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## Yoruba chanters' performance strategies

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Received: 12 April 2024 | Accepted: 14 June 2024 | Published: 12 July 2024

**Abstract:** As the origin of oral literature, Africa houses outspoken communities who express their beliefs, thoughts and ideas laced with the long-age experience, knowledge and wisdom of the forefathers through oral performance – chanting. However, the strategies employed in chanting as a genre of Yoruba oral literature have not been well explicated in existing literature. Hence, this study attempted a critical examination of the various components of oral performance often employed by oral artists in chanting performances. This paper is qualitative research which employs a descriptive analysis of the strategies (also known as learning materials) employed in chanting. Eight (8) poems and dialogue were randomly selected from different forms of chants like ifá chant, èdà, ìjálá, ijuba, oríkì, rárà among others due to their general relevance and usage to examine the presence of these strategies. A random sampling technique was adopted for the study. Findings show that effective use of these learning materials such as confidence, voice, common sense, memorization, shyness, paying homage, singing, humour, and lineage appraisal enriches Yorùbá chanting performance and promotes cultural heritage. This study concludes that chanting, with its strategies, is an effective tool for teaching Yoruba literature, serves as an effective instructional communication tool and draws users to the ambience of their familiar environment.

**Keywords:** Chanting, Learning materials, Performance strategies, Yoruba

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### 1. Introduction

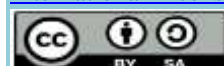
Yorùbá people, an ethnic in South Western Nigeria were endowed with the most beautiful oral traditions that exist as a way to showcase African values passed down to oncoming generations. Yorùbá chants are very numerous and they are being enacted out of their own creativity. The Yorubas do the chanting themselves for enjoyment, teaching morals and for relaxation. Those who are involved in the various chants are the people we call “chanters” or “poets” in Yorùbá land. The Yorùbá people make use of their oral literature to train and teach both young and adults to become responsible human beings in society. In this vein, there are some Yorùbá chants (songs) that can be accompanied by drum beats which can be danced to because they have a consistent rhythm. On the other hand, there are some as well that do not involve musical accompaniment.

Moreover, there are times when chanting involves an individual or a group of individuals. That is, some chanters come together to render their poems in such a way that the poems will be acceptable to their audience. For instance, a chanter can have a group of drummers and chorus singers in essence when a chanter takes the lead, the chorus singers take the choruses. Hence, the importance of the drummers and the chorus singers is to make the chant's performance more livelier and more entertaining. What is more, is the holistic and segmental contributions of scholars to Yorùbá chanting performance. For instance, Kolawole (2023) discussed the variations in the application of components of oral performance to Yorùbá chants where he outlined the degree to which the components can be applied in context. These components he said are the performer, text, audience, music, and histrionics. Opoola (2020) also investigated the effect and possibility of adopting e-learning in the teaching of Yorùbá chanting performance. He submitted that using advanced technologies could prove the teaching-learning process successful.

It is important to note that some scholars have given detailed explanations on the production and chanting of the Yorùbá oral poems. The views of these scholars are grouped into two. The view of the first set of scholars is that the

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time of production of the Yorùbá chants is quite different from the time of performance. As a result, there is pre-performance. The view of the second category of scholars is that both the time of production and performance are the same. This consequently implies that the Yorùbá chants are produced right on the stage of the performance. Therefore, these scholars believe that chanting inspiration comes over to the chanters on the stage, and the more the inspiration flows, the more the chanter keeps chanting sequentially, so these scholars maintain that there is a pre-performance of the Yorùbá oral literature. It is pertinent to note that the views of the two categories of scholars mentioned above can be represented in a single oral chant.

### **Research aim and objectives**

The aim of this research is to examine the Yoruba chanters' performance strategies which make their chants unique and satisfy social needs. To achieve this aim, these objectives are set:

- i. Examine the various performance strategies in Yoruba chants.
- ii. Show the application of these strategies.
- iii. Discuss the effects of these strategies.

### **Research questions**

The following questions are asked to guide the objectives of this study:

- i. What are the various performance strategies in Yoruba chants?
- ii. How are these strategies applied by chanters during performance?
- iii. What are the effects of employing these strategies in Yoruba chants?

