



Reflections on Ijala and Oriki as Sources of Historical Reconstruction: Amuye Faforiji in Perspective 1905 - 1950s

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Abstract

Abstract

Traditional songs preserve historical happenings among the Yoruba people in the Southwestern part of Nigeria. Among these numerous songs, *Ijálá* and *Oríkì* – a song-texted usually chanted by traditional hunters and self-appraised song, respectively, stand out. This study critically examines the position of these two significant traditional songs among the Yoruba people of Amuye Faforiji and its environs specifically. It attempts to make a comprehensive analysis of the evolution of these songs and how their existence in society affected their socio-economic, religious, and political affairs in response to critical issues of the time like wars, diseases, inter-group and inter-community relations, artistic display, and other peculiarities of the region as preserved in their oral histories and oral traditions. Using both primary and secondary sources, this study shows that the two songs, being the most significant traditional songs in Amuye Faforiji during this period, had, and still have, significant implications on the preservation of the history of the people, their relations with both friendly and hostile neighbours, the artistic display of the period and finally their emergence to modernity.

Keywords: Amuye Faforiji, Faforiji, Ijala, *oriki*, and traditional songs

Introduction

Yoruba traditional songs form a significant part of what many authors, writers, and scholars call Yorba Literature or Oral Literature. This is because what are considered literal elements in the Yoruba language

have survived decades 'mainly' with oral transmission from generation to generation (Abimbola, 2012). Being an oral society, there is no single Yoruba city, village, and community without its unique oriki (Adeeko, 2001; Oyewunmi, 2013; Oyewumi, 2023), and in some cases, Ijala-ode traditional songs where there were hunters in the past. While these songs were used as entertainment, they performed a significant role in the narration of many significant events in chronological manners, dateless, sung, examining the roles of notable ancestors, the tradition of origin, human migration, settlement, early socio-economic and political institutions as well as wars and diplomatic practices. Therefore, it is not arguable that *ijala* and *oriki* are the two most surviving oral literature of the Yorubas that have been used for several decades (Idamoyibo, 2014). The categories are inclusively represented in the verse population of the Yorubas: Ijala (also known as Ijala-Ode) is the hunter's traditional song, while *oriki* belongs to 'everybody', persons, extended families, compound families, towns, cities, non-living things as in shrines, and others (Asawo, 2023).

Oriki is what someone can use to describe someone or something without directly mentioning its name (Coker, 2023). Oriki in Yoruba can be defined into two kinds of self-praising nouns: a specific, unique name given to someone and, secondly, a eulogy or panegyric. In the former, it is the culture of the Yoruba to give unique names to the children either to showcase the circumstances of their birth- as in Aina, Ojo, Ige, Abebi, Ibadun, Taiye, and Kehinde, to mention a few (Coker, 2023); to mean supplication, Malomo, Kokumo, Kashimaawo, Jengbaye, and even Aja (which literally means dog); or to give them popular Yoruba *oriki* that have nothing to do with circumstances or supplication, but depict love, respect, prosperity, and beauty – names like Akande, Ayanfe, Abefe, Adunni, Ajoke, and others. There are specific names for both genders (Oyewumi, 2013). The second type of oriki is a self-praising song common among the Yoruba people. It is the most popular Yoruba poetic form, which the Yoruba poet takes as a compulsion to know the origin of significant ancestors and his lineage (Tribune, 2020). The embodiment of oriki surpasses praise; it also describes and tells stories and events and narrates oral traditions, making it one of the surviving sources of history among the Yoruba people, which many historians have used to examine the people's history.

The Yoruba traditional hunters perform a song-text called Ijala, which has its roots in the history of Ogun, the Yoruba god of iron (Ogunbode & Ogunbode, 2021). The song is traditionally sung by worshippers of Ogun, primarily hunters and blacksmiths, to seek the deity's favor and blessings for success in their activities, particularly in hunting and blacksmithing. That is why it is also called *Ijala-Ode*. *Ode* in Yoruba means hunter. *Ijala* is also used to narrate events (Tribune, 2020), making it a viable source of history. It involves entertainment, praise, invocation, supplication, warning, incantation, advice, legends, and myths, and each element is based on the current circumstances.

