

Trans-Atlantic Slave Trade, Social Change as Catalysts to Yoruba Popular Music

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ABSTRACT: This paper interrogates how elements of African-American cultural practices that were imported to Lagos by returnee slaves influenced the social changes that heralded the emergence of a new form of popular music in Yoruba land. The paper also examines how this popular music of the Yoruba people made a stylistic return to the western shores and are now gaining recognition. The paper hinges on the intercultural theory by Akin Euba. Exploring ethnomusicological approach, the paper relies on archival and ethnographic sources to extrapolate data. Discussions in this paper are tailored towards establishing how the musical practices which were hitherto of African origin, were taken to America and Europe by captured slaves from Yoruba hinterlands, returned to Yoruba land and contributed in forming a musical identity that eventually shaped the history of popular music development in Yoruba land. The study samples genres of music like Highlife, Juju, Afro-beat, including recently introduced hip-pop in Yoruba land which owe a part of their birth to trans-Atlantic experiences of the slaves. Today, these particular genres of music fall into the category of World music in both the America and the Western world. This paper concludes that these genres of music, birthed in Yoruba tradition (African in general), transported to the America, later made a return to Yorubaland, historically, cannot be totally severed from slave of Yoruba extractions' interactions with the Western world. The paper prolongs discussions on identity formation beyond African-American to how the American experience of slave returnees have shaped the Yoruba identity.

KEYWORDS: Ethnographic, Highlife, Juju, Afro-beat, Hip-pop.

INTRODUCTION

The impact of over 350 years of trans-Atlantic slave trade continues to be a recurrent subject of discussion in many academic fora, particularly those of scholars and rights activists who focus on black emancipation. A more than 3 centuries of barbaric capture, torture, inhumane and total deprivation of millions of people are grave enough to attract world attention for years to come. However, the subject, slave-trade, is not the main focus of this essay but the artistic influences which are accretions of the trade that ended up influencing the music of Yorubá people of South West, Nigeria. It is also imperative to note that the mostly discussed effect of this nefarious trade in human beings are the negatives thereby de-emphasizing the possibilities of upbeats inherent in the trade. Discussing this in his essay, 'notes on Jazz in Senegal' Mangin (224) says; "the reverse influence of how Jazz (Jazz being a fall out of the slave trade) affects music and culture in West Africa has been less well documented".

For African-American to overcome the slave trade menaces and emerge as overall winners, Africans must embark on a retrospective examination of the trans-Atlantic slave trade to extract the positives herein, if there is any. This forms the focus of this essay. The essay dwells on the consequential effects of the trade on the popular music of the Africans as exemplified in the popular music of the Yorubá people of West Africa. The essay extends this discussion to how these genres are finding their ways back to the abroad and making waves.

This paper hinges on inter-culturalism theory by Akin Euba. Euba defines inter-culturalism as music in which elements from two or more cultures are synthesized. He sees musical talents as congenital while musical idioms are learnt. Euba (1989) posits that all known types of contemporary music existing in the world today may be said to be intercultural. Euba sees all musical activities as a world phenomenon which are interlinked with one another. Sachs (1940) as cited by Euba (1989:115) states further, Even such a seemingly "pure" idiom as European Classical symphony music has sprung up from intercultural roots, not least because of the oriental origins of many of the instruments of the symphony orchestra.

There is no absolutism in ownership of music, musical instruments, musical contents as all 'are intrinsic and living part of the material culture that travelled with people in their historical development' (Aranzadi, 21). The same opinion was shared by Nketia (6) wherein he asserts that the intercultural relationship existing even within Africa and her people are products of social changes. In the pursuit of trade, members of some societies, such as Mende and Hausa, travelled far and wide; other states maintained diplomatic relationship with one another, likewise there was cultural interaction that resulted in the borrowing and adaptation of cultural items, including music.

This theory establishes the migrant nature of the music (as an art and as a form of social Change) of, not only the Africans but the entire human race. Musical cultures overlap and thereby become difficult to isolate. The study, thereby relies on this theory to interrogate the thrust of the essay and extrapolate findings by tracing the movement of those musical cultures that were originally of African origin but have traversed the ocean, interacted with a different variant of cultures before making a return to Africa and possibly staging a comeback into the outside world. Although, the theory as propounded by Euba is less emphatic on the cultural interaction involving musical instruments, nevertheless it looks most appropriate to drive this study.

