

**A STUDY OF CHURCH MUSIC IN EGBEMA LAND IN EDO
AND DELTA STATES OF NIGERIA, 1938 - 2014**

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**DEPARTMENT OF MUSIC
DELTA STATE UNIVERSITY
ABRAKA**

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AND DELTA STATES OF NIGERIA, 1938 - 2014**

BY

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Music (Sacred Musicology)**

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ABRAKA**

JANUARY, 2017

DECLARATION

I declare that this is an original research work carried out by me in the Department of Music, Faculty of Arts, Delta State University, Abraka, Nigeria and has not been presented for the award of another degree in this or any other university.

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Date

CERTIFICATION

We certify that this work was carried out by **Nathan Doutimiwei Duinbainimibofa Thikan** in the Department of Music, Faculty of Arts and has been found satisfactory for the award of Doctor of Philosophy (PhD) in Music (Sacred Musicology) of the Delta State University, Abraka, Nigeria.

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DEDICATION

To my dear mother, Mrs Comfort Beke-Ere Jombai-Thikan and Rev. Dr. Paul
Oldgers Davidson.

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It is imperative that I give first acknowledgement to God who is the Creator and Sustainer of all mankind and the entire universe. This work was done only by His wisdom, knowledge and understanding. I am deeply grateful to Him for the endowment of huge potentials and rich deposits that cannot be fathomed or quantified.

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ABSTRACT

This thesis is a study of church music in Egbemaland between 1938 and 2014. Egbema comprises of several towns and villages in Edo and Delta States of Nigeria. The work examines the use of musical instruments in the churches (whether traditional or Western) and the religious music repertoire since the advent of Christianity in the area. The objectives of the study were to investigate the usage and roles of indigenously derived music in the churches in Egbemaland; identify the differences and similarities in the purpose and application of music in the various churches in the period under review; highlight the contributions of music to the growth of churches in Egbemaland; discuss the appropriateness and effectiveness of indigenously derived music in the worship of churches in the area; identify the textual, poetic and structural features of the music; analyze the textual, contextual and theological contents of the music; and transcribe and present the music in staff notation. The research design employed the historical, descriptive and hermeneutical methods. The researcher, employing the historical method, used both **quantitative** and **qualitative** variables in the collection of historical information from primary and secondary sources. The descriptive research method was used to derive the characteristics of the phenomenon being studied. The hermeneutical method was used in the interpretation and analysis of the texts of the repertoire. A total of thirty churches, amongst which are Orthodox, Pentecostal and Organization of African Indigenous Churches made up the population for the study. A combination of both the stratified and cluster sampling techniques was employed. The investigation established that church music in Egbemaland had both differences and similarities which existed in the choral and congregational singing and instrumental groups. It found that the interest, expression, vitality and value which music adds to worship contributed to the growth of the churches in Egbemaland. It further established that more indigenously derived music is appropriate and effective in the religious worship of the Christian churches in the area. It identified call and response, solo and chorus, verse and refrain, strophe and round as vocal forms. It established that the Period of Foundation (1938-1963) saw the emergence of the first Christian Churches in Egbemaland with very solemn, cold, sparse and minimal use of music. It also established that the Period of Nationalism (1963-1988) saw the beginning of translation and transliteration of English hymns into the Ijaw language for worship. It further established that the Period of Interculturalism (1988-2014) saw a blend of indigenously derived music with the music of other cultures. The study has provided a novel body of scholarly information on the structural features of indigenously derived church music in Egbemaland. It has also enhanced the development of sacred musicology through the interpretation of musico-theological elements in the church music in Egbemaland. The musical transcriptions in the study have added new insights to the corpus of Nigerian indigenous music. Recommendation is made for churches in a homogenous setting like Egbema, to employ more indigenous music in their worship services and activities and to also use more of the local language than any other.

Table of Contents

Title page	..	..	..	..	i
Declaration	..	..	..	..	ii
Certification	..	..	..	..	iii
Dedication	..	..	..	..	iv
Acknowledgements	..	..	..	..	v
Abstract	..	..	..	..	ix
Table of Contents	..	..	..	..	x
List of Maps					..
List of Examples	..	..	..	..	xvi
List of Figures	..	..	..	..	xvii
 CHAPTER ONE: INTRODUCTION					
1.1	Background of the Study	..			
1.2	Statement of the Problem	..	..	..	2
1.3	Objectives of the Study	..	..	..	4
1.4	Scope of the Study	..	..	..	4
1.5	Significance of the Study	..	..	..	6
1.6	Research Questions	..	..	..	7
1.7	A Brief Historical Background to Egbemaland			..	7
 CHAPTER TWO: REVIEW OF RELATED LITERATURE					
2.0	Overview	..	..	..	13
2.1	Key Concepts	..	..	..	13
2.1.1	History	..	..	..	13

2.1.2	Study	..	..	..	..	15
2.1.3	Community	..	..	..	..	17
2.1.4	Land	..	..	..	..	17
2.1.5	Church	..	..	..	..	18
2.1.6	Christianity	..	..	..	..	20
2.1.7	Worship	..	..	..	..	22
2.1.8	Music	..	..	..	..	23
2.2	Christian Music	..	..	..	..	29
2.3	Nature of Church Music	..	..	..	..	30
2.3.1	Church Music as God's Gift	..	..	..	..	30
2.3.2	Church Music as Healer	..	..	..	..	30
2.3.3	Church Music as Pastoral Care	..	..	..	..	32
2.3.4	Church Music as Offering	..	..	..	..	32
2.3.5	Church Music as Cultural Reinforcement	..	..	..	..	33
2.3.6	Church Music as Prayer	..	..	..	..	33
2.3.7	Church Music as Divine Encounter	..	..	..	..	34
2.3.8	The Power of the Christian Song	..	..	..	..	35
2.4	Roles of Church Music	..	..	..	..	36
2.4.1	Church Music as Priest	..	..	..	..	37
2.4.2	Church Music as Prophet	..	..	..	..	37
2.4.3	Church Music as Proclaimer	..	..	..	..	39
2.4.4	Church Music as Christian Education	..	..	..	..	41

2.4.5	Church Music as Divine, Human and Emotional					
	Expression	..	..	..	..	43
2.4.6	Church Music as Emotional Impression	..	..	..	..	44
2.4.7	Church Music as Pleasure	..	..	..	..	44
2.4.8	Church Music as Communication	..	..	..	..	45
2.4.9	Church Music as a Unifying Factor	..	..	..	..	46
2.5	Theoretical Framework	..	..	..	..	47

CHAPTER THREE: RESEARCH METHODS

3.0	Overview	..	..	..	..	50
3.1	Historical Method	..	..	..	..	50
3.2	Descriptive Method	..	..	..	..	51
3.3	Hermeneutical Method	..	..	..	..	52
3.4	Study Population	..	..	..	..	52
3.5	Sample and Sampling Technique	..	..	..	..	60
3.6	Method of Data Collection	..	..	..	..	60
3.6.1	Instruments for Data Collection	..	..	..	..	60
3.6.2	Interviews	..	..	..	..	61
3.6.3	Life Histories and Biographies	..	..	..	..	61
3.6.4	Observation	..	..	..	..	62
3.6.5	Library Sources	..	..	..	..	62
3.7	Method of Data Analysis	63

CHAPTER FOUR: PRESENTATION AND ANALYSIS OF DATA

4.0	Overview
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4.1	Evolution of Church Music in Egbemaland	..	64
4.1.1	The First Stage: The Period of Foundation	..	65
4.1.2	The Second Stage: The Period of Nationalization	..	69
4.1.3	The Third Stage: The Period of Interculturalism	..	76
4.2	Organization of Music in Churches in Egbemaland	..	88
4.2.1	Instrumental Organization	.. ..	88
4.2.2	Congregational Singing	.. ..	97
4.2.3	Choral Ensembles	.. .. ..	100
4.2.4	Dance Styles	.. .. ..	109
4.2.5	Repertoire for Performance	.. .. ..	110
4.2.6	Language for Performance	.. .. ..	111
4.2.7	Performance Contexts	.. .. ..	112
4.2.8	Performance Excesses	.. .. ..	115
4.3	Commonalities and Peculiarities in the Uses, Roles and Application of Music in Different Churches	..	117
4.4	Textual Features in the Music of Churches in Egbemaland		120
4.5	Structural Features of the Music in the Churches in Egbemaland	.. .	126
4.5.1	Scale System	.. ..	126
4.5.2	Cadential Points	.. ..	127
4.5.3	Tone Colour	.. .. ..	130
4.5.4	Melodic Structure	.. .. ..	130
4.5.5	Harmonic Structure	.. .. ..	137

4.5.6	Rhythmic Structure	..	..	..	139
4.5.7	Musical Forms	..	..	..	144
4.6	Use of Indigenously Derived Music among the Churches in Egbemaland	..	..	..	144
4.7	Contributions of Music to the Growth of the Churches	..	..	..	149
4.8	Conclusion	..	..	..	153

CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1	Summary	..	..	..	161
5.2	Conclusion	..	..	..	163
5.3	Research Findings	..	..	..	164
5.4	Recommendations	..	..	..	168
5.5	Contributions to Knowledge	..	..	..	168
5.6	Suggestions for Further Study	..	..	..	169
	References	..	..	..	175
	List of Informants	..	..	..	178
	List of Churches Selected in Egbemaland for the Study	..	..	..	180
	Appendix 1: Song Texts and their English Translations	..	..	..	217
	Appendix 2: Musical Transcriptions	..	..	..	261
	Appendix 3: A Letter of Self Introduction	..	..	..	262
	Appendix 4: Questionnaire	..	..	..	266
	Appendix 5: List of Photographs	..	..	..

LIST OF MAPS

Figure 2:	Egbemaland in the Map of Nigeria	-	-	54
Figure 3:	Map of Egbemaland Showing Some Towns	-		55
Figure 4:	Map of Egbemaland within Edo State	-		56
Figure 5:	Map of Egbemaland Showing Some Towns within Edo State	-	-	57
Figure 6:	Map of Egbemaland within Delta State	-		58
Figure 7:	Map of Egbemaland Showing Some Towns in Delta State			59

LIST OF EXAMPLES

Example 1:	<i>Ina Pele Bimo Yarn</i>	-	-	-	70
Example 2:	<i>Ghaye Mary Pere Ji Me</i>	-	-	-	71
Example 3:	<i>Tara Dinke Jonah E Dinbiri Mo Bai</i>	-	-	-	72
Example 4:	<i>Kene Berin Ke Jesu Aru Pa Yoor</i>	-	-	-	72
Example 5:	<i>Odo</i>	-	-	-	74
Example 6:	<i>Tamarau Eni Tamarau</i>	-	-	-	77
Example 7:	<i>Bo E, Aki Koro Mo Wei Bo</i>	-	-	-	79
Example 8:	<i>Bo Gelegu Egberi Poiye</i>	-	-	-	81
Example 9:	<i>Te Bra Ke Emo Ko Ikule Ma Nanawei</i>	-	-	-	83
Example 10:	<i>Jesu Ye Kon Ken Bo Ajaye Kon</i>	-	-	-	85
Example 11:	<i>Jesu Bai Woni Aboyan Duo Feme</i>	-	-	-	86

LIST OF FIGURES

Figure 1:	A Picture of the Current Auditorium of the First Christian Church in Egbemaland, the First Baptist Church, Polobubo	-	-	12
Figure 2:	Egbemaland in the Map of Nigeria	-	-	54
Figure 3:	Map of Egbemaland Showing Some Towns	-	-	55
Figure 4:	Map of Egbemaland within Edo State	-	-	56
Figure 5:	Map of Egbemaland Showing Some Towns within Edo State	-	-	57
Figure 6:	Map of Egbemaland within Delta State	-	-	58
Figure 7:	Map of Egbemaland Showing Some Towns in Delta State	-	-	59
Figure 8:	<i>Obo, Obo, Jesu Otemene</i>	-	-	67
Figure 9:	<i>Obe Le Bo Gho, Temewei Ga</i>	-	-	67
Figure 10:	<i>Ghaye Mary Pere Ji Me</i>	-	-	72
Figure 11:	<i>Tara Dinke Jonah E Dinbiri Mo Bai</i>	-	-	72
Figure 12:	<i>Kene Berin Ke Jesu Aru Pa Yoor</i>	-	-	73
Figure 13:	<i>Odo</i>	-	-	75
Figure 14:	<i>Tamarau Eni Tamarau</i>	-	-	79
Figure 15:	<i>Bo E, Aki Koro Mo Wei Bo</i>	-	-	81
Figure 16:	<i>Bo Gelegu Egberi Poiye</i>	-	-	83
Figure 17:	<i>Te Bra Ke Emo Ko Ikule Ma Nanawei</i>	-	-	84
Figure 18:	<i>Jesu Ye Kon Ken Bo Ajaye Kon</i>	-	-	85
Figure 19:	<i>Jesu Bai Woni Aboyan Duo Feme</i>	-	-	86
Figure 20:	Big Drum, locally called <i>Balu</i>	-	-	91

Figure 21:	Supporting Small Drums, locally called <i>Oju Owo</i>	-	92
Figure 22:	Locally made three-in-one and two-in-one Conga Drums used in the Churches	- - - - -	92
Figure 23:	Some Bells, locally called <i>Agogo</i> used in the Churches		93
Figure 24:	A Pot Drum with a Foam Drumming Stick and two small Gongs	- - - - -	94
Figure 25:	Western and African Musical Instruments Blended and in Use among the Churches	- - - - -	95
Figure 26:	Western and African Musical Instruments Blended and in Use among the Churches	- - - - -	95
Figure 27:	Western and African Musical Instruments Blended and in Use among the Churches	- - - - -	96
Figure 28:	First Baptist Church, Opuama Congregation, Singing During Offering Time in Worship	- -	98
Figure 29:	Cherubim and Seraphim Church, Polobubo Congregation, Singing during a Revival Hour	- - -	99
Figure 30:	Cherubim and Seraphim Church Choir, Band and Congregation in Blended Worship	- - -	99
Figure 31:	Sanctuary (Adult) Choir, First Baptist Church, Polobubo in Robes	- - - - -	101
Figure 32:	Children Choir, First Baptist Church, Opuama	-	102
Figure 33:	Junior Choir, First Baptist Church, Polobubo in a Group Photograph	- - - - -	102

Figure 34:	Sanctuary (Adult) Choir, First Baptist Church, Opuama in Robes	-	-	-	-	-	103
Figure 35:	A Song Leader, First Baptist Church, Polobubo, Singing in Robe	-	-	-	-	-	104
Figure 36:	A Choir Master, Cherubim and Seraphim Church, Polobubo in a Priestly Robe	-	-	-	-	-	105
Figure 37:	A Choir Master, Celestial Church of Christ, Polobubo, in a Priestly Robe	-	-	-	-	-	107
Figure 38:	Choir of Celestial Church of Christ, Egbema Parish 1, Polobubo Performing in Robes During a Service	-	-	-	-	-	108
Figure 39:	<i>Odo</i>	-	-	-	-	-	122
Figure 40:	<i>Din Be Rin Sei Gha Ala Bode</i>	-	-	-	-	-	127
Figure 41:	<i>Obe Le Bo Gho, Temewei Ga</i>	-	-	-	-	-	127
Figure 42:	<i>Kuro Kowo Piri Ko Ini Egberi Gba</i>	-	-	-	-	-	129
Figure 43:	<i>Ayu Ba Ra Ko Ko Ebi Ke Emi Ye</i>	-	-	-	-	-	133
Figure 44:	<i>Ayuba Oge Le Se Ri Mo</i>	-	-	-	-	-	134
Figure 45:	<i>Ena Buwa Eko Mu Wei</i>	-	-	-	-	-	135
Figure 46:	<i>Dada Oton Ron Ghan, Teke Emo Gba Mene Ghan</i>	-	-	-	-	-	136
Figure 47:	<i>Ayu Ba Ra Ko Ko Ebi Ke Emi Ye</i>	-	-	-	-	-	139
Figure 48:	<i>Ayuba Ebi Me, Egba Mene Ye</i>	-	-	-	-	-	140
Figure 49:	<i>Aki Na Na Otu</i>	-	-	-	-	-	140
Figure 50:	<i>Teke Emo Miyen Nanawei Piri Degha</i>	-	-	-	-	-	141
Figure 51:	<i>Kiri Atamarau Beli Mene Me</i>	-	-	-	-	-	141

Figure 52:	<i>Ikpo Bo Na, Ekpo Bo Na</i>	-	-	-	-	142
Figure 53:	<i>Jesu Yain E</i>	-	-	-	-	143

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Music is recognized generally as a powerful tool in Christian worship and in the spread of Christianity. This underlies the profuse use of music in the worship and activities of churches. The general perception and approach therefore is that one cannot speak about the Church and her activities without reflecting on the place and contribution of music.

The effort of the researcher here is an attempt to give a descriptive account with a view to highlighting the central and accompanying role music has played in churches in the towns and villages in Egbemaland since the advent of Christianity in the area and how that has impacted on the religious life of the people. Therefore, ‘a Study of Church Music in Egbemaland in Edo and Delta States of Nigeria, 1938-2014’ as a topic for this study is a discourse on the musical features of the churches in Egbemaland covering the two states of Edo and Delta in the Federal Republic of Nigeria. The study traced the period before the advent of Christianity in the area in 1938 and the year 2014.

Significant place is given to the place of music in the churches in Egbemaland. The diverse roles music plays in the churches were identified, enumerated and described in as much details as possible. Indigenous songs of the

people, lyrics, airs and hymns used in worship are collated, transcribed and analyzed. Effort was also made to analyse the textual, contextual and scriptural contents of the collected songs to identify the musical, philosophical, doctrinal and scriptural features therein.

1.2 **Statement of the Problem**

There has not been any written record of the music in the worship of the Churches in Egbemaland over the years and this constitutes a dearth of Church music history in the area. This is partly attributable to the oral tradition prevalent in the period under review. None of the evolving indigenous Church music since the advent of Christianity in the area has been transcribed musically.

Western hymns and a usually solemn atmosphere characterized the worship of the church at the advent of Christianity. The Western missionaries came with Western worship patterns and musical styles or forms that influenced the churches in the area without necessarily approaching worship from an indigenous perspective. This means, there was a lack of indigenization in music and worship and so a lack of touch with the people from an indigenous perspective. This situation affected worshippers' relationship and fellowship in corporate worship experiences as it is generally believed that humans usually associate, embrace and flow best with what is common, familiar and used to them within their cultural environments.

It is also observed that associated with the songs used in churches in Egbema; there have been a textual and theological deficiency. Hence, a probe into

the scriptural or biblical content and soundness of the music used would be expedient.

Church music and worship were more in English than the local language of the people at the advent of Christianity in 1938. This is, in spite of the fact that the people were generally deficient in their level of literacy to be able to understand and assimilate the message of the songs and hymns. So, language constituted a barrier, a communication gap in music and worship.

As it is common and true in some African societies, the belief systems of the people before the advent of Christianity leaned essentially on African traditional religion and practices. This engendered conflict between traditional ideals and norms with those of Christianity. There is therefore a tussle of which should have precedence over the other in the religious and musical practices of the people in the area. This in itself has led to religious syncretism especially as it affects the music and worship of the people.

Owing to this background, myriads of issues have evolved; including amongst others whether instruments being used in traditional worship can be employed in church worship and whether Western instruments can be used solely in the church in local indigenous communities in Egbemaland and whether both Western and African traditional instruments can be blended and employed in the worship of God. Furthermore, there is the need to establish whether it will be acceptable to use only indigenous songs and traditional tunes or whether there could be a blend of both Western and African indigenous music in worship and what the impact will be if either is used or both are employed. In addition, the use

of instruments, whether they be traditional or western in the churches have not been researched into. Therefore, the functions of each of these musical instruments and their manner of usage need to be studied.

1.3 **Objectives of the Study**

The general objective of the study is to investigate the uses and roles of indigenously derived music in the churches in Egbemaland.

The specific objectives are to:

- i. trace the evolution of Church music in Egbemaland in the period under review;
- ii. highlight how musical performances are organized in Egbemaland;
- iii. identify the commonalities and peculiarities in the uses, roles and application of music in the different churches;
- iv. analyze the textual, contextual and theological contents of the music and identify the structural features therein;
- v. discuss the appropriateness and effectiveness of indigenously derived music in the worship of the churches in the area; and
- vi. highlight the contributions of music to the growth of the churches in Egbemaland.

1.4 **Scope of the Study**

The scope of the study is limited to the uses and roles of indigenously derived music in the churches in Egbemaland. The churches include both Orthodox, Pentecostal and Organization of African Indigenous Churches (OAIC)

amongst which are the Baptists, Assemblies of God, the Redeemed Christian Church of God (RCCG), Living Faith Church (Winners Chapel), the Cherubim and Seraphim Church and the Celestial Church of Christ and others. For the purpose of this study, thirty of these churches were randomly selected. The study examined the musical activities in these churches in Egbema and the impacts thereof.

Historically, attention is given to the traditions of origin of Egbema land. The administrative, social cultural set-up, geographical location, occupation, language, celebrations or festivals, religion and belief systems and the way of life of the people of Egbema are examined. The Christian mission in Egbema land from its inception to the present day is x-rayed. The evolution and development of Church music in Egbema land is also given necessary attention. This historical background is important because the understanding of the history of the people will enhance the understanding of the study of their music.

The musical content as it affects the poetic, textual, social and theological contexts are analysed. The study investigated the role of music in worship and mission and also interrogated the connection between music and Christian devotion, development, establishment and the advancement of the Christian missionary effort.

The researcher approached the subject from a Christian religious viewpoint. He does not overlap or make significant reference to other religious faiths or practices in the area other than the Christian faith.

1.5 **Significance of the Study**

The research is significant in the area of music, religion, historiography and scholarship. The poetic and structural features in the music of the people in this study provide insight into the creative resources which composers can tap. The account on the Egbema people, Christianity, evolution and development of church music in the area serves a relevant historical purpose to both the present and future generations.

This study creates awareness that music in church worship and mission activities is aimed at enhancing the spiritual growth of the individual and the community of believers. It is believed that the documentation of the music in the churches in Egbema which has included collation, translation and transcription will carry with it special meaning and value for the present and future generations. It is the thinking of the researcher that the effort will be a timely advantage as it is hoped to be a readily available musical repertoire and resource for reference and use for individuals and Christian churches. This is essentially so because a research of such focus, peculiarity and magnitude as this is not known to have been done in the history of Egbema land in Edo and Delta states.

The thesis will be a relevant historical, religious, intellectual and musical material for further scholarly research and studies in the academia. It will be a resource for churches and other Christian missions; providing historical data for indigenes and non-indigenes of Egbema and an intellectual material for students engaged in formal and or informal education.

1.6 **Research Questions**

- 1) How did Church music evolve in Egbema land?
- 2) How are musical performances organized in the Churches?
- 3) What are the textual and structural features of the music?
- 4) How do the Churches use indigenously derived music?
- 5) What are the contributions of music to the growth of the Churches?

1.7 **A Brief Historical Background of Egbema Land**

Egbema is part of the traditional land of the Ijaw people in Edo and Delta States of Nigeria. The people have a common history, language, culture, social affinity and one traditional institution. They also have a traditional ruler, the Agadagba of Egbema. They are a homogenous people. Their migration, according to Abulu (2011, November 11) is said to have been from the Western Delta through the Forcados River and they founded the Egbema land centuries ago. Traditional accounts identify two main traders in the Western Delta, Olopomini and Opiti as the founding fathers. Ofunama is acclaimed the mother settlement (*Amatu*) of the founding fathers and still stands today as a major town, carrying the ‘mother figure’ of Egbema land. Over time, the wave of migration spread quite rapidly and diversely, leading to the founding of many other towns and villages in both Delta and Edo States of Nigeria (Abulu, 2011).

Traditionally, in terms of administrative organization, the society is geroncratic. The oldest man, the *Ama-Okosuwei*, heads each community. Within the extended family, the eldest man (*Idumu-Okosuwei*) is the head. The same

translates to the quarter or division which is made up of families living in different streets. There are communal chiefs who provide leadership in congruence with the *Ama-Okosuwei*. The chiefs, who are appointed by the King, belong to the Council of Chiefs and serve as advisers to the *Ama-Okosuwei* at the local communal level and to the king at the level of the kingdom. At the apex of this structure is the King, Bini Pere, the Agadagba of Egbema, who is the head of the entire kingdom. He governs the entire territory with the assistance of his chiefs (Tiemo: 2011, November 14).

According to Doyah-Tiemo (2012, May 4), this traditional administrative structure has evolved a socio-political system which led to the formation of individual Egbema Ijaw National Councils as pressure groups. Each is headed by a President, who in his or her individual capacities, functions as an overall leader at national platforms beyond the immediate Egbema land. He or she leads in tandem with the King and the *Ama-Okosuabo* (community elders) as advisers and consultants.

The major languages spoken by the people are *Izon*, English and Pidgin English; *Izon* being the indigenous lingua franca of the area. The people have their unique dressing patterns. The males tie around their waist a six to eight yards wrapper and wear a three to four yards shirt designed traditionally with a short or long sleeve. They put on a hat and a swagger to match. Members of the royal families adorn themselves with beads on their heads and necks. The women tie around their waist double wrappers and wear a blouse on top with head tie, hand bag and shoes to match. Women also wear *fokoiye* - a hand woven clothe.

This special women dress indicates they are from a royal family. The staple food of the people is *banga* (palm nuts sauce) soup made from palm fruits with *Ikpurukpuru*, garri or starch which are products of cassava. The major occupations of the people include fishing and carving of canoes and paddles, etc. Others include brewing of gin, lumbering, farming and trading. These form their means of livelihood.

In terms of religion and belief system, the people's original leaning is basically African traditional religious practices and beliefs. This involves traditional religious celebrations, ceremonies and festivals. They believe and worship the almighty goddess called *Teme-Arau*. This name springs from the belief that God is the Creator of all humans and the one in charge of reproduction. This is anchored on the belief that the Creator who reproduces cannot but be feminine. She must be a woman because it is a woman who conceives and delivers babies. *Teme-Arau*, traditionally is everything in every situation to the Ijaw in Egbema. She is a protector, provider, avenger, multiplier and sustainer. She is to the people, the beginning, the end and so the almighty. Under *Teme-Arau* is *Egbesu*, a lesser being through whom the Almighty can be reached and the people who believe in him can be assisted. *Teme-Arau* hierarchically is the ultimate, while *Egbesu* serves as an intermediary through whom humans could reach the Almighty.

The socio-cultural and trado-religious life style of the people involves ceremonies of celebrations and festivals before the emergence of Christianity. For example, at the onset of the fishing season, a ceremony called *Toru-Pumu*, a

purification exercise, is held to consecrate the rivers and forests. This was celebrated mainly by the fisher men and women to elicit a successful expedition in the fishing season. During this event, the priestess who presides over the ceremony ties a white cloth around her head. She uses clay pellets – kaolin (‘native chalk’), pounded plantain mixed with palm oil and gin to pour libation with incantations to appease the fishes, animals as well as the gods and goddesses of the forest and river for a successful season of fishing expedition. Before and during this exercise, no man or woman is permitted to go for fishing in the river, neither to the bush for any activity. This consecration and rejuvenation ceremony is characterized, dotted and accompanied with clapping and drumming. Musical instruments like drums, bells and tambourines feature in the ceremony.

There is also the *Bou-miyen*, a purification exercise in the forest which lasts for three days. It conjures and attracts favour for humans from the forest spirits. Within the three days, no one goes to the forest. It is conducted by the priest or priestess who announces its commencement after hearing from the birds of the air. Upon that announcement, the relevant spirits do the purification of the forest and it could be noticed physically by signs of kaolin pellets on the trees.

Owu is another festival. It parades a masquerade dance to celebrate a successful year as thanksgiving to the gods. This is done with songs accompanied by various instruments. While the consecration and purification ceremonies may be peculiar to fishermen and women, canoe carvers, lumber workers and hunters, the *Owu* festival is general and communal. All members of the community, irrespective of their occupations and vocations participate in this harvest

thanksgiving festival to celebrate the end of the year and the favours granted by the gods.

There are other festivals and celebrations which are not necessarily tied to the gods. One of such is the *Ama-toi*, a community celebration. This is a communal festival, celebrated in the dry season to commemorate the end of the year. Sons and daughters of each community return home annually for this celebration. It could involve a renowned Ijaw musician and his or her dance band that perform music all-night. Where there is no specially invited musician for the occasion, local dance bands, choral and instrumental ensembles ordinarily perform.

This was the state until the advent of Christianity in 1938, when the missionaries brought the gospel of Jesus Christ. Today, the religious life of the people has changed drastically because of the influence of Christianity. The traditional festivals with their accompanying sacrifices and rituals are no more public scenes, but very private to a few who still hold on to traditional belief systems. According to Abulu (2011, November 11), Pablogba (2011, November 10) and Tiemo (2011, November 14), the first Christian church called 'American Baptist Church' in Egbema land was opened in *Polobubo* community in 1938. It is one of the major towns in Egbema land. This was made possible as a result of missionary effort in the area between 1927 and 1938 through the evangelistic ministries of American missionaries and Rev. Aghogin Omatsola who worked closely with them. Today, the dominance and influence of Christianity is so enormous that most of the people now worship in various churches in the villages

and towns in Egbema land. Egbema, in its present day Christian religious setting, employs various forms of music – vocal and instrumental, during the worship and activities of the churches.



Figure 1: A Picture of the Current Auditorium of the First Christian Church in Egbemaland, the First Baptist Church, *Polobubo*

Ojiko, Matthias: October 7, 2013

It was founded in 1938 as American Baptist Church.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

In this chapter, we applied the anthropological theories of functionalism and diffusionism as theoretical frameworks in discussing our subject. In the review of related literature, effort is made to highlight some roles and nature of church music and the different perspectives in the approach to the meaning of music in the life of the Church. The first attempt here however is the definition of key concepts in the topic.

2.1 Key Concepts

To provide a foundational framework and to enhance and keep our discussion within context, an interpretation of the key words connected to our topic is essential. These are history, historical, study, music, community, land, church, worship and Christianity.

2.1.1 History

History, as defined by *The American Heritage College Dictionary* is “a narrative of events; a story; a chronological record of events, as of the development of a people, often including an explanation of or commentary on those events; a formal written account of related natural phenomena; the

discipline that records and analyses past events; the events forming the subject matter of a historical account” (Costello, 2000:644). It is “an account of an event; a systematic account of the origin and progress of the world, a nation, an institution, a science, etc; the knowledge of past events; the academic discipline of understanding or interpreting past events; a course of events; a life-story; an eventful life, a past of more than common interest” (Brookes, 2006:706). In a similar vein, Merriam-Webster (2010:1073) opined that history is an “inquiry, information, narrative”. It is “to inquire into, examine, relate”. History is

a narrative of events connected with a real or imaginary object, person, or career... such a narrative devoted to the exposition of the natural unfolding and interdependence of the events treated... a systematic written account comprising a chronological record of events (as affecting a city, state, nation, institution, science or art) and usually including a philosophical explanation of the cause and origin of such events – usually distinguished from annals and chronicles. A branch of knowledge that records and explains past events as steps in the sequence of human activities: the study of the character and significance of events – usually used with a qualifying objective (Merriam-Webster, 2010:1073-1074).

Lechner (2004:459) did not differ from the above as he affirmed that history is “a record of past events, usually with an interpretation of their cause and an assessment of their importance; the study and writing of such records; past events; a narrative of real or fictitious events connected with a particular person, country,

object, etc.” ‘Historical’ is the adjective rendering of the word meaning “of, relating to, or having a character of history, especially as distinguished from myth or legend”; “based on or dealing with history; true to history; accurate in respect to history, reproducing the manners of the period; used in the past and reproduced in historical presentations; based on, resulting from, or acknowledged to be true because of past events or experiences i.e. historical data” (Merriam – Webster, 2010:1073).

In this thesis, the word history is used within the context of a narrative of events relating to the life and development of church music in Egbema land. The attempt will be to keep the usage and application of the term within the understanding of the telling of the story of what is preserved or remembered of the past in the music discipline of the churches in Egbema land and to record and interpret same in order to especially highlight music’s development and significance and to call attention to those aspects that has been forgotten or reduced in importance.

2.1.2 **Study**

Study as described by Merriam – Webster (2010:2268-2269) is a “state of perplexity or reverie...” It is the “application of the mind to the acquirement of knowledge... a state of absorbed contemplation... the application of the mental facilities to the acquisition of knowledge... by observation and reflection... such application of the mind in a particular field or to a specific subject matter... which illuminates.” It is “a careful examination or analysis of a phenomenon, development, or question usually within a limited area of investigation. Study also

means “an expressed inclination... a consciously reasoned effort: purpose, endeavor.” It also applies to “the activity or work of a student... or the undertaking of a “formal study of a subject or course”. The concept also means “to consider something as one’s aim... to apply the mind to the learning or understanding of an area of knowledge... to observe or analyze in detail a phenomenon, development, or question usually within a restricted area with a view to some action. To study is to “investigate”. As expressed by Costello (2000:1348), it is “the act or process of studying; the pursuit of knowledge, as by observation or research”. It is to give “attentive scrutiny”. It carries with it also the meaning of “a work, such as a thesis, that results from studious endeavor; a literary work on a given subject”. To study is “to apply one’s mind purposefully to the acquisition of knowledge or understanding of a subject”. It is “to inquire into; investigate; to examine closely; scrutinize; to give careful thought to; contemplate”. Similarly, Lechner (2004:984) explains the word study as meaning “the acquiring of knowledge; to observe very closely; to pay careful attention to; to apply the mind in order to get knowledge”.

The term is used here within the understanding of an inquest, an inquisition or investigation and or a probe with the idea of a careful consideration and examination or analysis of the music phenomenon, development, or question in Egbema land and within the context of an exploratory analysis of the specific features or characteristics of church music in the area. It shall also be used to mean an attentive scrutiny and the application of the mind to purposefully acquire

knowledge or understanding through a deliberate pondering, reflection and critical inspection on the subject of church music in Egbema land.

2.1.3 **Community**

A community is “a group of people living in the same locality and under the same government; the district or locality in which such a group lives; a group of people having common interests; similarity or identity, sharing, participation, and fellowship; society as a whole; the public (Costello, 2000:282). Similarly, Brookes expresses that a community means

a body of people in the same locality; the public in general; people having common rights, etc.; a body of people leading a common life, or under socialistic or similar organization; a group of people who have common interests, characteristics or culture; a common possession or enjoyment; agreement; communion; commonness of, for or by a local community (Brookes, 2006:310).

