

ISOKAN AND AJUMOSE: THE PLACE OF MUSIC AMONGST IJESA PEOPLE IN THE CELEBRATION OF IWUDE OGUN FESTIVAL, SOUTH-WEST NIGERIA

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Introduction

In the world over, music has been one of the most common forms by which man expresses his emotions, feelings and sentiments. The ancient man used music to express all sorts of feelings like joy, pain, fear, danger, happiness, sorrow etc. The Ijesa people living in South Western Nigeria are not exception as they use music to express their cultural values, their beliefs and traditions. Music is therefore relevant in every facets to the existence of human beings and the importance and the contribution of music to the life of people in any giving society cannot be over emphasized. Adedeji (2010:15) observes that music serves various purposes from religious to socio-political and celebration of various life events.

Music among most Africans is an inseparable phenomenon from life itself. The use of music to Africans commences from birth and it goes on with significant use throughout their lifetime at different stages. The use of music for an individual African soul ends only at death however there is music to appease the soul of the dead. In Africa generally, music is expressed as an entity more than just a mere creative work of arts. It is complete in itself and capable of reflecting the totality of man and his cultural environment hence, the essence of its complexity especially in Africa. Therefore, there are multifaceted music types that accompany multifarious activities of Africans generally. Such music cuts across all endeavors which include music that follows the rite of life, music at work, music during various ceremonies, music that covers various socio-religious events and other types of music used to project social status or stratification.

Music exists in every individual however, individual content-composition and their immediate environment contributes to the elements of uniqueness in them. Invariably, despite the existence of common traits among people of same culture, there is always identifiable individual differences and uniqueness. These individual differences are therefore responsible for differentiating or distinguishing one from the other within members of same culture. Every existing musical culture needed to be examined with a view to discover or unfold its practices, contents and contexts. This will provide statements of specific peculiarities and uniqueness about the music as against the unifying factors existing in the general musical practices of same culture.

Different festivals serve different primary concerns and specific purposes among the people. Festivals also provide them with a form of entertainment. One germane relevance of festival to a people is that it documents their history and coming-to-be of the people. Furthermore, festival instills the awareness or remembrance of traditions and culture; also unifies the people as a communal institution. Through ritual performances, celebrations or social activities, festival entertains and educates people of a particular milieu. Ekpeyong asserts in "Festival in Nigeria: A biography", that:

Festivals are periodic, that is, reoccurring days or seasons of merry making set aside by a community, tribe, clan, for the observation of social celebration, religious, solemnities or magical and traditional performance of social significance (Ekpeyong, 1981:31).

Going by the above assertion by Ekpeyong on the periodic celebration of festivals, Iwude Ogun in Ijesaland before now is celebrated between the month of December and February every year. The period allows those who are moving into new homes to complete them, some young men would get married to their wives, some Osomaalo traders who have been away for trading in faraway places would be back home to celebrate with their family members. It's always a period of huge celebration amongst the Ijesas. In the African setting, among the Yorubas, festivals are observed in veneration of different gods, which have significant and different roles to the society:

- Sango, the god of thunder;

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- Osun, the river goddess; and
- Ogun, the god of iron.

These and many more are gods that Africans worship because of their roles in the African society. In the Yoruba epistemology, Ogun is venerated because he is the god of iron and he is in charge of transport and safety on the highways. In some of the writings on African Traditional Festivals, Walkman (1974:9) describes traditional festival as assemblage of many acts while Ayeni (1975:3) also writes that festivals are expressions of people's cultural heritage.

Iwude-Ijesa festival is another major African traditional festival that gives voice to Ijesha people's cultural heritage and also affords the people the opportunity to showcase their beliefs and customs in their original states. However, many aesthetics add up to the African traditions that have made it worthwhile and ever relevant in the society. Some of this aesthetics includes: drum, dance, music, costume, proverb, traditional linguistic embellishments, audience and procession. The Iwude-Ijesha festival as one of the surviving festivals in Africa, portrays many aesthetics that have made it unique and relevant even in contemporary studies. Also, festival is a social instrument of upholding unity, solidarity and it allows the people to come together to celebrate and exhibit their cultural heritage and a source of relaxation and entertainment. This is the argument of Richard Schechner in "Perform or Else: from discipline to performance" as quoted by Jon Mckenzie:

...theater and other performing arts functioned as simple entertainment or, at best, as a reflection of changes occurring elsewhere... (Jon 2001:30)

Hence, this makes people to look forward to this season of celebration and worship of their gods. Meanwhile, one of the fallacies committed by the Colonial Masters was their unthinkable assertion that Africa is without history and culture. They failed outrightly in understanding the culture and tradition of the people they were privileged to govern. Okepe who made this clear in African Oral Literature,

"The Grimm made such a statement because they were working under the prejudice that culture can only spread from a superior to

O. A. Asaolu: *Isokan and Ajumose: The Place of Music Amongst Ijesa People in the... an inferior people, and not the other way round and Africa was of course considered racially inferior to Europe*" (Okepewho 1990: 4).

As against illusion of the West, Africa is complete and the African is whole with a unique social history. The Europeans had a confused notion about what constituted African literature and failed to realize that Africa does not begin with writing. The discourse of empire makes the white assume an illusionary autonomy of existence. Despite the prejudice of the West, the oral tradition of Africa still thrives even spreading and gaining serious attention from scholars including Chinua Achebe, Wole Soyinka, Daniel O. Fagunwa, Wande Abimbola, Adebayo Babalola, Akporobaro and a host of others. The idea of oral literature is not strange to Africa. Each community in the Yoruba cosmology is associated with one oral tradition or the other. However, oral literature is the oral traditions of given societies, which are passed down from one generation to the other through the words of mouth. As Okpewho quotes Nandwa and Bukenya in African Oral Literature,

Oral literature are those utterances, whether spoken, recited or sung, whose composition and performance exhibit to an appropriate degree the artistic characteristics of accurate observation, vivid imagination and ingenious expression" (Okepewho, 1990: 4).

It would therefore be wrong for anyone to claim the originator or hegemony of oral literature because it is the fruit of the society and a free gift of life. It is also an inheritance passed from one generation to the other. It also stands to correct the myopic thought of the Europeans that Africans are without history or culture. For instance, song, which is one of the oral aesthetics in Iwude-Ijesha festival, serves as an important component of festivals among the Yorubas, and it is uncommon in the way it reflects the tradition and culture of Africans. The festival, over the years, serves as a tool of unity in the whole of Ijeshaland. It should also be noted that the history of a particular community cannot be taken out of its festival. This means that festival serves as a way of preserving history from generation to generation. This is made possible by the available aesthetics. The aesthetics in Iwude-Ijesa, such as Songs, chants, drum, dance, and costume help to keep the history, ideology and the collective belief of Ijesa-land. Among many enactments in Iwude-Ijesa, festival

reminds people of their traditions and in recent times, it helps in uniting the people, preserving their culture and beliefs.

Ijesaland

Ijesaland with its vast land and great human population can be found on longitude 4°75' East of the Greenwich and 7°30' North of the equator. She is in the forest belt of the Western Zone of Nigeria. With her beautiful weather in the North East of Yorubaland and a beautiful landscape with hills at Imo, Oke-Mesi, Olumirin and others withing the range of 385 to 412 metres (i.e. 1260 to 1350 feet) above sea level, Ijesaland is surrounded by rivers like Owena to the East bothering Ondo State, Osun, Oni and Ora. Ijesa people are hardworking, industrious, brilliant, unique, truthful and highly resourceful.

The Owa Obokun Adimula of Ijesaland in succession and other Ijesas who believe in the oral traditions have faithfully believed and held on to the fact that Olofin – Moomo, Oduduwa was partially blind and was full of infirmity because of old age. Attempts at curative restoration of his sight were to no avail. The divination of a Babalawo (physician) revealed that Olofin would regain his sight with brine. To procure brine from the sea became a herculean task. None of Olofin's children was willing to assist in this regard. To them, it was hazardous to embark on such a dangerous journey.

It is worthy of note that, Ajibokun, Orun-agaan-niYeye, who founded Ijesa kingdom, volunteered to procure brine from the sea. He went and fetched the brine. When he came back, he stood before his father who said to him: "O wa, o bu omi okun" that is, "You came, you fetched the brine". The brine was used to effect a cure of Oduduwa's blindness. The father gave him a sword. His brothers having shared his father's properties made him to depart from Ife with a followership. He first settled in Igbadaiye and pressed on to the village near Ibokun where he died. According to D.O. Olayiwola, "...it was from the saying of Oduduwa that Ajibogun derived his official title: Owa Obokun. This title is very significant among the Ijesa and other Yoruba kings that it was adopted by them but leaving the epithet – "Obokun" to the Owa of Ijesaland". This cosmogonic myth of origin of Ijesa among others is believed by many Ijesas.