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The study is qualitative in nature. It adopts historical analysis as its research design. Using archival materials and available literature, the study traces the movements of musical culture of slaves from the shores of Yorùbá land to their new homes on plantations in the southern America as well as homes of slave masters in Northern America which led to the emergence of certain genres of music in Yoruba social circle. The method also entails the tracing of the social phenomenon that led to the evolution of these genres of music back home in Yorùbá land. With the use of existing relevant literature and discography, the study examines the growth of a new traditional music on the popular music scene in Yorùbá land whose origin are in close affinity with the trans-Atlantic slave experience.

The Yorùbá people are commonly found in the South western states of Nigeria (Òyó, Ògùn, Ondo, Èkìtì, Lagos, Kwara and Kogí. (Ogunyemi 2020). They are also found in other cities of Africa and Southern America. The people of this race are cosmopolitan in nature. The Yorùbá people have resided in cities for hundreds of years and are among the most urbanized people in Africa. (Akinloyè, 952). Oyèníyì (582) opines further saying “Yorùbá people, like other ethno-linguistic groups in sub-Saharan Africa, have rich and highly sophisticated historical tradition”. Music is a vital part of daily life activities in Nigeria in general and Yorùbá land in particular. According to Idolor (2002) as cited by Oikelome (np) Nigeria (Yorùbá) is currently one of the most culturally diverse countries in the world to popular music practice in Africa. Every situation or circumstance in Yorùbá land has a corresponding music. In essence, music plays significant roles in the organization of Yorùbá Society, the Yorùbá cosmology and philosophy. (Ògúnyemí: 2019). The Yorùbá race parades so many cities across the length and breadth of the geographical zone in South Western Nigeria. Cities like Ìbàdàn, Abeokuta, Akúrè, Òsogbo, Ìjèbú-Òde AdóÈkìtì, Ilorin and several others are cosmopolitan and advanced in all ramifications. For the purpose of this study, special attention will be placed on Lagos, a principal Yorùbá town that plays a pivotal role in social change in Yorùbá land.

Lagos is the commercial nerve center of Nigeria. Apart from being the settling point for returning ex-slaves, Lagos, at a time served as a safe haven for Yoruba people who were evading the Yorùbá internecine wars that pervaded the land in the early 18th Century. Drumming and singing were part of daily life activities of Lagos people (Okunadé:141). In the words of Waterman, Lagos was also a locus for importing new musical technology; and, beginning in 1928, for commercial recording by European firms. Since the late 1800s, continual flows of people, techniques, and technologies between Lagos and hinterland communities have shaped Yorùbá popular culture. (Waterman 2008.199).

By the federal population count in 2006, the population of Lagos was put at 17,552,942. (Oteri. A. & Ayeni A. n.d p.3). Using the projected growth rate of 3.2 % the population of Lagos as at today must have risen to a little of 20 Million peoples. The city of Lagos grew from being a slave port in the 16th century to becoming the seat of the federal government of Nigeria until 1991. The amalgamation of Northern and Southern Nigeria in 1914 enhanced in no small measure the fortunes of Lagos. Lagos was named the capital of the country. Infrastructure experienced a facelift and migrants pour into the metropolis in their numbers.

However, the music of the Yorùbá people as a part of the culture of the people has been dynamic. Society in itself, according to Fàseun (12), is a dynamic force that keeps changing in its magnitude and direction. Therefore, in the last 2 centuries, the music of the Yorùbá peoples have experienced a lot of transformation. Reason for this may have been proffered by Waterman (2008) cited by Ògúnyemí (2022: 5-6)

the Yorùbá music tradition, as a part of the peoples’ culture, has been largely shaped by such factors as internecine wars that pervaded the land in the early times and the transcontinental movements of the people occasioned by the slavery experience of the 15th century. There is also the invasion of the land by foreign religion, both Islam and Christianity between 14th and 15th century respectively.

