

## 1: Traditional Music in Nigeria Example of Ayinla Omowura's Music by Alexander Decker - Issuu

*Seminar on Yoruba oral tradition: Poetry in Music, Dance and Drama, Saturday, January Sat. January 19,*

Additional Information In lieu of an abstract, here is a brief excerpt of the content: The Female King of Colonial Nigeria: Indiana University Press, Heinemann Educational Books Nigeria, The First Book on Otta: Translated by Gbamidele Ajayi. Interview with Chief Abayomi Ojugbele. Otun ward, Otta, Christian Missions in Nigeria, "The Making of a New Elite. Ade, and Robert Smith. Yoruba Warfare in the Nineteenth Century. Cambridge University Press, War and Peace in Yorubaland, "Revolution and Power Politics in Yorubaland, "Ibadan Expansion and the Rise of Ekitiparapo. Old Oyo and the Hinterland: History and Culture in Northern Yorubaland, Nigeria. Black Critics and Kings: The Hermeneutics of Power in Yoruba Society. University of Chicago Press, Yoruba Women and the Sanctity of Abuse. Western Yorubaland under European Rule, "The New Oyo Empire: Indirect Rule and Change in Western Nigeria "Columbia University Press, The Example of the Yoruba Oriki. The Ijebu of Yorubaland, "Politics, Economy, and Society. Babalola, Adeboye, and Olugboyega Alaba. A Dictionary of Yoruba Personal Names. West African Book Publishers, Egungun among the Oyo Yoruba. The Fall and Rise of Oyo C. Butch Queens up in Pumps: Gender, Performance, and Ballroom Culture in Detroit. University of Michigan Press, Yoruba Attitudes towards the Orisa. You are not currently authenticated. View freely available titles:

## 2: Divination: Ifa Divination | [www.enganchecubano.com](http://www.enganchecubano.com)

*Yoruba oral tradition by Seminar on Yoruba Oral Tradition: Poetry in Music, Dance, and Drama ( Institute of African Studies, University of Ifá<sup>01</sup>), , Dept. of African Languages and Literatures, University of Ifá<sup>01</sup> edition, in English.*

While the Yoruba can be found in different parts of the globe, a thriving Yoruba culture can be found in South America and the Caribbeans, especially Brazil and Cuba, where the descendants of the unwilling immigrants to the new world have been able to maintain their identity and preserve their cultural heritage Gbadegesin , The Yoruba, in general that is, those that have their ancestral home in Nigeria and those in the Diaspora have a rich cultural heritage rooted in their traditional modes of thought. The Yoruba people of the Southwest Nigeria have long developed a systematic way of thinking and articulating mannerism. This is a useful evidence of the dynamism of Yoruba culture. Yoruba culture is evident in the beliefs, values, customs, practices, and social behaviours of the people. The philosophical tradition of the Yoruba had been so anchored on and entrenched in the concept of character development. Central to this is the theme of righteousness and practicing good moral behaviour, not seeking for it in the community but becoming the Ambassador of IWA Character. Character reflects our values, ethics and morals thus, IWA reflects the cultural values, ethics and morals which defines Yoruba as a people. The wellbeing of a society is grossly dependent on the peace and unity maintained by every individual component of the community while engaging in social interaction. Every individual which constitute a social player must at every point in time display acceptable values, ethics and morals that the society dictates. This is reflected in their character. Such a child is thought of as a paragon of excellence in character. This is the popular conception of Omoluwabi, but it has some ambivalence. However, Olu-iwa may create an exemplar of character or a baby as a person of dignity; yet, there is no guarantee that the baby would remain an exemplar of character like the creator of the biological father. And the ambivalence can also be seen in possibility that the child may turn out to be an Omoluwabi while not born by someone with good character. Hence, the conception of Omoluwabi by Sophie Oluwole is more semantically instructive, thought provoking and reflective of the Yoruba cultural experience which suggests Omo ti o ni iwa bi a child whose character takes afterâ€ as the full rendition of Omoluabi. Therefore, the Yoruba word Omoluabi may thus be appropriately rendered as a conflation of three interrelated descriptions. Thus, when people are described as cultured or uncultured â€ as Omoluwabi or Omolasan â€ as the case may be, a general description is being given of personhood as to whether or not an individual is socially integrated or is a misfit or a cultural deviant within a given social setting or social organization Oyeneye and Shoremi, And in the same vain, in an attempt to elucidate the concept of Omoluwabi good person , Wande Abimbola, makes it clear that Omoluwabi is a function of exhibiting and demonstrating the inherent virtue and value of iwapele In unity with the above, the spoken word is highly respected among the Yoruba hence, to be categorized as an Omoluwabi, one must be capable of intelligent use of language. Such respect also implies recognizing the rights of others not only on the ground of their age, i. Second, Inurere having good mind or intention towards others constitutes a fundamental moral and psychological attribute a person is expected to have, along with being truthful and honest Abimbola, Third, Iwa character makes a person more valuable or less valuable; and this is where there is a distinction between good character iwa rere and bad character iwa ibaje or iwa buburu. It is instructive to note that iwa rere good character adds to the quality of appraisal that an individual garners. Therefore, Iwa character plays an important role in the making and passing of rights, and in the integrity of individuals because a human being without good character, though human, but is no less than an animal. The point here is that the absence of proper culture, moral probity, and integrity devalues the personhood of a person to the level of just ordinary things- eniyan lasan, lasan, or eranko animal. Thus, such a being or an individual loses the personhood of being a member of society which being human being demands. In other words, such a person would not be deemed fit, for confidence, trust or responsibility; and would not pass the gamut of being qualified as an Omoluwabi in a Yoruba cultural context. These set of individuals will jeopardise the peaceful co-existence of people and negatively influence the well-being of the society Perhaps, to strengthen this view and belief of the Yoruba on Iwa as the fulcrum of human personality, let us quote an extract from the Ifa

