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EXTRA MUSICAL FUNCTIONS OF DRUMS IN YORUBÁ LAND: A STUDY OF GBÈDU ỌBA ỌLỌTỌ OF ỌTỌ ÀWỌRÌ LAND, LAGOS, NIGERIA

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Abstract

Beyond the basic functions of music in Africa are the socio-religio roles of music and musical elements. Music and components are elevated to the realm of deity, super-human beings, gods in the socio organization of various strata of the society. These are exemplified in musical instruments and objects being idolized and glorified. Some musical instruments are translated to the status of divinities, spirits and idols. Mystics are woven around some ensembles while few others enjoy some level of reverence equatable only to ancestors, kings and deities. Some musical objects are totems. This paper examines these anthropomorphic status of music in Yoruba land using Gbèdu music in the palace of Ọlọtọ of Ọtọ Àwọrì land, Lagos state, as a study. Exploring an ethnomusicological approach, the paper relies on archival and ethnographic sources for its methodology. Data for this study were collected using the Focus Group discussion method, Interview method and Participants Observation method. Performances of different typologies were observed at the palace. The chief palace musicians were interviewed alongside his troupe. Focus group discussions were organised among the various ensemble leaders in the palace. Emphasis is laid on examining the placement of Gbèdu music in the realm of gods, the purpose and the extraterrestrial reason for such an act. The study examines the implications of this phenomenon to music scholarship in Nigeria.

Keywords: Gbèdu, Anthropomorphic, Àwọrì, Ọtọ, Ethnographic

1 Background to the Study

Beyond the basic roles of music in Africa are those functions that are extra musical and esoterica in concept and practice. It is not uncommon to see musical instruments taking the exalted position of gods, divinities and deities in Africa. Such music and musical practices mostly found in the traditional African society are open to initiates and embedded in the norms and beliefs of the people. They enjoy the patronage of clairvoyants and telepaths. These form of music could be instrumental or vocal or a combination of both. 'melodic formulas and modal patterns are also associated with divinities through a musical concept known as ohùn ọrìsà (Vidal 274)

Some musical instruments are anthropomorphic in nature and restricted to shrines and spirit grooves. Some musical instruments have been attributed with human character. Some drums are deified and accorded mystical status. This is also characteristic of songs and chants that are for the exclusive preserve of the initiates. Amongst the Yorubá, The Dùndún drummer is seeing at the commencement of daily performance, talking (communicating audibly or in hush tone) to the drums. He personifies the drums. Prays to the drums and pour libation. In all cases, the drummer commits the day's transaction /expedition unto the gods of drums. According to Samuel "the drum (dùndún) is seen as an entity and treated as a being. If the igi (shell) breaks, it is wrapped in white cloth and presented to experienced master drummers for burial in a special ceremony. In certain cases, the person who broke the drum may be required to make proper sacrificial" (104) (Words in brackets are mine) In the moment of annoyance, Dùndún drums can be used to place cause (s) on the offending being.

'At the Ifá festival in Ede, (a town in Ogun State) symbolism is seen in the 'ritual feeding of the drums' prior to performance. The blood from a slaughtered animal is poured on the shell of the four Ifá drums, for this is believed to enhance the drums' sound resonance and necessary to transform the instruments from ordinary to their sacred usage in the community' (Vidal 272) 'Because the drum in certain circumstances, is equated with a man (and a rather exceptional man, at that, whose powerful voice is capable of sending messages far and wide), women must consequently treat it with the same respect that they show towards their men folk... in some African societies, women are not even permitted to touch a drum under any circumstance' (Aluede 158)

In some Yorùbá towns, in the event of the demise of a drummer (or chief drummer as the case may) the drum is made to mourn. In Okemesi Ekiti for instance, after the interment of the drummer his co drummers converge to play the drums until one of the drums in the ensemble loses its membrane surface. (it must tear apart). Thereafter, the carcass of the drum is left on the tomb of the departed drummer. It is sign that the drum has mourned the demise of their master.

Some of these ensembles are practically hidden from prying eyes of the public. Àgbá Ògbóni is a sacred ensemble of the Ògbóni cult in Yorùbá land. This ensemble is hidden away from prying eyes of the public. Orò cult (bullroarer) is another example of these cults whose musical activities are strictly limited to the initiates. Orò is also gender sensitive as the cult is only exposed to male citizens. At the height of 'Ládùnúnwò festival among the people of Okemesi Ekiti, the cult members call out to the non-initiates. *Àjèjì kúrò k'ólórò sorò* (the non-initiates or non-natives should excuse them for the initiates to take charge) this is a warning that comes with grave consequences.