Peel, a sociologist who did an interesting sociological work on the Ijesa people observed that “the Ijesa clearly fall well within the Yoruba ethnographic category and share the legends of Ife dynastic origins. Peel contradicted himself in another statement which he made that, “the Ijesa considered themselves ‘Yoruba’ only in the twentieth century when they took a name once borne by one of their historic enemies, the Oyo.” This statement that Ijesa people are non-Yoruba at a particular point in time cannot be sustained in Ijesa ethnography (and Ijesa origin of phenomenological analysis).

Olowokure agreed with M.J. Luke in his journal of August 1888 to September 1889 that Ijesa derived its name from the practice of the emigrants from Ipole having the free use of bracelets and aprons, the ornaments of the time from the free use of which their Ipole king, Owari, prohibited them in accordance with the customs of the time that the kings should prescribe the dress of their subjects. Subsequently it became a by-word among the people who were desirous of these ornaments of bracelets and aprons today ‘today, I am going to the house of custom of fashion, Ile (meaning house) and asa (custom and fashion)’ contracted into Ijesa.

Olowokure, Olayiwola, Abiola, Babafemi and Ataiyero agree that the Ijesa were the descendants of some people from Ife led by Ajibogun. Owueye also reveals that ‘IJO ESHA’ which is contracted into ‘IJESA’ means ‘a gathering of the chosen’. According to Oba Nla of Ijesaland, High Chief Oyekanmi Ogedengbe who claimed with certainty that it is wrong for anyone to associate the origin of Ijesaland to any source or myth of creation.

“Ijesaland has been in existence since the beginning of ages when God created heaven and earth, the land comprises of many other towns...”

Iwude Ogun Festival of Unity

Iwude festival in Ijesaland is characterized by songs majorly aimed at eulogizing the Owa Obokun Adimula. Most songs rendered at the Iwude Festival are meant to entertain the public. These types of songs make the Kabiyesi and his subjects to be happy and dance with so much joy. Examples of such songs are:

Lead: *Owa Orisa*

Chorus: *Owude lo ni o*

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Lead: *Owa Orisa*

Chorus: *Owude lo ni o*

Translation:

Lead: Owa the deity

Chorus: Celebrates Iwude today

Lead: Owa the deity

Chorus: Celebrates Iwude today

This particular song feature permanently at the commencement of the festival when the Owa Obokun leaves his Palace moving towards Ereja, where homage is paid to him by the “Yeyesogba” female chiefs at the frontal part of Yeyerise’s courtyard. He would pray and a gift of calabash filled with kolanut is presented to him and the following song would be sung:

Lead: *Awe o be lai se*

Chorus: *Awe be la sei soro Iujesa*

Lead: *Awe o be lai se*

Chorus: *Awe be la sei soro Iujesa*

Translation:

Lead: My friend this is how we celebrate

Chorus: My friend this is how we celebrate our festival in Ijesa

Lead: My friend this is how we celebrate

Chorus: My friend this is how we celebrate our festival in Ijesa

This song is recited amidst singing and drumming. The song buttresses the fact that the Iwude festival mainly dwells on merry making amongst the Ijesas. One of the songs often used is:

Lead: *Owa Orisa*

Chorus: *E lu bee Ora mo ja ja o*

Lead: *Owa Orisa*

Chorus: *E lu bee Ora mo ja ja o*

Translation:

Lead: Owa the deity

Chorus: He's at home to empower his children with fire

Lead: Owa the deity

Chorus: He's at home to empower his children with fire

Another song rendered during the Iwude festival accompanied by the Ijesa Igangan war drum is:

Ure, ure Oloye

Iwude

Ure, ure Oloye

Iwude

Translation:

Lets go, lets go Chiefs

To Iwude

Lets go, lets go Chiefs

To Iwude

This song is more of a clarion call to all chiefs and subjects of the Owa Obokun to get up and attend Iwude festival. The rendition of this song is usually accompanied with "Igangan" war drums. The song is always rendered by "Omode-Owa" and "Elegbaji" warrior chiefs. Parrinder regards the Africans as being incurably religious and the Ijesa being part of Africa are undoubtedly the same. According to Idowu "The real keynote of the life of the Yoruba is neither in their noble ancestry nor in the past deeds of their heroes. The key note of their life is their religion."