literary corpus, thus in Ose Meji, verse ten, it is stated that: Indignation does not bring forth anything good; Patience is the best of character A patient elder has everything; The truth of this thesis is adequately demonstrated In the incidence of destiny that lacks character. Nurturing as well as exhibiting good character is difficult; No destiny is bad in pristine Ife; It is only nurturing and exhibiting good character that is difficult. Centre National de la Reserche Scientifique. Poetry in Music Dance and Drama Ibadan: University of Ibadan Press. International Journal of Philosophy, Vol. Perspectives in Black Aesthetics Ibadan: A New Public Ethics California: Ghanaian Philosophical Studies, Vol. The Council for Research in Values and Philosophy. Traditional Yoruba Philosophy and Contemporary African realities. University Press of America. Odugbemi et al eds. Governance The State of the ABPsi “ marked our 46th year of service to the Black community and our ongoing efforts to effect A Letter to Membership As you know, we had been working diligently to have our Convention hosted by the

**3: Yoruba oral tradition ( edition) | Open Library**

Wande Abimbola (ed.) (), *Yoruba Oral Tradition (Poetry in Music, Dance and Drama): Ife African Languages and Literatures Series No www.enganchecubano.com, Nigeria: Department of African Languages and Literatures, University of Ife.*

Adeleke Adeeko *Dialectical Anthropology* Printed in the Netherlands. Oral Poetry and Hegemony: Well prepared historians can, like their counterparts who work with written creative verbal arts, make oratures reveal more facts about the patterns of experience they reflect upon and the consciousness that organizes their dissemination. It is presumed, however, that the stratified nature of traditional societies, skewed noticeably in favor of the socially dominant groups, does not permit a vocal presence of subaltern consciousness in the types of oratures typically available for critical analysis. This analysis has emerged out of my interest in oral tradition and history generally. Specifically, I am puzzled that the most popular African oratures – trickster tales, epic poetry, heroic praise poems, and divination verses – are profoundly silent about great historical occurrences whose burden was borne, as in slavery and colonialism, by the underclass. It seems that thing is the history, the history of ancient times that fills the addressee with pride that great blood flows in him; that he is related to accomplished heroes; a pride that makes the addressee himself feel very important. The worthy deeds recounted also reassure the aspiring listener that his desires are realizable. The physical presence of the socially successful addressee thus unifies the past and the present. Each performance gathers its component parts from lines previously addressed to different moments and, not infrequently, other persons, episodes, and places. There is therefore no narrative continuity between them. The discontinuity arises from the fact that each unit has its own historical moment in which it was composed and to which it alludes. Also, time, or other forms of chronological unities, is not marked even when the texts speak of origin. Ecological shifts, extraordinary events, recurrent social events, and other traditional strategies of cognitive timing, do not play significant roles in the textual structure. The saluted eminent persons have capacious corridors that are filled with throngs of people, they give and receive slaves as gifts, they have many wives that fill up their compound, and they radiate a magnificence that shines through in their acts. Usually, the greater the number of fragments of praises and deeds accumulated the grander the eminence of the addressed. The ruler and the warrior: In each text, the palace, or its officials, serves as the metonymy of the kingdom and its people, and all the highlighted activities draw significance mainly from their relation to the regulation of social life. I will walk