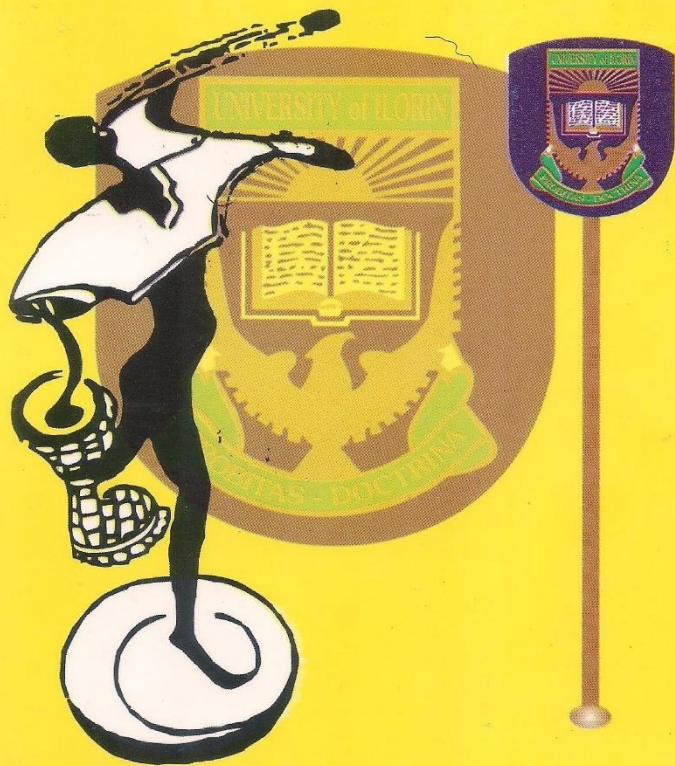


# The Performer

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Segun O. Oyewo (Ph.D.)

**Abstract**

This paper focuses on the therapeutic potential of drama and theatre in the treatment of aberrant psychological behavior particularly functional conditions of mental illness or disorder. The paper adopts a combination of human Psychology, psychotherapy and Meta mimesis in drama and theatre as a complement to the use of chemotherapy in the treatment of the mentally ill patients. Through the combination, a new theory and concept called "Psychometamimesis" is evolved as an effort to counter the limitation of the mirror/image concept of mimesis in psychodrama. The methodology employed is prescriptive where in the process of "Psychometamimesis" is advanced from a combination of the key terms: psychology, psychotherapy and metamimesis. We conclude that "Psychometamimesis" has a strong potential for treating mental illness because the world of the theatre is controlled in its own reaction to disequilibrium created in the universe.

**Keywords:** Psychometamimesis, Therapeutic Intervention, Psychodrama, Mental Illness, Drama.

**Introduction**

Mental illness can be found in almost all societies around the world and there is no nation on earth without the problem of one form of mental illness or the other. There is an observable increase in the number of mentally ill patients roaming the streets in Nigerian Cities and in the admission of inmates into psychiatric units of various hospitals and traditional healing houses (Igboke, 2014, p.14). The spiritualists' belief that insanity has no medical cure, coupled with the increase of mental cases as well as the sorry stories of inmates in some of those houses, according to Igboke further exacerbates the situation. It also justifies the need for alternative means of bringing succor to the increasing population of the mentally ill.

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## Music Art and Militarism in the 19<sup>th</sup> Century Yorùbáland

By

Adeniyi J. Aboyeji (Ph.D)\*

### Abstract

This paper argues that the chauvinism against indigenous African culture generally and music specifically is only a display of their depth of ignorance and myopic parochialism vis-à-vis the usage and efficacy of indigenous music. The place of music in militarism, as expounded in this paper, included though not limited to: kinaesthetic-dynamo art, innervating and enervating, psychological catharsis, relaying intelligence, mimicry, reinforcement, psycho-spiritual and technical advisory role. It concludes that music, which undoubtedly is an aspect of culture, and a universal phenomenon, played a central and dynamic role in Yorùbá militarism, without which the fate of warfare could remain undetermined or precarious. Music could prove to be mightier than Maxim and Gatling guns, igniting incitements reminiscent of the 1994 Rwandan 'déjà vu'; the dynamism and dynamics of which has been aptly captured in the Yorùbá dictum 'Orin ní ń sáájú ọtẹ', meaning 'Songs often incite rebellion'.