Gbèdu Ọlótò of Àwóri as a study in the paper is meant to fill the gap in scholarly vacuum. While the study does the general overview of extra-musical functions of music, musical objects and music ensembles in Yorùbá land, it will focus in specific, on the Gbèdu ensemble of the Ọlótò of Àwóri land.

2. Gbèdu Ensemble

Gbèdu is a socio-religious drum associated with the royal institution in Yorùbá land. It is cylindrical drum commonly made of Òmò or Írókò tree and covered with the skin of a duiker. A typical ensemble of Gbèdu consists of four drums varied in sizes in order to produce tones in measure gradation. Although it functions effectively on its own, in few cases, as seen in palaces like Ìgà Ìdúnúngánràn the palace of Oba of Lagos, Gbèdu is supported by Agogo in the ensemble. Gbèdu drum is phenomenal. It is the only ensemble that is allotted sacrosanct roles in the installation, reign and demise of a king in Yorùbá land. Okùnádé qd Euba 'Another important and prominent royal drum of the Yorùbá is the Gbèdu. The term Gbèdu is for both the regalia drums of kings as well as music played on these drums. Gbèdu drum is a set of single headed drums ritually dedicated for royal uses (32 Okùnádé goes further describing the components of Gbèdu drums in Aké Palace as (Aké is the palace of Alake of Abeokuta) "The Gbèdu ensemble consists of four single headed drums of different sizes. The sizes are in graduated form. They are Íyá, Ako, Omele Gbèdu, and Àbígbèhin. The Íyá is the mother drum and regarded as the most senior" (57)

Expanding on the role of Gbèdu drums in Aké palace Okùnádé wrote further

Gbèdu drums are not just considered mere drums. Its sacredness is adored by all and sundry. The Oba who is the chief custodian of the culture equally pays his dues to the sacredness of the drums. After all the rites have been performed, the Oba, his chiefs and all members of the community are ready for the all night festive moment. Here, the Oba opens the dance arena with appropriate dance to the Gbèdu drums. Obeisance must be paid to the drums before taking the first step dance. The Oba does this by softly touching or tapping the Gbèdu drums with either of the feet three consecutive times before proceeding to the center of the dance arena. This is called 'Ìkosè'. The dance step is first directed to the right side before moving to the left side. The Oba does this to the Gbèdu drum which as translated by the informant says 'Kúrogbo kújì, Oba ìnbò' which means Kúrogbo kújì, (nonsensical syllable) the king is coming. (Okunade 57)

3. Gbèdu Ọlótò of Ọtò Àwóri: Origin, Philosophy and Practice



Palace of Ọlótò Of Ọtò Àwóri land

Fig 1

Ọtò Àwóri is part of the larger Àwóri tribe in Lagos and Ogun states South Western Nigeria. The town falls into the category of Àwóri kingdoms and chiefdoms founded between 1700 and 2000 (Àjàyí 27). Other towns in this category are Ọjọ, Ibà, Ìtiré, Mushin, Ìjánikin, Ìlògbò Erémi, Obádóré mèke, Erà, Mosáféjọ, Ọtò, Ìgbesà, The Àwóri people are reputed to be the direct descendants of Ọgúnfúnminíre. There are two variations in the oral narrations of the history of the Àwóri people. This is inevitable in documenting the history of Africans dated back to the pre-colonial era. However, as stated by Àjàyí in her essay, the origin of Àwóri settlement, 'the two traditions (versions) agree on the primacy of Ìshéri and on Ọgúnfúnminíre as the eponymous hero of all the Àwóri' Àjàyí (23) The tradition has it that Ọgúnfúnminíre was a great hunter and a prince of Ife, who sojourned on expedition guided by Ifá oracle towards the South of Ife. His primary settlement at the water bank of Ọgùn in a place called Ìséri. (Berger) Based on the instructions from the oracle he later moved downwards to Èbúté Meta and Ìdó in the present day Lagos. However, due to several incursions from the Benin, whereby they were exposed to incessant attacks the Àwóri left Lagos and moved to a supposedly safer island, along the outskirts of the town.