## **2. Literature review**

### **2.1. Yoruba and chants**

Oruba, as a language with an estimated 20 million speakers in Nigeria and millions of expatriates worldwide, is a rich language with a large part of it being culturally oral (Dolapo, 2014). The author further clarifies the fact that the word "Yoruba" refers to the people, the land, the language, and the culture. As such, the meaning is known in context. As such, it is very difficult to separate the Yoruba from its culture which is oral literature. This oral literature is classified into three namely chant, song and recitation (Opoola, 2019) where other forms such as proverbs, drama, and drum language among others could be subsumed under the three (Akinpelu, 2020). Meanwhile, the aesthetic values of these chants can only be appreciated when passed down from generation to generation. As well established in literature, Yoruba people rely on mouth to mouth medium of transmission but recently, with the advent of technology, there was a need to shift and impact this culture on younger generations. Tajudeen (2020) states that the positive impacts of e-learning has not been maximally utilized in the teaching and learning of Yoruba orature such as the language's numerous traditional chants. Aside from the medium, Kayode (2017) believes that the domination of the white minority has affected Yoruba oral literature. Opoola (2019) reinforces this when he says Western and Arabic education have really affected the preservation of Yoruba tradition especially oral literature and performance. With the demise of great chants of Yoruba oral performances, the qualities of these chants dwindle which call for the need to discuss the strategies chanters employ during performance.

### **2.2. Chanters' preoccupation**

Chanters must have cross-checked their facts before the actual performance. Examples of satirical songs include àrùngbè song, òkóróbò song, etíyerí song, gèlèdé song; among others. The following writers have written on the above subject matter. Thus, Ògunbà (1975) has written on "The Performance of Yoruba Oral Poetry". Babalola (1966) examines "The Content and Form of Yorùbá Ìjálá. The focus of Asiwaju (1975) is "Gèlèdé songs as sources of Western Yorùbá History" while Faniyi (1975) analyses "Ekún Ìyàwó: A Traditional Yorùbá Nuptial Chant". Olajubu (1975) discusses the "Composition and Performance Technique of Iwì Egúngún" while the focus of Íslá (1977) is "Social Satire in Yorùbá Etíyerí Songs". Besides, Adewole (1998) attempts "Towards a Solution to the Presentation of African Oral Tradition: The Ifè Example" while Agbaje (2013) examines the Ekiti People and their Folksongs. As observed above, scholars before now focused more on the actual performance and the aesthetic features embedded in Yoruba chants, however, as observed above, there is yet a discussion around the strategies employed by these Chanters in ensuring great performance. Therefore, the focus of this paper is to fill the academic vacuum created by the previous writers.

## **3. Research methodology**

This research adopted a qualitative narrative review to describe the various Yorùbá chant techniques (also known as learning materials). Eight (8) poems and dialogue were randomly selected from different forms of chants like ifá chant, èdá, ìjálá, ijuba, oríkì, rárá among others due to their general relevance and usage. Using content analysis techniques, these poems and dialogue were critically examined to unravel the learning materials/chanting techniques available in Yorùbá chanting performances predominantly found in the South Western part of Nigeria. Some salient nine (9) learning materials investigated include confidence, voice, common sense, memorization, shyness, paying homage,

singing, humour and lineage appraisal which can also be adopted in teaching Yorùbá chants and framework for chant analysis.

#### **4. Data presentation and analysis**

##### **Performance technique and the devices employed by chanters in Yorùbá oral**

###### **Performance**

Performance technique is the manner employed by a chanter on the stage in order to excel. Thus, a chanter who is able to perform excellently well on the stage is said to have possessed a performance technique. The various performance techniques employed by a traditional Yorùbá chanter are all embedded in his/her performance. Learning how to chant has to be accompanied by speed, and this is a manner of manipulation that has to be in line with the type of chant to be performed. It should be a point of duty for every chanter to always acquire more performance techniques in oral literature. Among the identified devices employed by Yorùbá oral literature Chanters which are deduced through careful study of Yoruba chants available in the literature are the following:

###### **Confidence**

For a poet to perform excellently well, he/she must be strong in facial appearance, courageous and vocal. It is important for a poet to be courageous as lack of it stands to cause an instant fall of such poet. Therefore, only a courageous poet systematically and sequentially renders his/her piece. If a poet lacks confidence, he/she has the opportunity to go for extra care. For instance, the elders can get tiger's eyes together with some other materials burn in a pot. He/she will then keep mixing such medicine with cold water at intervals until he/she gets a rest of mind. In another manner, elders can search for a thunder-stone and place it in fire. When it is red hot, it shall be lifted with a stick into a broken piece of a pot where palm oil would be poured on it. When it becomes totally cold, he/she licks up the oil without any remnant. If this is done for some time, certainly, he/she is going to be confident. Constant chants also give a poet confidence, and his/her mistakes would not be revealed to his/her immediate audience. Confidence also helps us to create interest in the poet.

