

Indigenization and Educative Implication of *Otito Lo Ye Ka Se* by Kayode Samuel

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ABSTRACT

The advent of British colonialism gave rise to Western education, Christian religion, and art music in Nigeria. Consequently, since many Nigerians have embraced Western art music, there have been sustainable efforts to indigenize and promote Africanism in Nigerian art music. Part of these efforts owes much to a number of Nigerian ethnomusicologists and composers, one of whom indeed, is Kayode Samuel whose outstanding scholarship and advocacy of nationalism cannot be overemphasized. His creative composition, which involves the use of a pentatonic scale attributed to the African scale, stands as the backdrop of this study. Thus, this study examines the promotion of indigenization and the sociocultural educative lessons embedded in the understudied composition, *Otito Lo Ye Ka Se*. A textual analytical technique is adopted for the study to unravel how the composer captures the alteration of the lexical tone of the Yoruba language. The theoretical framework for this study is the indigenous standpoint theory stated by Coatest, S.K., and Trudgett 2002. Findings reveal that the Africanism of the under-study piece stands as a solid medium through which indigenization is captured in cross-examined composition. Also, the embedded sociocultural educative lessons in the composition show that telling lies is a destructive behaviour that negates the promotion of healthy living, and should not be promoted in any society.

Keywords: *Indigenization, Otito Lo ye Ka se, Creative application, Nigerian art music, and Kayode Samuel*

INTRODUCTION

The sustenance of African identity through Nigerian art music has engaged the utmost attention of Nigerian art music scholars over the past decades. Valuable researches have been carried out on the subject through diverse art music compositions, scholarly investigations, and critical analyses of Nigerian indigenous art music. Significant developments of contemporary concepts, ideologies, methods, tools, and systems are made available and geared towards promoting and teaching Nigerian art music. The development is a result of the search for indigenous content and identity. Onyenji (2016) opines that the quest of Nigerian art musicians to promote African content-based through different art compositions and literary works has been the forefront mission of both composers and music educators. Also, he notes that this deliberate attempt has birthed new approaches to creative patterns/styles, such as “African pianism, Research-Composition, and Drummistic Piano composition”.

These attempts are geared toward creating an identity for Nigerian and Africa-based art music content. However, despite the continual efforts of these schools of thought, the Eurocentric perspective of approaching Nigerian art music by most Nigerian scholars poses a big challenge to the effective promotion of indigenous content-based Nigerian art music. Promoting the Eurocentric approach in teaching art music is a dominant factor among other problem affecting the advancement of African identity. Bolaji (2019) states that there is a

high percentage ratio of Western piano pieces used for teaching students at the entering level in applied music studies in the department of music in Nigeria. He identifies that this has led to poor enthusiasm among students in playing the indigenous piano piece composed in the African pianism style. Consequently, this negates the promotion of indigenous pieces written in the African pianism style. He affirms that this serves as one of the impediments to the advancement of playing indigenous content-based piano pieces within the music department in Nigeria.

Viewing the subject from the curricular standpoint, Okafor (1992) states that the teaching of Nigerian art music in tertiary institutions in the country hinges on the philosophy of the Western operative patterns for teaching and practising Western art music. Similarly, Nzewi (1981) buttresses that Western art music has a dominant strength in the curriculum and ways of disseminating and imparting music knowledge to students in Nigeria. He further explains that all of these have discouraged the students from knowing their cultures in relation to music. Contrary to the continued promotion of the Western-based music curriculum in Nigeria is the relentless and deliberate foregoing increased scholarship interest in pursuing the indigenization of Nigerian art music. This implies that many Nigerian art musicians have embraced and continued to embrace the school of thought of indigenous content-based scripted music. Through diverse contributions and immense studies geared towards this course, the promotion of the subject is gaining strong recognition on a global note. Notable names among early Nigerian art musicians that have contributed immensely to the pursuit of this school of thought are Fela Showande (1905 - 1987), Ayo Bankole (1935 - 1976), Sam Akpabot (1932 - 2000), Joshua Uzoigwe (1946 - 2005), Admas Feberima (1926 - 1975), Akin Euba (1935 - 2020), Meki Nzewi (1938 -), Laz Okweme (1936 -), to mention but a few. The spirit of scholarship in carving the African identity

