

The music of **Olayemi Ogundola** takes you into a deep adventure of excitement, lamentation, and meditation. The quartet's sonic adventurous effort combines jazz, liturgical and Yoruba music in the same space. The danceable poly-metric time signature leaves the audience in a state of curiosity, yet the captivating melody of the music excites the listener. I crafted my identity from JAHE; Jeduthun, Asaph and Heman Expressions. Historically, these are Sons of Korah, they are Levitical priests appointed as musicians and the king's seer back in the day. Such expression is what I am replicating in my music, and the goal is to be able to transcend with the band into that realm of divine creativity to command an atmosphere of Edification, Exhortation and Comfort.

"Cloud of witnesses" was written based on the encounter I had with John Coltrane and Prophet Bob Jones. Cloud of witnesses are those who have gone ahead of us on planet earth, they have passed on the baton to us who are still here. The music is an invocation of their presence on the earth, though they are dead, but their voice still echoes. I was caught up in a dream and trance in a season of my life when I began questioning my existence, and God gave me an answer through them. The music began with a swing section, with some elements of Trane's music and ends on hymn-like soothing melody in compound time.

"Caught Up;" I was thinking more about the bass player while writing the music. I wanted the bass to be the soul of the music, so I wrote a groovy bass line, something the rest of the band can lock into. The music is from a spiritual experience I had some time ago when I was caught up in the heavenlies in a dream. I saw myself levitating, and as soon as I got close to the cloud, I stretched out my right hand and there appeared galaxies of light. I woke up with a strong feeling of electric current on my right hand. That experience was an initiation for me to access portals in the heavenly realms, it was my first time being caught up in the heavenlies. The use of percussion is a call for initiation for the listener, the sound of the Talking Drum and other percussive instruments elevates the listener to dance. Such type of music can be heard amongst Aladura churches in Nigeria. They get caught up in trance and spiritual experiences with the use of percussive instruments in songs. Heaven is not just for the dead; the living too can be caught up and this music is an embodiment of that reality.

On "JUDAH, ISSACHAR & ZEBULUN"; These are music of induction into the triple anointing, I wanted to create a narrative about a company of people with three identities. "Judah", which is the first identity, is like the prevailing spirit of a young lion who has no fear. They have been imparted with a ruling anointing, such that operates with great authority. This song was written in a season when I struggled with fear, anxiety, and panic attacks. I likened life challenges to music with metric modulations and with a deliberate use of metric modulation, I wanted the music to express that feeling. Though the harmonic rhythm could leave the listener in a state

of suspense and curiosity, the melancholic melodic phrases help the listener understand the motion. The end of the song feels like a safe place after navigating the difficult metric modulation. The proclamation that leads to the song are thoughts on Judah, cowritten with a friend who is a poet. "Issachar", a soothing ballad leaving the audience empathy. The song speaks of understanding the times and seasons which is the second identity. I am intentional about giving an introductory solo to the bass, I want the bass to set the mood for the band and bring the audience to a moment of reflection into times and seasons of life. "Zebulun" which is the third identity is highly poly-metric and energetic, filled with conviction and unpredicted motions. The song gives room for the band to fully express themselves musically, an atmosphere where everyone comes alive in their space. I was thinking about writing something that elevates the soul, which I got from the meaning of the word Zebulun. Zebulun means "exalted," which means elevated or lifted to a high place.

"Ekklesia Arising" The creative aspect of the composition dwells in the time feel. The danceable introduction comes from cha cha, developing into a swing section and returning to cha cha. This idea came to mind while meditating on the word Ekklesia. Ekklesia means the called-out ones, they are the ones who have been impacted with the three identities: Judah, Issachar, and Zebulun. The three identities are the DNA for Ekklesia; the boldness of Judah, awareness of Issachar and the revelation of Zebulun. I wanted the band to have a grip on the compound time and play around different time feel in the same space, something that captures the three identities.

"Enriched in all utterance" The free music expresses the person of the Holy Spirit with the evidence of speaking in other tongues. This is a moment when the band solely rely on their intuition, the sound is like a mighty rushing wind, some fierce moment with a calm ending. This is an atmosphere where the audience can sit back and meditate, it is also an atmosphere where healing can take place. Speaking in tongues and meditating on scriptures is part of my process of composing music, it is a moment where I am fully aware of the voice within me, my intuition becomes sharper and then I can hear sounds clearly.