The present Ọlótò of Ọtò-Àwóri is His Royal Majesty, Oba Josiah Àiná Ilémobádé Kúyàmíkù I Ọgón Àwòò the Ọlótò of Ọtò-Àwóri Kingdom.

The history of the ensemble according to the Aro of Àwóri land, Chief Jimoh Seliu Akéréle who was a resource person to the researcher, is synonymous to that of the land and the people. Gbèdu belongs to the Oba. It enjoys same reverence like the Oba. It is kept in the precinct of the palace under

the custody of Chief Àró. At the installation of a new Ọba, the people announce to the community with a special rhythm from Gbèdu. According to Chief Àró, the actual investiture is done in a special confinement inside the palace. The people are expected to stay within the court yard awaiting the outcome of the series of divination that precede the investiture. At the conclusion of the process Àró comes out, and signal the Gbèdu drummers. At the sound of Gbèdu, the people burst into ecstasy. It is the Gbèdu that will, in melo-rhythm language of the drum, unveil person of king and the outcome of the divination. (the Yorùbá counts importance to the outcome of the divination, which in their belief could be negative or positive. Either way, speaks of the fate that may befall the community during the reign of the Ọba being invested). From the tone-rhythm of the drum they can decipher this. Since they believe the drums is the spirit-being that can decode the language of the spirit as spoken through the divination. Gbèdu Ọba Àwóri is an important consecrated paraphernalia of Ọba Ọlótò, therefore there can never be two of such in the jurisdiction of the Ọba. (since it is presumed that there can not be two obas in town, there can not be two Gbèdu drums in a town) peradventure, any gbedu drum is played in the precinct of the palace, the people see it as a bad omen, an act of treachery, which comes with grave consequences.

The Ọba, emerges from the initiation room to perform the Ikanse rites, by first, paying homage to the drums. He does this by acknowledging the cryptic powers of Gbèdu three times. With his left foot, he moves close to Gbèdu and touches it, withdraws back into the inner room and to emerge two other subsequence times to repeat the act. Failure or refusal to complete the process makes the initiation inchoate.

The Gbèdu in Òtò Àwóri is also the main entertainment drum for the Ọba. The Ọba romances the drum for the period of his reign and even in death. The request by this researcher to listen to the rhythm of Gbèdu at the death of the Ọba was rebuffed because it is a sacrilege to play the rhythm while a Ọba reigns. Making of Gbèdu is a special acts beyond ordinary drum makers. This act is done with consultation to the gods. Gbèdu drums are made of Òmò tree and covered with the skin of a deer in the absence of which, the skin of a duiker is considered a suitable alternative. The cylindrical head of Gbèdu drum is surrounded with tuning pegs which also serve as fastener for the stretched membrane. The area of the stretched membrane forms the sound board. When struck, it vibrates sympathetically and so amplifies the notes. The resultant vibration would have no effect until it travels in the appropriate frequency to the sound hole. The sound hole is usually variously shaped openings in belly of the instruments. The holes allow belly more flexibility, and freer passage of air vibrations from body of instruments. These two features, that is: the Sound board and the sound hole constitute the acoustical properties of the Gbèdu drums in the palace of Ọlótò.

Gbèdu Ọba Awori ensemble is deity personified. The ensemble has been lifted beyond the realm of ordinary to that of demi god. Gbèdu In Ọlótò palace is venerated, worshiped and glorified. The ensemble belongs to the Ọba and represents the spirit and being of the traditional ruler. It enjoys same royal status as the Ọba. Performance of Gbèdu, in the palace of Ọlótò begins with pouring of libation, veneration and invocation of spirit. In some instance as it is done in the presence of this researcher, divination was made to pacify Obatala's spirit. Oracular consultation was done to appease the spirit of god before commencement of performance. A number of taboos are associated with this ensemble. According to Chief Àró, who doubles as the priest of Gbèdu, the drums are never lifted off the ground. It is forbidden and comes with grave repercussion, for whoever is involved in the

perpetration of that sacrilege. No woman of reproductive age is allowed to have contact with Ìyálóde, the goddess of Gbèdu of drums. To qualify in playing any of these instrument, one must undergo special tutelage and initiation into the cult. Incisions are made and laws are established regulating the acts and conducts of performers. The researcher was forbidden from having physical contact with the instrument.

4.3.1 A (iii) Drums in Gbèdu Oba Ọlótò Ensemble Gbèdu Oba Ọlótò consists of four upright drums. They are: Àpèsìn, Ìyáàlù, Àwéré and Ìyálóde.



