

CONCEPT AND STRUCTURE OF “KOGOKOGO ANTHEM” AND ITS EFFECTS ON THE CONGREGATION OF CATHEDRAL CHURCH OF HOLY TRINITY, OMOFE, ILESA

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Abstract

The objective of this paper is to examine the concept and structure of “Kogokogo Anthem” which is known today as Omofo Anthem. This is an anthem that was composed by Mr. (later Venerable) Alex Alison Peters who was the organist of the Church between 1938 and 1950. The purpose is to exhume the functional and purposeful inherent values in the anthem that is been examined. The paper in its data collection employs a multidisciplinary approach and this involves discography and oral interviews while, literary, critical and other methods were employed in the interpretation of the data. The results showed that “Kogokogo Anthem” in addition to its musical values possesses encouraging, motivational, patriotic and functional qualities. The composer put to use his talents in the way he used the deep dialectical language of the Ijesa in the writing of this beautiful anthem which the congregation at Omofo have come to see as an identity of theirs. The paper concludes that for worship in Africa to be enhanced, the meaning of worship in all ramifications and in all facets must be communicated to the Africans in the appropriate language they would understand, and also appreciate and call their own. The paper therefore recommends that the church should continue to play a noble and pivotal role in Africa by seeking to introduce Africa elements into form and liturgy of African Christian worship.

Introduction

Joy Ubahakwe in his article mission and Music: The Anglican Church Experience in Nigeria averred that: “The Anglican Church in Nigeria has been and is still the leader in sacred music; she has been a very positive influence on other denominations including the Roman Catholic Church.”¹ For this leading role to continue and grow there has to be a conscious effort by music scholars to engage in thorough examination as well as to investigate the conceptual underpinnings of Native Anthems and Airs used in the liturgy of the Anglican Church in order to bring about a theory for Church music advancement especially in Africa. The paper depends largely on observation method, bibliographic method and oral interview in the collection of data. The paper has its place in David Pass' theories (1989) where Pass argued deeply on the theories of meaning in music and proved that the church has no exclusive form of its own, more so that what is called church music is a derivative of paganistic legacies, even in the scriptures. Another theory used in this paper is Celestialism theory by Tunji Vidal (2013) where Vidal asserted that music has a celestial beginning, regardless of various theories about the origin of music. Sacred musicology is firmly rooted in the belief that there is a supreme God that existed from the everlasting. His abode is heaven and his servants and earliest subjects were the angels. Another theory which this paper hinges its philosophy upon is Femi Adedje's combinative theory (with emphasis on theological, functionalism and historical theories) which employs multidimensional approach, the theological theory demands that any sacred music practice and study should be rooted in serious theological philosophy and approach. The functionalism or role theory advanced in 1999 recognizes 'anabolic' and 'catabolic' role of music in religious milieu. No sacred music is or should be without a purpose; otherwise it loses its sacredness.² The paper also made use of David Cook's structural theory which asserts that structure

¹Ubahakwe Joy, Mission and Music: The Anglican Church Experience in Nigeria, in the Church and Education in Nigeria, Ed. Ven. Dr. E.J. Ibeagba. Ibadan: Stirling –Horden Publishers Ltd. (1998) pp 203-213.

²Adedje Femi (2014) Theories in Christian Sacred Musicology: An African Perspective in African Musicology: A FESTSCHRIFT FORMosunmolaAyinkeOmibiye-Obidike Ed. Charles Aluede, Kayode Samuel & Femi Adedje

is key in musical expression. Although this paper examined other musical elements but focused on the textual analysis, interpretation, exegetically and “sacredical” as well as the functional evaluation of “Kogokogo Anthem” The purpose is to discover hiding motivational, transformative and utilitarian value in tandem with the spirit of functional musicology, a theory which has been thoroughly discussed by different music scholars.

Music is an integral and functioning part of African cultures and religions, in religion the function of music and musical instruments is too well known. Through music we can communicate human feelings, music has the ability to create moods and bring forth feelings that words many times fail to evoke. Vatican II has this to say on sacred or church music:

The musical tradition of the Universal church is a treasure of immeasurable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred melody united to words, it forms a necessary or integral part of the solemn liturgy. Therefore sacred music increases in holiness to the degree that it is intimately linked with liturgical actions, winningly expresses prayerfulness, promotes solidarity, and enriches sacred rites with heightened solemnity.”³

The general terms which bring forth the role of music in Christian worship, the document proceeds by encouraging the promotion of the traditional music of different peoples and cultures in church services: Vatican posited further that:

In certain parts of the world, especially mission lands, there are peoples who have their own musical traditions, and these play a great part in their religious and social life. For this reason due importance is to be attached to their music, and a suitable place is to be given to it, not only by way of forming their attitude toward religion, but also when there is question of adopting worship to their native genius.⁴

There is need therefore for conducting worship in a musical idiom and language that worshippers can readily understand. When this is done it will improve the quality and extent of meaningful participation in corporate worship, and what is more? It will also lead to fuller integration of Christianity into African way of life. In African societies, worship is normally done through forms cultivated in the culture of worshippers, or forms derived from their culture. That is to say, the language of worship would normally be the language of the culture, so would the music and other element of worship. Hence the situation in Africa where Christians worship in a foreign manner makes the church independent in Africa, an institution in which the “aesthetic value” of other cultures appear to being propagated.