around in the palace, I will saunter into the royal arboretum. My fathers will make a ritual offering of you. Their witchcraft, the poem says, is unparalleled. Formulaic epithets that repeat these attributes mark shifts from the praise of one war mongering ability to the other. The second poem says: According to one of the poems, they can make a home of grasslands, thick forests, high hills, metropolises, and the settled countryside with utmost ease. They owe their livelihood to the pleasures of the king who orders them to go to wars, and this relationship is not always cordial. The king tells them to take a two year leave, one for cooking protective preparations and another for devising charms that will make enemies defer to them. In the third year, the king says, they can then go to war again. Further down the scale lurk the Nupe and the Hausa who wear unmentionable ugly scars on their faces. Dissent did not exist, the slaves did not protest, and the executed witches did not harm the guiltless. Rivers move, priests kill, slaves serve because that is the way things are. The poems construct the past as the location of a stable country in which citizens knew and played their roles with ease. The entire population is depicted as willingly participating in the construction of the defining ethos of the lineage. They are mentioned as followers, companions or victims. Traditions are concerned with the deeds of leaders, rulers, and founding heroes. No mention was made. Oral traditions say little about slavery, he suggests, because slaves come to their places of servitude with little, if any, known progeny or other socially acceptable archival information on which personalized oral traditions depend: They often cannot give much of a genealogy. Many can tell you where their fathers came from but some cannot or will not tell even that. They will sometimes give a general picture of the hegemonic ideology. Blacksmiths can tell you where they came from and how they got where they are. Nonetheless, I am reluctant to agree with

Klein that slaves do not have their own oral traditions because their lives are always in a flux. They may not have a sociable genealogy at either their place of servitude or origin but a past they must have had. I would like to speculate that African slave traditions were subterranean and circulated internally among the slaves themselves since they had neither the occasion nor the means to popularize them. The slave literary tradition that developed in the United States attained its canonical status not because the master class granted it the room to flourish but because recordings of the oral traditions were made, internal dissension within the country found the repressed resistance utterances of the slaves politically useful and encouraged their dissemination, and some of the slaves used literate means to record their experience. Unfortunately, none of these conditions obtained in Africa. It is also quite possible that the socially eminent repressed slave traditions that ventured beyond the limits of crafty wiles allowed in trickster tales. In , many decades after the abolition of all forms of slavery in colonial Nigeria, I. This paper reiterates the social character of oral poetry in Africa. This essay has only pointed out patterns of references, notable silences and their probable causes. What needs to be done on a larger scale is an affirmative reading of subaltern presence in the hegemonic texts, these being the only traditions handed down. Poetry in Music, Dance, and Drama, ed. Longman, ] , slavery is still a neglected subject in contemporary writing. Institute of African Studies, Collins, , Edinburgh University Press, , See Ayo Bamgbose, ed. Nigeria Educational Research Council, University of Wisconsin Press, , â€” Oxford University Press, After all, the colonized used to pray that God should save the Queen. She says two pages of poetry were removed. It seems not too many copies of the first edition were sold because I have not been able to locate it.