In this study, community is used in reference to the towns and villages in Egbema land as a specific ethnic society with a common governmental entity and homogenous cultural, religious, occupational and musical identity, characteristics and interests and also having a common historical heritage.

2.1.4 **Land**

Land means “a nation; country; the people of a nation, district, or region; an area or a realm” (Costello, 2000:761). For Brookes (2006:840) land refers to “a

country; a district; a nation or a people; a constituent part of an empire or federation”. For Merriam – Webster (2010:1268), it means “a people; the people of a country; realm, domain, country, province”. It is “a particular area... distinguished from other areas by political, geographical, economic or other considerations” (Lechner, 2004:553). In addition, Manser (ed) (2004:582) describes land as a “state, fatherland, motherland, native country”. The term, as defined above and as employed in this thesis is used generally to mean the territory over which rule or control is exercised politically and or of a people under a single government. More specifically, it is used in this study to qualify Egbema as an organized political and governmental territory, the fatherland and native land of the Ijaw nation in Edo and Delta states of Nigeria.

2.1.5 Church

‘Church, in Christian doctrine, refers to the Christian religious community as a whole, or a body or organization of Christian believers’.

The Greek word *ekklesia*... in the New Testament is used of the entire body of believing Christians throughout the world (e.g. Matthew 16:18), of the believers in a particular area (e.g. Acts 5:11), of the congregation meeting in a particular house – the “house - church” (e.g. Romans 16:5), and also of the celestial “new Jerusalem” (e.g. Revelation 21-22) (Doniger, 1999:237).

According to Anthony (2001:142) the word church means ‘those called out or the called out ones’. He further noted that the Church

is not an organization, but rather a description of the living relationship between the risen and ascended Christ and those who have turned their hearts over to Him. It has often been said that the church is not so much an organization as it is an organism. Hence, the church is people in relationship with Christ, seeking to be the very presence of Christ in the lives of others and within society. It is the coming together of these individuals which forms the church, or as Paul describes it in I Corinthians 12, the body of Christ.

In a similar vein, Humpreys and Wise (1983:14) said, a church is the worldwide community of persons who have faith in Jesus Christ. This community of faith may be said to be present in a particular location (I Cor. 1:2). The word for church in the New Testament (*ekklesia*), like the Hebrew word often translated (*Qahal*), has a root meaning of assembly.

From the above, there is the church local, the church universal and the church triumphant. The church local refers to the redeemed of the Lord that gather together within a particular location in worship of the Almighty God as well as engaging together in mission tasks. The church universal speaks of all the redeemed of the Lord worldwide, while the church celestial refers to all the saints of the Lord in heaven. Therefore, in this thesis, the term church shall be used to describe a group or assembly of the redeemed baptized believers in Christ who voluntarily gather together for fellowship, edification and for the expansion of God's kingdom here on earth. Our emphasis however shall be more on the

concept of the local church. Churches are the plural rendering of the word referring to more than one local congregation of believers.

2.1.6 **Christianity**

Christianity refers to “the Christian religion founded on the teaching of Jesus Christ” (Watkins, 1992:104). Its origin is of Jesus Christ, the Messiah. An adherent of Christianity is referred to as ‘Christian’, an acknowledgement of “a person who believes in Jesus Christ as his personal Saviour from sin, eternal death and the devil; one who knows that he has eternal life through faith in Christ Jesus who died for him and rose again” (Watkins, 1992:103).

According to Encarta 2009 (August 29, 2011), “Christianity has more followers than any other religion. It centers on Jesus Christ, whom Christians consider to be the Son of God. His birth marks the first year of the Christian calendar, the one most people use today”. Records show that ‘the story of Christianity is centered on Jesus who was born in Bethlehem, a town in the ancient Middle Eastern region of Judea about 2,000 years ago... The crucifixion and resurrection of Jesus are central to Christianity... The Bible, the holy book of Christianity is made up of two main parts - The Old Testament and the New Testament. ...Christians see God as a Trinity and in fact believes in it. In Christian belief, God is seen as a Being that exists in three persons. There is God the Father, Jesus Christ His Son, and a guiding Person and power known as the Holy Spirit. Christians believe in life after death, that anyone who accepts Jesus Christ as the Savior and Lord will live forever in heaven. Religious worship services of Christians are on Sundays. This day is known as the contemporary

Sabbath'. It honors the resurrection of Jesus, which ...Christians believe occurred on a Sunday.

'The first Christians were poor people living in the Roman Empire. After a time, richer Romans started converting, too. With time, Christianity gained more followers that Roman leaders began to see the religion as a threat. This was also fueled by the Christians' refusal to worship the Roman emperor which led to a cruel treatment of the Christians by the Roman leaders. But their actions only strengthened the beliefs of the Christians' (Encarta, 2009, August 2011) and impacted on the growth of Christianity in general.

Encarta, (2009: August 29, 2011) also records that "in AD 312, Roman emperor Constantine himself converted to Christianity. Rome became a Christian empire. In 1512, a man named Martin Luther protested against the powers of the Pope and the traditions of the Roman Catholic Church. Luther believed that the church had strayed from the teachings of Jesus. He said people needed only faith and the Bible to live Christian lives. His ideas spread. Groups that left the Roman Catholic Church to form their own churches were called Protestants. In England, King Henry VIII led the protest. He established the Protestant Church of England and made himself the head of it.

"The movement to reform Christianity is remembered as the Protestant Reformation. As a result of the Reformation, there are Baptists, Lutherans, Methodists, Presbyterians, and many other Protestant groups" (Encarta, 2009: August 29, 2011). A community of Christians with shared beliefs is called a church. The building in which they worship is also called a church" (Encarta,

2009, August 29, 2011) or auditorium. In this thesis, Christianity is discussed not just as a religion but as a way of life and effort will be made to acknowledge and ascertain the role of music in its growth over the years in Egbema land.

2.1.7 **Worship**

Segler (1967:8) describes worship as “essentially the celebration of the act of God in history – his creation, his providences, his covenant of redemption, his redemptive revelation through Jesus Christ in the incarnation, the cross and the resurrection and the manifestation of his power through the coming of the Holy Spirit”.

In its simplest form, worship is individually telling God you Love Him. It is the act of loving God. It is intense devotion and admiration of God. It is communicating with the living God. Worship is what nurtures our relationship with God. Worship is rejoicing in the fact that God is your Friend, Redeemer, Comforter, Companion, Sovereign Provider, Healer, Giver of life and Peace. The word worship comes from the Anglo – Saxon *worthscipe* which is meant to ‘ascribe worth, to pay homage, to reverence or venerate’. The word was modified to *worthship* and then to what we use today, *worship*. What a person values (or places a high worth upon) is what will be worshipped (Whaley, 1995:15).

Approaching its definition from the Greek meaning (s), Vine (1996:686) says; worship from ‘*Proskuneo*’ (Greek) means “to make obeisance, do reverence to”, from “*Sebomai*” (Greek), it means “to revere”, stressing the feeling of awe or

devotion and from “*Sebazomai*” (Greek) it means “to honour religiously”. Worship is “the adoration and praise of God, ascribing to Him the value and worth that is due to Him. It includes recognition of one’s own dependence on God and is inspired by God’s greatness as well as God’s goodness as extended to oneself and others” (Evans, 2002:124).

Davidson in his definition approaches worship rather from a corporate perspective when he said “corporate Christian worship is a dramatic, dynamic, dialogical encounter between the triune God of the Bible and His people in which God speaks and / or acts to reveal Himself and His will and God’s people respond to Him in appropriate biblical ways” (Davidson, 2002:22).

Whether viewed from its individual or corporate meaning, worship is all about offering of our adoration, praise, thanksgiving, homage and service to God. It is giving the recognition, honour and reverence due to God and placing Him where he belongs in our hearts, practices, religious obligations, endeavours and expressions.

2.1.8 **Music**

Music has been defined in different ways by different authors. For Safra (1998:442), it is “the art concerned with combining vocal or instrumental sounds for beauty of form or emotional expression, usually according to cultural standards of rhythm, melody, and... harmony”. It is “any rhythmic sequence of pleasing sounds.” Music is “the art and science of combining vocal or instrumental sounds or tones in varying melody, harmony, rhythm, and timbre

especially so as to form structurally complete and emotionally expressive compositions” (Webster, 1970:938).

Music is the art by which a composer, through a performer as intermediary, communicates to a listener certain ideas, feelings, or states of mind. Music, which makes use of tones, singly and in combination with various rhythmic configurations, may be subjective or objective, appealing to the emotions or the intellect. It is, in essence, a tonal design created to stir and influence the listener (Encyclopedia Americana, 2004:646).

Apel (1973:548) sees music from Boethius’ understanding. He says, “of a basic importance throughout the Middle Ages was Boethius’ concept of music as an all-embracing “harmony of the world,” divided into *musica mundana* (harmony of the universe), *musica humana* (harmony of the human soul and body), and *musica instrumentalis* (music as actual sound)”. Apel went on to describe music from different points of view. From the sociological perspective he said, music is a discipline concerned with the relationship between itself and society. This is because music has its “intimate and highly ramified connections with society...More than any other art, music is able to unite and sway masses of people; especially if they are active participants rather than listeners” (Apel, 1973:782-783). The concept of sociology of music also involves the ‘characteristic sociologic subjects of investigation that include the social and economic position of the musician, the dissemination of music (including the role of technology), musical life, taste and criticism, the social determination of style,

the music of specifically social purpose and of lower social strata (types often neglected by a stylistic orientation), the musical interaction of the various strata of society, and particular genres of music (ballet, opera, church music, choral music, convivial music, military music) that are shaped considerably by social forces.

It is Apel's opinion that "the influence of music upon society is as much a part of the field as is the influence of society upon music". Noting that "in ancient Greece, as in all ancient civilizations, the educative and social influence of music was thought to be immense" (Apel, 1973:783).

Music can also be described from a vocal perspective. Vocal music is music written for voices either solo or chorus (Apel, 1973:918). There is also instrumental music which has to do with music performed on instruments as opposed to music performed by voices (413). Apel (14) also defined music from the perspective of aesthetics. He says; "musical aesthetics is the study of the relationship of music to the human senses and intellect. This definition corresponds to the original meaning of the Greek word aesthesis, i.e. feeling, sensation". Music therapy on the other hand, deals with the psycho-physiological effects of music. According to Apel,

music is widely used in the treatment of mental illnesses and to a lesser extent, certain physical ailments, such as cerebral palsy, tuberculosis, infantile paralysis, etc. Such therapy, extensively used for children, is a valuable means for working with patients toward specific therapeutic or rehabilitation goals. A related aspect of music therapy is the consideration of occupational diseases of musicians, e.g. throat and lung ailments of

singers and wind instrumentalists, or skin, muscle, and joint diseases of string players and keyboard performers (Apel 1973:559).

However, the scholarly study of music itself is referred to as musicology. As described by Kinkeldey, in Thompson, *The International Cyclopedia of Music and Musicians*, (1952:558); Musicology is “the whole body of systematized knowledge about music, which results from the application of a scientific method of investigation or research, or of philosophical speculation and rational systematization to the facts, the processes and the development of musical art, and to the relation of man in general (or even animals) to that art.” It is a wide domain which deals with production, appearance and application of the physical phenomenon called sound usually subdivided into three main fields: historical (dealing with the history of music), comparative (dealing with ethnomusicology, the study of folk music and non-western music) and systematic musicology which includes a variety of more or less independent studies: acoustics, physiology, psychology, aesthetic, sociology, pedagogy, and theory (melody, rhythm, harmony, counterpoint, etc) (Apel, 1973:558).

Melody, harmony, tone colour and rhythm are basic elements in music. Nzewi (2007:20) defines melody as “the movement of music sound in time (rhythm) and space (intervals or levels of pitch)”. It could also be seen as “the combination of note values and pitches organized in musical time. A melody has length, breath, volume (depth/loudness) and colour (tone quality of the source of sound)” (Nzewi, 2007:20). He continued by saying that the response style of

melodic construction is very common and widespread in African indigenous cultures” (Nzewi, 2007:21).

When several notes, or pitches, sound together, it is called harmony in music. Harmony is the study of vertical sonorities in music. Vertical sonorities refer to considering the relationships between pitches that occur together; usually this means at the same time; although harmony can also be implied by a melody that outlines a harmonic structure. The relationship between two pitches is referred to as an interval. A larger involving multiple pitches is called a chord. In common practice and popular music, harmonies are generally tertian. This means that the interval of which the chords are composed is a third. Harmony as used by music theorists can refer to any kind of simultaneity without a value judgment, in contrast with a more common usage of “in harmony” or “harmonious”, which in technical language might be described as consonance.

‘Meter animates time in regular pulse groupings, called measures or bars. The time signature or meter signature specifies how many beats are in a measure, and which value of written note is counted and felt as a single beat. Through increased stress and attack (and subtle variations in duration), particular tones may be accented. Syncopated rhythms (i.e. rhythm that accent unexpected parts of the beat or give emphasis to a weak beat)’ are common in the music of African people.

Tone colour or tone quality is used as synonyms for timbre. Timbre is what is used with little practice to distinguish the saxophone from the trumpet even if both instruments are playing notes at the same pitch and volume. It is “the

quality of a musical note or sound or tone that distinguishes different types of sound production, such as voices or musical instruments” (Schmidt – Jones, n.d). As a basic element of music, timbre or tone colour describes all of the aspects of a musical sound that do not have anything to do with the sound’s pitch, loudness, or length. In other words, if a flute plays a note, and then an oboe plays the same note, for the same length of time, at the same loudness, you can still easily distinguish between the two sounds, because a flute sounds different from an oboe. Musically, this difference is in the timbre or tone colour of the sounds.

Many words can be used to describe tone colour or timbre. These include: “reedy, brassy, clear, focused or unfocused, breathy, rounded, piercing, strident, harsh, warm, mellow, resonant, dart or bright, heavy or light, flat, having much, little or no vibrato (a controlled wavering in the sound); or narrow or wide, or slow or fast, vibrato” (Schmidt – Jones, n.d).

All we have tried to establish in a broad manner generally is the fact that the term music means the making of pleasantly expressive sound whether vocal, instrumental or both. It goes along with many of man’s activities and accompanies many important occasions as well. It is part of human life and has always been important to religious activities in churches and other places of worship.

However, the researcher shall discuss music in this thesis more from an indigenous perspective. The operational definition therefore shall be that indigenous music is a genre or type of music that is traditional to a people, done

in the dialects of the people with a local rhythmic identity and accompanied with culturally relevant musical instruments of the people.

2.2 **Christian Music**

People generally tend to confuse Christian music, church music and gospel music both in theory and practice. Scholars have made attempts to differentiate the three terms. “Christian music in this sense will then be music composed by Christians, performed by Christians, used by Christians and for Christian multipurpose” (Adedeji: 2017, March 7). In addition, he said “one of the essentials of Christian music is that the practitioner has to be a Christian” (Adedeji: 2017, March 7). He also tried to establish a distinction between Christian music, church music and gospel music and provided a perspective by saying;

the term *Christian music* would then be defined as music associated with Christian religion. We can define Christian music as a general term used to describe the agglomeration of music used in Christianity, be it church, para-church, non-church organisations and other settings; church music and gospel music are separate but interrelated categories of this religious form. While church music is limited to church liturgies and activities, gospel music is principally for soul winning (Adedeji: 2017, March 7).

The import of Adedeji’s take is that in Christian music we have church music and gospel music. In other words, Christian music is the umbrella under which we have church music and gospel music. The implication is that, Christian music is more general, broad and all embracing as it concerns the Christian religion’s total

musical practice and usage. His attempt to differentiate the terms has also limited gospel music to soul winning principally and church music to church worship and activities. While we may disagree with him on limiting gospel music to only soul winning in contemporary understanding and perspective, he may not be far from the truth in his concept on church music.

2.3 Nature of Church Music

Church music has essential qualities, characteristics and attributes by which it could be recognized. An attempt is made here to identify and discuss some of the natures of Church music in this review.

2.3.1 Church Music as God's Gift

“Music is God’s gift to man, the only art of heaven given to earth and the only art of earth we take to heaven” (Osbeck, 1985: ix). God gave man the gift of music as part of His heavenly endowments for our use on earth and for the propagation of His kingdom - the church, and the spread of the gospel message around the world. It is a gift that is relevant while on earth and will be relevant in heaven as well. For Christians, we have a living hope of an eternal dwelling with the Father, Son and Holy Spirit in heaven where music will be made unto the King of the nations forever and ever.

2.3.2 Church Music as a Healer

“As whole beings living in faith relationships, music aids in alleviating physical, mental and spiritual suffering on both personal and community levels” (Corbitt, 1998:170). It has the potential to bring about a “holistic wellness”

(Corbitt, 1998:145) that includes the body, mind, soul, spirit and even the community. The healing nature and power of music is well exemplified in the biblical story of King Saul.

Now the Spirit of the Lord had departed from Saul, and an evil spirit from the Lord tormented him. Saul's attendants said to him, "see an evil spirit from God is tormenting you. Let our lord command his servants here to search for someone who can play the harp. He will play when the evil spirit from God comes upon you, and you will feel better". So Saul said to his attendants, "find someone who plays well and bring him to me" (I Sam. 16:14-17, NIV). 'Whenever the spirit from God came upon Saul, David would take his harp and play. Then relief would come to Saul, he would feel better, and the evil spirit would leave him" (I Sam. 16: 23, NIV).

Through church music, "spiritual health and character may be built up or torn down, helped or hindered, strengthened or weakened..." (Johansson, 1992:4). Idamoyibo (2005:51-52), affirms this therapeutic power of music. She discusses the effectiveness in the treatment of psychological disorders through the use of music and how the emotional experience provided through music affects the quality of life and adjustment of an individual's self – existence. According to her, music is used as a balm in Ijala chants to insure sustenance and restoration of good health and to cure illnesses... Music is also used in Yoruba land as a calming agent for the insane or mentally unbalanced patients through the use of

songs that are performed over and again in a chant-like pattern. It is also used for soothing purposes to calm a pregnant woman that is about to deliver.

Sickness or ill health in whatever form it comes does not portend growth. Sick men and women in the society will constitute a sick community. Therefore, church music in its therapeutic grace can alleviate society's ailments and impact on the development of the community. This is especially true as it will take a healthy church to grow a healthy community.

2.3.3 Church Music as Pastoral Care

Church music provides a means of expression of pastoral care (*diakonia*). When choirs and their directors meet through musical activity, it results in interpersonal relationship between the two. Pastoral care is also experienced "in the performance of church music (whether congregational or 'professional'), since music is an acknowledged healer of the human spirit" (Hustad, 1987:25). Today, in many Christian nations, communities and churches, we find professional pastoral staff like music ministers providing pastoral care through music. In Nigeria, the Baptist denomination is a ready example.

2.3.4 Church Music as Offering

Hustad states that church music is also "an offering which the entire congregation gives to God in gratitude for his unlimited love - gifts to humankind; the 'sacrifice of praise' includes congregational music and other materials contributed by gifted and trained vocalists and instrumentalists" (1987:24). This is also the standpoint of Johansson (1992:3); he says church music is a "sacrificial

act, an offering to God. Personal in nature, it is offered from the heart of the individual performer directly to the heart of God". So, the music made in worship especially among Christians serves as an offering to God. The songs are offerings to God; the talents expressed in playing the instrument by instrumentalists are also offerings to God. In Christian music therefore, we offer to God our talents as we play on the instruments and as we offer our voices in songs of praise, thanksgiving, worship, etc. And God accepts and acknowledges every genuine offering unto Him and blesses the individual, church and community respectively.

2.3.5 Church Music as Cultural Reinforcement

Hustad finally talks about cultural reinforcement in church music. In church music, cultural identity is given expression (Hustad, 1987:39-42). Johansson agrees to this also by saying; 'worship is conditioned culturally because we worship through cultural forms' (Johansson, 1992:4). This is true especially of churches in Africa. Music as cultural expression is part and parcel of church life and worship as well as communal or cultural activities. It is an event that expresses and carries forward the action in the activity. Every community operates within a cultural framework. Music, undoubtedly play a vital role in this dimension, promoting communal cultural reinforcement and development.

2.3.6 Church Music as Prayer

It was St. Augustine who said "to sing once is to pray twice" (*Qui cantat, bis orat*) literally "he who sings prays twice" (1472:336). St. Augustine's

statement suggests more than one fact about church music to the Christian and the church in general. First, that church music (the Christian song) could be more powerful than prayer. Secondly, that music provides better expression in communication with God than just ordinary words in prayer. Thirdly, that music offers more opportunities in the Christian's relationship with God. Fourthly, that music attracts more gains than words of prayer. And fifthly, the statement suggests that there can be thoughts expressed by the music in which a prayer is offered separate from those expressed by the words of the prayer itself.

Prayer and praise are inseparable and interchangeably effectual in church worship. One enhances the other, serving the other's purposes. In scripture, we find how Paul and Silas were praying and singing hymns to God. The resultant effect was a God sent revival leading to the spiritual rebirth and consequent conversion of the jailer along with his family (Acts 16:25-34). Thus prayer in music or prayer through music or church music as prayer could be a potent weapon in the growth of the church and by extension, any community and society at large.

2.3.7 Church Music as Divine Encounter

In the Bible, it is observable that the music made by the Levitical choir of the Old Testament provided progression unto a living and dynamic encounter with God in each worship experience. 1 Chronicles 16:4; 23:30-31 elucidates this fact. The word "invoke" as used in the King James Version of the Bible in the above scriptural passage is worthy of note. The word in its usage implies that the songs were meant to bring to bear the presence of God in the assembly of His

people. The texts of the songs were central to their experience of God and the acceptability of their services or sacrifices unto God. Another example is 1 Samuel 10:5-7, 9-11. Here, scripture shows how Saul encountered the Lord in a dramatic and prophetic fashion as he (Saul) met the band of prophets making music to God with their instruments. This experience was pivotal in the life and leadership growth of Saul. It was also preparatory to his ascendancy to the throne as the King of Israel. If music does not have a place in the growth of the individual, the church and in communities, God will not have prepared, groomed and grown Saul the first king (national leader) of Israel through it.

2.3.8 The Power of the Christian Song

From the foregoing, it is evident that there is power in the Christian song. That inherent power in the song of the Christian has a living virtue that ignites growth in a new and living way. As individual Christians and families grow through that power, the community grows along as well. The growth of the members of the church is the growth of the community as a whole. Church music in meeting the spiritual, physical and economic needs of its immediate audience – Christian adherents – extends its borders through its varied and diversified functions, impacts in no small way on the growth of any local community.

And as Paul would say; “speak to one another with psalms, hymns and spiritual songs. Sing and make music in your heart to the Lord, always giving thanks to God the Father for everything, in the name of our Lord Jesus Christ” (Eph. 5:19-20 NIV). “Let the word of Christ dwell in you richly as you teach and

admonish one another with all wisdom, and as you sing psalms, hymns and spiritual songs with gratitude in your hearts to God” (Col. 3:16 NIV).

And so it has been through the ages even to the present time; the songs of Martin Luther, Isaac Watts, Charles Wesley, John Newton, Ira D. Sankey, Philip Bliss, Fanny J. Crosby, John Peterson and other contemporaries have been used providentially by a sovereign God to challenge the unbeliever, to edify the saint, and to fan revival fires (Osbeck, 1985: xi) that has brought about church and communal growth.

Osbeck’s (1982: XI) quote of an unknown author on ‘the Power of the Christian Song’ may be succinct here:

There’s something about a fine old hymn
That can stir the heart of a man;
That can reach to the goal of his inmost soul
Such as no mere preaching can

It’s more than the tune of the song he sings
And it’s more than the poet’s rhyme
It’s the Spirit of God working through these things
That gives them their power sublime!

So we thank Thee, Lord, for the fine old rhymes,
May we use them again and again
As we seek to save from a hopeless grave
The souls of our fellow men

2.4 Roles of Church Music

Church music exists to serve different purposes, functions and uses. The following are discussed as discoveries in the review of literature.

2.4.1 Church Music as Priest

Corbitt, talking about church music as priest says, “Church music serves as priest when it unifies the community in communication with God” (1998:50). This according to him is church music’s first and most visible function. It fulfills a unifying role in the worship of the Christian community, the church. “Like an officiating Old Testament Priest, church music unifies expressive congregations in the Kingdom of God on earth through common song and uncommon singing” (Corbitt, 1998:18). In playing its priestly role, church music carries “spiritual movement from within our hearts outward to physical expression. Church music’s first role, then is that of an officiating priest” (Corbitt, 1998:19). Serving as officiating priest because “it transports and directs worshipping people toward a relationship with the living God” (Corbitt, 1998:43). And where there is genuine relationship with God, there you find growth of any kind; in this respect, Christian and or church growth.

2.4.2 Church Music as Prophet

Church music is also spoken of as prophet. “It is prophet when it stands on the boundary of faith and belief and calls the fallen world and “straying” church toward the justice and righteousness of the perfect and future city”(Corbitt, 1998:43-44). Similarly, (Johansson, 1992:10) says, church music ministry as it is faithful to the prophetic role helps shape the spirituality of every member of the assembly... church music becomes the agent of prophetic ministry just as words are the agent of the preaching ministry. This prophetic nature and influence of church music is further exemplified in the experience of two biblical characters.

These are Saul, who shortly after a musico-prophetic episode became the first king of the nation of Israel and the renowned prophet Elisha. About Saul, it says:

After that you will go to Gibeah of God, where there is a Philistine outpost. As you approach the town, you will meet a procession of prophets coming down from the high place with lyres, tambourines, flutes and harps being played before them, and they will be prophesying. The Spirit of the Lord will come upon you in power and you will prophesy with them; and you will be changed into a different person (I Sam. 10:5-6).

About Prophet Elisha, it also remarks;

But now bring me a harpist. While the harpist was playing, the hand of the Lord came upon Elisha and said, “This is what the Lord says: make this valley full of ditches. For this is what the Lord says: you will see neither wind nor rain, yet this valley will be filled with water, and you, your cattle and your other animals will drink (I Kings 3:15-17).

Generally, the average Christian person knows the role of a prophet as one that calls God’s people to repentance, righteousness and justice on one hand; and on the other, invites the people to the knowledge of the kingdom of God’s salvation, grace, power, forgiveness and redemption. A prophet has the responsibility to prophesy. He engages in a ministry of prophecy; and church music does simply that also. “Church music is prophecy when it leads people to truth and justice; it is not a fortune – telling device, but a sonic tool that foretells

future consequences based on present realities” (Corbitt, 1998:82). Corbitt gives three salient points on the idea of church music as an excellent tool of the prophet.

First, as indirect communication, music softens, even veils, the message. Second, music inspires and has the affective (emotional) character to sacramentally transport our human experience into a more perfect vision of God’s eternal city. Third, music inspires people to action. Unified in song people are encouraged and empowered to act (Corbitt, 1998:108).

Therefore, as a means of drawing men closer to God in repentance, faith and righteousness and inviting same in a living experience of God’s grace and power, music contributes its veritable quota to the life and experiences of the Church.

2.4.3 Church Music as Proclaimer

In every scriptural song (church music), there is always a message that is passed on to its hearers. In this way church music functions as proclaimer. This fact the scriptures express thus:

You, who ride on white donkeys, sitting on your saddle blankets, and you who walk along the road, consider the voice of the singers at the watering places. They recite the righteous acts of the Lord, the righteous acts of His warriors in Israel (Judges 5:10-11). Sing to the Lord, praise His name; proclaim His salvation day after day (Ps. 96:2 NIV).

Other than the roles it plays in worship and the means of expression it provides, Corbitt added that:

The most frequent role of music in the life of the church is proclamation, or public declaration of the Good News of Jesus Christ. Music as proclamation witnesses to the salvation experience, relates in mission to the world, and evangelizes by calling people to a life of faith in Jesus Christ. Music proclaims the gospel when words, music and actions communicate a simple message of salvation” (Corbitt, 1998:115, 136).

Johansson (1992: vi), agrees with Corbitt on the proclamation role of music by saying that “Church music proclaims the gospel through the actual music itself. The art form (music) is far more influential and powerful in affirming or denying lived – out faith than we commonly believe”.

Webber (1994:195) expresses this same viewpoint when he said, “music is the wheel upon which the Word... rides. Music proclaims the scriptures in a heavenly language and provides a means through which the mystery of God in Christ is approachable”.

Hustad (1987:24) is in agreement with Corbitt on this issue of proclamation (*Kerygma*) through church music. He says “musical proclamation (*Kerygma*) involves the narration of God’s mighty; loving acts on behalf of humankind (especially through Jesus Christ) and includes God’s call to individuals to respond in faith and in Christian discipleship”.

Church music in other words is proclamative. It proclaims the love, the power, the grace, the peace, etc of God. This proclamation eventually becomes an invitation to those who hear it in one form or the other. The people usually will respond to this proclamation in faith, prayer, and gratitude. In responding to the proclaimed word through the medium of music, society is brought face to face with the progressive impact of the counsel of the Lord of the universe. Just as preachers proclaim the mind of God in word, so is the mind of God declared in and through musical language. Church music truly functions as proclaimer.

2.4.4 Church Music as Christian Education

“In every age and denomination, music teaches values, doctrines and belief. It transfers knowledge and values from generation to generation” (Corbitt, 1998:198). Using Pollard’s music as an example, Corbitt says, ‘music makes learning fun, reinforces, engages, stimulates and takes away the fear of the subject’ (Corbitt, 1998:209, 210). By mere singing of a scriptural text, profound doctrines can be taught that could remain indelible in the hearts of people-both children and adults. According to Idolor, “children are taught the norms and values of the society through music to foster self-usefulness and facilitate the performance of expected roles in the wider society. Children’s music repertory teaches varieties of norms, values and skills” (Idolor, 2002:6).

God knew the teaching functions of music and putting this teaching function into use and trying to inculcate it in His people, He through Moses spoke to the Israelites saying; “Now write down for yourselves this song and teach it to the Israelites and make them sing it, so that it may be a witness for me against

them... This song will testify against them because it will not be forgotten by their descendants” (Deut. 31:19, 21, NIV. Hustad (1987:25) also expresses this opinion of music’s teaching function when he affirmed that church music functions as a means of Christian education (*didache*).

Christian education (*didache*) through church music includes the imparting of information about God (theology) and his provision for their salvation (*soteriology*). It also becomes ‘life – changing’ – the goal of true education - especially when believers understand and experience the stewardship of God – given musical talents and follow the examples of Christian servant hood demonstrated by their musical leaders.

Ofosu (2001:178), in discussing the textual content in *kirimomo* indigenous music as a Christian native air genre of the Urhobo of Delta State of Nigeria, supports this fact on the educative and or teaching value of music. He says *kirimomo* music “educate the people on the essence of Christianity rather than the values, norms and expectations of the traditional Urhobo society. Thus, they offer an extremely fruitful potential for understanding, appreciating and reaffirming the Christian doctrine and deep-rooted values and aspirations of the community of worshippers”.

It is a well-known fact that education is central to human and communal development and church music provides not just academic development but spiritual and moral education of any community in any nation. It will be right

therefore to posit that a morally, academically and spiritually exposed and induced church is bound to experience growth and impact on society at large.

2.4.5 Church Music as Divine, Human and Emotional Expression

Hustad (1987:11) in discussing church music and its functions mentioned the fact about “church music as divine expression” in which the godly composer makes the lyrics of his music speak as the voice of God to its hearers. True as it is that church music serves as divine expression as posited here, equally true it will be to say that it does serve as human expression as well. Humans use music to express their praise, thanksgiving and adoration to God. We use it also to make petitions and requests to God. On a horizontal level, men through music express their love and concern towards one another; whether as individual to individual or as group to group or individual to group or group to individual.

Especially in the African setting, in almost everything that is done, emotions are expressed. And music takes its rightful place when it becomes a means of emotional expression. Commenting on this, Hustad says, “most authorities agree that music has a markedly significant relationship to human emotion: music expresses emotional feeling” (1987:13). And according to Merriam (1956:219), “music is the language of the emotions”. It is Hustad’s standpoint therefore that the use of music as an expression of emotion linked to theological truth is common in all churches. He says,

The emotional power of music is perhaps best realized in the life of the church when proper music is well coupled to appropriate text. In this

union, the music dramatizes, explains, underlines and breathes life into the words resulting in more meaning than the words themselves could express (Hustad, 1987:31).

And for Segler (1996:87) “music is generally ... the most universal means for expressing human emotions; therefore, it should play an important role in public worship”. He said; Old Testament music had three outstanding characteristics; one of which is the fact that it expressed emotion.

2.4.6 Church Music as Emotional Impression

Not only does church music function as a means of expression, we have emotion also impressed through music. Put another way, there is emotional impression through church music. The experiences of biblical Saul (1 Sam 10:5-6) and Elisha (II Kings 3:15-16) are good examples in buttressing this point. Their encounters and experiences were in response to musical sound. So, it is obvious that ‘church music generates emotional response in religious activity’ (Hustad, 1987:34). The impression God made on Saul and Elisha through music impacted not just on them as individuals but on the believing community and nation at large by extension.

2.4.7 Church Music as Pleasure

There is also the function of church music as an art and act of ‘pleasure’ (Hustad, 1987:11). Church music provides enjoyment, delight, admiration, serenity and comfort. The measure of enjoyment worshippers experience through religious worship music and the appreciation they have of it speaks volumes of

the pleasure church music gives (Hustad, 1987:29 – 30). When church music is done for enjoyment sake, it serves as pleasure.

2.4.8 Church Music as Communication

In worship generally, there are other means of communication between God and man, but the point here is that music serve as one of the most effective means of communication amongst others. Idamoyibo ((2006:141-142) lends his voice to the issue of music as a means of communication. In discussing the musician as a mass communicator, he says, “music performs all the functions of mass communication, namely information, education and entertainment”. ‘He says that the musician also gathers information on events, which take place in his environment and publish them through musical performance to the public’.

‘*Ijala* music in Christian worship is acknowledged also to have this communicative function in the song texts it employs. Those who understand the language in which it is rendered has direct information communicated to them’ (Idamoyibo, 2005:76). Music is only second to speech as a preferred medium of communication at all times irrespective of occasion and time”, asserts Forchu (2007:96). We can conclude therefore that “in Christian worship (*leitourgia*), church music serves as a most effective means of communication between God and persons, expressing God’s presence and God’s grace and providing opportunity for a positive human response to the same in praise, thanksgiving, confession, dedication, and petition” (Hustad, 1987:24).

2.4.9 Church Music as a Unifying Factor

Church music functions as a community-building agent. It both engenders and promotes fellowship among Christian religious adherents and the entire local community in which the people live. Hustad (1987:25) underscores this fact when he said, “because the texts of all Christian music emphasize the unity of the church, they are a significant agent of building community (fellowship, Koinonia), again, because music is an emotional language, experiencing music together strengthens the love bonds between members of the congregation”.