It is observed that most of the songs are short in style, and it's in call and response form. The bulk of Iwude festival praise chants just like songs, are eulogies to the person and office of the Owa Obokun Adimula of Ijesaland. Most of the praise chants recited at Iwude festival depict the monarch's power, supremacy and his father figure role over all his subjects in Ijesaland. The profound religiosity of the Yoruba people in general and of the Ijesa in particular cannot be disputed. They possess religious consciousness. The Africans unshakably hold onto the conception

of the Supreme Being and the divinities who can preserve lives from visible and invisible beings and disasters

There is however, a unique festival among Ijesa people, this festival is unique not only because of its grandeur but it is important because it is a festival that involves all Ijesa people and this festival is Iwude Festival. What today is known simply as Iwude Festival, is actually known and called by the name Iwude Ogun in the past. It is now known in modern times as Iwude festival – a new name given to Iwude Ogun Festival to reflect the mood of the modern times which seeks to bring all Ijesa people of all religions together to celebrate and felicitate at this all-important festival which brings all Ijesa people in the diaspora and the six Local Government Areas of Ijesaland together.

Iwude festival started several centuries ago in Ijesaland. It can even be claimed that the festival is the oldest of all festivals of Ijesa people. History has it that Iwude festival was started by Owa Obokun Owari, who was celebrating it on 3-monthly interval. It was Owa Obokun Atakunmosa who expanded the scope of Iwude to a very elaborate festival. This festival was and is still a 30-day affair, which is normally climaxed with the Iwude celebration-a celebration in which the paramount ruler of Ijesaland-Owa Obokun Adimula, comes out of his palace in the morning, moves I grandeur across a section of the community, celebrates with his people and returns to his palace in the evening. Prominent among the places where Owa would visit during this celebration are: Yeyrise's Courtyard, Obanla's Courtyard, Sawe's Courtyard, Lajoka's Courtyard and Salotun's Courtyard. In each of these palaces, Owa Obokun is expected to hold a court, whose duration may vary from 1 to 2 hours, depending on the mood of the occasion.

Iwude is a festival that affords Owa Obokun the opportunity to remember his ancestors, pay homage to them, offer sacrifices and prayers to God for the good of his people, peace and prosperity in the land and abundant blessings for his subjects. It is a festival that affords the traditional chiefs the opportunity to demonstrate their loyalty and faithfulness to Kabiyesi – Owa Obokun of Ijesaland. It is a festival that allows the people the opportunity of seeing their Kabiyesi – Owa Obokun, celebrate with him and pay their respect to him and his chiefs. Also, it is a festival designed to ward off diseases, sickness and other problems from Ijesaland through prayers, massive celebrations, tumultuous joy and gladness.

Significance of Iwude Festival

Olu Obafemi quoted Olaniyan in his essay, *Festival and Theatre in Africa*, that:

Festival is the foremost indigenous cultural and artistic institution in Africa communities. It comprises, in its most media composite, diverse forms such as singing, changing, drama, drumming, masking, miming, costuming, puppetry ... (Obafemi, 2016: 178)

Iwude festival is in essence therefore, a festival of unity. Iwude festival is a festival in which a well-deserved honour is given to Kabiyesi, Owa Obokun the paramount ruler of Ijesaland. It is a festival of rich culture in which cultural displays are featured. Such cultural displays include those of the royalty, manifested in the royal regalia of Kabiyesi Owa Obokun of Ijesaland, the royal beads, the royal crowns, the royal umbrella, the royal walking stick, the royal horsetail, the royal steps, the royal smiles and most importantly the royal music and royal dance. The cultural displays also feature the festival greetings of the chiefs-with the junior chiefs using their sword to beat the ground in front of the senior chiefs and using those swords to beat those of the senior chiefs. The cultural displays also feature the cultural dances by the people and Kabiyesi Owa Obokun himself. Iwude festival is a festival of exchange of gifts, with Kabiyesi giving gifts to some of his chiefs and these chiefs too giving some gifts in return.