**Key words:** Music, Militarism, Militia, Yorùbáland, Mimicry.

### Introduction

The visible indigenous ingenuity in the African philosophy, modes and models capable of imparting the modern Yorùbá society/person with the human values and theoretical imperatives have made modern Yorùbá practitioners practice music beautifully and excellently in the modern global context (Adeleke, 2017, p. 17). In this regard we have Hubert Ogunde (Ogun State), Fela Anikulaopo Kuti (Ogun State), Bisade Ologunde popularly known as Lágbájá —Nigerian Afrobeat musician, multi-instrumentalist, singer and song-writer from Ijagbo in Oyun L.G.A. of Kwara State, King Sunny Ade (Ondo State), Chief Commander Ebenezer Obey Fabiyi (Ogun State), Chief Dr. Orlando Owoh (Ondo State), and other juju maestros such as I. K. Dairo, Prince Admiral Dele Abiodun, Shina Peters, to mention only a few, who have internationalised their Yorùbá musical-cultural creativity. This study, therefore, examines the music art and militanism in the 21<sup>st</sup> century Yorubaland.

Adeniyi J. Aboyeji (Ph.D.) is a lecturer at the Department of History and International Studies, Faculty of Arts, University of Ilorin, Ilorin, Nigeria.

## Collectivism, Communalism and Individualism of Music in Traditional African Society

Music in the traditional African society generally and Yorùbá specifically was a heritage from the past and a form of knowledge bequeathed to posterity. It was thus, a collective and communal property, the traditional African society itself being largely communal in its socio-political-cum-economic operations/relations. As such, the society had the responsibility of regulating public performance occasions, being the ultimate custodian of propriety and quality. Hence, both the knowledge and practice of music practitioners were basically tailored towards serving collective societal and communal interests. However, albeit music in African traditions alludes to communion with others, be that as it may, it could be inferred that the practitioner could undertake individual music-making in response to personal or spiritual needs.

### Concept of Militarism

Olutoye and Olapade (1998, p.199) have decried how early European authors have often equated lesser-wars, using such military terms as raids, campaigns and expeditions as synonymous with war. The Yorùbá word *Ogun* also generally connotes a war, battle, or in the least, a skirmish. In the military vocabulary/register, however, terms such as skirmish, siege, ambush, campaign, battle, raid and guerrilla, are not really synonymous with war. They are however among the incidents comprised within a war. A war may begin and end in just one battle. As such that single battle is only a part of the total state of hostility. Be that as it may, whether declared or not, a war, according to the duo must be ended by an agreement between the belligerents to make peace or at least to observe an armistice (Olutoye and Olapade, 1998, p.199).

Be that as it may, war, the inverse of peace and technically, 'a state of open hostility between nations', sometimes extending to include hostility between a part and the rest of a nation, (Olutoye & Olapade, 1998, p. 199) is said to be the 'most decisive act of policy' embarked upon by any nation (Smith, 1988, p.99). Military confrontation has constituted a vital aspect of the inter-group relations over the ages (Oguagha, 1990, p. 18). Indeed, the *warrior instinct* in man according to Ali Mazrui (1977) is as old as mankind himself. Akiwowo (1998, p.189) has also copiously noted the compelling evidences of the phenomenal growth of militarism the world over in contemporary times.

The 19<sup>th</sup> century in Yorùbáland could also be referred to as the Age of 'Total War'. Unfortunately, this conflict aspect of West African relations is apparently often exaggerated, especially by European apologetics without a cursory or critical analysis devoid of analytical objectivity (Oguagha, 1990, pp. 10-21). Warfare and/or military confrontation indeed universally constitute an important part of human relations.

