ONDO JOURNAL OF ARTS, 2 (1), 2026
Journal homepage: https://ojaafued.com/index.php/ojall
Recieved 20.11.2025, Revised 02.01.2026, Accepted 10.03.2026,
Published 30.04.2026
ISSN:1597-104X

RENAISSANCE OF THE YORUBA FOLK OPERA IN NIGERIA

Adeolu ABE, Ph.D.

Abstract

This study examines the rise, decline, and potential renaissance of the Yoruba folk opera in Nigeria – a syncretic performance genre blending traditional music, dance, drama, and oral literature. Using historical and analytical methods, the paper gives overview of contents in Hubert Ogunde's, Kola Ogunmola's, and Duro Ladipo's opera as examples. Findings reveal that the folk opera is a tool for artistic, cultural, human, educational and economic development serving not only as entertainment but social engineering, cultural transmission and societal development. In addition, folk opera's tripartite structure (opening glee, main body, closing glee) symbolically replicates the Yoruba cosmic cycle of birth, life, and death. The decline is attributed to post-independence cultural policy neglect, poor management of rising entertainment media, lack of strategic continuity, institutional support, overbearing and overdependence on Western culture. The paper proposes curriculum integration, digital adaptation via new media, state sponsored commissioning and cultural reintegration programmes as pathways for rebirth.

Keywords: *Folk opera, Music, African performance, Nigerian theatre, Cultural revival, Yoruba folk opera.*

Introduction

In recent time, there are cravings for the renaissance of African traditional and cultural values in today's society. This is reflected in dressing, food, popular music, canvas for indigenous language for education and so on. This idea once started and became significant movement accepted with remarkable achievements, especially around the second part of the 20th century.

A series of music and other art forms emerged that bore various Nigerian cultural identities within growing modern Nigeria. Genres of performing arts developed in divers forms and styles which reflected traditional savour. From native air to art music, folk opera and other theatrical forms, evolving new sets of creativity. It was remarkable as some music and theatre practitioners reflected traditional elements in their artistry (composition and performances), giving them identity as nationalists whose works were notable for infusing folk elements and indigenous materials into their works. Similar movement is emerging in the 21st century in the promotion of African traditional values, as can be observed spreading beyond the continent in Western nations who are establishing African studies unit.

Focus in this study is the folk opera that developed in Nigeria's 20th century from various influences. Primarily, from the tradition of performances inherent in African cultural rituals and festivals combining songs, drumming, dances, spectacles, and orature. Then it borrowed from modern professional theatre introduced by the foreigners in emerging modern Nigeria. These developments that saw the evolution of the folk opera were gradual and progressive. Vidal (2012a) while discussing the evolution of theatre from musical forms reveals that the third decade of the 20th century witnessed the emergence of a hybrid music known as native airs…he further states that from these early theatrical entertainments emerged a new form of music-drama in more intensive way along with rich musical components, presenting a holistic performance. Folk opera became an art form that survived and spread for several years in the 20th century, however, it experienced a decline towards the end of the 20th century. Unfortunately, Nigerian folk opera is rarely encountered in the 21st century, and can be said to be an art form perhaps out of vogue due to a number of reasons. The unique art, like other folk arts, is a vital aspect of the art in any society that bears rich cultural values

of the societies and is vital in transmitting the people's cultural demeanor to the society. This paper, therefore, looks into what makes this art form unique, examines its relevance, form, and subjects. It further posits its rebirth and revival, which requires curriculum integration, digital adaptation, state-sponsored commissioning and cultural reintegration programmes for true realization of African essence and identity in the advanced world. Cultural revival, greater social and economic benefits are enormous opportunities derivable in the art form.

The following research questions are addressed by the paper. What aesthetic and structural features define the Yoruba folk opera as a distinct genre? What factors led to its rise and subsequent decline? What practical strategies can facilitate its renaissance in 21st-century Nigeria? The study gives an overview of the subject matter in works of three acknowledged exponents – Ogunde, Ogunmola, and Ladipo within the period 1944 to 1995. It does not examine folk opera traditions of the Efik, Ibibio, Igbo or Hausa performance forms, which require separate studies.

