

The Origin of *Orin ibejì* in Yorùbáland

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Abstract

The Yorùbá people of southwest Nigeria have shown a high prevalence of instances of multiple births, especially twins. This has, inadvertently, led to the development and adoption of a vibrant musical tradition known as *orin ibejì*, which loosely translates as ‘twins songs’ in their society. In *orin ibejì*, personality-themed songs are written and performed for twins. However, this tradition, which is a critical ethnomusicological element in the socio-cultural landscape of the Yorùbá, has not received adequate scholarly attention. This paper investigates the origin of the *orin ibejì* tradition in Yorubaland using ethnographic and historical sources. It argues and concludes that Ifá corpus, a core trado-spiritual repository of Yorùbá history and spiritualism, clearly expressed canonical and philosophical bases that can be deductively regarded as the origin of the Yorùbá *orin ibejì* tradition.

Keywords: Ifá corpus, multiple births, *orin ibejì*, trado-spiritual, Yorùbá

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Introduction

The South-Western part of Nigeria is home to the Yorùbá-speaking people who are mostly found in Lagos, Ogun, Ekiti, Osun, Ondo and Oyo, Kwara and Kogi States of the country. These people share some broad-based socio-cultural similarities, which are evident in their belief systems; most especially their musical traditions. It is therefore not uncommon to find a wide range of traditional and customary practices that are peculiar to the region. An example of this is the musical tradition associated with the incidence of multiple births, especially twins. Incidentally, instances of multiple births seem to be prevalent among the Yorùbá. This is corroborated by a British Broadcasting Corporation's report as noted in Ibagere (2002, p. 1).

Nigeria has the world's highest rate of twins. Within Nigeria, the South-West leads the way and within the South-West, the town Igbó-Orà comes out top of the twin's league. Renowned Sierra Leonean gynaecologist, Patrick Nylander found that in Igbó-Orà, three sets of twins were born in every nineteen births.

The incidence of twins births in South-Western Nigeria has, inadvertently, led to the adoption of a vibrant ethnomusicological tradition centred around the acknowledgement and celebration of the personalities of twins. A critical part of this tradition is the performance of a set of personality-themed songs that are dedicated to twins commonly referred to as *orin ibeji* 'twins songs'. These are different songs that are variously rendered or performed for twins with *ibeji* as the central theme. They are usually performed in homes, market places, public places, and during festivals. *Orin ibeji* is a vibrant tradition and a major ethnomusicological component in the socio-cultural fabric of the Yorùbá people. Despite this noteworthy profile, not so much has been discussed by scholars on *orin ibeji*, especially its historical cum musical perspectives. This paper, therefore, investigates the origin of the tradition from the musical perspective and through the lens of Yorùbá traditional practices.

Origin of *Orin Ìbejì*

When asked to discuss the origin of Highlife, Nana Ampadu, as cited in Agawu (2003, p. xiv) said “If I say I will tell you where highlife started, then, it means I am going to lie”. Borrowing an analogy from this and, in a somewhat similar sense, it is rather difficult to claim, in this paper, that the specific origin of *orin ìbejì* can be categorically stated without running the risk of making assumptions and misrepresentations of the actual historical origin of *orin ìbejì*. Notwithstanding, however, based on available trado-spiritual historical accounts, the origin of *orin ìbejì* can be traced to the gods the Yorùbá people always consult to guide them in anything that has to do with their tradition. The origin of *orin ìbejì* can be traced to the history of the beginning of multiple births in ancient times, especially that of the set of twins. This position is corroborated by Aristotle’s (1962) submission, as quoted in Vidal (2016, p. 2) that, “he who considers things in their first growth and origin will obtain the clearest view of them”.

There exist two myths about the origin of *Ìbejì* in Yorubaland. The first myth is connected with *Ifá*, the god of wisdom. *Ifá* is the Yorùbá divination oracle and is considered the most venerated of all Yorùbá divinities. This is because of its assumed wisdom and ability to proffer solution to every problem brought before it. *Ifá* is referred to as the mouthpiece of other divinities and that is why it is charged with the responsibilities of divination and wisdom (Adedeji, 1992). The Yorùbá regard *Ifá* as their divination and *Òrúnmìlà* (father of *Ifá*) as its representative on earth. The worldview of the Yorùbá on these deities is expressed by Salami (2015, p. 101) who posits that

Yorùbá cosmology gives a position of repute to *Òrúnmìlà* and *Ifá* on the question of ultimate meaning and knowledge of the world and the individual human beings.

