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Established in 1964, *African Notes* took off as an outlet for the publication of research findings of the Institute of African Studies, University of Ibadan, but it extended its mandate shortly thereafter to include the publication of cutting edge researches submitted from around the world on Africa and its Diaspora.

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Editorial note

The man, Sunday Anthony Isola Adeniyi Adegeye, popularly referred to as King Sunny Ade (KSA), needs no formal introduction as far as African musical arts in its total form is concerned. He is the proverbial elephant who has distinguished himself as music performer and a man of many parts who deserves to be fully explored from different perspectives within the academia. It is against this backdrop that the Institute of African Studies, University of Ibadan, Nigeria decided to publish and dedicate a special edition of her official journal - African Notes - in commemoration of the 70th birthday of this musical icon, with Sola Olorunyomi and Kayode Samuel nominated as guest editors. After a rigorous peer review exercise, a total of nine articles were selected from over twenty manuscripts received from different authors from diverse fields.

Olawale Albert's article examines the musical arts presentation of King Sunny Ade (KSA) from the angle of peace scholarship and shows how KSA peacefully negotiates and responds to conflict, often with detractors, in his music. Albert argues that KSA is generally non-confrontational, going by his silences and recurrent wish for God to intervene in conflicts with his adversaries, nonetheless, his natural instinct of self-preservation, adaptive prowess and capacity to confront aggressions, when pushed to the wall were also brought to the fore. The peace and conflict songs contributed to KSA's success, and popularity as a humanist.

Focusing primarily on the song "E su biribiri",

Bode Omojola and Bolanle Sogunro's incisive article highlights how King Sunny Ade employs Yoruba chants woven with musical instruments to create a hybrid of indigenous and contemporary music that manifests in layered vertical (melody building) and horizontal (meaning making) dimensions. In this hybrid music, proverbs and metaphors are used to convey narratives in a manner that can be detected at the levels of phonology, lexis, syntax and semantics. By "remodeling... the thematic and structural elements of Yoruba chant and drum language", KSA makes Yoruba music accessible to a wide variety of listeners within and outside Nigeria.

Kayode Samuel's article explores the person and music of KSA from the lens of ecumenism. Relying on the classificatory prism upon which the famous Western sonata movement is built: *allegro*, *andante*, *minuet and trio*, and *finale*, the author describes KSA as an African music missionary, a promoter of unity among Nigerian musicians, non-discriminatory and a classic example of a dexterous blender of musical instruments of diverse cultures as well as the ecumenical themes that characterize his music, respectively. The four movements portray KSA's multi-dimensionality in terms of modes of operation, while appealing to the artiste as the founding father of the Performing Musicians Employers' Association of Nigeria (PMAN) to wield his ecumenical influence on the society to return to its ideals. It also articulates other relevant roles which KSA

should play as well as being appointed into the vacant artist-in-residence position in the Institute of African Studies.

Akin Odebunmi's article makes a brilliant case for the transference of Yoruba cultural ideals into English locutions in KSA's oeuvre. The paper contends that the music of KSA exhibits three forms of Yoruba cultural ideology, namely, patriarchal, restrictivist and deterministic. All the three ideologies manifest in the sensuous as well as social and cultural locutions favoured by the musician. The paper demonstrates that KSA's music in its English (Nigerianism) and Yoruba locutions is loaded with ideological positions that portray the notable *omoluabi* essence in the musician and express the Yoruba worldview.

The article entitled 'Liberal Sexuality, Reproductive Health and the Paramour' was jointly written by Mofeyisara Oluwatoyin Omobowale, Olayinka Akanle, Abel Akintoye Akintunde and Ayokunle Olumuyiwa Omobowale. Readers are presented with the kind of information that individuals and groups access about sexual and reproductive health, and as essential in their reproductive decision making. The authors posit that liberal sexuality is a key part of KSA's popular music in general. They call attention to the fact that KSA preaches abstinence and reproductive health values in his duet with Onyeka Onwenu "Wait for Me", but denounces male paramours and their wasteful, unproductive expenses on married women in "Oko L'olori Aya". In conclusion, the authors point out that KSA's cautious advocacy on sexual relations in his contemporary songs is largely attributable to the musician's possible sexual maturity and "adoption of elements of normative sexuality in his older years".

Sharon Omotoso attempts to highlight, discuss and analyse moral and gender issues in King Sunny Ade's music. Beginning with some background information on *juju* music as a genre and a brief biography of KSA, a decade-by-decade run-down is given of his music over the years in the areas of evolution and dynamics. An intriguing part of the paper is the dichotomisation of the artiste's music into idealistic and realistic pragmatics, and what appears to be an unprecedented approach to *juju* music if not even to others. Connected to this is Omotoso's linkage of the Yoruba concept of *omoluwabi* to the different spheres of social and moral values entrenched in KSA's music. Finally, some prognostications are offered on *juju* music in years to come, which include mentorship, lyrical contents and consistency.

The multimedia fulcrum upon which African musical arts is built, as expressed in King Sunny Ade's musical video: *The Way Forward*, is the focus of Aderemi Michael Adeoye's paper. The work examines how Sunny Ade relies heavily on visual signs, especially the stage and its attendant visual and material components to create meaning for his audience. It illustrates how in the video, KSA physically establishes the text of "The Way Forward" in three ways: a formalized stage design chiefly comprising a map of Nigeria, a non-formalized location for singing and dancing, and a combination of the formalized stage and non-formalized location. The author contends that via the avenue of theatricalism, the costumes worn in the video are used to convey a message of hope to Nigerians. In essence, without a physical and visible material form, music alone cannot sustain an audience and so the transformation of *juju* music into visual pictures shows the

interconnectedness of *juju* music to other art forms, especially the visual arts.