Literature Review

Folk opera is a result of cultural assimilation in modern Nigeria. It presents a theatrical performance where acting is carried out through traditional songs and drumming. Featuring characters and sequential development of a theme with elaborate ethnic dances and styles exhibiting folk nature of the people. It is a genre of music and theatre that developed towards the middle 20th century when Western culture had taken root in colonial Lagos in Nigeria. Projecting from Lagos which was the seat of colonial administration and of course which saw immense performances of eclectic nationalities and multi-cultures such as the Brazilians, Europeans and the natives going in parallel direction as established by Ogunbiyi (1981), Omojola

(1995), Mokwunyei (2001) among other scholars. It developed as a blend of European form of stage drama with profuse use of African traditional songs and drumming, set within the proscenium. Ogunde in 1944 took the bold step and projected the art form to the public as reported by Clark (1980), Adedeji and Ekwuazi (1998).

While Ogunde took the lead, other artistes who had nurtured and, or somehow practiced similar arts also sprang up both in Lagos and other centres within the old Western region now South-western region in Nigeria and spread wide the folk opera beyond Nigeria. Raji-Oyelade, Olorunyomi and Duro-Ladipo (2008) project the contributions of one of the proponent of Yoruba folk opera - Duro Ladipo. Vidal (2012b) revealed three major exponents of Nigeria folk opera. However, folk opera was short-lived as it experienced decline before the end of the 20th century due to probable factors such as post-independence cultural policy neglect, poor management of rising entertainment media, lack of strategic continuity, poor institutional support, overbearing and overdependence on Western culture.

While existing studies (Clark, 1980; Ogunbiyi (1981); Omojola, (1995); Vidal, 2012a-d; Okunade & Bolaji, 2013) have documented the history, exponents, and musical content of the Yoruba folk opera, none have systematically analyzed its tripartite form as a cosmological template extensively. Furthermore, no work has proposed an integrated revival model combining curriculum reform, digital technology, institutional and state patronage as well as strategic continuity plan. This paper fills that gap by demonstrating that the folk opera's structure mirrors the Yoruba cycle of existence (ìbí-àìyé-ikú), making it uniquely suited for transmitting indigenous knowledge systems in modern education.

Conceptual Framework

The concept of renaissance conceived in this study is hinged upon a recollection and recreation of the inventiveness that bore the unique

Yoruba tradition which is dynamic to the people. Ojo (2019) while discussing cultural renaissance and the quest for development in Nigeria explains that 'cultural renaissance refers to the awakened consciousness towards the appreciation of a people's cultural heritage and indigenization of knowledge systems for national development, socioeconomic transformation, and national integration. He further clarifies that deep consideration on the aesthetics of traditional values connecting with local arts, history, language and philosophy is constituted in cultural renaissance. As Nigerian society expands, departure from domestic values and creative ingenuity keeps eroding and giving way to foreign ideals thereby displacing and submerging inherent values and aesthetics in different dimensions and areas of life. Therefore, as a way to prevent a total loss of identity and the creative invention that gave the Yoruba people and Nigeria the uniqueness in operatic creativity, the renaissance of Yoruba opera is of great importance.

For further conceptual clarification, **folk opera** in this study is defined as a syncretic music and theatre genre (musical-theatre) that uses indigenous music, dance, and orature as the primary drivers of plot and characterisation, performed on a proscenium stage but rooted in African festival traditions. This is different from total theatre. **African identity** refers to the sum of aesthetic, philosophical, and ethical markers (e.g., communal values, orature, rhythm as speech) that distinguish a work as originating from sub-Saharan African cultural logic. **Social engineering** means the capacity of performance to critique, correct, or shape societal behavior.