Several genre of music have evolved over the time in Yorùbá land. Before the Yorùbá people came in contact with any external influence, traditional music, not only as a utilitarian art but contemplative arts have dominated the land. The subsequent interaction with external influence came about such categories as church music, arts music, popular music and so many others. The context of music performance have also experience transformations in different cadres. Music performance left the confines of kings’ palace and villages squares, shrines, grooves and market squares to the theater, church, and schools. This development can be attributed in no small measures to the eventual birth of what is now known as neo-Yorùbá popular music.

Yorùbá people had always engaged in songs, dance, drama with popular appeal and patronage with folk language and expression. Therefore popular music may not be totally strange to the Yorùbá people. Yorùbá music have always been people oriented and people centered. However, the cultural shift experienced by the people in the cause of trade, inter-ethnic wars and migration provided a new and different dimensions to the musical development of the people. The effect of movement of musical instruments to and from the slave land was referred to by Arazadi as an essential factor in the shaping of identity preserved through memory, and they also form part of their (the slaves) spirituality. Arazadi(21) goes further saying:

Following the abolition of slave trade at the turn of the 19th century. African musical culture was enriched by contributions from newly-freed African slaves from America. It entails the return of a new sort of African culture to the African continent after exposure to European influences on the other side of the Atlantic.

The term popular music in itself has been contentious in the scheme of music appropriation and it has been variously defined as music that is popular, commercial music, youth dominated music market and so on. Popular music are generally perceived as music characterized by easy-to-remember melody, short repetitive rhythmic lines, rhymes, mostly played on amplified musical instruments, enjoys patronage of large audience and airwaves, pubs and other venue in the open. The music is also backed up with intensive media hype, videography, lewd lyrics in total display of opulence, sensualism coupled with other sexualized attractions. As explained by Jones (2008:219) popular music might have been categorized as the genre of music that have often drawn upon the traditions of their natal communities to create distinctive “sounds,” intended to give them a competitive edge in the marketplace. Market place in the context of usage may mean patronage.

Okafor (2009) cited in Ojukwu et al (117)says,

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Popular music refers to all contemporaneous music with broad immediate and implicitly transient attractiveness which appeals to a mass audience. Such music is quite receptive to people since they are familiar with its idioms and does not require guided listening. Popular music draws its clientele from urban dwellers mostly youths being social-entertainment and dance oriented and finds its expression mostly in pubs and night clubs.

In his own words, Adédèjì (75) writes,

Popular music has generally been regarded as the type of music form or practice that is targeted towards audience satisfaction; it comes with crowd appeal and encompasses several styles. It is readily comprehensible to a large proportion of the population and its appreciation requires little or no knowledge of musical theory.

While not disapproving the various definitions as above, the definition as given by Oikelome (145) citing Barber(1985) seems to be most appropriate in the framework of the study. He writes:

popular arts are seen as a hybrid, distinguishable from traditional arts by their syncretism. They are located in the cities, the centers, both of technological change and rapidly growing 20th century transport network: they are endowed with an unprecedented mobility: they can be transmitted by radio, television, and record or cassette tape. The audience to which they are addressed in the first instance are drawn from the city masses; they are often heterogeneous crowds.

In this definition, Oikelome situates popular music as the music commonly found in the urban centers. Putting it in a clearer perspective, even-though a large chunk of Yorùbá people music generally fall into the category of popular music this study will reference those music that are patronized in the city centers and have experienced the developments experienced in the course of nation growth hence the adoption of the word ‘neo popular music’ in categorization of the genre of music resulted from the Afro-Atlantic experience. It may not be totally correct to infer that popular music was non-existence in the shores of Yoruba land before the return of the slaves. A broad categorization of popular music in Yorùbá music see such music such as Àsikò, Sákàrà, kokoma, Jùjú, Wéré, Wákà, Àpàlà, Àwùrèbe, Fújì, Afrobeat, Reggae, Highlife and few others fall within the scope. Not all of these genres have their origin attributable to the trans-Atlantic slave trade experience, attention in this study will be on those whose origin are traceable one way or the other to the trans-Atlantic slave trade.

Understanding the evolvement of this category of music through the years is imperative to knowing the circumstances of its present form. As stated earlier, there are three notable factors responsible for the distribution of music and musician in the Yorùbá states. The many years of internecine wars in Yorùbá land was responsible for the dispersal of Yorùbá people into the inter-lands where they forms autonomous communities, thereby encouraged the dispersal of musicians to the innermost part of the Yorùbá states. Waterman, (2008:198) says,

Inter-Yorùbá wars of the 1700s and 1800s encouraged the dispersal of musicians, especially praise singers and talking drummers. We might regard such performers as predecessors of today’s popular musicians, since their survival as craft specialists depended largely upon creating broadly comprehensible and appealing styles.