Webber (1994:195) holds no different opinion when he said; “church music also affirms the corporate unity of the body of Christ because it is something that the entire congregation does together”. He says further that church music is the means by which the church in worship joins the heavenly song, offers otherwise unutterable praises, and experiences the unity of the body of Christ (Webber, 1994:202).

Music ‘serves an important function in the society, achieving social unity or togetherness in Yoruba land; in creating an atmosphere for socialization, music enables the people interact with one another’ (Idamoyibo, 2005:52). The point here is that music has such a strong social dynamism that engenders communal togetherness. A church that is divided cannot forge ahead. But with unity, any church and indeed any community can make progress and church music is a ready tool in fostering this unity.

The fact remains that these diverse roles and natures of church music if well applied and practiced can contribute to the growth of churches and communities.

2.5 Theoretical Framework

The theoretical framework for this study is derived from the functionalist and diffusionist theories. Functionalism is a school of thought in anthropology that describes the different parts of a society and their relationship through the organic analogy. Porth, et al in Jarvie (1973:132) hold that society, like a biological organism, is able to maintain its essential processes through the way the different parts interact. In this social organism, institutions such as religion, kinship and the economy are the organs and individuals are the cells. Through the organized system of its several parts and organs, the organism is able to live, reproduce and function.

Functionalist analyses examine the social significance of phenomena, that is, the function they serve in a particular society in maintaining the whole. Functionalist theorists believe the different parts of a society have their own roles to play as they work together smoothly in order to form a harmonious whole. The metaphor often used to describe functionalism is that it views society as a body, with the different parts of society such as government, media, religion, family and schools, like the different organs in a body; each contributing in a different way to keeping the entire body healthy.

The functionalist theory as stated above suits this study because the focal point of the thesis is on the place of church music in the life of the churches in Egbemaland. It will identify the roles music plays in the development of churches in the various communities in Egbema land. It will also examine how music has interacted with religion and society and the resultant impact of that interaction in generating a wholesome, healthy and growing human society in the churches, communities and the territory as a whole.

Diffusionism is another anthropological school of thought. According to King and Wright (2009:205, 348-594), diffusionism is an ‘attempt to understand the nature of culture in terms of the origin of culture traits and their spread from one society to another’. There are different versions of diffusionist thought, which include the conviction that all cultures originated from one culture centre (heliocentric diffusion). A more reasonable view was that cultures originated from a limited number of culture centres (culture circles). A third and final notion is that each society is influenced by others, but that the process of diffusion is both contingent and arbitrary (Winthrop, 1991:83-84).

‘Diffusion may be simply defined as the spread of a cultural item from its place of origin to other places’ (Titiev, 1959:446). ‘A more expanded definition depicts diffusion as the process by which discrete culture traits are transferred from one society to another, through migration, trade, war, or other contact’ (Winthrop, 1991:82). Diffusion, therefore, refers to the spread of a trait or innovation outward from a source or from one [culture](#) to another. It is the theory

that cultural and technological innovation, in general, has spread outward from a small number of sources (or in extreme versions, from one source). Adedeji (2017, March 7), in a re-examination of the essentials of christian music in contemporary Africa stating the need for proper music education, buttresses this diffusionist trend when he said; “from a Nigerian point of view, the need for proper music education in contemporary African Christianity is borne out of the fact that Christian music absorbs diverse features from outside its domain of formation on a daily basis”.

Since church music exists within a culture, it is important to trace its origin in Egbema land and how it has spread or was transferred through migration or other contacts. It will be important also to identify what musical culture was imported and the innovations that came out of it and also what existing musical culture the imported culture met and how the two interacted in the process and became one significant whole. This is where the diffusionist theory will be useful in this thesis.

CHAPTER THREE

RESEARCH METHODS

3.0 Overview

A multi-dimensional approach is employed in this research. More specifically, the historical, descriptive and hermeneutical research methods are used. We also studied the population, sampling procedure, method of data collection and analysis.

3.1 Historical Method

The historical method which uses both quantitative and qualitative variables in the collection of historical information details six steps that should be followed to achieve a reliable result. Busha and Harter (1980:91) stated these six steps for conducting historical research as:

1. “The recognition of a historical problem or the identification of a need for certain historical knowledge.
2. The gathering of as much relevant information about the problem or topic as possible.
3. If appropriate, the forming of hypothesis that tentatively explains relationships between historical factors.

4. The rigorous collection and organization of evidence, and the verification of the authenticity and veracity of information and its sources.
5. The selection, organization, and analysis of the most pertinent collected evidence, and the drawing of conclusions; and
6. The recording of conclusions in a meaningful narrative.”

Primary sources which are firsthand accounts are the most sought after in historical research for obtaining historical information. Examples of some of such primary documents include personal diaries, eyewitness accounts and oral traditions or histories. The historical method also employs secondary sources of information which are “records or accounts prepared by someone other than the person or persons, who participated in or observed an event” (Busha and Harter, 1980:91). These “secondary resources can be very useful in giving a researcher a grasp on a subject and may provide extensive bibliographic information for delving further into a research topic” (Wikipedia, 14 May, 2012). In this study, the historical method will assist the researcher in tracing the emergence of the churches in Egbema land and the use of music therein from the past to the present through the use of both primary and secondary sources.

3.2 Descriptive Method

Another method of value to this study will be the descriptive research method. This method “is used to describe characteristics of a population or phenomenon being studied. It does not answer questions about how/when/why the characteristics occurred. Rather, it addresses the "what" question (What are the characteristics of the population or situation being studied?)” (Wikipedia, 31 May,

2012). Usually, the descriptive research method will engage ‘the conduct of a survey investigation which will serve the purpose of a follow-up with examinations of why the observations exist and what the implications of the findings are’ (Wikipedia, 31 May, 2012). In a work of this magnitude and focus, there is the need to succinctly determine and ascertain the prominent attributes or aspects that are typical or distinctive of the churches in Egbema and their music and how these have developed over time. This is why the descriptive method will be employed in this research.

3.3 Hermeneutical Method

The hermeneutical method is another relevant research technique that shall be employed in this thesis. Its relevance to the study lies in the interpretation and analysis of the texts of the repertoire used in the worship services and activities of the Churches in Egbema land. As the International Institute for Hermeneutics (retrieved: 01 February, 2012) puts it; “the understanding of any written text requires hermeneutics”. And since hermeneutics is “a wider discipline that includes written, verbal, and nonverbal communication” (Wikipedia, 11 June, 2012), its proper appropriation and application in this study will help achieve a coherent explanation of sacred texts, historical texts and musical languages.

3.4 Study Population

This study is designed to give an account of church music in Egbema land in Edo and Delta states of Nigeria. Egbema is made up of several towns and villages within these twin states. The major towns amongst others includes the

following: Ofunama, Ajakurama, Opuama, Polobubo (Tsekelewu), Abere, Ajamagia, Gbeoba, Ogboinbiri, Ogbudugbudu, Gbolukanga, etc while the villages amongst others include Arigbagha, Ikpotogbene, Gbolowoso, Kokotoru, Itagbene, Awamba, Asigborodo, Iseijegbene, Tolofa, Saleria, Tolofa-Uba, Binidodougha, Dabio-Uba, Pologbene, Torukubu-Agbene, Korubapele, Abadegbene, Opuekeba, Okirigbo, Atilabogbene, Kokodiagbene, Ekerekebou, Dabiotubo, Opuba, Okorogbene, Idebagbene, etc. A total of thirty churches from these towns and villages amongst which are the Orthodox, Pentecostal and Organization of African Indigenous Churches made up the population for the study.



Figure 2: Egbemaland in the Map of Nigeria

Ojeh, Vincent: December 29, 2012

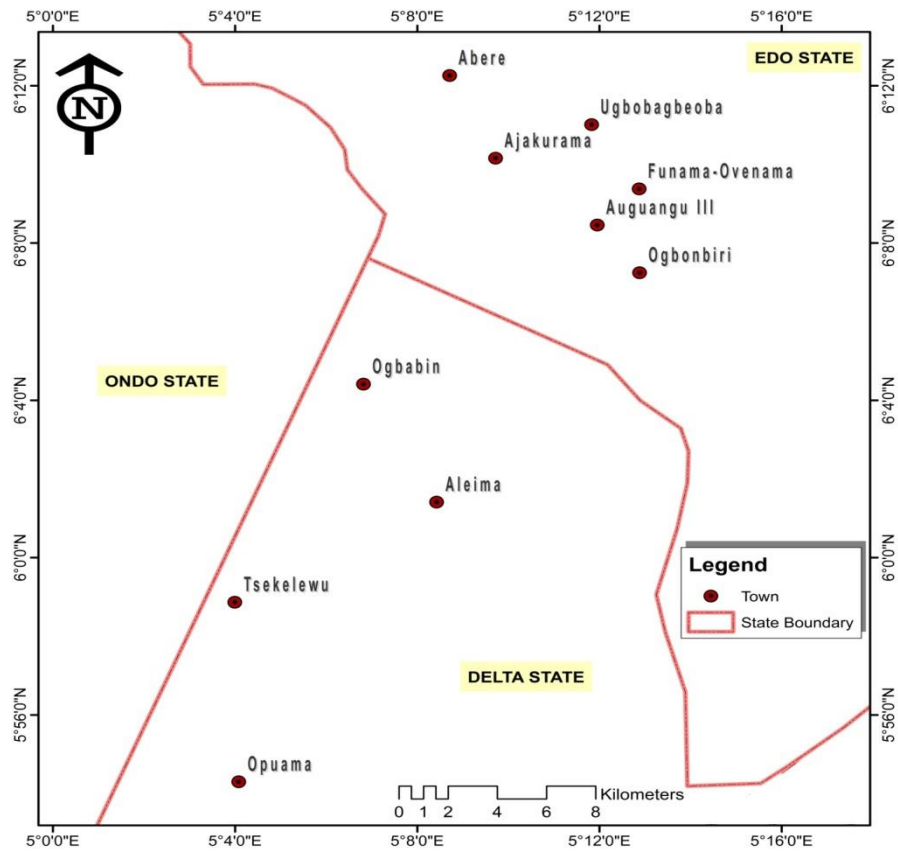


Figure 3: Map of Egbemaland Showing Some Towns

Ojeh, Vincent: December 29, 2012

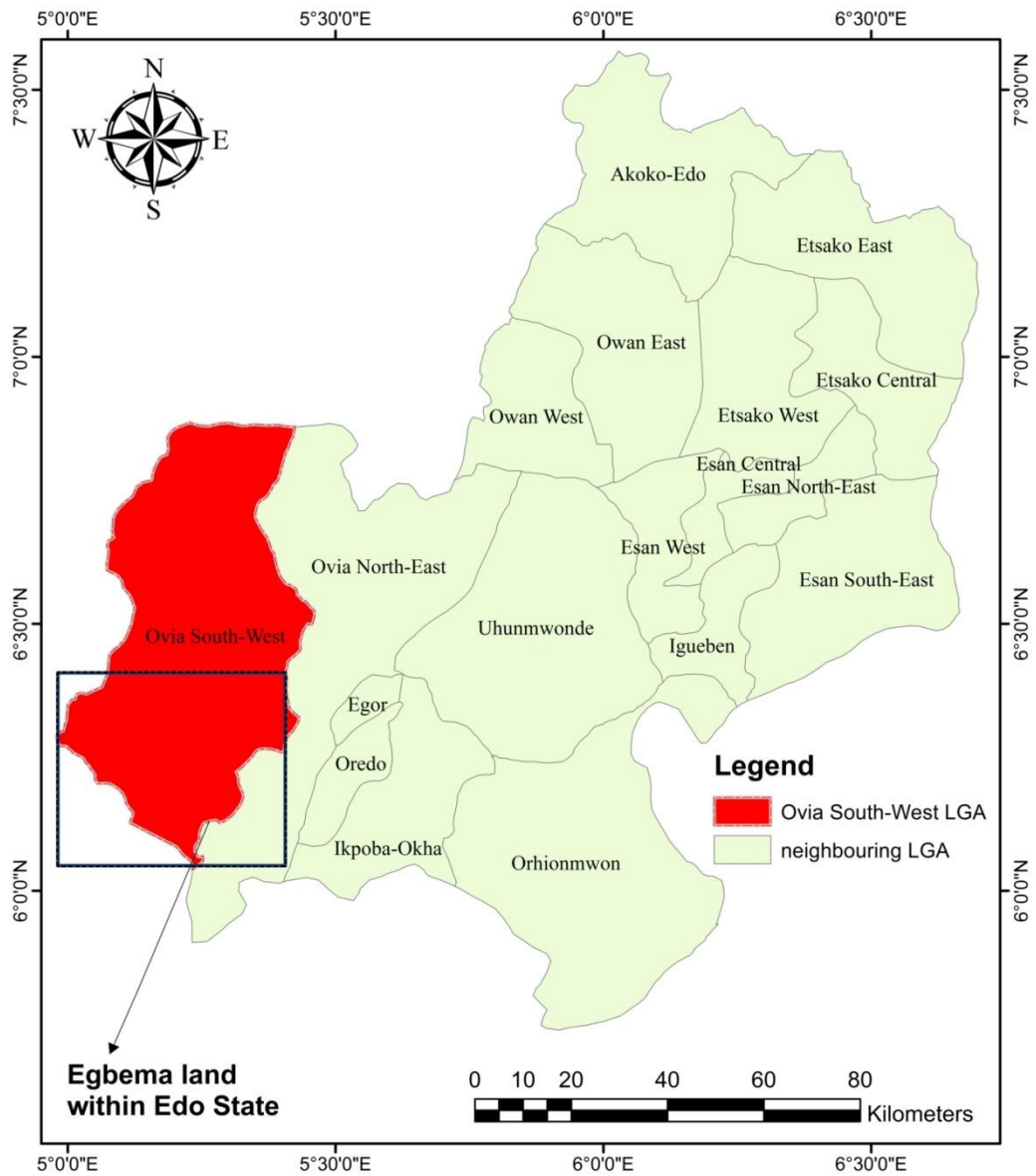


Figure 4: Map of Egbemaland within Edo State

Ojeh, Vincent: December 29, 2012

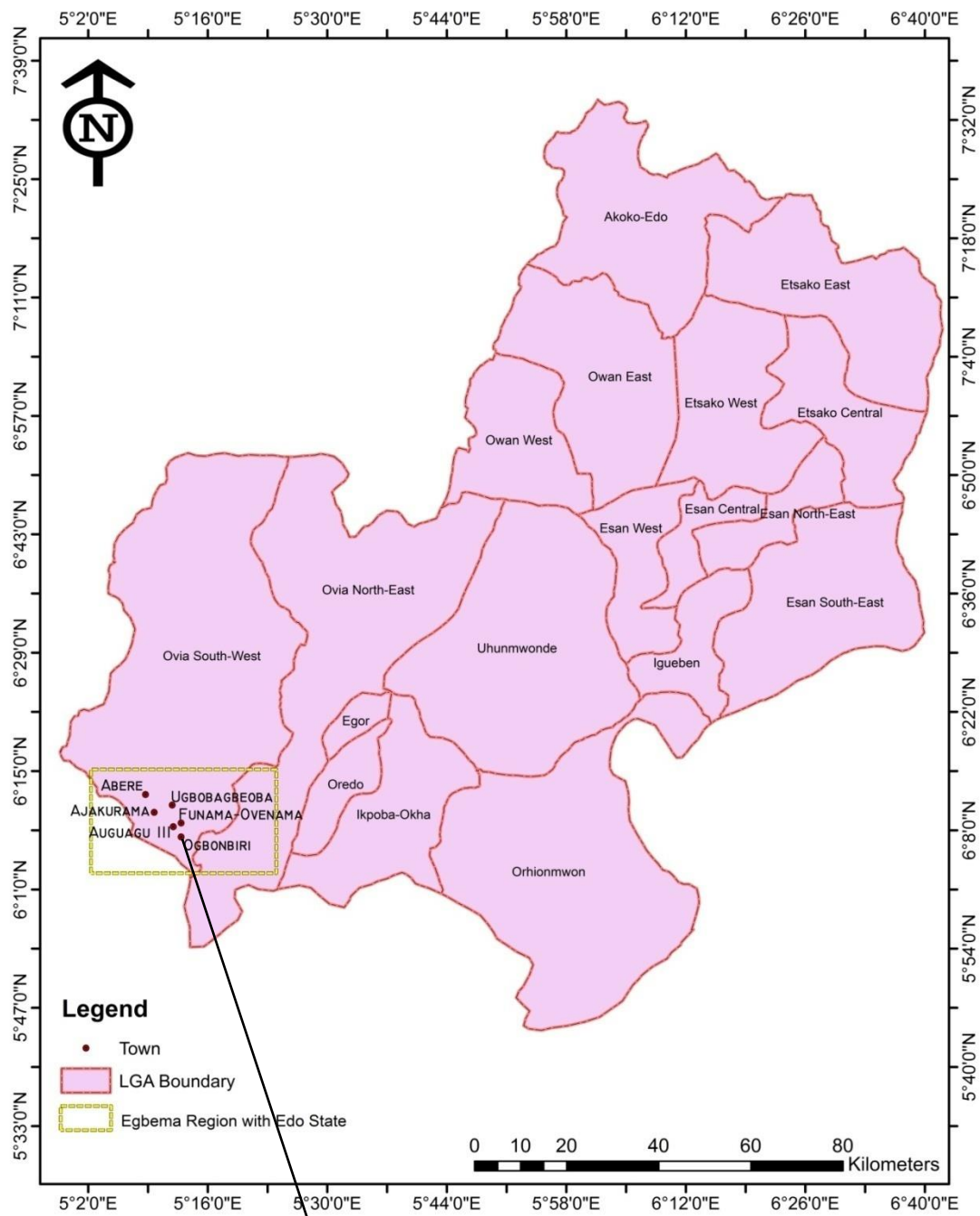


Figure 5: Map of Egbemaland Showing Some Towns within Edo State

Ojeh, Vincent: December 29, 2012

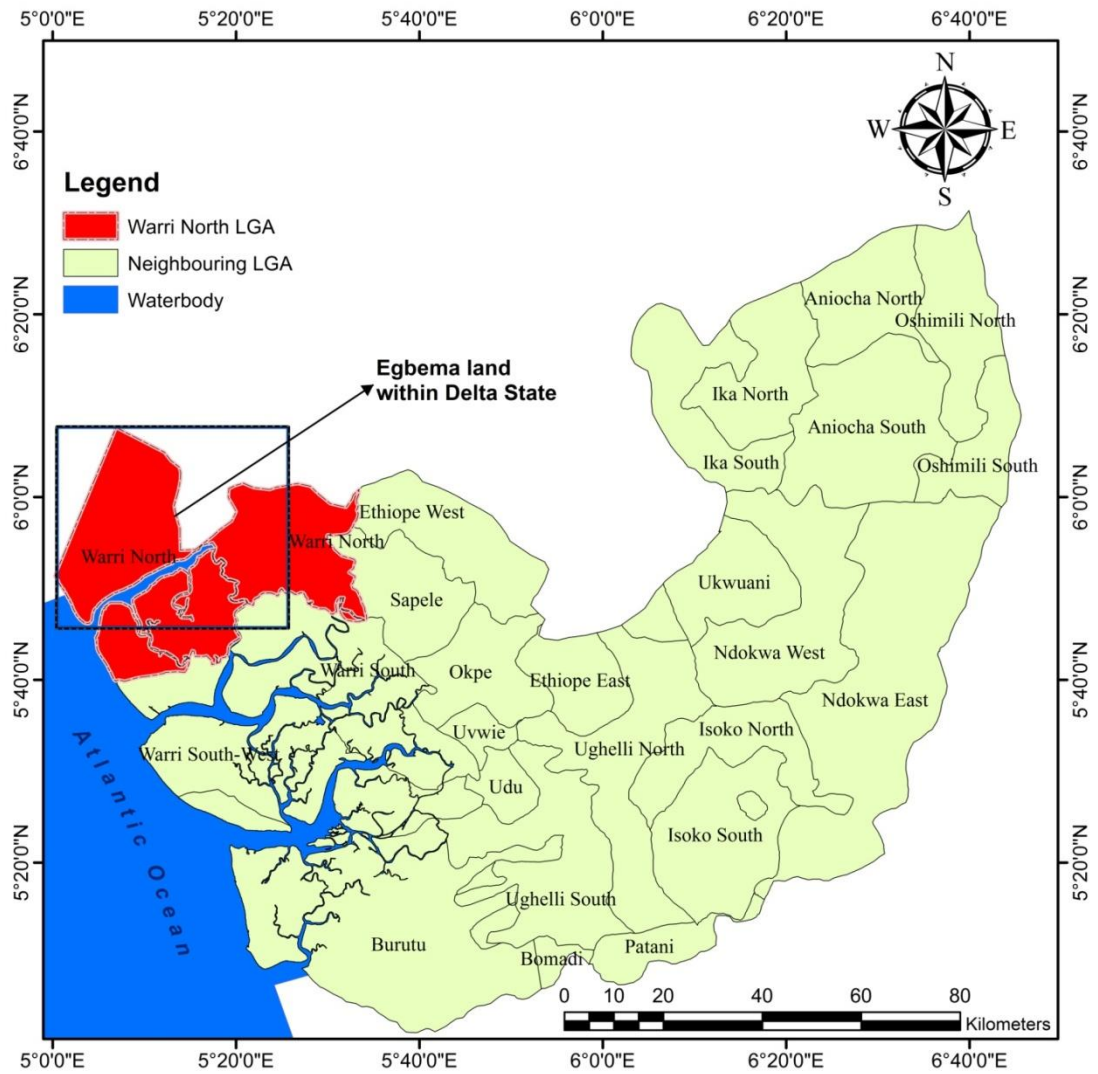


Figure 6: Map of Egbemaland within Delta State

Ojeh, Vincent: December 29, 2012

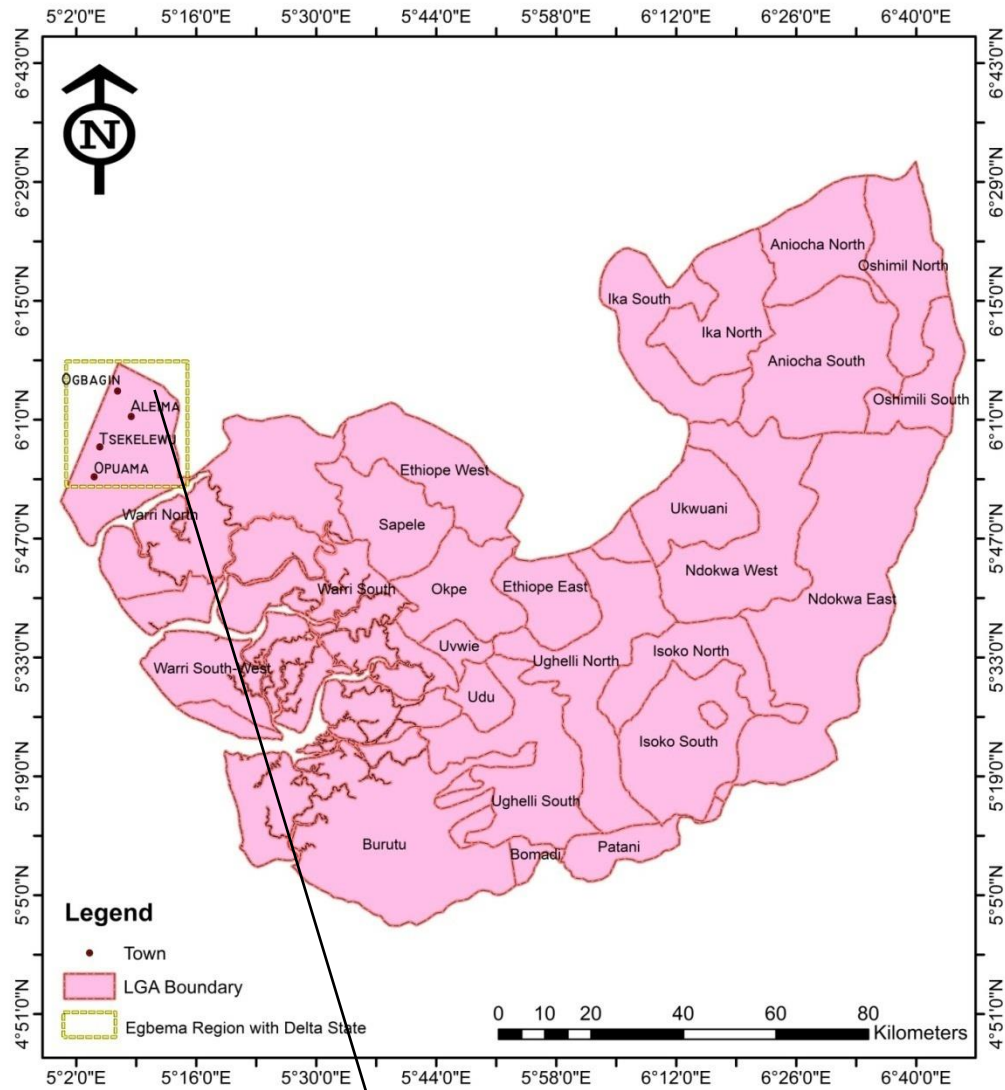


Figure 7: Map of Egbemaland Showing Some Towns within Delta State

Ojeh, Vincent: December 29, 2012

Egbema is bounded in the North - West by the Ese - Odo Local Government Area of Ondo state; in the East by Koko, the headquarters of Warri - North Local Government Area of Delta State; in the South by the Benin River and in the North - East by Ovia - South - West Local Government Area of Edo State.

It is situated between latitude $5^{\circ}56'0''\text{N}$ to $6^{\circ}12'0''\text{N}$, longitude $5^{\circ}0'0''\text{E}$ to $5^{\circ}16'0''\text{E}$ and latitude $5^{\circ}20\text{S}$. The territory is covering both Edo and Delta states with numerous towns and villages mainly in the two local government areas of Warri - North in Delta State and Ovia - South-West in Edo state respectively.

3.5 Sample and Sampling Technique

A combination of both the stratified and cluster sampling techniques were employed in this thesis. Thirty churches in the towns and villages across major Christian churches were strategically selected. These included Orthodox, Pentecostal and Organization of African Indigenous Churches (OAIC). The Churches were randomly visited and studied. The sample as adopted above helped in ascertaining the history of the Church in Egbema and her use of music and the impact of the same on the churches in the land.

3.6 Method of Data Collection

Multiple data collection techniques were adopted in this study. These included amongst others life histories, biographies, oral interviews with the aid of a questionnaire, participant observations, library sources, etc.

3.6.1. Instruments for Data Collection

The instruments for data collection in this study are the open – ended, in – depth and personal, face to face interview sessions with key persons in the three Church denominations in Egbemaland under review.

3.6.2. Interviews

The thesis involved oral and written interviews that were conducted by the researcher with unstructured research questions. Prominent communities leaders, church leaders, missionaries, founding fathers that are still alive and some members in the churches under review were interviewed. At least five (5) of these persons (including the leader, choir master, chorister, instrumentalist and a member) in each of the Churches were interviewed. This gave a total of about one hundred and fifty (150) persons in the thirty (30) churches from which data was collected. The interview sessions centered particularly on the history of church music and the contribution of same to the growth of the churches from the view point of the pastors and leaders, church elders, choirmasters and choristers, instrumentalists and some other members. The choice of these persons was to ensure that relevant data are collected from participants, devotees, admirers and practitioners in the field. A questionnaire was designed and used for interview sessions with the people. The questionnaire was distributed to the specific category of persons earlier mentioned as well as to other congregational members in the churches. The completed forms were collated and relevant information to the study was extracted and utilized in putting the thesis together. Audio recordings of oral interviews and songs for worship activities of the churches were also taken.

3.6.3. Life Histories and Biographies

There were persons, missionaries, church leaders, church founders, church elders and church musicians who played key roles in the emergence, development

and sustenance of church music in the denominations and local congregations in Egbema land. The life histories and biographies of these persons and their roles in the churches and her music ministries was investigated and articulated. These people were selected from among the thirty Churches in the different towns and villages.

3.6.4. Observation

There was observation where the researcher watched attentively as he took part in live worship services of these churches in Egbema land. It enabled the researcher to have first-hand information and experience with the people through the corporate live worship sessions of different kinds and purposes in the churches under review. There was video coverage of the different church services. Photographs of musical performances, church musicians and key leaders of the churches and communities, the choral groups and the musical instruments used in worship were taken. Audio recordings of oral interviews and songs for worship were also undertaken. These songs were translated, transcribed and analyzed.

3.6.5. Library Sources

Secondary sources involved the use of the library method. Relevant academic materials were consulted to expound the concept of the use of music and its effects on the church and society. The researcher therefore used written and printed library and archival sources in getting relevant information and facts pertinent to the subject; such as journals, books, seminar papers and electronic libraries. In the furtherance of this, the researcher visited the libraries of the

Baptist Theological Seminary, Ogbomoso, the Baptist Theological Seminary, Eku and indeed the Delta State University, Abraka.

3.7. Method of Data Analysis

From the videos and audio recordings that were taken during the interview sessions, observation sessions, sufficient and qualitative data in respect to the history of Egbema and the Church in Egbema land was gathered. Of particular interest was the songs used in worship activities in the Churches which were collected, translated, transcribed and analyzed. Each song was accessed multiple times to determine its melodic, rhythmic, instrumental, textual, harmonic and tonal components and structure.

More specifically, the hermeneutical method which has to do with the interpretation of texts was used to analyse the texts of the songs. The historical and descriptive methods were used in extracting the history of the Egbema people in Edo and Delta States of Nigeria while the musicological-analytical method was used for the musical contents. The methods and instruments above assisted in the gathering of data, analysis and findings that drove the study to the realization of its objectives.

CHAPTER FOUR

PRESENTATION AND ANALYSIS OF DATA

4.0 Overview

In this chapter, effort is made to graphically detail the evolution and development of Church music, the organization of music generally and the commonalities and peculiarities in the uses, roles and application of music in the different churches in Egbemaland. An analysis is made on the textual features and contents of the songs and the structural organization of the music in the churches. In addition, the chapter examined the use of indigenously derived music in the churches and the contributions of music to the development of the churches.

4.1 Evolution of Church Music in Egbemaland

In 1938, the first church in Egbema land, the American Baptist Church was formed in *Polobubo* (formally, *Tsekelewu*). The time between 1938 and 2014, a period of seventy-six years altogether saw a gradual process of change and development in Church music. The musical characteristics and types went through various changes. In the process of these changes, new developments and additions came. In some cases, some existing musical features in the worship activities of the churches at the advent of Christianity experienced a gradual disappearance while in other cases additions and improvements were noticed. The

effort here is to state in brief the gradual development of church music in the area, highlighting the progressive transformations that took place within the period. These have been categorized into three stages. Through the historical, musical, social, textual, contextual and theological contents, the study established these three stages of development of church music in Egbema land. They include the Period of Foundation (1938-1963), being the first stage; The Period of Nationalism (1963-1988), being the second stage and The Period of Interculturalism (1988-2014) which is the third stage.

4.1.1 The First Stage: The Period of Foundation (1938-1963)

The first stage, which is the period of foundation (1938-1963), saw the emergence of the first Christian Church in Egbema land. The first of the churches to be planted was the Orthodox Church, the American Baptist Church in *Polobubo*, formally, *Tsekelewu*. Church music within this period was very solemn, cold, sparse and minimal in use during Church worship services. The western missionaries who were instrumental in planting the Church and the few Nigerians, prominent among who was the Rev. Aghogin Omatsola had already been used to the western way of worship. Only the missionary elite could sing the western hymns in Church worship. The few local converts were more or less just passive observers and not active participants in the music and worship at this period.

Kirimomo (Ofosu, 2001:77) music found expression at crusades and outdoor evangelistic programmes championed by evangelistic choral groups in the Adams Igbudu crusade and musical traditions. Though, the gospel group was

mainly Baptists from the Sapele area in Delta State, the musical idiom was more of the Adams Igbudu crusade music genre. They used mostly Urhobo and Isoko songs. While there were a few who could pick some words of the songs and understand their meaning, many did not. Therefore, there was not so much connect with the indigenous people in terms of language and understanding. However, the songs were useful in attracting the people to the crusade ground and venue with the excitement they elicited. Occassionally, there was a mixture with some English songs which were short choruses calling unbelievers of the Christian faith to come to Jesus. Some examples of such short English choruses are “only Jesus can save”, “I have decided to follow Jesus”, “I am glad, I belong to Jesus” were rampant during church worship and could be easily sung or muted by the locals. These were songs sung in expression of their passion for Christ and allegiance to His Church to which they have committed their lives. Some other short English choruses were also learnt by the few who were basically educated.

Within this period, only very few local Ijaw language songs were in use. Among the few Ijaw songs that could be identified at this time was “*Obo, obo, Jesu ote mene, obo*”; “*Obe Le Bogho Tamarau Ga*”.

Obo, Obo, Jesu Otemene

O - bo, o - bo; Je-su o - te - me - ne, o - bo. O - ru ga - wei o

7
be - li bo, o - bo, o - bo, Je - su o - te - me - ne o - bo.

Figure 8: A Local Ijaw Language Song in Use during the First Period

Obe Le Bo Gho, Temewei Ga

O-be le bo gho te-me-wei_ ga eh, O - be le bo gho

4
te-me-wei_ ga eh, O - be le bo gho te-me-wei_ ga eh E-bi k'e -

7 | 1. | 2. |

mi ye._____ mi ye, E ha re-re mi-o,_____ O-be le bo gho

11
te-me wei_ ga eh, O - be le bo gho te-me wei_ ga eh, O-

14
be le bo gho te-me wei_ ga eh E-bi k'e - mi ye._____

Figure 9: A Local Ijaw Language Song in Use during the First Period

These were majorly songs calling the unbelieving world to come to Jesus Christ, to serve Him only, away from idol worship, sin and evil practices. The songs encouraged the people that there was every good in time and eternity in Christ Jesus alone. Apart from a few songs like figure 8 and 9 which characterized outdoor outreach, open air preaching events, this period saw more of western

hymnody in worship in the Orthodox Church which was influenced and initiated by the missionaries.

