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INTEGRATING ARTIFICIAL INTELLIGENCE (AI) INTO CULTURAL DAY MUSICAL ACTIVITIES IN SELECTED SECONDARY SCHOOLS OF OGUN STATE

Abstract

This paper investigates the integration of Artificial Intelligence (AI) into the 'Cultural Day' musical activities in secondary schools. The aim is to explore how to foster deeper appreciation of cultural heritage among twentieth century students. There is arguably no subject more closely tied to the cultural heritage of a society than music. Teaching of indigenous music contributes vital roles in enhancing students' understanding and appreciation of their cultural identity. Although the Federal Government's initiatives on the Cultural and Creative Arts curriculum continues to contribute to cultural and creative education's improvement in schools, however, music as a vital subject to bring the values of African cultural heritage into limelight, is still not widely recognized particularly in secondary schools. Data for the study was collected through observation and interview (primary data), while journals, text books and other library materials provided the secondary data. Findings reveal that school activities meant to convey traditional norms are gradually fading into extinction, being replaced with social and religious programs in schools. Additionally, several music teachers lacked training to perform and disseminate efficiently cultural music. There is an urgent need to revitalize and integrate traditional music education into school curriculum, using innovative approaches, including the application of artificial intelligence, to preserve Nigeria's rich cultural heritage. The adoption of artificial intelligent tools for the preservation, easy accessibility, and efficient dissemination of traditional and cultural music through modern digital means are imperative.

Keywords: Artificial Intelligence, Cultural Day, Music, Secondary Education, Cultural Heritage

Introduction

Cultural Day is a globally recognized and eventful celebration, observed annually in schools, particularly with the primary aim of instilling in students' deep appreciation of their cultural heritage. It serves as a platform for showcasing and celebrating cultural traditions and fostering cross-cultural understanding. In Nigerian schools, especially at the secondary level, Cultural Day promotes cultural awareness by encouraging students to actively engage in various traditional and communal practices. Typically, the event features a wide range of activities, including traditional games (ayo tita), traditional music performances, native costume competitions, cultural lectures, storytelling, poetry recitations, debates, and symposiums focused on indigenous music and customs. Workshops are often facilitated by local cultural custodians or artists, while the event usually culminates in a culinary competition, celebrating traditional African dishes. These activities not only highlight the richness of African musical culture, but also allow students to exhibit both their innate talents and the cultural skills they have acquired over time. Despite the enthusiasm displayed during Cultural Day, students' participation in cultural practices outside of this celebration remains minimal. Many schools are deeply immersed in academic and literary pursuits, often neglecting traditional activities that could help preserve and promote their native heritage.

Whereas, scholars like Onyeji (2006/2007:59) elucidates the essence of culture's psychology, concept, values, and attitudes that are represented in song texts, in which music upholds the social fabric by bringing societal norms/behaviors to life. Merriam (1964:109-110) also emphasized how "culture of a society has a perpetuating tendency, so long as the human population which manifests the culture gains its stability, members of one generation thereby teach the succeeding generations what culture is and does". Umukoro (2015:202) posits that young generations should be helped to utilize their musical artistry in a more contemporary manner which is believed to naturally flow amid civilization of their age. Abiodun (2008:70) analyzed how the children that are born into natural musical environment learn unconsciously the basic patterns of their musical culture by precept ... continues through observation and participation in games, festivals, and social functions where he consciously imitates the elders. Tolletson (2000:33) also, considers the rate of transformation through modernization and civilization, anticipated that by the end of the 20th century, musicians around the world would

recognize the rapid changes occurring in society, culture, and technology. However, he posits that even amid rapid change, cultural heritage must be actively protected, maintained, and preserved.

Building upon these perspectives, this paper, investigates the extent of students' participation in Cultural Day activities to assess their understanding of cultural heritage. It further explores how artificial intelligence (AI) can be integrated into the dissemination and preservation of indigenous musical traditions, particularly as students prepare for Cultural Day events.

Methodology

The study was conducted across six (6) public secondary schools in Ogun State, selected from the three senatorial districts - Ogun Central, Ogun East, and Ogun West. Two schools were chosen from each district. A combination of library research for secondary data and observation for primary data was employed. Observational data were collected through direct viewing of students' performances during Cultural Day celebrations. Video recordings were made to document and preserve students' performances involving traditional songs, dances, ensembles, and cultural costumes. In addition, Sibelius 7.5 music notation software was used to transcribe field-recorded songs into formal notation.