### Music and Militarism in 19<sup>th</sup> Century Yorùbáland

Devotees of Yorùbá traditional religions were also accustomed to experiencing the divine, even in militarism, through specific dances, drumming and music making. Indeed, the usage of music in traditional African society at large, transcended entertainment into warfare and militarism. The Eurocentric bigotry against disparaged indigenous African culture in general and music in particular is therefore simply predicated upon the depth of their ignorance about the usage and efficacy of indigenous music. Odejobi's (2014, 2014, p. 590) comment below is particularly instructive:

The Yorùbá are singing people. Their songs are permeated with their beliefs and employed songs in every sphere of their lives, in worship, in naming ceremonies, in wedding, in funeral, in wrestling, in cultivating the farm, in working, in going to war, in praising the rulers, in rocking babies to sleep and in many other activities. Such songs are usually attended by drumming and dancing...In short, music, drum and dance go hand-in-hand in Yorùbá culture (emphasis mine).

In Nigeria, music has been copiously viewed as a philosophy of life, a transaction of meaning and processes of communal living, a process of conducting relationships, coordinating the societal system, coping with the realities of human existence and probing into the supernatural realm of forces (Adeleke, 2017, p. 7). In his words, Olaoye (2015) speaks of the conventional and non-conventional aspects of warfare. While the conventional makes use of military wares which were norms to the society, the unconventional could include the use of mystics, magic, faith-based military approach, among others. Omoiya (2015) noted however, that one problem with most of the unconventional aspects of Yorùbá warfare is that they are basically dubbed as unscientific, although real. He argued that mystics was an essential aspect of militarism among the Yorùbá. Yorùbá warfare is particularly replete with the blending of music with militarism. As such, even in the realm of warfare and/or militarism, music, drums and dances provided avenues to experience the divine.

During war, the use of magical arts and practices such as charms, masks, masquerades, war songs, war dance and incantations were central elements of Yorùbá warfare (Olutoye & Olapade, 1998, p. 208-209). Indeed, songs rarely go without being accompanied with drums and dancing. Drums, especially the 'talking drum', serve several socio-religious and military functions among the Yorùbá. The military functions are the subject of our discourse here.

It is instructive to note that Yorùbá warriors, most of who were referred to as militia, were not paid salaries (Olutoye & Olapade, 1998, pp. 206-217) although the *ẹ̀ṣọs* (guards) of the Olúkòyí lineage were said to

have specialised in professional warfare, and they constituted the bulk of the Oyo military. Other categories of people who participated in Yorùbá wars included voluntary contingents such as hunter warriors (*ọdẹ ajagun*), traditional herbalists who went to the war-front because of their possession of medicinal powers to assist the fighters, drummers, fluters, bugle players and the *alóre* who are referred to as para-militia (Olowookere & Fagborun, 1998, pp. 233-235).

The difference between a professional army and a militia is that the former consists of soldiers who make soldiering their sole occupation while the latter is an *ad hoc* citizen army comprising men who are recruited/conscripted to fight when there is war, and return to their normal jobs in time of peace. It is also used to depict the civilians who were trained as soldiers but are not part of the regular army (Olowookere & Fagborun, 1998, p. 243). Yorùbá army which most often was the militia type and which was therefore quickly, easily and cheaply conscripted in the event of a war (Olutoye & Olapade, 1988, p. 200), since they did not have standing professional armies (Aboyegi & Adebayo, 2014) often included singers.

Dance and music, as communicative art forms, function at multifarious levels. When associated with warfare and militarism, they can be used to boost the romance of war and its valour, thus encouraging soldiers to fight with greater commitment in future wars and celebrate victories (Ajayi, 1998, p.245). Music indeed could hold the balance between war and peace, between victory or defeat.