Charles Olufemi Jegede examines the complexities around the efficacy of traditional medicine in Yoruba culture as portrayed in KSA's music piece: *Oogun o Ran wa*. According to the author, the afrocentric efficacy of *oogun* has both positive and negative dimensions that go beyond physical and psycho-social illness to include the achievement of specific goals in all human endeavours. Jegede argues that a person's character and destiny both play a part in the efficacy of *oogun*. It is against this background that the efforts of enemies against KSA were futile because he is fair towards all, friends and foes alike, and also because of his unique destiny.

Sola Olorunyomi's closing article, "Sunny Ade

Performs Sacred-Profane in the Ògún Mythosphere," ventures to explore the dialectic of the awe and sacred with the now and quotidian. This is precisely what Sunny Ade does in several albums, heightening the pace in *Ogun Part One* and *Ogun Part Two*, published in 1971 and 1972, respectively. The paper appears like an attempt at articulating a textual event from its distinct literary integrity as well as the performance mode, conjoining both to make a textual statement in cultural semiotics.

We do hope you find these presentations scholarly engaging and a worthy contribution to the 70th birthday celebration of an indefatigable icon of African musical arts.

'Sola Olorunyomi and Kayode Samuel
Guest Editors

Sunny Ade Performs Sacred-profane in the Ògún Mythosphere

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Residues of Aesthetic Ancients

When Ògún, in the Yoruba myth of earlier beginnings, gets donned with charting primeval paths and clearing the thickets for passage on behalf of mankind, neither the contemporary nor indigenous-traditional intellectual seems to be embossing him with the status of a primogeniture-deity, less divinity. Otherwise, where would we locate Ọbàtálá —primal artiste, molder of forms and the human essence (Ori), through whom the agency of life was breathed —or, even, Ifá/Òrúnmìlà, that intellectual energy that theoretically authored the primeval journey to Earth. Not done, he must also constantly articulate a meta-intellectual discourse with mankind, in stylized narrative form through his Ifá corpus?

We propose that it is, precisely, in this sense that Sunny Ade is equally not being festooned as the originator of Jùjú music, or its primal impulse. To therefore reify his role in language reserved for a preeminent agency as Ògún, we necessarily require some explanation, and two major clarifications on the musician Sunny Ade, or KSA — (the popular contraction from Sunday Ishola Anthony Adeniyi Adegeye). The

nature of the Ògún-Sunny Ade dynamic, therefore, needs further observations.

On Ògún, innumerable oral resources and such canonical texts as the West African Ifá corpus have provided a historiography that seems to be anticipatory of any such potential, future willful interpretation. After all, charted paths have only a while for other outgrowths and fresh thickets to sprout. Aside a priestly class intent on serving as middle benefit captor, the pluri-narratives in those traditional resources and texts earlier alluded to have appeared to be at their epistemological best as open, unsealed discourses and truisms until they get clamped in some conservatory, laced in preservation jars for both mind and physical encryption as timeless truths. Far from it; on the contrary, this paper seeks to shed light on corollary features that have invited such comparative accretion of Ògún on the Jùjú musician and *performer*, King Sunny Ade.

Òndó-Ògún Ancestry

Commencing with the two clarifications, Sunny Ade is of the Ògún stock; not just by birth but also by mytho-aesthetic performance

inclination. This requires some more elaboration. I will suggest here that the following set of events at his formative stage came to also shape Sunny Ade. One, he left his Òndó hometown for Osogbo at age five; Òndó of that era was, perhaps, the most preeminent Ògún-celebrated city in the world. Two, Sunny Ade kept retuning there only after clearing the fog in his head on a future career while in Lagos, and even then, Òndó and its Ògún mythosphere never left Sunny Ade as evident in his mother tongue ability and the impact of its lores, myths, even the mythopoesis all through to his teenage years (2006: Sunday Adeniyi Adegaye). To reinforce the second point as regards his performance inclination, is to generously draw examples not just from his song-texts, in strict musicological terms, but also in relation to the histrionics of that very performance, sometimes evinced in non-verbal performance cues on and off stage, including his choice of costume.

In addition to this, the fusion of “sacred” and “profane” in the title as “sacred-profane” is a conscious one, based on ethnographic and theoretical considerations. The “ethnography” that I refer to here is a derivative of sorts; it is not primarily this author's but surmised from the ethnographic observations of other authors on Jùjú's earliest beginnings and those of a relatively more recent scholar like Christopher Waterman (1990). In this vein, I will be using two of his album texts to illustrate the point: *Ogun Part One*, 1971, while still under the stage name “Sunny Ade and His Green Spot Band”; and *Ogun Part Two*, under “African Songs Limited”. Having established this background in the context of its subject matter, we proceed with two broad outlines: the approach adopted as informed by earlier readings, and the socio-aesthetic background of the performer. The

latter relates to issues in the evolution of Jùjú musical genre, Sunny Ade's appropriation and extension of this form in relation to aesthetic structure and style, and the conjoining of his exploration of a chosen mythosphere with its aesthetic sensibilities; the earlier, as will be shown below, on the constantly evolving aesthetic resource and interpretation from which the artiste draws his inspiration.