The Selected Secondary Schools for the Study

S/N	Key	Name of School	Number. of Performers	Local Area	Government	Senatorial District/Zones
1.	School A	Abeokuta Grammar School, Abeokuta.	22 Students	Abeokuta	South Local Government	Ogun Central
2.	School B	Owode High School, Owode	21 Students	Obafemi/Owode	Local Government	Ogun Central
3.	School C	Ansar-deen High School, Ijebu-Ode.	22 Students	Ijebu-Ode	Local Government	Ogun East

4.	School D	Ositelu Memorial College, Ogere Remo.	20 Students	Ikenne Local Government	Ogun East
5.	School E	Yewa (Egbado) College, Ilaro.	18 Students	Yewa South Local Government	Ogun West
6.	School F	Adie-Owe Community High School, Ketu	17 Students	Ado-Odo Ota Local Government	Ogun West

Discussion of Findings

Ogun State, located in Southwestern Nigeria, was created on February 3, 1976, from the former Abeokuta and Ijebu provinces of the old Western State. It was one of the original nineteen (19) states of the then Federal Republic of Nigeria and now stands as one of the thirty-six (36) current states. The people of Ogun State are predominantly Yoruba-speaking, with sub-ethnic groups such as the Egba, Ijebu/Remo, and Yewa/Awori. Originally divided into four geopolitical zones - Egba, Ijebu, Remo, and Yewa. The state is now politically structured into three senatorial districts: Ogun Central with six (6) local government areas, Ogun East with nine (9) local government areas, and Ogun West with five (5) local government areas. These sub-ethnic identities deeply influence social relationships and cultural expressions, including school-based cultural day celebrations. There were cultural diversities, particularly in music performances and other traditional arts in these districts vis-à-vis various dialects, costumes, instruments, dance patterns, and customs as exemplified in their songs.

The Selected Traditional Musical Genres

Cultural Day's musical activities are diverse, reflecting the multicultural setting of Ogun State. The three major indigenous musical genres explored in this study are Bòlòjò, Apépé, and Ògódó. They signify the cultural music of the three (3) senatorial districts.

Bòlòjò – representing the Yewa/Àwòrì people of Ogun West,

Apépé – traditional to the Ìjèbú people of Ogun East, and

Ògódó – a hallmark of the Ègbá people in Ogun Central.

These genres are rooted in the history and socio-cultural practices of their respective communities and they were performed by students according to their level of understanding. These traditions can actively be preserved and transmitted in schools through rehearsal, performance, and mentorship by music teachers and other teachers regarded as instructors. These major indigenous genres are discussed:

Bòlòjò songs are recognized as the traditional music of the Yewa/Awori people in the western part of Ogun State. This indigenous musical form plays a significant role in the culture of the Yewa community. Bòlòjò music makes extensive use of indigenous Yoruba percussive instruments such as the Bòlòjò drum, Omele, Bàtá, Dùndún, Agogo, Saworo, and Sèkèrè. Bòlòjò genre plays a vital role in festivals, ceremonies, carnivals, and communal celebrations among the Yewa/Awori people of Ogun State. Bòlòjò is characterized by its driving and spontaneous rhythms, language or dialect, dancing steps and spectacular musical instruments. The accompanying Bòlòjò dance has become a highlight of Cultural Day performances across educational institutions and remains a popular form of entertainment at various school social events. School F (see Plate 4) showcased various styles of Bòlòjò music, as a traditional dance indigenous to the Yewa people of Ogun State. Through their performances, the student-artists conveyed diverse cultural messages by rendering songs such as ‘Eni Olúwa se lóore’, ‘Emi a yàgò o’, ‘Mo pè yín’, and ‘Orílé Agége’, among others.