###### **Voice**

Voice is a special gift from God. There is virtually no Yorùbá oral chant that cannot be chanted by anyone who is blessed with a good voice. A sonorous voice needs adequate care that it may not be destroyed. For instance, any poet who doesn't want his/her voice destroyed must stay clear of hemp and hard drinks. A bad-voiced poet can also improve his/her voice by taking honey, taking raw-egg, and drinking fresh water or palm-wine from a gong. Nowadays glucose can be taken to repair our voice. Chewing bitter cola can also help to put our voices in order. That is the reason why poets would say:

Mo jorogbó kòhùn mi lè gbó,	(I took bitter cola that my voice be strong
Mo jògèdè kòhùn mi lè dè	I took bananas that my voice be soft
Mo jé kúkúndùkú olóhùn arère	I took kúkúndùkú with a sonorous voice)

Extra care is very important so that the evil spirit may not snatch the poet's voice. Enemies may deprive the poet of his/her voice and rub him/her of his/her memory. That is the reason why the Yorùbás do say:

Ayé ló bínú agbe	The terrestrial powers were envious of Agbe
Tí wón fi kiyé rẹ baró,	Hence, its wings were deep in dye
Ayé ló bínú àlùkò	Terrestrial powers were envious of Aluko
Tí wón fi kiyé rẹ bosùn	Hence, its wings were turned in camwood
Ayé ló bínú odíde re	Terrestrial powers were envious of Odidere
Tí wón fi kiyé rẹ bepo pupa...	Hence, its wings were plunged in palm oil

The extract above shows the Yorùbá believe that the world or enemies may make one miserable. By so doing, one's destiny may be turned upside down.

###### **Common sense**

The Yorùbá will say "a correct head differs from common sense". A poet who tends to have common sense must be very patient. Before a poet can hear from diverse angles, he/she must be full of common sense. Only a poet with common sense would be sensitive to the language of his/her drummers; and at times, his/her audience would be in the position to put him/her through when he/she is about making mistakes on stage. It is the common sense which dwells with a poet that enables him/her to know what poetic style to be employed at a particular point in time. For instance, when an èsà chanter keeps chanting for a while and it seems like his/her audience is getting bored, common sense will tell him/her that humor will be the next option for the chanter she/he can swig. The song can be accompanied by drum beats and various dancing steps. Once these happened, we shall see the audience who shall back him up with choruses, while some would stand to dance. The involvement of the audience in this chant speaks volumes about the poet that he/she is a bundle of common sense. Any poet who lacks common sense cannot gain any stand with his/her audience.

###### **Memorization**

Memorization is very important for poets who want to succeed on stage. The reason is that various lineage appraisals, jokes and songs that are newly learnt from their masters must be memorized. For instance, memorization is very

germane to a learner of Ifá verses because they are very many and moreover, an Ifá priest must not make a mistake when chanting an Ifá verse. The same thing applies to other forms like incantations, ògèdè and àyájó. We must chant them just exactly the way our fore-fathers used to chant them for their effectiveness. If this be the case, there has been a way being taken by our fore-fathers. They did take steps to make things easy for themselves. They did take medicine to brighten their memories, and this is one very important way by which people of the ancient days kept bringing into remembrance whatever they learnt.

If we examine it today, the tape recorder serves as a reminder to those who are learning how to chant. After the chant has been recorded into the tape, they keep listening to it carefully. If this is ensured, the chants become memorized. It becomes a thing to remember every time. Chanting becomes flawless to those who care to improve on it.

