

Descriptive Analysis of Structure and Tradition of *Birípo* Musical Instrument among the *Iikale* and *Ilajr* People of Ondo State.

Babarinde Babatunde John, Ph.D.

Department of Music

Adeyemi Federal University of Education, Ondo.

babatundebabarinde@gmail.com, babarindebj@afued.edu.ng

Abstract

This paper is focused on the descriptive analysis of structure and tradition of *Birípo* musical instrument among the *Ìkále* and *Ìlàje* people of Ondo State. The dearth of a systematic study on the musical instruments used in *Birípo* music and the lack of documentation and research which has threatened the sustenance and preservation of this traditional musical art has necessitated this study. This paper employed an ethnographic fieldwork approach which included participant observation, interviews, and surveys among *Ìkále* and *Ìlàje* musicians, instrument makers, and community members, in addition, the measurement, description, and photography of *Birípo* musical instruments were taken and analysed. The paper anchored on the material culture theory through analysing musical instruments as tangible representations of cultural values and identity. Findings reveals that *Birípo* musical instrument have a strong affinity with the cultural practice of the *Ìkále* and *Ìlàje* people, which was shown in the family and daily activities of the people. In addition, the paper highlighted ways whereby *Birípo* musical instrument can be preserved adopting but conventional and the new approaches for sustenance and cultural preservation.

Introduction

Birípo music, a vibrant tradition of the *Ikále* and *Ilaje* ethnic groups in south-western Nigeria is characterized by its distinctive musical instruments, which play a crucial role in conveying cultural identity, values, and emotions. Despite its significance, there is a dearth of systematic studies on the musical instruments used in *Birípo* music, particularly regarding their structure, design, and cultural context. This study aims to conduct a descriptive analysis of the musical instruments used in *Birípo* music among the *Ikále* and *Ilaje* people, focusing on their structural and design features, cultural significance, and performance practices.

The lack of documentation and research on *Birípo* musical instruments threatens their preservation and transmission to future generations. Additionally, the cultural significance and unique characteristics of these instruments are at risk of being lost amidst the increasing influence of Western music traditions. This paper employed an ethnographic fieldwork approach which included participant observation, interviews, and surveys among *Ikále* and *Ilaje* musicians, instrument makers, and community members, in addition, the measurement, description, and photography of *Birípo* musical instruments were analysed. The study therefore anchors on the material culture theory through analysing musical instruments as tangible representations of cultural values and identity.

In the cause of this study, this paper attempts to provide answers to the following questions; what are the structural and design features of *Birípo* musical instruments, what cultural significance do these instruments hold among the *Ikále* and *Ilaje* people, how do musicians and instrument makers construct, play, and maintain these

instruments, and what are the implications of modernization and globalization on the preservation and transmission of *Birípo* musical instruments. The study will contribute to the documentation and preservation of *Birípo* musical instruments, shedding light on the rich cultural heritage of the *Ikále* and *Ilaje* people.

Musical Instruments among the African communities

Music and musical instruments are highly valued throughout the western part of the African continent. They aid in determining the various regions of Africa's cultural origins. The identities of locales and the distinctiveness of each cultural ideology, norm, value, aesthetic, and principle all of which serve as the cornerstones of the collective philosophy that unites the people as a whole are revealed in great detail by musical instruments. Babarinde (2018).

It is undeniable that a number of pieces have been composed using traditional musical instruments. Nonetheless, musical instruments are important for community interactions and cross-cultural communication in many different communities. They are effective instruments that promote social cohesiveness, preserve customs, ease the expression of cultural identities, and convey many facets of a community's history, values, and beliefs. In African communities, where music and musical instruments have profound cultural significance, this is especially true. For African communities to celebrate their variety and express their cultural identities, African instruments are vital. As heritage symbols, they aid in the transmission and

preservation of cultural knowledge from one generation to the next (Nzewi 2007:60).

Everywhere in the world, musical instruments and their construction, acoustic qualities, classification, history, and wider cultural context differ. In some contexts, such as social work, worship, recreation, and the pattern of cultural expressions like plays, dances, and folk tales, to name a few, ethnic groups even use musical instruments as genuine media for interaction. Abiodun O.A (2023). In addition, Abiodun argued that Vidal (2012) believed that it is now crucial for scholars to act quickly to chronicle the nature, uses, technology, and performance of traditional musical instruments, he therefore emphasizes that the study, creation, and use of tools, machinery, and production processes are all part of technology, therefore ingenuity and modernization of pre-existing musical instruments became desirable concepts.