The Bòlòjò rhythm typically maintains a moderate tempo but accelerate to an allegro pace, especially when the percussion intensifies, thereby energizing the dancers’ movements. Costumes worn by the performers reflected deep cultural roots. These included ìlèkè (beads), àdìrè (tie and dye), and aṣo-òkè (traditional wears) as uniforms for the dancers. The vocal performances are usually rendered in Yewa dialect, capturing the distinct tonal inflections characteristic of the region. This linguistic authenticity helped communicate the themes more effectively and served as a medium for passing down musical heritage to the younger generation. Importantly, the lyrical content of Bòlòjò often aims to address and correct social ills and moral lapses, underscoring its role not only as entertainment but also as a tool for ethical and communal education. Similarly, School E also presented Bòlòjò performances in a distinctly

indigenous Yewa style, reaffirming the cultural identity and musical richness of the area. Hence, the Bòlòjò dance has become a prominent feature of Cultural Day performances across educational institutions in the region and continues to be a staple of entertainment during school social events.



Plate 1: *Bolojo* Ensemble of School F



Plate 2: *Apepe* Ensemble of school



Plate 3: *Ogodo* Ensemble of school A

Apépé cultural dance, indigenous to the Ìjèbú people of the eastern part of Ogun State, continues to leave an indelible mark on cultural displays, particularly during school performances. Both Ìjèbú and Rémọ zones (Ogun East) actively demonstrate their cultural identity through Apépé music, providing dialectical illustrations of the ethics, ethos, and traditions of the Ìjèbú community. Traditionally, Apépé music is performed during festivals, spiritual and religious ceremonies, and has found a place in schools, both during Cultural Day events and in social entertainment contexts.

The central musical instrument for Apépé performance is the Ape - a percussive instrument made from dried bamboo trunks. These are cut into smaller sticks, approximately 45 cm in length, and shaped for ease of handling. Each Ape player uses two bamboo sticks, which are struck together to produce sharp rhythmic sounds. The largest Ape is usually handled by the lead instrumentalist, who often crafts the sticks and directs the ensemble during performances in the Ijebu community. School D was sampled for Apépé music in this study. The researcher observed a vivid transmission of cultural heritage during its performance. A student, Táíwò Ògúntáyò, served as both lead-singer and coordinator of the school's Apépé ensemble. Interviews revealed that he hails from a musical lineage; his father is an Apépé minstrel based in Ogèrè Rémọ. Táíwò is an

active member of his father's commercial Apepe troupe and is occasionally remunerated for his performances. To support his school's cultural ensemble, he lent the family-owned Àgídìgbo (traditional thumb piano) for use during Cultural Day and other events.



The instruments observed at School D included various sizes of the Ape, the Àgídìgbo, Àgbamọ̀lẹ̀, and Konga drums. The students' attire reflected their cultural identity: girls wore àdìrẹ uniforms sewn in iro and búbá (Oleku style), while boys donned the same material styled in Dansiki. The lyrics performed in Apepe songs were rendered in the Ìjẹ̀bú dialect, emphasizing its unique tonal inflections and serving as a medium for transmitting moral instruction, ethics, and traditional values. At School C, students were observed in rehearsal performing a medley of Apepe songs. Their performance reflected the full scope of Apepe music practice, integrating dance steps, instrumental manipulation, dialectical expression, and traditional attire. Instruments like Sẹ̀kẹ̀rẹ̀, Agogo, and Akuba also accompanied Apepe songs. Students performed "Òde Eré"

Ògódó is a traditional musical style attributed to the Ègbá people, a subgroup of the Yorùbá ethnic group in Southwestern Nigeria, primarily residing in Abéòkúta, the capital of Ogun State. Ògódó holds a significant place in the musical traditions of the Ègbá and is a central feature of cultural performances among Egba people and during Cultural Day celebrations in the Ogun Central district. Ògódó music is characterized by its heavy use of percussion, which not only provides rhythm but also serves as a medium for conveying messages and mimicking speech tones. The typical instruments used in Ògódó include the Agogo (metal gong), various rattles, and talking drums like the Dùndún and Gángan. Structurally, Ògódó music is based on a call-

and-response form, with harmonized endings of phrases. The lyrics are delivered in the Ègbá dialect and often explore traditional themes, recount historical narratives e.g. “Àwa Omo Olúmo”, “Lori Oke ati Petele” which narrates the origin and heritage of Egbaland), and offer praises to deities and ancestors, such as Lísàbí Agbòngbò Akálà.