### **Shyness**

Shyness is one of the difficulties being faced by Yorùbá chanters. There are some people who are naturally gifted and they do away with shyness. No matter how sonorous a chanter's voice is, once he/she keeps feeling shy, his/her reputation becomes tarnished and she/he would then become so scared. His/her voice will begin to shake and he/she will be unable to voice out. Once the audience is able to detect, they tend to ridicule the chanter. But then, there are ways to overcome these. Firstly, a chanter can take some alcohol before going to the stage. He/she can also take some palm wine or any other types of alcoholic drinks in order to do away with shyness. He/she should then be very cautious in order not to be over-drunk and regret his/her actions. Secondly, a chanter can wear a smiling face and avoid looking straight into the faces of the audience. He/she should keep looking upward like someone looking directly to the roof. He/she can also choose to keep walking up and down, left and right. At times, he/she can choose to make use of his/her body parts like legs, hands, nose and eyes. Also, a chanter should see himself/herself as the only person who has the knowledge of the chants he/she is to perform while he/she takes his/her audience as novice; and that no one can challenge him/her of whatever he/she chants as he/she no one to fear. In addition, a chanter can go on stage singing and dancing together with his/her drummers, this is in the bid to do away with shyness. As the drummers keep beating their drums, he/she keeps singing. By so doing, he/she overcomes shyness. If this is ensured, and he/she is ready to commence his/her performance, he/she may begin by saying:

Ó tó onílù dákun	Please, hold on my drummer,
Bá a bá pọ́ ó tó,	Once we say hold on,
Onílù a sì sinmi	A drummer hearkens,
Àidáké onílù a sì má dìjà	A drummer's failure to hearken to instructions causes fight.

When a drummer hears the statement above, the drummer stops beating the drum in order to allow the chanter to continue with his/her performance. The statement is commonly used by èsà and ijálá chanters. The type of statements used by chanters in various chants to call the attention of drummers for them to cease beating the drum differs. Ifá priests make use of a song like statement in calling the attention of their drummers that they are about starting their Ifá chants. Here goes the statement:

Atótó, atótó	Order, order
Atótó, arére	Order, order
Ifá fée fohùn	Ifá is about to speak
E dáké	Ensure perfect silence

Immediately the drummers and the audience hear this song, they will maintain perfect silence in order that Ifá chant may commence.

### **Paying homage**

Many scholars have given detailed explanation on the importance of paying homage by the Yorùbá traditional chanters. Among them are Adédèjì, Clark, Olájubù, Babalolá, Abimbólá, Ìsòlá and Ògúnníran. The cogent point drawn from their explanation is that paying homage by a chanter in Yorùbá chants is very significant in the lives of the chanters. Paying homage is not an ordinary thing but the most important aspect of Yorùbá oral literature. It is a spiritual artistic performance used in appeasing seen and unseen human and evil spirits. Therefore, when a chanter is about to commence his/her performance he/she has to make a sacrifice. The sacrifice is paying homage. If there is a chanter who refuses to pay homage, such chanter is said to have committed an abomination. Hence, the repercussion of this lies in the fact that such a chanter may be afflicted with evil on the stage of performance. So, the Yorùbá believe that when a chanter pays homage prior to the commencement of his/her performance, he/she shall succeed by performing excellently well. In a nutshell, a chanter pays homage in order to gain authority, support or to seek the kindness of the extra-ordinary beings or the custodians of heaven and earth. For instance:

Mo juba eégún ayé	I pay homage to the masquerade on earth
Mo juba èsìbá òrun	I pay homage to that of heaven
Mo juba àtiyo ojó	I pay homage to the sun rise
Mo juba àtiwò oòrùn	I pay homage to the sunset
Mo jubá irúnmolè Olúkòtún,	I pay homage to the two hundred deities on the right
Mo juba igbamolè Olúkòsì	I pay homage to the two hundred deities on

Mo juba Òtálénírinwó irúnmolè,	the left I pay homage to the four hundred and sixty deities
Ìbà kóde òní ó ye mi	I pay homage, may today's outing be favourable to me.

This excerpt is used as a mark of respect to appease diverse calibers of people. For instance, God or the owner of this day, the gods, one's father and mother, animals, the elders, the spirit of the forest, the spirit of the desert, the ground, the witches, body parts, trees and plants, friends and all unseen spirits. Based on the above homage, a bond is established between the performer and the audience. It is pertinent to note that homage is very compulsory for any viable chanter or reciter as the first step to open the day's performance.

### Lineage Penegyrics

For a chanter to perform excellently well, it is mandatory for him/her to have a deep knowledge of lineage penegyrics in his/her jurisdiction, especially the important ones among them. For example, a Yorùbá chanter who wants to be successful on stage must be very sound in his/her knowledge of Tápà, Òpómúléró, Ìkòyí, Olúòjé, Ìjèsà, Olúfè, Olófà, Arèsà, Olóyé, and so on. Personal appraisals, nicknames and individual qualities are also very important for a chanter to know. A wise chanter should be able to eulogise anyone who comes on stage through his/her appearance, perhaps the person is light or dark in complexion, tall, short, plump, slum, tribally marked or met. Various forms of these appraisals prolong performance, and it also presents the chanter concerned as a very sharp and competent one. Below is an example of praise penegyrics that can be structured in whatever chant is being rendered.