In addition to this is the existence of local slave business, Kristin (31) says:

The very history of the young state’s institutions briefly recounted here demonstrates the contributions of Yorùbá, Edo, and less numerous coastal peoples to its culture. While the community’s rulers gradually forged an Àwòrì identity, the inhabitants of the town interacted continually with their neighbors and episodically with Westerners, borrowing from the lot as they saw fit.

Onwuegbuna (np) opines,

Beyond the cross Atlantic slave trade are some other notable factors that reinforced cultural contact between the African and the outside world. He categorizes these factors into three namely. The return of the descendants of slaves, the return of the western educated scholars and lastly, the return of the African soldiers who were drafted to Burma for the second world war.

Long before the era of the Cross-Atlantic slave trade, however, slavery existed in Lagos only on a limited scale. Of most significant importance to the emergence of popular music in Yorùbá land is the cross-continental trade. In the second half of the seventeenth century, Europeans began arriving on the coast of West Africa’s Bight of Benin in significant numbers to buy slaves for use on the new world plantations. This illegal trade continued until Slave trade was abolished, by the proclamation of the President of the United States of America on the 22nd September 1852. The illegal business of trade in human beings across the oceans signified the first major exposure of African arts (Music in specific) to the world community. Aside economic and political impact of the critical mass of the people of Africa, cross Atlantic slave trade impacted tremendously of the social life of the people. Under the scorching sun and dehumanizing conditions prevalent in the various plantations and homes, African slaves evolved a musical cultures that embraced a juxtaposition of their inherent African cultures and newly imbibed America cultures.

The voyage of these slaves, particularly those who had lived in Southern America, had resonated in the various activities they were engaged, from plantation fields to churches and others. The experienced had also brought about a new musical cultures in their new homes that culminated in such genres like Spirituals and Work-songs. Ragtime, a dance music, for instance was traced to the African American communities in St Louis and New Orleans in Southern America

The trans-Atlantic migration of slaves brought a rich African contributions to the culture of Americans- in religion cuisine, pharmacopia, dress language and philosophy... But we can also set African contributions to the new world culture in patterns of change and innovation. Here the obvious example is in Jazz music, which by definition is always in change, but where the rules for musical innovation can be traced back to Africa. (Ball. 1976)

Idolor (nd) explains,

“most extensive occurred in the early 16th century with the intercontinental slave trade that took Africans first to Sao Tome, late to Brazil, West Indies and North America. This incidence, by 1865 led to the development of Africa American work songs, blues, gospelsongs and spirituals; (np)

By the turnoff 19th century, shortly after the proclamation that brought the trade in slaves to an end, Slaves began returning to their land of origin. The majority of these returnees were resettled in Freetown, Sierra Leone, and Lagos, Nigeria. Lagos began experiencing an unprecedented influx of slave returnees.

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Picture 2: Typical Cuban Lodge in PópóÀgùdà Lagos.



Source: Lagos State Ministry of Information and Culture.

These returnees were of two different sources informed by the circumstances of their sojourn outside the shores of Nigeria. (Buah, 1981). The Amaro were emancipados of Brazilian or Cuban descent, and the Saro were Sierra Leonean repatriates (who formed a majority of the educated black elite in Lagos (Waterman 2008:205). These people were settled at a place named Brazilian quarters as well as PópóÀgùdà. As recorded by Éubà (1989: 119)

These people were particularly skilled as artisans and were engaging in building and furniture making. In addition to such skills they also brought to Lagos some of the music and dances which they have cultivated in Brazil. On ceremonial occasions, members of the Brazilian community paraded the streets of Lagos with their own music and dance. Brazilians also helped to organize concerts and theatrical performance and there is no doubt they played active role in the development of modern entertainment in Lagos.

Éubà (1988: 119) writes further:

While living in Brazil, members of the community were exposed to Latin American influences, and their cultural life in Lagos inevitably became a marriage of Latin American and indigenous Lagosians elements. The Lagos Brazilians were most likely the first to have used Western instruments in the performance of popular music in Nigeria.

