

JOURNAL OF AFRICAN ARTS & CULTURE

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ISSN 2637-3610

Volume 5 Issue 1

July 31, 2021

Rehashing Motherhood Yoruba Anthems for Positive Transformation: A Reflective Nostalgia

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Citation: Joel, S. A. (2021). Rehashing motherhood Yoruba anthems for positive transformation: A reflective nostalgia. *Journal of African Arts & Culture*, 5(1), 1-20.

Abstract



Despite series of anti-social vices policies and programmes initiated by governmental and non-governmental agencies, complemented by musical efforts of some proactive Nigerian women musicians to curb the threatening vices, the protracted menace still remains opprobrium. In view of this, a reflective nostalgia for impactful past musical works becomes essential to salvage the present time being ravaged by social vices in order to secure the future focus of a transformed society. Therefore, the present study intends to examine two (2) remarkable evergreen anthems 'Qmọ mi seun rere' by Christy Essien Igbokwe and 'Qmọ de o ẹ gbọ oun ti mo fẹ sọ' by Funmi Adams to reminisce or rehash motherhood Yoruba anthems for positive transformation. The research design employed in this study is ex-post facto to determine the motherhood instruction in the two selected anthems for

positive transformation. The two (2) purposively selected anthems were analysed, pointing out the motherhood guide instruction therein based on Lewin's 1940 Change Theory as used by Sherri (2012) and Petiprin (2016). In addition, discography and library materials such as books, journal articles and internet sources were consulted. Findings show that the hub of the two (2) songs is basically to prepare and mould children for future endeavour. More so, social vices were not only outrightly condemned in the songs, but consequences of venturing into them were exposed. The study concludes that being in the lives of children today is the surest way of being in their memories tomorrow. This is why the study recommends that musical works that condemn vices and commend virtue which have gone into oblivion especially by women musicians, need to be revived, so as to complement policies and programmes initiated by governmental and non-governmental agencies in curbing social vices in Nigeria.

Keywords: twenty-first century, contemporary ceramic art, materiality, reforms

Introduction

Serenity and tranquillity are desirable to every nation but rapid multiplication of social vices is a major threat to the desired peaceful atmosphere. The rate at which the society is being ravaged by social vices is of great concern to both governmental and non-governmental organisations. The trend has dented the integrity and marred the dignity of Nigeria among the comity of nations. There are several advocacy policies and enlightenment programmes initiated by the institutions to curb social vices but the rising tide of the menace is alarming and frightening.

We cannot discountenance the power of music in influencing human behaviour and character. Music is the surest medium of penetrating human heart. The presence of a lot of corrupt musical works making waves in the society notwithstanding; there are still edifying musical anthems that could ignite positive transformation in our society. A flashback revealed two outstanding women musicians - Christy Essien Igbokwe and Funmi Adams among others, who have used their musical compositions and performances to condemn vices and commend virtues. These aforementioned artistes are basically known for their popular musical compositions: *Ọmọ mi seun rere* and *Ọmọde o ẹ gbọ oun ti mo fẹ sọ* respectively. While ruminating on how to combat the vices, a reflective nostalgia for the two anthems of these almost forgotten artistes was kindled

probably as a result of monumental impact the anthems had on upbringing experience of the researcher as a college boy in the 80s, and the testimonies of other colleagues of that time through 90s.

The thrust of this paper is to rehash motherhood Yoruba anthems by Christy Essien Igbokwe and Funmi Adams for positive transformation. According to Adedeji (2018) “the need for the transformative dimension is borne out of the failure of all efforts to maintain sanity in the world”. Transformation becomes imperative to Nigerian society that is currently being ravaged with social vices. To achieve this, the study intends to analyse the selected musical works in order to draw inferences that would serve as positive transformative supplement to the efforts of scholars, clerics and government agencies who have been advocating relentlessly for a healthy and serene society.