Ìkòyí èsó	Ìkòyí èsó
Omo ogun lósan, olè lóru,	A soldier in the day, a thief at night
Bí ewúré rè bá sonù	If your goat is missing
Má bí èsó Ìkòyí,	Never inquire from èsó Ìkòyí
Bí àgùtàn re bá sonù	If your sheep is missing,
Má bí èsó Ìkòyí	never inquire from èsó Ìkòyí
Omo wá dó mi nílè n ò wéní	Child of one who requests sexes without laying a mat...

Their fathers are always receiving various chants like this which make the person enthusiastic and happy. If the person concerned is happy, he/she is likely to present the chanter a gift of money or other valuable materials. Some utterances also enable chanters to digress in order to give attention to those coming up on stage or the audience that are already seated.

### Singing

This is an important method of performance employed by a chanter in order to make his/her chant acceptable to the audience. The chanters sing frequently in order to make their audience interested in their performance. A song can be sung after an important point has been made and this also prepares them ahead of making another point. At times, the song can centre on the point made in their chant which tends to be like repetition. For instance, among those that give priority to songs are the hunters, the Ojes, the Alámò chanters, the Ìjálá chanters, the Ràrà chanters and the Sàngó chanters. Songs like these are good for entertainment, relaxation, paying homage, prayers, honorary etc; they prolong performance. They also afford the chanters the opportunity to take some rest, likewise, the audience are also able to participate in the performance. For instance, when a chanter wants to sing, especially hunter he/she can utter statements like these:

<b>Apoḥùn:</b>	Èyin elégbè ode è é gberin Tàbí e ò gberin?	<b>Chanter:</b>	You group of hunters, would you sing choruses or not
<b>Elégbè:</b>	Ò bá dárin náà Kó dùn mórán Orin tí èlùkù ba dá lomo rè ní gbè.	<b>Chorus:</b>	Sing and let us hear the sweet song

The above excerpt is another indigenous song apparently unfurls the atmosphere of the performance whereby the participant would also engage themselves in different ritual fortification which were accomplished by chants in different perspectives.

### Humour

This is one of the devices employed by a chanter on stage in order to modify and polish his/her performance. This device is meant for entertainment and refreshment. When a chanter discovers that his/her audience are getting bored, he/she is to employ humorous utterances. This makes the people cheerful and they all keep laughing endlessly.

These various humorous utterances are commonly employed by Alámò chanters, Ìjálá chanters, Sàngó chanters, Èsà chanters, Ràrà chanters and nuptial poem chanters. For instance in Èsà:

Ohun méta lobìnrin ò gbódò je,  
obinrin ò gbódò je olú,  
kò gbódò je awùsá,  
kò gbódò je ìgbín.  
Nítorí pé, obinrin tó ba je olú,  
orí okó oko rè ló n je.  
Obinrin to be je awusa,  
koro epon oko re lo n je.  
Obìnrin tó bá je ìgbín,  
ó n je ara rè lábò ara ni.  
Kí ní òhún wá jora won tàbí kò jora won?

### **Translation**

There are three things a woman must not eat,  
a woman must not eat mushroom,  
she must not eat wall-nut,  
and she must not eat snail.

If a woman eats mushroom,  
she is eating her husband's head of penis.

If a woman eats wall-nut,  
she is eating her husband's scrotum.

If a woman eats snail,  
she is eating up her private part.

Are these things similar to themselves or not?

The above example of humour by chanter during performance keeps the audience engaged, reminiscing, laughing, exciting and makes them more comfortable.

### **Use of Language**

For a chanter to be successful on stage, he/she must be well immersed in Yorùbá language. He/she must be well knowledgeable in the mechanics of Yorùbá poems. Poetic language is entirely different from that of the normal day-to-day language because a poet manages his/her choice of words judiciously. Among the poetic devices employed by chanters are proverbs, repetition, metaphor, simile, pun, hyperbole, symbolism and many more. A Chanter should manage to read the reaction(s) of his/her audience to his/her performance. If he/she is able to satisfy his/her audience, they shall keep spending money for him/her, they will honour him/her by kneeling and prostrating; they shall keep clapping and shouting. The women can wipe the face of the chanter with their head gears before they wrap them on his/her neck, while some can wear him/her caps; they can also lend him/her hand-shakes and keep dancing with him/her on stage. At times, those who dance with the chanter can carry and raise him/her up high in order to cheer and present him/her as a competent and vibrant chanter. But if he/she is unable to satisfy his/her audience on stage, they shall ridicule him/her through his/her wig, whistling consistently, making noise non-stop; they can keep leaving one after the other. Nowadays, youths can start walking up stage in order to drive him/her out.

