

Rethinking Yoruba Philosophy And Colonial Music: What Yoruba Dundun Music Is Not.

Dr. Femi Abiodun

Department of Music Obafemi Awolowo University Ile-Ife, Nigeria
Corresponding Author: Dr. Femi Abiodun

Abstract: What brought about changes in the context of music performance in Yoruba region of Nigeria is yet to be subjected to analysis within ethnomusicological framework. Assumptions are that there is a departure from Yoruba music philosophy and more dearly, the colonization project has put unwanted strength on Yoruba music. This paper reconstructs narratives and counter-narratives in Yoruba philosophy and colonial music to contribute to the musicological understandings of what Yoruba dundun music is not. The dundun music is an instrumental performance on hourglass drums containing at least *Ìyá-lù*, and any two of *Gúdúgúdú*, *Isaájú*, *Àtèlè*, *Aguda*, *Sèkèrè-ajé*, or *Aro*. It ranges from a solo performance to group performance with a purpose of communication; showcasing its versatility because of its ability to imitate human voice. Five groups of *dundun* performers in Ile-Ife districts of Osun State were interviewed in this study. Analysis engaged the Kimmerlie three philosophical themes in the African way of thought and Ikuenobe's (1997) universalists and particularist schools of thought. The result of the analysis showed that the performance contexts are related but they are very different. The musicians over the years remain community historians, entertainers, composers and creators of new compositions but with a changed philosophy and purpose. For instance, the dundun drums now speak English language. The study concluded that colonization is the basis of *dundun* cultural duality and bi-musicality.

Keywords: Yoruba philosophy, Dundun music, colonial music, cultural duality.

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I. INTRODUCTION

The basis of what is indigenous to the Yoruba drumming system of the Southwest Nigeria cannot be described outside Yoruba philosophy and her indigenous system. Yoruba philosophy, being a folk phenomenon is not available in print compared to the Western philosophy. As we debate Yoruba philosophy in the context of music, or musical culture in the context of Yoruba philosophy; the need to interrogate the philosophy of Yoruba dundun music in the contemporary Nigeria then arises. What is contemporary today in most African countries Kigongo (2010:2) notes has been determined by the encounter of two cultural and ethical paradigms which in this study is colonial music and the Yoruba philosophy. The position of this paper is that whereas Yoruba philosophy is communal premised within a set of oral narration of myth and cultural practices, its interpretation in contemporary musical performance in Nigeria and within a colonial gift is inherently diversified in context.

There was no need to engage in a battle with the West; think Western or compare African music philosophy with its Western counterpart when no colonisation besieged Africa. African philosophy is oral and songs were the most articulate medium of orality in Africa; the written tradition does not apply in this case. What you cannot say in the open, you can sing in the open. Musicians are able to call the king by name in his presence. This is the power of music as an agency in Yoruba public sphere. Next to singing is the talking drum which imitating human voice can speak and 'sing' the king. Do the drums still speak? If they do, are they speaking the mind of the Yoruba? Should we seek or measure Africa with foreign standard? The paper examines the context and extent to which Yoruba philosophy is articulated in *dundun* drumming and how adequately the drumming represents the Yoruba knowledge system in contemporary *dundun* performance. Data obtained from the researcher's observation of live performances, interviews of some 5 selected Yoruba *dundun* drummers in Osun State in Nigeria and close watching of audio video recording were analysed. Literatures were reviewed to support or refute assumptions and claims.

II. PHILOSOPHY IN AFRICAN TRADITIONAL SETTING

Many thesis and antithesis on African philosophy were put in place by African and non-African scholars. Many questions were raised substantially by non-African scholars as to the existence and efficacy of African philosophy. Hawking and Mlodinow (2010:51) reiterate strongly that 'philosophers have not taken science sufficiently seriously and so philosophy is no longer relevant to knowledge as claimed' Callum D. Scott

(2012: 384) notes that Hawking and Mlodinow's (2010) position is based on deviation from ancient definition of philosophy. It is also based on the fact that much contemporary philosophy is centred on issues in which scholars see little relevance of current 'hard' science to their research. Scott reiterates further that 'quantum mechanics for instance, is difficult to connect to theories of race and identity which touch on moral and political philosophy'. Yoruba philosophy is all encompassing as it reflects on religion, politics, science, culture, ethics and current issues.