### Kinaesthetic-dynamo Art

Military campaigns were sometimes preceded by rhythmic stimulations (drumming and singing), energetic dancing and controlled emotional and mental concentration (Odejobi, 2014, p. 590). Ajayi (1998, p. 245) maintains that:

...both songs and dances are art forms able to communicate and express verbally and kinesically various forms of human activities... Apart from celebrations, war dances and songs also function in the training of soldiers where the pulsating vigorous movements of dance, train warriors in physical endurance, movement coordination and exercise both the mind and the muscles. Dance, a rhythm-based kinesthetic art form, is able to organise the various daily human actions in the coordinated aesthetic unit—the dance. Using rhythm, dance harnesses the inherent energy in human movement action to a sharp contrasted focus where the kinetic energy is then redistributed to various parts of the body with redoubled force in creative patterns. Through this intensity of concentrated energy in body gestures and facial expressions, dance achieves its non-verbalised but high communication quality. When a highly concentrated energy of dance kinetics is employed in the

services of a violent situation such as in a war, it is with devastating effects, and the art becomes as deadly as the war itself.

In furtherance, Ajayi (1998, p.245) observed that a physical body presupposes an alert mind, a perfect combination which to a large extent determines the outcome of a war. In considering the kinetic dynamo generated from body motion, he argued that although weapons such as swords, guns, rockets and what have you can be used to cause colossal destruction in warfares, they are at best artificial and secondary, the human body itself being the primary, most crucial, most articulate and most natural weapon of war. "People it is who fights wars", he resonated.

#### Innervating and Enervating

War drums and songs did not only energise the warriors, they had the capacity to weaken the adversaries. In other words, as war music indeed innervated and enkindled the victors at war-fields, so also it enervated the opponents. An advancing army often threw confusion and an appalling commotion into the rank and file of their adversaries through heavy drums-rolling, blaring of bugles and trumps, shoutings of battle cries, rattling of musketry, even resonating, deafening and intimidating noise (Smith, 1989, p. 126).

War leaders from Ibadan, such as *Balógun Akintola* (nicknamed 'Kiniún Oníbùdó'), exploited this to advantage in the course of the Kfrijí War. He reportedly made his famous drummers to increasingly pop-up greater drive into the soldiers through incessant war cries, drum rollings, words of encouragement and regular references to their '*oríkì*'. Olutoye & Olapade (1998, pp. 211-212) have claimed that by so doing, soldiers, 'in an outburst of bravado and gallantry could perform a feat equivalent to that of seven men'! This could be so disparaging to the opponents who may relent or virtually withdraw in annoyance and/or frustration that their efforts were unrecognised. This largely contributed to the defeat of *Ìjàyè* by Ibadan. Johnson (1921, p. 435) also noted how drum rolling '...lost and won for the Ilorins [and] ...lost and won for the Ibadans...' during the Èkítì-parapo/Kfrijí War!

*Bó lè d'ogun, kó d'ogun* (We care not if it degenerates into war)

*Bó lè dijà, kó dijà* (We care less if it degenerates into brawl)

#### Psychological Catharsis

War songs, common among which are the '*Ìjálá Odè*' that is, hunter's chants, served as catharsis. In other words, they were used to release pent-up emotions and are indeed evocative. Immediately people hear war songs, with their inherent illocutionary messages, they swing into action. Adegbite (2017), the Chief Magistrate High Court of Justice, Ilorin confessed that 'all his organs come alive whenever music is on'. War dance was used to arouse the emotions of warriors who dance themselves into the conviction of their invincibility and impregnability Yorùbás believe that any war embarked upon without proper war dance might end up in defeat (Olutoye & Olapade, 1998, p. 212). Anyone with sufficient psychological knowledge who understands the effect emotions have on the success or otherwise of any venture, will know that the emotional effects, partly on the performers themselves and partly on the victims do have both devastating consequences which could be positive or negative. Noise, loud shouts and blasts of drums rolling were often intended to intimidate and create panic as well as confusion in the rank of the adversaries. Such great battle fanfare was intended to melt the heart of the enemy (Barker, 1995). To taunt an adversary contingent, an army may chant rigorously:

*Ààfin wọn nàà nuu nì* (Imagine what they call a palace)

*Ilé àbèrè wò, bíi ilé èkúké* (A preposterous shed like the abode of a rat)

*Ààfin wọn nàà nuu nì* (Imagine what they call a palace)

This, according to Yorùbá belief can perform seemingly impossible feats. Indeed, whether in peace or war time, more is important. The purpose of war dance is to innervate warriors' courage to the point of attacking their opponents. Dance has always been magical, and so it was among the Yorùbá warriors. Indeed, provided the opposing army spied the war-dance of its adversary and saw how magnificently it was done and the frenzy of its display—the noisy, showy and exciting display—they might on that account sneak away and surrender without a battle as the opponent's will power to engage in an encounter might have become drastically dampened by the dance alone (Olutoye & Olapade, 1998, p.212).