The emergence of the new wave of civilization was with the collaboration of other immigrants from the hinterland. It gave birth an era of new culture in Yorùbá land. In Waterman (2008: 198) review of Yorùbá popular music he puts it thus,

By 1900, the heterogeneous population of Lagos included culturally diverse groups: a local Yorùbá community, Sierra Leonean, Brazilian, and Cuban repatriates, Yorùbá immigrants from the hinterland, and a sprinkling of other migrants from Nigeria and farther field. Interaction among these groups was a crucial factor in the development of Yorùbá popular culture during the early 1900s.

According to Omójojà (415) while citing Éubà, the growth of highlife and allied syncretic forms like Àsikò and Àgídígbo was also linked to the cultural impact of returning slaves and their descendants who brought new musical instruments like the accordion and frame drums and a host of other musical instruments associated with ballroom dance to Lagos. 'Àsikò was mainly performed by the Christians as against Sákàrà dominated by the Muslims. The dance is fashioned in the likes of Brazilian carretta. Àsikò as a style of music originated from Sierra Leone (Delano 157).

Just like these Brazilian returnees, most especially the Maroinfluenced the musical culture of the Lagos people also are their influence imprinted on other aspect of living, like Architecture, Fashion, Language and culinary.

Picture 1: Brazilian Architecture in Lagos



Source: Lagos State Ministry of Information and Culture.

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The Àgùdà also known as the Maro were also reputed to have introduced Catholic liturgical music, Portuguese and Spanish-derived songs forms guitar techniques and neo African genres such as Samba, Tamborines Guitars. Flutes, clarinets and concertinas were used to perform Serenatas, Fados and Polkas weddings and Wakes in Brazillian quarters” (Waterman b 1988: 235).

While Waterman and Éubà did not give a name to the emerging popular music in both Nigeria and West Africa, Impey (128), quoting Collins writes;

The first popular music of West Africa is believed to have developed in Freetown, Sierra Leone. Its style became known as gome or gombay and is believed to have derived from the gumbay, a frame drum brought to Freetown by freed Jamaican slaves in the early 1900s. By the mid-1900s, this style had gained mass appeal, and it had spread into other West African countries, where it became the basis for localized permutations, such as Ghanaian highlife. Effectively, it represented the closing of a cycle of a musical idiom that emanated from Africa, developed in the New World and returned to Africa.

Highlife is a genre of music that surfaced on the coasts of West Africa very early in the 1920s. the genre gained prominence in the West coast as narrated earlier in this essay, Sierra Leone harbored the salve returnees. Other genres of popular Music that emerged on the shores of Lagos in the early 20th century apart from highlife were Wákà, Fújì, Jùjú. Jùjú which has been referred as to as counterpart of Highlife also has its origin associated with the trans African-American interactions that thrived between 15th century and late 19th Century. Collins (2007) associated the birth of Jùjú to the existence of Gumbé. Gumbé a drum from Jamaica that gained prominence in West Africa. While there may not be a categorical attribution of origin of Jùjú music to the influence of the Brazilian returnees, it can be inferred that the highlife exposed to by these returnees slaves coupled with their exposure to musical cultures of people across Southern America and the Caribbean instigated a new entertainment agitation in Lagos of which Jùjú benefitted tremendously. These influences are inferred by Vidal (52) while tracing the origin of Jùjú in Nigeria. According to him Àsìkò and Àgídìgbo music which are regarded to have heralded Jùjú were imported into Nigeria by Yorùbá Sierra Leoneans who were living in Lagos. Àgídìgbo in its case, Vidal added, is a vocal band which had as its principal instrument the, Àgídìgbo, a type of the thumb piano or sansa; this box type is found in the Caribbean.

By early 1960s Jùjú had made tremendous foray into the international musical scene. In 1963, Queen Elizabeth awarded Isaiah Kéhìndé Dairo, I.K Dairo, and his Blue Spot, a great exponent of Juju music, the MBE (Member of the British Empire) for his exploits in the promotions of the culture of the commonwealth. Dairo was known for his Latin American derived rhythm spiced with other Yoruba traditional music; an art he took to other countries of the world.