Ògún in Intersectional Reading

Africa's Ogun: Old and New is the title of the edited work of Sandra, T. Barnes (1997), where she foregrounds Ògún, and its continuities in a manner that Harry Garuba's 1988 thesis had described as “primary, secondary and tertiary” genres. They share some commonalities, even if they diverge significantly in choice of the texts explored. The first similarity is that sense of the transitional mode from Africa to the New World constituting the core of their reading. However, with Garuba, his readings are primarily derived from literary drama, even when he adequately engaged with oral literary renderings. Yet, these renderings and their latter incorporation into the written literary text are of a different divinity, Sango and its Egungun mask performance aesthetic. Our interest in the current paper makes a slight departure from this route by exploring not just the oral and written literary texts, but also the audio and audio visual texturing of the Ògún aesthetic, in Africa and the New World, as well. And, here below, we quickly run through a modest diversity of intermodal texts on the Ògún aesthetic, including Sunny Ade's own creative use of same where necessary.

The Soyinka texts (1967, 1976a, 1976b) highlighted here are written texts, nonetheless

drawing from both creative and discourse in oral resources; while the 1976b text is a collection of essays, the 1976a and 1967 are poetry texts. This same Ògún mythosphere pervades Soyinka's: *A Dance of the Forests*; *The Interpreters*; and *Myth, Literature and the African World*, particularly the essay entitled "The Fourth Stage". Moving on to a more recent work, Ayo Adeduntan's (2014) *What the forest told me: Yoruba hunter, culture and narrative performance*, draws generously from the Ògún aesthetic continuum of Ìjálá, which is the art of the Yoruba hunters' guild whose patron is Ògún. This performance style is what Adeduntan is wont to describing as "hunterature", those embedded literary features of oral performance in the multi-genre accent.

Yet, there are many other works of the broad arts that inflect this mythopoesis. This same phenomenon is quite common place in many communities of the western Atlantic world. For instance, the Afro-Caribbean and Afro-Latin communities in Central and South America, including North America, demonstrate very vibrant interpretation of Ògún as touchstone, in presumed reenactment, and also creative turns of textual reading. By and large, they take a broad range of engagement such as daily and seasonal rituals bothering on belief system, neo-traditional acts of cultural translation, and increasingly secularist incorporation in literary texts of songs, poetry, drama and prose. This is not to suggest that even oral renditions of belief systems and neo-traditional forms have not been reduced to writing. The works of Fernando Ortiz (1981) and, to a lesser degree, Miguel Barnet, also in the eighties, illustrate this. We might equally speak about the daily performance(s) of the Folklorico Nacional de

Cuba, even if their immediate medium is the stage, and the documentary format.

Jùjú: A Wieldy Chart

According to Waterman (1990:55), Jùjú music has been described as a local variant of the urban West African palm wine guitar tradition that unfolded from Lagos around 1932. On nomenclature, Waterman (55) notes that "the genre was defined more by ethos and social context than by a delimited set of stylistic features." It would seem evident, argues Olonisakin (2014), that Jùjú music is a combination of both a strong underlay of African musical essence, and some western features. This is due to the fact that the interaction between the local and western cultures "resulted in neo-traditional forms of entertainment music out from which Jùjú evolved" (Arugha, 2013). Hardly with any exception, most scholars including Oludare (2016), Arugha (2013) and Waterman (1990), seem to all acknowledge the indelible role of the name Tunde King as a key figure in the popularity of Jùjú. In fact, T.K. is generally regarded "as the man who brought Jùjú music out," Waterman (1990:55). Nonetheless, Oludare (2016; 2018) identifies 'Asiko' and 'Agidigbo' sub-genres as constituting crucial parts in the historical roots of the evolution of Jùjú music.

Arugha (2013) specifically states that, "it was the coincidental and unsolicited performance of Tunde King and his trio at the obsequies of Dr. Oguntola Odunmbaka Sapara (1861-1935), on June 5, 1935 that made the music ... popular and thereafter became known as Jùjú music." In this wise, Arugha recognized the contributions of other prolific contributors: Irewolede Denge

(Veteran palm wine guitarist), Ambrose Campbell (1919-2006), the 'Jolly Boys Orchestra' led by Sunday Harbour Giant, Alabi Labilu, Ojo Babajide, J.O. Oyesiku and his 'Rainbow Quintet', and Julius Araba who have all contributed immensely to the sustenance, growth and popularity of the genre. Nonetheless, Tunde King remains the ambassador of Jùjú. T.K merged the elements of "syncretic Christian hymn ... asiko drumming and ijinle Yoruba poetic rhetoric into the labile palm wine framework" (Waterman, 1990), which marked the innovative features of the early Jùjú music. On early Jùjú group, Waterman noted a trio: a leader, who played banjo and at the same time sang; a tambourine player; and a sekere (netted bottle-gourd rattle) player; and sometimes with a supporting vocalist as the fourth member. He however added that by World War II, a large number of Jùjú bands became quartets. In the contemporary sense, Ajirire and Alabi (1988:34) elaborated that "the membership of a Jùjú band was between 7 and 10, comprising vocalists and instrumentalists."