#### Relaying Intelligence

The practice of intelligence reconnaissance and espionage is as old as war itself (Barker, 1995). The presence of enemies in one village could easily be relayed to another with a view to warning and alerting the citizens of the other village, with drums. The Yorùbá Talking drum (*Gàngan*) was particularly useful in relaying intelligence. Drumming also provides revelation of the war situations to the combatants at the battle field (Olutoye & Olapade, 1998, p. 211). The Yorùbás usually built fences around their cities as security measures to prevent invaders. At the entrance of each of their settlements, a look-out watchman (*alóre*) was stationed in a strategic place on a tree or a hill-top on sentry. In the case of perceived

espionage, the *alóre* could inform and warn the town's people of the incoming raiders to possibly prepare ground for invaders with his bugle thus:

*Eni ó sùn ó dide* (He who has slept should rise/wake up)

*Èrò ojà paramó* (Market people should take heed).

*Ogun wòlú, ẹ dide* (War has come, arise)

*Èsọ ilú ẹ dide* (Milicias, arise)

*Èrò ojà paramó* (Market people should take heed)

(Olowookere & Fagborun, 1998, p. 238).

In order to give direction of the incoming invaders and arouse prompt action on the part of the towns men, especially the militias, who were always at alert, the drummers could join the bugle blower to relay a message of warning. The drummers could manipulate their drums to hasten the people up if the town's folk appeared rather slow in their preparation for war. Lest they get caught up in their slothfulness, the drummers could mutter a song such as:

*Àfira ò seé se* (Slothfulness could be risky)

*Eni bá jáfara* (He who is slothful)

*Làfara á já* (Stands the risk of being captured)

*Àfira ò seé se* (Slothfulness could be risky)

(Olowookere & Fagborun, 1998, p. 238)

The drummers could notify the force in their camp of the need to take all necessary precautions, and never to underrate the enemies especially if the invading force is professed to be greatly intrepid. Drummers could, through their skills mobilise the prompt conscription of the competent and senior most generals so as to present equal force in reciprocal proportion, thus:

*Toguntogun ní ń bọ* (They are coming in a belligerent manner)

*Olórí ogun kò gbọdọ kẹhìn ogun* (The war leader must not lag behind)

*Toguntogun ní ń bọ* (They are coming in a belligerent manner)

(Olowookere & Fagborun, 1998, p. 239)

## Mimicry

Prophet Mohammed has observed that 'war is trickery' (Smith, 1989, p. 125; Olutoye & Olapade, 1998, p. 216) and Yorùbá military tactics had copious instances of it. Drums could be used to deceive or confuse the adversaries. Hence, whenever the rolling of the drum appears imperfect in style, and treachery and duplicity is suspected, prompt communication of the fears of a foul play is relayed to the war lords. This could acutely change the course of a battle. Drum tricks were successfully used on the Ègbá at Ijaye and on the fleeing citizens during Ogunmola's assault on Ijaye. This was also the case during the Ijaye War between Ijaye and Ibadan. The Ègbá, fighting on the side of Ijaye under Kúrunmí, were prevailing at their own theatre of operations against Ibadan. However, as Ilòrí, Ibadan's commander anticipated reinforcement from the Ibadan encampment, he became effectively swindled by the *drum trick* of Fabunmi's drummers who skilfully mimicked the Ibadan drum beats. Ilòrí, thus, fell prey of the trickery and was so easily captured in the process. This same drum trick, it is interesting to note, was a military tactic used by Ilòrí's very father, Basòrun Ògúnmolá, the great Ibadan war lord, at the same Ijaye, to accomplish a resonant triumph over Kúrunmí about two decades earlier (Olutoye & Olapade, 1998, p. 211).