About musical instruments, there was almost none. Therefore, the first period saw little or no use of musical instruments. The instruments that could be identified within this period were hand clapping and bells. This was so because of at least three reasons; First, musical instruments for church worship were not readily available and at the disposal of the rather few members. Secondly, the Christian message came with sharp differences and strong deviation from anything connected to the traditions of the people. There was a serious schism between the two faiths of African Traditional Religion and Christianity. Local and indigenous musical instruments available were in one form or the other associated with the worship of idols and so were not seen appropriate and usable in church worship. This was because traditional and local musical instruments available in the communities were being used for idol worship and so were seen not fit, holy and acceptable for use in Christian worship. The third reason could be attributed to the usual foundational and teething problems in every human organization. Christianity in general and Church life was an entirely new experience, a strange product and way of life and an equally untried system. Time was needed for the people to settle down, organize themselves and determine a structured manner of operation and also get personnel and the resources to acquire the needed instruments.

In general, this period saw more of western hymnody sung in worship mostly by missionaries, a few short English choruses and also a few short Ijaw

lyric airs as music in worship. The locals at best were just passive observers. Worship was therefore rather cold, uninteresting and uninvolving with no corporate and collective participation.

4.1.2 **The Second Stage: The Period of Nationalism (1963-1988)**

The second stage which is from 1963-1988 could be termed the Period of Nationalism. Both the locals and the missionaries began to see the need to blend the love for their new found faith in the Christian church and the indigenous cultures and interests of the people in order to make worship and the Christian message more relevant and to reach the locals in a more effective, meaningful, better and relational manner. Hence, the period saw the beginning of translations and transliterations of English hymns into the Ijaw language for worship and also the translations and transliterations of English choruses into the Ijaw language among the different church denominations. In the Orthodox Church, which was the first in the area, English hymns were now being sung by the educated ones who were choristers. So, hymn singing had grown from the practice of a few to group (choir) learning and performing them during worship.

The period saw the first translation of English Hymns to the Ijaw language and some additional choruses into a written Ijaw Hymnal. The hymnbook however had no music, only lyrics. These were collected and put together by Mr. G. O. Tiemo, who was choirmaster at the time in the first Christian Church, the American Baptist Church. One of such hymns in popular use at the period is 'Count Your Blessings'. The translated Ijaw text is shown below:

Example 1: Ina Pele Bimo Yarn

1. Na kpo mi dagha dighi mo kon sin tei
Kiri gha kiyou yo sei ye mase fa sin
Ten ton kiri na p'lebinmo yai keni,
Keni ko kinghin wo Dau minyen ye peleghu fhi I piri mini

Chorus

- Na p'lebinmo yai keni ko kinghin;
Na p'lebinmo yai kenghin wo Dau miyen
Ye dighi p'lebinmo yai kinghin,
keni koko o kinghin p'lebinmo yai se kinghin wo
Dau miyen ya dighi
2. Torhu tuwa dighi f'ri kiri se yo b'ra
Gban mini Agbadi ni oni be p'ia ye ' ku
Fhi piri na p'lebinmo yai pughi yei se
fa mini
 3. I' na uriabu a pere you ma dighi gha,
Krist 'a gha a pere yai ko I piri mini ton,
I na pere yai mini fe gha P'lebinmo yai kinghin
I ni gbee mi ogono wari o emi
 4. A din ani yan duba bundon emi kiyou
Pei Igho sei ku Tamarau ke dehin, '
Na p'lebinmo yai kinghin O dighi mini
Tu o kiyou dogho bira boghomo ko I piri mini

This and other translated English hymns and choruses were now being taught to choristers and the congregation and began to find expression among the adherents. It made church music and worship more assimilating and involving than it was in the first era. The effort also brought about a little more congregational participation as both the literate and illiterate could now basically sing along. Another development worthy of note was the fact that the locals who were converts to Christianity in this period began to compose short choruses, though few which they could sing in the Ijaw dialect. In addition to the short

choruses, was the emergence of native airs which were lengthier and more elaborate musical compositions of the indigenous people with the local language. This was possible because of the few educated elite among the converted indigenous people who employed their musical talents and giftedness to express their new found faith in God in an indigenous way. This period therefore saw songs, choruses and native airs on bible characters and stories on Saul or Paul, about his persecution of the church, consequent conversion and call; about Jonah in the belly of the fish; the battle between David and Goliath; Mary, the virgin mother giving birth to Jesus, the king of the world; about Jesus and the storm, etc. A few social and welcome songs also emerged and were in use at this time. Again, these social songs, lyric airs and native airs were without musical notes, only lyrics. A number of examples of such few songs of choruses, social songs and native airs on Bible characters and stories are shown here;

Example 2: Ghaye Mary Pere Ji Me

Ghaye Mary pere ji me
 Ghaye Mary pere ji me
 Mary peri ji akpo se pere
 Ghaye Mary pere ji mai

English Translation

Hey, Mary gave birth to the King
 Hey, Mary gave birth to the King
 Mary has given birth to the King of the whole world
 Hey, Mary gave birth to the King

GHAYE MARY PERE JI ME

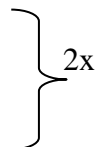
Gha - ye Ma-ry p're ji me. Gha - ye Ma-ry p're ji me.

7
 Ma-ry p're ji a - kpo se pe-re, Gha - ye Ma-ry p're ji me.

Figure 10: A song about Mary, the Virgin Mother, giving birth to Jesus, the King of the world

Example 3: Tara Dinke Jonah E Dinbiri Mo Bai

Tara dinke Jonah E dinbiri mo bai
 Tamarau bebe duwoni
 Jonah, idibiri emi (2x)
 Tamarau bebe dowoni



English Translation

Three days Jonah was in the belly of the fish
 Because of God's message
 Jonah, was in the belly of the fish
 Because of God's message

Tara Dinke Jonah E Dinbiri Mo Bai

Ta - ra din - ke Jo - nah E din - bi - ri mo bai, Ta - ma - rau be - be d'wo - ni.

8
 Jo - nah, i - di - bi - ri e - mi, Jo - nah, i - di - bi - ri o - ni, Ta - ma - rau be - be d'wo - ni.

Figure 11: A Native Air about Prophet Jonah who was giving God's message to the city of Nineveh but attempted to run away from God and found himself in the belly of the fish.

Example 4: Kene Berin Ke Jesu Aru Pa Yoor

Kene berin ke Jesu aru pa yoor
 Kene berin ke Jesu aru pa yoor me
 Mi aru me yor timi ne a mu abada la
 Mi aru me yor timi ne a mu abada la me
 Opu eferu koro, akoro aru me la
 Opu ebiri koro, akoro aru me la me
 Minye me pamene sei Jesu aru me emi
 Minye me pamene sei Jesu aru me emi e

Jesu tudowo abu kiyan Jesu teme

Jesu tudowo abu kiyan Jesu teme e
 Jesu sori tiye ne u me eferu mo fiye
 Jesu sori tiye ne u me ebiri mo fiye

Teke o ni akina o duwo emomo emiye
 Akina fa (4x) Jesu e mo fie sei ebi ebi ala

Kene Berin Ke Jesu Aru Pa Yoor

8 Ke-ni be-rin ke Je-su a-ru pa yoor, Ke-ni be-rin ke Je-su a-ru pa yoor me.
 14 Mi a - ru me yor ti-mi ne 'mu a - ba-da la, mi a - ru me yor ti-mi ne
 21 'mu a - ba - de la me. O-pu e-fe-ru ko - ro, a - ko-ro a-ru me la, O-pu e-bi-ri ko
 28 ro, a - ko-ro a-ru me la me. Min-ye me pa-me-ne sei Je-su a-ru me 'mi,
 34 Min-ya min pa-me-ne sei Je-su a-ru me 'mi e. Je - su tu-do-wo 'bu
 Je - su so-ri t'ye n'u
 40 ki yan_ Je-su te me e, Je - su tu-do-wo 'bu ki yan_ je - su te-me e.
 me e-fe-ru mo fi-ye, Je - su so-ri t'ye n'u me e-fe-ru mo fi-ye.
 47 Te ke o n'a-ki-na o du-wo e-mo-mo e m'ye, te-ke o n'a-ki-na o du-wo e-mo-mo e
 55 mi-ye. A - ki-na fa, a - ki-na fa, a - ki-na fa, a - ki-na
 59 na. Je - su e mo fie sie te ghan e - bi e - bi e - bi a -
 la, Je - su e mo fie sie te ghan e - bi e - bi e - bi a - la,

Figure 12: A Native Air on the Biblical Story of how Jesus rebuked the wind when He and His disciples faced the storm in the sea (Mk. 4:35-41).

Example 5: Odo

Igui ni abo odo 2x
 Tamarau firimobo abo
 Odo
 Imu agba ko ifiri mo bo abo diya


Wo okule ka mo

English Translation

Visitors, greetings 2x
God sent people,
Greetings
As you go, tell your people
We extend our greetings

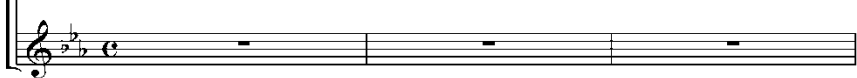
Odo

Soprano I

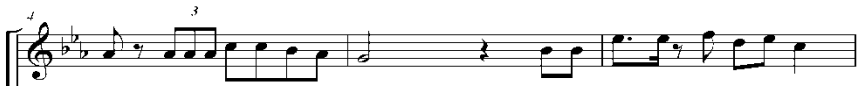


O - do - i gui ne 'bo - 'do i - gui - ne 'bo

Soprano II




S




'do ta-ma-ra fri mo bo 'bo 'do. I - mu 'gba ko i - fri mo bo

S

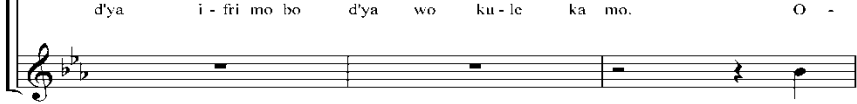


S



d'ya i - fri mo bo d'ya wo ku - le ka mo. O -

S



S



do i gui ne 'bo 'do i - gui ne 'bo 'do ta-ma-ra fri mo bo 'bo

S



S



do. I mu 'gba ko i fri mo 'bo d'ya i fri mo 'bo

S



'do.

Figure 13: A Social and Welcome Song, used to welcome visitors, guests and missionaries at special church events, outreaches and worship services.

This period saw an increase in the embrace and use of musical instruments in the worship and activities of the churches. In all the three major church denominations, there was a growing understanding of the importance and the place of musical instruments in Church worship. As a result, a number of locally made instruments began to find their way into the worship and the activities of the churches and was receiving an appreciable acceptance. The rather inavailability of musical instruments for church worship in the first period, the sharp differences

between the Christian message and strong deviation from anything connected to the traditions of the people and the schism between the two faiths of African Traditional Religion and Christianity was getting better placed and managed. Some of the local and indigenous musical instruments available could now be seen appropriate and usable in church worship. The traditional and local musical instruments being used for idol worship and so were seen not fit, holy and acceptable for use in Christian worship could now be identified and separated. Christianity in general and Church life was having a wider and broader acceptance. The adherents were settling down, getting better organized and was beginning to determine a standard and structure of operation. Personnel to handle and resources to acquire the needed instruments were also becoming more available. Beyond local instruments, awareness was growing and that saw the introduction of some western instruments like guitars in use in the churches especially in the later part of this period.

4.1.3 The Third Stage: The Period of Interculturalism (1988-2014)

The Third Stage which is from 1988-2014 could be appropriately identified as the Period of Interculturalism. It saw a blend of indigenously derived music with the music of other cultures. It was a period characterized by a strong contemporary and gospel song influx. This influence and expression was aided by audio and video recordings of mostly Western contemporary and gospel musicians and groups which were also mostly copied and imported from mostly township churches. This influence was stronger and more practiced in the

Pentecostal churches which were planted during the second period and were getting more grounded and established in this third period.

This period had a more profuse use of music in the worship and activities of the churches in the area. The music within this period was multi cultural and cross cultural. In use in the Orthodox churches was a blend of western hymnody and choruses, local language indigenous songs and other neighbouring sister language songs which were in Urhobo, Isoko, Itsekiri and Ilaje. The introduction of native airs with text from biblical characters and stories in the second era found a more appropriate, wider, active and participatory expression in worship within the third period. More indigenous hymnlike songs were composed and were in use at this time along with more English hymns which had been learnt also. Among hymnlike songs of the people were;

Example 6: Tamarau Eni Tamarau

1. Tamarau eni Tamarau eni oju ko ipiri
Emiyen a sei ko ogo,
Epei pi bain kumo

Chorus

Mini a toru ko e dighi,
Epei pi boyain miyen kumo
Ebi agah ko eperi,
Angeli abu ye bira (2x)

2. Tamarau eni Tamarau
Ena buwo tiye mo
Hisopu ko e suri dau;
Epinna mini
3. Tamarau eni Tamarau,
Ena bu wo tiye mo
Epei pa ma ikiyo t'wa kumo;
I e ko diya ju be

4. Tamarau eni Tamarau;
Akpo e derhi be dou
Beinmowei mo uni koro,
Mopuni sei ko du wo bo
5. Tamarau eni Tamarau;
Seisei ikiyo mugbai
Eko I dou I kin mo;
Eke ke e dighi
6. Tamarau eni Tamarau;
Boghoyai e nini mo;
Boghoyai ke e kogbin nini;
E pei nini Igagha

English Translation

1. My God, my God;
I give you my body,
Forgive me my sin,
Don't allow me run away.

Chorus:

Have mercy on me,
Do not allow me to commit sin;
Give me your good Angel,
Give me good character like that of an angel.

2. My God, my God
Take care of my steps,
Wash me with soup
And make clean
3. My God, my God,
Take care of my steps,
Do not allow me to have double mind,
Like the place I showed you
4. My God, my God,
The world wants to make mockery of me
Satan is out there with his evil plan
5. My God, my God;
I plead, I plead,
So my mind says count me as your son

And take care of me

6. My God, my God,
The sins are much
The sin I committed will not permit me
To come and worship you

TAMARAU ENI TAMARAU

Verse

Ta - ma - rau e - ni Ta - ma - rau e - ni o - ju k'i - p'ri. E -

9

mi - y'a sei ya ko o - go, e - pie pi bain ku - mo;

Chorus

Mi ni a to - ru ko e d'ghi, E - pei pi bo - yain mi - yen ku - mo.

E - bi a - gah ko e - pi - ri An - ge - li a - bu bi - ra.

Figure 14: An Indigenous Hymnlike Song in Use in the Third Period

Example 7: Bo E, Aki Koro Mo Wei Bo

1. Bo e (3x) Aki koromowei bo....
Bo e (3x) Uni tin mi na de wei bo

Refrain:

- Akpo mi se ke giya mini,
Akpo mi se ke beli de,
Don mo, fi mo akpo mi se kon tei bo kari na o
Akpo teme owei
2. Begheli (3) Akpo abu obiri begheli
Bekheli (3x) Akpo abu wo teke mo
Fuin abu obiri begheli
Diri guwo abu o biri begheli
Obiri begheli, ta wo Jesu ye ke miyen
Degbe ke dou ye dubamo ke tobou ye

3. Bo e (3x) Tamarau I tin mini bo
Bo e (3x) uni tin nai na ta wei
Bo Jesu akun o bo suwo fiafia
Ebi mini ani I lamini
Pa ke wei bo
Degbe ka dou ye,
Dubamo ke tabou ye
4. Miyen kumo (3x) akpo abu osei a ye
Miyen kumo miyen kumo (3x)
Akpo abu wo teke mo sei aiye miyen kinbo
Jesu mo ake afa sei aiye miyen kumo
Tamarau mo ke be degbe ke dau ye,
Dubamo ke tobou ye
5. Ebi (3x) ebi Iba kere wo mo doumini
Ebi (3x) ebi iba ko wo isaramo
Doghon mo fi mo se ko sin moun
Kpo akpo kori min degbe ke Dau ye,
Dubamo ke tobou ye

English Translation

1. Come (3x) The Giver of Salvation
Come (3x) hear His call and come

Chorus:

- The entire world is shouting,
The entire world has changed,
Sickness and death has taken the world,
Come and hear our prayer, the Creator of the world.
2. Change (3x) people of the world,
Change from your sins
Witches change, evil doers change,
Change your mind so we can do the work of God
Thanks to God, glory to Jesus
 3. Come (3x) God is calling you, come
Come (3x) Hear his call and come,
Accept Jesus and come
So that you will be clean and good,
Do not waste time, just come
Thanks be to God, glory to Jesus
 4. Don't do it (3x) people of the world,
Don't do evil

Don't do it (3x) people of the world we plea,
 Jesus will not accept anyone that does evil,
 Do not do evil, that is what God says,
 Thanks to God, glory to Jesus

5. Good (3x) good time is what we want
 Good (3x) good air is what we breath,
 Sickness and death has been removed,
 Therefore, the world will not forget you,
 Thanks to God, glory to Jesus.

BO E, AKI KORO MO WEI BO

Bo e, bo e, bo e, A-ki ko - ro- mo - wei bo. Bo e, bo e, bo e, u-ni tin mi

7 Refrain
 na__ de wei bo. A - kpo mi se ke gi - ya mi ni, a - kpo mi se ke be - li de,

13
 Don mo, fi mo a - kpo mi se kon tei, bo_ ka-ri na o A-kpo te-m'o-wei.

Figure 15: An Indigenous Hymnlike Song in Use in the Third Period

Example 8: Bo Geleghu Egberi Poiye

1. Bo geleghu egberi poiye
 Tun ko fia abu piri yei,
 Ebi bibi ke mo bo ye
 Fiafia ke tun o mi ye

Chorus:

Tubo ke mi egberi kobo
 Te ke u n're gha
 Te ke u mo duwo bo
 Bo sughu kori ju ke bo

2. Tamarau kina kiri wei mo biri kenighan
 Ke o timi Tamarau bi tubo ke mu mini
 Tobou ke oju paghamo

3. Tamarau mi tare akimi
 Dau tubou bai fiafia iba
 Tubou aghadi o fi 'mo
 Bo wo suri pinamo
4. Biri begheli bo ghan yai miyen owei
 Ta ba Dau ebi du fi,
 Bibitibi wei mo ko ugha,
 Ta ebi tun ko I teri.

English Translation

1. Come and listen to wonder working words,
 Sing to Holy people,
 Good words are what he came with
 Holy words are words we sing

Chorus:

- Who brought the story,
 What is his name?
 What makes him to come?
 He came to settle dispute
2. God and humans
 Were having different motives
 God now asked who will go,
 Who will volunteer himself?
3. God is three persons,
 Father, Son and Holy Spirit
 Who wants to go and die on the cross?
 Come and wash us clean
4. Repent, o you sinner,
 The good of the Father and Son is sufficient,
 He is called the God of truth,
 Crown me with good cap

BO GELEWHU EGBERI POIYE

Bo ge - le - ghu e - gbe - ri poi - ye tun ko fia a - bu p'ri yei.

7

E - bi bi - bi ke mo bo bo - ye fia fia ke tun o mi ye.

Figure 16: An Indigenous Hymnlike Song in Use in the Third Period

Worship began to have more local identity, definition and relevance and so became also more welcoming, warm and magnetic. It was also a period of diversification and inclusion in music for church worship and activities. Contemporary songs, anthems, hymns, hymnlike songs and native airs were all being used in combination. Some of the anthems that could be identified to be in use at this time amongst others are the following;

Example 9: Te Bra Ke Emo Ko Ikule Ma, Nanawei

Te bra ke emo ko ikule ma, Nanawei,
Inde bra ke mo ko ikule ma, Nanawei,
Ina miyen ebi bo, ena ele mo numen fa kpo
Sei de yo, Te bra ke emo ko ikule ma

Wari kpo ena fatimi me,
Tamarau wari bo mo epire,
E sukuru wari kpo lagha,

U eto lumo pamo

Egberi yo, ya he
Egberi o, ya he,
Egberi o ya he,

Te bra ke emo ko iku le ma, Nanawei,
Indi bra ke emo ko iku le ma, Nanawei,
Ina miyen ebi bo, ene lemo numen fa kpo
Sei deyo, Te bra ke emo ko iku le ma

English Translation

How will I salute you, my Lord;
How would I thank you, my Lord;
For the good you have done for me,
Has made me to dance without a song

I tell my story, I give my testimony,
I was not having a house, he provided house for me,
I did not go to school, yet he taught me thoroughly,
So, his good works has made me to dance without a song.

Te Bra Ke Emo Ko Iku Le Ma, Nanawei

Te bra ke 'mo ko 'ku le ma Na-na wei, In - de bra ke mo ko 'ku le
7
ma Na-na- wei, I-na mi-yen, 'bi na'e - le mo nu-men fa kpo seo de yo,
13 1. 2.
Te bra k'e - mo ko 'ku le ma. Wa-ri ku le ma. E - gbe-ri yo,
19
ya he, E - gbe-ri yo, ya he, E - gbe-ri yo, ya he.

Figure 17: Showing an Anthem in use in the Third Period in Staff Notation

Example 10: Jesu Ye Kon Ken Bo Ajaye Kon

Jesu ye kon ken bo ajaye kon
Jesu ye kon ken bo ajaye kon

Jesu ye kon ken bo ajaye kon
Jesu ye kon ken bo ajaye kon

Jesu ye kon ken bo bon don fa
Jesu ye kon ken bo bon don fa
Jesu ye kon ken bo bon don fa
Jesu ye kon ken bo bon don fa

Owei ke ukon, kpo bon don fa
Iyoro ke ukon kpo bon don fa

English Translation

Anyone that accepts Jesus accepts a new thing
Anyone that accepts Jesus accepts a new thing
Anyone that accepts Jesus accepts new thing
Anyone that accepts Jesus accepts new thing

Anyone that accepts the way of Jesus, has no worries
Anyone that accepts the way of Jesus, has no worries
Anyone that accepts the way of Jesus, has no worries
Anyone that accepts the way of Jesus, has no worries

Though it be a man accepts Him, no worries
Though it be a woman, no worries

Jesu Ye Kon Ken Bo Ajaye Kon

Je - su kon ken b'a - ja - ye kon, Je - su kon ken b'a - ja - ye kon,
9 Je - su kon ken b'a - ja - ye kon, Je - su
14 1. kon ken b'a - ja - ye A - ja - ye kon, 2. ja - ye kon,.

Figure 18: Showing an Anthem in use in the Third Period in Staff Notation

Example 11: Jesu Bai Woni Aboyan Duo Feme

Jesu bai woni aboyan duo feme,
Jesu bai woni aboyan duo feme;

Ini feme ani Idongha,
 Jesu bai wani aboyan duo fieme;
 Jesu bai wani aboyan duo fieme,
 Ini feme ani idongha
 Ini tebeke amo duo ufamu
 Woni tebeke duo ani ukaki
 Ini feme ani idongha

English Translation

Jesus died because of our sins,
 Jesus died because of our sins;
 Does it not bother you that He died for you?
 Jesus died because of our sins,
 Jesus died because of our sins;
 Does it not bother you that He died for you?
 Because of us he was slapped,
 Because of us he was nailed to the cross;
 Does it not bother you that He died for you?

Jesu Bai Woni Aboyan Duo Feme

The musical score is written in a single staff with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The lyrics are written below the notes, with line numbers 7, 14, 21, and 26 indicating the start of new lines of music. The lyrics are: Je - su bai wo - n' a - bo - yan duo fe - me, Je - su bai wo - n' a - bo - yan duo fe - me, Je - su bai wo - n' a - bo - yan duo fe - me I - ni fe - me a - ni I - don - gha. Wo - ni te - be - ke a - mo duo ne u - ku - ra, wo - ni te - be - ke a - mo duo ne u - ka - ki, wo - ni te - be - ke a - mo duo ni e - la ko gbe i - ne fe - me a - ni i - don - gha.

Figure 19: Showing an Anthem in use in the Third Period in Staff Notation

However, the contemporary songs and lyric airs were a more dominant force in this era especially in the Orthodox and Pentecostal Churches.

The Organization of African Indigenous Churches (OAIC) among who were the Cherubim and Seraphim Church and Celestial Church of Christ also had in use a blend of Ilaje songs with locally composed Ijaw songs and some English lyric airs combined. There was however greater use of Ilaje songs among these churches. This was largely so because the origin and emergence of these Churches was traceable to their counterparts from Ondo state and so was largely influenced by the Ilaje '*Igbagbo*' (faith) church song traditions. Among the Pentecostal Churches, there was also no equal use of local language Ijaw and English songs. Two forces were responsible for this. First, was the fact that the Pentecostal churches had much influence from their urban counterparts who were their forebears. The original church songs were therefore more in English. But because they operated within an indigenous environment, they also needed to use songs in worship that were in the language of the indigenous people.

This period also saw a massive and blended use of musical equipment in the worship and activities of the churches. In all the three major church denominations, there was a much larger number of musical instruments which were both locally made, that is African and foreign, that is, Western. In use at this period among western instruments were keyboards, guitars, amplifiers, trumpets, drum sets, microphones, loud speakers, etc. These were blended with local instruments which were almost exclusively membranophones with the exception of local bells, hand pianos, etc.

4.2 Organization of Music in the Churches in Egbemaland

Church music in Egbemaland had its peculiar formation and system. Hence, effort is made here to examine the instrumental organization, congregational singing, choral ensembles, dance styles, repertoire and language for performance, performance contexts and the performance excesses observed in the churches.

4.2.1 **Instrumental Organization**

In discussing the musical instruments and their use in the churches in Egbemaland, a look at the scriptures for a biblical background and reference may be important. King David in instituting the musical ministry of the Levitical choir, made available to them (Levites) a number of instruments.

...four thousand are to praise the Lord with the musical instruments I have provided for that purpose” (I Chronicle 23:5, NIV). The Priests took their positions as did the Levites with the Lord's musical instruments, which King David had made for praising the Lord and which were used when he gave thanks, saying “His love endures forever”. Opposite the Levites, the priests blew their trumpets, and all the Israelites were standing (II Chron.7:6, NIV). He stationed the Levites in the temple of the Lord with cymbals, harps and lyres in the way prescribed by David and Gad the king's seer and Nathan the prophet; this was commanded by the Lord through his prophets. So the Levites stood ready with David's instruments, and the priests with their trumpets (IIChron. 29:25-26) (NIV). So all Israel brought up the ark of the covenant of the Lord with shouts, with the

sounding of ram's horns and trumpets, and of cymbals, and the playing of lyres and harps (IChron. 15:28. NIV).

From the above passages, a number of instruments used by the Levitical choir are mentioned. Among them are: Trumpets and Ram's horns: Another name for ram's horn is shofar. Up till today in Jewish worship, the shofar (ram's horn) is still being used and is mentioned about “seventy-two times more than any other instruments in the bible” (Corbitt, 1998:299). Both the ram's horn and trumpet used in the Old Testament belong to the wind family of instruments. II Chron. 29:27-28 gave some indication that trumpets were used in giving signals to the congregation to prostrate as well as for the choir to sing; in addition to the role of accompaniment for the choral and congregational singing. There were also cymbals. These belong to the percussion family of musical instruments. The cymbals according to Kleiming (1993:82-83) were used

to announce the beginning of the song or a stanza in the song. Since they were used to introduce the song, they were wielded by the head of the choir in ordinary occasions (I Chron. 16:5) or by the three heads of the guilds on extra ordinary occasions (I Chron. 15:19) ... Since the trumpets and cymbals were placed together to announce the beginning of the song, the players of both are called the 'sounders' in I Chronicles 16:42.

Adding to this, Idehlsohn (1967, n.p) says, “the percussive instruments were reduced to one cymbal, which was not employed in the music proper, but merely to mark pauses and intermissions”.

Another set of musical instruments used by the Levitical choir were lyres and harps. These belong to the string genre of musical instruments. They functioned as accompaniment to the songs of praise and thanksgiving to the Lord (II Chron. 5:13; I Chron. 15:16). It is worthy of note that these instruments (trumpets, ram's horns were used in giving signals in addition to accompaniment; while cymbals were used to introduce the song with the lyres and harps, serving the purpose of accompaniment to the songs as well). Their usage therefore was predominantly for accompaniment purposes. It could hence be summarized to mean that the use of the musical instruments never overpowered, overshadowed, nor overwhelmed the vocal music of the Levitical choir. For they played a primary role of calling the assembly together, giving signals, and accompanying the sacrifices and singing made to the Lord in the temple worship. These principles established by God for the Levitical choir should be seen as valid guidelines for our discussion on the instrumental structure of the churches in Egbema land.

Church music in Egbema uses a lot of instruments, local and international, African and Western. These instruments, in their different kinds, forms and usage are employed to accompany each musical performance, particularly of the singing, whether it is solo, duet, chorus, congregational, etc. Before the western influence that brought about keyboard, drum set, electronic guitar, trumpets, etc, local instruments were exclusively in use. Even with the advent of western instruments, these local instruments still dominate performance of music among the people and in the Churches. Most prominent among the local instruments are

the percussion family. Drums of various sizes and usage existed and do form a recognizable drum ensemble. Their sizes and usage vary depending on the required sound, effect and role.

The big drum which plays a master drum role, locally called *balu* and used mostly by the Organization of African Indigenous Churches (OAIC) is tonal and is used to communicate with and instigate certain dance steps and responses in addition to its rhythmic and co-ordinating role in the ensemble. The '*balu*' drum



Figure 20: Big Drum, locally called *balu*

Ojiko, Matthias: October 8, 2013

will usually control the performance in tempo and rhythmic changes as well as change of time signature and dance steps. The master drummer, playing usually on the *balu* improvises freely over a stable rhythmic structure. The other drums, called in group as *Oju owo* (i.e. supporting small drums) play complementary roles, giving diversified rhythmic embellishment and colouration.



Figure 21: Supporting Small Drums, locally called *Oju Owo*
Ojiko, Matthias: October 8, 2013



Figure 22: Locally made three-in-one and two-in-one Conga Drums Used in the Churches

Ojiko, Matthias: October 8, 2013

Other traditional or native instruments used in the performance of Church music include amongst others the Agogo (bell). Sometimes you may have as much as five bells under use simultaneously. One of the bells provides the time

line, while the rest play varying rhythms, creating a musical variety, complexity and beauty.



Figure 23: Some Bells, locally called *Agogo* Used in the Churches

Ojiko, Matthias: October 8, 2013

Belonging to this group is the gong. It is usually longer than other bells. The hand piano is another African instrument used. It has a wooden box with about five metal strips in an open centre. It has both smaller and bigger sizes. Pot drum is another locally made instrument. It is made of clay and has a little opening on the centre top and played with foam as a drumming stick. It provides or gives basic bass line rhythmic ostinato.



Figure 24: A Pot Drum with a Foam Drumming Stick and two Small Gongs

Ojiko, Matthias: October 8, 2013

As is characteristic with some African musical settings, hand clapping could be considered and do serve as another instrument used in the performance of Church music in the Churches in Egbemaland. The hand-clapping usually provide an admirable, enjoyable and captivating scenario. This is because different rhythmic patterns are played by the performance group especially among the singers. The drums in themselves form an instrumental ensemble of their own while we also have instrumental ensembles comprising of the drums, bells, gong, hand piano, wood instruments, cymbals which are locally called shekere.

There are therefore, a variety of musical instruments that are used during the performance of Church music in the area. With the influence of missionaries, modernizations and awareness in music and worship, we now have an influx of western instruments. This is not a bad omen, because the combination of African instruments with the western counterparts as shown in figure 18, 19 and 20 below have provided a richly loaded instrumental accompaniment in the performance of music in the churches.

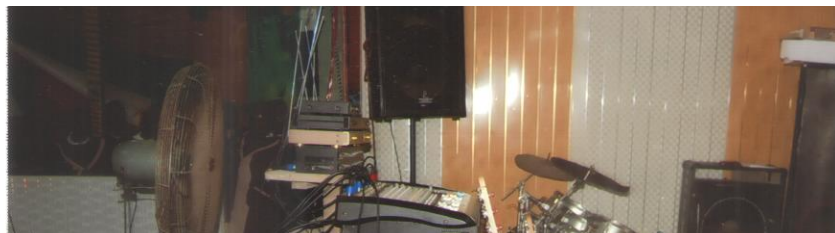


Figure 25: Western and African Musical Instruments Blended and in Use among the Churches

Ojiko, Matthias: October 7, 2013



Figure 26: Western and African Musical Instruments Blended and in Use among the Churches

Ojiko, Matthias: October 10, 2013



Figure 27: Western and African Musical Instruments Blended and in Use among the Churches

Ojiko, Matthias: October 7, 2013

Among Western instruments used in the performance of Church music we have guitars which play very relevant roles. The lead and or rhythm guitar play a solo role as well as a rhythmic role. It is usually made of six strings. The bass guitar on the other hand gives some background bass accompaniment. It is played with some local and indigenous flare and could be very moving and prompting manner that elicits and provokes motivation and emotional response. Most modern bass guitars now have five strings as opposed to four strings that we used to have.

The Drum Set (Jazz Band) is another western instrument used in the Churches. It is a combination of drums built into one set and hence is usually called a drum set (set of drums). It is used in addition to other African percussive instruments. The drum set is an important instrument in current use for most musical performances in the Churches. The keyboard is another Western instrument; it plays a harmonizing role with mostly chordal progressions, providing accompaniment at the background during the performance of Church music. Trumpets were also found to be in use in the Churches and seen important also in the performance of Church music. The trumpet usually will play some interludes and solo parts in addition to melodic accompaniments. These formed the category of western instruments used in music performances in the churches.

The discovery with the Levitical choir of the bible, discussed earlier shows also that the instruments provided accompaniment to the songs the choir sang and

the various aspects of the sacrifices offered at the temple unto the Lord. The church in Egbema should borrow a leaf from this Levitical model. Instruments are not meant to overpower, overwhelmed or undermine the vocal music. The instrument should be used to accompany the singing, supporting the human voice and not to supplant it. Church music should be different from secular music that is often over-bearing, noisy, overly loud, sensational and entertaining. It is advisable and note worthy, it should be noted that the instruments used in the Bible were played by godly people, the Levites. God's instruments are sacred, and hence should be handled by sacred people for sacred purposes with sacred motives in sacred manners. The sacredness should reflect in the way the instruments are used and employed. Music about Christ should be Christ-like, reflecting His person, character, purity, power, love and warmth.

4.2.2 Congregational Singing

From the observations and interviews conducted, the entire congregation is essentially involved in the performance of Church music in Egbema land. This is because Church music in the area has become more or less a congregational affair in form and practice than just being a specialized one by a specialized group. The performance of music, particularly in respect to chorus and hymn singing was not left for an exclusive set of people or group or a particular selected few. This means music performance in the Churches enjoyed corporate participation. This scenario suits general practice in musical expression in worship. For Segler says,

congregational singing is the primary musical expression in worship. It is an error to think of the choir and the instrumentalists as being primary. Worship planning should adequately provide for the congregation to express itself through singing. All members of the congregation ought to be encouraged to join in song (Segler, 1996:93).