The Nigerian Folk Opera

Looking at influences that created the folk opera in Nigeria, Scholars had established Hubert Ogunde, a composer, musician, playwright and actor who hailed from Ogun state, Southwestern Nigeria, a force and the pioneer to reckon with. He started

Ondo Journal of Arts, Faculty of Arts, Adeyemi Federal University of Education, Ondo. Vol. 2. No. 1, 2026 | Renaissance of the Yoruba Folk Opera in Nigeria

what is known today as the Nigerian folk opera, influenced by both traditional performance practices as well as church music culture. While he grew up with the Yoruba traditional performance practices in festivals, he later imbibed the Church performance tradition during the colonial era. These two traditions played significant roles in the emergence of the folk opera, Clark (1980) as well as Omojola (1995) revealed. His earliest opera centered on biblical stories 'the garden of Eden and the throne of God' where he experimented and employed the 'native air' (a form of singing that developed among early church converts) along with acting and traditional dances. Omojola (1995) as noted by Okunade and Bolaji (2013) submits that Ogunde remains the pioneer of an authentic Yoruba traditional folk opera while Adedeji and Ekwuazi (1998) stress that Ogunde laid the firm basis of the operatic theatre as a generic art form.

However, Ogunde further expanded his creativity beyond the Church where he started and later formed his theatre company which promoted Nigerian traditional culture and arts in satirical form. For instance, in Ogunde's *Yoruba Ronu* (Yoruba, Think!), a recurrent song lyric – "Yoruba ronu, o ti to jo" (Yoruba think, it is long overdue) – functioned as both aesthetic refrain and political exhortation, directly critiquing leadership complacency (Clark, 1980). He employed local drumming, songs, drama, dressing and myth within the Yoruba belief system and values. This single and bold step earned him the 'father of Nigerian theatre' because he became the pioneer of modern professional theatre practitioner in the country. New movement that started by Ogunde also evolved from other Yoruba towns within the country perhaps influenced by him. Kola Ogunmola from Ekiti as well as Duro Ladipo from Osogbo also established themselves as folk opera artistes. They wrote and performed series of operatic plays and like Ogunde, they took the folk opera beyond the country for performances. Famous among these operas include 'The palmwine drinkard' and 'Obakoso' by Ogunmola and Ladipo

respectively. Ladipo's use of oríkì (praise poetry) for Sango – "Sango o e bi kò e, a jẹ́ ògiri òkú" (Sango does the impossible, he becomes a wall against death) – embeds theological and moral instruction within operatic dialogue (Raji-Oyelade et al., 2008). Vidal (2012c) recognizes the three composers and playwrights (Ogunde, Ogunmola and Ladipo) as pioneers of the Nigerian folk operatic genre. In addition to the pioneers, folkloric performances were staged in Lagos by some other cultural groups as identified by Vidal (2012), these include 'Okponkro' 1947, 'Boa and the constrictor'…'the crocodile', 'Hippopotamus and alligator plays of the Efik and Ibibio'. He also added, 'Bokit Ekono Mban' in 1955 by Efik Youth League of Lagos. This form of art (opera) was at some points referred to as concert party in the West Africa region because of the profuse use of music and dances in advancing the performance. Notable as it was, it spread across some other countries along the West African coastal region. Coplan (1985) notes that the concert party and the folk opera to be prevalent in West Africa. Whereas, similar to it is the 'musicals' in South Africa which is still in practice till date, with various productions such as 'king kong', 'Ipi tombi','Umoja' among many others, the South African musical (musical theatre) is still a vibrant art in the 21st century.

Relevance of Nigerian folk opera

Performance culture of the traditional societies in Nigeria often exhibit the combination of the performing arts which include music, drama and dance. Folk opera presents an eclectic form of performance in a single whole. Music, dances, drama and other forms of arts are integral part of its presentation. Performance of a folk opera affords the viewer the opportunity to experience combination of creative arts holistically. This explains what Meki Nzewi termed as 'Musical art' in Africa when he advances African performance as exclusive. Nzewi (2003), while arguing on the intrinsic nature and an appropriate term for the performing arts in Africa established the

Ondo Journal of Arts, Faculty of Arts, Adeyemi Federal University of Education, Ondo. Vol. 2. No. 1, 2026 | Renaissance of the Yoruba Folk Opera in Nigeria

term 'musical arts'. In his argument he stresses that "the term 'musical arts' reminds us that African cultures, the performance arts discipline of music, dance, drama, poetry and costume art are seldom separated in creative thinking and performance practice".