The name 'Jùjú' is said to be a derivation from tambourine, which was referred to as "je jeu" by a French salesman, and later popularly called 'Jùjú' drum, Oludare (2015) citing Alaja-Brown (1989:58) and Vidal (2012:50). Going by history, Aig-Imuokhue (1975: 21) quoted in Arugha that Jùjú originated from "the minstrel tradition and possibly developed from entertainment and pleasure at drinking places." Arugha further strengthened this, drawing from Alaja-Brown (1985:15) who traced its origin to the traditions of Tunde King and his friends who gathered in the evenings at Till Nelson 'Akamo' David's motor mechanic workshop for music making. For Waterman, though, the origin of

Jùjú is specifically traced to Lagos, Nigeria. Lagos, which has always remained an important reference point virtually in all areas of social life, is again seen here as playing a pivotal role in the historical development of this form even if many of its practitioners come from other parts of the Yoruba group, and sometimes even its frontier communities. The scholar and musicologist, Okunade (2013) is equally more persuaded by this interpretation of the form's historiography.

In terms of acceptance, comparatively speaking, there is a sense in which we can understand how Jùjú had at inception been received with the sort of rave that contemporary hip-hop generates among youth groups, primarily in the Western part of the country, but also in the nation at large from the early 1950s to the late 1999s. And to quickly add, even at the turn of this century, Jùjú still commands a large following; particularly once it expresses adaptability with contemporary rhythmic and melodic taste. This is aptly conceded by Olusakin (2014), who rated Jùjú music as the most performed genre among other popular genres in social functions called 'Ariya'. In his explanation, 'Ariya' among the Yoruba people is party time where people are gathered for celebration. This scope of Jùjú performance is however expanded in the work of Ajirire and Alabi (1988), who do not only limit the defining scope of the Jùjú performance to entertainment but also to the exaltation of the rich cultural attributes of the Yoruba nation. On the same note, Oludare (2018) suggests that the changes: musical, social, political trends in the transitions of the country are always adequately represented in Jùjú music. This largely explains why, and how, Jùjú has come to receive substantial attention among scholars from

diverse disciplines (Olusakin, 2014, Ajirire and Alabi 1988, and Oludare, 2015, 2018).

Typically, the form of Jùjú performance is characterized by Yoruba call-and-response patterns and choral singing, with vocal melodies influenced by Christian hymns. On this account, Oludare (2018:3) affirms that “Jùjú music is a Christian-influenced popular Yoruba dance music.” Further, Oludare (2015:62-63) in describing the characteristic pattern of the genre notes that “while the lead voice sings from his memorized repertoires during performance, he however relies on the band resource man, saddled with the task to interact and gather information from the audience on dignitaries and events, to adjust the musical performance to suit the occasion.”

Not until after the World War II, Jùjú did not spread out of Lagos to other Yoruba speaking parts. Overtime, Jùjú music became widely known, and the cultural predisposition of the Yoruba people to Jùjú music informed its development and popularity as a Yoruba socio-cultural genre. Other prominent names associated with Jùjú include: I.K. Dairo (a.k.a. Baba Aladura), Babajide Ojo, Ebenezer Fabiyi (a.k.a. Ebenezer Obey), and Sunday Aladeniyi (a.k.a. Sunny Ade), among others. Overtime, it was transformed from a local to a nationally widely known genre through I.K. Dairo's hit records, the most remarkable being 'Salome' and 'Angelina' (Arugha, 2013). With the appearance of modern and contemporary Jùjú musicians on the scene, Jùjú became funky, advanced and innovative. This became evident in the improvisation and consistent expansion and innovations in the performance. This development was reflective in the appropriation of other musical styles and forms into the genre

which in the view of Ajirire and Alabi (1988: 34) “changed the face of Jùjú for good.” These new forms of Jùjú include 'Afro Jùjú', 'Hip-hop Jùjú', 'Reggae-Jùjú', 'Disco-Jùjú', 'Gospel Jùjú', among others, Oludare (2015:25). More specifically, the genre produced Sunny Ade, “a key intermediate Jùjú icon who revolutionized the genre from its middle to the late period”, Oludare (2015:26).

Sunny Ade: Ògùn's impulse in Jùjú

So, how has Sunny Ade appropriated and extended the Jùjú form, especially in relation to aesthetic structure and style? At the secondary level, how has he conjoined all of these aesthetic sensibilities to further explore the Ògùn mythosphere, the sacred-profane, and particularly with the breadth of the deity in Africa as well as in the New World?

King Sunny Ade strikes as singer, dancer, composer, guitarist and, overall, a performer; albeit, one that has contributed tremendously over the years to the growth and development of the music industry, and the Jùjú music genre in specific terms. It is also instructive to note that, very much like our invoked metaphoric double, Ògùn, Sunny Ade's sense of quest, adventure and primal steps is almost unparalleled amongst his peers. A male child so long-awaited, leaving home in the manner that he did, and in his early teens, surely is a pretty brave narrative of single-mindedness and focus. Yet, as the narrative of this life unfolds, it turns out that he is more often than not the victim, but insists on being protector of others in the manner of treating his band members, for instance. Does Sunny Ade also try to reiterate Ògùn's time-worn role as “protector of the orphan?” Even the fusion, later on in Sunny Ade's life, in his total

performance as singer, dancer, composer, and guitarist resonates well with the average devotee of Ògún, in Africa and even in the Atlantic Diaspora. In Sandra T. Barnes's (1997, ed.) *Africa's Ogun: Old and New*, John Mason (357-359) notes:

He testifies to being enthralled by the wisdom, antics, and instructive drama of the furred and feathered inhabitants of the woods by creating the beautiful and detailed poem/songs of salutation known as Ìjálá. He is chief of the hunter's trio completed by the Orisa Osoosi and Erinle...