The questions about existence of African philosophy have been debated variously by scholars. In his article "Does African philosophy exist?" Micheal Olugbemi (2016:1) raises many questions: were our forbearers non-thinking creatures? Are we still thinking? Do we have a school of thought that equips our policy makers, guides our scholars and provides guidance for our development? Or are we just living on borrowed thought and precepts? Is there anything like an indigenous African philosophy? Why has African philosophy not been acknowledged by the world? What is African philosophy? Why should African philosophy be held in contempt differently simply because of their varied ethnic origin less so than the Greek, Roman Anglo-Saxon, Franco-German and American philosophers are universally regarded as one?

The position of scholars like Hawking and Mlodinow (2010: 47) that 'philosophy is dead' shows how people pretend to be ignorant of the "wonders" of the wisdom of Plato, Aristotle, Thales, Anaximander and Anaximander in the Western philosophy. They probably pretend to be ignorant of the wonders of Odu-Ifa (Ifa corpus); Samuel Ajayi Crowther, Obafemi Awolowo, Wole Soyinka, Wande Abimbola, Jacob Olupona, Toyin Falola, Sophie Oluwole, Abiola Irele and others in Yoruba philosophy. The wonders in Yoruba philosophy however goes beyond scientific proof because one has to do it the way it is done so that it can work the way it is meant to work. (Se bi won se n se, ko le ri boo se nri) An incantation (ofe, ogede, ayajo, awise) is said to make the unimaginable happen. Any omission or misplacement of words while rendering the incantation will render the use impotent. In addition to the use of incantations is the use of the proverbs (owe) adage (awilo) aphorism (ewaede) and Ifa Corpus (Odulfa). All this points to the Yoruba cardinal virtues which are bound by Yoruba philosophy: justice, (idajo) metaphysics (ohunairi), cosmos (aye akamara), behaviour (iwa ori (destiny) love (ife) bravery (akinkanju) wisdom (ogbon) morality (omoluabi) relation (ebi, ajumobi) temperance (suuru) honesty (ooto, ododo).

By definition, philosophy in the classic task is to seek wisdom (Socrates Apology). It also includes the special gift of the philosopher and of those in general who have devoted themselves to a contemplative life in pursuit of the truth. (Robinson, 1990:14). Plato himself defines the virtue of wisdom as knowledge (Republic 376e) Aristotle connects wisdom directly to scientific knowledge. From the definitions of Western Philosophy, wisdom has a strong connection to scientific knowledge and according to Callum (2012:387) forms a precondition for the philosophies and to John Paul II (2007:7), 'the seeking of wisdom encourages the asking of fundamentally human questions'. He who seeks wisdom, seeks knowledge and will be wise. This fundamentally can be got from a curious mind that asks questions.

To Africans, Kimmerle (2001:5) notes that "philosophers, especially African-born who are trained in western philosophy, have engaged in a meta-philosophical debate over whether there exists an African philosophy, and if so, what its nature is". Uzodinma Nwala (2005:21) notes that 'the traditional Africa philosophy has oral tradition in its repository, with oral discourse as the primary form of communication and dialogue'. Nwala reiterates further that 'philosophy is a product of ancient sages and the critical mass reflections and nature of reality including the nature of world views'. This definition emphasises the oral basis of African philosophy and its dependence on ancient sayings of the ancient people like Plato, Socrates and others. Okolo (1993:11) locates African philosophy within African life, history, values and the way an African experiences, conceives and interprets nature, society, religion, man, God, (god), human and conduct. Okolo justifies his definition in Igbo culture of Nigeria where philosophy is an expression of God (god) human and conduct. Kimmerle (2001:5) describes African philosophy through Ubuntu concept of communalism. The author relocates African philosophy through three themes:

- the basic concept of vital force differing from Western philosophy of being;
- the prevailing role of the community differing from Western philosophy of individualism; and
- the belief in spirit differing from Western philosophy of scientific and rationalistic way of thought.