In all the Church denominations under review, congregational singing had a primary place, well provided for, had massive congregational involvement and participation and gave expression to the entire worship experience.



Figure 28: First Baptist Church, Opuama Congregation Singing during Offering time in Worship

Ojiko, Matthias: October 7, 2013



Figure 29: Cherubim and Seraphim Church, Polobubo Congregation Singing during a Revival Hour.

Ojiko, Matthias: October 7, 2013



Figure 30: Cherubim and Seraphim Church Choir, Band and Congregation in Blended Worship

Ojiko, Matthias: October 7, 2013

4.2.3 Choral Ensembles

According to Hustad (1993:420), Choral music is an ensemble singing for an audience by a group of individuals who have a certain degree of musical and vocal expertise. In essence, to have choral music in practical terms, one must have

a group of individuals with some level of musical and vocal experience. Hustad (1993:421-424) helps us out with five functions of choirs;

- 1) Choirs assist in leading congregational singing.
- 2) Choirs can provide an unusual musical experience, which helps worshippers apprehend the transcendent aspects of faith.
- 3) Choirs give an opportunity to offer a unique sacrifice of praise to God.
- 4) Choirs are good promotion for the church and
- 5) Choirs provide an opportunity for the development of individuals in the church, as persons, as musicians, and as Christians.”

The different choirs in the different Church denominations in Egbema land exemplify these assertions by Hustad on the functions of choirs. Choral music among the people also had accompanying solos in some performances, solo with chorus, homophonic style, where you may have different parts in the music with one dominant voice and melodic line. There were duet performances as well. Canonical performances with duets running throughout as polyphony could also be observed, though the polyphonic performances were not formal and structured. The choirs assisted with all of the hymn singing, simply in homophony.

Though the performance of Church music is more congregational in practice in Egbema land, the choirs as groups played some key, leading, coordinating and helping roles. Specifically and most often and regularly, the choirs in the various Church denominations do perform as independent ensembles. These choirs are usually composed of males and females, with the

females usually more in number with each having a leader who is either a choir master or mistress or music or choir director. The main central choir will usually have more adults and young people in composition. The number usually is varied but between a minimum of five, twenty and above; depending on the size of the congregation and interested people within.



Figure 31: Sanctuary (Adult) Choir of the First Baptist Church, Polobubo in Robes

Ojiko, Matthias: October 7, 2013

However, the choral set up and organization look better composed, more professional, structured, better handled and managed in the orthodox Churches than the Pentecostal and Organization of African Indigenous Churches. In the Orthodox churches, apart from the main choir, we have a standing children's choir and in some cases a standing junior, intermediate or youth choir as well.



Figure 32: Children Choir of the First Baptist Church, Opuama.

Ojiko, Matthias: October 7, 2013

First Baptist Church, Opuama is one of the major, fast growing Orthodox churches in Egbemaland, having age graded choirs.



Figure 33: Junior Choir of the First Baptist Church, *Polobubo* in a Group Photograph

Ojiko, Matthias: October 7, 2013

First Baptist Church, *Polobubo* is the biggest Orthodox Church in Egbemaland and has different choral ensembles, properly constituted and performs with some regularity.

There also exist other adhoc choirs like women and or men choirs. Unlike the main choir(s), the adhoc choirs perform occasionally and seasonally.

Though, it was more prominent and pronounced in the Orthodox and African Indigenous Churches, all the choirs in the three denominations do have formal and specially made robes which are designed, designated and regularly worn for performance.



Figure 34: Sanctuary (Adult) Choir of the First Baptist Church, Opuama in Robes.

Ojiko, Matthias: October 7, 2013

The picture highlights the importance and use of formal and specially made robes for choirs.

This is commendable as it follows a biblical example and pattern. About David and the Levitees, the scripture says; “Now David was clothed in a robe of fine linen, as were all the Levites who were carrying the ark, and as were the singers,

and Kenaniah, who was in charge of the singing of the choirs”... (1 Chron. 15:27, NIV).



Figure 35: A Song Leader in First Baptist Church, Polobubo Singing in Robe
Ojiko, Matthias: October 7, 2013

About Samuel as a ministering priest, prophet and judge even at his boyhood, the scripture says; “But Samuel was ministering before the Lord – a boy wearing a linen ephod. Each year, his mother made him a little robe and took it to him when she went up with her husband to offer the annual sacrifice” (I Sam. 2:18-19, NIV). About Aaron, the priest and his sons, the bible says; Moses put the tunic on Aaron, tied the sash around him. Clothed him with the robe and put the

ephod on him. He also tied the ephod around him by its skillfully woven waistband; so it was fastened on him” (Lev. 8:7, NIV).

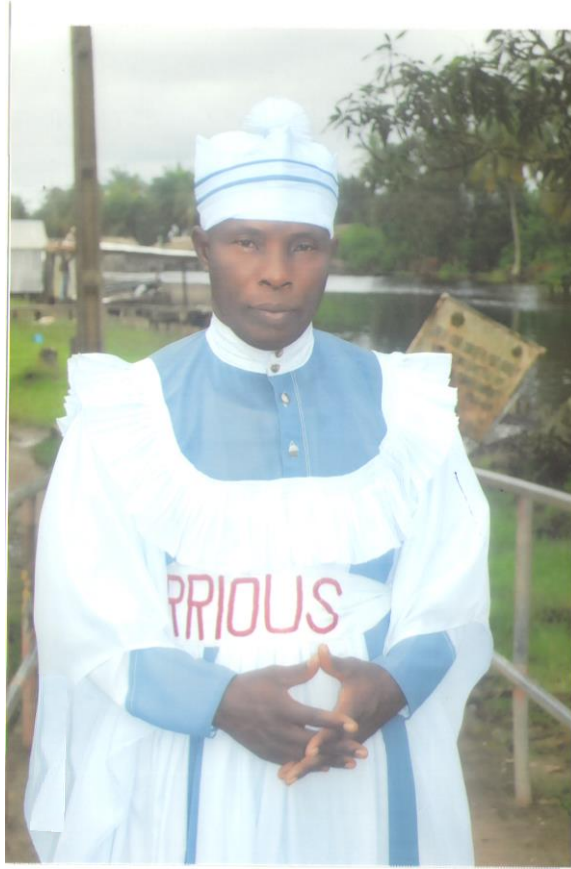


Figure 36: A Choir Master, Cherubim and Seraphim Church, Polobubo in a Priestly Robe.

Ojiko, Matthias: October 7, 2013

The picture highlights the importance and use of priestly robes or garments for ministering choir leaders.

About priestly garments, Moses left these instructions for the Israelites;

Have Aaron your brother brought to you from among the Israelites, along with his sons Nadab and Abihu, Eleazer and Ithamar, so they may serve me as priests. Make sacred garments for your brother Aaron, to give him dignity and honor. Tell all the skilled men to whom I have given wisdom in such matters that they are to make garments for Aaron, for his consecration, so he may serve me as priest. These are the garments they are to make: a breastpiece, an ephod, a robe, a woven tunic, a turban and a sash. They are to make these sacred garments for your brother Aaron and his sons, so they may serve me as priests (Exo. 28:1-4, NIV).



Figure 37: Choir Master, Celestial Church of Christ, National and International Headquarters, Egbema Parish 1, Polobubo in a Priestly Robe.

Ojiko, Matthias: October 7, 2013

From the above, the priestly robe(s) were to be made for Aaron and his sons as garments to be worn and specifically used in their service before the Lord. As Exodus 28:35 puts it; “Aaron must wear it when he ministers”. The garments were also meant to give them “dignity and honour” and were symbol of their “consecration”. It was not enough however for the priests and Levites to wear robes but the robes must be in good shape. They must be washed and kept clean as consecrated items unto the Lord for the purpose of the ministry in His temple. Even for the ordinary Israelite, as a mark of preparedness and readiness to come

before the Lord to receive from Him, washing of robes was necessary. “And the Lord said to Moses, go to the people and consecrate them today and tomorrow. Have them wash their clothes” (Exo. 9:10, NIV). “After Moses had gone down the mountain to the people, he consecrated them, and they washed their clothes” (Exo. 19:14, NIV). The point here is this; as a matter of priority and for the purpose of ministry and as a people set apart unto the Lord, wearing of robes was required of the Levites. As implied, the purpose of the garments was for them to have a priestly covering for a priestly assignment that required a decent, orderly, appropriate and acceptable appearance. The robes also served the purpose of identification and uniformity for the choirs.



Figure 38: Choir of Celestial Church of Christ, National and International Headquarters, Egbema Parish 1, Polobubo Performing in Robes during a Service.

Ojiko, Matthias: October 7, 2013

The human voice, the voice of all Christians and indeed the voice of all choirs should be raised in praise of God. The voice should be used to celebrate the

risen Lord in jubilant praise, in raising songs of thanksgiving and adoration, declaring the wonders of the goodness of our God to the hearing world. It is imperative for the choir today to champion good singing and let the congregation follow suit. It is important to also note that there are no better patterns, principles or guidelines to follow than these that have been provided in the biblical model of the Levitical choir and its ministry. Following them with contemporary indigenous contextualization and application will to a great extent further the mission of the Lord, impacting people's lives through the choir's ministry.

4.2.4 **Dance Styles**

There are no special dance ensembles in the Churches among the people in Egbema. The well known indigenous dance forms in the area find expression in the worship services and other activities of the Churches. These are the '*Abo*' dance, which is the most popular and predominant dance form among the Ijaws in Egbema. Infact, it is the local, indigenous dance of the people. Close to the '*abo*' dance is the "*Izon*" dance. So called, because of the peculiarities it has that are uniquely indigenous and traditional to the people of the kingdom. Another dance form among the people is "*Owikri*". "*Owikri*" is propagated mostly by Ijaw professional and commercial musicians. Its music has been widely circulated through these professional musicians and dancers and through release of several musical albums. This has made its practice more widespread so much that it is now a part of the societal, ceremonial and religious life of the people. Other dance forms are peculiar to the traditional religion of the people which does not have association with the Churches. All of these dance forms are extremely complex in

rhythm and physically energetic and demanding. Diversities exist in the dance forms and steps as well. The dance steps and rhythms of 'abo' are practically and significantly distinct from that of 'Owikri'. The Instruments (drums in particular) will usually dictate the dance form and tempo in general.

4.2.5 Repertoire for Performance

The repertoire for the performance of Church music develops from within the members of the congregation in general and within the choral ensembles in particular. These though not formally trained in music are gifted enough to compose songs in the indigenous language of the people. Bible characters, verses, teachings and stories form the foundation and basis for the lyrics of the music. The texts hence are usually supposed to be exclusively Christian in doctrine. The Ijaw hymnal, a compilation of some translated English hymns from the Broadman hymnal and Baptist hymnal compiled by Mr. G. O. E. Tiemo in 1992 that was at the time a choir master in the First Baptist Church, Polobubo but now the king of Egbema land, also formed part of the repertoire for the Orthodox Churches. In addition to the translated western hymns compiled in the hymnal are also a number of short choruses and other hymnlike and anthem like songs.

For the different Church denominations, other sources of repertoire existed from neighbouring language songs from neighbouring churches in neighbouring towns and villages and even states. For instance, Baptist churches had that affiliation and association with Churches in township and city areas which aided the collection of composed songs in English, Urhobo, Itsekiri and Ilaje which were orally learnt and transported. This was the same with Pentecostal churches.

But the case of the Organization of African Indigenous Churches was a little different. While the picture painted above is applicable to them, their repertoire had an equally large import and input from their headquarter churches which were of the Ilajes from Ondo state at the time.

It should be noted however, that most of these songs were learnt and performed orally and none of them were written in staff notation. This was so because of the literacy level of the people involved in the performance and the level of literacy generally in the area. There was no formal education at all for the generality of the people and by extension most members of the choirs and congregations. Apart from general educational exposure, most of the composers of the “songs have little or no knowledge of music theory; neither do they have any knowledge of composition per se. Their skill is built on interest, talent and religious zeal and calling” (Ofosu, 2001:206). Another reason that could be a follow up to the above is the rhythmic complexities that exist in the music and also the fluid and extemporaneous manner and approach given in the performance.

4.2.6 Language for Performance

Ijaw is the predominant language used during the performance of Church music in Egbema land. But for the interest of a few non-Ijaws in these congregations and for cross cultural worship and relevance, some Yoruba (Ilaje), Urhobo, Itsekiri, Edo, Igbo, Hausa, Isoko, and English language songs are used in the congregations. Some of the songs used are also transliterations of the Ijaw text into the languages mentioned above. And in other cases, the transliterations are

from these other languages into the Ijaw language. The main performance language however remained Ijaw as the Church memberships and indeed the people are homogeneous. Ijaw language in Egbema, though having diversities in dialects can be understood basically by all of the indigenous people in the area. This informs the use of Ijaw as the main language in the performance of Church music.

4.2.7 Performance Contexts

Church music is performed at various occasions and avenues in the religious worship and activities of the churches in Egbema. Such occasions and avenues among others include the Sunday worship services, midweek services of prayer and bible study, wedding services, Church revival services, funeral services, crusades and evangelistic outreaches. However, in all of these, it is noteworthy that in:

the whole process of praise, requisition, supplication, confession, admonition, initiation and proclamation; the music content and practice in terms of structure, idioms, texts, dynamics, tempo, performance of gestures and mood, synchronize with the theme of the activity in order to yield the social and spiritual expectations of the devotees (Idolor, 2002:3).

A lot of Church leaders and personnel taking items during Sunday worship services employ music in the performance of their roles in the worship experience. Someone may want to say a prayer or lead a prayer session, but begin with a song as preamble or in accompaniment. The praise and worship sessions,

choral ministration, tithes and offerings, monthly or family thanksgivings and child dedication moments in the services are all dotted with music. During these, most worshippers are carried away and deeply involved enjoying themselves in singing, dancing, clapping and sometimes even shouting and jumping in exhilaration. Though very few, among the Pentecostal churches, it was observed that during preaching sessions, background instrumental accompaniment is provided. This is quite a new development and it is not widespread even in the Pentecostal extraction where it is practiced.

Wedding services provide occasion for religious worship among Christians generally. In Churches in Egbema, Church music is used and plays usually a vibrant role during wedding services. Worthy of mention of such avenues is during the choral ministration, hymn singing, signing of the marriage register, wedding thanksgiving, wedding offering and couple's dance during the wedding reception. During funeral services in the area, Church music does play a reasonable role as well. Hymns and choruses of the end time, death and resurrection, hope of heaven, encouragement and comfort greet the air in a solemn and meditative atmosphere. Here, the usual exhilaration and excitement is absent except for an appreciably old person where joy is expressed for a life supposedly well spent.

Specially organized revival services in these churches come up at least twice every year. They run for three to five days and sometimes even more. During these days, a lot of church music is performed. From the opening praise sessions, to the ministration time by the choir and guest minister(s), to the

offering session and closing moments; all are coloured by Church music which keeps the congregation lively, warm and alive for the duration of the service(s). As Callahan puts it; “gatherings for worship need not be dull, trivial, irrelevant, or doom and gloom. They can strengthen us and help our life and destiny” (Callahan, 1994:6).

One thing particularly peculiar about the Church generally is the propagation of the gospel through periodically organized evangelistic outreaches and crusades. Music is one major identifiable and distinctive feature in this endeavour and it is so with the Churches in Egbema and in their evangelistic gospel crusades. During these crusades, from the prayer room, to the morning and evening devotions of the evangelistic team, Church music is employed; from the evangelistic rallies round the city or village in which the crusade is being organized, to the crusade ground itself, music rends the air. At the arena of the crusade, from the opening song, to the prayers, choir ministrations, preaching, invitation or what is called altar call, closing prayer, amongst other worship elements, is all embedded in and embellished by Church music. No successful crusade can come on without the use of music. It occupies the most singular, important and unavoidable place in the execution of evangelistic crusades and outreaches in these churches. Adedeji (2017, March 7) in discussing the biblical purpose of Christian music in contemporary Africa, asserts that its “biblical aims and objectives include among others, to win souls or to evangelise”.

4.2.8 **Performance Excesses**

The way and manner Church music is performed in Churches in Egbema is quite commendable. However, caution must be taken against unnecessary emotional outbursts, misleading dramatizations, and overly loud instruments during performance and some lack of theological and doctrinal depth in the content of music texts. Music among these Churches is very emotionally driven and physically energetic. Though, this is a characteristic feature in African music generally and while it is understood that no music is performed without emotional exertions, care must be taken for such expressions not to go out of bounds. This is because the standards and parameters for acceptability in church music are not the same with other forms of music. “Also, since music is an inseparable aspect of religion and an integral part of the liturgy, there is the need for the Christendom to improve on the quality of its music in order to meet contemporary challenges without necessarily getting out of Biblical confines” (Adedeji: 2017, March 7).

Sometimes Church music is dramatized in these churches. While the singing and playing is going on, some other members of the group dramatize the characters and roles being sung about in the music. For example, native airs like ‘the call of Abraham’ and Ruth and Naomi, etc that are based on biblical stories are dramatized. This is okay, but may not have to draw unnecessary attention to the persons involved at the expense of the message being communicated in the music and the object of the worship who is God Himself. Church music performers must be mindful of this because

One big problem in Christian music practicing stems from the facts that on one hand music has its aesthetic rules which should be obeyed in order

to have beautiful music and on the other, there are stipulated laws in the Scriptures which should guide Christians in the way and manner they do things (including works of arts). Music has to be good and at the same time, God's laws ought not be violated (Adedeji: 2017, March 7).

This is because

pleasing the self, indulging the academic nature, and gratifying the desires of one's own carnality countermand the intent of worship. The forms, be they architecture, text, music, space, admonition, poetry, symbol, art or drama, can help or hinder. They can heighten people's awareness of themselves or heighten awareness of God, be oriented around the individual or God (Johansson, 1992:17).

It means

restraint, tranquility, nobility and solemnities should characterise Christian music... in line with Biblical injunction in 1 Corinthians 14:40, Christian music should be presented decently and orderly. Christian musicians should not imitate unchristian acts and stylistic features associated with cults and Satanists... For instance, there is no sin in dancing. The Bible rather encourages it. However, why should Christian music feature dances in some secular styles which are sexually provocative, erotic and caution less?... All forms of carnality in Christian music performance are not Biblical... Our creativity, philosophies, inventions and innovations will never change the Biblical standard (Adedeji: 2017, March 7).

Instruments sometimes are also played overly loud. Particular among such instruments are the guitar (lead or rhythm) and the bell(s). The volume of the lead or rhythm guitar is usually higher and too loud; so much that the performance can be noisy. This is not advisable as instruments are meant to accompany the voice. It is musical for the voice to be heard over the instrument(s).

While the theological and doctrinal content of Church music is reasonable and acceptable, more can be done to ensure soundness of theological depth and balance in doctrine. It is imperative for worship music to be sound in biblical doctrine and balanced in theology. The scriptural depth and accuracy should not be in doubt at all; neither should it be shallow rooted.

4.3 **Commonalities and Peculiarities in the Uses, Roles and Application of Music in Different Churches**

A closer look at the different Churches reveal that there existed both commonalities and peculiarities in the placement of importance, uses and roles of music among the Churches in Egbema land. The commonalities are found in respect to their choral ensembles, dance styles, congregational singing, and language for performance, repertoire for performance, musical forms and performance style, performance occasions and avenues and performance excesses. These have been discussed exhaustively already in the preceding section.

Apart from these commonalities or similarities, there are identifiable peculiarities in the uses, roles and application of music in the churches. In the observation of the researcher, differences in the use, application and appropriation

of music exist among the churches in respect to what may be termed as extremes, excesses, extra drive, deeper meaning and understanding on the place and importance of music's role and its different manners of employment in the different denominations. For instance, in the Organisation of African Indigenous Churches (OAIC), the role of music in the prophetic, visions and revelations and 'so called' inspiration and revival can be driven too far and beyond ordinarily acceptable Christian liturgical norms and practices. The drive to achieve arousal, 'spiritual stimulation', exorcism, clevoynance and fleshy motivations and demonstrations in order to connect to spiritual grace is rampant in the practice of Church music among these congregations. For them, as it is practiced, the more fast and heated the musical environment becomes the easier and faster the ministering leader can catch the Spirit. The music aids in the ministering prophet's 'turning around' (rotating round) running and jumping; all in search of supposed inspiration, anointing and impartation.

This practice in the use of music has some semblance with the concept of "spirit possession" in African traditional worship and practices. "In Africa, music is set to unite the people with their gods in ecstasy and spirit possession is an essential African element in music and dance performances" (Emielu, 2009:11:10). A good number of Africans believe and practice music as a link with the spirit world. So we have the concept of spirit – possession in African music. For example in Igberavwen (Igbe) worship, this practice is very predominant. The spirit possession and manifestation becomes stronger and more pronounced with increased intensity in music involving massive clapping and drumming with

acceleration and speed. This extreme is unchristian and obviously should not be seen at all as a recognizable practice in the Christian Church.

The use of music in the Organisation of African Indigenous Churches (OAIC) was also a little bit more routinous, static, dogmatic, traditional and cultural. For example, among the Cherubin and Seraphin, it is traditional and routinous to read and then sing from Psalms 51, 30 and 24 in the early stages of a major service. These serve the purpose of invocational prayer and song. The employment of locally made instruments and the use of music generally are more profuse in the Organisation of African Indigenous Churches (OAIC). Other peculiarities also existed in the areas of choral ensembles, congregational singing and repertoire for performance. These have been discussed earlier and need not be flogged again.

It is observed that there was more use of hymns or hymnlike songs among the Orthodox Churches and Organisation of African Indignous Churches (OAIC) than in the Pentecostal Churches. A normal, formal and major service among the Orthodox Churches and OAIC will usually employ at least two hymns in the worship experience while among the Penteconstals only one hymn or none may be used throughout the service.

4.4 Textual Features in the Music of Churches in Egbemaland

The song texts of Church music in Egbemaland in their original indigenous language, context and idioms have deeper meaning and drive than can

be expressed in the translations or even the transliterations. The texts of some of the songs also have multiple uses, meanings, directions and applications. Only those who understand the Ijaw language can grasp the depth of the truths of the messages expressed to appreciate them better and appropriate them properly.

Thematically, from a biblical and theological context, the collected songs used in the worship and activities among the Churches in Egbema can be summarized along the following major headings and subjects; call to praise God, call to awareness of heaven, encouragement to remain focused in the Christian race, commitment, dedication; call to repentance from sin and the worship of idols to serve God alone. Others include songs of expectation, petition, testimony, affirmation, thanksgiving, recognition, inspiration, encouragement, salvation, motivation, and rebuke for sin, exhortation, renunciation, deliverance, prayer, prophecy and confession. The assertions above on the themes of the songs is affirmed by Adedeji (2017, March 7) when he said, “some of the themes of contemporary Christian music are praise/worship, invitation, faith, exhortation, Holy Spirit baptism, spiritual warfare, eschatology, prayer and prophecy”.

From a social context, we have welcome and greeting songs. An example of such is shown here as figure 4.13. It is a song used to welcome visitors, especially missionaries during special evangelistic visits to the churches.

Odo

Soprano I

O - do - i gui ne 'bo - 'do i - gui - ne 'bo

Soprano II

S

'do ta-ma-ra fri mo bo 'bo 'do. I - mu 'gba ko i - fri mo bo

S

S

d'ya i - fri mo bo d'ya wo ku - le ka mo. O -

S

S

do i gui ne 'bo 'do i - gui ne 'bo 'do ta-ma-ra fri mo bo 'bo

S

S

do. I mu 'gba ko i fri mo 'bo d'ya i fri mo 'bo

S

'do.

Figure 39: Showing a Social Song of Welcome and Greetings

Some of the song texts also carry with them analogies that are peculiar to the cultural, vocational and occupational life and experiences of the people. One of such is *Jesu aru me, yoimi igbe*; meaning “paddle the canoe of Jesus to the end” as shown in appendix 1, example 13 and example 96, using the analogy of a boat or canoe. The paddle and canoe used in the composition of this song are part of the daily life experiences of the people. Churches generally are exponents of morality. Therefore, there are a large number of teachings on morality and this is evident in the texts of the music. Example 11, appendix 1, for instance challenges

humans against stealing, fornication, evil; example 30 and 58, counsels against worldly distractions; example 107, warns against witchcraft and charms and example 109, advises against the profitlessness in wickedness.

Some theological and doctrinal flaws could be noticed in some of the song texts. For example, the issue of the change of name from Saul to Paul as in the song text of example 66 in appendix 1 is not necessarily a matter of his repentance as the song connotes or tends to justify. It is just about the name in its Hebrew and Greek rendering; Saul being the Hebrew and Paul, the Greek. This kind of theological inadequacies and deficiencies are not peculiar to church music in Egbema alone as “it is also observed that the quality of Christian music, especially as rendered by many church choirs and independent Christian singing groups, is “poor” and “watery” – both musically and theologically” (Adedeji: 2017, March 7). Some inconsistency in the direction in respect to the object being addressed i.e. the audience could also be observed. Some songs could also be dual in direction like exhortation and praise blended together. The length of the songs, with particular reference to the choruses is usually short, brief, easy and singable. In addition to the choruses are hymns and hymnlike songs, anthems and native airs composed with biblical characters and stories. It is advisable however for church music texts to be godly. This is because it is only godly texts that will produce godly results.

A look at the Holy Bible shows some sacred model to follow as guidelines in the appropriateness of texts for sacred use. Biblical records show that the purpose for setting up the Levitical choir was to provide songs of petition, praise,

thanksgiving, gratitude to God and the expressing of His love to Israel. I Chronicles 16:4; 23: 30-31 elucidates this fact. “He appointed some of the Levites to minister before the ark of the Lord, to make petition, to give thanks, and to praise the Lord, the God of Israel” (I Chron. 16:4).

They were also to stand every morning to thank and praise the Lord. They were to do the same in the evening and whenever burnt offerings were presented to the Lord on Sabbaths and at New Moon festivals and at appointed feasts. They were to serve before the Lord regularly in the proper number and in the way prescribed for them (I Chron. 23:30-31).

The word “invoke” as used in the King James Version of the bible is worthy of note. The word in its usage here implies that the songs were meant to bring to bare the presence of God in the assembly of His people. In fact I Chronicles 16:7-36 is a full song (Psalm) calling for praise and thanksgiving to God, save verse 35 that is a petition. Commenting on this passage, John W. Kleining (1993:67) said;

This song consists of portions of Psalms 105, 96 and 106 which were reworked and recombined to produce this remarkable liturgical text. The song itself begins and ends with a call to thanksgiving. A concluding petition and doxology are appended in I Chronicles 16:35-36. We thus have in I Chronicles 16:8-34 a carefully crafted composition which has been placed there to demonstrate the basic pattern of thanksgiving which David instituted for performance by the singers in Jerusalem.

We see here that the texts of the songs were central to their experience of God and the acceptability of their services and sacrifices before God. The music made by the Levitical choir also provided progression unto a living and dynamic encounter with God in each worship experience.

The contemporary church must be selective in the textual content of the music used in our worship services. Scriptural, theological and doctrinal soundness should be sought always. The music made should bring us into a living, dynamic, progressive and glorious encounter with the God we worship. This means that songs composed in praise of men whether living or dead are not necessary neither ideal in the context of worship services that are supposed to be in honour of our Creator God who is our Lord and King, and who only deserves our heartfelt praise. The model seen in the Levitical choir of songs of praise, thanksgiving, petition, adoration, gratitude and expression of God's love to mankind is a good one to copy and follow. Hearing the word and message of God in and through music should be the primary desire and aim. Church music should contribute to the spiritual edification of the believers and ultimately glorify God. Therefore, whatever we offer to God's people should have a rich content that will guarantee them a balanced diet and without any doubt bring honour to the Lord of the church. This requirement and standard is important because "it is normally expected that the text in Christian music would be Christian. It should also be devoid of "secular" or vulgar slang. More than this, Christian music should have something to communicate in terms of message (Col. 4:6). The text should not be a perambulation; it should be specific and sensible" (Adedeji: 2017, March 7).

4.5 Structural Features of the Music in the Churches in Egbemaland

Church music in Egbema land has some unique peculiarities, but not without common African musical features. There exist African music forms such as the call and response, solo and chorus, verse and refrains and rounds; often characterized with repetitions. An examination of the scale system, cadential points, tone colour, sonority, melodic, harmonic, rhythmic and instrumental structures in the music reveal these features.

4.5.1 Scale System

The scale system in Egbema land is predominantly diatonic as is seen in the transcribed Christian songs. However, there are yet other scale systems that are in use such as tetratonic (four pitches), pentatonic (five pitches), hexatonic (six pitches) and even chromatic scales. For example, appendix 2, figure 1 is seven tones, B – B; figure 2 is a simple octave, A – A; figure 3 is C – B, figure 6 is D – D; figure 7 is B – B; all being seven tones and so diatonic. Figure 4 is E – C, having six tones as well as figure 5, F – D; all being hexatonic scales.

Din Be Rin Sei Gha Ala Bode

The musical score is written in 6/8 time with a key signature of one sharp (F#). It consists of three staves of music. The lyrics are in Igbo and are placed below the notes. The first staff starts with a treble clef and a key signature of one sharp. The second staff begins with a measure rest, indicated by a '6' above the staff. The third staff begins with an '11' above the staff. The lyrics are: 'Din be rin sei gha a - la bo-de___ o,___ Fi de ke me bai du bau gho bi-ri be le gha ye,___ Din be rin sei gha a - la bo - de___ o,___ Fi de ke me bai du bau gho bi - ri be le gha ye,___'.

Figure 40: Showing a Diatonic Scale

Obe Le Bo Gho, Temewei Ga

O-be le bo gho te-me-wei_ga eh, O - be le bo gho

4 te-me-wei_ga eh, O - be le bo gho te-me-wei_ga eh E-bi k'e -

7 1. 2.

11 mi ye. mi ye, E ha re-re mi-o, O-be le bo gho

14 te-me wei_ga eh, O - be le bo gho te-me wei_ga eh, O-

be le bo gho te-me wei_ga eh E-bi k'e - mi ye.

Figure 41: Showing an Hexatonic Scale

4.5.2 Cadential Points

All the traditional universal cadential points exist in the music of the Churches in Egbemaland. However, it is unlike Western music where most and sometimes all of the cadences may be present in one piece of music. While all may be present in some of the pieces, some other times it could be only one cadential point or two in one piece of music. These can be seen in the examples given in appendix 2. Figure 1, for example is a progression from chord V – IV,

which is an interrupted cadence in the western interpretation. Figure 2 is a normal perfect cadence, moving from chord V – I; while figure 3 has multiple cadential points. The first point moves from chord V – IV, an interrupted cadence, occurring in bar 2 at the end of the first phrase. The second point which occurs between bars 5 and 6 is a progression from chord I – V, resulting in an imperfect cadence. The third point is from bars 7 – 9 and the progression is from chord V – I, resulting in a perfect cadence. In figure 4, bar 8, figure 5, bar 16, figure 6, between bars 14 and 15; all moving from chord V – I, resolves on a perfect cadences.

Figure 7 is a variance of a perfect cadence between bars 6, 7 and 8. The cadential progression started from bar 5, runs through bars 6 and 7 and terminated in bar 8 with a perfect cadence (V - I). In figure 8, if the dominate note in bar 8 is taken as chord 5 and the dominate note in bar 9 is taken as chord 1, then the music resolves perfectly in bar 9 with chord V - I progression which is a perfect cadence. Figure 10 has four cadential points. The first point is from chord V - I and occurs between bars 2 and 3. The second point occurs between bars 6 and 7 and moves from chord V – I. The third point moves from chord I - V between bars 10 – 12, while the fourth and last point progresses from chord V – I between bars 14 - 15 which is a perfect cadence. Figure 11 has multiple cadential points. The first phrase moves from chord I - V between bars 2 and 4, second phrase between bars 6 and 8 moves from chord V – I; the third phrase is between bars 9 and 11 and progresses from chord I – V. The fourth point is a first and second repetition of the fourth phrase and progresses from chord V - I between bars 13

and 14. The fifth phrase, without counting the repetition is between bars 18 and 19 and progresses from chord I – V. The sixth phrase is between bars 21 and 22 which resolves from chord V – I. The seventh phrase is between 25, 26 and 27, progressing from chord I – V. The eighth and last phrase is between bars 29 - 31 and the progression is from V – I.

Figure 34, shown below, has multiple cadential points. The first phrase end on a perfect cadence, second phrase end on an interrupted cadence, third, fourth, fifth and sixth phrases ending on perfect cadences while the seventh phrase ended on an imperfect cadence and the eighth phrase ending on a perfect cadence. It has three distinct cadential formations and eight cadential points. Six of the cadential points are perfect, one imperfect and one interrupted.

Kuro Kowo Piri Ko Ini Egberi Gba

Ku-ro__ ko-wo pi-ri,____ ko i- n'e - gbe-ri gba,____ ko i- n'e - gbe-ri
 10 gba,____ ko i- n'e - gbe-ri gba,____ Ku ro__ ko-wo pi-ri,____
 20 ko i - n'e - gbe - ri gba,____ ko i - n'e - gbe - ri
 26 gba,____ ka kpo sei yo - ro.

Figure 42: Showing both perfect, interrupted and imperfect cadences used in one piece

In general, the most common cadential points are resolutions from chord V – I, resulting in perfect cadences. Resolution from chord I – V, resulting in an

imperfect cadence is also noticeable. The cadential resolution from chord V - IV or IV – VI, resulting in an interrupted cadence is seldomly used.

4.5.3 **Tone Colour**

Tone colour or tone quality is used as synonyms for timbre. About Church music in Egbema, tone colour or timbre do exist and is practiced. Within the drum ensemble, which is the most predominant instrumental group among the people, you can separate the tone quality of one drum from the other. In vocal ensembles also, male voices could be distinguished from female voices even when there is a falsetto. And within male voices or female voices, individual voices and voice parts can be identified distinctly. In general, the tone colour of Church music in Egbema can be described as being warm, resonant, bright, and having a reasonably appreciable vibrato. In terms of comparing male and female, the male voices usually may be heavy while the female voices may be light generally. The occasion sometimes determine the tone colour of the music, whether voice or instrument. In other words, music for a happy or joyous occasion will be different in tone to that of mourning.

4.5.4 **Melodic Structure**

A melody, according to Nzewi (2007:20) is “the movement of music sound in time (rhythm) and space (intervals or levels of pitch)”. It is also “the combination of note values and pitches organized in musical time. A melody has length, breath, volume (depth and loudness) and colour (tone quality of the source of sound)” (Nzewi, 2007:20). He noted that “the response style of melodic

construction is very common and widespread in African indigenous cultures” (Nzewi, 2007:21). This is particularly true of church music in Egbema land. A close look at the transcribed songs shows clearly this responsorial feature.