Concept of Music in African Churches

Bishop Adolphus Williamson Howells Snr. Was quoted as saying “Sacred and Solemn music had resulted in conversion where preaching had failed” (Tunji Vidal 2005).⁵ There must be room therefore for cultural growth, which is brought about by cultural mobility, hence cultural borrowing, cultural change and cultural metamorphosis. Etok in his article argued that;

For Christianity to be truly African, it must be a Christianity in which the African must be able to worship God as an African: A Christianity in which African feels very much at home. This of course does not rule out making room for cross pollination of cultures. For culture is something dynamics, living and never static.⁶

³Wangboje S.I. (1987): *Modernization of the Teaching of Arts and Crafts in Nigeria in the Traditional Culture & Modernization in Nigeria*. Ed. UNOH, S.O.. Moonlight Publishers, Ibadan

⁴Ibid

⁵Vidal O.A. (2005) class discussion

⁶Etok S.U. (1987). In *Search of African Christianity*, “African Musical Instruments into Church Music”, UNOH, S.O. (Ed.), Ibadan : Moonlight Publishers

According to KwabenaNketia, “the syncretic nature of African art music poses challenges not only to composers who have to make meaningful creative use of African traditions and “modern developments in form and harmony” but also to performers who need to expand their orientation and interpretative skills, particularly where such music embodies concepts and expectancies to which they are not accustomed because their performance background is in western music. This now raise a mind boggling question which is, is it that Africans don't play music in their worship before the coming of the colonialists? Africans have been playing music before the colonialists came and even before some Africans went abroad for western musical training which greatly influenced their orientation. According to Bode Omojola:

The advent of Christianity and colonial rule brought about an active culture contact involving trans-culturation and acculturation. This affected the development of music and created a new breed of composers and musicians. This brought about the nationalistic spirit and the need to assert a Nigerian cultural identity which resulted in syncretism experiments.

Before our society was overrun by the wave of current music, Africa knows and enjoyed a highly developed form of music, a form that may probably never be completely retrieved. According to Mr. Martins, “our forefathers who made fine melodies were illiterates. They were unknown to fame and they knew nothing of the theory of music, yet the melodies of their time were very inspiring, spiritual and at the same time challenging. All lovers of African music will no doubt be touched by the appeal for union. We urge them to unite and preserve what little we have left of an art, which we cannot afford to let lapse into disrepute.”⁷ From the above statement, we could say this that Africans really need to make a frantic effort in ensuring that the church music must be a music that should express a great confidence in the possibilities of African music, however it shows African perspective of church music. Kogokogo Anthem is a music which an average Omofe son's and daughter, old and young, regardless of their status anywhere in the world reposes a great confidence in and an anthem that can help them to overcome their problems, heal them when they are sick, meet them at the point of their need, pave way for them where there seems to be no way.

According to Joy Ubahakwe, Glennon defines music as: A part of living that has the power to awaken in us sensation and emotions of spiritual kind. “Yes indeed music in worship transports our minds to the spiritual realm. Music in the church worship helps in the spiritual upliftment and edification of the congregation. The African and Western music tradition clearly show that these difficulties did not become a deterrent to musical growth in the church rather it musical growth in the church rather it inspired our pioneers in the Anglican Church and this led to extensive compositions. These early composers which freely exploring and making use of African idiomatic expressions, also made extensive use of western harmonic style. Rev J. J RansomeKuti's appendix to the Anglican Yoruba Hymn Book contains fifty-seven songs. In some of these songs he made extensive use of existing Yoruba traditional melodies. The songs in this book include “E t'Olorunlawao se o” (we shall do God's will)”⁸

Initially, many early Christian converts rejected any form of music apart from the European hymns because of the way Christianity was introduced to them. Even when the early missionaries tried not to encourage the use of traditional melodies for evangelical purpose, some early Yoruba converts vehemently opposed the use of non-traditional materials in their music simply because they still want to have an identity. T.K.E Phillips in his book *Yoruba Music (Fusion of Speech and Music)* while commenting on the Broadcast Talk on African Music of the 6th November, 1941, said: “We must develop our music if we want it to be fit to take its place in our regular worship, but we must be careful to see that we are proceeding on right lines. We should in this respect learn some

⁷Ibid

lessons from European musical history which shows that development had more than once gone on wrong lines. From time immemorial, it has been the practice for a new faith or rather adherents of it to draw inspiration for their music and forms of worship from the old faith. This was exactly the practice in the early centuries of the Christian era when secular and common folk tunes were so generally introduced into worship music that the practice became a real menace – a profanation. This happened first in about the fourth and fifth centuries when it fell to the lot of St. Ambrose and later to St. Gregory to check it”(1953)⁹

The opposition of the white missionaries was based on the assumption that the use of traditional materials in the church would remind the converts of their past in paganism. Instead, they wanted Christianity in Nigeria to be in line with the so-called civilized Christian world. Traditional music was thus to be avoided, interestingly things are changing in Christian Church today. The pioneering efforts of those early converts have led to the development of the aforementioned new musical genres. Omojola in his book while commenting on music in the New African churches, stated that: “One of the most issues which engage the attention of early leaders of the new churches was the extent to which European elements should be retained in the new churches, especially in regards to hymns, liturgy and dogma. Traditional music has been said to carry pagan connotations. It has been used only on a few occasions for evangelical purpose and was not considering fit to be used during proper services. As Webster stated, when the united Native African church used it in 1891 during church service, they were 'prosecuted in the court for profaning a holy edifice'. African music was not respectively, associated with the old rather than new Africa. Many especially in Lagos had lost their ear for it. It was becoming foreign (1995)”¹⁰

One of the strongest advocates for the use of hymns based on or derived from traditional African music was Mr. Mojola Agbebi, leader of the Native Baptist church. He actually instructed members of his church in Ekiti land not to use European hymns in the church for years to allow traditional music to take its rightful place in Ekiti churches. Agbebi's efforts were complemented by those of A.K Ajisafe, an outstanding hymnologist, who pioneered the use of native airs in his church, the U.A.M (Eleja) in 1917. In addition, the Ethiopian and Brotherhood churches, two small missions established in 1918, introduced drums. Etok, stated further in his article that “There is need therefore for conducting worship in a musical idiom and language that worshipers can readily understand. When this is done it will improve the quality and extent of meaningful participation in corporate worship, and what is more, it still leads to a fuller integration of Christianity into African way of life.”¹¹ Olaniyan while quoting from Allan Meriam averred that: Music is a universal phenomenon. It is generally believe that music cannot be on its own as an art without the control and the overall behavior of people. Investigations have shown that there are several kinds of human behavior.¹² Meriam (1964:14), observed that: Music cannot exist on level outside the control and behavior of people, and several kinds of behavior are involved.