Kimmerle's outline compares favourably the Western and African philosophical concept. The context and content are equally significantly different as will be discussed further in this paper. Akrofi's (2001:1) study of Isicathamiya music discovered that the music was greatly influenced by Zulu indigenous beliefs based on Zulu philosophy. Such beliefs include belief in communalism expressed in Zulu dictum, umuntu, ngumuntu and ngabantu. Akrofi's study justifies Kimmerle's study that the concept of communalism is a regular feature of African philosophy. Lee M. Brown (2016:23) in his book, African philosophy: New and Traditional Perspectives, notes that the conception of the person, truth, destiny, personal identity and metaphysics are the basic components of African philosophy where it can best be interpreted and expressed in the perspective of the

native users of the language. Knowledge of a language is therefore paramount in meta-philosophical debate of African music philosophy.

In a philosophical debate regarding the nature and existence of African Philosophy, Ikuenobe, Polycarp (1997:89) culminated two camps – the universalists and the particularists (anti universalist). The universalists school of thought believes that the methodology and subject matter should be the same in Western and African senses. The particularist school of thought argues that different cultures have different ways of explaining reality; hence Africans must have a philosophy that is essentially different from other philosophies. In most cases, what is universal may be ambiguous and relative. Components and content (truth, wisdom, persons, metaphysics) may be the same, interpretation and expression of the components in culture may likely be different. We shall examine this further within the Yoruba philosophy and drumming performance.

In Onyeji's (2011:22) definition of African philosophy, he reiterates that philosophy subsumes the uses, functions and purposes for which music is composed and performed. The Igbo philosophy according to him includes set of beliefs, the guiding principles, values and ideas that inspire the art of music composition and performance. Value in African context according to Udabah (2004:255) subsumes three elements:

- the object which is a value;
- the object which must satisfy societal needs; and
- the people who must appreciate the object as a value.

In Onyeji's (2011:20) study of the philosophy of African music practice notes that "the philosophy behind the creation of music is not detached from human social life and human's contemplation. African music therefore is derived from a more holistic philosophy of life and the cosmos.

OduIfa (Ifa Corpus) has been confirmed in Yoruba studies as the basis and foundation of Yoruba philosophy (Oluwole2014:7); and as the ancient wisdom of the Yoruba people (Makinde1985:58) WandeAbimbola (2011: xviii) as cited by Oke (2007:72) sees Ifa as the 'main indigenous sacred text of the Yoruba used in a hermeneutical manner to produce cultural philosophy when they interpret, analyse, evaluate and comment on the poems contained in the Odu-Ifa'. Philosophy in Yoruba context reflects the religion and spiritual essence of the people. Every Yoruba person has a religious and spiritual essence as may be deduced from OduIfa. While Gbadegesin (1991:76) as cited by Oke (2007:76) emphasises that the most important religious and moral ideas of the Yoruba are contained in the Ifa Corpus, Oke (2007:73) maintains that 'Ifa is not a religion' and Abimbola (2011:36) describes Ifa as the store-house of Yoruba culture inside which the Yoruba's comprehension of their own historical experiences and understanding of their environment can always be found. The three positions establish Ifa as a religious book, a history book, a sacred document, the book of culture and Abiodun (2010:6) sees it as music 'manual' of the Yoruba music philosophy.

The concept of Ori (head) is philosophical in Yoruba's interpretation of it. Ori is the physical head that houses the primary senses of human being. The philosophy about ori establishes Yoruba's wise-saying that you may have eyes and yet not see (the super sensual real that transcends the physical world) you may smell a rat and yet get lost in it and you may taste a thing and never tasted another. No wonder Yoruba will say 'we should make sacrifice to the head and not the gods' (Ori la babokaforisasile). This is because it is ori (head) that leads to prosperity or destruction. (orinigbereekoniati). Yoruba believe that ori is chosen. Studies on ori established three means of choosing ori from God while one is on his way to the world. These are:

- Akunleyan – kneel to choose
- Akunlegba – kneel to be given
- Ayanmo – destined to happen

Ori represents what is destined to happen, what is chosen or given to one on the way to the world. Yoruba therefore believe that ori is the personality-soul, person's spiritual element, it is the real essence of being. It is also a man's double or guardian angel or counterpart. Oguntade (2011:42).

