



Yorùbá Music in the Twentieth Century: Identity, Agency, and Performance Practice (Eastman/Rochester Studies Ethnomusicology)

Bode Omojola

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From the primeval age of Ayàṅgalú (the Yorùbá pioneer-drummer-turned-deity-of-drumming) to the modern era, Yorùbá musical traditions have been shaped by individual performers: drummers, dancers, singers, and chanters, who express self-mediated visions of their social and cultural environment. *Yorùbá Music in the Twentieth Century* explores the role of the performer and the performing group in creating these traditions, contributing to the ongoing reorientation of scholarship on African music toward individual creativity within a larger social network. Drawing on extensive field research conducted over the course of two decades, Bode Omojola examines traditional Yorùbá genres such as bàtá and dùndún drumming as well as more contemporary genres such as Yorùbá popular music. The book also addresses a spectrum of social issues, ranging from gender inequality to the impact of Christianity and Islam on Yorùbá musical practice. Throughout, Omojola emphasizes the interrelatedness of the different components of the Yorùbá musical landscape, as well as the role of specific individuals and groups of musicians, who have continued to draw from indigenous Yorùbá musical resources to create new musical forms in the process of engaging the social dynamics of a rapidly changing environment. Awarded honorable mention in the 2014 Kwabena Nketia Book Competition of the African Music Section of the Society for Ethnomusicology. Bode Omojola is a Five College Associate Professor of Music at Mt. Holyoke College.

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