These different expressive arts fulfil multiple purposes which include communicative, entertainment, cultural identification and a social engineering force within the society. The beauty of intermingling various forms of arts as they interact gives the folk opera of importance. This makes the entertainment value of the folk opera of great significance. Ogunde, Ogunmola and Ladipo exhibited music (songs and drumming), dances and acting in their performances, to teach, inform, establish an idea, correct as well as to entertain the people. Yerima (2007) lists Ogunde, Ladipo as well as Ogunmola to have established themselves as individual impresario, actors, composers, musicians and dramatists in the 1960s. In addition, the use of costumes, props, scenery and poetry are all combined into their performances to enhance the rich art form that project the aesthetics of the traditional artistic prowess.

Folk opera displays enormous roles in the sustainability of culture. Traditional and cultural tenets and beliefs of a people constitute the content of the folk opera. In the history of Western music, Miller (1972) reveals that Russia and Bohemia developed what they called 'grass root' opera which is also known as the folk opera, these saw the use of cultural and national identities as fundamental elements in the operas. Cultural or traditional scope of life of a people is highly promoted in the folk opera, these include legend and myth as well as lessons from folklores. Principles guiding the society, beliefs and general ways of life of a particular people are communicated through this art form. Nigerian artistes who developed the Nigerian folk opera promoted series of Nigerian cultures which were taken beyond the shores of the nation at different times. Sustainability and promotion of culture are therefore very

significant with the folk opera because it is expressed through different art forms that reflect the culture of the people.

The genre is often presented through a story, plotted into acts and scenes, with characters representing figures within the traditional settings who mostly sing their lines. It often reveals the socio-cultural environment within the local tradition, reflecting and projecting social issues through the artistic variants. As an importance of art, the folk opera is a tool in the hand of the artistes in correcting the ills of the society. Bamidele (2000) emphasises the role of art and artistes in the society which include that of a sustainer of the community and its institutions, as redeeming agents, as revolutionary role, a prophet, an educator as well as enlightener of the people in the society among many roles. From the inception of the art forms in Nigeria, folk opera went beyond entertainment as some themes in Ogunde's opera deals with socio-political situations in Nigeria, striving to correct the evil perpetrating the society. Artistes often use the art form as a mirror which reflects the society back to her (the society). Its potentials from different perspective give concrete and expository prowess in reflecting the image of society.

Form and Content

Opera as a generic term reveals Western concept, this concept has been adapted by Nigerian composers and subjected to African model of artistry within the Nigerian cultural milieu, and hence it is called Yoruba or Nigerian folk opera. Traditional upbringing of folk opera artistes bequeathed them with deep African culture which endows them with fundamental knowledge and skills for the art. For example Ogunde's participation in the traditional performances grounded him in his innate cultural practices as established by Clark (1980) in his upbringing '…Ogunde associated with Egun Alarinjo as dancer and drummer'. However, Western education and Christian religion were gateway to the Western influence which also reflected in his

Ondo Journal of Arts, Faculty of Arts, Adeyemi Federal University of Education, Ondo. Vol. 2. No. 1, 2026 | Renaissance of the Yoruba Folk Opera in Nigeria

works. These backgrounds gave him and others the basic standpoint on which they produced operatic arts for they engaged both the African and Western elements in their productions. Clark (1980), Adedeji and Ekwasi (1998), Vidal (2012d), Okunade and Bolaji (2013) examine the form of Ogunde's opera in broad perspective, the link with traditional Yoruba cultural as well as Western performance form is evident.

Content of the folk opera treated themes of traditional interest with its significance to the advancement of the society. Ogunmola's operatic adaptation of Amos Tutuola 'Palm wine drinkard' treatment of folklore, fantasy, magic and myth within the Yoruba sensibility is vivid. Ladipo historical narrative of Sango who was a king in Oyo before he became a deity, was treated in 'Oba koso'. These folk operas advanced the cultural, historical, values, knowledge and beliefs of the Yoruba people through the arts. Music (songs and drumming), dances, sayings, proverbs, adages, d r e s s e s, ornaments, crafts and aesthetics of the people are projected in the operas. Ogunde's operas which initially treated biblical theme through the Yoruba arts later focused on social and political issues. His critique of leaders in 'Worse than crime' brought him against the political power at a point in time, Clark (1980) established.