Statement of Research Problem

The rising tide of social vices in the global world, Nigeria in particular, cannot be overemphasised. On daily basis, social media platforms, electronic media and print media are saturated with reported cases of social vices. On rapid increase include; but not limited to examination malpractice, cultism, prostitution, indecent dressing, thuggery, terrorism, armed robbery, assassinations, cybercrimes, drug addict and vandalism of properties. It is worrisome that in spite of several governmental policies and non-governmental programmes initiated to flatten the rising curve of the vices, the menace still remains a formidable threat to serenity and tranquillity of the country. The scholarly articles authored by erudite scholars, and edifying sermons preached by renowned clerics being complemented by musical works of some Nigerians musicians in the fight against the protracted opprobrium notwithstanding, the success story recorded so far is still infinitesimal. Hence the need for this study to fill the identified lacuna by complementing efforts of government, scholars and clerics in bringing about the desired positive transformation in the society.

Theoretical Framework

The realisation of this work is hinged on Lewin (1940)’s change theory. This theory is the most influential theory of Kurt Lewin the German-American psychologist. The theory was later substantiated with a three-stage model of change known as unfreezing-change-refreezing model that requires prior learning to be rejected and replaced. Unfreezing is a process of creating a platform for people to dissociate from an old pattern that was somehow counterproductive, which

in this study is the process of positive transformation. For a nation to flatten the rising curve of vices, there is the need to carefully unfreeze counter-productive behaviours by creating the perception that a change is needed; embrace the desired level of behaviour or new change of life, and refreezing the new habit by solidifying the newly embraced behaviour as a norm. To achieve this, the theory emphasised the need to:

- a). increase the driving forces that direct behaviour away from the existing situation or status quo;
- b). decrease the restraining forces that are contrary to movement from the existing equilibrium; and
- c). find a way of combining the two techniques (Petiprin, 2016).

Often, the change stage is referred to as “moving to a new level”. The manifestation of this change should be evident in thoughts, feeling and behaviour. This is a total liberation from counter-productivity to a productive living. The refreezing stage is a period to establish the change. This is the stage at which the new habit is internalised and established so that the newly learnt behaviour or habit becomes the “standard operating procedure”. This final stage is very crucial to the society else the people may easily go back to their old habits.

Therefore, having struggled to contain vices in contemporary Nigerian society with little or no result, reminiscing or rehashing Motherhood Yoruba Anthems is germane for positive transformation. Of relevance is popular Yoruba axiom that serves as leverage for the study: “*B’omode ba subu omode a wo ‘waju, b’agba ba kose agba a weyin wo lati mo on ti o fa sababi*”. This simply means when a child falls, the child looks at the front; when an elderly person stumbles, the elder looks back to know the cause. Hence, the study toes on the line of the proverbial elder to critically look into the past and see how the present could be helped in order to secure the future.

Review of Related Literature

General Overview of Social Vices, Positive Transformation and Dualistic Nature of Music

From etymological point of view, the word 'vices' emanated from a Latin word 'vitium' which simply translates to defect or falling. Vices are everywhere ravaging the entire country, while 'secular' and 'sacred' institutions are not exempted. Social vices are acts of indiscipline. They are those immoral behaviour, habits and conditions that violate the societal norms and values (Authentic, 2019, <https://authentic.ng.com>). In the same vein, Sofullahi (2019) described social vices as bad traits, unhealthy and negative behaviour, that agrees against the morality of a society and frowned at, by members of the society. Succinctly, social vices may be referred to as immoral behaviour or unethical habits that are contrary to the laws of the land.

No doubt, the contemporary Nigeria is witnessing a rapid rising tide in social vices. It is rare to find a school or an institution void of social vices. Several factors could be responsible for the cause. Likely causes, as captured in the Nigerian national newspaper of April 18th, 2019, include lack of parental care, broken homes, poverty, peer pressure, unemployment, get-rich quickly syndrome, economic recession, and pressure from society. In search of a way out in curbing or preventing general students' vices in Nigeria, Okwu (2018) noted that the responsibility is collective, resting on parents, teachers, religious leaders, authorities of the institutions as well as government. This can be done through appropriate upbringing, counselling and necessary sanctions. Unfortunately, counselling, sanctions and punishments have been employed at different times in Nigeria without remarkable success; hence, the need for a complementary approach to ensure positive transformation in the nation.