In his 2006 autobiography, *KSA: My Life, My Music*, Sunny Ade observes that he had come on board as a drummer between 1963 and 1965 when he joined the Moses Olaiya comedy group in Lagos, whose area of interest covers music and drama; Ajirire and Alabi (1988:27). Moses Olaiya had led a Highlife band, "Federal Rhythm Dandies", where Sunny Ade would later play the lead guitar. While he was with this group, his reactivation of his love and skills for guitar brought him to limelight with his first record in 1967, "Alanu Loluwa." However, it was from the seventies that Sunny Ade's version of Jùjú started to take bold, individual creative steps. We should however not be unmindful that Sunny Ade started out, in a sense with, perhaps, the most accomplished professional comedian in Nigeria of that era, Baba Sala (Moses Olaiya). Till date he is generally regarded as the father of modern Nigerian comedy.

As comedian, Baba Sala hardly had any forbidden subject, and to boot, any season of license; but it was more to his highly textured wit, genius and extraordinary talent that he

never quite got into harm's way in Nigeria's taboo's minefield. While the likes of Hubert Ogunde and Duro Ladipo were more focused on historical drama and the mysteries of life, Baba Sala remained a thorny desecrating agency; master of the high burlesque in the most imminent tragic of events! You cannot miss out on this influence in Sunny Ade; even his own playfulness with the divinity, Ògún, speaks to this abiding ethos. Even more, Baba Sala puns at birth, life, aging, death, reincarnation and, sometimes, the holiest rituals of faiths! Nothing was sacred, once he was in-character, just as well as he observed sacred moments once out-of-character; Baba Sala was a Senior Evangelist in church, for instance! So, here comes the play *Orunmoru (Heaven is hot)*, from where he is pursued back to earth, as he had arrived uninvited! Baba Sala had fallen victim of a conman, and becomes twice victim when his wife acts in ignorance by selling the drums in which money would have been multiplied, and this is the impulse for his attempt at suicide.

Of his generation of musicians, Sunny Ade was not alone in this quest for making a difference. Very much like the other Jùjú musicians of this era, they tried to explore several avenues to further popularise and advance this genre. There is a sense in which, of the musicians of this era, Sunny Ade appears the most adventurous, structural-stylistically speaking. Comparing the early, pre-WW II era and contemporary Jùjú genre, Oludare (2015:25) notes that "unlike the early Jùjú, with limited instrumentation and vocal simplicity, contemporary Jùjú with its elaborate vocal parts and western instruments exhibit extensive musical structure, and hence engage more themes in its compositional and performance practice." To this end, Sunny Ade brought in

different musical influences and trends. Most striking is the size of his band which, according to Asejire and Alabi (1998: 34), was a 21-piece band, on the average.

Then, as part of the innovation by Sunny Ade, he borrowed the fusion of 'conga' and 'omele' from Haruna Ishola, to spice up his Jùjú music (Special Events, 2006). All of this, he fused together with the use of modern instruments. No doubt, Sunny Ade's musical indebtedness is varied and multiple. Way back since his early teenage years, Sunny easily recalls the debt he owes the musician Owoeye, with whom he, largely, played session man. Sunny Ade is particularly generous in acknowledgment, as he revealed to the average interviewer how much he feels indebted to Baba Sala (Mr Moses Olaiya), from whom he started out with his own band. It is in this same manner that he gives credit to Ayinde Bakare. He is quite specific with Bobby Benson, with whom he first saw the steel pedal, and proceeded to have one for his own band too. From I.K. Dairo, he was encouraged to introduce the 'akuba' bass drum, and keyboard. Not done, even the duo of Fela Anikulapo-Kuti and James Brown were not spared. It was actually from James Brown that he got the idea of multiple guitars, and from Fela, the electrified drum, eventually played by a former member of the latter's band, Bob Ohiri. Again, the influence of Fela's style was quite evident in his instrumentations, especially in his play of the guitars, which 'acted out' the Afrobeat legend's creations (Biography <https://Worldmusic.org>). In symbolic reading, this amalgamation of all that is in modernity's quest is, indeed, why Ògún has been described as an empire builder (Barnes and Ben-Amos, 39; in Barnes ed. 1997).

One other singular musician of that era that had such a great influence on the generation of Ebenezer Obey, Sunny Ade, and even Dele Abiodun and Emperor Pick Peters was the late Ambrose Campbell. Campbell's parents were returnee (Saro) Yoruba; he had several labels and singles to his credit, almost from the earliest beginnings of Jùjú music. For instance, Ebenezer Obey's "Eni ri nkan hee" is an early adaptation, in the same manner that Dele Abiodun's "Iba Oluwa" (all from Campbell's "Oba Alade"). In the case of Sunny Ade, it would seem like he was so enamored of Campbell to the point of even the unique bend he gives to his tenor voice range, after he had briefly sampled Tunde Nightingale's high pitch. As with Campbell, the voice is gently wavy in *Iwaju Loloko yi Waa Mi Lo*, with the leader call:

Baba n kígbe ma lo má lo
 Iya n kígbe ma lo má lo
 Awa ó lé se k'awa mámá lo
 Ísé ájé wa làwá n n se o

Ambrose Campbell's "Kele Bano" (in Saro dialect) eventually gets adapted as "Ki ni n Baro" by Sunny Ade. The entire voice quality of *Oruko S'omaje*, is the defining governing texture of this track, and becomes even intensely quite wavy in:

Wemoo lola
 Wemo 'lade
 Wemoo lola
 Sobalaju Ikorodu niile
 Wemoo lola, wemo 'lade, wemo lola

King Sunny Ade as a Jùjú musician deploys his Yoruba lyrics, folklore and musical materials for a broad range of interests such as daily living, socio-cultural events and national

advocacy, time marking in historicity, spiritual essences etc. Yet, as earlier noted, in spite of his strive at diverse 'modernities' of that period, Ondo and its Ògùn mythosphere never left Sunny Ade as imprinted in his mother tongue ability and the impact of its lores, myths, even the mythopoeic, all through to his teenage years (Sunday Adeniyi Adegeye: 2006). We should recall, the Yoruba experience of the ontological is, to a larger degree, of more spirituality than 'religion'. From Yoruba traditional music and culture, Sunny Ade adapted new cultural dimensions and ideas which included the use of the metal gong, 'agogo' in the local parlance. The metal gong is very central to the more Ògùn-inflected cultures, particularly those of the Yoruba Central, North East and South South of Osun, Ekiti, Kogi and Ondo states. Sunny Ade, like many other modern neo-traditional musicians uses the Agogo; but unlike most others, he reifies it to the level of the multiple agogo, besides deploying it occasionally in an especial manner to trigger certain moments of the spirituality experience! This is precisely what happened when he recorded *Ogun Part One* and *Ogun Part Two*, and which till date represents the albums with the most intense use

of the iron gong, agogo, just as well as Ógùn themed rendition. The excerpt of transcription in row columns, below, intensifies the Ógùn theme.

A précis would read like: the Ógùn personae being reconfigured in the artiste, Sunny Ade, while the latter gradually prepares to be worthy as votary of deity- Ógùn. Ógùn, being an artiste himself and patron of the hunters' guild—invariably of the Ijala performance form of the hunters—Sunny Ade embarks on a task of getting himself steadied for a role as votary through several imitative acts of detity- Ógùn. The artiste reaches for the diversity of tonal range: eaten bitter kola for firm, 'mature' voice; eaten banana, for a deep-throated voice; eaten sweet potato, for a whispery voice like the cypress in breeze. He is special, he is from a family of prominence and courage—his father having engaged in a chilly duel with "Wild Clubs", and survived an experience in incubus! Then he steps to being an Ógùn votary, "preparing his loft", and in an impressive manner. And, after a while, he transforms to an Ógùn incarnate through his diet, wine, and anger!

Sunny Ade in Ògún Mythosphere

Endearment as Homage: (Excerpt textual transcription of Sunny Ade's Ogun Part 2.

1	Mo j'orogbo	I eat bitter kola
2	K'ohun mi le gbo	To have a firm, 'mature' voice
3	Mo ma ti j'ogede	I have eaten banana
4	K'ohun mi le de	For a deep-throated voice
5	Mo je kukundukun	I eat sweet potato
6	Olohun arere	Whispery voice like the cypress in breeze
7	Emi l'omọ a b'eyin fun kinbe l'abe aso---	I'm that child with sparkling clean dentition.
8	M'aye gun l'oruko ti a npe ifa	Balance is the name (essence) of Ifa
9	Mu'wa gun l'oruko opele *	Honorable conduct is what Opele (diviner's chain) is
10	Oso to ri mi l'ode	Wizards who see me in the open/gathering
11	O ni mo d'eni a ri ba	Say, I have become a sought after
12	Aje to ri mi l'ode	Witches who see me in the open/gathering
13	O ni mo d'eni ariyo	Say, sighting me inspires people
14	Mo d'eni ariyo ye	I have become adored, for inspiring people
15	Paramole to l'oun o d'ere	A python's wish to become an anaconda
16	O ns'ota ere ni	Is a python enemy-intent on the anaconda
17	O mu mi ranti ija baba mi	This reminds me of my father's duel
18	Pelu Ijakumo	With Wild Clubs
19	O dabi eniti a de mole	It seemed like an experience in incubus
20	Eni a de mole nko, ode lo se lo	And the strapped incubus? Gone on a hunting expedition.
21	Emi l'omo a te pepe Ògún o peregede	I'm child-votary who prepares Ògún's loft in expanse
22	Ch: Awa l'omo a te pepe Ògún peregede	Ch: We prepare Ògún's loft in expanse
23	Chr: Awa l'omo a te pepe Ògún o peregede	We prepare Ògún's loft extensively
24	Ògún lo joba ni'le Aro o	Ògún, crowned king in the clan of smiths (Aro)
25	Chr: Peregede, awa l'omo a te pepe Ògún o peregede	Extensively, we prepare Ògún's loft extensively
26	A ti te pepe Ògún jaburata	We have prepared Ògún's loft elaborately
27	Chr: Peregede, awa l'omo a te pepe Ògún o peregede	Elaborately, we prepare Ògún's loft extensively
28	Ògún oba irin lo nse o	Ògún, the king of iron
29	Chr: Peregede, awa l'omo a te pepe Ògún o peregede	Extensively, we prepare Ògún's loft in expanse
30	Orisa t'on nf'eje bo ni	The deity whose sacrificial diet is blood
31	Chr: Peregede, awa l'omo a te pepe Ògún o peregede	Extensively, we prepare Ògún's loft elaborately
32	Ma ma je a ri 'ja e, a ti te pepe Ògún o	Save the anger, loft's been prepared
33	Chr: Peregede, awa l'omo a te pepe Ògún o peregede	Extensively, we prepare Ògún's loft extensively
34	E ma ma jeki ode ode gbe o e	Do not let the hunting river dry up
35	Chr: Peregede, awa l'omo a te pepe Ògún o peregede	Elaborately, we prepare Ògún's loft extensively
36	Ògún krobiti, krobiti, krobiti ko ko	Ògún (Ideophone: of lance on hard surface)
37	Chr: Peregede, awa l'omo a te pepe Ògún o peregede	Ch: Elaborately, we prepare Ògún's loft extensively