There is a distinct solo voice and a chorus. These interact during performance arriving at a complete melodic statement. The solo and chorus could be a human voice in most cases and sometimes a musical instrument or a combination of both. The solo and chorus could also be performed by a single voice such that the performer of the solo can also answer himself or herself in the chorus. The chorus could repeat the solo exactly or with minor melodic and or rhythmic changes, usually intended for performance variations, creativity and beauty. In this responsorial structure, the solo could be a question with the chorus providing the answer; or the solo makes a statement, while the chorus adds an adjoining statement in response. A solo phrase could also be answered with a chorus phrase. The solo could be an individual or group and the chorus could also be individual or group. These variables exist in the melodic structure of the music. Antiphonal forms also exist in the music of the people. This, though similar to the responsorial form is not quite the same. In the antiphonal form, you have a response which one side of the choir makes to the other in a chant like manner. It is alternate chanting or singing where a verse or song is chanted or sung in response.

It should be noted that the melody of the music is usually simple, short, easy, sonorous and sing-able as is seen in the examples given. Close to the responsorial is the round form in the melodic structure. A round is a canon in

which the melody is sung by two or more voices in strict imitation (i.e. using the same notes) of the original statement, and in which all the parts repeat continuously. These short bits of melody are repeated over and again in a performance. While singers and instrumentalists may change the melodies at will in search of variations during the performance, the theme however remains the same. Improvisation is a strong and regular musical phenomenon in the churches. During church music performance, a performer may inspirationally and creatively improvise or make up a special version of the melody resulting in musical variations that excite not just the hearers but even the performers themselves. This is common generally in Africa among African musicians who improvise freely on their instruments, including voice. Emielu affirms that:

the performer is now free to improvise on a melody or add a new one as well as making up new songs when they had exhausted their repertory or as the occasion demands. He may also create a new solo over the basic tune each time he plays. Since the African musician is not bound to follow printed music as in Western Art music, at each occasion where songs and music are performed, the players or singers are at liberty to re-create the music or adapt it to suit the context of performance or his personal feelings (Emielu, 2009:57).

This melodic scenario as painted above by Emielu is predominant among the churches in Egbema land.

For purpose of elaboration and justification, a closer and specific examination at the melodies of some of the transcribed songs may be necessary. In Figure 35, captured below, the general characteristics of the melody show a scaly and descending form.

Ayu Ba Ra Ko Ko Ebi Ke, Emi Ye

Call
I ba-ra__ ko k'e-bi k'em'yen we-ri me ne I ba-ra ko k'e-bi k'e

Response
In-yo!

7
Call
m'yen we-ri me ne. I-ba ra__ ko k'e-bi k'em'yen we-ri me ne In- yo, -

Resp.
In-yo! In-yo! In- yo, -

14
Call
In - yo, In - yo, In - yo, In - yo

Resp.
In - yo, In - yo, In - yo, In - yo

19
Call
In - yo, A - yu ba ra bi ke 'myen we - ri me ne.

Resp.
In - yo, A - yu ba ra bi ke 'myen we - ri me ne.

Figure 43: Showing a scaly and descending melodic form
As is seen above, bars 1 - 3 is repeated in bars 9, 10 and 11. The sequential format of bars 1 - 3 is repeated in bars 5, 6 and 7. In bars 14 – 16, there is a repetition of

bars 1 - 3 but a different pattern. Bars 17 - 22 have a relatively stable melodic pattern.

Appendix 2, figure 7 is polymetric with a compound duple and a simple quintuple which is an irregular simple five quiver beat metre. It is therefore, a combination of $\frac{6}{8}$ and $\frac{5}{8}$. The range is from b to b, which is a simple octave and there is a deregulation of the metric pattern in bars 2 and 8, justifying the fermata symbol. In figure 36 the melody is peculiar and significant because of the melodic pattern which is peculiar to folk tune technique. Here, you have a bar of call and a bar of response running through the song.

Ayuba Oge Le Se Ri Mo

The musical score for 'Ayuba Oge Le Se Ri Mo' is presented in two systems. Each system consists of a 'Call' line and a 'Response' line, both in 6/8 time. The first system's call line contains three phrases: 'A - yu-b'o - ge le,', 'A - yu-b'o - ge le,', and 'A -'. The response line contains two phrases: 'Se ri mo!' and 'Se ri mo!'. The second system's call line contains two phrases: 'yu-b'o - ge le,' and 'A - yu-b'o - ge le,'. The response line contains two phrases: 'Se ri mo!' and 'Se ri mo!'. A fermata symbol is placed over the first bar of the second system's call line. The title 'Ayuba Oge Le Se Ri Mo' is centered above the first system.

Figure 44: Example of a melodic pattern peculiar to Folk Tune

In figure 37, the melody is in four major fragments with bars 1 - 3 forming the first fragment, 5 - 7, the second fragment, 8 - 11, the third fragment and 12 - 15, the fourth and last fragment.

Ena Buwa Eko Mu Wei

E-na bu-wa e - ko mu wei, E-na bu-wa e - ko mu wei,
 8 E - bi E - mi yo sei, e - ko mu wei,
 12 E - bi e - mi yo sei, e - ko mu wei.

Figure 45: Showing a melody in four major fragments

Figure 38 is the most balanced of all the songs in respect to melody. Here, the first melodic sentence is in two phrases of four bars each. The second melodic sentence is also in two phrases of four bars each, the third melodic sentence is also in two phrases of four bars each and the last melodic sentence is also a composition of two phrases of four bars each.

Dada Oton Ron Ghan, Teke Emo Gba Mene Ghan

Da-da o-ton ron ghan, te-ke e-mo gba me-ne ghan,
 8 Da-da ton ron ghan, i-n'a-kpo me buo 'le di ghe. E buo le di ghe,
 1. ghe. E fu-ru me-ne ke gba mi-ni ghan, I-

Figure 46: Showing a balanced melodic pattern

The melody in figure 2, appendix 2 is quite repetitive. The song is built on a diatonic seven-tone scale. The melody started on an anacrostic beat and it has 17 bars in all. The most dominating melodic tone being F, which occurred twenty times, E flat, eleven times, middle C, ten times and B flat nine times. The intervallic margin is at close range with leaps occurring only once with an interval of a fourth. In song three, figure 3 in appendix 2, the melodic pattern has between one and four points of attack respectively. An obscured melodic formation is noticeable in bars 1 and 5. Figure 4, appendix 2 has a syncopated melodic and rhythmic pattern which is noticeable in bar 5. In figure 5, a sequential repetition of bars 1 and 2 is in bars 3 and 4. In bars 5 and 6, you have a repetition of bars 1 and 2 in 5 and 6 with slight modification. The contrasting part of the melody is found in bars 8 – 9. Figures 1 - 6 are isometric. In figure 9, appendix 2, a limited intervallic range is noticeable in bar 9 with the exception of bars 19 and 20 where a leap of a 6th is evident. Appendix 2, figure 12 is built into 16 bars. Bar 1 – 4 is

the theme which is exactly repeated in bars 5 – 8. Bar 9 - 14 is a development of the theme while 15 and 16 is a repetition of the thematic fragment.

In general summarily, the melodies of the songs are repetitive. Figure 29 in appendix 2 is a good example. One thing most common in the melodic features is the closeness of the intervals, the repetitions either in exact or sequential forms as found in song 3, where bar 7 is a sequential repetition of bar 3. The melodic ranges are also limited with close intervallic distances. The songs are short, mostly between 8 and 16 bars with the exception of song 107 that has 63 bars in appendix 2. They are text based and are tonal, following the concept of keys. For example, the tonal centrality of figure 1 in appendix 2 is G or E, etc. The songs are all isometric with the exception of one that is polymetric as identified and discussed above. The melodies have regulated points of attacks with noticeable sequential features. The songs made use of limited note symbols of minim, crotchet and quivers with seldom usage of semibreves and semi quivers. There are noticeable evidences of tied notes to avoid obscured notation. Repetition of melodic fragments can be found in figure 64, 65, 69, 72, 74, 77, 82, 83, 84, etc in appendix 2. There are occurrences of anacrostic melodies and largely varied melodic patterns and simple melodic notation that reside within an octave.

4.5.5 **Harmonic Structure**

Church music in Egbema does not necessarily have a formal, well known harmonic structure. However, a close examination shows that harmony does exist. In group performances in the churches, free harmony is supplied that run most often in thirds. This is in conformity with common practice, particularly in

popular music, where harmonies are generally tertian. This means that the intervals on which the chords are composed are a third. The tones vertically arranged provide richness and beauty of sounds. The emergence of formal choral ensembles and music bands in the churches has brought the need and beauty of harmony more prominently. The harmony comes in the chorus response to the solo call, though the call could also be taken by a group of voices, which harmonize one another. The harmony is supplied usually extemporaneously by some members of the performance group so gifted and naturally endowed. Where there are musically learned personnel, especially in the orthodox churches where Western hymns and anthems are used in worship, the parts as written are performed with the existing harmony in some cases.

In general, the harmony of the music of the Churches in Egbema land is simple, free and extemporaneously supplied. The harmonic pattern is also fragmental and repetitive. For example, in figure 39, the harmony which is in a form of response occurs whenever the melody is resting. However, in the last three bars it began to run in thirds.

Ayu Ba Ra Ko Ko Ebi Ke, Emi Ye

Call

I ba-ra__ ko k'e-bi k'em'yen we-ri me ne I ba-ra ko k'e-bi k'e

Response

In-yo!

Figure 47: Harmony in form of a response to a melody and running in thirds in the last three bars

The other noticeable harmonic patterns are either exactly or sequentially aligning with the melody.

4.5.6 Rhythmic Structure

Usually, the time signature or metre specifies how many beats are in a measure, and the value of written note counted as a beat. Syncopated rhythms are common in the music of the people. Examples of syncopated rhythms in the music used by the churches are replete in the figures in appendix 2. However, the following may provide a sample here;

Ayuba Ebi Me, Egba Mene Ye

A - yu-b'e-bi me 'gba me-ne ye, A - yu-b'e-bi me 'gba me-ne ye,
 A - yu-b'e-bi me, 'gba me-ne ye, A - yu-b'e-bi me,
 'gba me-ne ye. E ke-ni ken de-ba i na he, E ma-nu
 ken de-b'o - se-ri ti ye e, E ta - ru ken de-b'o bi-r'o - po-lo he,
 A - yu-b'e - bi me, 'gba me-ne ya.

Figure 48: Showing Syncopated Rhythms

Aki Na Na Na Otu

A - ki na na n'o-tu mi n'a-ki na ke-ke - re, ke-ke - re, A - ki na na n'o-tu
 mi n'a ki na ke-ke - re, ke-ke - re. A - ki na na n'o-tu bin ke bin e-mi yo, se-le kpo
 ke-ni ye mo e-mi - ye, i-jo kpo ke-ni ye 'mo e-mi - yo, Je-su bo n'a ki na ke-ke - re.

Figure 49: Showing Syncopated Rhythms

Church music in Egbema land is rhythmically complex, but interesting and exciting. A lot of rhythmic complexities exist in most of the music used in the

churches; some of them requiring the use of ties to normalize. The following exemplify some of the rhythmic complexities in the music of the people; just to cite a few.

Teke Emo Miyen Nanawei Piri Degha

Te- k'e - mo mi-yan Na-na-wei pi-ri de- gha, Te- k'e - mo mi-yan Na-na-wei
 pi - ri de- gha Na-na-wei 'ta-ri ke duo ne, e-na bou-ya mo fei e - pi-ri me,
 E - na bi-n'o-tu 'boe - gbo lo-mo Je - su ka - ri - ye.

Figure 50: A Piece, Showing Rhythmic Complexities

Kiri Atamarau Beli Mene Me

Ki-ri a-ta- ma-rau be - li me-ne me, wo - ni Ta-ma- rau be-li-gha, ki - ri a-ta-ma- rau be-li
 me-ne me, wo-ni Ta-ma- rau be - li - gha; Wo-ni Ta-ma-rau k'a - be - rin,
 Ta-ma-rau mu-gbe-rin kpo Ta-ma-rau ti - mi fa - me-ne sei Ta-ma-rau, ki -
 ri a-ta-ma- rau be - li me-ne me wo - ni Ta-ma- rau be - li - gha.

Figure 51: A Piece, Showing Rhythmic Complexities

Ikpo Bo Na, Ekpo Bo Na

I-kpo bo na, e-kpa bo na, bi-ra ko ka-ra tin ti-mi 'ya - ki-mi - fa, Christ e zou bou
 eh, ku-ro mo s'e-nu-b'ra e - to-ru ko - ri u-ke-r'e a - ki ko-ro mo.

Figure 52: A Piece, Showing Rhythmic Complexities

The timeline is maintained by the bell(s), the wooden instruments and pot drum if in use. It is on the basis and foundation of the timeline provided by the above instruments that other instruments usually take a cue. The other instruments (drums especially) bring in organized rhythmic diversities, complexities and creativity. There is usually extemporaneous display and individual improvisation on the instruments. On the whole, there is heightened, intensified and heavily loaded rhythmic network. The rhythmic complexity is given credence, emphasis and expression through the primacy given to percussion instruments and vigorous clapping. The hand clapping gives an impression of cross-rhythm. However, looking at it strictly, they are made up of varieties of complex, interwoven and interlocking rhythms. Foot stamping also provide accompaniment to some of the performances.

A number of authors attest to this rhythmic factors in African music as distinct from that of the West. Hoare (1970:118) opined that “throughout this century, Afro American developments have been the primary source of rhythmic energy amid the general rhythmic sterility of Western music”. Weston (2011, October 9) further echoes this view by stating that “the music of no other civilization can rival that of Africa in the complexity and subtlety of its rhythms.” According to him, all modern music like Jazz, Gospel, Latin, Rock, Bossa Nova and R & B are indebted to African rhythms. Seeger (1980:145) has also observed

that early black music generally had duple meter overlaid with syncopations, where triplets often support the basic pulse as in pure African music.

It is important to identify again the presence of polymetre. Figure 44 is a case in hand. It is a piece with a compound duple and a simple quintuple which is an irregular simple five quiver beat metre of $\frac{6}{8}$ and $\frac{5}{8}$ combined but a deregulation exist within the metric pattern in bars 2 and 8.

Jesu Yain E

Je - su yain e, _____ Je - su yain 'e - bi ye mo sei

5
Je - su yain e, _____ a Je - su yain! _____

Figure 53: Example of a compound and irregular metre in use in one piece

The rhythmic patterns in the music of the churches occur in both simple and compound formations that are either additive in case of dotted notes or divisive in case of simple rhythmic patterns. There are also rhythms that are regulated with few obscured appearances as can be cited in appendix 2, figures 12, 15, 17, etc. Only a few long notes, semibreves can be found in figure 25, 26, 27 and 30 in appendix 2.

4.5.7 Musical Forms

Church music forms are also varied in Egbemaland but not necessarily different from generally known, acknowledged and more predominant African music forms and features. These forms include the rounds, call and response, solo and chorus, verse and refrain; and sometimes a combination of forms which are most often characterized with repetitions. Some of the songs are hymn-like in nature, while some are like anthems but most often they are just lyric airs. The tempo of the music is generally fast even when it may start moderately slow especially among the Organization of African Indigenous Churches. Whenever the musical performance starts slow, it usually will accelerate and get faster in tempo. As a characteristic feature of African music, the rhythm relies heavily on improvisations. Indigenous songs are also used side by side with English songs. Accappella performance is sparingly featured. The singing is most often accompanied with both Western and African instruments. Hand clapping plays the role of accompaniment to the singing and instruments. Sometimes all instruments and voices are made to stop, giving room to only hand clapping. A visitor to such a worship service in the congregation will see the scenario a very pleasurable and entertaining one.

4.6 Use of Indigenously Derived Music among the Churches in Egbemaland

Particularly, for the Orthodox churches in Egbemaland, there existed from origin imported musical culture and church worship patterns and liturgy. This was especially so because of the western missionary influence. The initial church leadership, worship language, worship music and practices were more western

than African. Over time, the awareness and the need for indigenization grew among the churches. The locals rose and began to take on general church and music leadership roles. This was a welcomed development as church life, worship and music began to have a local definition, base and practice. In turn, it began to also have positive impact in the worship and music involvements and participation among the locals and within the congregations. This development helped in the indigenization of worship and music which paidoff in the local relevance of both the worship and the music. People may define what they understand to be indigenous music in different ways and the ideas expressed may be different. However, in the context of this work, 'indigenous music' is used to mean a music genre or type that is traditional to a people, done in the dialects of the people with a local rhythmic identity and accompanied with culturally relevant musical instruments of the people. Generally,

the use of indigenous music in the Church in Nigeria dates to the second decade of the 20th century, and represents the Pan Africanist tendencies which prevailed in the early 20th century African world. It manifests in the agitation for indigenization of liturgy and music in which the entire congregation participates in line with the African performance practice (Ofosu, 2001:92).

Ofosu's point underscores the need for more use of indigenous music in the churches in Egbema. Indigenous church music will help in engendering the required effect (s) not just on the worship but on the people and the churches. It is

a fact that when Christian music is presented in an indigenous way, it makes the Christian message and worship original and unique to the people. Ofofu's assertion on this fact puts it clearer:

translated hymns has brought the Christian message closer to the indigenous people in the language they understood, just as Martin Luther did to his people through his chorales, in the sixteenth century Europe. Even now, the translated hymns have continued to increase participation in worship, and made evangelization more meaningful and effective (Ofofu, 2001:95).

Ekwueme also affirms the above fact by stating that:

one of the resulting effects of the reformation in the Christian church has been the making of worship more relevant to the masses of professed Christians. It meant the employment of a vernacular which will be understood by the congregaton, instead of a dead language comprehensible only to a few initiates who have spent years of apprenticeship in monasteries. It has also meant the use of tunes familiar to the worshippers, tunes in which they could join, whether in making supplication, in holy adoration or in hearty praise of the one who is, by faith, their Lord and Saviour (Ekwueme, 2004:207).

This is because the worship music is culturally oriented and contextual in presentation. Its presentation is not foreign to them. Another point is the fact that

indigenous music impacts on the originality and uniqueness of these churches. It distinguishes them from other churches in other areas or localities. This is because the cultural setting and musical disposition of the people is peculiar to them.

Music is one major aspect that involves massive congregational action in Christian religious worship, doing it in the local language of the people makes the worship experience more natural, understandable and meaningful. “Music with fully – understandable text will be of primary importance” (Hustad, 1987:40). According to Yobotor (2012, February 10), indigenous music further enhances the development of the local and indigenous language of the people. Most indigenous music is done in the local language of the people, and this in turn in no small way boosts the development of the language. Church music that is indigenous in an indigenous environment carries with it the cultural identity of a people, says Macauley (2012, May 6). Such music is culturally and traditionally relevant to her people and the locality. One identity of a people is her music. Indigenous music is the identity of indigenous people. The fact that it is indigenous makes it traditionally relevant to the people. Everyone wants to belong to what is relevant to him or her. The average Egbema person is sociable and lively and indigenous music brings out this liveliness.

Everywhere a person goes, he or she goes with his or her culture. The use of instruments, songs, languages, among other things that are indigenous to a people reinforces their culture. The cultural uniqueness, distinction and significance of a people are enhanced when their indigenous music is used. When religious worship music is indigenous, it reinforces the culture of the people.

Hustad (1987:39) supports this fact when he said, “functional church music should be judged by how faithfully it fulfills its functions (worship, proclamation, education, ministry and fellowship) as well as the identity of each particular culture or sub-culture”. Hustad (1987:39) further noted that “church music offers its strongest cultural and theological reinforcement when it serves as an effective medium of divine revelation and human response”.

Church music that is indigenous helps the people to assimilate the Christian message better. No message is better understood than the one passed through the indigenous language of the people. Indigenous Church music will make the Christian message clearer and plainer. This is what Ekwueme (2004:207) meant when he spoke about “the employment of the vernacular which will be understood by the congregation” in the use of music during worship.

In the religious worship of Churches in Egbema, indigenous music ‘makes the people feel at home.’ Toruwei (2012, May 5), buttresses this when he said, an adherent will look like a stranger in his or her own locality to enter into worship when the music there is foreign to him or her. Though, it is his or her own place, the worship music is imported and does not have bearing to the local, musical, ethnic and language disposition of the area. This is what an employment of indigenous music should correct in religious worship so that people will not look like foreigners in worship especially in an indigenous environment.

Another effect of indigenous music on these churches is unity. As a unifying factor, it binds them together. A spirit of oneness and harmony is generated through the use of indigenous music in the worship services. It is so

unifying that both the old and young associate with it. The educated and uneducated alike are all bound together by the music.

Emotional satisfaction and fulfillment is another factor worthy of mention. As individuals, the members of these churches derive emotional fulfillment through the use of indigenous music. As a corporate body of Christ, they also feel emotionally satisfied in the use of their own kind of music to worship their God. The people have emotional attachment to their kind of music. So, when indigenous music is performed in religious worship, the resultant effect on the people is emotional fulfillment.

Two facts which the researcher will discuss more under contributions of music to the growth and health of the churches are worth a visit as they are also relevant for comments here. These are cultural reinforcement and church growth. The culture of the people within a Christian atmosphere receives a much needed reinforcement in the churches in Egbema due to the use of indigenous music. We see the churches growing and indigenous music is adduced as a major impetus in this exponential growth as affirmed by Kabe (2012, May 5).

4.7 Contributions of Music to the Growth of the Churches

Church music has become an inseparable and integral part of religious worship among churches in Egbema and hence does make various contributions in the land. It is simply unavoidable and omission of it will make the worship experience very uninteresting and boring. To do away with Church music is to do away with worship vitality. This is because “music is the soul and spirit of the service of worship” (Callahan, 1994:31). Hustad (1981:41) also affirmed this

position that “the central uses of music are associated with worship services”. This is true of the use of Church music in the religious worship of churches in Egbemaland. Church music is as important as the Church worship services. Worship is incomplete without music. It is appropriate to state therefore that Church music is not only used by the churches but that it serves key purposes and does make major contributions in the worship services in Egbema.

Church music elements are found in just almost every item of the services, adding value thereof. This is a regular weekly occurrence and experience from the participant observation sessions. Other uses of Church music occur during weddings, midweek services, revivals and funeral services, crusades and evangelistic missions and outreaches, amongst others. Church music elicits excitement and warmth in the worship and activities of these churches. It creates a warm and lively atmosphere during worship, usually graduating sometimes to ecstasy. This fact is a major component of a meaningful and vibrant worship service. Callahan (1994:5), highlighting same says congregational worship is “corporate and dynamic, stirring and inspiring, helpful and hopeful...when the service is warm and winsome...” Church music makes the worship pleasurable. The people derive pleasure from the experience. Interestingly, such pleasant memories and moments usually last beyond the worship arena, moment and time.

Church music engenders meaningful musical and emotional response in worship. Church music provides the potent and appropriate tool in responding to God’s diverse wonders and doings in an emotionally and musically meaningful manner. Hustad (1987:35) affirms this by saying that in Church music “there is

human response to divine revelation and divine acts". Church music also provides inspiration in worship. Worshipers most often are inspired by music that relates well, is understandable and makes meaning to them. For 'a healthy worship service employs music that is dynamic and inspiring' (Callahan, 1994:5). Church music also helps the people to assimilate the Christian message during and after the worship, in and outside the worship. One way to pass a message through and get people to better understand it is through the medium of music or musical language. Church music makes the Christian message clear and plain.

Church music is very important to these churches in their evangelistic missions. Through Church music, the Christian gospel is preached to the people within the immediate locality and beyond. By so doing, 'some people in the community are in fact reached for Christ through traditional music' (Callahan, 1994:72). Church music is a part and parcel of the churches' evangelism and missions' effort. Church music in Christian religious worship brings sinners to salvation. This is a major role of Christian religious music. Church music is God's message in song. This is why there are specific songs used in worship and activities of the Church to call sinners to repentance. Sometimes, even without preaching, the songs alone are capable of saving souls. When the songs accompany some powerful preaching, they even become more effectual and this does impact on the growth and development of the Church and community. There is also a sense of belonging, participation, involvement and feeling of being at home that Church music engenders which promotes the health of the Churches in Egbema.

Churches grow and develop first from within the people of their immediate and local environment. The nature of the church's worship will either attract or distract the people. Once the worship music is one that the people can associate with, it will impact on the church's growth and development both spiritually, materially, socially, and numerically. People generally will associate with and relate with what appeals to them naturally, locally and socially. Church music added depth, value, richness and vitality to the worship and activities of churches in Egbema land. This has boomeranged in the growth and development of the churches.

Next is about love and the creation of love – bonds. Church music helps in building loving relationships within the church. This makes it a veritable agent for building community. Jesus said; “yet a time is coming and has now come when the true worshippers will worship the Father in spirit and truth, for they are the kind of worshippers the Father seeks. God is spirit and his worshippers must worship in spirit and in truth” (John 4: 23 – 24, NIV). This biblical injunction is exemplified in the churches in Egbema. The use of Church music generates in them a spirit of genuine worship. The people offer to God both who they are and what they have in their most special and unique way through Church music.

Conclusion

In this chapter, we have been able to establish the evolution of church music in Egbemaland and discuss the organization of music in the churches, which included the instrumental organization, congregational singing, choral

ensembles and dance styles; repertoire for performance, musical forms, language for performance and performance contexts. Some observed performance excesses such as overly loud instruments during performance were also identified. The engagement also included an examination of the importance, use, and effects of Church music in Egbemaland and its Churches.

The discuss also considered the commonalities and peculiarities in the uses, roles and application of music in the various churches, the analysis of the textual, contextual and theological contents of the music used in the churches and the identification of the structural features therein. The music as it affects the scale system, cadential points and tone colour; the melodic, harmonic, rhythmic structures were discussed.

The contributions of music to the growth of the churches in particular and Egbemaland in general and the need for the use of indigenous music in the churches were emphasized. The importance and centrality of Church music to the worship services and other activities of the churches in Egbemaland has been established. It is no gainsaying that church music has made its contribution to the growth, cultural identity, relevance, reinforcement, local language development, evangelistic missions and outreaches and the vitality in the worship of these churches.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary

The territory called Egbemaland covers numerous towns and villages mainly in the two local government areas of Warri - North in Delta State and Ovia South-West in Edo state respectively. It is the traditional land of the Ijaws in the old Bendel state of Midwestern Nigeria. The people have a common history, language, culture, social affinity and one traditional institution and a traditional ruler, the Agadagba of Egbema. They are a homogenous people. Their migration is said to have been from the Western Delta through the Forcados River and founded the Egbemaland centuries ago. Traditionally, in terms of administrative and governmental organization, the society is geroncratic. The major languages spoken by the people are Izon, English and Pidgin English; Izon being the indigenous lingua franca. The way of life of the people included their unique dressing patterns; their major occupations being fishing and carving of canoes and paddles, brewing of gin, lumbering, farming and trading. These form their means of livelihood.

In terms of religion and belief system, the Egbema from inception leaned on their African traditional religious beliefs and practices which involved traditional religious ceremonies and festivals. They worshipped the almighty

goddess called Teme-Arau; God, the Creator and the one in charge of reproduction. The socio-cultural and trado-religious life of the people in the community involved ceremonies and festivals before the emergence of Christianity. The first Christian church called ‘American Baptist Church’ in Egbemaland was founded in *Polobubo (Tsekelewu)* community, one of the major towns in Egbemaland in 1938. This was as a result of missionary effort in the area between 1927 and 1938. Today, the religious life of the people has changed drastically because of the influence of Christianity. Most of the people now worship in various churches in the villages and towns in Egbema land, employing various forms of music – vocal, instrumental and a combination of both in the churches’ worship and activities.

The study is derived from two major theoretical frameworks; the functionalist and diffusionist theories. Functionalist analyses examine the social significance of phenomena, that is, the function they perform in a particular society in maintaining the whole. Functionalist theorists believe the different parts of a society have their own roles to play as they work together smoothly in order to form a harmonious whole. The metaphor often used to describe functionalism is that it views society as a body, with the different parts of society such as government, media, religion, family and schools, like the different organs in a body; each contributing in a different way to keeping the entire body healthy. The functionalist theory suits this study because the focal point of the thesis is on the place of church music in the life of the churches in Egbema land; the roles Church music played in the development of the churches and in the various towns and

villages in Egbema land and how music has interacted with religion and society and the resultant impact of that interaction in generating a wholesome, healthy and growing human society in the churches, towns and villages and the territory as a whole. Diffusionism, on the other hand refers to the spread of a trait or innovation outward from a source or from one [culture](#) to another. It is the theory that cultural and technological innovation, in general, has spread outward from a small number of sources (or in extreme versions, from one source). Since church music exists within a culture, it was important to trace its origin in Egbema land and how it has spread or was transferred through migration or other contacts. This theory helped in identifying what musical culture was imported and the innovations that came out of it and also what existing musical culture the imported culture met and how the two interacted in the process and became one significant whole.

Three major research methods are employed. These are the historical method which derives information from primary and secondary sources; the descriptive research method which was used to derive the characteristics of the phenomenon being studied and the hermeneutical method which was used in the interpretation and analysis of the texts of the repertoire used in the worship services and activities of the Churches in Egbemaland. The musico-analytical method also served a purpose in the analysis of musical data. The study population included a total of thirty Christian churches among which are the Orthodox, Pentecostals and Organization of African Indigenous Churches. A combination of both the stratified and cluster sampling techniques are employed

with thirty churches in the towns and villages across the land strategically selected. These were randomly picked, visited and studied. Multiple data collection techniques are adopted which included amongst others life histories, biographies, oral and written interviews, observations, library sources, etc. The sample as adopted above helped in ascertaining the history of the Church in Egbema and her use of music and the impact of the same on the churches in the land.

The study identified the diverse roles and nature of Church music generally and the roles it played in the worship and activities of the Churches in Egbema land and Christian Church. These included Church music as God's gift, prayer, divine encounter, priest, prophet, proclaimer, healer and teacher or as Christian educator. Other functions discussed included Church music as divine, human and emotional expression and impression; and Church music as an art and act of pleasure, pastoral care and communication, serving as an offering, a unifying factor and cultural reinforcement; all buttressing the fact of the power in the Christian song.

In examining the evolution of Church music within the period between 1938 and 2014, three stages were established. The Period of Foundation (1938-1963) which saw the emergence of the first Christian Churches in Egbema land with very solemn, cold, sparse and minimal use of music; the Period of Nationalism (1963-1988) which saw the beginning of translation and transliteration of English hymns into Ijaw language for worship; and the Period of Interculturalism (1988-2014) that saw a blend of indigenously derived music with

the music of other cultures. The melodic structure of Church music in Egbema is responsorial in form and practice. In group performances in the Churches, free harmony is supplied that run most often in thirds that adds richness and beauty to the sound and this is provided usually extemporaneously by some members of the performance group so gifted and naturally endowed. As is characteristic of African music, the rhythmic structure is complex yet creative, interesting and exciting. Instrumentally, due to modernization, both local and indigenous musical instruments and western instruments are blended and used in the worship and activities of the churches in addition to an admirable and captivating hand clapping. These have provided a rich and loaded instrumental accompaniment in the performance of music in the churches.

The musical scales of church music in Egbema combined both the western and African concepts which are predominantly the diatonic, tetratonic, pentatonic, hexatonic and sometimes chromatic scales. While all of the cadences may not be present in one piece of music, all the traditional and universally known cadential points do exist in the music of the churches in Egbema. The tone colour or tone quality or timbre do exist and could be identified in the drum ensembles as well as in the voices. In general, the tone colour could be described to be resonant, bright, warm and with a vibrato.

In the various churches, there are choral ensembles of different sizes and age groups, serving both regular and occasional worship and activity purposes. These comprise of both males and females in the membership, performing together and regularly with the exception of gender based organizational or

sectional choirs. The indigenous Izon dance forms of the people find appropriate expression in the worship and activities of the churches. Singing is more congregational and involves massive participation of the people and is not left for an exclusive or special selected few. The repertoire for performance spring from composed songs of hymns, anthems, native airs and choruses on bible characters, stories, teachings, verses of scriptures and Christian life experiences of the people. Other sources of repertoire existed from neighbouring language songs from neighbouring churches in neighbouring towns and villages and even states.

Church music forms are varied in Egbema land but not necessarily different from generally known, acknowledged and more predominant African music forms and features. These forms include the rounds, call and response, solo and chorus, verse and refrain; and sometimes a combination of forms which are most often characterized with repetitions. The tempo of the music is generally fast even when it may start slow. As a characteristic feature of African music, the rhythm relies heavily on improvisations. Indigenous songs are used side by side with English songs. Not much accappella performance is done. Ijaw is the main and predominant language used during the performance of Church music in Egbema land. The Ijaw language in Egbema, though having diversities in dialects can be understood basically by all of the indigenous people in the area. This informs the use of Ijaw as the main language in the performance of Church music. However, for the interest of a few non-Ijaws in these congregations and for cross cultural worship and relevance, some Yoruba (Ilaje), Urhobo, Itsekiri, Edo, Igbo, Hausa, Isoko, and English language songs are also used in the congregations.

Some of the songs used are also transliterations of the Ijaw text into the languages mentioned and vice versa. As a result of urban and indeed the western missionary influence, the English language found expression in music and worship among the people.

Church music is performed at various occasions and avenues in the religious worship and activities of the churches in Egbema. Such occasions and avenues among others include the Sunday worship services, midweek services of prayer and bible study, wedding services, Church revival services, funeral services, crusades and evangelistic outreaches. Some performance excesses were also identified in respect to overly loud volumes in the use of instruments. What may be termed as misleading dramatization and emotional outbursts during performances as well as some lack of biblical, theological and doctrinal depth in the content of the music texts were also observed.

In respect to the place, uses, roles and attachment of importance in the employment and appropriation of church music, both commonalities and peculiarities existed in the different churches in Egbemaland. The commonalities amongst others can be found in the composition, disposition and performances of the choral ensembles and dance styles, congregational singing, language and repertoire for performance, musical forms, performance contexts and excesses. While peculiarities existed in terms of extremes, excesses, extra drive, attachment of deeper meaning and understanding on the place and manner of employment in the use of church music. An analysis was also done on the textual, contextual, biblical, theological and doctrinal content of the music; especially the

songs used in the worship and activities of the various churches. Effort was also made to highlight the contributions of music to the growth of the churches.