Iwude Festival is a Festival of Rich History

For a people whose fore-father in the person of Owa Obokun Ajibogun, fetched the brine water that Olodumare used to restore the eye sight of Oduduwa in his old age and whose fore-father-Seriki Ogedengbe was the acclaimed generalissimo of the ancient internecine wars in Yorubaland, such people definitely have a rich history. Iwude festival is a festival that reminds all Ijesa people about the achievements of Owa Obokun Ajibogun – the first Owa Obokun of Ijesaland. The festival reminds Ijesa people about the beaded crown he got as a prize for his chivalry and sword of success – Ida Ajesehun he got from Oduduwa. These are part of the age-old items that are borne by the person who carries them in a box in front of Owa Obokun during the climax of Iwude Festival.

Iwude festival is a festival to remember and celebrate all the Owa Obokun that had reigned in Ijesaland before the incumbent Owa Obokun. This celebration usually involves some traditional ceremonies involving some traditionists in the Palace of an incumbent Owa Obokun. Iwude festival brings to remembrance the chivalry of the fore fathers of the Ijesa people in the internecine wars of Yorubaland. This is in particular signified by the various gun shots and brandishing of war swords. Iwude festival brings to fore the historical relationship of Owa Obokun to his senior chiefs and other Obas and chiefs in Ijesaland. Many of such Chiefs come out to play some traditional roles in the entire Iwude festival. Iwude festival is also of sociological significance, in the sense that, it is a festival of re-union of all people that make the larger Ijesaland. Owa Obokun is at home to serve as the pivot of all activities involved in the festival. Such activities include the purely traditional ones as well as the ceremonial ones.

Owa Obokun chiefs are also around at this time to play their roles. Ijesa people at different locations in Nigeria and abroad, come home at this period not only to unite with their families, but also participate in the all-important Iwude festival. This period provides the opportunity for Ijesa people to start new buildings, roof on-going ones, get married to new wives and the younger males go with older ones for Osomaalo in far places to learn the art of Osomaalo trade. Iwude is a convergence of the ancient but modern, it is a celebration of the best in the cultural values of Ijesa people. It is a convergence of culture and tradition, pomp and ceremony, excellence and beauty. Findings revealed that some of the greatest philosophers of medieval times were Ijesas. They included PaAgirisasa, Ode Abugan and the renowned Ifa Priest, Ologunkutere who was credited with consolidating the ruling lineage in modern day Eko. The brilliant thoughts and submissions of these "oracles" gave birth to the modern economic system and Ijesa "Osomalos" dominated trade and commerce from River Congo to River Gambia and from Lagos to Timbuktu.

However, Iwude-Ijesa festival is a major festival among the Ijesa from south west of Nigeria. The festival is an annual celebration of the *Ogun* deity. Iwude as a festival, is synonymous to the *Ogun* celebration in any part of Yorubaland like Ondo town in Ondo state, Ikere in Ekiti State, and many other parts where they believe in *Ogun* deity and worship it. Many of Yoruba societies are always subservient to the worship of deities, Ijesaland is of no exception as they hold this in high esteem. The *Ogun* deity is one of the gods in Yoruba land. The earlier inhabitants of each society

believed so much in the existence of these gods and worship them. In the historical account of the Ijesa as given by Samuel Johnson above, he said that the people kept slaves for sacrificial purposes. They used these slaves to worship their gods.

This sacrifice is what brought about the Iwude as a celebration of the Ogun deity among the people. Iwude is celebrated by all the sons and daughters of Ijesa, both home and diaspora. The festival has gained its ground despite the fast-growing technology and civilization. The Iwude festival has many activities that are embedded in the festival both before, during and after the actual Iwude festival. The first that serves as the opening into the festive period is "*Lilu agogo Ogun*"- Ringing of Ogun's bell. This is followed by the answer of all chiefs at the palace of "*Owa Obokun*" known as "*Jije Agogo Ogun*". During this festival, hunters will troop out in their great numbers, shooting their guns to accompany the procession of Kabiyesi, as he moves from one point to another. This procession has been put in place since ages and it allows the paramount ruler to pay homage to his major chiefs across Ijesaland. The procession is also significant as an aesthetic device in the traditional African theater.

Music in Iwude-Ijesa Festival

The Music in Iwude-Ijesa festival give the festival its beauty and bring people together annually to celebrate their source. As part of embedded aesthetics in this festival, for instance, the role that songs play cannot be overemphasized because the musical display in Iwude-Ijesa festival contribute immensely to the whole paraphernalia of this research. However, songs, drum, and procession shall be considered as part of the prominent aesthetics in Iwude Ijesa festival.