in Nigerian art music continued to spread from different angles by more Nigerian music composers and educators. Among other numerous scholars are Omibiyi Obidike (1943 - 2002), Okafor (1938 - 2022), Tunji Vidal (1942 -), etc. The scholars' contributions have created distinctive landmarks in Nigerian art music. Similarly, the creative contribution of Kayode Samuel in exploring and promoting the indigenization of Nigerian art music is a concept in this study within the ambience of his composition, *Otito Lo Ye Kase*. His approach to indigenizing Nigerian art music through this creative work is unique; his dynamic approach is different from the existing approaches. His use of Western musical idiom as the subordinate dominant drives of African musical idioms (pentatonic and diatonic major scale) stands as his scholarly insight that needs more creative exploration by more Nigerian art composers. This approach differs from the conventional compositional style of using Western and African idioms in fusion. Instead, it is examined as a model of approaching Nigerian art music with the undertone of indigenization. In addition, Samuel (1995) combines two different musical scales in his creative work, *Otito Lo ye Ka se*, taking into consideration the alteration of the lexical tone of words in the Yoruba language. This means that his articulating the correct lexical tone in the under-study composition is for purposive clarity, comprehension, and effective communication concerning the correct content meaning of the song message. This influences the use of the pentatonic scale as the predominant scale of the composition's melody.

In line with the above, he approaches his creative composition from the African concept of producing art for specific purposes with loaded messages that educate the audience/society. This reality buttresses the assertion that most African artistic production carries unique fundamental educative, moral, and corrective lessons for the audience/society. Based on this reality,

Samuel's hinges *Otito lo ye ka se* on the concept that art, for art's sake, does not reflect African identity in any creative work. This implies that an innovative purposive application of Western musical knowledge to promote the indigenization of Nigerian art music was carried out with the perspective backdrop of the African philosophy of music and as performance is concerned.

Theoretical Framework

The theoretical framework used in this study hinges on the indigenous standpoint theory stated by Coatest, S.K., Trudgett, M. (2002), and as applied in indigenous institutional theory study. Their definitive perspectives on indigenous standpoint theory mirror specifically on the study of gender, racial, cultural, and ethnic, as presented by Denzin and Lincoln (2011). Similarly, the worldview of Robison (2013) affirms that the concept of indigenous standpoint theory transcends the "theory from an explanatory theory to a prescribed methodology" standpoint. The notion of the theory presents the researcher's position on individual 'sociocultural and political experiences. In other words, it examines and acknowledges that the thrust of a researcher should be subject to its locality while implying that the Western approach to the teaching of formal educational learning should not overshadow indigenous practices. Thus, the contextual thrust and applicative aim of the study is that the Western methodology dominates and is being used in approaching Nigerian art music without in-depth reference to indigenous content-based perspectives.

Furthermore, the theory serves as a unique philosophy that encourages and creates platforms for equal rights when it comes to cultural practices. It gives culture leverage to question any external influences that have made an unpleasant impact on their being. Judging from the foregoing perspective, one could say that indigenous content-based art composition needs more promotion both within and outside Nigeria. Additionally, the theory is relevant to this study because it

helps reveal the misplacement of teaching and learning that concentrate more on the Eurocentric perspective of art music than Nigerian indigenous content-based art music. Thus, in addition to the existing efforts, this study suggests that most indigenous content-based compositions should be used as the predominant teaching model first in the department of music before introducing Western perspectives to students. Also, this approach should apply to other aspects of teaching and learning Nigerian art music, because it will increase the percentage ratio and high-level concentrations of indigenous content-based applications toward handling Nigerian art music. Hence, the applicative relevance of this theory can be seen in the creative approaches used by the composer in *Otito lo ye Ka se*.