From left: Àpèsìn, Ìyáàlù Àwéré and Ìyálóde Gbèdu Oba Ọlótò Performance setting
Fig 2

Ìyálóde is robed in white cloth because she is the goddess of the ensemble. Ìyálóde stands and the link between the terrestrial and celestial spirits. In performance setting, Ìyálóde is venerated and consulted for her consent. Ìyálóde is the first to be played before any other in the ensemble. (see Score below) Ìyálóde in conjunction with Àwéré plays keep the time line. Ìyáàlù is the mother drum of the ensemble and dwells more on improvisation while Àpèsìn simply backs up. Àpèsìn has the lowest tone in the ensemble.



Chief Àró, Priest in charge of Gbèdu Pouring libation to the spirit of Ìyálóde before performance
Fig 3

4. Technology of the Drums

Gbèdu is not made of any drums. It is made of Òmò tree. According to Àró, Oracle are consulted before the chosen tree is felled in the grove. The essence of this is to know the appropriateness of the tree before

hand.. It is estimated at 1.2 meters tall and 18" circumference. The membrane is derived from *dunke* or deer.

Gbèdu is the only drum that speaks to the *Ọba* of *Ọtò*. It dialogues with the *Ọba* and communicates directly with him. It functions around the life, reign and demise of the *Ọba*. Gbèdu announces to the community the emergence of a new *Ọba*. It is the first drum, the *Ọba* acknowledges by dancing to its beats. The names of the four drummers that played for this researcher are: *Obani Gbénga* (*Àpèsin*) *Gbénga Fálólú* (*Ìyáàlù*) *Solomon Okóya* (*Ìyálóde*) *Sulaimon Kamarudeen* (*Àwéré*)

Gbèdu *Ọba Ọlótò* is wholly instrumental. No song involved at all levels of the performance. In all performance scenarios, the *Ìyálóde*, the goddess of the drums plays the introduction. *Àpèsin* has the deepest tone, *Ìyálóde* and *Àwéré* time liners. The *Ìyáàlù* remains the leader of the ensemble. It is the *Ìyáàlù* that determines the form of performance and the only improvising drum of the ensemble. *Ìyáàlù* does a metric imitation of speech to communicate with the dancer. It is not a tonal drum but skilful players can manipulate the drums to produce tri tone, that is High-Medium and low tones as speech representation by applying the beater to dampen the tome accordingly

5. Conclusion

This paper has been able to expatiate on those applications of music in Africa that go beyond the ordinary. It has shown the utilitarian factor in African music. Music in Africa is a belief, a religion and metaphysical pedestal holding the fabrics of the society. The anthropomorphic nature of music in Africa transcend sarcasm. Music is not only worshipped but forms object of worship. From conception of form to instrumentation and delivery is guarded by instructive ethos categorized in spiritualism. The paper has also emphasised the wrongness in the report of earlier scholar to Africa who sees our practices as barbaric and fetish. Instead it is belief of a people therein self-expressions are inbuilt. Some of the creed associated with these practices are either for protection of customs or perpetration of the arts. One thing is certain, contrary to erroneous impression of European scholars, they are not levity.

The implication of the foregoing is the implication it has on music scholarship in Africa. There are various forms of music that remain unknown to the generality of the people particularly scholars because of the secretive nature of its forms and rendition. Performance of such music are not extended to experts but restricted to initiates. Understanding the nature of music in this categories may pose threats to faith and beliefs. The amount of restrictions, taboos as booby traps in this context are hindrances to proper scholastic work. These have negatively affected appreciation of music and alleviation of tourism potentials.

It is therefore advised that for better understanding of these musical practices, agents involved in the delivery must consider a softer approach to the performances.