Students in school A demonstrated the rhythmic dance patterns of Ògódó music as syncopative, lively, dynamic, energetic, and entertaining as observed by the researcher. The socio-cultural essence of Ògódó lies in its function as a form of social music through which students express opinions on societal issues, convey philosophical ideas, and offer advice through song lyrics. This genre serves as a platform for transmitting philosophical and cultural messages to the audience, for example the song, ‘O gbagbe Iwa Rere’ (You have forgotten good character), ‘Mo M’opẹ Wa’ (I Offer Praises) emphasizes moral instruction. Ògódó music features rich rhythmic elements of different dance styles and costumes of Ègbá people such as various types of *adire* (traditional tie-and dye fabric). these elements reflect a deep cultural essence that educates the younger generation about the values, history, and traditions of the Ègbá people,

Music of Other Tribal Cultures and Cross-Culturalism

It is important to mention that the musical activities observed during Cultural Day celebrations in secondary schools are not confined solely to the indigenous traditions of the host communities. Rather, they include cross-cultural performances that reflect the rich diversity of Nigeria’s multi-ethnic landscape. These events provide students from various ethnic backgrounds with the opportunity to represent and showcase their distinct cultural identities through music, costume, and dance. Student performers appeared in traditional attires representing different Nigerian ethnic groups, including Yorùbá, Hausa, Igbo, Ebira, Egun, and Itsekiri. These attires were not merely ornamental but were carefully chosen to embody the cultural essence of each tribe. The performances reflected the ethnic variations in rhythm, melody, instrumentation, and movement, thereby adding glamour and authenticity to the Cultural Day celebrations. For instance, while Yorùbá students performed indigenous Yorùbá music and dance, their counterparts from other ethnic groups also rendered musical forms from their respective cultural heritages.

In Yewa land, part of Ogun West Senatorial District, Egun traditional music was showcased as an integral segment of the event. At School F, the students performed well-known Egun songs

such as "Wa Jo Mi Tho Blo" ("Don't leave us") and "Mi Wa Sen" ("We praise Thee"), accompanied by instruments like Abó, Agogo, Àgbámólè and Şèkèrè, which produced distinct rhythms that made the music easily identifiable. During an interview, Mr. Hungbo, a local community informant as well as a teacher in school F, emphasized that the range of Egun instruments used in the broader community surpasses those available within the school environment. He highlighted instruments such as Agogo Nlá (deep-toned gong), Asogo, Agome, Akegan (high-pitched bell), Abo (Gangbe pan), Àpótí (box-like vibrating drum), and Kaka (bamboo sticks), all of which are central to authentic Ogu musical expressions.



Similarly, Schools B and E featured Hausa musical performances, while School A presented Igbo cultural songs. Each performance was accompanied by appropriate traditional attire, further reinforcing the authenticity of the experience. Students of school A represented the French community by singing "Il faut dancer" (Let us dance). These performances allowed students to learn, appreciate, and transmit cultural knowledge and practices across ethnic boundaries. The incorporation of multiple tribal musical traditions in school-based Cultural Day celebrations plays a vital role in cultural preservation and inter-ethnic understanding. Agawu (2016:27) buttresses: the historical facts are therefore retained and maintained. The myth and legends are set to songs that are not easily forgotten, they are passed from generation to generation. History of one's societal culture develops confidence, stability and identity among individual and the society as a whole. Stability in turn foster human development. Thus, Cultural day becomes a platform not just for entertainment, but for cultural education and intergenerational transmission

of values. Olusoji (2013) further emphasizes that traditional music enlightens and culturally educates the people of a society, upon this theory does this study hinges. Olusoji (2013) highlights the importance of traditional music as a critical element of school curricula. He advocates for a collaborative effort among students, parents, and government institutions to uphold and appreciate indigenous music as a vital component of educational and cultural development in Nigerian society.