38	Krobiti, krobiti, krobiti, ko	Ògún (Ideophone: Lance on hard surface)
39	Chr: Peregede, awa l'omo a te pepe Ògún o peregede	Extensively, we prepare Ògún's loft extensively
40	B'Ògún ba fe gb'aja, o ye ka tete fi fun ni o	If Ògún desires a dog, better attend to it with some urgency
41	Chr: Peregede, awa l'omo a te pepe Ògún o peregede	Elaborately, we prepare Ògún's loft extensively
42	Ògún de'le Aro	Ògún went to smiths clan Aro
43	Chr: O joba ni'le Aro	He got crowned as King of smiths (Aro)
44	Ògún ya ni're	Ògún branched at Ire
45	Chr: O m'emu ni ilu Ire	He imbibed some palm wine in Ire
46	Ògún l'akaye	Ògún the universal spread
47	Chr: Ma ma je a ri 'ja e	May we not encounter your anger
48	48.Eran ki l'Ògún nje?	Which animal does Ògún love eating?
49	Chr: Aja, aja ni	Dog, it is dog
50	Eran ki l'Ògún nje o?	Which animal does Ògún love eating?
51	Chr: Aja, aja ni	Dog, it is dog
52	Bi Sunny Ade ba binu, e dakun	If sunny Ade gets angry, please, what should we give to pacify him
53	kilo ye ka fun	
54	Chr: Aja, (Lokili) aja ni	Dog, it is dog
55	Tori pe Sunny ki j'eran okete	Because Sunny does not eat bush-rat
56	Chr: Aja, ayafi, aja ni	Dog, (except) it is dog
57	Oti kilo nmu	What liquor does he drink?
58	Chr: Oguro, oguro ni	Palm wine, it is palm wine
59	Aso ki l'aso e	What is his preferred apparel?
60	Chr: Mariwo ni, mariwo ope	Palm fronds, fronds of palm tree
61	Krobiti, krobiti, krobiti	(Ideophone) Lance on hard surface
62	62.Chr: Ògún ni	That is Ògún
63	Agogo pelu sekere	Gong and gourd rattle
64	Chr: Ilu Ògún ni	Those are Ògún's favourite musical instruments
65	Chant: E ma ma seun mi bi o	Chant: I thank everybody
66	Dakuun dabo fi'ye de'nu 3x	Please, allow reason govern, don't be upset
67	Omo dara won ki'ya l'okun ponpon	I, the outstanding child that invites envy on the mum.
68	Akanni olopo ewa; Akanni	The very handsome (Akanni) personality
69	O wa di'le Ògún o o o}	And now to the house of Ògún Onire
70	Ògún Onire oko mi } 2x	my husband
71	Ògún Onire oko mi, Osimole	Ògún Onire, my husband, Osimole
72	O l'omi ni'le f'eje we	He who has water but baths with blood
73	O l'aso ni'le f'imokimo bora, Ògún etc. ...	He who has clothes in his house but puts on palm fronds, Ògún etc. ...

In broad referential style, Ògún remains a constant motif in Sunny Ade's music, indeed, almost acquiring the status of touchstone. In spite of this, there is still need to return to the two unique albums, and also see what gives them this quality: one, by the sheer breadth of play time allotted to Ògún; two, the intensity of adulation and evocation of Ògún. In *Ogun Part One* (1971), Sunny Ade shares the play time with two other tracks: "Chief Bolarinwa Abioro" and "Sunday Adeniyi;" while in the next album, *Ogun Part Two* (1972), the play time is shared with only one track, "Our New Sound" (the transcription, below). We gain extra insight into this conversation by noting the anchorage of this section on three broad planks: contextualizing the discourse of the Ògún mythosphere in a précis, even if drawing attention to its 'glocal' dimensions, and for instantiation —noting how several communities have, and are still, engaged with Ògún veneration in diverse ways; articulating Sunny Ade's interpretation in theory-praxis; seeking inferences from other inter-modal creative response to the theme.

While all of this informs the overall engagement here, Sunny Ade's creative renditions constitute the primary interest in this section. It is unclear, but quite doubtful, that Sunny Ade is unmindful of the full import of Ògún's holistic frame; as episteme, practice, and praxis. Indeed, the song-texts suggest performance *in*, and *of* its cultural knowledge. Add to that, the overall histrionics, sometimes, even of the embedded visual discourse on the album jacket! Steps further on, also of its emanation as a transcontinental and transnational experience. Even if it bears some extra reframing, one could further ponder on what, indeed then, makes Sunny Ade unique in

the treatment of Ògún, with his song-text and performance? I will suggest that there are three main factors: his knowledge of its oral and written traditions, as sacred and secular practices; as an intuitive performer of Ògún's 'will' in the cultural matrix of his upbringing; and his knowledge of the diasporic expression(s) of Ògún. In all senses, it is not unsafe to suggest that —Ògún is valorized— and he might have found it worthy of some attention. These, for any attentive listener, will be observed as he makes them to bear in his histrionics of performance and visualization, sometimes on stage and the photographic representation on the album sleeves, besides his extensive referencing of a divinity-aesthete in song-texts. Even along the broad scope earlier discussed, Ògún continues to straddle the mythosphere, gathering such prestige often higher than other deities/divinities in a manner which is almost suggestive that the cultures have embossed it with the status of leader-deity!