Generally, transformation is a complete, total or major change in someone's appearance or form. Positive transformation, according to Adedeji (2018) is positive change in spirit, mind and attitudes. This is deep rooted in the regeneration of the human mind and spirit that would lead to thinking positively, pursuing good moral values and living right as against the engendering corruption, moral decadence, wickedness, cheating, inordinate pursuit of power and wealth, greed, falsehood and so on. Positive transformation is not negotiable in a country that desires healthy environment and serene society.

The place of music in transformative process cannot be ignored. From time immemorial, music has been a veritable phenomenon of regulating and checkmating people's behaviours or character. Miller (1972) and Daramola (2018) confirmed that the ancient Greek believed that music had a direct and profound influence on character. Daramola (2018) while describing music as one of the fundamentals of culture; stated that music occupies a prominent domain in human life. With consciousness of the dualistic nature of music, he pointed out that one of its strongest grounds is that it has the capacity to control people's emotions and actions in such a way that they become either violent and destructive or peaceful and noble.

We are not unaware of the ambivalent nature of music due to its flexibility. The positive and negative roles of music have been described by Adedeji (2018/2014/1999) as 'anabolic' and 'catabolic'. He reiterated that music can build up and pull down; construct and destroy. Both contrasting roles are witnessed everywhere in our world. Mereni (2014) corroborated this fact that music is a symbolic language; it speaks/communicates to the mind, evoking emotions or feelings in us; it can therefore change our mood, it can make us feel happy, sad, moody, awake, bold, etc. Agu and Okpara (2016) reaffirmed that music serves a medium through which noble ideals and vices are acknowledged or condemned; encouraged or discouraged.

Without argument, we must admit that some Nigerian musicians have taken advantage of ambivalent nature of music to either condemn vices or commend virtues. Since it is our desire to ensure positive transformation in the society then we must accept to tread on the path of anabolic and vehemently reject the catabolic path. It should be noted that 'anabolic' as used in this context is positive transformation. The search for elements of positive transformative tendency which we hoped will be beneficial to the society informed the choice of musical works of Christy Igbokwe and Funmi Adams.

Methodology

The research design employed in this study is ex-post facto which allows for critical content analysis of text and music in the two (2) purposively selected motherhood Yoruba anthems. The selected anthems are *Ọmọ mi seun rere* by Christy Essien Igbokwe and *Ọmọde o ẹ gbọ oun ti mo fẹ sọ* by Funmi Adams. The two (2) remarkable evergreen Yoruba anthems selected were downloaded from the YouTube and thereafter subjected to musical and textual analyses. The choice of the anthems was informed by evident motherhood guide instruction

therein which actually had a great impact on the upbringing of the researcher as a college boy in the 80s, and the lives of many children of that time through 90s. This experience has naturally paved way for participant-observation method. For musical documentation and posterity, basic parts of the songs were transformed into staff notation in this study.

A Reflective Nostalgia for Igbokwe's *Ọmọ mi Seun Rere* and Adam's *Ọmọde o* for Positive Transformation

The two anthems in focus for reflection and musicological analysis are *Ọmọ mi seun rere* by Christy Essien Igbokwe and *Ọmọde o* by Funmi Adams. These two women musicians were distinguished phenomenal in 80s and 90s with their trending carefully worded musical compositions. Although Christy Essien Igbokwe has passed on, while all efforts to trace the whereabouts (dead or alive) of Funmi Adams proved abortive; nevertheless, their musical works have outlived them. The numerous positive comments and testimonies that ever accompanied the performances of these anthems confirmed the potency and efficiency of music in influencing positive transformation in the society.

Excerpt 1

Omo mi Seun Rere

O-mo mi se-un re-re ti-e a da-ra o, O-mo mi gbo te mi ti e a da-ra

4
o O-mo mi se-un re-re ti-e a da-ra o, O-mo mi gbo te mi ti e a da-ra

8
o. I-ya mi ma se-un re-re gba-du-ra fun mi, Ba-ba mi ma se-un re-re gba-du-ra fun

12
mi, T'o-mo-de ba hu-wa bu-ru-ku, w'aa n'I-ya re lo ko o, T'o-mo-de ba

15
hu-wa bu-ru-ku w'aa ni Ba-ba re lo ko. I-ya mi f'o-na t'o da han mi la - ye, Ba-ba mi

19
f'o-na t'o da han mi la - ye. A-ye ti mo wa yi ko ma ye mi o, E-yin ni O

23
lo-run ke - ji mi la - a - a - a - ye. Iya wa e se-un re-re ti-wa a da-ra

26
o, Ba-ba wa e se-un re-re ti-wa a da-ra o.