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Òtò Àwóri is part of the larger Àwóri tribe in Lagos and Ogun states South Western Nigeria. The town falls into the category of Àwóri kingdoms and chiefdoms founded between 1700 and 2000 (Àjàyí 27). Other towns in this category are Òjò, Ibà, Ìtiré, Mushin, Ìjánikin, Ìlògbò Erémi, Obádóré mèke, Erà, Mosáféjò, Òtò, Ìgbesà, The Àwóri people are reputed to be the direct descendants of Ògúnfúnminíre. There are two variations in the oral narrations of the history of the Àwóri people. This is inevitable in documenting the history of Africans dated back to the pre-colonial era. However, as stated by Àjàyí in her essay, the origin of Àwóri settlement, 'the two traditions (versions) agree on the primacy of Ìshéri and on Ògúnfúnminíre as the eponymous hero of all the Àwóri' Àjàyí (23) The tradition has it that Ògúnfúnminíre was a great hunter and a prince of Ife, who sojourned on expedition guided by Ifá oracle towards the South of Ife. His primary settlement at the water bank of Ògùn in a place called Ìshéri. (Berger) Based on the instructions from the oracle he later moved downwards to Èbúté Meta and Òtò in the present day Lagos. However, due to several incursions from the Benin, whereby they were exposed to incessant attacks the Àwóri left Lagos and moved to a supposedly safer island, along the outskirts of the town.

The present Olótò of Òtò-Àwóri is His Royal Majesty, Oba Josiah Àiná Ilémobádé Kúyámíkù I Ògúnfúnminíre the Olótò of Òtò-Àwóri Kingdom.

The history of the ensemble according to the Aro of Àwóri land, Chief Jimoh Seliu Akéréle who was a resource person to the researcher, is synonymous to that of the land and the people. Gbèdu belongs to the Oba. It enjoys same reverence like the Oba. It is kept in the precinct of the palace under

the custody of Chief Àró. At the installation of a new Oba, the people announce to the community with a special rhythm from Gbèdu. According to Chief Àró, the actual investiture is done in a special confinement inside the palace. The people are expected to stay within the court yard awaiting the outcome of the series of divination that precede the investiture. At the conclusion of the process, the result comes out, and signal the Gbèdu drummers. At the sound of Gbèdu, the people burst into ecstasy. It is the Gbèdu that will, in melo-rhythm language of the drum, unveil person of king and the outcome of the divination. (the Yorùbá counts importance to the outcome of the divination, which in their belief could be negative or positive. Either way, speaks of the fate that may befall the community during the reign of the Oba being invested). From the tone-rhythm of the drum they can decipher this. Since they believe the drums is the spirit-being that can decode the language of the spirit as spoken through the divination. Gbèdu Oba Àwóri is an important consecrated paraphernalia of Oba Olótò, therefore there can never be two of such in the jurisdiction of the Oba. (since it is presumed that there can not be two obas in town, there can not be two Gbèdu drums in a town) peradventure, any gbedu drum is played in the precinct of the palace, the people see it as a bad omen, an act of treachery, which comes with grave consequences.

The Oba, emerges from the initiation room to perform the Ikanse rites, by first, paying homage to the drums. He does this by acknowledging the cryptic powers of Gbèdu three times. With his left foot, he moves close to Gbèdu and touches it, withdraws back into the inner room and to emerge two other subsequent times to repeat the act. Failure or refusal to complete the process makes the initiation inchoate.

The Gbèdu in Òtò Àwóri is also the main entertainment drum for the Oba. The Oba romance the drum for the period of his reign and even in death. The request by this researcher to listen to the rhythm of Gbèdu at the death of the Oba was rebuffed because it is a sacrilege to play the rhythm while a Oba reigns. Making of Gbèdu is a special act beyond ordinary drum makers. This act is done with consultation to the gods. Gbèdu drums are made of Òmò tree and covered with the skin of a deer in the absence of which, the skin of a duiker is considered a suitable alternative. The cylindrical head of Gbèdu drum is surrounded with tuning pegs which also serve as fastener for the stretched membrane. The area of the stretched membrane forms the sound board. When struck, it vibrates sympathetically and so amplifies the notes. The resultant vibration would have no effect until it travels in the appropriate frequency to the sound hole. The sound hole is usually variously shaped openings in belly of the instruments. The holes allow belly more flexibility, and freer passage of air vibrations from body of instruments. These two features, that is: the Sound board and the sound hole constitute the acoustical properties of the Gbèdu drums in the palace of Olótò.