Artificial Intelligence (AI) and Traditional Music in Secondary Schools

Artificial Intelligence (AI) refers to the capability of computational systems to perform tasks typically associated with human intelligence, such as learning, reasoning, problem-solving, perception, and decision-making from the researcher's field experience, it was observed that teachers and students often dedicate break times and after-school hours to rehearsals in preparation for Cultural Day performances. The musical skills demonstrated by students are usually the result of rigorous practice sessions. However, exposure to AI tools could further enhance students' acquisition of musical skills. According to Olorunsogo and Olorunsogo (2015:48), students can develop vital musical abilities such as: identifying musical attributes, including instrumentation, melodic characteristics, and rhythmic structure; improvising melodies and creating dance steps; constructing simple musical instruments; participating actively in musical performances.

Considering the students' enthusiasms and need for transmission of cultural heritages, how AI can support the teaching and learning of traditional music, especially within the context of Cultural Day activities is the paper's focus. The methods through which AI can enhance the assimilation and dissemination of cultural music includes the following:

1. **Preservation and Digitization:** AI can help preserve traditional music by analyzing and digitizing existing audio recordings, notations, and performances. This aids ethnomusicological research and ensures that indigenous music is accessible to future generations.
2. **Personalized Learning Through Virtual Tutors and Apps:** AI-powered applications like Yousician and SmartMusic can guide students in learning traditional instruments and songs. These apps monitor real-time performance, assessing pitch, rhythm, and technique. Machine learning can classify musical styles or instruments according to their regional origins.

3. Automatic Transcription: AI can listen to traditional music, record it, and transcribe it into notation. This is vital for preserving music that has historically been passed down orally, ensuring that such compositions are not lost.

4. Cross-Cultural Teaching and Creativity: AI can teach music from different world cultures—such as traditional drumming, dancing, singing, and generate new compositions by fusing diverse musical elements. It can also translate song lyrics, making indigenous music accessible to non-native speakers and fostering cultural exchange.

5. Interactive Learning: Combining AI with Virtual Reality (VR) can provide immersive lessons in music, dance, instrumentation, and cultural context (including dialect and traditional attire), thereby enhancing students' engagement and understanding.

6. Customized Learning Paths: AI can monitor student progress and adapt lessons to suit individual learning styles, techniques, and aptitudes. This ensures that all learners benefit, regardless of their pace or background.

7. Relevant AI Tools: Some of the AI tools applicable to cultural music education include: ChatGPT – for explanations, interactive tutorials, and cultural knowledge, Spotify, Apple Music, YouTube – for accessing indigenous recordings, like videos of Ògódó, Bòlòjò, and Apépé artistes could be played to teach students the musical arts accordingly. Meta AI, Google's Tone Transfer – for sound generation and audio manipulation, Discogs – for archival references, Yousician, SmartMusic – for guided instrument and vocal training. AI Chatbots and Machine Learning Models – for intelligent feedback and music pattern analysis

During field work, when the researcher asked ChatGPT about playing the Gangan, the model described it as an hourglass-shaped drum from the Yoruba people of Nigeria, played under the arm with tension cords that allow pitch modulation. It provided instructions on how to play it, including basic rhythms, techniques for pitch variation, and even tonal phrases to practice (e.g., greetings like E káàbò or E wá jeun). This showcases how AI can serve as a hands-on tutor for training on indigenous instruments

Conclusion

Integrating AI into Cultural Day activities in secondary schools can revitalize students' interest in indigenous music traditions. By improving accessibility, personalizing instruction, and enhancing creativity, AI supports the preservation and promotion of cultural heritage in modern educational settings. Effective implementation of AI in cultural music education requires collaboration among technologists, and cultural custodians. This integration has the potential to generate new career opportunities in performance, production, and music technology by boosting the creative economy through recording, distribution, and cultural entrepreneurship. Promotion of socio-cultural values and national identity is also attainable through music, while transmitting societal morals and traditions to the younger generation is the ultimate. However, the role of AI in music education extends beyond teaching, it inspires innovation, supports preservation, and fosters appreciation for Nigeria's rich cultural legacy.