The need for the use of indigenous music in the churches was also given the required emphasis. Indigenous church music, described as a music genre or type that is traditional to a people, done in the dialects of the people with a local rhythmic identity and accompanied with culturally relevant musical instruments of the people, was found to have made the worship and the activities of the churches more relational, associable, distinguishing, unique and original. It carried with it the peculiarities in the musical disposition, language, idioms and practices of the people in the area and helped in the massive congregational participation, action and involvement. Indigenous church music made the people feel more at home, built their love bonds, unity, harmony, cultural identity and reinforcement; resulting in emotional satisfaction and exponential growth. Church music was found to be central in the religious worship of the people and really added value and vitality to the same. Simply put, the worship and activities of the churches are only complete, interesting, pleasurable, enjoyable, meaningful, inspirational, dynamic, intelligible, salvific, powerful, participatory, associable, unifying and most beneficial with church music than anything else.

5.2 Conclusion

The music of the Churches in Egbemaland is rich and varied in its harmonic, melodic, instrumental and rhythmic structure and has diversity of forms as well. The generally acknowledged complexities, syncopations and improvisations characteristic of African music are equally evident. Multiple scale

systems exist in the music of the people. These among others include the diatonic, tetratonic, pentatonic and sometimes chromatic scales. Music and dance are part and parcel of the religious life of the people. There are also commonalities and peculiarities in the uses, roles and application of music in the churches.

The study has established the effectiveness in the employment of indigenous music in the churches in Egbemaland and that music in worship is a suitably appropriate and dynamic tool with spiritual potency that engenders Church growth. These discoveries will assist the churches within and outside the Egbema territory in Edo and Delta states to take seriously and employ effectively the potentialities in the music ministry. A recognizable fact that music in general and in particular, indigenous Church music, reinforces cultural identity, beauty, re-awakening and relevance has been elaborately discussed. An eloquent statement has been made that Church music both in word and deed, promotes ethical propriety, moral soundness and consciousness; ministering to the spirit, soul and body of man. Knowing these contributions and appropriating them in no small way positively impacts on the spiritual growth and by extension affect the physical, political, educational, economic and moral development of the individual, family, community and nation at large. The Egbema people in particular, the academia, churches, towns and villages and future researchers will benefit from this study through its historical, musical and religious discoveries and expositions.

5.3 Research Findings

- i. The investigation established that church music in Egbema land had both commonalities and peculiarities in its application, purpose and roles within the various church denominations. These existed in the choral ensembles, congregational singing and instrumental groups.
- ii. It found that the interest, expression, vitality and value which music adds to worship contributed to the growth of the churches in Egbemaland.
- iii. It further established that more indigenously derived music is appropriate and effective in the religious worship of the Christian churches in the area.
- iv. It identified call and response, solo and chorus, verse and refrain, strophe and round as vocal forms in the music of the churches under investigation.
- v. It established that the Period of Foundation (1938-1963) saw the emergence of the first Christian Churches in Egbema land with very solemn, cold, sparse and minimal use of music.
- vi. It also established that the Period of Nationalism (1963-1988) saw the beginning of translation and transliteration of English hymns into Ijaw language for worship.
- vii. It further established that the Period of Interculturalism (1988-2014) saw a blend of indigenously derived music with the music of other cultures.
- viii. Within the period (1938-2014), under review, there was neither transcribed indigenous music nor indigenous hymnal with musical transcriptions in use among the church denominations in Egbemaland; the only exception being The Broadman Hymnal and The Baptist Hymnal, both of which were of western origin and tradition and were in minimal use by the orthodox churches.

5.4 **Recommendations**

According to Seville who said “unless sounds are remembered by man, they perish, for they cannot be written down” (Fjordman, 2009:10:11). If there is anything that has dealt the greatest blow to African music, it is lack of notation. Africa and Africans have relied for centuries on oral tradition and this has affected African music negatively and retrogressively. African sounds perished for lack of notation over the years. In the past, African scholars have attributed this failure to the rhythmic complexities in African music. To them African music was too complex to be notated (Fjordman, 2009:10:11). Another factor was lack of education generally. Most Africans before now had no good educational training or exposure; music education being among the most hit. That African music was not written, kept it apart from the West. This is inspite of the fact that “many particular features of western notation have been around for a millennium including staff lines, clefs, and notes placed above the text and arranged so that higher notes indicate higher pitches” (Fjordman, 2009:10:11).

Notation is the reason we can have a thousand years of music that is written and can be heard, read and performed still. Music scholars should endeavour to go the extra mile in ensuring that our indigenous songs are transcribed and published for the use of Christians and the Christian churches in Egbema land and indeed everywhere. If this is done, the hitherto unwritten syndrome of most indigenous church music will be a thing of the past. Formal musical skill training should be encouraged for indigenously oriented church musicians. This will go a long way in helping such performers to translate their works into staff notations, thereby

making their music accessible to other literate musicians in written form and for more appreciation, appropriation and use beyond the local environment. Trainings in church music should of primary importance include indigenous music identification, relevance and usage in Christian worship. Note also that “in considering peoples effort at indigenizing Christian expression through the use of music and dance, validity and meaning must be the key words” (Ofosu, 2001:29).

Western hymn translations into local language hymnal like the Ijaw hymnal is a welcomed development. But beyond this, the indigenous church should move further to adopt an indigenous hymnody that originates from the cultural and musical identity of the people. Kaufman in Idolor (1999:323) supports this opinion by saying that “the translation of Western hymns into vernacular languages is a partial solution to the problem of church music indigenization; rather the people should be encouraged to express their new-found Christian faith in songs that have grown out of their traditions”.

For churches in a homogenous setting like Egbema, more indigenous music should be employed in the worship services and activities and let the local language also be more used than any other. It is the conviction of this researcher that not too long from now, indigenous church music will much more in increasing measures permeate and dominate the worship and activities of our churches in Egbema land, Nigeria and Africa at large. For, it is proper that people’s music, language and culture should all work together to form and define their religion and worship.

It is vitally important that the text(s) of our Church music in religious worship be more doctrinally and theologically sound, rich, balanced and in-depth. This is the kind that can please God, reach the hearts of men and save souls for Christ. Churches should strive to make the roles or functions of church music a continual, practical and experiential reality in the worship, activities and ministries of the church within and without. As we employ church music in the worship of our God, it is important we ensure that our hearts are totally sold out to God, His purposes and His work. The sole responsibility of religious worship music is to glorify God and edify men. Our use of indigenous music in worship must meet this requirement to have divine approval and human relevance. For the Holy Scripture exhorts us; “whatever you do, work at it with all your heart, as working for the Lord, not for men; and whatever you do, whether in word or deed, do it in the name of the Lord Jesus, giving thanks to God the Father through Him” (Col. 3:23, 17, NIV).

While the use of Western musical instruments is encouraged in the performance of Church music in Egbema land, it will be advisable for the local, indigenous and traditional musical instruments to continue to have a dominant role. Western instruments should play complementary roles in the performance of indigenous church music, while emphasis should be given to the use of local instruments over the western. In the traditional musical practice of the people, instruments are played loud. However, in global musical practice, instruments are used to accompany the singing, supporting the human voice and not to supplant it. Therefore, the practice as observed by this researcher, where instruments were

played overly loud should be discouraged. Musical instruments, whether Western or African or both should appropriately serve their accompaniment roles and supportive purposes. Emotional outbursts and ecstasy are welcomed responses in musical performances. However, care must be taken in the context of a Church setting and indeed her worship services, so that worshippers are not misled or distracted to focus on the persons involved in the performance at the expense of the worshipful mood that ought to exist and be maintained in the worship of the Almighty God. The use of garments or some kind of uniform by the choral ensemble(s) should be encouraged to continue and be given significance even more. It is biblical and Churchy for a group like the choir to be in specially made robes.

Most if not all of the first set of African missionaries, church leaders and church musicians were foreigners (western missionaries or scholars to Africa) who knew very little about African cultures, art and music. Even early African church leaders and musicians led and wrote with western background, influence and mind set. Though commendable it might be, but some wrong impressions and misrepresentations were made, imbibed and copied by the local people. To bridge the gap and indigenize, Africans should rise as real Africans to write of Africa while African musicians should rise to write about African indigenous music. There and then can we fully utilize, maximize and export Africa and African indigenous church music as it really is.

5.5 Contributions to Knowledge

- i. The study has provided a novel body of scholarly information on the structural features of indigenously derived church music in Egbema land.
- ii. The study has enhanced the development of sacred musicology through the interpretation of musico-theological elements in the church music in Egbema land, Edo and Delta States, Nigeria.
- iii. The musical transcriptions in the study have added new insights to the corpus of Nigerian indigenous music.

5.6 Suggestions for Further Study

This study has only covered church music in Egbema land in Edo and Delta States of Nigeria, 1938 – 2014. It has not treated church music in the worship and activities of churches in other areas outside Egbema land. The study has also been limited to the period under review. The researcher did not also cover the use of music in the worship and activities of other religions.

In view of the above, researchers in future may cover other geographical areas, communities, cities, kingdoms, local government areas, states, regions, etc to identify peculiar functions of music in the worship and activities in a particular denomination or group of denominations and or other faiths and religions for further study and research.

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LIST OF CHURCHES SELECTED IN EGBEMALAND FOR THE STUDY

1. First Baptist Church, *Polobubo (Tsekelewu)*
2. Pablogba Memorial Baptist Church, *Polobubo*
3. Gateway Baptist Church, *Ajagbene*
4. First Baptist Church, *Opuama*
5. Akekoromo Baptist Church, *Agoduba*
6. Ganbotei Baptist Church, *Ajakurama*
7. El-Jireh Baptist Church, *Idebagbene, Ogbinbiri*
8. First Baptist Church, *Ofunama*
9. Assemblies of God Church, *Ofunama.*
10. Assemblies of God Church, *Ajakurama.*
11. Redeemed Christian Church of God, *Polobubo*
12. Faith Rebuilders Assembly, *Polobubo.*
13. High Impact Christian Centre, *Abere.*
14. Born Again Believers Church of Christ, *Polobubo.*
15. Living Faith Church (AKA, Winners Chapel), *Ofunama.*
16. Ark of Restoration Church, *Opuama.*
17. All Believers Church, *Agoduba.*
18. Intercessory Ministry, *Ajakurama.*
19. Anchor of Hope Ministry, *Gbolukanga.*
20. Discipleship Centre, *Ofunama.*
21. Cherubim and Seraphin Church, Pinakiri Zion, *Polobubo*
22. Cherubim and Seraphin Church, Aza-Ama Zion, *Opuama*

23. Cherubim and Seraphin Church, Ojudokiri Zion, *Ajakurama*
24. Cherubim and Seraphin Church, *Idebagbene, Ogbinbiri*
25. Egbema Cherubim and Seraphin Church, *Ofunama*
26. Celestial Church of Christ, Parish 1, *Polobubo*
27. Celestial Church of Christ, *Opuama*
28. Celestial Church of Christ, *Abere*
29. Celestial Church of Christ, *Ubebirakui, Ogbinbiri*
30. Celestial Church of Christ, *Ofunama*

Appendix 1

Song Texts and their English Translations

The following are examples of songs used in the worship and activities of the churches in Egbemaland. Beyond their collection and collation, the lyrics (texts) and their English translations are also given.

Song 1: Ayu Ba Ra Ko Ko Ebi Ke, Emi Ye

Ayu ba ra ko ko ebi ke, emi yen weri me ne,
Ayu ba ra ko ko ebi ke, emi yen weri me ne,
In yo, in yo (3x)
Ayu ba ra ko ko ebi ke, emi yen weri me ne,

Ayu ba ra se le ebi ke miyen weri me ne,
Ayu ba ra to bou ebi ke miyen weri me ne
In yo, in yo (3x)
Ayu ba ra ko ko ebi ke miyen weri me ne

English Translation

The Lord has really done me good in His house
The Lord has really done me good in His house
It's true, it's true (3x)
The Lord has really done me good in His house

The Lord has blessed me financially,
The Lord has blessed with a child,
It's true, it's true (3x)
The Lord has really done me good

Song 2: Aki Na Na Na Otu

Aki na na na otu, mi na aki na
Kekere kekere kekere,
Aki na na na otu mi na aki na
Kekere kekere kekere

Aki na na na otu, mi miyai akpo mia,
Bin ke bin emi yo,
Aki na na na otu mi na aki na
Kekere

English Translation

Those who have faith should maintain their faith
Maintain it 3x
Those who have faith are many in the world,
So those who have faith should maintain their faith

Song 3: Jesu Ga Ebi

Call: Jesu ga ebi emi gha, Response: Ebi emi ye
Call: Jesu ga ebi emi gha, Response: Ebi emi ye

English Translation

To serve Jesus is good, it's good
To serve Jesus is good, it's good

Song 4: Tamarau Tene, Wo Tene Wo Bo-Me

Tamarau tene, wo tene wo bo-me (4x)

English Translation

God called us, called us and we came to Him (4x)

Song 5: Obe Li Bo oh, Temewei Ga

Obeli bo oh, temewei ga,
Obeli bo oh, temewei ga
Obeli bo oh, temewei ga
Ebi ke emi ye
Diri guo wei beli bo e, temewei ga,
beli bo e temewei ga,
Ebi ke emi ye
Sei ye miyen wei, beli bo e, temewei ga,
Beli bo e, temewei ga, ebi ke emi ye

English Translation

All should return and serve the Lord;
All should return and serve the Lord
All should return and serve the Lord,
There is blessing in serving the Lord.

Those who are doing evil,
Who are involved in wickedness;
Return and serve the Lord,
There is blessing in serving the Lord.

Song 6: Din Be Rin Sei Gha Ala Bode

Din be rin sei gha ala bode o,
Fi de ke me bai du bau gho biri be le gha ye;
Din be rin sei gha ala bode o,
Fide keme bai du bau gho biri be le gha ye

English Translation

Tomorrow may be too late;
 The dead cannot repent in the grave
 Tomorrow may be too late;
 The dead cannot repent in the grave

Song 7: Jesu Yain Ye

Jesu yainye --- Jesu yainye,
 ebi ye mo sei
 Jesu yainye e; a Jesu yainye
 Seleke bi kpo, sele ko pini owei,

Toboh bikpo – toboh kepini owei,
 Jesu yainye --- Jesu yainye
 Ebi ye bo sei
 Jesu yainye – a Jesu yain

English Translation

All the good things belong to Jesus
 All the good things belong to Jesus
 I asked for money, he gave me money
 I asked for a baby, He gave me a child
 All the good things belong to Jesus

Song 8: Ayuba Oge Le Se Ri Mo

Ayuba ogele se ri mo,
 Ayuba Ogele se ri mo,
 Ayuba Ogele se ri mo,
 Ayuba Ogele se ri mo.

English Translation

It is the Lord's dance; raise your legs for Him,
 It is the Lord's dance; raise your legs for Him,
 It is the Lord's dance; raise your legs for Him,
 It is the Lord's dance; raise your legs for Him.

Song 9: Te Bra Ke Emo Ko Ikule Ma, Nanawei

Te bra ke emo ko ikule ma, Nanawei,
 Inde bra ke mo ko ikule ma, Nanawei,
 Ina miyen ebi bo, ena ele mo numen fa kpo
 Sei de yo, Te bra ke emo ko ikule ma

Wari kpo ena fatimi me,
 Tamarau wari bo mo epire,
 E sukuru wari kpo lagha,
 U eto lumo pamo

Egberi yo, ya he
Egberi o, ya he,
Egberi o ya he,

Te bra ke emo ko iku le ma, Nanawei,
Indi bra ke emo ko iku le ma, Nanawei,
Ina miyen ebi bo, ene lemo numen fa kpo
Sei deyo, Te bra ke emo ko iku le ma

English Translation

How will I salute you, my Lord;
How would I thank you, my Lord;
For the good you have done for me,
Has made me to dance without a song

I tell my story, I give my testimony,
I was not having a house, he provided for a house,
I did not go to school, yet he taught me thoroughly,
So, his good works has made me to dance without a song.

Song 10: Ena Buwa Eko Mu Wei

Ena buwa eko mu wei,
Ena buwa eko mu wei,
Ebi emi yo sei, eko mu wei
Ebi emi yo sei, eko mu wei

English Translation

My legs carry me go, my legs carry me go
Anywhere better de, carry me go
Anywhere better de, carry me go

Song 11: Dada Oton Ron Ghan, Teke Emo Gba Mene Ghan

Dada oton ron ghan, teke emo gba mene ghan
Dada ton ron ghan, ina akpo me, bou wele di ghe,
Furu wei kpo suo afa ghe, yai wei kpo suo afa ghe,
Ina akpo me buo le di ghe, furu ke imo gbamene ghan,
Diri guo ke imo gba mene gha, yai ke imo gba mene gha
Ina aga me bou wele di ghe.

English Translation

In the presence of the Father, what shall you say?
In the presence of the Father, what shall you say?
Examine your life
The thief is not going to be there, so, examine your life
Are you going to tell God you are a thief?
Are you going to tell God you are a fornicator?

Are you going to tell God you are evil?
Please, examine your life.

Song 12: Ayuba ra Bebe Imele Kamo

Ayuba ra bebe
Imele kamo,
Imele, imele o,
Imele, imele o,

Imele imele o
Ayuba ra bebe
Imele kamo,
Imele imele o.

English Translation

The word of God is very pleasant (sweet)
Pleasant, quite pleasant)3x
The word of God is very pleasant
Pleasant, quite pleasant

Song 13: Jesu Aru me, Yoimi Igbe e

Jesu aru me, yoimi igbe o,
Yoimi igbe, ayoimi igbe o, yoimi igbe.
Ayuba aru me yoimu-igbe o
Ayoimu igbe, ayoimu igbe o, ayoimu igbe

English Translation

Paddle the canoe of Jesus to the end
Paddle it to the end
Paddle the canoe of Jesus to the end
Paddle it to the end.

Song 14: Ayuba Ebi Me, Egba Mene Ye

Ayuba ebi me, egba mene ye
Ayuba ebi me, egba mene ye
Ayuba ebi me, egba mene ye
Ayuba ebi me, egba mene ye

E keni ken deba, i na he,
E manu ken deba oseri ti ye e,
E taru ken deba o bira opolo he,
Ayuba ebi me egba mene ye

English Translation

I will tell of the goodness of the Lord

I will tell of the goodness of the Lord
I will tell of the goodness of the Lord
I will tell of the goodness of the Lord

When I count one, hear
When I count two, all should stand up
When I count three, all should clap hands
I will tell of the goodness of the Lord

Song 15: Ayuba Ebi Me Eme Eride O

Ayuba ebi me eme eride o
Yolo, yolo, yolo
Ayuba ebi me eme eride o
Woni bo adi ye

Ayuba ebi me eme eride o
Yolo yolo yolo
Ayuba ebi me eme eride o
Woni bo odi ye

English Translation

I have seen the goodness of the Lord,
It is shining, shining, shining
I have seen the goodness of the Lord,
It is shining, shining, shining

Song 16: Ena Bira Sin Gho Ho Ho Sei Teme

Ena bira sin gho ho ho sei teme
Ena bira sinho ho-ho
Ena bira sinho ho-ho seiteme
Ena bira sin ho ho ho, sie teme
Ena bira sin, ena bira sin ho,
Ena bira sin ho ho ho

English Translation

Leave me, you evil spirit
Leave me,
Leave me, you evil spirit
Leave me, you evil spirit
Leave me, leave me
Leave me alone

Song 17: Iya Miyen Ka Tamarau

Iya miyen ka Tamarau e
E degbe tuwa ipiri mo,
Iya miyen ka Tamarau e

E degbe tuwa ipiri mo

Iwoni iba me kori wori,
Miyen erin me lamo,
Iya miyen ka tamarau e
Wo degbe tuwa ipiri mo.

English Translation

You have done so well, Lord;
I give you thanks
You have done so well, Lord;
I give you thanks
For you preserved our lives to this today,
You have done so well, Lord;
We give you thanks.

Song 18: Jesu Miyen Ebi Bo Ani Elemo Powei Deye

Jesu miyen ebi bo ani elemo powei deye, ewowo
Ani elemo powei deyo ewowo,
Jesu miyen ebi bo ani elemo powei deyo ewowo
Ani elemo powei deyo ewowo, ewowo, ewowo, ewowo
Ani elemo powei deyo ewowo

English Translation

The good deeds of Jesus are making me joyful and happy
It is s making me joyful and happy
The good deeds of Jesus are making me joyful and happy
It is making me joyful and happy, happy, happy and happy
It is making me joyful and happy.

Song 19: Pabo Sei, Pabo Sei, Pabo Sei

Pabo sei, pabo sei, pabo sei,
Ayuba kon ko ebi ko imiyen wori-gha pabo sei,
Ayubara kon ko ebi ko imiyen wori gha pabo sei ye pabo sei,
Ayubara kon ko ebi ko imyen wori gha pabo sei,
Ayubara kon ko ebi ko imiyen wori pabo sei.

English Translation

Come out and dance 2x
If the Lord has really done you good and blessed you,
Come out and dance
If the Lord has really done you good and blessed you,
Come out and dance, Come out and dance
If the Lord has really done you good, Come out and dance

Song 20: Nanawei Eni Yerin Me Iyen

Nanawei eni yerin me iyen
Nanawei eni yerin me iyen
Nanawei eni yerin me iyen
Sei sei o, apiri sei kumo e

Ikere fin mene ofoni gbali mene wei,
Ikere sou mene atuke gbale mene
Nanawei eni yerin me iyene...
Sei sei o... apiri sei kumo e....

English Translation

My Lord, my living is in you
My Lord, my living is in you
My Lord, my living is in you
I make my plea of you,

Let it not go bad
You are the one that feeds the flying birds,
You are the one that feeds the lilies,
My Lord, my living is you, let it not go bad.

Song 21: Jesu Ye Kon Ken Bo Ajaye Kon

Jesu ye kon ken bo ajaye kon
Jesu ye kon ken bo ajaye kon
Jesu ye kon ken bo ajaye kon
Jesu ye kon ken bo ajaye kon

Jesu ye kon ken bo bon don fa
Jesu ye kon ken bo bon don fa
Jesu ye kon ken bo bon don fa
Jesu ye kon ken bo bon don fa

Owei ke ukon, kpo bon don fa
Iyoro ke ukon kpo bon don fa

English Translation

Anyone that accepts Jesus accepts a new thing
Anyone that accepts Jesus accepts a new thing
Anyone that accepts Jesus accepts new thing
Anyone that accepts Jesus accepts new thing

Anyone that accepts the way of Jesus, has no worries
Anyone that accepts the way of Jesus, has no worries
Anyone that accepts the way of Jesus, has no worries
Anyone that accepts the way of Jesus, has no worries

Though it be a man accepts Him, no worries
Though it be a woman, no worries

Song 22: Teke Emo Miyen Nanawei Piri Degha

Teke emo miyen Nanawei piri degha
Teke emo miyen Nanawei piri degha
Nanawei etari ke duo ne,
Ena boyai mo fei eperi me,
Ena bina otu,
Obo egbo lomo Jesu kariye

English Translation

What would I do for the Lord,
What would I do for the Lord,
Because the Lord loves me,
On account of my sins He died for me,
My brothers and sisters,
Come and join me to serve Jesus

Song 23: Imu Layo Layo, Ayuba Kule

Imu layo layo, Ayuba kule,
Imu layo layo, Ayuba kule,
Imu layo layo, Ayuba kule,
Imu layo layo, Ayuba kule.

English Translation

Anywhere you go, honour the Lord,
Anywhere you go, honour the Lord,
Anywhere you go, honour the Lord,
Anywhere you go, honour the Lord.

Song 24: Abobo Abobo, Abobo Abobo

Abobo abobo, abobo abobo
Abobo abobo, abobo abobo
Jesu miyen aye abobo
Abobo abobo, abobo abobo
Jesu miyen aye abobo

English Translation

Wonderful, wonderful, wonderful, wonderful,
Wonderful, wonderful, wonderful, wonderful,
The works of Jesus are wonderful
Wonderful, wonderful, wonderful, wonderful,
The works of Jesus are wonderful

Song 25: Powei, Powei Ke Wo Yen

Powei, powei ke wo yen
Powei, powei ke wo yen o...
E ho powei, e ho powei ke wo yen
Kime sei powei yo, powei (Repeated over)

English Translation

Joy, joy is our own;
Joy, joy is our own
Yes joy, yes joy is our own,
Let everyone be joyful and rejoice

Song 26: Eruke Beli, Tamarau Beli Gha

Eruke beli,
Tamarau beli gha
Eruke beli,
Tamarau beli gha

English Translation

Idols change;
God never change
Idols change;
God never change

Song 27: Ulele Fia Fia Ko Ulele

Ulele, fiafia ko ulele,
Ulele, fia fia ko ulele
Ulele, fia fia ko ulele
U ikpamo ogono wari mumene
Ulele, Ulele, Ulele, Ulele)4x
U Ikpamo ogono wari mumene

English Translation

Follow Him, follow Him in holiness
Follow Him, follow Him in holiness
Follow Him, follow Him in holiness
He will lead you to heaven
Follow Him, follow Him in holiness)4x
He will lead you to heaven

Song 28: Nanawei Kuro Ko Eperi Ye

Nanawei kuro ko eperi ye
Eperi ine feri me kori, dula ghe,
Du mo eringha
Tamarau ebi sei gha
Ke eperi feri me gha

Epiri ako ri dula he...

English Translation

Lord, give me power,
Power to do your work to the end,
At the end of the age,
When you ask me about the work you gave me,
Let me do the work to the end

Song 29: Bolou Iwoni Mo

Bolou iwoni mo, bolou iwoni moye
Bolou bolou ke iwomi mo,
Bolou iwoni mo ye
Bolou bolou ke iwoni mo,
Jesu firi woni owo omo,
Bolou bolou ke woni mo

English Translation

March on, move forward,
March on in progress
Progress, progress, you must make
Those who do the work of Jesus
Will always march on in progress

Song 30: Miyen Akpo Imele Ayemo Piri, Iko Nanawei Zuo Sin K'mo

Miyen akpo imele ayemo piri, iko Nanawei zuo sin k'mo
Miyen akpo imele ayemo piri, iko Nanawei zuo sin k'mo
Du la Ifiyo pon namo, eni miyan, eni miyan
Dou la Ifiyo pon namo, eni miyan, sori eni miyan

English Translation

Don't allow the things of this world overtake you from the Lord's hand,
Don't allow the things of this world overtake you from the Lord's hand,
At last you hear the voice saying, I know you not, I know you not;
At last you hear the voice saying, I know you not, I know you not.

Song 31: Okuwaye Pra Me Edende Ye

Okuwaye pra me edende ye, Nanawei iyake ipirimo
Okuwaye prame edende ye, nanawei iyake ipirimo
Eya ikiyari mo, eyake iyari mo
Iku aye pira me edendeye, eyako iyari mo

English Translation

I am tired of carrying heavy load,
I bring them before you, Lord,
I bring them before you, Lord,

I bring them before you, Lord,
I am tired of carrying heavy load,
I bring them before you, Lord.

Song 32: Ayuba Tonton Teme Korobo

Ayuba tonton teme korobo
Ayuba tonton teme korobo
Osuo koro bira koro eyorohe
Ayuba tonton teme korobo

English Translation

Lord, Holy Spirit, come down
Lord, Holy Spirit, come down
Come down as rain round me
Lord, Holy Spirit, come down

Song 33: Jesu Bai Woni Aboyan Duo Feme

Jesu bai woni aboyan duo feme,
Jesu bai woni aboyan duo feme;
Ini feme ani Idongha,
Jesu bai wani aboyan duo fieme;
Jesu bai wani aboyan duo fieme,
Ini feme ani idongha
Ini tebeke amo duo ufamu
Woni tebeke duo ani ukaki
Ini feme ani idongha

English Translation

Jesus died because of our sins,
Jesus died because of our sins;
Does it not bother you that He died for you?
Jesus died because of our sins,
Jesus died because of our sins;
Does it not bother you that He died for you?
Because of us he was slapped,
Because of us he was nailed to the cross;
Does it not bother you that He died for you?

Song 34: Jesu Ke Anakpo Nanawei

Jesu ke anakpo Nanawei
Jesu ke anakpo Nanawei
Jesu ke anakpo Nanawei
Jesu ke anakpo Nanawei

Calvary yo agbala gha
Ini isomo koromo eyari Nanawei, Jesu
Calvary yo agbala gha
Ini isomo koromo iyari Nanawei, Jesu

English Translation

Jesus is the owner of my life
Jesus is the owner of my life
Jesus is the owner of my life
Jesus is the owner of my life

On the cross of Calvary,
He purchased me with His blood
On the cross of Calvary,
He purchased me with His blood

Song 35: Karigha e

Karigha e... Karigha e...
Karigha e... Karigha e...
Osain mo erumo karigha e
Karigha e (Repeated over)

English Translation

I will never worship, I will never worship
I will never worship, I will never worship
Gods, goddesses, I will never worship

Song 36: Ikpo Bo Na, Ekpo Bo Na

Ikpo bo na, ekpo bo na
Bira ko kara tin timi iyakiyafa,
Christ zou bo eh kuro mo se unubira etoru kori,
Ukere e aki koro mo.

English Translation

You come and hear, I will come and hear too,
Gods made with hands cannot save you,
Come to Christ, all power belong to him
I will trust in Him, He gave me salvation.

Song 37: Eni Ikiyo Sei Pele, Epiri Kumo

Eni ikiyo sei pele epiri kumo
Pepi de alake ala mene kpo

E ebimene

English Translation

My mind, don't judge me,
Even though it takes time,
I will be good.

Song 38: Obo, Obo, Jesu Otemene

Obo, obo;
Jesu otemene, obo
Obo, obo;
Jesu otemene, obo
Oru gawei obeli bo;
Obo, obo, Jesu otimene obo

English Translation

All Come, all come,
Jesus is calling you; all come
Those who are worshipping idol,
All Come, all come,
Jesus is calling you; all come

Song 39: Kiri Atamarau Beli Mene Me

Kiri atamarau beli mene me, woni Tamarau beligha,
Kiri atamarau beli mene me, woni Tamarau beligha;
Woni Tamarau ke aberin, tamarau mugberin kpo tamarau,
Timi famene sei tamarau,
Kiri atamarau beli meneme, woni Tamarau beligha

English Translation

Earthly gods change, our God never change;
Earthly gods change, our God never change;
Our God is the God of yesterday, today and forever, He is God
Earthly gods change, our God never change.

Song 40: Teke Emo Miyen Ko Tamarau Pirima

Teke emo miyen, teke emo miyen ko Tamarau pirima,
Teke emo miyen, teke emo miyen ko Tamarau pirima
Ogirinren abu mo sei tubo sinde Tamarau polowo,
Teke emo miyen, teke emo miyen ko Tamarau pirima

English Translation

What shall I do, what shall I do for the Lord?
What shall I do, what shall I do for the Lord?

All my enemies fail at the presence of the Lord,
Take emo miyen, take emo miyen ko Tamarau pirima

Song 41: Tamarau Feri

Tamarau ferि mene ikori mene yeme
Opiri yo Jesu eri, opiri yo Jesu
Opiri yo Jesu eri.

English Translation

The work of God you are doing
Let people see Jesus in you
Let them see Jesus
Let them see Jesus in you

Song 42: Fiafia Bini Ikure Tebe Duo Boye

Fiafia bini ikure tebe duo boye
Fiafia bini ikure tebe duo boye
Fiafia bini ikure tebe duo boye
Dumo erin ekpo akon mene

English Translation

Holy water from the mountain rushing out
Holy water from the mounting rushing out
Holy water from the mountain rushing out
At the end, I shall receive it.

Song 43: Temeda Gbade Timothy Fun O

Temeda gbade Timothy fun o
Megha kpo ne, wo bo emiye,
Wo keni ye mo bogha,
Wo muma erin kpo wo
Keni yo mo muwo fahe,
Temeda sei sei ya bratua no piri he

English Translation

God said in the book of Timothy that,
This world we came, we came with nothing
And we shall also return with nothing
So, God help us.

Song 44: Etimi Jesu Aru Diwori

Etimi Jesu Aru Diwori, esun aru wo buwo seigha
Etimi Jesu aru diwori esun aru wo buwa seigha
Etimi Jesu aru diwori esun aru wo buwa seigha
Ukpo mene igou duo, ekpo eni igou duo,
Etimi umomo keni miyen ghan timi famene sei

English Translation

I will never let satan do damage to the work of Jesus
I will never let satan do damage to the work of Jesus
I will never let satan do damage to the work of Jesus
He wants me to serve him, I will not serve
I will never have anything in common with Him forever

Song 45: Tamarau Emomo Emi

Tamarau emomo emi,
Tamarau emomo emi,
Ine re ke Tamarau emomo emi,
Tamarau emomo emi

English Translation

Emmanuel,
Emmanuel,
Your name is called, Emmanuel
Emmanuel

Song 46: Ini Kuro Koro Mo Bo

Ini kuro koro mo bo, Ini kuro koro mo bo,
Ini kuro koro mo bo, Ini kuro koro mo bo,
Akoromo bo, Ini kuro koro mo bo,
Akoromo bo e, Ini kuro koro mo bo.

English Translation

Send down your power, send down your power;
Send down your power, send down your power ;
Send it down, send down your power;
Send it down, send down your power.

Song 47: Ebode Yo Weri Ko Idisei Bira Miyen

Ma – eoo weri ko idisei bira miyen,
Be-eo – weri ko idisei bira miyen
Ebode yo weri ko idisei bira miyen
Nanawei ebode yo wori ko idisei bira miyen.
Ma eooo be eoo (4x)
Ebode yo wori ko idisei bira miyen
Ebode yo wori ko idisei bira miyen

English Translation

Here I am, use me as you wish
Here I am, use me as you wish
My Lord, I have come, use me as you wish

Song 48: Ini Tukpa Sori Ko Akpo Abu Digha

Bowo bo mo mue, bowo bo mo mue
Ini tukpa sori ko akpo abu digha,
Ini tukpa sori Jerusalem igo ko wo digha
Bowo bo mo mue, ini tukpa sori ko akpo abu digha

English Translation

Come and show us the way, come and show us the way
Put on your light to show the people of the world,
Put on your light and show us the road to Jerusalem
Come and show us the way,
Put on your light to show the people of the world.

Song 49: Nanawei Kule

Kule, Nanawei, kule,
Kule, Nanawei, kule
Idu ko opiri owe be, Nanawei, kule,
Seleko piri owe be, Nanawei, kule gbeme.