The efforts at incorporating traditional African music into the Christian liturgy acquired greater significant when in 1918, the African church choir was established. Its main objective was to improve traditional folk tunes- so that they could be used during church worship. A.K Ajisafe formed this choir with encouragements and assistance of Aboyade-cole, then a priest of African Bethel Cathedral in Lagos. The church music tradition earlier initiated by Robert Arungbamolu

⁹Ibid

⁹Phillips Thomas King Ekundayo, 'Yoruba Music (AFRICAN), Fusion of Speech and Music', Morija, Basutoland. (1953), p.22

¹⁰Omojola, Olabode (1995). Nigerian Art Music, Ibadan: Institut Francaise Recherche De Afrique (IFRA)

(Ed.) Ibadan: Stirling Horden Publishers Ltd.

¹¹Ibid

¹²Olaniyan C.O Ethnomusicology and an approach to its field research

Coker, a talented pianist and Organist who was often described as the Mozart of Africa continued during the 20th century. Choir festivals were held in various Churches in the 1930's and 40's. During these festivals English Anthems and hymns in the vernacular were rendered and sung. Because of the interest in native music, a small committee consisting of Archdeacon Phillips, Professor Ballanta, A.K. Ajisafe, Chief Akin Osin, G.D. Francis, J.O. Sanyande, J. Grille and T.K.E. Phillips cautioned that: Art and good taste should be brought to bear when attempting the development of local music. (West African Pilot 1944)¹³

Bode Omojola in his article “modern folk opera” has this to say about the relationship that existed between Europeans and Nigerians at the time. But the romance between the new Nigerian immigrant elite and their European countries was not to last mainly because of what the Africans perceived as discrimination. The Saros had hoped that with time they would be promoted by the civil Service as well as in the business establishments. That became increasingly impossible especially since Africans were not allowed to participate in political decisions. For example the Lagos local administration employed its first African representative (in 1872). Only after a lot of agitation furthermore, the activities of the big commercial enterprises, notably the Royal Niger Company and the united African company forced small businesses, operated mainly by Africans, into bankruptcy. In the church, the situation was not better. African clergymen were rarely appointed. The few who were appointed were often denied of promotion. As a result of these developments, many Africans began to reassess their relationship with the Europeans. Many abandoned their romance with European ways of life, including the patronage of European music. The church provided one of the focal points for Africans to express their discontent. While some Africans broke away to form their own Africanist denominations, those who stayed agitated for missionary practices that were not discriminatory to Africans and African culture. They demanded, for examples, for the use of Nigerian music during worship. Hitherto, African music had been banned in the church because they were alleged to carry pagan connotations. For fear of losing more converts, the missionaries later allowed African musicians to compose their own music for use in the orthodox churches, notable, in the Anglican Church.¹⁴ As a result of the fact that the European organ was often used to provide accompaniment, the songs often possessed stylistic characters different from traditional Yoruba songs. Thus, while featuring the strong rhythmic character of traditional Yoruba music, many of the song also restrained the tonal (diatonic) character of European elements. These songs were usually referred to as Native-Airs or Anthems as the case may be.

Despite their alleged offensive and pagan characters; African songs were, from the beginning of this century, allowed to be used in the Anglican churches. This is because the orthodox churches began to lose converts to the new African churches in increase numbers. Music became the chief means of propaganda among the new churches, a feature which sheds light on the age long importance of music in religious worship in African. However, Phillips developed his own version of local music by composing new music translated to Yoruba versions of vesicles, responses, canticles and litany. He also applied his concept of African musical idioms to Anthems, introits and strophic songs for use at Divine Services. His “Emi o gbeju mi s'okewonni” (Psalm 121) is an anthem for Baritone solo, Choir and Organ. Among Phillip's memorable compositions for divine services are “NinuAgbalaOlorunwa” (In the courts of our Lord) a processional song in unison for choir and organ accompaniment and “Awa do wo re” (We commit ourselves unto thy care O! Lord)” Awa dowo re” is Phillips own developed version of “Awa d'owo re” a song adapted from “Olofin”, a traditional ritual song, by the Christian converts at Owo in Ondo state (Vidal 1997).¹⁵ Others

¹³West African Pilot. 1944, February 7

¹⁴Omojola Bode (19) Modern Folk Opera, Ed

¹⁵Vidal O.A. (1997). 'From Traditional Antiquity to Contemporary Modernism: A Multilateral Development of Music in Nigeria

identified themselves with the school of native airs which has been growing since the establishments of native African Churches in the last decade of the 19th century. For posterity and in the interest of the present generation of Church musicians who might not have known much about those who worked hard to make church music in Nigeria, a heritage.