The folk opera was not in a fixed standardised structure, however, common structure in which the Nigerian folk opera is presented is summerised into three stages namely; opening glee, the middle or opera proper and the closing glee. The opening glee reveals music and dances in a typical African traditional festival within the Yoruba community. This serves as the introduction to the performance giving insight into the story at the same time showing the rich cultural heritage of the society. The opening, which is the introduction, can be likened to the period of birth within the African community. The birth of a child is highly celebrated with all senses of gladness, so is the opening glee. This is observed by Okunade and Bolaji (2013). The middle part which is synonymous with a series of

life's encounters, reveals the development of the story in stages and runs through before the closing glee. The closing glee is an exit point in the production because it wraps up the performance, where recapitulation is done. The concluding part as described by Okunade and Bolaji, is the section that lays emphasis on the lessons learnt in the production and serves as a summary to the opera. This stage also reveals dances, in its effect it represents the three replica stages as conceived in a man's life: Birth-life-Death.

This tripartite structure is not merely dramatic convention. It directly mirrors the Yoruba ontological triad: **ìbí** (birth) – celebrated with songs, drumming, and naming rituals (corresponding to the opening glee); **àìyé** (earthly existence) – marked by conflict, labour, marriage, and moral testing (the main body of the opera); and **ikú** (death) – not as termination but as transition to ancestral realm (the closing glee, which often includes a recapitulatory dance and homage to elders). By embedding this cycle, the folk opera functions as a mnemonic and pedagogical device for Yoruba cosmology, reinforcing social cohesion through shared existential understanding.

Africanity and the folk opera

It is not new that innate art forms in Nigeria have greatly experienced setback and some forms of extinction in modern Nigeria due to several factors. Some of the factors as noted earlier include post-independence cultural policy neglect, poor management of rising entertainment media, lack of strategic continuity and institutional support, overbearing and overdependence on Western culture. However, unflinching acceptance of Western ideals and culture penetrating socio-cultural, socio-economic and socio-political aspect of the Nigerian life is a serious bane to the development of local creativity, in the name of modernity. Existing art forms that serve as a reflection of the society often project foreign values which sometimes are against the ethics that make- up Nigerian traditional values.

Ondo Journal of Arts, Faculty of Arts, Adeyemi Federal University of Education, Ondo. Vol. 2. No. 1, 2026 | Renaissance of the Yoruba Folk Opera in Nigeria

Sets of various music that reflect strange phenomena and foreign cultural ideals are commonplace in everyday Nigeria. Nigerians are often swept away by these 'foreign ideals' which have rendered the folk opera an esoteric art form.

However, one of the ways the spirit of Africanity can be brought back alive is the resuscitation of the folk opera in the 21st century as applicable to South Africa that has developed her own music-drama popularly called 'musical' similar to the Nigerian folk opera, Coplan (1985) makes it clear that the international success of 'Ipi tombi', 'meropa' and the show of this kind has inspired young black playwrights to bring traditional music, dance, and cultural themes back to township stage. South African musical reviving her cultural arts and boosting her economic growth internationally. While the South Africa government had probably given state sponsorship to her unique national cultural and artistic masterpieces, Nigeria seem to have limited her sustenance of arts in part. Yerima (2007) narrates the sudden necessities to put cultural troupe together, unfortunately, concentration was on drama and dances. Music in its differences which include opera have not emerged in the national plan. Therefore, institutional framework is lagging and this explains one of the results of decline of the art form. 'Ipi tombi' was performed in the second festival of arts and culture (FESTAC) in Nigeria 1977 and has been performed in other nations of the world. 'Ipi tombi' does not attain international acceptance just for its artistic prowess but its socio-cultural essence made it attain international merchandise. Sustenance of the societal culture is of great effect through the folk opera, folk songs which have almost been lost in the Nigerian societies can be revived through the folk opera. Traditional values, language and culture of various groups can be recreated in a more explicit way through folk opera. With the folk opera, the upcoming generation will have intensive knowledge of history and cultural life of their forebears.