Excerpt 2

Omode o

O-mo-de o, e gb'oun ti mo fe so. Ni-bi-ki - bi t'e ba wa k'e gbo o-

4
o. Ma je k'o - ju-ko-ko-ro mo-yin-la - ra Je k'o-un t'e ba ni te yin l'o-run.

Musical Analysis

With rapt attention to the musical sounds of the selected anthems, it was observed that there are lots of overwhelming similarities than differences. To start with, the two songs begin with instrumental intro of moderate length each to introduce the song and at the same time to prepare the lead vocalist for accurate entrance and good singing. From the available audio file, it was discovered that the two selected anthems were performed in common time with *Ọmọ mi seun rere* on C# major and *Ọmọde o* on G major. The melodies are simple, characterised with both conjunct and disjunct constructions. The simplicity of the melodies affords listeners opportunity to follow and sing along with ease. Essentially, the songs are in diatonic scale; no modulation and complexity. The two songs are predominantly solo performance with occasional chorus harmonic highlight of “*seun rere*” as phrasal response in Igbokwe’s composition.

Excerpt 3

Se - un re - re, Se - un re - re.

The three-part harmonic emphasis on “*seun rere*” is understandable because it is the thematic phrase or key message of the song. On the other hand, “*Ọmọde o*” as performed by Funmi Adams could be broadly divided into two (2) sections (A and B). Section A is entirely a solo performance laced with three (3) irregular verses (See the textual content- A¹, A² and A³). Each verse is punctuated with a short interlude except for a fairly long interlude being backed up with prominent percussion that bridged stanza three (3) and section B. Basically, section B is an

interaction between the lead vocalist and the backups. The lead vocalist takes the antecedent phrase while the consequent phrase is taken by the chorus as seen in Excerpt 4:

Excerpt 4

Omode o:

E ma se fi i-ba-je s'a-yo o, A-ye i-re-le l'O-lo-run fe o -

o. Ma je k'o-ju-ko-ko-ro mo yin l'a - ra, Je k'o-un ti - e ba ni te yin lo -

run. O-mo-de o, e ma da-mu o - bi - i, Ni-to-ri e-yin-wa o - la

o. E-yin o - bi o, e te'mo yin l'o-run o, Pe-lu 'ba to ba wa lo-wo yin

o. E ma se fi o-la b'o-mo je o, E je ki i - ke mo ni-won-ba o. O-mo-de

o, e ma m'o-gun o-lo - ro mo, Ai-ni-te-lo-run a-ti k'a-ke-gbe ni. E ma mu gba-na

ye! ye! ye! o nso ni d'o-de ni, T'o ba pe ju, we-re ni yo gbe-hin re. O-mo to

ye k'o tun i-lu se, O ti ya we - re ni Ya-ba o. E ma se

fi - ba-je s'a-yo o, A-ye i-re-le l'O-lo-run fe o_____

The vocal harmonic structure which is homophonic that appeared in spasmodic manner is mostly in parallel 3rd. Worthy of note is the chorus which featured occasionally two parts and frequently three parts.

Excerpt 5

Omo mi Seun Rere: Brass Intro

Excerpt 6

Omode o: Brass Intro

It is obvious the Brass lines of the two songs are performed in unison and fitful two parts. The intervallic arrangements of the two parts in Excerpts 5 and 6 are in 3rd and 6th respectively. A critical listening to audio files of the two songs revealed that the recording technique is a combination of both analogue and digital. Hence, the instrumental accompaniments are fusion of African and Western musical instruments. The prominent instruments include: set of drums, horns, talking drums, and guitar (lead and bass).