Holy Trinity Church Omofe, Ilesa

Holy Trinity Church Omofe, Ilesa was founded in 1896 with the first Church building dedicated by the Revd Oyeboode on 29th September 1896.¹⁶ Holy Trinity Church Omofe, Ilesa is the first Church in the whole of the Western zone to be built with stone in Victorian architecture, people used to come from far and wide to look and marvel at the masterpiece of the church at Oke Omofe. The construction of the Church started in 1939 and the Church was dedicated in December 1957. Rev. David Hinderer and his wife, missionaries from the CMS (Church Missionary Society) arrived at Ilesa on the 24th of August, 1858, and as a result of his effort, a church was started at Waasimi, Iloro Quarters, Ilesa, this new church was assigned to Mr. G. V. Agbebi. As time went on, members of the church who were living around Omofe, Idasa, ikoti, igbogi, Iwere and environs became frustrated because they had to trek long distance before they could get to the church. In 1894, it was decided that another church should be planted at Daddy James Orioye's house. The new church grew by leaps and bounds.¹⁷ The church became Ilesa archdeaconry when the old Ilesa diocese was carved out of the then Ibadan diocese. Holy Trinity Church Omofe, was elevated to the status of a Cathedral (The chief church in the diocese and the seat of the Bishop) at the creation of Ilesa south-west diocese in the year 2009 from the old Ilesa diocese.

Music in the Church

The Church was known throughout the length and breadth of the then Western Region of Nigeria including Lagos simply because of her music. It was renowned as the foremost and leading church that produced indigenous hymns that enhanced the liturgy of the church and made Yoruba religious hymns meaningful and inspirational, other churches followed the pace set by Omofe. The Cathedral Church of the Holy Trinity is known world over for her music and the work of an illustrious son of the Church who was the former Choirmaster of the Church who later on became the Baba Egbeljo of the Church "Imole Okan" is now being widely used in the Anglican Churches where Services are conducted in Yoruba. Most of the compositions from Imole Okan have formed an integral part of the canticles sung in many churches throughout the Yoruba speaking congregations.

Organists and Choirmasters in the Church with Dates

Loja C.M. Lufadeju was the Choirmaster of the Church in 1896 until he was succeeded in that capacity by the Rev I.M. Lanahun (B.A. Hons) who was the choirmaster of the Church between 1920-1931. Rev. I.M. Lanahun was popularly referred to as "*Oyinboduduoke Omofe*" meaning the black European of Omofe Hill. He left the Church on February 18th, 1931 after working relentlessly for eleven years. Chief T.A. Lajoogan became the 1st Organist of the Church in the early 1930's (He was a product of St. Andrews College Oyo). Chief Emmanuel Adeboye Lufadeju was the longest serving Choirmaster of the Church, he served in that capacity for 38 years between 1942-1980, he wrote the popular native air book 'imoleokan'. Alex Alison Peter was the Organist of the Church between 1938 and 1950. He worked with E.A. Lufadeju as the Organist of the church and they both raised the standard of the church choir.

¹⁶ Ademowo E.A. (2009) Christianity in Ijesaland (1927-1990) Historical and Ecumenical Perspectives

¹⁷ Holy Trinity Church, Omofe, Ilesa (1996) Centenary Commemorative Brochure 1896-1996

Alex Peters. (Composer of “Kogokogo anthem” Organist 1938-1950)

Mr. Alex Alison Peters (later Archdeacon Alex Alison Peters) an Ijebu man by descent but who later married a daughter of Omofe. Alex was appointed to teach at Holy Trinity School, Omofe and he taught both the school and the church choir good church music. At empire day, sport and march-past, he produced music either with bugles or guitars. Members of the public would line up the street to the front of the OwaObokun's Palace to cheer Omofe School with his musical compositions and displays. Mr. Peters raised the church members' Spirit to work to greater achievements with writing of “Kogokogo Anthem”. The “Kogokogo Anthem” one of the pieces he wrote and it is the only piece he is been remembered for. This piece is the subject of the discussion for this seminar paper and here are the wordings of the anthem:

Mo mikogokogokogo, agogoki e re?
Agogo Omofeni
Ki an mi se l'omofe? Ki an mi gberopo?
Seni an k'oleokuta 2xce,
UleEdumare
O nibati a jere, amura S'oran Omofe
Ref.
Awe, in-bami a kofe, (o fe o) 2xce
Elerugb'eru (ofe o)
Oni bati a jere, a mura S'oranimofe.¹⁸

I hear the sound of a gong, what sound is it?
It is the gong from Omofe
What are they doing at Omofe? What is the project?
They are building a house made of stone, God's house
Anyone who wants to succeed would contribute to the growth at Omofe

Ref.
Everyone sing Of with mi
Whoever has the load should carry his load
Anyone who wants to succeed would contribute to the growth at Omofe.

Mr. Peter left Omofe in 1950 to join the holy order in the African Church and he later became an Archdeacon in the African church. He held the office until his death. He was succeeded by Mr. S.O. Afonja who became the Organist in 1953 till 1950. S.O Afonja was succeeded by Mr. Joseph Abiodun Ojo who became the Organist of the Church in 1955 and he served in that capacity until his demise on a Monday morning in 1980.

Mr. Joseph Abiodun Ojo. Organist between 1955 and 1980

Mr. Joseph Abiodun Ojo arrived from fiditi to play the organ and direct church musical activities. Late Joseph Abiodun Ojo an Ijesa man was not an Anglican Church member but a member of Baptist Church Mission at okejigba in Ilesa. He joined the Church at Omofe because of her music, around this time Mr. Emmanuel Adeboye Lufadeju (Son of the first Choirmaster) who later became the Baba ijo of the church showed up. Mr. Lufadeju was gifted because he inherited the love of music from his father. He sings, composes musical pieces and plays the harmonium. Mr. Abiodun Ojo became the organist and Mr. Lufadeju became the choirmaster. He authored the book “ImoleOkan”-