Furthermore, cultural reintegration often experienced in a performance is a great importance obtainable in folk opera. Evolving nature of the society with the foreign culture and its entire components reveals departure from the fundamental practice of the people. Now-a-days Western modernism has submerged almost every aspect of the African life at very high rate crumbling the traditional structure and culture. Folk opera was noted by an observer as important in bringing the traditional arts and culture to play (Clark, 1980).

Rebirth of the Folk Opera in Nigeria

With the above understanding on the significance of the folk opera in the rebirth of the African culture. Its revival is of utmost importance not just because of its entertainment value but for the greater benefits of intrinsic socio-cultural importance. Younger generation in Nigeria today are losing the knowledge and touch with their cultural background. A set of people or groups of people are dynamic and unique because of their cultures. Today's global culture is fast eroding the dynamic cultural practices in Nigeria. This development however, is affecting every aspect of life; language, dressing, food, music, values, and so on. Folk opera, therefore, is a means by which the cultural phenomena can be transmitted to the younger generation. There is so much advantage in making the folk opera a part of the curriculum for schools. One may ask the question that, is music or even drama not currently fulfilling the same purpose? Yes, just in part, but not all encompassing. It must be noted that folk opera will do much more. The cultural and artistic benefit in folk opera are multiple and enormous. As learners learn the historic narrative of the culture, they also get to study the various components of the culture such as music, dance, folklore, dressing and other aspects of life of the people. The rich culture becomes embodied into a unified performance of the folk opera.

Stake holders in Nigeria have significant roles to play in this duty. Development in an area of living is best championed by the leaders and stake holders have more positive advancement. Wide spread of literacy within the Southwestern region of Nigeria became possible because of the initiative of free education scheme by the then Western region government at a time in history as well as societal heads and committee of leaders who found means of building more schools and sponsoring prospective locals within their community. If folk opera will experience renaissance, effort by stake holders as well as the government need to be geared towards its development. Opportunities for special study of the folk opera should be made available, composers and writers need to be commissioned to write and compose in this genre while regular performances should be ensured. In addition, enabling environment and opera halls appropriate for performances with facilities should be provided for continuous production to engage promising indigenes from the local to the national communities.

Furthermore, in the high technological age, folk opera must be taken beyond traditional performance through stage presentation, to a platform in movie, home videos, new media as well as other means of audio-visual presentations are all necessary steps in the right direction.

To achieve a verifiable renaissance and salvage the Nigerian folk opera, the following steps are here-by recommended.

Step: 1 Curriculum Integration: The National Universities Commission (NUC) should build opera into the national curriculum, while production of folk opera among other performances should be planned into the curriculum for educational institutions.

Step 2: Digital Archiving: The National Institute for Cultural Orientation (NICO) and other relevant and cultural agencies as well as institutions archives are to digitise existing audio

recordings (e.g., Ogunde's *Garden of Eden* from 1950s vinyl) and make them accessible via an open-access virtual, Nigerian music theatre archive.

Step 3: Commissioning: Governments at all levels are to include operatic performances in their cultural programmes while private organisations are to include the same in their corporate social responsibility (CSR) to fund the creation, production or commissioning of opera production, programmes and facilities.

Step 4: International Touring: The Ministry of Art, Culture and Creative Economy to partner with private and international bodies like British Council and Alliance Française as well as other nations to take Nigerian operas on national and international cultural and artistic programmes.

Conclusion

Renaissance of the folk opera in Nigeria is a call for cultural revival as identified in the study. This paper considered reinvention and the sustainability of the ingenuity and value of the folk opera for the benefit of education, recreation and relevance of the people's essence and culture in the modern world. The Yoruba folk opera which showcased traditional music, oral art, dance, history and the general culture of the people developed in the 1940s and spread wide as creative invention, was short-lived. It served communicative, entertainment, cultural identification and as social engineering force within the society. While it replicated three seasons of life according to the Yoruba belief system in its tripartite structural form of opening glee, main body and the closing glee, it became a tool for socio-culture and socio-political development during the colonial era, a mirror that reflect the societal ills and the solution to the evils with the aim to building a humanistic society. This study has shown that the Yoruba folk opera

Ondo Journal of Arts, Faculty of Arts, Adeyemi Federal University of Education, Ondo. Vol. 2. No. 1, 2026 | Renaissance of the Yoruba Folk Opera in Nigeria

is not merely an entertainment genre but a living cultural art with philosophical structure reflecting the tripartite cycle of life - birth, life, and death. Its decline is attributed to policy neglect and technological shift, poor management of new developments as well as infiltration of Western culture over local cultural perspective. Relevance of the folk opera in general as well as its potential impact to the cultural, artistic, educational, artistic and economic development in today's society are major contributions in this study.