Excerpt 7a

Omo mi Seun Rere: Bass Guitar

Distinctive, steadiness and consistency nature of Bass Guitar arpeggiated accompaniment in *Omo mi seun rere*, is noteworthy in Excerpt 7a. However, Bass Guitar lines in the two songs cannot be overemphasised. Apart from sequential arpeggio movement evident in the bass guitar accompaniment, the bass guitarist employed glissando technique as seen in the anacrusic bar and the

fourth bar respectively.

Excerpt 7b

Omode o: Bass Guitar

4

7

Repetition is an essential compositional feature engaged in the two performances. No outro; the two songs ended with fade off, a common practice of recorded music of that time.

The musical prowess demonstrated, in terms of originality, weaving melody, rhythm, harmony and instrumentation together, is highly commendable. It should be the desire of every musician to always compose and package their musical compositions with the intent of penetrating the hearts of the listeners in order to influence positive change in the society.

Textual Analysis

This aspect involves understanding of the Yoruba language as presented in the two songs to gain the intended information regarding positive transformation. Generally, the text setting of the two anthems is mostly syllabic which makes the melodies easily singable without stress, although there are a very few appearances of neumatic. Contractions of words are evidently prominent in the two anthems. The lyrics are logically presented with modesty and not vulgarity as seen in many pop music of today. A critical look into the textual content vis-à-vis musical content of the two selected Yoruba songs revealed that the composers adhered to Yoruba tonal inflection guide. This has gone a long way in assisting us not to misconstrue the intention of the composers. Noncompliance to the tonal inflection may give contrary or no meaning to the intended message. Similarly, diction and articulation are two notable anti-contamination ingredients in the performance that guide the core message of the songs from misconception and misinterpretation. This is not to say the songs are error free or perfect, the emphasis here is that a musical performance could only be regarded as being

successful if the information embedded in the communication channel leads to desired transformation.

Omọ mi Seun Rere by Christy Essien Igbokwe

<i>Omọ mi seun rereti ẹ a dara o</i>	- My child do good, all shall be well with you	} (2x)
<i>Omọ mi gbọ temi ti ẹ a dara o</i>	- My child listen to me, all shall be well with you	
<i>Iya mi ma seun rere gba'dura fun mi</i>	- My mother I will behave well, pray for me	
<i>Baba mi ma seun rere gba'dura fun mi</i>	- My father I will do well, pray for me	
<i>T'omode ba huwa buruku w'a ani iyare lo ko</i>	- If a child behaves badly, they will say the child's mother taught him.	
<i>T'omode ba huwa buruku w'a ani baba re lo ko</i>	- If a child behaves badly, they will say the child's father taught him.	
<i>Iya mi f'ona to da han mi l'aye</i>	- My mother show me the right path in life	
<i>Baba mi f'iwa to da han mi l'aye</i>	- My father show me good character in life	
<i>Aye ti mo wa yi ko ma ye mi o</i>	- This world that I am into, I do not understand	
<i>Eyinni Olorun keji mi laaye</i>	- You are my second Lord in life	
<i>Iyawa ẹ seun rere tiwa a dara o</i>	- Our mothers, do good things, all shall be well with us.	
<i>Baba wa ẹ seun rere tiwa a dara o</i>	- Our fathers, do well, all shall be well with us.	

Int.

<i>Iya mi ma seun rere gb'adura fun mi</i>	- My mother I will do well, pray for me
<i>Baba mi ma seun rere gb'adura fun mi</i>	- My father I will behave well, pray for me
<i>T'omode ba huwa buruku w'a ani iya re lo ko</i>	- If a child behaves badly, they will say the child's mother taught him.
<i>T'omode ba huwa buruku w'a ani baba re lo ko</i>	- If a child behaves badly, they will say the child's father taught him.
<i>Iya mi f'ona to da han mi l'aye</i>	- My mother show me the right path in life.
<i>Baba mi f'iwa to da han mi l'aye</i>	- My father show me good character in life
<i>Aye ti mo wa yi ko ma ye mi o</i>	- This world that I am into, I do not understand
<i>Eyinni Olorun keji mi laaye</i>	- You are my second Lord in life
<i>Iyawa ẹ seun rere</i>	- Our mothers do well.
<i>Baba wa ẹ seun rere</i>	- Our fathers do well.
<i>Iyawa ẹ seun rere</i>	- Our mothers do good things.
<i>Ti wa a dara o</i>	- All shall be well with us
<i>Baba wa e seun rere</i>	- Our fathers do well