¹⁸ Ibid

Compilations of Native airs as composed by him. When the Organ arrived in 1964 and when it has been fully installed and dedicated at about 3:00pm on the 23rd of May (a Saturday), 1964, Mr. Abiodun Ojo was sent to Christ Church Cathedral Lagos (The Premier Cathedral) for one month to understudy Organ under Thomas King Ekundayo Phillips (the father of Nigerian Church Music) who was then the Master of music of the “Premier” Cathedral. Hoskyns Abrahall¹⁹ in the forward he wrote on Yoruba Music, Fusion and Speech stated that: Mr. Phillip, gifted organist of many years standing, and supported by his fine choir, gave a practical demonstration of the conclusions arrived at in his book. Hoskyns Abrahall (1954) This gesture alone shows how appreciative the founding fathers of the Church were by laying solid foundation of good music which has been built upon by succeeding generations. Late Abiodun Ojo was described as a composer and wizard of the pipe organ by a former Vicar of the church, Very Rev. Fola Adebuseye.²⁰ Abiodun Ojo and the choirmaster E.A. Lufadeju led the choir of the Church to so many competition in the old Ibadan diocese and one that readily comes to mind was the one they went for the palace of Alaafin where they came first amongst all the participating choirs from Ibadan to Ijebu, Egba, Kwara, Osun, Ilesha, Ile-Ife, Ondo, Akure, Ondo and Ekiti. Late Joseph Abiodun Ojo died on a Monday after been bedridden for more than three week but the most shocking thing was that he came to the church a day before his death and he played the service throughout. It was said that he only played with only one hand as the sickness he had was stroke related and it has affected a side of him however the service was enjoyed by all who were present at the service.²¹ (Bayo Olowolagba)

It is on record that in the 1950's and 1960's, the church choir at Omofe had an unfailing schedule in the mornings on the Nigerian Broadcasting corporation (NBC) Network every Sunday morning to wake up the people in the south western part of the country on Radiogram (Radio araogiri/Radio asoro ma gbesi). Rev. F.A. Adebuseye (later Very Rev F. A. Adebuseye a veteran broadcaster who became the vicar of the church later covered the performance of the choir in the 1960's fifteen years earlier before he was appointed Archdeacon and Vicar of the church when he was the Director of Christian Religious programmes in the Federal Radio Corporation,²² (that was the time when broadcast media goes round to record good music from churches). One of the first assignment given when yours- truly became the Director of music of the church between 2004-2006 by the Choir financial, Ambassador Oluseyi Lufadeju, and the Chairman, Music Committee Dr. Abiodun Oginni, was to revive the tradition of having the choir on Radio and this was revived shortly on my assumption of duty as the choir features every Sunday morning with “inspiring Hymns” at 6:15am on Gold fm 95.5 Ilesha. O.O. Famoriyele, an Usi-Ekiti man but who teaches at Ilesha learnt Organ playing under Abiodun Ojo when he was alive, was appointed Organist of the Church immediately after the demise of Joseph Abiodun Ojo. Femi Ademakinwa, an Ile-Oluji man but a student of music under Christopher Oyesiku at the Department of music Oyo State College of Education Ilesha was appointed Organist of the Church. The Church has been so blessed with trained musicians in their generations and the names are endless, James Yankey (was Lecturer at the Music department at the then Oyo State College of Education Ilesha) a Ghanaian, he was the Choirmaster between June 1987-1988. It was when he was at Omofe that he arranged popular “Kabiyesi o Hossanna o” and “Ope lo ye”, the choir of the Church happens to be the first choir to perform the work and this work is been performed around the globe. Another Ghanaian, Augustine Bamfo (was also a Lecturer at the Music Department of the College), he handled the Choir at a time for choral conducting and hymns accompaniment, Emmanuel Oluyemi Akinpelu (a Piano and Choral Conducting lecturer at the Music department of OYCE Ilesha, was the Organist of the Church between (1986-Jan 1991),

¹⁹ Phillips Ekundayo, Yoruba Music: Fusion of Speech and Music; T. Hoskyns Abrahall in the forward (1953)

²⁰ Ibid

²¹ Interview with Bayo Olowolagaba, 10:15am, 18/12/2014

Sunday Akindele Olawuwo and Babalola Faseru were in charge of the choir between early 90s and 97/98 and their combination was one of its kind that has ever been seen anywhere. Busayo Modupe and Femi Faroore took over the leadership role of the choir in 1998 and they were succeeded by Babatunde Fawibe and Lekan Abiodun in 2001. Yours truly was in charge of the Choir as the first Director of music between 2004 and 2006. Tunde Olanrewaju and Kayode George were assisting organists and then Mr. (Now Rev) Yomi Orioke was appointed the substantive church organist. Seyi Aluko is the present organist while he is being assisted by Abiodun Ajayi.

Omofe Choir has performed both indigenous pieces and classical pieces to the admiration of anyone who has had the opportunity of attending their concerts. The Most Rev Dr. Ephraim Adebola Ademowo, the bishop of Lagos and the Dean emeritus of Church of Nigeria Anglican communion who was at the old Ilesa diocese for more than 28th years and a lover of good church music usually refer to the Choir at Omofe as 'my choir' when he was the Bishop of the then Ilesa diocese. He made sure he show-cased the choir to the walls beyond Ijesaland, especially to his people in Ijebu as he was so proud of the choir and their performances that no diocesan service would be complete in any church in the then Ilesa diocese including the Cathedral without having members of the choir of Holy Trinity Church Omofe, Ilesa to officiate.²³