Further development of these emerging genre of music, Jùjú and Highlife inclusive, did not last long. Factors responsible for the stunt in growth began to manifest barely a decade of the country’s independence in 1960. There began a new quest to absorb the culture and practices of the colonial masters. There came a hybrid of Yorùbá culture with those of European masters. A new set of elites comprising those who had gone overseas to acquire Western education began to return to the country. These people who have imbibed Western education and culture and were eager to impress these on the people at home who see them as privileged individuals. According to Okùnádé quoting Echeuro in his article, music education and musical activities in Lagos; Then and Now’, The educated Lagosians whether white or black with excitement would then demonstrate his love for this western art at the expense of the cultural heritage of the land. It was really an exhibition of large attachment to Victorian culture, a good example of comprehensive love for things European. (n.d)

Also in this group were colonial civil servants, merchants and missionaries that thronged the streets of Lagos and environs. The developments gave an inroad to European pop music and rock ‘n’ roll in Lagos Entertainment scene. According to Collins (2018), in an interview with Ségún Bucknor, “there were imported pop magazines like Mirabelle and Fab. Then we were listening to the records of James Brown, Wilson Picket, Otis Redding and Rufus Thomas. Around 196, Chubby Checker and Millicent Small came as there was a growing interest in pop (483). In the local popular scene in the 1980s were arts schemes in the forms of foreign styles were the likes of Dizzy K Fálólá, Chris Okotie, The Mandators, Blacky. Apart from Afro-beat pioneered by Félé Aníkúlápó-Kútì, the home made popular music that had hitherto dominated the scene experience a lull. Félé’s act, over the time, had to evolve from Jazz through highlife to Afro-beat for it to have a desired space on the musical scene. Jùjú was frantically challenging the emerging trends while highlife was barely surviving.

The Nigerian civil war, 1967-1970, caused many Highlife musicians and patrons to leave the Western states to the East where they considered as a safer haven. The interregnum occasioned by these occurrences was not absolute. Juju, another genre of popular music stood gap and grew in patronage. The period also heralded an upsurge in highlife musicians of South West origin who proved as equally capable.

By the end of the 3 years civil war, Nigeria economy had a facelift. Crude oil became the main stay of the economy. Civil servants earned increased pay. Citizenry began urban migration in search of good life thereby causing a social shift. The spiraling effect of this development was impactful on the music scene. As explained by Ògúnṣemí (2018):

The increase in disposable income of citizens encouraged an increasing patronage of musical arts in all forms. Civil servants' enjoyed pay rise, and it was the era that witnessed the indigenization policy of the federal government which eventually signified the dawn of massive investment in the private sector of the country. Competition in the music circle was focused on improvement of the arts. New genres of music were evolving. Agitation for an improved social life amidst the citizenries were also becoming a precursor to new experimentations. Genre of music that escalated during this boom include, Highlife, Jùjú, Àpàlà, Fújì, Afro, Jazz, Art Music and Classical Music.

Shortly thereafter, the wave of globalization hit the shores of, not only Yorubaland but Nigeria in general and music as a form of social art was not an exemption. As opined by Adédèjì (2017) Globalization actually played an important role in exposing youth to the music new trends in music globally.

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Shalamar on a concert tour of Nigeria:Source: Twitter photos

Shalamar, one of the biggest soul musical group of all times, led by Jeffery Daniels visited Nigeria in a grand concert in 1980. Crave for foreign goods and services characterized this period. Foreign popular music began to upstage the local and indigenous acts. Airwaves, record labels, Music promoters were encouraging foreign artistes' dominance of the scene. Hip pop, Rap, Funk Reggae, genres of foreign popular music became dominant on the scene. Road sides record stores served as distribution channels to the foreign arties LPs. These genre became a tool of social change because of the high patronage of the youth. This trend continues until the economic recession of 1980s. (Christopher n.d)

Christopher explains further that;

the recession and subsequent austerity measures significantly reduced access to foreign cultural products, probably due to unprecedented devaluation of the naira (Nigerian currency) which caused the prices of foreign goods to shoot up beyond the reach of the ordinary person and broadcast media.