The assertive stance of indigenous standpoint theory is a formative model to investigate a particular phenomenon through a constructive intellectual discursive method by presenting a logical philosophical reason(s) so that there must be a paradigm shift in the context of viewing a subject from an elevated standpoint. Samuel in *Otito lo ye ka se* (1995), situates his viewpoint within the context of indigenous standpoint theory. The implicative approach of the ideology in this study is that indigenous art composers need to embrace the promotion of their indigenous content-based compositions without imposing the Western idiom and approaches as the main definitive pattern idioms of teaching and learning.

The Analytical Perspective in Contextual Relationship of Music, Language, and Culture in *Otito Lo Ye Ka Se*

The inter-relationship between music, language and culture is pronounced, because there are existing solid links that bind them together. The artistic performance of any music from the backdrop of culture presents an intriguing view of such culture through the combinations of its cultural musical elements. To this end, music stands fit as a lens between the language and culture of a

specific vocal genre of an indigenous people/locale. An interesting aspect of the three phenomena is that music practices are well integrated into language and culture. Presenting this ideology in musical states, one will affirm that music is culture. Speaking of the perspective of language and culture within the academic milieu. Hassan (2014) says that,

linguists and researchers agree that ‘culture must be integrated with language teaching’ (Paiget al., 2003). In addition, Burns & Coffin (2001) argue that acceptable contexts vary according to culture. Goode et al. (2000) define culture as an ‘integrated pattern of human behaviour that includes thoughts, communications, languages, practices, beliefs, values, customs [...] and the ability to transmit the above to succeeding generations’ (Peterson & Coltrane, 2003:1). It can be understood that language in itself is part of culture. The relationship between language and culture, therefore, is inevitable. (pp)

From the forgoing, position, one can claim that the performance of any indigenous musical genre from any cultural background will be represented by language. Against this backdrop, the contextual text used by the composer in the under-study composition, *Otito lo ye ka se*, stands as the worldview of music, language, and cultural lens in viewing the Yoruba language, as considered in this study. Nevertheless, the introspective cognitive perspective of the composer is viewed in this study from his creative application of musical tones against each text used in a quest to capture and

convey the proper meaning of the message of the music. It is important to note that the use of pentatonic scale and the Yoruba language for the composition helped reveal more of the indigenization of Nigerian art music. Through a proper combination of the identified above musical parlance, the composer presents a viable artistic work that serves as a model other indigenous compositions could be patterned after.

The under-study artistic work is established as a vocal typology genre. Concerning this, the words of the music are distinguishing factors that separate vocal music from a piece of instrumental music. The human voice is the significant medium of expression in any vocal music, while other musical embodiments/instruments are supporting factors. Yul-Ifode (2008) opines that no matter the similarity of words by the lexical tone's placement, each word's vocal pronunciation is used to establish the differences. This affirms the position and articulation of each speech tone as the determining factor for word meaning, especially in all the tone languages. The thoughtful application and positioning of each lexical tone and the operative mode of Yoruba words used in the composition show that the composer considers the dynamic tone pitch of the Yoruba language as one of the tone languages. The alteration of each word against every musical note within the ambience of the pentatonic scale in the melody establishes the music’s constructive melodic contour without losing the song's intelligible textual message.

Musical Excerpt 1

Otito Lo Ye Ka Se

Kayode Samuel 1995

Soprano

O-ti - to lo-ye ka-se ka-ma - se pu-ro o A ra _ mi o-ti-to ni ki a se

5
Bi-ro lo lo-gun o-dun ko - pe ko se-re re o-jo kan lo-ti-to yio di-de ti yio fi-si le e-ma se

10
fi du fi du du pe fun fun e-ma-se se-ke a ra o a ra _ mi o-ti-to ni ki e-se

The above musical excerpt reveals the creative ingenuity of Samuel in ensuring that the tonal inflection of each word is properly presented by following and obeying the high-pitch, low-pitch, and middle-pitch sounds that classify the correct pronunciation of words of the Yoruba

language. The alteration pattern of the lexical tones was a formidable fit with the musical tones without changing or giving wrong interpretative meaning. This implies that the constructive representation of the five tones scale d: r: m: s: l captures the holistic form of the