However, further study into Ghanaian concert party, Brazilian Yoruba-derived theatre (candomblé plays) and opera comique among Lusophone, Anglophone and Francophone West African communities would illuminate broader perspective of the traditional operas.

Finally, empirical reception studies among Nigerian youth would test whether digital adaptations of folk opera increase cultural identification. The renaissance of the Yoruba folk opera is feasible, but only through deliberate, multi-sectoral action.

References

Adedeji, J. A., & Ekwasi, H. (1998). *Nigerian theatre – Dynamics of a movement*. Ibadan: Caltop Publications Ltd.

Bamidele, L. O. (2000). *Literature and sociology*. Ibadan: Stirling-Horden Publishers Ltd.

Clark, E. (1980). *Hubert Ogunde: The making of Nigerian theatre*. London: Oxford University Press.

Coplan, D. B. (1985). *In township tonight: South Africa's black city music and theatre*. New York: Longman.

Miller, H. M. (1972). *History of music*. New York: Harper & Row Publishers.

Mokwunyei, J. N. (2001). Relevance of Nigerian art music in Nigeria contemporary theatre. In M. A. Omibiyi-Obidike (Ed.), *African art music in Nigeria*. Ibadan: Stirling-Horden Publishers Ltd.

Nzewi, M. (2003). Acquiring knowledge of the musical arts in traditional society. In A. Herbst, M. Nzewi, & K. Agawu (Eds.), *Musical arts of Africa* (pp. 45–70). Pretoria: Unisa Press.

Ogunbiyi, Y. (1981). *Drama and theatre in Nigeria: A critical source book*. Great Britain: The Pitman Press.

Ojo, O. M. (2019). Cultural renaissance and quest for peace and development in Nigeria. *Journal of International and Global Studies*, 10(2), Article 5. https://doi.org/10.62608/21580669.1476

Okunade, A., & Bolaji, D. (2013). Hubert Ogunde's contribution to Yoruba folk opera. *Journal of the Association of Nigerian Musicologists*, (7), 45–60.

Omojola, B. (1995). *Nigerian art music*. Ibadan: IFRA.

Raji-Oyelade, R., Olorunyomi, S., & Duro-Ladipo, A. (2008). *Duro Ladipo: Thunder-God on stage*. Ibadan: Institute of African Studies, University of Ibadan.

Vidal, A. O. (2012a). From ritual music to theatre music: A case study of the development of music through the theatre. In F. Adedeji (Ed.), *Essays on Yoruba musicology*. Ile-Ife: Obafemi Awolowo Press.

Vidal, A. O. (2012b). Traditions and history in Yoruba music. In F. Adedeji (Ed.), *Essays on Yoruba musicology*. Ile-Ife: Obafemi Awolowo Press.

Vidal, A. O. (2012c). Music and social dynamics in Nigeria: From traditional antiquity to contemporary modernism – A multilateral development of music in Nigeria. In F. Adedeji (ed.), *Selected topics on Nigerian music*. Ile-Ife: Obafemi Awolowo Press.

Ondo Journal of Arts, Faculty of Arts, Adeyemi Federal University of Education, Ondo. Vol. 2. No. 1, 2026 | Renaissance of the Yoruba Folk Opera in Nigeria

Vidal, A. O. (2012d). The poetic and musical forms of Yoruba songs. In F. Adedeji (Ed.), *Essays on Yoruba musicology*. Ile-Ife: Obafemi Awolowo Press.

Yerima, A. (2007). Dance development and National Troupe of Nigeria. In C. Ugolo (Ed.), *Perspectives in Nigerian dance studies*. Ibadan: Caltop Publications Ltd.