If a chanter is suspicious, he/she would know whether to continue with his/her chant and if his/her audience are satisfied, if not, he/she should leave the stage and walk away. In a nutshell, before any chanter can be successful in the Yorùbá society, he/she must have a very deep knowledge of various devices often employed in chanting performance mentioned above, and he/she should know how to make use of each of them at the appropriate time.

## **5. Findings**

This paper has examined the learning materials or techniques that are present in Yorùbá chanting performance. It demonstrates how confidence, voice, common sense, memorization, shyness, paying homage, singing, humour and lineage praise penegyrics are used by poets and chanters to appease, annoy, arise emotion and trigger sensation in their audience which has not been found in many available works on Yoruba oral literature. This study also revealed that inaccurate use of these elements could lead to failure of the poet or chanter in the speech community. Hence, the success or failure of any chanter or poets lies largely in their ability to do justice to the techniques.

## **6. Contribution of the study**

This study has made a salient contribution to the existing literature on Yorùbá oral performance. In a bid to ensure quality teaching of Yorùbá chants and its performance, the following contributions are made:

- Oral performance framework analysis: This study proffers a framework for oral performance analysis especially chants. After a careful analysis of chants and the key techniques employed in their transmission, this study opens up a paradigm through which Yoruba chants could be analysed and effectively taught for positive output.
- Exploration of Yorùbá chanting techniques: This research also provides the key components of Yorùbá chanting techniques doubled as learning materials of different forms of Yorùbá chants be it praise or lampoon. It develops

the rhetoric devices employed consciously or unconsciously by chanters or poets within the Yorùbá oral performance domain.

- Creation of gap: This work creates an essential literary gap in literature as it welcomes more review works on the techniques/learning materials employed in other languages in Africa. More particularly, researchers can now find it interesting exploring how these learning materials have been employed by poets and chanters within Yorùbá or other oral performances.

## 7. The implications of the study

The findings of this study outline the techniques employed as learning materials in Yorùbá chanting performance. It unearths, through critical examination of the available Yorùbá chants, the major techniques employed to foreground the aesthetic nature of Yorùbá oral performance.

In addition, the research also showcases the techniques as tools that could be employed in teaching Yorùbá oral performance as effective instructional communication. By implication, there could be a communication failure when these techniques are not properly employed by the poet or chanter. Same effect, they are more efficient when used to impact oral performance learning in Yorùbá.

The present study embodies key implications in Yorùbá oral performance, such as:

- Theoretical framework: This study serves as a framework for researchers who are interested in the analysis of Yorùbá chants. Laced with detailed information on how the techniques work and the implications of their failure, this study gives analysts a structural framework to work with.
- Teaching techniques: This work gives an invaluable insight into what could form the basis of Yorùbá chanting performance teaching techniques. It is well detailed with illustrations on how they could be efficiently managed when teaching Yorùbá chants.
- Communication tools: Being one of the three Yorùbá oral performances which are songs, chants and incantations, this study examines the tools that can make chants effective means of communication within the society.

## 8. Recommendations and suggestions

After a critical examination and careful study of Yorùbá chanting performance and the establishment of the learning materials as techniques employed in Yorùbá chanting performances, the following are posed as recommendations:

- More frameworks are needed to guide the analysis of both songs and incantations while serving the purpose of learning materials that should be ensured in any Yorùbá oral performances.
- Subsequent researchers need to explore these techniques in their works, establish possible gaps available and improve the framework for better chant analysis.
- As served by Kolawole (2023), less relatively works are done in recent time on Yorùbá chants, this should be a wake-up call for explorers to find new dimensions in exploring Yorùbá chanting performance.

## 9. Conclusion

Based on the above explanations, it could be observed that performance techniques in oral literature should be considered as an effective instructional communication which enables elimination of confusion in learning situations. More importantly, the paper therefore concludes that the aforementioned strategical techniques can be employed in the effective teaching of the genres of Yorùbá oral literature in the society.

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