Gradually depreciating in the entire Yoruba society (Aloba, 1986) and Amuye Faforiji particularly, this paper attempts to define the context of *oriki* and *ijala* among the people of Amuye Faforiji, examine the use in the past and how it became one of the most reliable sources of the history of Amuye Faforiji, which have been used to pass down traditions from generations to generations since the establishment of the place since 1905 by a brave hunter, Adesanmi Adesoro Aponlese Faforiji (Ogundiran, 2023). The paper is divided into subtopics covering the cases of *ijala* and *oriki* separately as used in Faforiji, examining their significance,

and finally concluding by exemplifying their role as a significant source of history, especially in the case of Amuye Faforiji, which has oral traditions as one of the significant sources to know, study and examine its history because of the paucity of materials except for court cases, frontier publications alike, letters and farm leasing documents of the landlord-tenant relations between the people of Amuye Faforiji and the early settlers of the 1940s especially.

Oriki in Amuye Faforiji

Oriki, in the case of Amuye Faforiji, is one of the most important things that, if absent, can render its historical reconstruction a tedious exercise. It is considered two things: *ijanun* (Asawo, 2023) and *iwuri* (Adebayo *et al.*, 2023). “*Ijanun*” literally means limitation, and “*Iwuri*” means eulogy or panegyric, where oriki is used to praise and tell stories, myths, and legends. Its oriki has been able to situate the existence of Amuye Faforiji as an *Ijesha* settlement in the face of continuous attempts to intrude on the territories by the *Ife* elements from its borders (Adebayo, 2023), especially from *Ifetedo* and *Okeigbo*, the “core area.” (Aloba, 1986) Below are significant lines of oriki of Amuye Faforiji that are going to be examined subsequently:

Oríkì Aponlèsè bí Alààrì

English Translation

Oríkì Aponlèsè bí Alààrì

| | | |
|---|---|---|
| Omo Owa, Omo Ekun | - | Descendants of Owa (king), of the tiger |
| Omo aponlèsè bí alààrì. | | Descendants with bright skin like the traditional adorning ointment |
| Omo Ojagodo ewa, o fe lele wonu agbo | - | Descendants of Aponlèsè, the easy-going king |
| O to sinu ofin godo namu namu | - | He urinates in the trench, forming a river, then climbs out |
| Omo ogidiigbo, a gbe'su laja obirin gunyan je | - | Descendants of Ogidiigbo, The elite |
| Omo ateni wijo, Omo Ekun to fin toritori | - | He gives verdicts on spread mats, the clever cub |
| Omo Ekun to fin tirutiru | - | The tiger's cub that wags its tail majestically |
| Omo Ekun to d'ewu atorindo, Omo Ekun to d'ewu ojele | - | The tiger's cub that wears silky clothing |
| Omo Oteniara l'Amuye | - | Amuye, the Oteniara/ the son of Oteniara |
| A b'eja gboro lomi | - | |
| Omo oni sawewe eti oora, a birogbo bi akun | - | His bead is as big as bitter kola |
| Omo a ri je l'esun | - | He eats from the forest |
| A beni l'ori, fi yioku ara jinni | - | He who beheads one and leaves the dead body |
| Omo o m'omo rubo ki yeye re wa dupe ana | - | He who kills a child for sacrifice and expects the child's mother to bow in adoration |
| ebo a fin, ebo a da | - | The sacrifice/rituals shall be accepted |
| Omo egberun Ekun, egberun ikere | - | A thousand doors, a thousand lockers |
| Egberun ekun naisi kan to ki baba re kabiyesi | - | A thousand doors with a thousand officers, each dared not show respect to his father in the <i>kabiyesi</i> royal way of greeting the king. |

Omo elehinkule adequate, orisa oke je ki nla bi Ayane - He who is never a loner, the one the crown fits, the Supreme Controller of the heavens, let me keep blossoming.