## 4: Project MUSE - Masquerading Politics

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Ifa divination is also practiced among other West African peoples, especially the Fon people of the Republic of Benin. Consultation takes place when a client inquires of the supernatural order concerning problems or issues that are not quite clear to the client. Typically, clients inquire about illness, auspicious marriages, a planned journey, or choice of the succeeding king. Ifa is personified as the all-knowing historian, storyteller, and intermediary between the gods and the people. The Ifa divination process begins when a client consults a diviner, and the diviner casts the divining chain *opele* on the divining mat or uses a set of sixteen palm nuts to arrive at a solution. The result of divination is referred to as the Signature or Signs of Ifa, which in principle may be one of possible signs, forming a double tetragram produced by manipulating the sixteen palm nuts of the divining chain. Thus, the diviner pronounces the results, and chanting, he recites the message of the Signature of the Ifa deity who appears in the process. The diviner explains the message to the client, prescribing appropriate sacrifices to be carried out. During long and intensive periods of apprenticeship, which may take from fifteen to thirty years or more, the priest-diviners memorize a comprehensive repertoire of complex Ifa verses. He began publishing his research, with his major works *Ifa Divination: Abimbola*, more than anyone else, gave Ifa divination the prestige it enjoys in the academic world today. Today a large body of timeless Ifa poetry—safeguarded remarkably only in the memory of individual oral historians—has been collected, transcribed, and translated into English and French. Representing a significant genre of oral traditions as far back as ancient times, Ifa verses represent compilations of myths, legends, proverbs, songs, and praise poetry. They also refer to ethical and aesthetic ideas, philosophy, and metaphors, and to sacred journeys carried out by famous ancient diviners. The Ifa divination system is the central focus of these traditions. Owner of the Day and Regulator of the Universe. They wanted to know where they could obtain access to Ifa divination texts. His response then was that he was mainly interested in the scholarly study of Ifa divination analysis. Popular demand for Ifa materials is indicated by the very large number of internet websites appearing on Ifa. The iconography of Ifa divination is the subject of investigation by art historians Rowland Abiodun, John Pemberton, and Henry Drewal—to mention just a few. Not only are Ifa divination objects used as instruments of divination, but they also are regarded as objects of aesthetic and metaphysical value. Rowland Abiodun and others have elaborated on the artistic use of Ifa paraphernalia and divining objects. A cursory look at these religious and art objects reveals that most of them are expressed in the female form, described as the "wives" of Ifa. New York and Ibadan, Nigeria, New York, An Interpretation Based on Oral Tradition. Communication between Gods and Men in West Africa. Hall and Judith Irvine, pp. Hallen, Barry, and J. Knowledge, Belief, and Witchcraft: Analytic Experiments in African Philosophy. London, ; reprint, Stanford, Calif. Insight and Artistry in African Divination. Jacob Olupona Pick a style below, and copy the text for your bibliography.

## 5: Yoruba Language and Literature - African Studies - Oxford Bibliographies

*Yoruba Oral Tradition: Selections from the Papers Presented at the Seminar on Yoruba Oral Tradition: Poetry in Music, Dance, and Drama* Wande Abimbá • la Department of African Languages and Literatures, University of Ifá<sup>01</sup>, - Folk literature, Yoruba - pages.

Tai Solarin University of Education Press. Three decades of Nigerian music , Lagos: Limelight Showbiz Publication Limited. Ayinla Omowura and his Apala group, volume 5: Ayinla Omowura and his Apala group, Volume 6: Ayinla Omowura, volume Essays on music in Africa. The interrelationship of music and poetry in Yoruba tradition, in W. Poetry in music, dance and drama, Ile-Ife: Music in traditional society, in L. Yoruba sacred music from Ekiti, Ibadan: A literary appraisal of Sakara: A Yoruba traditional form of music, in W. University of Ife, The music of Africa, London: Lowe 7 Brydone Limited. Orin as a means of expressing world-views among the Yoruba. Journal of Yoruba Folklore Vol. Ogun State University Press. Music and national unity. Journal of Arts and Social Sciences, Ijanikin: Adeniran Ogunsanya College of Education Press. Music as a culture image of Nigerians. Adeniran Ogunsanya College of Education Press, p Nigerian dances for piano. The training of Yoruba traditional musicians, in W. Poetry in music dance and drama, Ile-Ife: Nigerian art music with an introductory study of Ghanaian art music, Ibadan: Acknowledgements I sincerely thank Dr. Odunmbaku of the Department of History and Diplomatic Studies for introducing me to this journal. I also say a big thank you to Mr. Tunde Taiwo of same Department for his encouragement and to Mrs. Idris for her help in putting the work in its proper format. Many thanks to Qhuasim for sparing his time, and also to Ummu Nooriyah for holding forth all the time. I appreciate High Chief Agboola Akintan for his financial supports, thanks so much for sponsoring this publication.