interpretative meaning of words language within the expressive movement of tones. The composition of each tone within a given register of the Yoruba word used by the composer maintained appropriate definitive pitch word syllable(s) with accurate stability. As mentioned earlier, the Yoruba language is one of the registered tone languages in Africa, which necessitate the articulation of the rightful pronouncement of words. This affects the functionality of lexical tones within the attached word(s) in view of the division of the syllabic form of each word. Also, the words generally are put into perspective because of their identity in spelling. The essential factor is the articulation procedure in manipulating the pronunciation of words deliberately to give a different meaning based on the disparities tone. Considering the structural flow of the text, the study reveals that each statement of the song via the Yoruba language convened the proper and correct message that the music is passing across. Similarly, flipping into the intent pattern of captivating the constructive text of the under-study composition, in line with the parlance of the melody, it is obvious that the composer did not disregard the use of the scale components in the application to justify and ensure clear communicative line with the audience.

Textual Structural Line of the Song

Otito Lo Lo ye Ka Se

Ka ma se pu ro o

A ra a mi otito ni ki e se/2X

Bi ro lo logun odun

Ko pe ko se rere

O jo kan lo tito ti yio dide ti yio fi sile

Ema se fi dudu pe funfun ema se seke ara o

Ara a mi otito ni ki e se

English Translation

We should be truthful and not be untruthful
2/x

Lies might prevail for decades, but do
guarantee their success,

It takes just a day for truth to tune over,

Let your yes be yes and no be no, never you
be deceptive

We should be truthful.

The first introductory session (Measures 1-12) established the primary text of the music, as established by the soprano in a single-part melody. The introductory session is identified as a solo session. Hence, the unification of the melodic components of the pentatonic scale reveals that the formation of the entire words of music taken by the soprano retains the applicative sense of formidable notes within the identified scale used for the composition. The applicative use of the component notes of the applied scale affirms that B2 serves as the lowest register note, while D4 stands as the highest registered note used within the range of the entire melody.

Furthermore, it is essential to note that the composer approached the developmental procedure of its composition text with a creative style that this study classifies as exact text inter-connectivity. Applying this

style helps to avoid deflecting of tonal inflection of words used. Also, this particular style adds in having the correct meaning of words in the proper context. The composer uses the applicative text technique of Exact Text Inter-connectivity to promote the use of indigenous language in advocating modern Nigerian art music. The outstanding achievement of this concept lies in the scholarly creativity of art music scholars, meaning that both art music composers and music educators in Nigeria are after the promotion of this concept. Similarly, Nzewi (1997) opines that the deliberate attempt of art music scholars is more to crave a new identity and to have a formidable audience that desires and appreciates new musical trends. The perspective strand of this concept employs

indigenous musical materials in contemporary art music.

The continuum of the composer's creativity is seen as he intertwines the text content of the exact song text of the soprano and alto, to align with the song text content of the melody that is taken by the tenor part. The text content of the melody serves as the fundamental bedrock from which the text content of the soprano, alto, and bass was derived. Consequently, we can say that the composer did a stylistic text extraction to have a formidable connotative meaning of the message for each part. Furthermore, the composer adopts another compositional technique by transferring the melody to the tenor part, as a means to create different creative contrast to elongate the composition.

Musical Excerpt 2

15

S
so - ti - to ma - se pu - ro _ , A - ra so - do - do

A
so - ti - to ma - se pu - ro _ , A - ra so - do - do

T
8
O - ti - to lo - ye ka - se ka - ma se pu - ro o A - ra - mi o - ti - to ni ki - a se