Gbadegesin (2009:73) refers to ori as 'one's spiritual intuition and destiny embedded into human essence to spark off human consciousness'. Ori will therefore give account of what transpired between the day we were born and the day we die. This philosophy is evident in Odu-Ifa, chapter 2, verse eight when it says.

- Oripele -I salute the head
- Ateteniran -That established the core citizenry
- Atetegbenikoosa - Who favours one before deity
- Kosoosatii da niigbe - No deity favours one
- Leyinorieni - Outside one's head.

Sophie Oluwole (2014:2) observed that while Yoruba philosophy (as embedded in OduIfa) has the concept of two sides of a coin, the Western philosophy is unitary. She reiterates further that "the difference between Orunmila and Socrates is that OduIfa (Orunmila) stipulates that life is based on dualism (negative and positive)

while Socrates (Western philosophy) is either positive or negative. No wonder the negative and positive current cables cannot be joined together (electricity) even though the two will produce lighting.

III. YORUBA SONGS AND CONTACT WITH THE WEST.

The arrival of Wesleyan missionaries in Badagry in 1941 and the Church Missionaries Society (CMS) in Badagry in 1943 marked the encounter with the Western culture. The process of colonization started in Yoruba community. It therefore had a direct 'attack' on Yoruba's musical philosophy and ideology. Many other missionaries came and spread to all parts of the country. This spread bred many things-political, economic, social, educative, religious and cultural issues. This study is limited to the European cultural influence on Nigerian music with special emphasis on Yoruba region.

At the arrival of Western music, the Yoruba drums were banned from western divine services with the excuse that the drums were not sacred enough because they were used in the shrine of the Yoruba gods- *Ogun*, *Sango*, *Obatala* and *Oya*. The immediate implications were that Yoruba people can no longer dance during the divine worship inside the church. This created a big gap in the religious life of the Yoruba people. The usual celebration during worship was replaced with the soft dull divine organ service. This later led to the formation of African based Churches where dancing, clapping of hands and drumming on African musical instruments were allowed during services. The doctrine of the African churches in Yoruba region was based on Yoruba philosophy.

In the core technical areas of music, the musical elements that were truly African were "influenced" by Western musical elements. These include the melody, the rhythmic pattern, the form, the harmony, the song text, the metre and texture. Many studies confirmed that songs in African melodies before the advent of Western music were within tritonic, tetratonic, pentatonic and hexatonic scales. Tritonic employs three notes of varying intervals. The three varies in different cultures of Africa. Tetratonic scale uses a melodic line of only four notes of varying intervals. Like in the tritonic scale, the tetratonic can appear in their inversions. The most common is the pentatonic scale which employs a melodic line of five notes of varying intervals. The pentatonic scale is in various types. The hexatonic employs a melodic line of six notes of varying intervals. (For further reading, see Nketia 1974 *Music of Africa*).

With the advent of Western music, these basic melodic arrangements changed and the various Western scalar patterns were introduced into African songs of which Africans found it difficult to sing. (Ekwueme: 2004). To date, African rhythm is adjudged complex in its various types and forms. African and non African scholars like Agawu, Mensah, Nzewi, Gyimah, Nketia, Euba, Omojola and many more have analysed and investigated the types, principles and organisation of African rhythm. All the studies especially GyimahLabi and Kofi Agawu have done extensive work on African rhythmic structure in which all constituent components of African rhythms were analysed to show the basic rhythmic patterns. With the different styles from Western classical, the rhythmic patterns are giving way to jazz, highlife, reggae, blues and other Western styles. Of particular interest is the conceptual definition of African rhythm in Nketia (1974) study of rhythmic organisation in Africa. Ekwueme (2004:43) found out that the West Africa music rhythm is made up of the combination of duple and triple schemes. GyimahLabi(2003:34) arrived at various dimensions to theoretical issues in African music to include metre in African music, the time line and formal structures in African music. Kofi Agawu's (2003: 2) work on rhythmic pattern in Africa is equally outstanding. The question is that are these traditional rhythmic patterns in their abridged form, adopted form or adapted form? Mensah I.T, Nketia J.H.K., Agawu Kofi (Ghana) NzewiMeki, Agu D.C.C., Akpabot Sam, Vidal A.O, AdebiteAdemola, OmibiyiMosun, Omojola Bode (Nigeria) and Euba Akin (Nigerians in USA) have worked extensively on forms in West African music. The traditional music forms examined by many of the scholars listed showed that solo performance (form) call and response form, choral form and other extensive form in Nketia's discussion of choral and instrumental form in Africa (See Nketia 1974). MekiNzewi's (1991: 34-51, 2003: 23-45) examination of the process of deriving event-form and contextual form of a performance composition gives a new dimension to the study of form in Africa. These studies emphasised the structural form of the traditional Africa music when the melody, the rhythm and the texture are African before the contact with Western music. A comparative analysis of forms in traditional African music and post colonial musical form, showed a different structural dimension in the use and application of call and response form; solo form; call and refrain form and chorus form. Nzewi (1991), Akpabot (1998), (Gyimah, 2003), Agawu (2003) and Vidal (2012).