Hallgreen (1988, p. 2) also posits that

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the Yorùbá people attached their fate to the all-knowing wisdom of *Ifá* whom they believe carries the responsibilities of revelation through the act of divination.

Ifá is believed to carry out this assignment through its corpus, which is known as *odù*, generally referred to as *ẹsẹ-Ifá*. The contents of *odù ifá* include history, mythology and prescriptions about sacrifices, which the Yorùbá engages in from time to time as a means of maintaining peace, order, balance, harmony and reconciliation within the Yorùbá social structures (Abimbola, 1975; 1983; Adélékè, 2008; Adeniyi, 2015). *Ifá*, from all submissions and indications, is believed to know all things about the universe and proffers solutions to oracular consultations of the people. The Yorùbá have, over the years, come to accept and rely so much on *Ifá's* wisdom. The aforementioned assertion is validated by Fatunsi's (2002) submission that:

All the important rites of passage such as naming ceremonies, installation of Kings and burial ceremonies have to be sanctioned and authenticated by *Ifá*, the voice of diviners and the wisdom of the ancestors. *Ifá* then is the means through which Yorùbá culture informs and regenerates itself and preserves all that is considered good and memorable in the society (Fátúnsì, 2002, p. 45).

In this regard, tracing the origin of *orin ibejì* through the *Ifá* corpus is apt. This paper will therefore adopt this approach, using Yorùbá mythology, towards its aim of investigating and uncovering the roots of *orin ibejì*. The first myth, according to *Odù (Ifá corpus)* begins with how *Ifá* gave wives to his priests. On three different occasions, at the request of a king called *Ọlófìn*, *Ọrúnmilà* and his apprentices were asked to cast divination or consult for *Ọlófìn*. On each of the occasions, it was revealed that the next child to be born to the king would be female and must be given to an *Ifá* priest in marriage. The king eventually had three daughters following the prediction and gave them to *Ọrúnmilà*

and his two apprentices. Shortly after this, *Ọ̀rúnmilà*, in the company of his two apprentices, embarked on a journey to conduct some spiritual assignments and did not return on schedule. When *Ọ̀rúnmilà* and his apprentices did not return on time, his wife and her sisters remarried. When *Ọ̀rúnmilà* returned and discovered what had happened in his absence, he was displeased. Not long afterwards, his wife returned and they got reconciled. However, she was unable to bear children. During a consultation with *Ifá*, told *Ọ̀rúnmilà* was told that he will have six children through his wife and also instructed to make some sacrifices. *Ọ̀rúnmilà* obeyed and before long, his wife gave birth to six children at different times, all of which did not survive. *Ọ̀rúnmilà* consulted *Ifá* again and he was instructed to make sacrifices again with some prescribed items. *Ọ̀rúnmilà* obeyed and was compensated. His wife gave birth to a set of twins, a boy and a girl, and the two lived and became great sources of joy and blessings to *Ọ̀rúnmilà* and his wife. The children also supported them. This account is established in *Odù Ifá* titled *Èjìgbèdè ọmọ mi* as presented below in excerpt 1.

Excerpt 1: Èjìgbèdè ọmọ mi

Chant

Ojú ọmọ awo Ọ̀rúnmilà o
 Hin-in
 Ikùn ọmọ awo Ọ̀rúnmilà o
 Ọ̀rúnmilà pàápàá, awo *Ọlọ́fin*.
 Àwọn ni wọn dífá fún *Ọlọ́fin*
 ni hòlò hóló kẹrindínlógún!
Ọlọ́fin ló ránsẹ́ kí *Ọ̀rúnmilà* ó máa bò o.
 Nígbà tí wọn délé *Ọlọ́fin*, Ojú ló kọ́ kí'fá.
 Ó ní Ojú ọmọ ní n pọn *Ọlọ́fin*

Glossing

Eye, Ọ̀rúnmilà's student
 Hin-in
 Stomach, Ọ̀rúnmilà's student
 Ọ̀rúnmilà himself great diviner
 for king *Ọlọ́fin*.
 Together they consulted for
Ọlọ́fin
 in his inner chamber of the
 sixteen-room palace
 King *Ọlọ́fin* summoned
 Ọ̀rúnmilà
 At *Ọlọ́fin*'s palace, Oju was the
 first to chant *Ifá* as well as
 interpret the *Odù* that was
 revealed
 He said King *Ọlọ́fin*'s problem
 was childlessness

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Ó ní Ọba Ọlọfin yóò bí ọpọlopọ ọmọ.