African communities place a high value on ceremonial and ritual traditions, which depend heavily on African instruments. They are employed in a number of spiritual rites, harvest festivals, initiation ceremonies, and rites of passage. For example, the talking drum found in Yoruba culture, is employed to communicate messages and accompany ceremonial events such as weddings, funerals, and traditional festivals. In Hogan (2010), Music and instruments provide a platform for social interaction, unity, and collective participation within African communities. They create opportunities for individuals to come together, participate, and engage in shared cultural experiences. African instruments are often used as a means of communication, conveying messages, and transmitting information. (Diamond, 2001) The role of these musical instruments has transcended the boundaries of their indigenous usages into applications in contemporary music

compositions and performances. Agordoh (2002) and Abiodun (2014) affirms that Africans attached great importance to musical instrument.

Traditional musical instruments play a crucial role in Nigerian music composition, providing intricate rhythmic patterns and enhancing the overall groove of the music. Instruments such as talking drum, djembe, and agogo contribute to the rhythmic complexity and add a vibrant African flavour to compositions (Omojola, 2010). These instruments are often used to create polyrhythms, syncopations, and cross-rhythms, which are integral components of Nigerian music (Nzewi, 2007).

According to Omojola (2012) the music of the Yoruba people is perhaps best known for an extremely advanced drumming tradition. Within each drum family there are different sizes and roles; the lead drum in each family is called *Ìyá* or *Ìyá Ìlù*, which means "Mother drum", while the supporting drums are termed *Omele*.

Birípo musical instrument

Birípo musical instruments are used to accompany *Birípo* music in performance. This music is commonly found among the *Ìkále*, *Ìlàje* and the Apoi people of Ondo State but this study is focused on the *Ìkále* and *Ìlàje* people only. The people have a rich tradition of combining singing, dancing and playing musical instruments to create vibrant and expressive performances that showcase their cultural heritage and creativity. *Birípo* music is held in high esteem in this community and there are individuals who purposefully majored on the music to make a livelihood and they have played significant role in sustaining and

preserving this musical tradition. *Biripo* musical instrument is a musical instrumental ensemble dominated by membrane instruments. There are about four membrane instruments with just two idiophone instruments which are the Gourd bead instrument *Sekere* and the gong *agogo*.

Development of *Biripo* musical instrument

The *Ikálè* and *Ìlàjẹ* people have a cultural heritage that spanned several centuries. Music has always been an integral part of their traditions and plays significant role in their daily lives. Like most south-western Nigerian Yoruba people are surrounded by thick forest, they used materials found in their natural environment to their advantage which also affected the choices of their musical instruments. During an interview with High chief Samuel Omotola Emaye, he mentioned that the loudest instrument use to perform *Biripo* music is a replica of a drum among the Ado (Benin) people. This confirms that acculturation is a key factor in the development of *Biripo* musical instrument. Oba Alayeluwa George Babatunde Faduyila-Adegun, the Abodi of *Ikále* also confirmed this during an interview that *Biripo* music have a strong affinity with the Ado (Benin) but he emphasized that the Ado drums are slightly different in sizes and shape compared with the drums used in *Biripo* music. Babarinde (2018) mentioned four factors that influence the development of musical instruments in African communities which are; Environmental factors, Deities and gods,

Identities of localities and Ritual purpose. The environmental factors are based on the natural environment as mentioned earlier.

Organization and Structure of *Biripo* Musical Instruments

Biripo music is accompanied with two classes of African musical Instrument which are the membranophone and the Idiophone.

The classification above is based on Hornbostel and Sachs classification as adopted by Nketia on the classification of African Musical Instrument who classified musical instrument into four major categories such as; Idiophone, Chordophone, Aerophone and Membranophone. The Idiophone includes instrument that are self-sounding which produces their sounds either by shaking or being struck (Nketia 1974). The Chordophone instruments are instruments made with stretched strings with produced their sound by plucking or with the use of a bow. While Aerophone instruments are blown instrument the produce their sound by propelling the air current. Membranophone instrument are skin or membrane instrument. In south western Nigeria and among the Yoruba people across the country, the membrane drums are mostly common.

In *Biripo* music, the membranophone dominants ensemble with four membrane drums namely *Agba*, *kiriji*, *Iya lu* and *Omo ilu*, while the Idiophone features the *Sekere* and *Agogo* a shaking and a striking idiophone. These instruments are combined to give a sweet rhythmic groove during the performance of *Biripo* Music.