Many songs in Africa are sung in unison. The idea of 2,3 or 4 voice parts (harmony) is almost foreign to the African singers. What is natural to the Africans is men and women singing together octave apart. Akpabot (1998:38) notes that "harmony is commonly found in two parts: a third, fourth or fifth apart. To him, because African words are inflationary in character, the 3 or 4 part harmony will distort the imitation of the rise and fall of vowels in the sentences. Example given by Akpabot is the word 'Ike' meaning strength or buttock. If and when the harmony does not fall or rise properly, strength will sound buttocks. In another study, Vidal

(2012:46) found out that the imposition of western melody on Yoruba texts alters the meaning of such texts. For example:

Ejekafinudidun- Let us with a gladsome mind
Yin OluwaOlore-Praise the Lord, for He is kind

when the European hymn tune Monkland is imposed on the Yoruba texts, it altered the meaning to:

The covenant is off, use your noisy stomach.
To scratch God, the owner of goodness.

Ekwueme (2004:85) cited the same experience in Igbo where a sentence; “God has great power” when sung altered the meaning to “God has large buttocks”.

Contact with the West has equally influenced different policies in Nigeria. Of note is the influence on political structure of Yoruba Oba (King) who had powers over everything in his domain. The power was taken by the colonial master. The council system of government was put in place. The new generation does not identify with the kingship system and our cultural identity lost in the process. The colonial powers usurped the power of our language and replaced with foreign language. Our educational system was put in jeopardy. Moral instruction replaced with civil instruction. Respect for elders was replaced with Western “Hello, how are you” culture.

IV. WHAT YORUBA DUNDUN MUSIC PERFORMANCE IS NOT

Analysis of *dundun* performance within the scope of this paper will encompass qualitative analysis of the standing values, philosophy and the position of Yoruba music virtues, The target objective is how much of Yoruba cardinal virtues are still expressed in the performance of *Dundun* music and within the components of Yoruba philosophy. The performance context/status analysis will employ the Kimmerle (2001:5) three philosophical themes in the African way of thought:

a) The basic concept of vital force, differing from the basic concept of being, which is prevalent in Western philosophy and in this study includes the vital force of Yoruba language as used in Yoruba songs. (the adage, the proverb and aphorism). The philosophy that establishes basic concept of singing in Yoruba Nigeria is the ability to use the Yoruba adage, proverbs and aphorism. In other studies in other culture, (Idamoyibo 2012:104) found that in Okpe, well talented musicians, orators and elders who are vast in the knowledge of aphorism, idiom and epigram, perform the roles of philosophers in the society. The aphorisms, adage and proverbs call for critical reasoning and interpretation (philosophy). In AkanbiAyandele’s musical performance, he sang; we can leave the snake on the roof overnight, as for the fire we cannot. This short pity saying contains a general truth that we cannot leave the burning fire on the roof and go to sleep (a kole fi inasoriorule sun). In another performance he said “he who grasps a coal fire to throw at someone gets burnt first” (Enimunalowolati so luota, niinamaakojolowo). Now that dundun drums speak English language, of what value is this to the owners of the music? This iterative process however, may give better understanding of the Yoruba language to the English world.