Ó ní ọmọ tí yó kọ bí, ó ní obìnrin ni
Ó ní orúkọ rẹ yóò ma jé Tée

Hin-in

Ó ní ìyàwó òun Ojú ni o

Hin-in

Ikùn ló ki 'fá s'ìkẹjì o

Hin-in

Ó ní torí ọmọ ni Ọba Ọlọfin ẹe dáfá

Hin-in

Ó ní ọmọ tí wọn yóò bí ẹ̀kẹjì

Ó ní obìnrin ni, Ìyàwó òun Ikún ni,

Hin-in

Ó ní orúkọ rẹ yóò máa jé Ọ̀yìn o

Hin-in

Ọ̀rúnmilà ló wá kí'fá ẹ̀kẹta

Ó ní lóòótọ́ torí ọmọ ni Ọlọfin ẹe dáfá.

Hin-in

Ó ní ọmọ tí wọn yóò bí ẹ̀kẹta

Ó ní obìnrin ni

Hin-in

Ó ní ìyàwó òun Ọ̀rúnmilà ni

Hin-in

Ó ní orúkọ rẹ yóó maa jé Ọ̀súmíláyà.

Hin-in

(Elégunibon, 1999, p. 110)

He said king Ọlọfin will have
many children

That his first child will be a girl

That her name will be Tée

Hin-in

And that the princess must marry
him- Babalawo Oju

Hin-in

Ikun was the second to chant and
interpret the Odù

Hin-in

He said King Olofin's problem is
childlessness.

Hin-in

He said King Olofin's second
child,

Is going to be a girl, she's to be
his (Ikun) as wife

Hin-in

That her name will be Oyin

Hin-in

Ọ̀rúnmilà is the third to chant and
interpret the Odù Ifá

He said truly King Olofin's main
concern for Ifá consultation was
because of childlessness.

Hin-in

He said that the third child,

Will be a girl

Hin-in

The girl is his (Orunmila's)
future wife

Hin-in

That her name will be Ọ̀súmíláyà

Hin-in...

Wọn fi Ọ̀ṣúmíláyà fún Bàrà Àgbọ̀nmirègún.	Ọ̀ṣúmíláyà was given to Ọ̀rúnmià.
Hin-in.....	Hin-in ...
Ọ̀rúnmià ló jí lòwúrò kùtùkùtù	One early morning, Ọ̀rúnmià consulted Ifá
Hin-in	Hin-in
Ọ̀ṣúmíláyà aya òun le bí ‘mọ̀ lópòlópò.	And asked, would Ọ̀ṣúmíláyà, my wife, have many children?
Hin-in	Hin-in
Ní ndáfá sí	Consulting the oracle
Hin-in	Hin-in
Ifá ní yóò bímọ̀ lópòlópò, ẹ̀bọ̀ ní kó se.	Ifá said Ọ̀ṣúmíláyà will have children, but she needed to make ebo
Hin-in	Hin-in
Wọn ní ọ̀mọ̀ mẹ̀fà ní yóò kọ̀ bí	That her first child will be sextuplets
Hin-in	Hin-in
Wọn ní kó fí ohun mẹ̀fà mẹ̀fà s’ẹ̀bọ̀	That he should sacrifice in sextuplets
Hin-in	Hin-in
Èkú mẹ̀fà, ẹ̀ja mẹ̀fà, agbọ̀n èsò bùjé mẹ̀fà.	Six rats, six fish, six baskets of buje seeds
Hin-in	Hin-in
Ọ̀dúnrún owó ẹ̀yọ̀	Three hundred currencies (in local monies)
Hin-in	Hin-in...
(Elebunibon, 1999 pp. 112-113)	
Ọ̀rúnmià wá fí igbe iráhùn bọ̀’nu	Ọ̀rúnmià lamented losing his children
Hin-in	Hin-in
Ó ní kẹ̀yàn bímọ̀ mẹ̀fà,	He said, “it is disheartening to have six children
kó mää ríí ọ̀kọ̀ọ̀kan pè rán níṣé.	and none of them around to help with one’s work”