Agba



Plate 1

Name: *Agba* drum

Source: Field photo by the Researcher

The *Agba* drum is a long cylindrical hollow –wooden prism carved in such a way that it has openings at both ends. The wider opening is covered with animal skin (usually antelope skin or cattle skin). The length is about 4feet to 6 feet (1.20 to 1.80m) and the diameter at the wider end is about 6 inches to 8 inches (15 to 20 cm). The way the drum is structured makes it produce high sounding tone that is capable of being heard over a long distance. The drum is usually positioned in a slanting form and the drummer beats the drum with two wooden sticks. While playing the drum, the drummer remains standing throughout the period of the performance. *Agba* drum is sometimes laid horizontally along with other drums to produce a different beat for another brand of *Biripo* music called *Ulu-male*. This time, a short stick is used to beat the *agba* drum. However, during the *Kiriji* music (a *Biripo* music performed at the

funeral rite of High chiefs or elders in the land).

The cultural implication of *Agba* drum in the symbolic representation of the Family among the *Ikálè* and *Ìlàjẹ* people is that, the *agba* drum plays the role of the father in the family. The physiological features match with that of the father. The tone production being an high pitch drum, represents the loudness in the human Father whose voice is usually the dreadful one in the family. Just like the father, the drum sends warnings and signals to members of the ensembles, giving cues to other drums in the ensemble. The role of the *agba* drum can not be over emphasized and the drum when played by a highly skilled drummer, he is at liberty to extemporise, creating an intriguing rhythmic groove which spur, inspires and motivate the audience to participate and dance to the fascinating rhythmic variations created by the drummer which in turns lure the audience to give cash gifts to the *Biripo* musicians.

Iya Ilu



Plate 2

Name: *Iya Ilu* drum

Source: Field photo by the Researcher

The *Iya-Ilu* drum has the widest diameter, which is about 10 to 12 inches (25cm to 30cm) at its wider end. It has a dugout hollow which is narrower at the other end. The wider end is covered with animal skin. The height of the drum is about 1^{1/2} to 2 feet (0.45m to 0.60m). The sound is deep in depth, it is beaten with a short stick and in one hand and with the palm of the other hand. When playing the drum, the dancers take cognisance of the rhythm of the *Iya-ilu* which is responsible for maintaining the basic rhythm of the music. The mother drum as the direct interpretation of the drum's name, works hand in hand with the *agba* drum to maintain stability that fosters sustainability in order to sustain constancy during *Biripo* music performance. The drum is placed in between the legs of the drummer who is in a sitting position and it is tilted slightly to the right or left hand side to allow the free flow of the bass sound during performance.

In the family settings of the *Ìkálẹ̀* and *Ìlájẹ̀* people *Iya-Ilu* holds a cultural significance akin to the revered role of mothers in African societies. Just as mothers serve as the backbone of the home, managing and maintaining the household, *Iya-ilu* plays

a similar role in *Biripo* music. It provides the foundational rhythmic pattern, anchoring the music and enabling the other instruments to flourish, much like a mother's nurturing presence allows her family to thrive.

Omo Ilu or Ojo Bata



Plate 3: *Omo Ilu* or *Ojo Bata*

Source: Field photo by the Researcher

Omo -Ilu or *Ojo bata* is a shorter drum compared to the *agba*, it has a hollow from one end of its length to the other. The circumference of the hollow is wider than that of the *agba* at both ends. The wider end is covered with the animal skin. The height is about 1 to 1^{1/2} feet. (0.30 to 0.45 m) and the diameter is about 8 to 10 inches (20cm to 25cm). The drum is placed between the legs of the drummer and it is played with both palms at a sitting position.

Ogiri or Ona potoko



Plate 4: Ogiri or Ona potoko

Source: Field photo by the Researcher

The *Ogiri* or *Ona potoko* is the last of the four drums used to accompany *Biripo* music. It is the smallest among the drums. It is about 1 to 1^{1/2} Feet (0.30 to 0.45) in height, the frame is narrow and it has an internal hollow linking the two openings. The wider opening is covered with an animal skin. It is place vertically on the ground between the legs of the drummer who is in a sitting position. The drum is played with two stick the drum have a relatively high pitch tone. *Ogiri* or *Ona kotopo* is paly with the palm during *kiriji* performance.