b) Another philosophical theme by Kimmerle (2001:5) is the prevailing role of the community differing from the predominantly individualistic thinking in the West. African traditional music is a live performance that allows the musicians to perform together with the audience who forms part of the chorus and dancers. This is different from the listening audience in the West. Their actions and reactions are spontaneous. For readings on spontaneous and organized audience in African music performance (See Nketia 1974 and Abiodun, 2010). In one of the performances analysed, one of the Musicians (AkintundeAyangbemi) sang this song: “A child’s hand cannot reach a height while that of elders cannot enter a gourd” (OwoOmodeko to pepe, tagbalagbakowokengbe). Oluwole (2014) gives a philosophical interpretation of this statement to mean that “any chore a child asks the elderly to help him or her carry out must not be turned down by the elderly because we all need one another to carry out one chore or the other” (Communal philosophy). This she called democracy per excellence. This collaborates this saying in Yoruba that with the collective hands, we can boast and accomplish many things. (Agbajoowo la fi soya). Singing together in a social gathering enhances human value community that we almost loose to colonization. Yoruba adage that the wisdom of the child combined with the elderly founded the Yoruba land (omodegbon, agbagbon la fi dale ife) is a pointer to communal effort over individuality. The groups interviewed have at least three drummers in a group.

c) The third philosophical theme by Kimmerle (2001:5) is the belief in spirits, differing from the scientific and rationalistic way of thought, which is prevalent in Western philosophy. In Africa, the belief in spirit is a reasoning that every person has a non-physical part residing in the spirit world. It also has to do with human survival after death (a supernatural being). This is highly different from the scientific nature of Western Philosophy. The two philosophies are not comparable. The Yoruba will sing and drum about spirit beings, the masquerade, the magic world, the esoteric sound of the witches and wizards, the occult world; the cosmic sound of the deities, the god and goddesses. The incantations (ofò, ogede, awise, afose), the rhythm of the Yoruba gods as resident in the gong rhythm of the Yoruba must be performed in accordance with the laid down principles, otherwise, they will be powerless. The griots or minstrels (alagbe, GbengaEluyemi) and Iyaibeji (mother of the

twins, Abebi Ifaleye) the praise singers and the praise chanters must perform to beg for arms. The dundun drums must perform to earn their living.

Yoruba music and philosophy can further be analysed within the Ikuenobe, Polycarp's (1997:89) universalists and particularist schools of thought. The universalists school of thought argues that the concept of philosophy in terms of content and methodology should be the same in both the Western and African senses. The data collected and compared with the Western concept of philosophy showed that both philosophies contain such contents and basic principles of wisdom which treat issues about the body of knowledge and experience developed within a society and for a period. The Yoruba unwritten book of wisdom, *odu – ifa* (Ifa corpus) and the use of aphorism, idiom and epigram are philosophical evidences of Yoruba wise sayings in dundun performances. Also contained in the two philosophies are moral issues (the principles of right and wrong) ethical issues and ethos (the good and bad character based on code of behaviour acceptable to the society). Other items on the content include philosophy about politics (a set of political beliefs and principles of governance), belief (acceptance that something exists or is true), history (record of past events or trends) values (principles or standard of what is important) metaphysics (the first principles of things or abstract concept of things) and the last but not the least is the language which is basic to philosophy. The conception of universalist ends in terms of what the two philosophies contained, not even the similar methodology may apply.

The particularist school of thought stipulates that different cultures have different ways of explaining reality. Ikuenobe (1997:190) concludes that Africans must have a philosophy that is essentially different from other philosophies. Safro Kwame in Ikuenobe (1997:198) argues that the meta-philosophic approach of the western analytical tradition is not African, and as such, it is not and should not be a legitimate approach in African philosophy. This paper argues further that issue of cultural peculiarities, authorial philosophy and logic (reasoning according to strict principles of validity) may differ and thus; create a loop-hole in the theory of particularist, when applied to African philosophy. For instance, the philosophy surrounding history in Yoruba region based on myth with no scientific proof, is a particular reference in Yoruba philosophy that cannot be applied universally. The belief in spirit, (a religious conviction) deity, African gods and goddesses, witches and wizards is an African phenomenon that must be treated so while performing on dundun drums.