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Hin-in Òṣúmíláyà o má kú òwò àsedànù o	Hin-in “Òṣúmíláyà what a labour lost”
Hin-in Òṣúmíláyà ní, baba èjè òì dá nídí òun.	Hin-in Òṣúmíláyà answered that she was still capable of bearing children
Hin-in (Elebunibon, 1999 pp. 114-115)	Hin-in...
Òrúnmilà ní kí wọn ó lọ rée pe babaláwo wá.	Òrúnmilà sent for the Ifá priest again
Hin-in Wọn ní ọmọ méjì ni Òṣúmíláyà yòò bí	Hin-in They told him that Òṣúmíláyà will have a set of twins
Hin-in Wọn ní ọkan ọkùnrin, ọkan obìnrin	Hin-in One will be male, one will be female
Hin-in Èkiní yòò ma gbe baba Èkejì yòò maa gbe iyá è o	Hin-in The First will support the father The second will support the mother
Hin-in Nígà tí Òṣúmíláyà yòò bí	Hin-in When Òṣúmíláyà gave birth to the children
Hin-in Ọkan ọkùnrin, èkejì obìnrin	Hin-in They were twins, one male one female
Hin-in Èyí ọkùnrin únge baba	Hin-in The male grew up supporting the father
Hin-in Èyí obìnrin únge iyá è o	Hin-in The female supported their mother
Hin-in Ọmọ tí únge iyá, ọmọ tí únge baba	Hin-in Children who support and honour both father and the mother
Hin-in	Hin-in

Ìnjẹ ká ti máa pè é?	What shall we call them?
Hin-in	Hin-in
Èjìgbèdè ọmọ mi	Oh twins, my children
Hin-in	Hin-in
Ọmọ tí ńgbẹ ìyá, ọmọ tí ńgbẹ baba	Children who support and honour both father and the mother
Hin-in	Hin-in
Èjìgbèdè ọmọ mi	Oh twins, my children
Hin-in	Hin-in...

(Eléḅunibọṅ, 1999, p. 119)

Excerpt 2: Choral recitative that comes immediately after the chant

Song Text	Glossing
Èjìgbèdè ọmọ mi o o	Oh twins, my children
Ọmọ tí ngbè 'yá	Children who support and honour their mother
Tí ngbe baba è	Who support and honour their father
Èjìgbèdè ọmọ mi	Oh twins, my children

(Eléḅunibọṅ, 1999, p.119)

From the *Ifá* corpus that serves as the origin of *ibejì*, one can deduce the following: first, the illustration in verses comes as a clear example of *orin ibejì*, a form of song, written in a chant format. Second, it ends with another example of *orin ibejì*, a supportive choral recitative. The evidence of *orin ibejì* in *Ìyèrè Ifá (Èjìgbèdè ọmọ mi)*, a chant and the 'choral recitative' in the discussed historical evidence at the inception is a pointer to the fact that *orin ibejì* originated in Yorùbáland at the birth of the Ọ̀rúnmilà twins. These two major musical terms, 'chant' and choral 'recitative' will be discussed extensively thereafter.

The second myth of origin claims that *ibejì* were the first set of people that *Elédùmarè* (the Supreme Deity) created. After He had created them, He put them on the earth. According to this myth, the names of the first set of twins are *Ìdámùrí* and *Èyílà*. History has it that Ọ̀rúnmilà gave these beings those names at the instruction of *Elédùmarè*. These two creatures are the living things that are created through this channel and that is why they are referred to and referenced as one of the pantheons. This myth asserts that it was through this first

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set of twins that other sets of twins, and the human race in general, came to be (Adéoyè, 1985).

From this second historical account of the origin of *ibeji*, the following can be inferred: *ibeji* is regarded as one of the pantheons and they have their deity, *Òrìṣà Ìbejì*. Interestingly, if this is true of *Òrìṣà Ìbejì*, and in line with the Yorùbá belief system, the pantheons are regarded as special beings that should be revered and worshipped. Consequently, rituals are usually performed for pantheons and their deities. At different times, as prescribed by the *Ifá* oracle, rituals are usually performed for this deity with elaborate music and ceremony. Following Omójolà (1999, p. 45), music is an integral part of an elaborate religious belief system that is characterised by a symbolic interaction between the ancestral, the divine and the mortal among the Yorùbá. This is a pointer to the fact that music has always been part of the rituals that are being performed in Yorùbáland for the pantheons, among which is *orin ibeji* exclusively performed for *Ìbejì* and *Òrìṣà Ìbejì*.