## 6: Omoluabi - Wikipedia

*In Yorùbá Oral Tradition: Poetry in Music, Dance and Drama, Edited by: Abimbola, W. - Department of African Languages and Literatures, University of Ife. (Ife African Languages and Literatures series, 1).*

Yoruba cultural influences are strong in the Caribbean and Brazil, and poetic texts associated with the worship of the Yoruba deities survive and are being reinforced by international travel between West Africa and the New World. Yoruba oral literature is rich and varied. Written Yoruba was first produced in ajami adapted Arabic script but extensive written texts in Yoruba began to be produced after the advent of Christian missions in the mid-19th century and were written in the Roman alphabet. One of the long-standing debates was over the appropriate way to represent tones and open and closed vowels by adapting this alphabet. Print culture, introduced by the missions in the 19th century, was quickly espoused by educated urban elites and a flourishing written literature became established from the 19th century onward. English and Yoruba texts coexisted and interacted throughout the colonial period and up to the present day, and a number of leading writers functioned equally well in both. This article provides an overview of the history of literature in the Yoruba language. General Overviews and Commentaries A number of historical overviews exist. Barber similarly covers both oral and written genres and includes modern performance genres from the 19th century to the present. Ogunbiyi is a collection offering very succinct but informative historical overviews. Poetry in Music, Dance and Drama. Despite the title, it includes essays on oral prose, written poetry, and miscellaneous cultural topics. It concludes that Yoruba-language creativity is not waning but may be shifting into new mediatized forms such as video drama. Yoruba Language and Literature. Cambridge University Press, Attention is given to early print culture and to popular oral and media genres often overlooked in literary overviews. Yoruba Fiction, Orature, and Culture: Topics include praise poetry, proverbs, ancestral masquerade chants, oral genres in ritual, festivals, and as historical sources; intertextuality and translation; orature in media; and legal and scientific dimensions of orature. Perspectives on Nigerian Literature: Users without a subscription are not able to see the full content on this page. Please subscribe or login. How to Subscribe Oxford Bibliographies Online is available by subscription and perpetual access to institutions. For more information or to contact an Oxford Sales Representative click here.

## 7: Yoruba for Academic Purpose: Yoruba Oral Tradition

á»Œlatunji on the classification of oral poetic genres, Ayá»• Bamgboá¹Œe on lexical matching in Yoruba poetry, and essays on aspects of Yoruba grammar, dictionaries, lexical borrowing, dialect, and language in education.

Writing[ edit ] Yoruba did not have a common written form before the nineteenth century. Many of the early contributions to Yoruba writing and formal study were made by English -educated Anglican priests. He was of Yoruba origin himself. The first history of the Yoruba people was compiled by Reverend Samuel Johnson , who was also of Yoruba origin, in Thus, the formation of written Yoruba was facilitated by Yoruba people themselves despite the use of the Roman alphabet. Mythology[ edit ] Yoruba religion is intertwined with history, with the various Yoruba clans claiming to descend from divinities, and some of their kings becoming deified after their deaths. Itan is the word for the sum of Yoruba religion, poetry, song, and history. Yoruba divinities are called Orishas , and make up one of the most complex pantheons in oral history. A divination recital can take a whole night. The body of this poetry is vast, and passed on between Ifa oracles. It contains the picaresque tales of a Yoruba hunter encountering folklore elements, such as magic, monsters, spirits, and gods. It was one of the first novels to be written in any African language. Amos Tutuola â€” was greatly inspired by Fagunwa, but wrote in an intentionally rambling, broken English, reflecting the oral tradition of Nigerian Pidgin English. Tutuola gained fame for *The Palm-Wine Drinkard* , *pub* , and other works based on Yoruba folklore. Senator Afolabi Olabimtan â€” was a writer, university professor, and politician. Theatre[ edit ] In his pioneering study of Yoruba theatre , Joel Adedeji traced its origins to the masquerade of the Egungun the "cult of the ancestor". They created short, satirical scenes that drew on a number of established stereotypical characters. Their performances used mime , music and acrobatics. In the s, the Yoruba traveling theatre moved into television and film and now gives live performances only rarely. It used non-Naturalistic techniques, surrealistic physical imagery, and exercised a flexible use of language. Playwrights writing in the mids made use of some of these techniques, but articulated them with "a radical appreciation of the problems of society. He gives the god Ogun a complex metaphysical significance in his work. Ogun, he argues, is "a totality of the Dionysian, Apollonian and Promethean virtues. His works include historical dramas and analyses of modern Yoruba novels.

## 8: Yoruba Oral Tradition: Selections from the Papers Presented at the Seminar - Google Books

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## 9: Oral poetry and hegemony: Yorã¹bãĳ Orã-kãĳ- | Adeleke Adeeko - www.enganchecubano.com

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