R. (2004). What is Dialectics? Vordenker Sommer Edition, University of Klagenfurt, Karl Popper library.
- Raji, S.M. (1987). Orin Ote. M.A Thesis, Department of African Languages and Literature, O.A. U, Ile Ife, Nigeria.
- Vidal, O.A. (2002). The Institutionalization of Western Music Culture in Nigeria and the Search for National Identity. Inaugural Lecture, Obafemi Awolowo University, Ile Ife, Nigeria.
- Woodley, E. (1991). Indigenous Ecological Knowledge Systems and Development. *Agriculture and Human Values*, 8, 173-178.