Sekere



Plate 5: Sekere

Source: Field photo by the Researcher

The *sekere* in *Biripo* music is used to add colour to the instrument ensemble. The instrument belongs to the idiophone family. *Sekere* is made with the gourd fruit which is the resonator that qualifies the instrument as self-sounding. The thread is weaved around the neck of the gourd into pattern of the makers choice to allow beads inserted into them in various colour. Apart from beads, cowries and buttons are also used. *Sekere* is played with the palm and when handled by a skilled player it can be used to accompany to music alone.

The Agogo



Plate 6

Name: *Agogo*

Source: Field photo by the Researcher

The *agogo* is constructed with metal. It has an opening at one side and is played with a stick to produce sound. The *agogo* in the *Biripo* ensemble plays the timeline and the player is saddled with the responsibility of maintaining the tempo of the music, except when given signal either by the lead vocalist or the lead drummer to increase or decrease the speed or tempo of the music.

Recruitment and Training of *Biripo* Musicians

In performing African music, various groups and association come together for participatory performance, this is more common especially when it is vocal performance, this occurs frequently especially in an impromptu occasion, for example the arrival or visitation of an important personality in the community such as a chief or indigene, this brings about a gathering of community members in sizeable number. In such an occasion like this, there may be no particular group of musicians given special invitation, which gives room for singing and rejoicing together in joint participation. Recruitment and training of musicians in African is conventionally not formal. This definitely implies in *Biripo* music as it is believed many who becomes masters or leaders in *Biripo* music group or band are gifted by God however, for proper organization a leader of a group needs to bring people together to play for him in his band.

Recruitment of *Biripo* Musicians

Biripo music among the *Ikálè* and *Ìlàjè* people are been sung among various groups and band. These various groups have

between 10 to 15 members in their groups. In *Biripo* music especially among the *Ikále* people most groups are name and form by the leader who happens to be the owner of the band regardless of their age and status. During the course of this study, the researcher met with a High chief who is a *Biripo* musician and a Prince in *Ikále* who equally have is own band. During an Interview session with them they both admitted that having good hand in the band helps and aid a good performance.

Getting musicians to play in a group is based on invitation, according to high chief Emaye Omotola, most members of his band are invited as the need arises and most of them remain in the band due to the encouraging emolument they receive after each performance. Chief Omotola emphasize that he has some band members who has spent more than 20 years in his band and the stayed with him because he takes proper care of their welfare. Nevertheless, he confirmed that many of them especially the drummers still play for some other bands as long as their engagement do not clash with his band performance at different functions.

Recruitment in *Biripo* music could be temporary or permanent. Temporary recruitment occurs when an important member of the band is unavoidably absent. Sometimes, in situations like sickness, urgent travelling, and family functions may take a member of the band away. As soon as this is observed, such band member will need to inform the band leader or coordinator promptly recruit a temporary member for next outing or event. Nevertheless, for anyone to be recruited temporarily or permanently in *Biripo* music, such an individual must have a good knowledge of the cultural practice of *Biripo* music, the individual must have a high level of skill on the drum or/and a good singing voice.

Permanent recruitment occurs in *Birípo* music when a member of the band is deceased or relocated from the community. The band leader or coordinator may approach other *Birípo* musicians. Due to civilization and western influence according to some *Birípo* musicians it is a great challenge to replace or recruit new members in a *Birípo* band. Much effort goes into searching and getting a dependable musician to sing or play in *Birípo* traditional music band. Some band leaders explained that *Birípo* groups in *Ìlàje* area is not what it used to be, many young people that are interested in performing the music had gained admission into the Universities, Poly-techniques and Colleges of Education, which made it very difficult to put up a *Birípo* performance in *Ìlàje* at the present moment. From information gathered on the State of *Birípo* music in *Ìlàje* area, an indigene who has migrated to Benin is the only *Birípo* musician in *Ìlàje* with an organized band. This made it look almost impossible to get a *Birípo* musician in the area.

Training in *Birípo* Music

According to Nketia, there is no formal training of musicians in African communities it is believed that being a good musician has to be inborn. This is true and good in the traditional African societies where advancement of knowledge, Western civilization, foreign religion and technological advancement were minimal. The facts listed above influenced the young ones of today and it is difficult to have people following the old precepts. However, the principle of catch them young is still in operation among *Birípo* musicians. Some young people follow *Birípo* bands to see and dance to the music, which marked the beginning of their training in *Birípo* music tradition. High chief Omotola explained vividly how he learnt the act of *Birípo* music from his father who had a wonderful voice

and skill in singing *Birípo* music. He further explained that his father did not have a band of his own but High chief Omotola credited his father for being his *Birípo* teacher. While trying to find out how his father did it, he explained that when father sang *Birípo* music, he danced along and he was able to ask questions from his father.