Gbèdu Oba Awori ensemble is deity personified. The ensemble has been lifted beyond the realm of ordinary to that of demi god. Gbèdu In Olótò palace is venerated, worshiped and glorified. The ensemble belongs to the Oba and represents the spirit and being of the traditional ruler. It enjoys same royal status as the Oba. Performance of Gbèdu, in the palace of Olótò begins with pouring of libation, veneration and invocation of spirit. In some instance as it is done in the presence of the researcher, divination was made to pacify Obatala's spirit. Oracular consultation was done to appease the spirit of god before commencement of performance. A number of taboos are associated with the ensemble. According to Chief Àró, who doubles as the priest of Gbèdu, the drums are never lifted off the ground. It is forbidden and comes with grave repercussion, for whoever is involved in the

perpetration of that sacrilege. No woman of reproductive age is allowed to have contact with Ìyálóde, the goddess of Gbèdu of drums. To qualify in playing any of these instrument, one must undergo special tutelage and initiation into the cult. Incisions are made and laws are established regulating the acts and conducts of performers. The researcher was forbidden from having physical contact with the instrument.

4.3.1 A (iii) Drums in Gbèdu Oba Ọlòtò Ensemble Gbèdu Ọba Ọlòtò consists of four upright drums. They are: Àpèsìn, Ìyáàlù, Àwéré and Ìyálóde.



From left: Àpèsìn, Ìyáàlù Àwéré and Ìyálóde Gbèdu Oba Ọlòtò Performance setting
Fig 2

Ìyálóde is robed in white cloth because she is the goddess of the ensemble. Ìyálóde stands and the link between the terrestrial and celestial spirits. In performance setting, Ìyálóde is venerated and consulted for her consent. Ìyálóde is the first to be played before any other in the ensemble. (see Score below) Ìyálóde in conjunction with Àwéré plays keep the time line. Ìyáàlù is the mother drum of the ensemble and dwells more on improvisation while Àpèsìn simply backs up. Àpèsìn has the lowest tone in the ensemble.



Chief Àró, Priest in charge of Gbèdu Pouring libation to the spirit of Ìyálóde before performance
Fig 3

4. Technology of the Drums

Gbèdu is not made of any drums. It is made of Òmò tree. According to Àró, Oracle are consulted before the chosen tree is felt in the groove The essence of this is to know the appropriateness of the tree before

hand.. It is estimated at 1.2 meters tall and 18" circumference. The membrane is derived from *duiker* or deer.

Gbèdu is the only drum that speaks to the Oba of Òtò. It dialogues with the Oba and communicates directly with him. It functions around the life, reign and demise of the Oba. Gbèdu announces to the community the emergence of a new Oba. It is the first drum, the Oba acknowledges by dancing to its beats. The names of the four drummers that played for this researcher are: Obani Gbénga (Àpèsin) Gbénga Fálolú (Ìyáàlù) Solomon Okóya (Ìyálóde) Sulaimon Kamarudeen (Àwéré).

Gbèdu Oba Olótò is wholly instrumental. No song involved at all levels of the performance. In all performance scenarios, the Ìyálóde, the goddess of the drums plays the introduction. Àpèsin has the deepest tone, Ìyálóde and Àwéré time liners. The Ìyáàlù remains the leader of the ensemble. It is the Ìyáàlù that determines the form of performance and the only improvising drum of the ensemble. Ìyáàlù does a metric imitation of speech to communicate with the dancer. It is not a tonal drum. The skilful players can manipulate the drums to produce tri tone, that is High-Medium and low tones. It is a speech representation by applying the beater to dampen the tone accordingly.

5. Conclusion

This paper has been able to expatiate on those applications of music in Africa that go beyond the ordinary. It has shown the utilitarian factor in African music. Music in Africa is a belief, a religion and metaphysical pedestal holding the fabrics of the society. The anthropomorphic nature of music in Africa transcend sarcasm. Music is not only worshipped but forms object of worship. From conception of form to instrumentation and delivery is guarded by instructive ethos categorized in spiritualism. This paper has also emphasised the wrongness in the report of earlier scholar to Africa who sees our practices as barbaric and fetish. Instead it is belief of a people therein self-expressions are inbuilt. Some of the creed associated with these practices are either for protection of customs or perpetration of the art. One thing is certain, contrary to erroneous impression of European scholars, they are not levity.

The implication of the foregoing is the implication it has on music scholarship in Africa. There are various forms of music that remain unknown to the generality of the people particularly scholars because of the secretive nature of it forms and rendition. Performance of such music are not extended to experts but restricted to initiates. Understanding the nature of music in this categories may pose threats too faith and beliefs. The amount of restrictions, taboos as booby traps in this context are hindrances to proper scholastic work. These have negatively affected appreciation of music and alleviation of tourism potentials.

It is therefore advised that for better understanding of these musical practices, agents involved in the delivery must consider a softer approach to the performances.

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