## Reinforcement

Yorùbá armies advancing to war were always accompanied by their own musicians mainly fluters, trumpeters or bugle blowers, singers and drummers. The art of war-drum rollings went beyond mere amusement but was also of great magical importance to the Yorùbá warriors. It was seen as an important language of war which reminded the warriors of the contributions of their veteran forbears for posterity, and as such, indispensable in warfare! This unique medium of solidarity transpositions and facilitates sapped minds to courage and determination to win. Music therefore provides reinforcement to Yorùbá militias as sounds and messages of courage went deep into the nerves of the soldiers (Olutoye & Olapade, 1998, p.211). Before leaving the city gate or camp, in preparation to face the enemies, they tauntingly remind all timid minds:

*Okè ọdájú ní à ń rẹ yìí* (We are about ascending the mount of cruelty)

*Enití ò bá ní iyá k'ó padà lẹhìn-in wa* (The motherless should retreat at once),

*Enití ò bá ní bàbá k'í ó má ká lọ* (The fatherless should withdraw without delay)

*Tọlómọ kàn ló sòro* (There's problem with one who has a lone child)

A war leader may be geared up and therefore encouraged of a strong backing through a war chant such as:

*Wẹhìn rẹ wò* (Look at your back)

*Bóo l'ómọ ogun bóò l'ómọ ogun* (Whether or not you have militia back-up)

*Wèhìn rẹ wò* (Look at your back)

Warriors were often encouraged to go to war declaiming their genealogies, reciting heroic verses and boasting of their exploits. Some songs, such as *oriki* (praise poetry) were used to arouse the psyche of the militias to fight with undaunting and unusual bravery in the war front. The drummer or fluter para-militia could remind an eulogised war lord of the feat and heroism of his veteran-father or of his own previous indomitable records, which should not be blemished. Rather, he should be spurred to break the previous records laid, and not rest on his oars. To encourage the weary or faint-hearted, the fluter or drummer could echo:

*Oò leè se bíi babaà rẹ* (You can't mimic your father(s),

*Bí èrù bá n bà ó o-wí o* (Speak if you are fearful),

*Èrù kò ba ọmọ Balógún* (Balogun's son is never intimidated)

*Ènì ó dúró d'ogun* (He who waits to experience war)

*Àwòwò á wò ó* (Will be crushed)

*Ìtākùn tò bá ní kí erin má dé ààlọ* (A tap-root that attempts to obstruct the elephant)

*Ọun erin ní jọ n lọ* (Only ends up as its escort)  
(Olowookere & Fagborun, 1998, p. 211)

Gallant soldiers who were fighting up to expectation were commended, especially after victory had become evident. Wars are always won and lost. At the instance of victory, drummers are always profoundly proud of their men. They therefore resort to singing songs of victory, announcing to passers-by all anyone who cares to be told that victory has been achieved and no one could dare to stand their way. Among common songs are:

*Bèè lọmọ ọkùnrin í se* (That is how a real man behaves)

*Bèè lọmọ ọkùnrin í se* (That is how a real man behaves)

(Olowookere & Fagborun, 1998, p. 239)

*A f'òkè, à'figbó* (Except for the hill, except for the grove)

*Kò sèni tò lè dúró* (No one can stand on a way)

(Olowookere & Fagborun, 1998, p. 241)

It was also in the prerogative of the para-militias to remind their militias, lest they give in to defeat, that the glory of a warrior is to win a war, after all, only one of two things befits an *ẹsọ*: to win a battle or to die fighting (Olowookere & Fagborun, 1998, p. 239)! Hence, drums and music could be used to mumble orders, reinforcement and information from one sector to another in the heat of battles. Indeed, marks of greatness, heroism

and bravado were attained by men who understood drums language, which enabled them ever ready either to win, at best or face death, in the worst.

### Psycho-spiritual

At a time when a warrior is confused and indecisive of the right weapon to use, especially when the charms of his adversary has rendered his weapons such as guns, bows, arrows, daggers, sword, spear ineffective at a particular time, the drummer could remind him to resort to unseen powers or what Olutoye & Olapade (1998, pp. 208-211) described as para-military weapons, metaphysical elements, warfare magical arts or war charms, by chanting:

*È wi f'álejò kó lọ* (Tell the alien invaders to take flight)

*È fi sasara bàgbo* (Put broom in decoction)

(Olowookere & Fagborun, 1998, p. 240).