B
O - ti - to lo - pe - o A - ra e so - do - do

This stylistic context serves as direct imitation. The imitation is not just in music; rather it entails the direct imitation of the rhythmic structure of song against the text. The starting point in measure (15) unravels the composer's usage of unified rhythmic movements for the soprano and alto. In contrast, the bass part engages the harmonic procedure with a different rhythmic movement between the soprano and alto parts. Using different rhythmic structures for the parts serves as the creative pattern

that enables the correct pronunciation of words at the individual part level. This implies that this procedure is a technique of approaching tonal inflection language to avoid wrong word pronunciation. However, the composer establishes a direct imitation technique of the text and melody, between the soprano and the tenor parts. The tenor part takes the melody in an octave lower register from the initial soprano pitch voice register. The important context in this section is that the soprano, alto, tenor, and

bass (S.A.T.B) convey the same message content in alignment with the melody in tenor. However, the creative contrast section by the tenor stands as the beginning of the four-part harmonic section. Samuel's, creative ingenuity in the use of diatonic major scale and pentatonic scale in the harmonic procedural approach presents the entire work with what this study terms dualistic cultural identity. That is to say, the diatonic scale represents the Western parlance identity, while the pentatonic scale presents the African identity in the creative work.

The composer employs a chromatic harmonic typology structure between measures 17 and 18. This signifies the alteration of notes within the diatonic scale component to attain a different harmonic texture through a sonic modification.

Musical Excerpt 3

- se pu - ro _ , A - ra

- se pu - ro _ , A - _ ra

se pu-ro o A-ra- _ mi o-ti-to

lo - pe - o A - ra e

The second structural chord formation in measure (17) reveals the application of b: harmonic minor chord (chord V), having the seventh note raised as required. But considering the same chord in the context of a diatonic major scale, the chord represents chord three major (chord III+), treating the 3rd of the chord A3 as a raised chromatic

note in the soprano part, which moves the chord from being a minor to a major chord. Furthermore, the definitive perspective of the chromatic note in the soprano stands as the pivot note to the sixth-degree note. Thus, seeing the entire chord III+ (chord three major) itself stands as the pivot chord leading to the sub-median chord (chord vi), which is the relative minor (b: harmonic minor) of the tonic key (D: Major). Emphatically, within the circumference and the applicative mode that the composer uses the above chromatic note, it does create a mere shift in the tonal centre and not a modulation to the relative minor. The capsulation of the sonic derives from the harmonious movement of the four parts, ushers in a relatively auditory a minor mode within the music.

However, looking at the position of the tenor part with the structural movement of the displacement of the median note in place of a super tonic note (E3 for F#3), we see a clear application of accented neighbouring tone. Nevertheless, the composer introduces a compositional technique that this study terms interjectory technique. This technique was employed in (measures 20 and 22), for the soprano and alto parts. Though in the context of the creative work, the composer uses the interjectory method to re-emphasize the contextual text (*Bi ro lo*) started by the soprano. The implication of the technique helps the re-echoing of the three syllabic words that emanate from two independent words (*Biro lo*). The endpoint of the technique drives home the composition's contextual message from a harmonious perspective. The same compositional technique reoccurs in (measures 35 and 37) for the alto and tenor parts. The successive application of this technique in this section was re-introduced, as the melody returns to the soprano. The dominant replica of the melody returning to the soprano enables the avoidance of monotony and adds variations to the composition.

Inherent Educative Values in Textual Content of the Artistic Work *Otito Lo Ye Ka Se*

Talking about the educative perspective of text used in the under-study creative work, one sees that the context of the lessons embedded in it cannot be unravelled outside the content of the text itself and the application of the musical notes in relation to the textual frame. Specifically, the view of the text value(s) is interrogated from the moral value perspective and sociocultural value backdrop. A close look at the content of the text from the educative moral value perspective shows that the composer uses the Yoruba proverbial aphorism as the main thrust of the text content, as mentioned earlier. “*Bi ro lo lo logun odun Ojo kan ni otito yio ba*” (Lies could prevail for decades, but it takes a day for the truth to prevail). The creative continuum of the composer in adopting the background content of the proverbial aphorism as the thrust of his work reveals his initiative in using the indigenous knowledge approach to foster the necessity of learning the right value(s) in society. Taking a clue from the adopted Yoruba proverb, the composer’s applicative pattern of composing the later part of the text uncovers the negative and positive implications of the act of untruthfulness. This implies that the composed and added text “*Ko pe ko se rere*” (Untruthfulness does not guarantee to prosper) stands as the main educational moral lesson that uncovers the fruitless and ruthless, untruthful acts that should not be embraced. Living by the truth is an inculcated moral behaviour that exists and should continue to be practised in day-to-day life experiences and activities. This is an assured moral lesson that dominates indigenous cultures. Taking a link from the composer’s reference tribe, the Yoruba culture, the proverbial aphorism context is an educative impetus to foster the act of “*Omoluabi*.” Being fortunate to be ascribed this indigenous accolade is a special privilege that every person in the Yoruba society is expected to enjoy right from