Another method of training adopted by *Birípo* musicians is permitting a new member who is a novice to join the band. While still on probation, he attends rehearsals with the band and follows them for outing, where he watches and observes how the music is being practice. Such a member is given opportunity to play or sing once in a while depending on his/her area of interest. Traditional musicians most often involve their child or children in the band, transferring and inculcating the traditional act of the music to the young ones. This is easier for the musicians especially when the child is a male child as it is expected the child will inherit the father's band later in the future.

Novel to the training of *Birípo* traditional musician is the establishment of *Birípo* School by High chief Samuel Emaye Omotola in 2022. According to High chief Omotola, the scarcity of good *Birípo* musicians and the fear of the unknown, especially when he passes on, made him to establish such a school in Okitipupa town. He explained that at the period this study was carried out, he do not have a male child who is old enough to handle his music band and he hoped that when his son comes of age, he would be able to attend such a school for training which would sustain the *Birípo* culture in Okitipupa at large. High Chief Omotola further explained that the decline in the performance of *Birípo* music in *Ìlàje* is because the young people are not carried along, he said "any business or trade

practiced without involving the children will soon die a natural death.”¹

Cultural Preservation and Promotion of Biripo Music

The preservation and promotion of *Biripo* traditional music is essential to understanding its role in shaping environmental discourse among the *Ikálè* and *Ilàjè* people. Both communities have a rich cultural heritage that includes music, dance, and other artistic expressions. One important element of their cultural identity is the *Biripo* traditional music. In recent years, there has been a conscious effort within these communities to preserve and promote this unique musical tradition. *Biripo* traditional music is characterized by its lively and rhythmic sounds, played on various instruments such as the *Agba*, *kiriji*, *Iya lu and Ojo bata* with the addition of the *sekere and agogo*. The music accompanies various social and cultural events, including traditional festivals, religious ceremonies, funerals, and social gatherings. It serves as a means of uniting the community, expressing emotions, and passing down oral history and cultural values from generation to generation.

One key aspect of cultural preservation and promotion among the *Ikálè* and *Ilàjè* people is the emphasis on intergenerational transmission. Unlike written music that can be studied and taught in formal education settings, *Biripo* music has been traditionally passed down orally from one generation to another. Elders play a vital role in teaching the younger members of the community the techniques, rhythms, and lyrics of *Biripo* music. This ensures the continuity of this cultural tradition and maintains its authenticity. Cultural festivals and events have been organized within the *Ikálè* and *Ilàjè* communities. These events

allow the wider community and visitors to experience and appreciate the music first-hand. During the *Ikálè* and *Ilàjè Biripo* festivals, *Biripo* music takes the centre stage, captivating audiences and providing a platform for talented musicians and performers to showcase their skills. These festivals also incorporate other cultural elements such as traditional attire, dance, and folklore, creating a holistic experience that celebrates the heritage of the community.

The *Ikálè* and *Ilàjè* people understand the importance of preserving and promoting their cultural heritage, particularly the *Biripo* traditional music. Through intergenerational transmission and cultural festivals, they are ensuring that this unique musical tradition thrives and remains a significant part of their cultural identity. By doing so, they are not only honouring their ancestors but also creating a sense of pride, unity, and belonging for present and future generations.

Biripo traditional music can also be preserved and promoted by the following means below

- i. By research and documentation: To preserve *Biripo* music traditions there is for researching the history, significance, and various elements of *Biripo* music within the *Ikálè* and *Ilàjè* communities. There will be need to also document the songs, instruments, and stories associated with this music. This will give a good meaning and interpretation of the music.
- ii. By collaborating with the elders: To get first-hand information of *Biripo* music it will be necessary to seek the guidance and knowledge of elders in the

¹ High Cheif Omotola. In an Interview at his residence in Okitipupa

- communities who may have insights into the traditional aspects of the music. Their wisdom is invaluable for preserving its authenticity.
- iii. Music workshops and education: Organising workshops to teach the younger generation about *Birípo* music which will include playing instruments, singing the songs, and understanding the cultural context.
 - iv. Recording and archiving: Creating high-quality audio and video recordings of *Birípo* performances and archiving these materials will go a long way for future generations.
 - v. Performances and festivals: By organizing *Birípo* music performances and festivals, there will be room to showcase the music to a wider audience, both within the communities and beyond. This may increase the interest of the younger generation and lead to propelling catalyst.
 - vi. Support from authorities: To preserve and promote *Birípo* traditional music, there is a need to seek support from local authorities and cultural organizations to fund and promote these initiatives.
 - vii. Preservation of instruments: The need to ensure maintenance and preservation of traditional musical instruments used in *Birípo* music is necessary to prevent their decline. Over the years *Birípo* traditional musical instrument are held in high esteem, the community members are against the use of Western instrument in *Birípo* music, on performance there is therefore a

conscious effort in preserving and reproduction of the traditional musical instruments.