An investigative analysis within Udabah's (2004:255) concept of value in African context shows that there is an object which is a value. The object in this case is Yoruba music; a value in oral tradition. It can only be valued in its oral presentation and be interpreted within orality concept, precept, percept and prospect. Moral issues performed on dundun drums can be well located in the concept of Omoluabi (good character which may include respect for elder demanding a girl to kneel when greeting an elder). This will be out of place in Western philosophy. Udabah (2004:255) reiterates that the object (with a value) must satisfy societal needs. The historical facts in a dundun drum performance for instance must not distort history and facts. The moral issues about sleeping with another man's wife, satisfy the societal principle of good character (omoluabi), honesty (Ooto) and love (ife). The object (music) must praise, provide room for recreation, celebration, adoration, dance, performing together and communal performance (the philosophy of me and others).

The object must teach morals, explain proverbs, adages and aphorism germane to the development of Yoruba language. It must satisfy the philosophy of need – I need, he/she needs; it must fulfill the principle of social philosophy – others are higher than I especially when in dangers, need or help. It must satisfy the philosophy of wellbeing- Cultists must help each others; refusal will bring shame to the cult, if a cult member dies in shame (Awonigbawonigbonwo, tawo o bagbawonigbonwo, awo a te)

It must satisfy the principle of political philosophy that the king is supreme (Oba balorihungbogbo) and no one questions the king (Kabiyesi). The object (music) must satisfy the Yoruba philosophy of ori (head) that the head responds or defends quickly than the arms and armllets (ori je jogun lo). It must satisfy the philosophy/principle of hard work that one's palm does not deceive one (atelowoenikii tan nije) and must satisfy the philosophy of your success is in your hand (atewonirewa).

Udabah (2004:256) also notes that people must appreciate the object (music) as a value. This means the music must be relevant to the people and must represent the yearnings of the people. It must speak the mind of the people. People know their music; a little deviation in its practice will be disapproved. The melody, rhythm, harmony and form must conform to the accepted principle if it must be called Yoruba dundun music. However, adapted melodies tilt towards the Western diatonic scale. The fourth (fah) and the seventh (te) notes of the scale are now run on *ÿá-lù*. The musical instruments must talk the language of the people, the melody must sound correctly and the dance must justify the rhythmic pattern of *dundun* music.

V. CONCLUSION

Searching for African philosophy is like looking for what is not lost. African philosophy (Yoruba philosophy in particular) is here with us, guiding our thought, leading our pathway and directing our being. It is celebrated daily in our day to day political, social, economical psychological and musical affairs. Every Yoruba person is conscious of what people will say (conscience); what I must not say (ethics). What I must not desire

(greed). Where not to talk about (because culture does not allow it) how to behave (manners) and why I must talk (one's right). The right to talk is embedded in the saying that keeping silence when you ought to talk is the beginning of bad omen (aileronibereoriburuku). The concept of "oriburuku" (bad omen) is the philosophy of justice. Everybody thinks about whom he/she is (individuality); his/her relationship with others (communalism) and what people think s/he is (personality). All these are fundamental issues in what philosophy is to the Yoruba people and in their musical practices.

This paper argues that there may be no need for comparative or contrastive appraisal of African and Western culture if there were no colonial encounters. Whereas African philosophy is oral, its appraisal from written perspective may invalidate its purpose and function. This is like doing injustice to humanity from scientific domain. There is no doubt that the Western culture has improved life in terms of comfort it provides through technology. Nonetheless, African ethical ideals cannot be measured by Western tools because what is ethical in Africa may not in Europe for instance.

Africa culture was intact until colonization disconnected us through religion which separated us; through politics which divided us and through Western concept of wealth (individualism/capitalism) which classified and corrupted us. In the words of Soyinka, "no one is rich enough to buy yesterday, but if you hustle hard, tomorrow could be yours". If we continue to make reference to the "wrong" in the past, we may not have an African philosophy in the future. We should continue to document our philosophy through musical performance for tomorrow will vindicate us.

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