The promulgation of decree no 38 on August 4, 1992 by the federal government of Nigeria, which was tagged the Nigerian broadcasting Commission decree put paid to the monopoly hitherto enjoyed in the broadcasting sector by the federal government. The sector was liberalized and private stations were permitted to broadcast to the nation. One of the cultural objectives of this Nigeria Broadcasting policy enacted in 1992 is to seek, identify, preserve and promote Nigeria's diverse culture. (NBC, 2010). This compelled attention to music as an element of culture. To drive this to fruition as it relates to music section 3, sub section 13 of the act expressly states as follows; 'Nigerian music shall constitute 80 per cent of all music broadcast. (NBC, 36). By being Nigerian music, the act stipulates that the music must be written by Nigerian citizen, performed by musicians who are Nigerians, musical work involved is a live performance or recording, performed or broadcast in Nigeria; or music or lyric is co-written, co-produced or performed with Nigerians.

This development puts a responsibility on the broadcasting stations under the new dispensation. They are bound to develop musical content to satisfy this aspect of the code. A new wave of popular music, hip pop sprang up Nigeria particularly Lagos, which housed the first Independent Radio Station in the Country. Ray Power. As explained by Adédèjì (77)

This "new" hip hop portrays a lot of peculiarities and the earliest exposure of the Nigerian audience to this was through "Sakomó" (1998), a song in Yorùbá with a blend of English on a sampled beat of MC Lyte's "Keep on keeping on" by a group called Remedies consisting of the trio of Tony Tetuila, EedrisAbdulkareem and Eddy Brown. The success of this song as a radio release with the later release of a full album by Kennis Music paved the way for what was to be a redefining factor of Nigeria's music industry and the consolidation of the unique style of afro-hip hop that is fully Nigerianized which is now being taken to higher level by the crop of the new wave players in the field like Olámídé, Wizkid, Phyno.

A number of hybrids of this genre have evolved thereafter. A number of the African-American invented styles that have received some African touches are today found in the international music markets, often with the prefix—Afro. They include Afrofunk, Afro-reggae, Afro-jazz, Afro-hip hop, Afro-rock, Afro-calyпсо, Afro-disco, Afro-soul, etc. Onwuegbuna (2010).

On three occasions, Fẹ́mi Kùtì, with his own form of Afrobeat had been nominated for Grammy awards. Hip pop Artistes like David Adélékè, Olámídé, Joeboy, Rema, Fireboy DML have also been acknowledged outside the shores of Africa. A major characteristics of this genre, Hip pop is the syncretization of existing musical sound to produce hybrid sound (Adédèjì 2017).

Collins (2017b) describes it as an emerging popular dance music style in Ghana and indeed Nigeria and other parts of Africa which draws on American hip-hop beats, but more importantly on the singing and crooning style of contemporary R& B and Neo-soul of Artists like Boyz II Men, Mof Def, Jennifer Lopez, Beyonce, Britney Spears, Lauryn Hill, Erykah Badu and D'Angelo (n.p)

The term world music is both an ideology and a marketing means. While the ethnomusicologists see it as an ideology, the popular music promoters use it as a marketing means. World music is interchangeably used with world beat. The two coinages, are offensively narrow ones. They are euphemism of other words like primitive, non-literate and ethnic music which are considered derogatory in referencing music of people outside the Western world and America. Music of Africans, Far East, Asia, Southern America, fall into the category of world music. The term, world music, although became a lexicon of ethnomusicologists in search of nomenclature for those category of music in an acceptable mode not exclusionary, devoid of derogatory or segregation in any form, it was made popular in the record industry in Britain and America. Today, world music is used to categorize international artists and the recording of various musical styles from around the globe including Reggae. Jùjú, Highlife (Klump, 8). World music

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has become a marketing label for music outside the Western space and has provided a leeway for artistes of the other climes outside America and the West generally and helped in putting their works on the international scene.