Songs in Iwude-Ijesa Festival

In their content and melodies, songs are unarguably the most pronounced sources of aesthetics in the Iwude Ijesa. As a matter of fact, aside from the sacrificing of "eran ogun" (dog), the musical performances constitute the second most important activity. In the song performance, the lead vocalist, usually from the palace is the leader while the backups and drummers are co-actors in the moving theater. I call it a moving theater because performances are done moving from place to place as the festival proceeds. In the song theater, the community serve as audience with active participation. Song is an integral part of African society. There is no situation, event, or position that is without its peculiar songs. The African man

has a song for each situation. Songs, to some extent reflect the belief, ways of life, religion history and even the philosophy of African people. Songs are important parts of African festivals through which messages are passed to the audience either to inspire or caution them. It helps the African society to maintain a healthy community because through songs, one can publicly say what cannot be expressed to a man.

Nketia (1974) posits that:

The themes of songs tend to center on events of common interest and concern to the members of the community or the social group within it. They may deal with everyday life or with the traditions, beliefs and customs of the society (189).

Nketia's argument implies that songs reveal the traditions, beliefs and customs of the society in question. This is also true in the case of Iwude-Ijesa festival. The songs of the festival show the belief of the people, even their ways of life. All these can be found in the songs of the festival. One of the songs says:

*Ijesa re e, arogunyo
Yesi o gbodofowokan Omo'bokun?*

Translation:

This is Ijesa, who delight in war
Who dares touch the children of Obokun?

*Gbogunboro lo loko Anaye
Odidi Omoafodidigun
Ayanmode, aba ogbe
Odidi omoafodidigun
O fi wadigun, ofeyindigun
Odidi omoafididigun*

Translation:

Gbogun-gboro owns the hill of Anaye
Odidi, who was born into war
Ayanmode is the great warrior

Odidi, who was born into war
He fought with all his life
Odidi, who was born into war.

This song shows the military prowess of the Ijesa. They owe this strength to their progenitor, Ogedengbe, who led the confederacy between Ijesa and Ekiti to form Ekiti-parapo which fought Ibadan and some other societies. From this song, it is established that anyone who dares the Ijesas is looking for war. The song strengthens courage and resilient spirit among the people of Ijesa as a form of superiority and control over the neighboring towns. In another song, the power of the paramount ruler of the province is revealed:

Owa e nile
Aremoyaya jo
Owa e nile
Aremoyaya jo

Translation:

The king is at home
He gives joy to the sorrowful

This song shows the supremacy of the Paramount ruler and depicts him as the one with the autonomous power. The head of the town gives joy to the sorrowful. This shows that people return with joy whenever they go to him for one thing or the other.

The Place of Drums in Iwude festival

Festivity is not complete without giving the African man his drums. In fact, Yoruba believes that the “Sekere” (African musical instrument made of beaded gourd) does not attend a mournful outing “Sekere kiiba won lo s’odeibanuje”. Drum is another important nuance found in the Iwude-Ijesa festival. Different drums accompany the musical performances during Iwude Ijesha:

“*Gangan*” (talking drum),
“*Omele*” (a variant of the talking drum),
“*Iyailu*” (another variant of the talking drum).
Accompanying the drum is “*agogo*” (Gong),

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“Agidigbo” (traditional lamellophone),
“Aro”(A folk instrument used in traditional Yoruba music”.

Beyond the entertainment, the Drummers use the drum as speech surrogate to communicate with the king, chiefs and the audience. It also reveals their beliefs and customs.

Drummers:

*Eni o dun mo,
Ko gbodowi
Eni o dun mo,
Ko gbodo fo*

He who is not pleased
Must not speak,
He who is not happy
Must be quiet.

Conclusion

It was discovered during the course of the research that music plays a significant role in the unity of Ijesa people in the celebration of Iwude festival. Different communities in Ijesaland plays different role in the musical performance display, those who play the gong are usually from Ipetu-Ijesa while the hunters are from Iperindo and Ijesa songs are performed across board. Like any other festival around the world, the place of music in the ‘Isokan and Ajumose’ in the celebration of Iwude-Ijesa festival cannot be overemphasized.

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