This *oriki* is that of the Owa Aponlese of Amuye Faforiji. According to the gathered facts, a few lines of this *oriki* have shown that the founder of Amuye Faforiji was an Ijesha and, secondly, a prince whose father was Aponlese, the then Owa of Ilesha. It is also claimed that this particular *oriki* held the Ife and Okeigbo intruders away from tampering with the territories of Amuye Faforiji as a frontier settlement at the ‘edge’ of all Ijeshaland.¹⁶ “*Omo Owa, Omo Ekun, Omo Aponlese bi Alaari:*” These two lines symbolise the recognition of the heritage of all descendants of Adesanmi Faforiji and all the descendants of Faforiji know these two lines, even though a significant number of them do not know the entire *oriki*. These two lines have also been instanced concerning the Kwara, Oyo, Ife, and Igbo migrants in Amuye Faforiji to show the origin of the descendants of Faforiji (Faforiji, 2010). While the Alamuye of Amuye Faforiji picked leaders from among the settlers, they remained settlers. They are not considered ‘indigenous (Adebayo, 2023) in Amuye Faforiji, which, in the word of Alamuye, belongs to the ‘Faforiji descendants, the direct descendants of ‘Owa Aponlese.’

It tells the story of an Ijesha prince, Adesanmi Adesoro Aponlese, who was enslaved in the late nineteenth century to Okeigbo. Adesanmi was also a hunter who was the first person to hunt in Igbo Dudu (Adebayo, 2023), a dense forest near Okeigbo. He continuously carried the appellation of Ijesha princehood until her aunt manumitted him. He faced several threats from the traditional ruler of Okeigbo over a marriage affair (Aloba, 1986) and was forced to leave Okeigbo. He left with his family to Igbo Dudu, his hunt base, and established the first *atibaba* or tent in 1905 (Asawo, 2023). Being an Ijesha prince, the place he settled was referred to as Aba Ijesa (Ijesa village) by the Ife neighbours. This particular *oriki* is also recognised by other Ijesha communities and is regarded as a ‘manifestation of viable historical existence,’ as in the case of Amuye Faforiji. In Igangan-Ijesha, the founder of Amuye Faforiji is said to be an Ifa priest and a hunter (Olayinka, 2015). While communities have their *oriki*, they also unknowingly make new *oriki* out of the existing ones of other communities, sometimes due to dialectical differences. Below is how the people of Igangan regard Amuye Faforiji and Faforiji to be:

| <u>Oriki (Eulogy)</u> | <u>English Translation</u> |
|--|---|
| Ifaforiji | - The oracle has forgiven. |
| Agbo bi Ifa ti wi, agbefa gbenge pade osa lona | – oracle priest, users of oracle in the worship of a deity |
| Awon lomo Owa Aponlese | - Descendants of Aponlese |
| Omo amolese bi Alaari | – Descendants of the clever like veggie |
| Amuni ni pelepele | - Gentle Hunter |
| Afinju Ekun tii toju ona | - Courageous tiger that clears the path (reflecting on the people’s bravery in times of challenges) |

Fulani ljesa tii muni ni pelepele - The cunning ljesa Fulani hunter has befriended us with wisdom

Owa pelenge, O pelenge bi eni ti o jeko kan tan - Slim like someone that does not eat

Owa tii muni m'aparo oko eni - The king who captures one with one's farm's partridges

Owa b'eni lori, o fiyoku ara jinni - The king who beheads one and leaves the corpse to rot.

Owa n pe o, olo ndifa - The king summons you and dares question his authority

T'ifa ba fore, ti Owa fore, lku a p'olodi oluwa re je... - No one dare reject his calls...