Pipe Organ at Omofe

Cathedral Church of the Holy Trinity is the first Church to have Pipe Organ in the Western Zone and this bestowed on the Church a special pride. The Organ was installed in 1964 by Alfred E. Davies and sons Organ Company of Northampton, England. It is a 2-manual, 41 stop organ and ranks among the other of the best in Nigeria (in terms of sound, quality, durability and longevity). Funny enough, it has a 'twin' installed at African Bethel Cathedral, Broad street, Lagos (which is a 3-manual, 43-stop but sadly enough, it is no longer playable). The Organ committee for the dedication of the Organ are 26 dedicated men and women and they are the: Rev. M. A. Oroge, Mr. D. F. Dare, Senator J.M Ajayi-Obe, Mr. S.O.B. Igaroola, Mr. C.A Agunbiade, Mr. M.O. Osun (Kanisuru brothers), Mr D.F Falokun, Mr. J.A. Ajayi, Mr. Kolawole Balogun, Mr S.B. Ojo, Mr. I.O. Bamgbose, Madam C. Ola Ilori, Madam Dorcas Obiwole, Madam Mariam Fakolujo, Madam Dorcas Obitayo, Madam Phebean Fatuwase, Madam Lydia Adesuyi, Mrs R.O. Dare, Mrs V.O. Opelami, Mrs C.B. Adeyokunnu, Mr. B. I. Fawibe and Mr. J. Abiodun Ojo.²⁴ However it must be noted that about 35 people contributed 25 pounds and above towards the pipe organ fund in 1964 and it's also on record that a great deal of the pupils at the school contributed towards the purchase of the pipe organ so also many other church member that didn't contribute up to 25 pounds. It is a thing of joy to note that the pipe Organ is 50 years old this year and it has been maintained and ensured to be in good shape for the past fifty years. Among the Pipe Organ purchased around the same period, it may likely be the only one that still function at optimal capacity and the Church has decided to add 'antiphons' and Harris and Harisson Organ builders in England has been contacted to do a total overhauling of this magnificent instrument and this is being spearheaded by the family of the Lufadeju's. To an average Omofe, the Pipe Organ is key to the service, in 1995/1996 the following statement were made by a former chairman of the Music committee of the Church, High Chief Israel Oladele Bibilari (then Lejoka of Ilesa) when the Organ didn't work for 2 successive Sundays that "Alufaanimomo sere ni, kiiduururi a dun ki o se mi sesin"²⁵ – meaning 'that our priest does not know his job by conducting the service while the Organ is not working'. This tends to

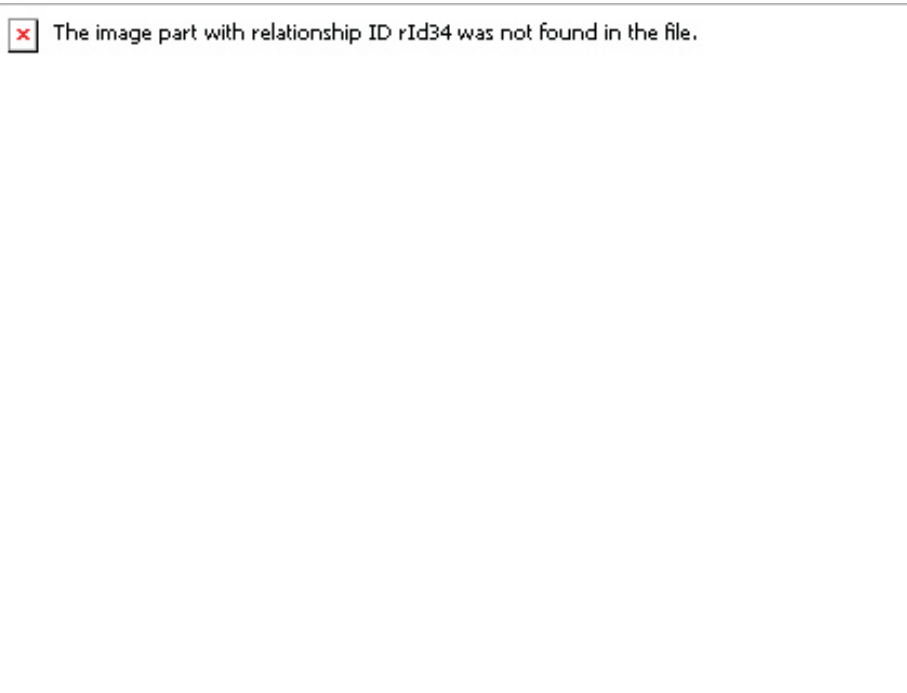
²² Ibid

²³ Ademowo E.A. Sermon at one of the Festivals of the Choir in the early 90's

²⁴ Pipe Organ dedicated brochure (1964)

²⁵ Papa I.O. Bibilari (1995) Former Chairman of the church's music committee

show how conservative an average Omofes are. Cathedral Church of the Holy Trinity is the first Church to have Pipe Organ in the Western Zone and this bestowed on the Church a special pride. The Organ was installed in 1964 by Alfred E. Davies and sons Organ Company of Northampton, England. It is a 2-manual, 41 stop organ and ranks among the other of the best in Nigeria (in terms of sound, quality, durability and longevity). Funny enough, it has a 'twin' installed at African Bethel Cathedral, Broad street, Lagos (which is a 3-manual, 43-stop but sadly enough, it is no longer playable). The Organ committee for the dedication of the Organ are 26 dedicated men and women and they are the: Rev. M. A. Oroge, Mr. D. F. Dare, Senator J.M Ajayi-Obe, Mr. S.O.B. Igbaroola, Mr. C.A Agunbiade, Mr. M.O. Osun (Kanisuru brothers), Mr D.F Falokun, Mr. J.A. Ajayi, Mr. Kolawole Balogun, Mr S.B. Ojo, Mr. I.O. Bamgbose, Madam C. Ola Ilori, Madam Dorcas Obiwole, Madam Mariam Fakolujo, Madam Dorcas Obitayo, Madam Phebean Fatuwase, Madam Lydia Adesuyi, Mrs R.O. Dare, Mrs V.O. Opelami, Mrs C.B. Adeyokunnu, Mr. B. I. Fawibe and Mr. J. Abiodun Ojo. However it must be noted that about 35 people contributed 25 pounds and above towards the pipe organ fund in 1964 and it's also on record that a great deal of the pupils at the school contributed towards the purchase of the pipe organ so also many other church member that didn't contribute up to 25 pounds. It is a thing of joy to note that the pipe Organ is 50 years old this year and it has been maintained and ensured to be in good shape for the past fifty years. Among the Pipe Organ purchased around the same period, it may likely be the only one that still function at optimal capacity and the Church has decided to add 'antiphons' and Harris and Harisson Organ builders in England has been contacted to do a total overhauling of this magnificent instrument and this is being spearheaded by the family of the Lufadeju's. To an average Omofe, the Pipe Organ is key to the service, in 1995/1996 the following statement were made by a former chairman of the Music committee of the Church, High Chief Israel Oladele Bibilari (then Lejoka of Ilesa) when the Organ didn't work for 2 successive Sundays that "Alufaanimomo sere ni, kiiduururi a dun ki o se mi sesin" – meaning 'that our priest does not know his job by conducting the service while the Organ is not working'. This tends to show how conservative an average Omofes are.