The re-emergence of Yorùbá music on the popular music scenes in America and Britain can be dated to the late 1960s. Shortly after Nigerian independence, Yorùbá origin who were commonwealth citizens had found their ways onto the streets of first, Britain and later, America, in search of fortune and good life. Some of these people were scholars with urge for nationalism. This also marked a period of social reawakening engineered by the sense of emancipation as occasioned by the new independence status of Nigeria. The emergence of regional broadcasting corporations after the three regions (Western Eastern and Northern regions) which constituted the federation, pulled out of Nigerian Broadcasting Corporation, NBC, in 1959 also encouraged promotions of indigenous music, particularly in the Western Region. Western Nigerian Broadcasting station, established in partnership between Western Nigerian government and Overseas Rediffusion, a foreign owed firm, with the aim of projecting in 1959 parted ways with the foreign counterparts in 1962. The change in ownership structure in favour of indigenous regional government of the Western region encouraged the promotion of Yorùbá cultural practices. Prior this time, Nigeria broadcasting Corporation had dedicated time to airing of modern highlife and juju music. The NBC had a dance orchestra under the directorship of Late FẹláŞówándé. The emergence of Western Nigerian Broadcasting Station WNBS encouraged more artists and entertainment programme like ‘WNBC on the move’ promoted cultural related music and entertainment programme. (Ajétúnmọbí; 1974)

Ogisi, (nd) opined in the same way:

With the establishment of Lagos Radio in 1932 and television in 1959, the performance context and clientele of Jùjú musicians were expanded. But when Jùjú came to national prominence in the 1970s, it attracted the attention of promoters who began organizing gigs, festivals and mega shows for Jùjú musicians and saw them playing in stadiums and parks for mixed audience.

News of sparkling social life at home were reaching the Yorùbá People in diaspora particularly through the media waves. The quest to share in this new life propelled the invitation of musician at home to performances abroad. Yorùbá ethnic groups that had emerged in places like London and America championed the idea of inviting raving popular musicians at home for performance in their annual dance and celebrations. Fẹlá Aníkúlápó-Kúti Undertook his first American tour in 1969. Sunny Adé, a leading exponent of Juju music toured Europe and America North America in 1970s. between 1970 and 80s Dairo had toured England, Germany, Netherlands, Scandinavia, Russia, Japan, North America with his brand of Jùjú Music. Other musicians like Ebenezer Obey, and so many other also undertook international tours around Europe, and America. By the end of 1980s. There was an influx of Yorùbá popular musician all around the globe. Some of them like Julius Èkémọdé, actually moved to America to ply his trade. Pups in highbrow areas, clubs, concerts halls, private residential served as venue for these emerging and trending Yorùbá artistes.

An award category, world music, was instituted in Grammy awards in 1992 to cater for that category of popular music that are outside the European and American scope. Popular Artistes of Yorùbá origin that have come close to winning this awards are Sunny Adé, who was nominated in 1984 for best ethnic or traditional folk recording with his album Syncro System. He was also nominated for the best World music in 1998 with his album Odù. Fẹmi-Kúti was nominated for Best world music in 2003, with his album ‘Fight to win’. In 2010 for best contemporary world music with his album ‘Day by Day’, in 2012, Fẹmi was also nominated for the same category, world music with his album ‘Africa for Africa and 2014 nominated for best world music with his album ‘ no place for my dreams’. In the same stead, SeunKúti, who inherited his father Fẹlá’s band, Egypt 80 was nominated in 2018 for World best music with his album ‘Black Times’. In 2019, Burna boy, a hip pop artiste was nominated for the World music category with his album, ‘African Giant’.

CONCLUSION

This paper traces the tripartite movement of Yoruba music to the shores of Europe back to Yoruba land and making a re-entry to Europe and America. The paper examines the historical and sociological factors that influenced the movement of this music out of their culture enclaves of the Yoruba people. The papers reinforces the impact of social interaction in the formation of musical identity which eventually determines the social biases of a people. The paper gives a different perspective of slave trade in Yoruba land. The history of this trade has been characterized with tales of woes. Most discussants on the topic of slave trade have emphasized the negatives. This paper, not in any attempt at disapproving the submission of other scholars, has pointed to the possible existence of gains that might have accrued from slave merchandizing in Yoruba land. The re-emergence of these category of popular music on the shores of Europe and America, dated back to about seven decades, today serves as charactering ethos for the Yoruba people in these foreign nations. The popularization of Yoruba cultural practices in foreign nations may, to a large be attributed to the influx of Yoruba music in these nations. This developments have encouraged the influx of other elements of Yoruba culture like dress, culinary, language values and many others in the Western world.

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Poster Displaying performance details of Sunny Ade and Ebenezer obey in London: Source: Google Image.



Isaiah KehindeDairo MBE. Source: Google Image.

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