According to the *oriki*, the Faforiji descendants are the descendants of Owa Aponlese. Adesanmi Faforiji is regarded as an Ifa priest “by inheritance” because Owa Aponlese is also regarded as an Ife priest. While there is no “amolese” in the *oriki* of Faforiji from the descendants of Adesanmi, it exists in the description of Faforiji from other neighbouring ljesha communities (as in the case of Igangan-ljesha). Also, “Oteniara” exists in the *oriki* by the Faforiji descendants, which are not in any description outside Amuye Faforiji. Both words are not the same, but they symbolise the same thing: cleverness, neatness, or beauty; using these words to describe Adesanmi Adesoro Faforiji. There are many notable Owa ljeshaland. Among them are Aponlese bi alaari, Aromolaran otutu bi òsùn Ajimoko bi Oyinbo, and others (Risa, 2023). Also, in another *oriki*, “Aromolaran otutu bi òsùn, o dele tejiteji, o mo lese bi alaari” by ljesha people, a link is established between Owa Aponlese and Aromolaran.... “o mo lese bi alaari” symbolizes the link between the entire Owa descendants. Secondly, it also describes their common feature related to beauty, fashion, or cleverness. In a specific way related to the song, all fourteen communities under Amuye Faforiji are sung and memorized (Ninalowo, 2023) ‘by the elites’ who see themselves as the custodians of traditions and culture. This also relates to other cultural activities, such as prayer rites in the Amuye River, the Ogun Festival, and the Esi-oja festival, where songs are chanted, and *oriki* has been sung annually since the establishment of the community.

Ijala in Amuye Faforiji

Ijala is another significant traditional song that has made a major contribution to the cultural history of Amuye Faforiji. It occupied the early cultural activities of the hunters in Amuye Faforiji as it was used during entertaining moments and to recount experiences (Tribune, 2020; Adegbite, 1991). *Ijala*-ode is a prominent song among the Yoruba hunters. However, the differences in the environment also make some songs peculiar to particular places, while there are general and common *ijala* songs (Asawo, 2023; Raheem *et al.*, 2023). The method of transmission of *ijala* is *Àtēnūdénū*, from mouth to mouth (Ninalowo, 2023; Tribune, 2022). In other words, from generation to generation. Below is a notable *Ijala* in Amuye Faforiji during the period under review:

| <u>Ijala-ode Elegbe (in group)</u> | <u>English Interpretation</u> |
|------------------------------------|-------------------------------|
| Ngbe gbere ee - | Eeee (prelude) |

| | | |
|-----------------------------------|---|--|
| Ode nse gberè apo | - | Hunters wants honeycomb |
| Agbe nse gberè ojo | - | Farmers want rain |
| Emi elegbe mode ode | - | My fellow hunters |
| Ogun lo da mi je mi o gb'ogun gbe | - | Ogun is my hunting host |
| Ogun loba mi da doodo idi mi | - | Ogun initiated me into hunting activities |
| Meje logun, meje nìrè | - | There are seven gods of iron and seven Ire deities |
| Ogun alara Nii gbaja | - | One is Alara that takes dogs for sacrifice |
| Ogun onire a gbagbo.... | - | One is Onire that takes ram for sacrifice |

This kind of *ijala* was used during an entertaining moment in Amuye Faforiji in the past, and it remains the prominent prelude to *Ijala* among the hunters in this community. According to oral interviews, *Ijala elegbe* was usually sung during the hunters' meetings, which were usually pre-determined and authorized meetings that could take place in Oluode's house or any other open places in the community that could accommodate the hunters (Asawo, 2023).