The Pipes of the 1964 British Pipe Organ at Omofe

The “Kogokogo Anthem”

Kogokogo anthem was written by Alex Alison Peters' who was a class teacher at the Holy Trinity Primary school and he was also the Organist and Choirmaster of the church in the 30's and 40's. The present church which happens to be the third church building was under construction when Alex Peters' wrote this anthem which is now the “Omofe Anthem”, the anthem was written to encourage members of the church to be dedicated in the work of the new church building. The anthem must have been hinged upon the Yoruba proverb that says 'kokokolaa ran fa aditi' and another one which is 'asotunsolaasoro' which literally means that when you say something repeatedly it makes a lot of sense, meaning and it sticks. This brings about the functionality theory of music because the music has a role it's performing. It is still relevant till today and if deployed correctly by the minister in charge of the church, it would serve as an agent to re-awaken the spirit of the members on any capital or huge project. The anthem has a catalytic effect that speed up the rate at which the members respond to clarion call anytime it is made regardless of the period, either convenient or not. The present Provost of the Cathedral, Very Rev EnitanOlajide has this to say that “any time any son or daughter of Omofe hears the kogokogo anthem even in their sleep, they will respond swiftly to the need of the Church.”²⁶ This has worked so many times and this started when the church was constructing the present edifice in 1939. Also when the pipe Organ was to be purchased in 1964 and most importantly and recently in 2008 when the church made the move to have a Diocese of its own with some other churches and which would give the church a Cathedral status. It's on record that the approval for the new Diocese was unprecedented in the Church of Nigeria (Anglican Communion) as the application was approved within 8 months, this anthem made the Church members to go extra mile, spend themselves both spiritually and materially to the actualization of having a diocese of their own. “Kogokogo anthem” keeps on reverberating all through this aforementioned times and on inspiring role as well as encouraging role that spurs members wanting to do more at all times and anytime they are call upon.

The anthem “Kogokogo anthem” employs the use of indigenous ijesa dialect in its composition. The composer, although an ijebu man understand the connectivity that exist between man and his native language as correctly observed by Oehrle and Emeka. Music is among the most common and most widely available cultural expressions in Africa, where its cultural definition includes organized sound, Language arts, movement, mood and intercourse or sharing. Every element of this phenomenon is made to address the emotions and the emotions and the personality of the indigenes of the host culture. The sound Plaintive or martial, lyrical, evocative or expressive, dramatic, soothing or inciting, coy or commanding –stirs the moods, expresses identity and talks the language of the souls.²⁷ “kogokogo anthem” actually speak to the soul of any worshipper who finds himself/herself in the sanctuary of the Cathedral Church of Holy Trinity Omofe because asides the expressive text, the joy, nuances exhibited on the musical instruments and the mood by members while it's been rendered is indescribable. The last part of the anthem which says “Oni bati a jere a muras'oro Omofe” could have been the only thing needed to make all and sundry to be part of any clarion call at any time because the part literally means that “anyone that wants to succeed would be part of success/progress at Omofe. In the course of this research it was discovered that any Vicar who wants to have anything done or break new ground should put kogokogo anthem to use and he would be surprise at the result. Oehrle & Emeka further elucidates on this when they said: The verbal contents of African music range over a wide field – praise, condemnation, war, peace, humankind,

²⁶Personal discussion with the Provost of the Cathedral Very Rev EnitanOlajide on Tuesday 6th of December, 2014

²⁷Elizabeth Oehrle and Lawrence Emeka (2003), *Musical.....* Ed. By Henry Herbst, MekiNzewi and Kofi Agawu, Pretoria: University of South Africa.

clan chronicles social values, entertainment, social control, and genealogy of things, deeds of heroes, morality, and spiritual retributive justice.²⁸ The eclectic dance steps and charming smile that accompany the rendition of kogokogo anthem is a key factor in the performance structure of the anthem at Omofe and this is an intricate part of musical performance. The general experience of Africans with their music, vocal or instrumental, generates motive power that results in patterned movements (dances), interpretative or good gestures and progressions, dramatic displays and other interpretative actions. The musical idea is therefore the source from which other art forms derive (dance, mime to music, musical plays or melodrama). The African concept of music is the sound and all actions and activities developing or deriving from it (Oehrle and Emeka : 2003)²⁹ Lander correctly observed that: of all the amusements of the Africans, none can equal their song and dance in the still clear hours of night. Their songs are composed extempore by one of the party, who recites to his or her companion and they all join in the refrain (Lander:1830).