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YouTube . EgbaAlake

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APPENDIXES: Song Samples of the zones

OGUN CENTRAL: OGODO of ÈGBAS

AWA OMO OLUMO

[Doh is G] :s :l | l:-:d' | s:-:-:-:- | :s :l | l:-:d' | s:-:-:-:- | m :s:- | l:-:s | r:-:m | d:d:-

A-w'o-mo 'lu - mo_____ A-w'o-mo 'lu - mo_____ o-mo E-gba e - ho ya ya,

7 | d :r :- | r:-:m | d :- :s | m :s :- | :s :l | l:-:d' | s:-:-:-:- | :s :l | l:-:d'

a-wao-mo 'lu - mo ki le-wi, a-w'o-mo 'lu - mo_____ A-w'o-mo 'lu -

12 | s :-:-:-:- | m :s :- | l:-:s | r :-:m | d :d :- | d :r :- | r:-:m | d :- : | : :

mo_____ o - mo E - gba e - ho ya ya, a-wao - mo 'lu - mo

Yoruba

English

AWA OMỌ OLUMO

WE ARE SONS OF OLUMO

Awa omọ Olumọ (2ce)

We are descendants of Egba (2ce)

Omọ Ègba ẹ ho yaya

Rejoice, Oh descendants of Ègba

Awa omọ Olumọ

We are descendants of Ègba

O ti ya!!!

Let's go!!!

2. MO M'ŌPE WA: I OFFER PRAISES

MO M'OPE WA

MO MORE WA

Doh is G $\text{♩} = 120$

Voice

Mo m'o - pe wa _____ mo mu 'yin wa, _____ mo m'o - pe wa _____

Voice

_____ mo mu 'yin wa, _____ i - bi o - rin wa _____

Voice

ti nwa ma re e - wa ba - wa jo. _____

Yoruba

English

(i) *Mo mọ pẹ wa o, mo mu yin wa;*

(i) I offer thanks and praises

Mo mọ pẹ wa o, mo mu yin wa;

I offer thanks and praises

Ibi orin mi ti n wa re o

This is the reason for my singing

E wa ba mi jo

Come and dance it with me

(ii) A mọpẹ wa o, mo mu yin bọ

(ii) We offer thanks and praises

A mọpẹ wa o, mo mu yin bọ

We offer thanks and praises

Ijo ọpẹ wa ma re e o

This is our dance of praise

Ẹ wa ba wa jo

Come and dance it with us

OGUN EAST: APEPE of IJEBUS

ODE ERE LA MI RE

$\text{♩} = 100$
 [Doh is G] | d :- m | - | s :- :- | r :- :f | m :- :- | :- :- | s :- :- | s :- :- | s :- :d | m :- :- | s :- :- | r :- :f | m :- :d | - :- :- | m :- f :- | m :- :t |



O-de re la mi re,___ o - ya,___ o-de 're la mi re___ k'e-le-da a-

8 | d :- :- | - :- :- | m :- f :- | m :- :t | d :- :d :- | d :- :d :- | m :- r :- | m :- :t | d :- :- | - :- :- | m :- f :- | m :- :t |

wa___ ko so wa o ke-re - ge-de ka-wa ma si - se___ ka ma fe - se

14 | d :- :- | - :- :- | m :- f :- | m :- :t | d :- :- | d :- :l :- | s :- :- | m :- s :- | d :- :d :- | d :- :l :- | d :- :- | - :- :- |

ko___ Pe-pe - ye i ku ku o - do so n fo mi mi se re___

Yoruba

English

Ode ere la mi re, O ya!!!

We are going out for performance, lets go

Ode ere la mi re

We are going out for performance

K'Ẹlẹda awa ko ọọ wa o peregede

May our Maker securely protect us

Ka wa ma ọi ọe, ka ma fẹ ọe ọo

May we not err< nor falter

Pẹpẹyi ku 'ku odo

A duck will not drown

Ọo n fomi mi ọe ere

It only plays in water

OGUN WEST: BỌLỌJỌ of YEWAS

ORILE AGEGE BOLOJO

Traditional
Doh is F

O - ri-le A - ge - ge_ la - de la o tun le lo, e - le-gbe mo-ni ke ma ran-ti i -

9 le O le ni - to - ri gban - gba la i-se gban - gba a - ki s'o-mo a - wo.

Yoruba.

English

Orile Agege la de; la o tun le lo o.

We are now at Orile Agege

Elegbe mo ni ke ya a ranti ile; (2ce)

My people let's remember home

Nitori gbangba la n se gbangba, a ki i so mu awo. For everything we do is open

Gbangba la n se gbangba, a ki ise mu awo.

Nothing is regarded as secret