In every *Ijala*, Ogun is usually considered the first hunter to sing this traditional song. Every situation determines the kind of *Ijala* that should be sung. In matters related to war and oath, two words survived out of *Ijala-ode*. These are *Ijaodola* (Ninalowo, 2023)—war does not bring wealth—and *Ogunofeke*—Ogun does not want hypocrisy. The first word survived out of the context of war when some hunters urged the other party not to resort to war to settle their misunderstandings. At the same time, the second word was used during oath-making when hunters made oaths to assure themselves of loyalty in securing the communities. *Ijaodola* was a common diplomatic phrase among the Yoruba people, and every Yoruba community has its respective interpretation of the origin of this name. *Ijaodola* immediately became a common phrase when *Ijala ogun* (warring song) was chanted:

| <u>Ijala Ogun (warring song)</u> | <u>English Interpretation</u> |
|---|--|
| Boba dori agidi | - If matters get worse |
| Ode npode je ko lejo | - Hunters kill each other, it's not a taboo |
| Agbe npagbe je koo lewo | - Famers kill each other; it is not forbidden. |
| Adiye njefun arawon koo nikankan se | - Fowls eat their intestine, and it does not matter. |
| Ode le pode je | - Hunter can kill their brothers |
| Oju buruku ladiyen jefun arawon | - Fowls eat their intestines on a bad day |
| Eje gafara fun ra wa | - Let us give one another space. |
| Tanpepe ati jampere gbagbo, komo ode wa bi ti o gbalo | - It is a fight for survival |

(*Ijala* chanted by Rufus Folorunsho as a common *Ijala* for all hunters in Ijeshaland)

During the time of entertainment, the *ijala* below is one of the most popular songs among the Amuye Faforiji hunters during this period:

| <u>Ijala Elere (Entertainment)</u> | <u>English Interpretation</u> |
|------------------------------------|----------------------------------|
| Pamu Ioni gbe osan | - Cowards hunt during the day |
| Alagbara Iole de igbe oru | - Night hunting is for the brave |

Koma sode nile yimo afode ti o pase - There is no hunter unless cowards
 Ode wewewe, ode a pofon - Hunters that kill mosquitoes
 Eni t'ina o ba toju jogbori, kolo re bi labala – He whose bravery has never been tested
 cannot fly like high like the butterfly
 Labala gope tan, ina so gbi nile, oku labala lale ariwo ekun lota – The butterfly comfortably sat atop the
 palm tree with no fear of falling; with a loud
 wail, the butterfly fell to its death.

In this case, the *ijala* is used as a self-appraisal song and, simultaneously, a warning to 'young' hunters (cowards) to prepare for the unseen challenges in the hunting business. It cautioned young hunters not to be carried away with their youthful strength as overconfidence cloaked in unprofessional practices could attract dire consequences. The butterfly climbed up to the topmost of the palm tree out of unprocessed excitement and a firm reliance on its wings and ability to always respond to situations with precision. However, alas, the end of its miscalculation was the death. Therefore, the lesson is that life's journey is mixed with seen and unseen meta-forces that require tact, native intelligence, constant learning, and unlearning to navigate the odds and stay in the game of survival. *Ijala* was also used sometimes to relate the boundaries of Amuye Faforiji in the face of external aggression. This is much more available in sayings from *Ijala-ode*: "*Iran Baba won lo nile tititi koja omi oni-*" their ancestors have the land beyond the Oni River. This line in *Ijala-ode* in Amuye Faforiji was usually used to talk about the boundaries of Amuye Faforiji, especially in the face of Ife and Okeigbo invaders. *Ijala* was also used to give warnings, mourn, and express regrets, and it was featured in several collections of *Ijala* traditional songs across Ijeshaland. A notable *Ijala*, which mourns a dead person, is written below:

| <u>Ijala (Song)</u> | <u>English Translation</u> |
|---------------------------------|---|
| Eeeeeee Iku pa Abiri - | Abiri has succumbed to death. |
| Iku pa Abiri, Abiri lo run - | Abiri died and has joined his ancestors. |
| Ko ma ma seni tio ni ku - | Death is an inevitable visitor to all human |
| Atewe Atagba to nbe laarin wa - | Both young and adults are liable. |
| To lo wa meni tiku kan - | Who knows the next person? |
| Abiri kuuu ode nse gberere - | Abiri died, hunters mourn his demise |

In reverence to veterans and dead hunters, this particular *Ijala* was usually sung in Amuye Faforiji to mourn the dead, especially *Ogboju Ode* or brave hunters. While the above is a prelude to this kind of song, the dead person's name was sometimes chanted and eulogized after the prelude.