When the militias are fast drained out of their rank and file, drummers could invoke invisible and invincible spirits into weeds and grasses as well as some other non-human elements to come to their rescue, thus:

*Koriko dide* (Weeds, arise)

*Èrùwà dide* (Grasses arise)

*Ajagun ọrun dide* (Celestial warriors, arise)

*Orisà, dide* (Deities, arise)

### Technical Advisory Role

One of the largest homogenous groups among the Africans are the Yorùbá who inhabit a continuous territory and speak the same language (Akinjogbin & Ayandele, 1980, p. 121). Language has been identified as a principal medium with which human beings communicate. However, in order to overcome the problem of communicating with people who are afar off, societies develop all sorts of techniques including beating drums, whistling and making inscriptions such as writing. The Yorùbás also developed system of communication during war times such as *aroko* (coded language), battle cries, bugle blowing, praise poetry, war chants or songs and drumming. The para-militias were often highly skilful in sending non-verbal messages to the militias (Olowookere & Fagborun, 1998, p. 235). In the instance of an obstinate and troublesome adversary who has put the militias into a desperate tight corner, the para-militias could incite their militias to eventually kill such if/when eventually caught having given them so much trouble:

*Bí Fádèyí ta fẹlẹfẹle* (If anybody (Fadèyí) walks uncircumspectly)

*Sáa balẹ lójú* (Hack him down)

*È wọọ dànù sígbó* (Drag and cast him into the grove)

*Bówọ bá t'alásejù* (If you get hold of the obstinate)

*Pípa ni ẹ pa á* (Kill him)

*Ká rọhun j'ẹbà lọla* (So that we may eat ẹbà with it)

tomorrow)

(Olowookere & Fagborun, 1998, pp. 240-241)

Although the *èṣós* were fearless ferocious fighters, Yorùbás believe that an *èṣó* must be able to fight sensibly and discern when tactical withdrawal is inevitable so as to live to tell the tales of victory. The drummers could therefore remind him by mumbling the chant:

*Wèyìn wèyìn, wèyìn* (Look back! look back! look back!)

*Akín mòjà-mòsá niyì Akín* (Strike/withdraw when necessary is a tact warriors adopt)

*Wèyìn wèyìn, wèyìn* (Look back! look back! look back!)

### Conclusion

There is no denying the fact that ever since the penetration of foreign ideology into Africa in general, and Yorùbáland in particular, the indigenous culture has become, not only embattled but, greatly endangered. This became conspicuous as African culture became faced with continued missionary hostility to the adaptation of Christianity to the indigenous cultural and religious beliefs and practices. Music, a universal phenomenon and a dynamic aspect of Yorùbá culture, became particularly attacked, as indigenous music was dubbed as 'primitive' and 'pagan' in their calculated attempt to force African Christians to reject their cultural values. This bigotry however, only reveals the depth of Eurocentricism.

Indeed, wars rarely go without being accompanied with music, drums and dancing which served various purposes in Yorùbá warfare and/or militarism. Findings from this study copiously reveal that music, as employed in the 19<sup>th</sup> century Yorùbá wars, played the psychological catharsis, psycho-spiritual and technical advisory roles and was used for relaying intelligence, mimicry, reinforcement, innervating and enervating. Indeed, Yorùbá wars began, (most times as kinesthetic-dynamo art) and ended (in celebration or otherwise) with music.

Music could therefore prove to be mightier than Maxim and Gatling guns, igniting public genocidal incitement reminiscent of the 1994 Rwandan *déjà vu*. The dynamism and dynamics of Yorùbá music, aptly captured in the Yorùbá dictum '*Orin ní ñ sáájú ọ̀tẹ̀*', meaning 'Songs often incite rebellion' only affirms the candour in the efficacy of music in militarism, not only in Yorùbáland, Nigeria and Africa at large, but probably the entire universe.

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