- Iya mi ma seun rere* - My mother do well
- Baba mi ẹ seun rere* - My father do well
- Ti wa a dara o* - All shall be well with us
- Iyawa ẹ seun rere* - Our mothers do well
- Baba mi ma seun rere* - My father do well

(Fade off)

Ọmọ mi Seun Rere

A scenario of dialogue between a mother and a child is presented in the song. The conversation between the imaginary mother and child, as packaged by the composer, unveiled a model motherhood template to be followed in child upbringing. Excerpt 8 is explicit.

Excerpt 8

(I.M.)

O-mo mi se-un re-re ti-e a da-ra o, O-mo mi gbo te mi ti e a da-ra o

(I.C.)

I - ya mi ma se - un re - re gba - du - ra fun

2

mi, Ba-ba mi ma se - un re - re gba-du - ra fun mi.

I.M.

T'o-mo - de ba hu-wa bu-ru - ku, w'aa n'I-ya re lo ko

3

o, T'o-mo-de ba hu-wa bu-ru-ku w'aa ni Ba-ba re lo ko.

(I.C.)

I-ya mi fo-na t'o da han mi la - ye, Ba-ba mi fo-na t'o da han mi la-
 5 ye. A-ye ti mo wa yi ko ma ye mi o, E-yin ni O - lo-run ke-ji mi la-a - a - a -
 9 ye. Iya wa e se - un re - re ti - wa a da - ra
 11 o, Ba-ba wa e se - un re - re ti - wa a da - ra o.

N.B.

I.M.= Imaginary Mother

I.C.= Imaginary Child

The counselling guide was clear and concise. It was vivid in the song that effective counselling can only take place when a child's confidence is won and a conducive atmosphere is created for the child to also express himself. It is a dialogue and not a monologue. The godly counselling session was carefully worded in simple Yoruba language devoid of any form of ambiguity. The optimism of the mother that the child could do well encouraged him to consent to his mother's counsel but with prayers and exemplary life on the part of the parents.

In the child's confused state looking unto his parents as next to God, he enjoined his parents to show him the right path to follow in life. It is often believed that in African culture, especially the Yoruba, that when a child fails in character, the parents had failed in training and upbringing. Probably with consciousness of this, the mother attempts to protect the integrity and dignity of parenthood by reminding the child not to misbehave so that unwarranted aspersion would not be passed on the parents.

Ọmọde O by Funmi Adams

Section A

(A¹)

- Ọmọde o, ẹ gb'oun ti mo fẹso* - Children, listen to what I have to say
Nibikibi tẹ ba wa k'ẹgbọ o - Wherever you are, listen
Ma jẹk'ojukokoro mọ yin lara - Do not allow covetousness be your way of life
Jẹk'oun tẹ ba ni tẹyin lọrun - Let what you have satisfy you

Int.

(A²)

- Ọmọde o, ẹ ma damu obi* - Children, do not trouble your parents
Nitori ẹyin wa ọla o - For the sake of tomorrow
Ẹyin obi o, ẹ tẹ ọmọ yin lọrun - Parents satisfy your children
Pẹlu 'ba to wa lọwo yin - With little you have in your hands
Ẹ ma se fi ọlab'ọmojẹ o - Do not use wealth to 'spoil' a child
Ẹjẹ kiikẹmọniwọnba o - Let pampering be with moderation

Int.