Conclusion

Ijala and *oriki* are undoubtedly some of the most important parts of Yoruba oral literature, which have significantly contributed to the history of the Yorubas, serving as a viable source of history. In the case of Amuye Faforiji, the historical reconstruction of this place would have been more tedious in the absence of *ijala* and *oriki*. For example, the *oriki* of the Faforiji descendants had shed more light on the Ife-Ijeshaland relations in the frontier as an aggressive one dominated by endless external threats and security challenges

that life invaders posed. Using *ijala* and *oriki* makes it easy to corroborate a few publications on Amuye Faforiji and the community's situation during the period under study. *Ijala* narrates the experience of the local hunters in Amuye Faforiji during this period. Unfortunately, the practice of singing *ijala* and *oriki* declined, especially in the 1950s, perhaps due to modernization. What is known is that the history of Amuye Faforiji took a new phase in 1948, following the settlement of the Kwara migrants, the building of new houses, the expansion of the community, and other developmental activities. Every Yoruba community has its specific *oriki*. Sometimes, the differences in environment and subcultures make some *ijala* songs peculiar to particular places. The *oriki* of Owa Aponlese of Amuye Faforiji is a eulogy or panegyric of the descendants of Owa Aponlese in Faforiji town. Although there are many descendants of Aponlese, every lineage (or community as they later have villages, towns, and later cities) has its specific *oriki* with slight difference from other descendants where it instances out the position of such descendant in the entire Owa Aponlese lineage and history. Both *ijala* and *oriki* show the usefulness of their own time, as they remain one of the most significant, if not the most viable, sources reconstructing the history of Amuye Faforiji during the period under review.

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11. See "*Frontier Settlements Established from Oke-Igbo*" sub-sectional publication, David, Aloba (1986). *Socio-Economic Linkages of the Ife-Ijesha Frontier Population in Southwestern Nigeria*, a thesis submitted to the Department of Geography for the Degree of Doctor of Philosophy (PhD). Obafemi Awolowo University, Ile-Ife, June. pp 111-114. Also, an interview with the current Alamuye of Amuye Faforiji, Oba (Dr) Adebayo Faforiji, Oteniara III, was conducted on January 30, 2023.
12. Oral Interview with Ogundiran Lawrence Ajewole, 50s, Risa of Amuye Faforiji, on March 24, 2023, in the palace of Alamuye, Amuye Faforiji.
13. Oral Interview with Asawo Rufus Folorunsho, Babalawo, and Asawo of Igangan-Ijesha, on March 23, 2023, in his residence of Oke-Iroko, Igangan-ijesha, Osun State, Nigeria.
14. According to oral interviews held with 14 indigenous people of Amuye Faforiji, 11 people talked more about external threats of Ife in their borders. Notable among them are: Alamuye of Amuye Faforiji, Oba (Dr) Adebayo Faforiji, Oteniara III, Ogundiran Lawrence Ajewole, 50s, Risa of Amuye Faforiji, Solomon Oluwasuyi, late-50, Chief Odunfin, Oluwasanu Aluko, Kehinde Dada and other notable "elites."