childhood. The context of *omoluabi* within the framework of other people’s artistic works’. Abimbola’s (1975) introspective view on *omoluabo* affirms the inculcated behavioural virtue of the phenomenon as gentility. Similarly, Abiodun (1983) and Fayemi’s (2009) stand on the subject aligns with the concluding intellectual backdrop of values systems that characterize moral acts. This implies that the act of teaching and learning the truth is part of the features that constitute an *omoluabi*. Thus, the context of *omoluabi* could be viewed as good behaviour of a person in society. But one can categorically say that this phenomenon and truthfulness go together considering the text, *bi ro lo logun odun* (Lies might prevail for decades, but that does not mean it should prosper). The context of the text of the melody takes a lead from the aforementioned aphorism. The first statement of the text “*Otito lo ye ka se ka ma se pu ro o*” is a constructive affirmative statement of the composer’s view of promoting the act of truthfulness. This implies that the second statement above justifies the reason behind the first statement of the composition. Furthermore, linking the last statement to the contextualized content of the music, the composer presents the repercussion of telling lies as bad attitude that humanity should not embrace. Nevertheless, the attribute of *omoluabi* should be embraced and exhibited in society. The context of the text established in the melody, serves as a potent educational value to teaching and learning the act and promoting truthfulness.

The sociocultural background of the textual content of *Otito lo ye ka se*, reveals that the attributes of truthfulness can be gained from our interactions with one another, even from childhood experiences. By implication, parental daily life living and cultivation of a good lifestyle serve as a child’s first step to attaining the act of truthfulness. This suggests that the interpersonal relationship of parents within the nuclear family, extended family, and society is as means through which every child learns and gets

acquainted with truthfulness. In addition, the sociocultural educative context of the artwork could be interpreted from different approaches of cultures concerning their sustainable values and norms.

Fanghanel (2009) and Becher (2001) opine that the background of sociocultural educative values hinges on the daily activities that every person gets exposed to from childhood within an educative environment. Thus, the educative environment could be of the Western or indigenous educative system. This suggests that cultural approaches to teaching and learning values and norms are highly influential in sociocultural educative learning. This means that diverse indigenous institutions determine, cultivate, and practise their acceptable educational values systems. As a result this study maintains that the context of *Otito lo ye ka se* is highly relevant to indigenous and Western educational values. The sociocultural backdrop to the text shows that the attribute of truthfulness will conduce to the people's peaceful co-existence in society. It goes without saying, therefore, that by living a life characterized by truthfulness, students at all levels will certainly dissociate themselves from any act that can be detrimental to their studies.

CONCLUSION

This study establishes that approaching Nigerian art music through a Eurocentric context needs to be re-addressed. The resultant effects of tackling Nigerian art music through a Eurocentric context have downplayed the propagation and promotion of indigenization of African content through the teaching and learning of more Western art music against Nigerian art music. However, the agitation of the early Nigerian art composers and educators was geared towards correcting the aforementioned anomalies through their compositions, using indigenous music idioms. This has given rise to diverse neo-African identities through different artistic works. Eventually, through these efforts, the uniqueness of

“African content-based” music was revealed and proclaimed on the global platform. The under-study composition used for this research reveals Samuel's commitment promoting the indigenization of Nigerian art music.