(A³)

- Ọmọde o, ẹ ye m'ogunoloro* - Children, do not indulge in hard drug
A ini 'tẹ lọrun ati k'akegbeni - It is lack of contentment and bad association
Ẹ ma mu gbanayeye - Don't smoke marijuana
O nsọni d'ọḍeni - It turns one to an imbecile
T'obapeju were niyo gbeyin rẹ - In the long run it will result to madness
Ọmọ to yẹ kotun ilu se - A child that suppose to influence a change in the society
Otiya were ni Yaba o - Has ran mad at Yaba

(Long Int. with percussion dominance)

Section B

- Solo* *Ẹma se fi ibajẹs'ayo* - Do not rejoice in immorality
All *Aye ireṣẹl'Ọlọrun fẹ o* - Humble life is what God loves
Solo *Ma jẹkojukokoromọ yin lara* - Do not allow covetousness to be part and parcel of you
All *Jẹk'ounti ẹ baniteyinlorun* - Be satisfied with whatever you have
Solo *Ọmọde o ẹ ma damu obi* - Children, do not trouble your parents
All *Nitori ẹyin wa ọla o* - For the sake of tomorrow
Solo *Ẹyin obi o ẹ tẹ ọmọ yin lorun o* - Parents, satisfy your children.
All *Pẹlu 'ba to ba wa lọwọ yin o* - With little you have in your hands
Solo *Ẹ ma se fi ọlab'ọmọjẹ o* - Do not use wealth to spoil a child
All *Ẹjẹ kiikẹmọ niwọnba o* - Let pampering be with moderation
Solo *Ọmọde o ẹ ma m'ogunoloro* - Children do not indulge in hard drug
All *A initeṣọrun ati k'akegbẹni* - It is lack of contentment and bad association
Solo *Ẹ ma mu gbanayeye ye o n sọ ni d'ọdẹni* - Do not smoke marijuana, it turns one to an imbecile
All *T'obapeju were niy'o gbeyinre* - In the long run it results to madness
Solo *Ọmọ t'oyẹ kotun ilu se* - A child that suppose to effect a positive change in the society
All *O tiya were ni Yaba o* - Has ran mad at Yaba
Solo *Ẹ ma se fi ibajẹ s'ayo o* - Do not rejoice in immoral acts
All *Aye ireṣẹ l'Ọlọrun fẹ o* - Humble life is what God loves.

(Fade off)

Ọmọde O

This is another motherhood advisory guide for the children. Just like '*Ọmọ mi seun rere*', it is written and performed in simple melody and Yoruba language. The song begins with a call and plea to children to listen to motherhood counsel and instruction. Outrightly, vices such as covetousness, lack of contentment, bad association, indulging in drug and smoking marijuana were condemned in the song.

Vices were not only condemned, but consequences of indulging in any of these vices were also made known. Funmi noted in the song that there are lots of

children out there that would have become great in life or agent of positive change in the society but they are seen roaming about manifesting madness as a result of hard drug and smoking marijuana.

Apart from advice given to children, parents were also encouraged to make necessary provision for their children, but this should be done with caution. Emphatically, the song admonished parents not to 'spoil' their children with wealth and unbridled care. Moderation should be the watchword, the song stressed.

Conclusion

From the foregoing, it is clear that the two selected anthems strongly stressed the role of parents, especially the mother, in influencing children for positive transformation in the society. Realising the great influence of motherhood guide over children, the two women artistes passionately showcased through their compositions how parents can use power of motherhood to bring about positive transformation. Being in the lives of children today is the surest way of being in their memories tomorrow. Obviously, children; with their tender hearts, love music. The songs show that Igbokwe and Funmi Adams believed that children must be taught how to think and not what to think. Thus to catch them young through musical activities would be easier than waiting for them to grow up when parents might have lost control over them.

Recommendations

In the line of thought with the analysis of the anthems, the following recommendations are crucial to a society that covets positive transformation:

1. Operation 'Catch Them Young' should be adopted for sanitisation of the society. Whatever that can be prevented is better done now rather than waiting for a time when correctional measures will be necessary. Nigerian musicians, most especially women artistes, should live by examples in songs and actions. Musical compositions coming from them must be edifying and of good moral values. They should sing to condemn vices and commend virtue. Their appearances should depict high level of moral standard.
2. All immoral songs that encourage social vices in the society should be banned by the government, while parents should stand to their

responsibility by putting songs into censor and screening videos their wards watch and listen to.

3. There are lots of motherhood anthems written by Nigerian Musicians in various local languages that actually influence positive transformation in the past but such songs have gone into oblivion. It is time to identify and reminisce such songs to transform our society.

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