15. Adebayo Faforiji *et al.* Ibid.
16. The Ife people used to refer to Amuye Faforiji as “Aba Ijesha” (Ijesa Village). See “*Frontier Settlements Established from Oke-Igbo*” sub-sectional publication, David, Aloba (1986). *Socio-Economic Linkages of the Ife-Ijesha Frontier Population in Southwestern Nigeria, a thesis submitted to the Department of Geography for the Degree of Doctor of Philosophy (PhD)*. Obafemi Awolowo University, Ile-Ife, June. pp 112-114
17. Chief Olori-Omo was the head of the migrants' leaders who acted as their representatives; Sapaye was the head of the Oyo migrants; Ndi Igbo was the head of the Igbo migrants and others. See Faforiji B. (2010) *Brief History of Faforiji*” Unpublished Article, available at Alamuye’s Palace, Amuye Faforiji, Osun State, Nigeria.
18. Oral interview with the current Alamuye of Amuye Faforiji, Oba (Dr) Adebayo Faforiji, Oteniara III, conducted on January 30, 2023.
19. According to interviews conducted for the 14 descendants, Adesanmi Faforiji left Okeigbo because of a fight between him and Baale Depegba of Okeigbo, who wanted to marry a girl. Oral interview with Alamuye of Amuye Faforiji, Oba (Dr) Adebayo Faforiji, Oteniara III; also, Francis Adelowo Faforiji, and others.
20. Aloba, *ibid.*
21. Oral Interview with Asawo Rufus Folorunsho, Babalawo, and Asawo of Igangan-Ijesha, on March 23, 2023, in his residence of Oke-Iroko, Igangan-ijesha, Osun State, Nigeria.
22. Oral Interview with Asawo Rufus Folorunsho, Babalawo, and Asawo of Igangan-Ijesha, on March 23, 2023, in his residence of Oke-Iroko, Igangan-ijesha, Osun State, Nigeria. See also Olayinka, O. (2019, April 17). *The History of Owa Obokun and the Formation of Ijesa*. *Olumuyiwa*. <https://olumuyiwa.com.ng/2019/04/17/the-history-of-owa-obokun-formation-of-ijesa/>
23. Notable communities under Amuye Faforiji, according to Risa Ajewole, are Eyinoke, Senge I and Senge II, Omi-odo, Erinsebija, Araromi Òtòkòbò, Aba Aluko, Okereokun, Agbon Jegede, Amuye Tobatele, Bisi Awosifila, Bisi Ogbara, and Ilu Titun. They are cited in a song format
24. Oral interview with Ninalowo Babayaya, 50s, Kwara (of Kwara migrant origin), Oluode of Amuye Faforiji in his Residence in Amuye Faforiji, Osun state, Nigeria on March 25, 2023.
25. Many Yoruba communities have their respective songs that are as well considered as Ijala-ode. See Tribune Online. (2020). *Preservation of Ijala Cultural Heritage: Chanters Decry Neglect*. The South West, June 23. <https://tribuneonlineng.com/preservation-of-ijala-cultural-heritage-chanters-decry-neglect/#:~:text=Ijala%20is%20a%20song%2Dtext,endeavours%2C%20especially%20hunting%20and%20blacksmithing>. And also; Adegbite, Akin E. (1991). "The Concept of Sound in Traditional African Religious Music." *Journal of Black Studies* 22 (1):45-54. <https://doi.org/10.1177/002193479102200104>.

26. Oral interviews with Asawo Folorunsho, 50s, Igangan-Ijesha, Raheem Ayoku, 30s, Chief Elemeso Ode of Amuye Faforiji, and Taju Otun, 30s, Chief Otunode of Amuye Faforiji
27. Oral interview with Ninalowo Babayaya, 50s, Kwara (of Kwara migrant origin), Oluode of Amuye Faforiji in his Residence in Amuye Faforiji, Osun state, Nigeria on March 25, 2023. See also Tribune Online. "The Thrills of Ijala Are Ode Cultural Festival." Travel Pulse and M.I.C.E. December 2. 2022, <https://tribuneonlineng.com/the-thrills-of-ijala-are-ode-cultural-festival-2022/>.
28. Asawo Folorunsho, Ibid
29. Ninalowo Babayaya, Ibid