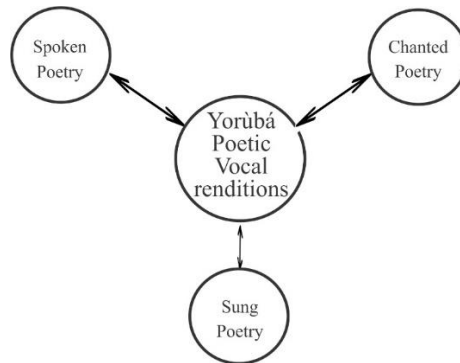
The above discussion advances the belief that *orin ibeji* originated as a sort of *ibeji* brand of dedicated divine music. This myth is in line with Adéoyè's (1985) assertion. Each pantheon, regarded as divine beings, has some sort of music dedicated to them. Therefore, if *ibeji* were to be accepted as pantheons in their own rights, it can be deduced that *orin ibeji* originated as their brand of dedicated divine music.

Besides, different deities in Yorùbá land have different drums and songs employed to worship them (Omójolà, 1999; Oláníyan, 2000; Vidal, 2012). *Orin ibeji* is a song that is performed for *Ìbejì* and *Òrìṣà Ìbejì*. *Kalangú* and *Dùndún* ensembles are the drums that are commonly used during different performances that are associated with *Ìbejì* and their deity, *Òrìṣà Ìbejì*. The evidence of *orin ibeji* in the rituals that involve *Ìbejì* and *Òrìṣà Ìbejì* in this historical illustration may be the pointer to the origin of *orin ibeji* as dated back to when the first set of twins was assumedly created by *Elédumarè*.

Styles in Yorùbá Poetic Vocal Rendition

Yorùbá musical styles can be categorized into vocal and instrumental modes. For the Yorùbá poetic vocal renditions, Vidal (2012) identified

three modes, which are: (i) spoken poetry, which is performed with a speech intonation; (ii) chanted poetry, which uses a chant intonation; and (iii) sung poetry, which follows the flow of rhythm in strict time. All these are evident in *orin ibejì*.



Three Modes in Yorùbá Poetic Vocal Rendition (Vidal, 2012, p. 152)

The spoken poetry is performed using the praise names that are associated with the twins, using a special vocal intonation. Commenting on chants, Vidal (2012) posits that chants are of different types. These, according to him, are associated with the cultural practices that establish their expressive form. Yorùbá poetic forms can be stylised, not by their content, but by the chanting modes. The same content of oral poetry can be performed in different modes; this is referred to as ‘style’ (Ọlátúnjì, 1969). With this understanding, *orin ibejì*, a Yorùbá musical genre can thus be classified stylistically as belonging to the class of both chanted and sung oral poeties, depending on how it is being performed or expressed in each instance. If the music being performed follows the formation of a strict rhythm, then *orin ibejì* can be referred to as sung poetry. On the other hand, when panegyric names and praise songs, (some of the features of oral poetry that are associated with twins) are being performed freestyle (without strict rhythm), such *orin ibejì* may be referred to as chanted poetry. An example of this is the *Ifá* corpus which can be said to be a primordial account of *ibejì* and, to which the origin of *orin ibejì* has been traced. Most chants in *orin ibejì* are usually

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rendered using *iyèrè ifá* or some other chanting styles that are peculiar to the Yorùbá culture. This is because *orin ibeji* does not have its specific style of chant, i.e. unlike *ifá* that uses *iyèrè ifá* or *Ògún* (the god of iron) that typically uses *ìjálá*. Omibiyi (2007) observed that Yorùbá chants are performed for traditional institutions, during festivals, ritual ceremonies, and socio-cultural events to satisfy the musical needs of the occasions. These chants and their responses can be observed to conform with the type that Adélékè (2008, p. 99) referred to generically as ‘through-composed’. In a through-composed form, new music (or melodies) are created for each new set of lyrics (or verses, as the case may be). The through-composed formal structure expresses the narrative nature of the chants, where new tunes and texts (words) continually and progressively evolve with the performance. Another example of chant is seen in *oríkì ibeji* in the musical excerpt 3 below.

Excerpt 3:

Chant

Èjìrẹ̀ ọ̀kín

Èjìrẹ̀ ùn bá bí, ùn bá jó, jó, jó,

Èjìrẹ̀ ùn bá bí, un ba yò, yò, yò,

Èjìrẹ̀ Ọ̀kín ará Ị̀sokùn,

Ọ̀mọ ẹ̀dun, tí n ẹ̀rẹ̀ orí igit

Ọ̀mọ ọ̀tọtí ún ẹ̀ ní ilẹ̀ 'lẹ̀

Èjìrẹ̀ wo ilẹ̀ olówó kò lọ

Ó wo ilẹ̀ ọ̀lọ̀là kò ya 'bẹ̀,

Èjìrẹ̀ Ọ̀kín ará Ị̀sokùn,

Ilẹ̀ alá́kísà ló ti kíwon.