The researcher X-rayed the contextualization of *Otito lo ye ka se* through the composer's compositional techniques. The affirmative continuum of using the pentatonic scale as the predominant scale of the music and the Western diatonic scale as the subsidiary stands remains a unique creative application for the composer. Through this effort, Samuel creates a unique African sonic matrix that promotes the indigenization of African identity through Nigerian art music. Also, the study points out the relationship between culture and language while upholding the latter as an intrinsic quality of the indigenous music of diverse cultures. The study explores the nitty-gritty of the techniques used by the composer to portray the correct tonal inflection of each word attached to the tones.

In discussing the educative values embedded in *Otito lo ye ka se* the study sectionalizes this into moral and sociocultural educative values and remarks that the acts of truthfulness stands as the moral educative value on which the composition hinges. The study contends that the parent's daily lifestyle within the nucleus family, extended family, and society serves as the first point of contact for a child who wants to learn how to be truthful. The socio-cultural procedure, which is another medium by which truthfulness can be learned and promoted in society according to Samuel, is discussed in this study. The study regards Samuel's *Otito lo ye ka se* as a model to be emulated by other composers.

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The Full Script of the under studied Composition.

OTITO LO YE KA SE

Kayode Samuel
1995

Soprano

O-ti-to lo-ye ka-se ka-ma se pu-ro o, A-ra mi o-ti-to ni ki-a se

Alto

Tenor

Bass

5

S
bi - ro lo lo - gun o - durko pe ko se - re re o - jo kan lo - ti - to yo - di de ti yio fi - si le E

A

T

B

OTITO LO YE KA SE

10

S
ma - se fi - du - du ke fun fun E - ma - se se ke a ro O, A ra _ mi o - to - to ni ki - a se

A

T

B

15

S
so - ti - to ma - se pu - ro _ , A - ra so - do - do

A
so - ti - to ma - se pu - ro _ , A - _ ra so - do - do

T
O - ti - to lo - ye ka - se ka - ma se pu - ro o A - ra _ mi o - ti - to ni ki - a se

B
O - ti - to lo - pe - o A - ra e so - do - do

OTITO LO YE KA SE

20

S
bi-ro lo lo-gun o-dun ko pe ko se-re-re o-jo kan lo-ti-to yio ma ba

A
bi-ro lo lo-gun o-dun ko pe ko se-re-re o-jo kan lo-ti-to yio ma ba

T
8
bi-ro lo lo-gun o-dun ko pe ko se-re-re o-jo kan lo-ti-to yio-di-de ti yio fi-si le e

B
Bi ro lo, ko pe o, e, o jo kan lo ti to yio ma ba

25

S
ma - fi du - du pe fun - fun A - ra so do do

A
ma - fi du - du pe - fun - fun A - ra so-do - do

T
8
ma - se fi-du-du pe fun-fun e-ma se se-ke a-ra o A - mi o-ti-to ni ki-a se

B
Ma O re - mi s'o do do A ra, E so-do - do

4

OTITO LO YE KA SE

30

S
O-ti - to lo-ye ka-se ka-ma se pu-ro o A-ra mi, o-ti-to ni ki-e se

A
so - ti-to so-ti - to so-ti - to o A - a ra so-do - do

T
8
so - ti-to, so-ti - to so-ti - to o A - ra so-do - do

B
o - ti - to lo-pe o A - ra e so-do - do

35

S
Bi-ro lo lo-gun o-dun ko - pe ko se-re-re o-jo kan lo-ti-to yio di-de ti yio fi-si le e-ma-se

A
bi-ro lo lo-gun o-dun ko pe ko-se-re-re o-jo kan lo-ti-to yio ma ba

T
bi-ro lo lo-gun o-dun ko pe ko-se-re-re o-jo kan lo-ti to yio ma ba

B
bi - ro lo ko - pe o e, o-jo kan lo-ti-to yio ma ba

OTITO LO YE KA SE

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S
fi du-du pe fun-fun E-ma-se se-ke a ra o A-ra _ mi o-ti-to ni ki-e se E ni ki e se

A
ma fi du - du pe fun - fun A - _ ra so-do do so-do - do

T
ma - fi du - du pe fun - fun A - ra so-do - do so-do - do

B
o re _ mi so - do - do A ra E so do - do - so-do - do