In the performance of Kogokogo anthem, it's always as if some people are always waiting for the refrain "ofe o" to just express their joy and this act is in tandem with the above submission of Lander. The congregation at Omofe believes that anytime they take part in anything that has to do with the progress of the church, that they experience monumental progress in all spheres of their lives. The society sometimes prescribes the musical arts that may be used for any institutional observance and assigns roles to certain categories. Some classification of the musical arts is also made, not in terms of the master instrument or the ceremonies or rites demanding their use, but in terms of the social institutions that perform them or with which they are associated. Then the artistic content of a performance may include the values belief systems, history, occupations, worldview, recreational and governmental systems of society. All these relationships of the musical arts with the society originating them constitute of their social contents. (Oehrle&Emeka)

The anthem has played and it's still playing a vital role in the life of the worshippers in this sanctuary and this is evident in their swift response to a call to be part of any laudable project in the church. The reason for this may not be far-fetched and this simply because the members see the anthem as an identity for them and they are always happy to be part of anything that is brought about by this anthem. Oehrle and Emeka rightly, observed that this relationship between African music and community or society goes much further to include ownership and creative processes. The music is made for the group to play a part in the life of the group and to be associated with the group. Some communities draw their identity from their characteristic music or dance performance; an identity or close relationship with the community that is more than skin-deep.³⁰ Kogokogo anthem is an identity for the members of the Cathedral Church of the Holy Trinity Omofe, Ilesa. Anytime kogokogo anthem is rendered you see the patriotic spirt of the members of the Church, the anthem bring about a kind of motivation that even when someone is not prepare to be part of a project, the anthem would make the person to be part of such because for them it's not just an identity but an identity that gives them a sense of belonging. The Church member doesn't get weary of singing the song at any time the clarion call is made. Like the way the Ijesa have this likeness for pounded yam that they can eat three times in a day (Morning, Afternoon & Night) so is the way the congregation at Omofe can sing kogokogo anthem in the morning, afternoon and even at night. This is to tell you how much they cherish this anthem of theirs.

²⁸ Ibid

²⁹ Ibid

³⁰ Ibid

Kogokogo Anthem in Omofo and National Anthem of Countries Comparison)

It has been observed that many a times the national anthem of countries bring out the patriotic spirit of the citizens and it drives into them the uncommon spirit to give their all when it is required of them. This has been greatly noticed in the way footballers sing passionately the National anthem of their countries in a competing football fiesta that some of them would be seen crying for their country just in the spirit of patriotism. This same thing that is described above is what “Kogokogo Anthem” does to the members of the Cathedral Church of the Holy Trinity Omofo, Ilesa and even to non-members alike who find themselves in the worship of the church. It brings out the patriotism to do exceedingly more than they can imagine themselves and this has worked in the past and it's still working. Omofo people believe so much that if it's the rainy/harmattan season and there is cold which may bring a kind of lukewarm attitude in a Sunday service, that if the Pastor-in-charge is discerning enough and he decides to sing that song, that the atmosphere would change. They so much believe that if a member of the Church is sick and he sings the song, he would be healed. It's their believe that if a member of the Church or even a visitor is having challenges on their business and if they sing “Kogokogo Anthem” there would be breakthrough. The Congregation at Omofo believes that Kogokogo has a spiritual underlining's and if put to right use works wonders and this spiritual connotation can't be explain by anyone. Therefore “Kogokogo Anthem” is a gift from God to Holy Trinity Church Omofo Ilesa through Alex Alison Peters.

Some Prominent Members of the Church who were once member of the Choir

Late Justice Kayode Esho (JSC) - A Retired Supreme Court Judge Justice Omotundellori-Former Chief Judge of Lagos State. Prof. Mrs Bolanle Awe-1st Professor of History in Africa and Former Director of Institute of African Studies Ibadan. Late Prof. OyeIbidapo-Obe Former –Former Vice Chancellor of University of Lagos. Late Chief I.O. Ayeni - Founder of Rational Music and Bookshop, Ibadan. Late Chief Israel Oladele Bibilari - Late Lejoka of Ilesa

Chief Banjo Fasuyi - An Educationist. Late Venerable Adeyinka Asaolu - A Retired Lecturer and Priest Prince Seyi Lufadeju - A former High Commissioner of Nigeria to Kenya

Dr. Dimeji Alo - Former DG Financial Training Institution of Nigeria.

Conclusion

The paper in its conclusion captured the essence and functional role of music in African Christian worship. Judging from the interview, observation and analysis of the data gathered on the “*kogokogo anthem*”, the following conclusively can be made firstly, these music features a lot of African elements such as the continuous improvisation on a theme, which is typical of African tradition, repetition, rhythm, systematic modification of rhythm, homophonic polyphony.

The main objective of this paper as discussed in the Abstract and introduction which were to document '*kogokogo anthem*' and to make a scholarly analysis of the anthem. The paper concluded that for worship in Africa to be enhanced, the meaning of worship in every sense, in all ramifications and in all facets must be communicated to the Africans in the best language they would understand. It is also in the conclusion of the paper that the church should continue to play a noble and pivotal role in Africa by seeking to introduce Africa elements into form and liturgy of African Christian worship, the unique features which bring about the quality and function of native

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1	Hon Justice Omotunde Illori	89	He is the Chancellor of Ilesa South-West Anglican Diocese. He was a member of the Choir when Kogokogo was composed by Alex Peter. He was a Retired Chief Judge of Lagos State. He stays at 25, Alake Onile-Ere Crescent Gbagada Phase II, Gbagada, Lagos.	10/12/2020
2	Prince Seyi Lufadeju	73	He is the Asiwaju Odokunrin of the Church and the first Son of Papa Emmanuel Adeboye Lufadeju. He was Nigeria's former High commissioner to Kenya. He lives in Abuja	22/12/2020
3	Mr. Bayo Olowolagba	61	He has been a member of the Choir since 1970 up till date	18/01/2021
4	Very Revd. E.O. Olajide	58	The Provost – Cathedral Church of Holy Trinity Omofe, Ilesa	6/02/2021

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