Èjìrẹ̀ sọ alá́kísà di aláşọ

Ó sọ alágbẹ̀ di olóúnjẹ̀

Ó sọ ọ̀tòşì di ọ̀lọ̀rọ̀

Ó sọ kını́ ó ẹ̀? di olókíkí.

Glossing

Oh twin, the peacock

Oh that I may birth twins, and I will dance and dance,

Oh that I may birth twins, and my joy will overflow,

Oh twin, the dweller of Isokun

The child of the monkey, whose playground is the treetops

The child of the great chimp, whose playground is the bare floor

The twin rejects the home of the rich

The home of the wealthy they despise,

Oh twin, the dweller of Isokun

The twin chooses the home of the wretched

The fortune of the wretched they turn around

The fortune of the starving turned to that who's well-fed

The poverty-stricken they turn to the wealthy

The down-trodden they make famous

<i>Òkiki owó, Òkiki omọ</i>	The fame money brings, the fame a child brings,
<i>Bí Táyé tí n lọ níwájú,</i>	As Taye walks elegantly ahead,
<i>Bèè ni Kèhìndé ún fi</i>	Kehinde follows in majestic steps
<i>pèlèpèlè bọ lèhìn</i>	
<i>Táyélolú ni omódé,</i>	The younger is Tayelolu
<i>Omókèhìndé l'ègbón Èjìré</i>	Omókèhìndé is the older of twins,
<i>Táyélolú ni arán nísé</i>	Tayelolu, is the sent one
<i>Pé kí ó lọ tọ ayé wò</i>	on a mission to investigate the state of the world
<i>Bí ayé dára, bí kò dára</i>	whether it be good or bad

From this *Oríkì Ìbejì*, one could observe significant conformity with the operational definition of the *orin ibejì* discussed earlier. It is a kind of chant (music) that is dedicated to the twins, in that, it extols the virtues of the twins. Its theme is centred on the belief systems in and around *ibejì*, and everything that has to do with them. The greatness of what they are endowed to accomplish, which is spiritual and beyond the comprehension of man, is elucidated in the chant.

Choral recitative

A choral recitative is a piece of declamatory music usually for the performance of more than one person, which is sung in a rhythmic speech-like flow. In *Èjìgbèdè omọ mi*, the choral recitative is the short interjectory music that usually involves the participation of everyone present at the point of consulting the *Ifá* oracle. It gives a kind of narration to the main chant. The choral recitative emphasises what the verses earlier illustrated in the *Ifá* corpus by the diviner express. The 'choral recitative' in the *Èjìgbèdè omọ mi* summarises what the *Ifá* corpus discussed.

Èjìgbèdè Omọ Mi

The image shows two staves of musical notation in G major and 12/8 time. The first staff has the lyrics: È - jì - gbè - dè ọ - mọ mi, È - jì - gbè - dè ọ - mọ mi, Ọ - mọ tí'ń. The second staff has the lyrics: gbè 'yá ọ, tí'ń gbe bà - bá ẹ È - jì - gbè - dè ọ - mọ mi.

Example of Choral Recitative, *Èjìgbèdè Omọ Mi*,

Conclusion

This paper has traced the origin of *orin ibejì* by engaging and considering *Ifá* corpus, which was regarded as a valid means of establishing facts in Yorùbáland. Two different myths about the origin of *ibejì* were discussed for the purpose. The first myth of the origin of *ibejì* considered and reviewed the related pieces of literature that pointed to the presence of music in the socio-cultural engagements of the Yorùbá people. It established that *orin ibejì* started with the birth of the Ọ̀rúnmilà twins. In the discussion of the second myth, the study established that *ibejì* is one of the pantheons in Yorùbáland. Some of the characteristics of the pantheons were considered and attributed to the belief that *orin ibejì* originated as the *ibejì* specially branded dedicated songs similar to what other pantheons have. The discussion further explained the two major musical terms, chants and choral recitative that were used majorly in the establishment of the particular *Ifá* corpus as an example of *orin ibejì*. The musical feature of these two terms was considered in categorising *Ìyèrè Ifá* corpus titled *Èjìgbèdè omọ mi*, as a type of *orin ibejì*.

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