- viii. Online presence: One of the most important means of preserving a culture is through storage and dissemination on websites and social media to reach a broader audience and raise awareness. It is interesting to note that some *Birípo* music and African files have been uploaded on Facebook, YouTube and Instagram platforms, which could be accessed at any time. This is a landmark innovative idea of preserving *Birípo* musical traditions, which will foster sustenance as long as this music remains on the media space.

Contribution to Knowledge:

This study contributes significantly to the understanding of *Birípo* musical instruments among the *Ikále* and Ilaje people of Ondo State, Nigeria. The research:

- i. Documents the structural and cultural significance of *Birípo* instruments, preserving cultural heritage.
- ii. Provides an in-depth analysis of the instruments' role in *Ikále* and Ilaje cultural practices, enriching ethnomusicological knowledge.
- iii. Highlights the importance of traditional instruments in maintaining cultural identity and community cohesion.
- iv. Fills a gap in existing literature on Nigerian traditional musical instruments, particularly in the southwestern region.
- v. Offers insights for music educators, cultural policymakers, and researchers interested in African musical traditions.

References

- Abiodun, F. (2014). African Organology: Challenges of Development in African Music Technology. *Nigerian Music Review*, No. 13, 98- 109.
- Abiodun O.A. (2023). Technological Innovation of Agidigbo Traditional Musical Instrument: Conceptual and Theoretical Perspectives. *International Journal of Operational Research in Management, Social Sciences & Education* | IJORMSSE p-ISSN: 2536-6521 | e-ISSN: 2536-653X Volume 9 Number 2.
- Agordoh A.A (2002) *Studies in African Music*. Ghana: Comboni Printing School.
- Babarinde B.J (2018) *Function and structure of Sato music among the egun people of Badagry*.
Unpublished M.A Thesis, Obafemi Awolowo University Ile Ife, Osun State.
- Diamond, B. (2001). Musically Imagined Communities Born, Georgina, and David Hesmondhalgh, eds. 2000. *Western Music and Its Others. Difference, Representation, and Appropriation in Music*. Berkeley: University of California Press. *TOPIA: Canadian Journal of Cultural Studies*, 6, 105–109. <https://doi.org/10.3138/topia.6.105>
- Hogan, B. (2010). The Garland Handbook of African Music, edited by Ruth M. Stone, 2d ed. New York: Routledge, 2008. 501 pages, *African Arts*, 43(1), 93–93. <https://doi.org/10.1162/afar.2010.43.1.93>
- Nzewi, M. (2007). Dance in musical arts education. In M. Nzewi, & O. Nzewi (Eds.), *A contemporary study of musical arts informed by African indigenous knowledge systems, Vol. 4: Illuminations, Reflections and Explorations*. Pretoria: CIIMDA series
- Nketia, J. H. (1974). *The Music of Africa*. W.W. Norton & Company.
- Omojola, B. (2010). Rhythms of the Gods: Music and Spirituality in Yoruba Culture. *The Journal of Pan African Studies*, vol.3, no.5, Online.
- Omojola, B. (2012). *Nigerian art music: Institute of African studies (2nd edition)*, Ibadan: Ibadan University Press.
- Vidal, O.V. (2012). “Traditions and History in Yoruba Music.” *Essays on Yoruba Musicology, History, Theory and Practice*. Ed Femi Adedeji, (Ed) IMEF African Music Publisher. 3 – 23.

Discussion/Interview

His Royal Majesty Oba George Babatunde Faduyile-Adegun, the King of Ikoya kingdom was interviewed at His Palace in Ikoya, The Royal City. 05/07/2022

High Chief Samuel Emaye Omotola, he is the Arogun of Ikale Kingdom who doubles as a Biripo musician and a band owner. He was interviewed at his resident in Okitipupa. 06/07/2022.

Prince Itiolu Akinwole a biripo youth group leader. He was interviewed at the Palace in Ikoya City. 05/07/2022