That said for the Ògún Part Two above, Ògún Part One equally explores this theme. Together, along with the layering of Ògún motif in several Sunny Ade's song-texts, we have a tradition that can serve both as repeated theme and theme of repetition across albums, and over a 4-decade career span. In Part One, after the opening seven seconds, he commences with gong, and starts singing afterwards: "Ògún lakaiye, iba fomalagbede; some playing time with solo guitar...And it begins to be clear from the beginning how Sunny Ade takes this sacred figure to the everyday, often by dragging it to the quotidian experience. Briefly after this (approx.: 08-20), kicks off outright from the beginning with iron rattles and the gong...in an act of path-clearing or ijuba.

- 21-47: Warming up to Ògún .../ Inserts a plea that may Ògún not unleash its wrath on them...Encourages sacrifice to Ògún..
- 48-51: In a call and response structure and a pliant tone, the singer asks of Ògún's favourite diet?
- 52-64: Using the same framework he reverts to himself, asking the same questions; but the self could also in this context imply another votary?
- 74-80: Ògún's diverse roles and functions are spelt out.../ At one height of deity veneration, comes his bellicose, warlike nature: "It is not for lack of water at home that Ògún bathes with blood. / Hyperbolics...subtle anti-hero cognomen also come into play.
- 65-127: Ògún's cognomen and heroic song-text continues; but above all, the diverse contexts of Ògún's metal: on land as motor vehicle and several other things; in the air as aeroplane; in the office as pen nib; at the domestic level as cooking wares etc.

Overall, what Sunny Ade does here and in the excerpted transcription above is, indeed, a shared habit of *seeing* as Wole Soyinka in the latter's works, and one such evidence can be found in an earlier article of the author — "The Dialectic of Orality and Ideology in Wole Soyinka's *Ìdànrè* and *Ógún Abibiman*" (2013). In furtherance to Sunny Ade's disposition to exploring the diverse media, an aspect of this same theme will be briefly engaged here. At the inter-modal level, Sunny Ade in the referenced song texts strives very much like Wole Soyinka (1976) in *Ìdànrè* and *Ógún Abibiman*, where the

poet explores the intersection of the old and the new by plumbing into oral depths in his evocation of a unique time-space, tone and setting, to produce a mythopoesis that is at once distant and familiar. Indeed, this seems most unmistakably present in Sunny's *Ogun Part Two* (1972), with Soyinka's *Idonre*, where both appear to be drawing from a common cultural narrative pool in the Yoruba cosmogonic narrative of creation and primeval start. As with *Ogun Part Two*, the setting of *Idonre*, occasionally fuses mythical space with historical space. Even as the poem moves to the end where a clarion call "for celebration" is made, we are moved to a setting beyond the terrestrial, as the narrative transgresses known and recognizable space into the supersensible extra-terrestrial. Olatunji names this feature as essential to the sequences of classical "Ifa divination narrative which tends to overlap between the real world and that of dream and fantasy" (1984:123). The stylistic source of this form could also be inferred from the Yoruba 'àlò àpámò' (riddle) which is sometimes rendered in rather cryptic language. Farther down in the same Part Two, this bears familiarity with how Sunny Ade structured the composition, where the leader call asks a number of questions, and basically after the second question with Ògún as the subject, from the third to the sixth question Sunny Ade replaces the Ògún personae —partaking in his feast of meat while equally rejecting the bush rat for betraying Ifa (the latter myth unstated in the song text), imbibing the palm wine, donning Ògún's palm frond clothing etc.

As the verse proceeds, in spite of his attempt at self-effacement, citizens of Ire crown him warrior-king, but, shortly afterwards Ògún, in an inevitable hubristic error, decimates his

people in war! While Soyinka directly weaves this hubristic narrative moment into his verse, Sunny Ade's version simply infers it through a lyrical appeal for urgent propitiation in order to avoid Ògún's potential anger. The lyrical question is hence posed: "What is his favourite drink, to which a battery of voices responds; "blood, it is blood." Little wonder, then, when with Soyinka we also encounter such sanguinary lines:

...Ògún, who to right a wrong
Emptied reservoirs of blood in heaven
Yet raged with thirst (7)

These same qualifiers run back to *Idanre*:
Where do we seek him, they asked?
Where conflict rages, where sweat
Is torrents of rain, where clear springs
Of blood fill one with longing
As the rush of wine (75).

These overlaps, commonalities and diversity become less inexplicable once we recall that even a textual reading of Ese Ifa poems acquires heightened meaning when we locate its structuring devices of plot, setting, characterization and language in this mythopoeic ambience. This would seem like the essence of Abiola Irele's suggestion that in "no other area of Africa is the current along which this elaboration in literature of a continuous stream of collective consciousness from the traditional to the modern is so clearly evident, and so well marked out, as in Yorubaland" (1975:75). Sunny Ade's performance is just another instantiation of this continuum. And, invariably, rupture.

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