English Translation

Greet the Lord, greet the Lord,
The Lord who gave us long life
The Lord who gave us money
Greet the Lord, He deserves our gratitude

Song 50: Ikere Dau

Ikere dau, Ikere dau,
Ikere ena toru ne,
Eko bolo eriyen,
Ikere isanfe ne ogiga finiye,

Ikere ena kpo sei nana,
Ikere bou ne zon ni fagha boumen,
Teke emo, miyen ko ipiri de dou
Etebe ko kiri gbolo ko ipiri ikere dou

English Translation

You are the Lord 2x,
You are the eyes I use to see;
You are the key that opens the door;
You are the owner of my soul;

The bush that burneth and never consume;
What shall I render to you, oh Lord,

I will bow down and worship your name,
You are the Lord.

Song 51: Ina Pele Bimo Yarn

1. Na kpo mi dagha dighi mo kon sin tei
Kiri gha kiyoy yo sei ye mase fa sin
Ten ton kiri na p'lebinmo yai keni,
Keni ko kinghin wo Dau minyen ye pelegu fhi I piri mini

Chorus

- Na p'lebinmo yai keni ko kinghin;
Na p'lebinmo yai kenghin wo Dau miyen
Ye dighi p'lebinmo yai kinghin,
keni koko o kinghin p'lebinmo yai se kinghin wo
Dau miyen ya dighi
2. Torhu tuwa dighi f'ri kiri se yo b'ra
Gban mini Agbadi ni oni be p'ia ye ' ku
Fhi piri na p'lebinmo yai pughi yei se
fa mini
3. I' na uriabu a pere you ma dighi gha,
Krist 'a gha a pere yai ko I piri mini ton,
I na pere yai mini fe gha P'lebinmo yai kinghin
I ni gbee mi ogono wari o emi
4. A din ani yan duba bundon emi kiyoy
Pei Igho sei ku Tamarau ke dehin, '
Na p'lebinmo yai kinghin O dighi mini
Tu o kiyoy dogho bira boghomo ko I piri mini

English Translation

Count Your Blessings

1. When up-on life's bil-lows you are tem-pest tossed,
When you are discouraged, think-ing all is lost,
Count your man-y bless-ings; name them one by one,
And it will sur-prise you what the Lord hath done.

Ref: Count your bless-ings, name them one by one:
Count your bless-ings, see what God hath done;
Count your bless-ings, name them one by one;
Count your man-y bless-ings, see what God hath done.

2. Are you ev-er bur-dened with a load of care?
Does the cross seem heav-y you are called to bear?

Count your man-y bless-ings, ev-'ry doubt will fly,
And you will be sing-ing as the days go by.

3. When you look at oth-ers with their lands and gold,
Think that Christ has prom-ised you His wealth un-told;
Count your man-y bless-ings; mon-ey can-not buy
Your re-ward in heav-en, nor your home on high.
4. So, a-mid the con-flict, whether great or small,
Do not be dis-cour-aged, God is o-ver all;
Count your man-y bless-ings, an-gels will at-tend,
Help and com-fort give you to your jour-ney's end.

Song 52: Tamarau Eni Tamarau

1. Tamarau eni Tamarau
Eni oju ko ipiri
Emiyen a sei ko ogo,
Epei pi bain kumo

Chorus

Mini a toru ko e dighi,
Epei pi boyain miyen kumo
Ebi agah ko eperi,
Angeli abu ye bira (2x)

2. Tamarau eni Tamarau
Ena buwo tiye mo
Hisopu ko e suri dau;
Epinna mini
3. Tamarau eni Tamarau,
Ena bu wo tiye mo
Epei pa ma ikiyo t'wa kumo;
I e ko diya ju be
4. Tamarau eni Tamarau;
Akpo e derhi be dou
Beinmowe mo uni koro,
Mopuni sei ko du wo bo
5. Tamarau eni Tamarau;
Seisei ikiyo mugbai
Eko I dou I kin mo;
Eke ke e dighi
6. Tamarau eni Tamarau;
Boghoyai e nini mo;

Boghoyai ke e kogbin nini;
E pei nini Igagha

English Translation

1. My God, my God;
I give you my body,
Forgive me my sin,
Don't allow me run away.

Chorus: Have mercy on me,
Do not allow me sin;
Give me your good Angel,
Give me good character like that of an angel.

2. My God, my God,
Take care of my steps;
Wash me with soup,
And make clean.
3. My God, my God,
Take care of my steps;
Do not allow me to have double mind,
Like the place I showed you.
4. My God, my God,
The world wants to make mockery of me;
Satan is out there,
With his evil plan
5. My God, my God;
I plead, I plead,
So my mind says count me as your son,
And take care of me.
6. My God, my God,
The sins are much;
The sin I committed will not permit me,
To come and worship you.

Song 53: Bo E, Aki Koro Mo Wei Bo

1. Bo e (3x) Aki koromowei bo....
Bo e (3x) Uni tin mi na de wei bo

Refrain:

Akpo mi se ke giya mini,
Akpo mi se ke beli de,

Don mo, fi mo akpo mi se kon tei bo kari na o
Akpo teme owei

2. Begheli (3) Akpo abu obiri begheli
Begheli (3x) Akpo abu wo teke mo
Fuin abu obiri begheli
Diri guwo abu o biri begheli
Obiri begheli, ta wo Jesu ye ke miyen
Degbe ke dou ye dubamo ke tobou ye
3. Bo e (3x) Tamarau I tin mini bo
Bo e (3x) uni tin nai na ta wei
Bo Jesu akun o bo suwo fiafia
Ebi mini ani I lamini
Pa ke wei bo
Degbe ka dou ye,
Dubamo ke tabou ye
4. Miyen kumo (3x) akpo abu osei a ye
Miyen kumo miyen kumo (3x)
Akpo abu wo teke mo sei aiye miyen kinbo
Jesu mo ake afa sei aiye miyen kumo
Tamarau mo ke be degbe ke dau ye,
Dubamo ke tobou ye
5. Ebi (3x) ebi Iba kere wo mo doumini
Ebi (3x) ebi iba ko wo isaramo
Doghon mo fi mo se ko sin moun
Kpo akpo kori min degbe ke Dau ye,
Dubamo ke tobou ye

English Translation

1. Come (3x)
The Giver of Salvation
Come (3x)
Hear His call and come

Chorus: The entire world is shouting,
The entire world has changed,
Sickness and death has taken the world,
Come and hear our prayer,
The Creator of the world.

2. Change (3x) people of the world,
Change from your sins
Witches change, evil doers change,
Change your mind so we can do the work of God

Thanks to God, glory to Jesus

3. Come (3x) God is calling you, come
Come (3x) Hear his call and come,
Accept Jesus and come
So that you will be clean and good,
Do not waste time, just come
Thanks be to God, glory to Jesus
4. Don't do it (3x)
People of the world, don't do evil
Don't do it (3x)
People of the world, we plea;
Jesus will not accept anyone that does evil,
Do not do evil, that is what God says,
Thanks to God, glory to Jesus
5. Good (3x) good hour is what we want
Good (3x) good air is what we breath,
Sickness and death has been removed,
Therefore, the world will not forget you,
Thanks to God, glory to Jesus.

Song 54: Bo Geleghu Egberi Poiye

1. Bo geleghu egberi poiye
Tun ko fia abu piri yei,
Ebi bibi ke mo bo ye
Fiafia ke tun o mi ye

Chorus:

- Tubo ke mi egberi kobo
Te ke u n're gha
Te ke u mo duwo bo
Bo sughu kori ju ke bo
2. Tamarau kina kiri wei mo biri kenighan
Ke o timi Tamarau bi tubo ke mu mini
Tobou ke oju paghamo
3. Tamarau mi tare akimi
Dau tubou bai fiafia iba
Tubou aghadi o fi 'mo
Bo wo suri pinamo
4. Biri begheli bo ghan yai miyen owei

Ta ba Dau ebi du fi,
Bibitibi wei mo ko ugha,
Ta ebi tun ko I teri.

English Translation

1. Come and listen to wonder working words,
Sing to Holy people,
Good words are what he came with,
Holy words are the words we sing

Chorus: Who brought the story?
What is his name?
What made him to come?
He came to settle disputes.

2. God and humans,
Having different motives;
God now asked who will go,
Who will volunteer himself?
3. God is three persons,
Father, Son and Holy Spirit
Who wants to go and die on the cross?
Come and wash us clean
4. Repent, o you sinner,
The good of the Father and Son is sufficient;
He is called the God of truth,
But crown me with good cap.

Song 55: Ezowei Ina Kpo Ko Jesu Piri

Ezowei ina kpo ko Jesu piri
Ezara ina kpo ko Jesu piri
Iya ko poblewei pirigha madin kpo baiye,
Iya ko Jesu ke piriya timi fakefamo
Ezowei ina kpo ko Jesu piri

English Translation

My brother, give your life to Jesus
My sister, give your life to Jesus
If you give it to satan, it will not last long
But if you give it to Jesus, it will last for ever
My friends, give your lives to Jesus.

Song 56: Powei Bala Puke Emi

Powei bala puke emi,

Poweì bala puke emi
Tamarau tobo, ba yokumo
Poweì bala puke emi

English Translation

There will be joy in the morning,
There will be joy in the morning;
Child of God; weep no more,
There will be joy in the morning

Song 57: Din Berin Seigha Alabode

Din berin seigha alabode o
Fide keme ba dubou biri beligha e
Din berin seigha alabode o
Fide keme ba dubou biri beligha e

English Translation

Waiting for tomorrow may be too late,
The dead cannot repent in the grave;
Waiting for tomorrow may be too late,
The dead cannot repent in the grave.

Song 58: Take Ina- Rere-A

Take ina- rere-a, ina arere a,
Take ina arere-a, Ise miyen timi koro fisegha,
Dumo erinme, take ina arere,
Take ina arere-a arere fagha

English Translation

What is your gain, your gain?
What is your gain if you keep on doing evil and die in it?
What will be your gain at the end of time?
What will be your gain? No gain at all.

Song 59: Eda-Be Ogono Emi

Eda-be ogono emi, eda be ogono emi,
Eweye efagha eda be ogono emi,
Eweye efagha eda be ogono emi.

English Translation

My father is in heaven, 2x
I have nothing to fear; my Father is in heaven,
I have nothing to fear; my Father is in heaven.

Song 60: Sin Ko Upiri Eni Iba

Call: Sin ko upiri eni iba, sin ko upiri eni iba

Response: Sin ko upiri eni iba, sin ko upiri eni iba

English Translation

Call: Praise the Lord, O my soul 2x

Response: Praise the Lord, O my soul 2x

Song 61: Tamarau Teke Na Sin Ko Unere Piri

Tamarau teke na,
Sin ko unere piri,
Powe e ee 2x;
Ise

English Translations

The Lord has answered my prayers,
I will sing praises to Him
Halleluyah 2x
Amen.

Song 62: Jesu Ke Emo Seserei

Seserei, Jesu ke emo seserei
Jesu ke emo seserei,
E bai bain ghan fa

Solo: E bai timi bain ghan fa o...

English Translation

Jesus is my refuge, I shall not run again

Song 63: E Barakumo, Nanowei

I bo inakeme kon kiri gha
E barakumo o, e barakumo o
I bo inakeme kon kiri gha
E barakumo o, e Nanowei

English Translation

When you come to collect your people,
Remember me oh Lord, Remember me oh, Lord
When you come to collect your people,
Remember me oh Lord, I pray.

Song 64: E Nume Ke Tun, Sin Ko Upiri

E nume ke tun, sin ko upiri
E nume ke tun, sin ko upiri

Solo: Sin ko upiri

English Translation

O sing, o sing, praise the Lord
O sing, o sing, praise the Lord

Solo: Praise the Lord

Song 65: Ogono Wari Me, Ake Emo Ikiyou Leimo

Ogono wari me, ake emo ikiyou leimo
Ogono wari me, ake emo ikiyou leimo, ogono wari
Ogono wari me, ake emo ikiyou leimo
Ogono wari me, ake emo ikiyou leimo, ogono wari

Solo: Teju ke imo ikiyou leimo

English Translation

The kingdom of God is the hope I have,
The kingdom of God;
The kingdom of God is the hope I have,
The kingdom of God.

Solo: Where is the hope that you have?

Song 66: E Belitei

E belitei... E belitei,
E sei aye minyentimi ... e seiaye minyen timi,
Saulu ko etinkumo, paulu ko etin...

English Translation

I have changed (repented)
Do not call Saul anymore
Call me Paul.

Song 67: Mi Igba Wo Emi Ye Mi

Mi igba wo emi ye mi, mi igba wo emi ye mi
Ine dama kon du la o
Mi igba wo emi ye mi...

English Translation

In this world that we are,
In this world that we are;
Do your work to the very end,
In this world that we are

Song 68: Jesu Ukori O

Jesu, Jesu,

Jesu mo Peter mo woni me bini tibe o,
Peter bilemu de o,
Jesu ukori o

English Translation

Jesus and Peter walked on the sea,
Peter was sinking, Jesus held him up.

Song 69: Emo Eni Wari Mo Se Tamarau Ke Ga

Emo eni wari mo se Tamarau ke ga
Emo eni wari mo se Tamarau ke ga

Solo: Were bira ke Joshua gba ye

English Translation

As for me and my family, the Lord we will serve

Solo: This is what Joshua said

Song 70: Bo, Bo, Bo, Tamarau Bo

Bo, bo, bo, Tamarau bo o
Bo, bo, bo, Tamarau bo o
Tamarau bo ee, bo ee bo o,
Tamarau bo ee, bo ee bo wo kari na.

English Translation

Come, come, come, O God, come
Come, come, come, O God, come
God, come, come, come
God, come, come, come and answer our prayer

Song 71: Tamarau Minyenka Mo, Nume Tun U Sori O

Tamarau minyenka mo, nume tun U sori o
Tamarau minyenka mo, nume tun U sori o

Solo: Nume tun U sori o, nume tun U sori o

English Translation

God has done marvelously well,
Sing and lift Him up

Song 72: E Kobo, E Kotuwa Mughan

E mo pa, emo pabira mo ke bo o
E mo pa, emo pabira mo ke bo o

Solo: E kobia, e kotuwa mughan

English Translation

I came empty handed,
I shall return empty handed.

Song 73: Ogono Arere K’emi

Ogono arere k’emi, ogono arere k’emi

Solo: I me aye o fi uya sei gha

English Translation

Whatever you suffer on earth,
There is gain in heaven

Song 74: Tamarau Minyenka Mo, Sin Ko Upiri

Tamarau minyenka mo, sin ko upiri
Tamarau minyenka mo, sin ko upiri

Solo: Tamarau minyenka mo, sin ko upiri...

English Translation

God has done so very much,
Sing praise to Him

Song 75: Ebi Wari Ogono Emi

Ebi wari ogono emi,
Ebi wari, ebi wari,
Ebi wari ogono emi,
Ebi wari pina abu ye

English Translation

There’s a beautiful home in heaven, beautiful home,
There’s a beautiful, there’s a beautiful home;
There’s a beautiful home in heaven, beautiful home
There’s beautiful for the righteous ones.

Song 76: Ogono Ke Eni Wari

Ugula suwo b’erin me,
Ogono ke eni wari

English Translation

On the Day of Judgment,
Heaven will be my home

Song 77: Wo Sin, Wo Sin, Wo Sin Ko Temedau P’ri
Wo sin, wo sin, wo sin ko Temedau p’ri 3x
U ke woni ‘ba nana, wo sin ko Temedau p’ri

English Translation

Let’s praise 2x,
Let’s praise the owner of life
Let’s praise 2x
Let’s praise the owner of life
He holds all of our being,
Let’s praise the owner of life

Song 78: Mi Igba Wo Emi Ye Me
Mi igba wo emi ye me 2x,
Ine dama kori dula o
Mi igba wo emi ye me

English Translation

In this time that we are, 2x
Do the work of God faithfully to the end,
In this time that we are.

Song 79: I Kere Sinkopere Egbemo
I kere sinkopere egbemo
Tamarau, I ne Tamarau

Solo: Bala, boboru

English Translation

You are worthy to be praised, o my God
Morning and evening, you are worthy to be praised.

Song 80: E Degbe Tuwa Mo
Ene atoru aja erin me ne bai erin mi sei
E degbe tuwa mo degbe e (2x)

English Translation

Each day when my eyes see a new day,
I am thankful unto the Lord.

Song 81: Din Be Rin Sei gha Ala Bode
Din Be Rin Sei gha Ala Bode
Fi de ke me bo bai dubugha biri bele gha ye (2x)

English Translation

Tomorrow may be too late,

There is no repentance in the grave

Song 82: Tamarau Ororo Ju Kepre

Tamarau, Tamarau (2x)
Tamarau ororo ju kepre o Tamarau
Tamarau ororo ju kepre (2x)

English Translation

My God, my God,
My God, give me wisdom o my God,
My God, give me wisdom

Song 83: Teke Emo Minyen Ayubarau Pre Ma

Teke emo minye, teke emo minye ko ayuba rau pre ma (2x)
Ogirin ebo mo sei tu fasintei, Tamarau bologho
Teke emo minyen (2x) Ayubarau pre ma

English Translation

What shall I render to you, O God?
All enemies are fallen behind me in the presence of God
What shall I render to you, O God?

Song 84: Wo Enere Sori Mo Be Dou Me

Wo enere sori mo be dou me (3x)
Sori mo eremo sei den me

English Translation

We lift up your name, O Lord
Above every other name

Song 85: Tamarau Bebe Bobo Jonah La Me

Tamarau bebe bobo Jonah la me e
U be mu Nineveh o u ene gberi gba
O na boyai emo erime e
Osei bele o sei bomene

Solo: I Jonah tejuke emo emi ghan

I timi sowe i eperigho fa

English Translation

The word of God came to Jonah
Telling him to go and preach His word in Nineveh
For I God has seen their iniquities
That they should repent for destruction is coming

Solo: Jonah, where are you?
You cannot hide from me

Song 86: Elijah Tamarau

Elijah Tamarau, fine koromobo (3x)
Elijah Tamarau fine koromobo

English Translation

God of Elijah sent down fire (4x)

Song 87: Ene Toru Bo Fa

Ene toru bo fa (3x)
Dau o opukro Nanawei gho
Ene toru bo fa

English Translation

There is no one like you,
God who is mighty in power
There is no one like you

Song 88: Sin Ke Ogono Or Dau Be Ye

Sin ke ogono or dau be ye (2x)
Powei ene ju la karitimi dufala
Sin ke ogono or dua be ye (2x)

English Translation

Praise be to God in the highest
Joy has come to me,
I will hold on to you forever
Praise be to God in the highest

Song 89: Tamarau Sin Te Ororo

Tamarau sin te ororo
Bai mo sei u sin
Una bebe mo na, una bebe mo na
Una bebe mo na

English Translation

Praise God thoughtfully,
Praise Him everyday;
Pay attention to all His words,
Hear His word.

Song 90: Tamarau Koro Eduwobo

Tamarau koro eduwobo (2x)
Akpo imiyebo sei emo di sin gha,
I kebe ye fa o
Tamarau koro eduwobo

English Translation

Lord, come down to me
There is nothing in the world like you
Lord, come down to me

Song 91: Wo Degbe Tuwa Mo Teme Owei

Wo degbe tuwa mo Teme owei
Eko wo minyen ebi bo wo la ye me
Wo koro mine suo mene kpo
Wo ibara e wo bara kumo o Teme owei

English Translation

We are grateful to you, o God,
For your blessing upon our lives;
We cannot forget you, come what may,
Forget us not, o God.

Song 92: E Mo Sei Mo Fie Segha

E mo sei mo fie segha,
Me kpo ifiemene
E mo Christ sei,
Iba fieghi fa

English Translation

If I die in sin, I will die again
If I die in Jesus, I will die no more

Song 93: Tamarau Bebe Bara Kumo E

Bara kumo e,
E jowej bara kumo e
I bo ke sowo kpo, toru pa kpo
Tamarau bebe bara kumo e

English Translation

Do not forget,
My friend do not forget
Even if you are in the forest or in the river
Forget not the words of God

Song 94: Ogono Ware

Ogono ware me

Ake emo ikiyor lemo,
Ogono ware
Solo: Teju ke imo ikiyor le mo?

English Translation

My house (place) in Heaven
That is where my hope is built upon
My house (place) in Heaven

Solo: Where is your hope built upon?

Song 95: E Koru Ogono Fa

E koru, e koru,
E koru ogono fa
E dau timi e koru, E yin timi e koru
E koru ogono fa

English Translation

Wait for me, wait for me,
Wait for me is not in heaven
My father wait for me, my mother wait for me,
Wait for me is not in heaven

Song 96: E Timi Jesu Aru Di Wori E Sun Aru Bowou Sai Yo

E timi Jesu aru di wori e suun aru bowou sai yo (2x)
U emomo keni ugu duwou e bele mu jine ugu duwou
E timi u mono keni minyen fa, timi fa mene sei

English Translation

I can not abandon Jesus' boat and put legs on satan's boat
Satan wanted me to be in harmony with him,
But I made a u-turn to follow another way
I can never have anything in common with satan forever

Song 97: E Mo Eni Ware Mo Sei Tamarau Ke Ga

E mo eni ware mo sei Tamarau ke ga (2x)
Were bra ke Joshua gba ye,
Emoi ene wari mo sei Tamarau ga

English Translation

I and my household will worship Lord,
Thus said Joshua
I and my household will worship Lord

Song 98: Teme Owei Kuro Sori

Kiri fini ta e suun kuro suwo

Teme Owei kuro sori ye, hallelujah

English Translation

Let the earth open and swallow the power of satan
And let the power of the Creator God arise, Halleluyah

Song 99: Jesu E Kiyor Se Mo Ye Pakumo

Jesu e kiyor se mo ye pakumo
E Nanaowei wo ne bewo igbele mo sei kiri o emi
Jesu e kiyor se mo ye pakumo
E Nanaowei wo I teke me

English Translation

Jesus, do not allow anything evil come my way
O my God, I bow before you
O my God, I beseech Thee

Song 100: Jesu Emomo Mi E Timi

Jesu emomo mi e timi bobo time mu fa (2x)
Mi igume ebiyor bin a sei ke emi ye
Jesu emomo mu e ti mi bobo time mu gho

English Translation

Jesus go with me, I cannot go alone (2x)
The way is narrow, full of many dangers
Jesus go with me, I cannot go alone

Song 101: Jesu Ye O Wo Amiyen Mene Ye

Akpo ebiri koro, akpo e feru koro mo
Wo amiyemene ye, Jesu ye o wo amiyen mene ye

English Translation

In the midst of the trials of this world,
In the midst of the temptations of this world,
We will do the work;
We will do the work of Jesus.

Song 102: Tamarau Kuro Ke Emo Ko Gba

Tamarau kuro ke emo ko gba idiya mene (2x)
Eni ware o suo e suun, eni ware o suo
Tamarau koro ke emo ko gba idaya mene
E suun suwei, suwei suwei

English Translation

I speak to you in the name of the Lord

Leave my house, Satan; leave my house
I speak to you in the name of the Lord
Satan, leave, leave, leave

Song 103: Ghaye Mary Pere Ji Me

Ghaye Mary pere ji me
Ghaye Mary pere ji me
Mary peri ji akpo se pere
Ghaye Mary pere ji mai

English Translation

Hey, Mary gave birth to a King
Mary has given birth to the King of the whole world
Hey, Mary gave birth to a King

Song 104: Tara Dinke Jonah E Dinbiri Mo Bai

Tara dinke Jonah E dinbiri mo bai
Tamarau bebe dowoni (2x)
Jonah, idibiri emi (2x)
Tamarau bebe dowoni

English Translation

Three days, Jonah was in the belly of the fish
Because of God's message
Jonah was in the belly of the fish
Because of God's message

Song 105: E Dau Be Ogono Emi

E dau be ogono emi (2x),
Eba malafagha
E dau be ogono

English Translation

My Father is in heaven,
I have no cause to worry;
My Father is in heaven.

Song 106: Tamarau Bra Sori

Tamarau bra sori sori
Eni bobo ke onana Tamarau
Te aye mise ko nimi iga
Te ninidi irosei mo timi

Gba ko eru ga abo mo sei yai
Eni bobo ke onana Tamarau
Eru fiyepoh bai aye ofa
Eru ikpekpe mo sei wolo sin

English Translation

Let the hand of God arise,
Let them know I am the Lord, your only Creator;
Let the whole world know this and worship Him,
Let His mercy dwell among us;

Make this known to all idol worshippers,
Let them know I am the Lord, your only Creator;
The voice of idols is no more in the world,
Completely destroy all idol altars.

Song 107: I Gba Ma Ju Ororo

I gba ma ju ororo (2x)
Tamarau igula bo ila te kiri gha
Ifin ke gba, idiri ke gba gha
Tamarau igula bo ila te kiri gha

English Translation

Think of what you will say
When the judgment of God will come upon you
Is it witchcraft or charm you will speak of?
When the judgment of God will come upon you

Song 108: Kene Berin Ke Jesu Aru Pa Yoor

Kene berin ke Jesu aru pa yoor
Kene berin ke Jesu aru pa yoor me
Mi aru me yor timi ne a mu abada la
Mi aru me yor timi ne a mu abada la me

Opu eferu koro, akoro aru me la
Opu ebiri koro, akoro aru me la me
Minye me pamene sei Jesu aru me emi
Minye me pamene sei Jesu aru me emi e

Jesu tudowo abu kiyar Jesu teme
Jesu tudowo abu kiyar Jesu teme e
Jesu sori tiye ne u me eferu mo fiye
Jesu sori tiye ne u me ebiri mo fiye

Teke o ni akina o duwo emomo emiye

Akina fa (4x)
Jesu e mo fie sei ebi ebi ala

English Translation

The song is Native Air on the biblical story of how Jesus rebuked the wind when He and His disciples were traveling on the sea (Mk. 4:35-41, NIV).

Song 109: O Bele Bo O Tamarau Ga

O bele bo o Tamarau ga (3x)
Ebi ke emi ye

Solo: Diri guwho wei, diri arere o fi ke emi

English Translation

Oh, come back and worship God,
There is good in it
Evil man, evil woman,
There is no profit in evil doing
The end result is dead.

Song 110: Ogono Dau Dua Minyen Ye Mo Geleghu

Ogono Dau dua minyen ye mo geleghu geleghu (2x)
Ogono Dau dua minyen ye mo geleghu geleghu ka yan o minyen akpo
U minyen ko kiri teme bra gha tun nimibofa e minyen akpo
U minyen ko ogono teme bra gha tun nimibofa
U minyen ko bini teme bra gha tun nimibofa

English Translation

Our heavenly Father's deeds are too wonderful in this world
How He created the earth, nobody can understand in this world.
How He created the heavens, nobody can understand
How He created the waters, nobody can understand

Song 111: Odo

Igui ni abo odo 2x
Tamarau firimobo abo
Odo
Imu agba ko ifiri mo bo abo diya
Wo okule ka mo

English Translation

Visitors, greetings 2x
God sent people,
Greetings
As you go, tell your people
We extend our greetings

Appendix 2

Musical Transcriptions

The following are musical transcriptions on staff notation of the songs used in the worship and activities of the churches in Egbemaland.

Figure 1: Ayu Ba Ra Ko Ko Ebi Ke, Emi Ye

The musical transcription is presented in four systems, each with a 'Call' and 'Response' part. The key signature is one sharp (F#) and the time signature is 3/8. The lyrics are written below the notes.

System 1:
Call: I ba-ra__ ko k'e-bi k'em'yen we-ri me ne I ba-ra ko k'e-bi k'e
Response: In- yo!

System 2:
Call: m'yen we-ri me ne. I-ba ra__ ko k'e-bi k'em'yen we-ri me ne In- yo,_
Resp.: In- yo! In- yo! In- yo,_

System 3:
Call: In - yo, In - yo, In - yo, In - yo,
Resp.: In - yo, In - yo, In - yo, In - yo,

System 4:
Call: In - yo, A - yu ba ra bi ke 'myen we - ri me ne._
Resp.: In - yo, A - yu ba ra bi ke 'myen we - ri me ne._

Figure 2:Aki Na Na Na Otu

A - ki na na n'o-tu mi n'a-ki na ke-ke - re, ke-ke - re, A - ki na na n'o-tu
7
mi n'a ki na ke-ke - re, ke-ke - re. A - ki na na n'o-tu bin ke bin e - mi yo, se-le kpo
13
ke-ni ye mo e-mi - ye, i-jo kpo ke-ni ye 'mo e-mi - yo, Je-su bo n'a ki na ke-ke - re.

Figure 3: Jesu Ga Ebi

Call Response Call
Je - su ga e - bi'e - mi gha, E - bi'e - mi gha Je - su
5 Response
ga e - bi'e - mi gha, e - bi'e - mi gha.

Figure 4: Tamarau Tene, Wo Tene Wo Bo-Me

Call
Ta - ma-rau te - ne, wo te - ne wo bo - me,
4 Response
Ta - ma-rau te - ne, wo te - ne wo bo - me.

Figure 5: Obe Le Bo Gho, Temewei Ga

O-be le bo gho te-me-wei ga eh, O - be le bo gho

4
te-me-wei ga eh, O - be le bo gho te-me-wei ga eh E-bi k'e-

7
1. mi ye. mi ye, E ha re-re mi-o, O-be le bo gho

11
te-me wei ga eh, O - be le bo gho te-me wei ga eh, O-

14
be le bo gho te-me wei ga eh E-bi k'e - mi ye.

Figure 6: Din Be Rin Sei Gha Ala Bode

Din be rin sei gha a - la bo-de o, Fi de ke me bai du bau gho bi-ri be le

6
gha ye, Din be rin sei gha a - la bo - de o,

11
Fi de ke me bai du bau gho bi - ri be le gha ye,

Figure 7: Jesu Yain E

Je - su yain e, Je - su yain 'e - bi ye mo sei

5
Je - su yain e, a Je - su yain!

Figure 8: Ayuba Oge Le Se Ri Mo

Call
A - yu-b'o - ge le, A - yu-b'o - ge le, A -

Response
Se ri mo! Se ri mo!

4
Call
yu-b'o - ge le, A - yu-b'o - ge le,

Response
Se ri mo! Se ri mo!_____

Figure 9: Te Bra Ke Emo Ko Iku Le Ma, Nanawei

Te bra_ ke 'mo ko 'ku le ma Na-na wei,___ In - de bra ke mo ko 'ku le
ma Na-na- wei,___ I-na mi-yen,'bi na'e - le mo nu-men fa_kpo seo de yo,
Te bra k'e - mo ko 'ku le ma. Wa-ri ku le ma. E - gbe-ri yo,
ya he, E - gbe-ri yo, ya he, E - gbe-ri yo, ya he.

Figure 10: Ena Buwa Eko Mu Wei

E-na bu-wa e - ko mu wei,___ E-na bu-wa e - ko mu wei,___
E - bi E - mi yo sei, e - ko mu wei,___
E - bi e - mi yo sei, e - ko mu wei._____

Figure 11: Dada Oton Ron Ghan, Teke Emo Gba Mene Ghan

Da-da o-ton ron ghan, _____ te-ke e-mo gba me-ne ghan, _____

8 Da-da ton ron ghan, _____ i-n'a-kpo me buo 'le di ghe. E buo le di ghe,

1. _____

2. _____

20 ghe. E fu-ru me-ne ke gba mi-ni ghan, _____ I-

ya me-ne ke gba mi-ni ghan, _____ A-ri me-ne ke

25 gba mi-ni ghan _____ I-na 'ga me buo 'le di ghe. _____

Figure 12: Ayuba ra Bebe Imele Kamo

Na-na-wei be-b'I-me-le ka-mo I - me-le I-me-le, Na-na-wei be-b'I-me-le

7 ka - mo I - me-le I - me - le, Wo o - bo-ri kpo ba, Wo o -

12 bo-ri kpo ba, ta ne mo te-ka mo fe, I - me-le, I-me - le.

Figure 13: Jesu Arume, Yomi Igbe e

Je - su a - ru me yo - mi 'gbe o, A yo - mi gbe

5 A - yu - ba 'ru me yo - m'i - 'gbe o, A yo - m'i - gbe.

Figure 14: Ayuba Ebi Me, Egba Mene Ye

A - yu-b'e-bi me 'gba_ me-ne ye, _____ A - yu-b'e-bi me 'gba_ me-ne ye,
7
_____ A - yu-b'e-bi me, 'gba_ me-ne ye, _____ A - yu-b'e-bi me,
14
'gba_ me-ne ye. _____ E ke - ni ken de - ba i_ na he, _____ E ma - nu
21
ken de - b'o - se - ri ti ye e, _____ E ta - ru ken de - b'o bi - r'o - po - lo he,
27
_____ A - yu - b'e - bi me, 'gba_ me - ne ya. _____

Figure 15: Ayuba Ebi Me Eme Eride O

A - yu-b'e-bi me 'me 'ri - de o yo - lo yo - lo yo - lo, A - yu-b'e-bi me 'me 'ri - de o
7
wo - ni bo'a - di ye, _____ A - yu - b'e - bi me 'me 'ri - de o yo - lo yo - lo
12
yo - lo, A - yu - b'e - bi me 'me 'ri - de o wo - ni ba'e - di ye. _____

Figure 16: Ena Bira Sin Gho Ho Ho Sei Teme

E - na bi-ra sin gho ho ho,___ se-i te-me 'na bi-ra sin ho ho ho.____
 8
 ___ E -na bi-ra sin gho ho ho,___ se-i te-me 'na bi-ra sin ho ho ho.____
 16
 se - i te - me 'na bi - ra sin E - na bi - ra sin
 20
 ho, E - na bi - ra sin ho ho ho.____

Figure 17: Iya Miyen Ka Tamarau

I-ya mi-yen ka Ta-ma-rau e, E de-gbe tu-wa 'pi-ri mio, I-ya mi-yen ka Ta-ma-rau e, E
 7
 de-gbe tu-wa 'pi-ri mo, I-wo-ni 'ba me ko-ri wo-ri ti-mi bo mi-yen e-rin me
 12
 la - mo, I-ya mi-yen ka Ta-ma-rau e, E de-gbe tu-wa 'pi-ri mio,

Figure 18: Pabo Sei, Pabo Sei, Pabo Sei

Solo Voice *Solo*

Pa - bo sei, ___ pa - bo sei, ___ pa - bo sei, A-yu-ba kon k'e-bi ko i-

Solo V. *8 Call*

mi-yen wo-ri gha pa - bo sei. A-yu-ba-ra kon k'e-bi ko i - mi-yen wo-ri gha,

Solo V. *13*

Bi-ko i - mi-yen wo-ri gha. A-yu-ba-ra

Cho. Resp.

Pa - bo sei, ___ Pa - bo sei, ___

Solo V. *19*

kon k'e - bi ko i - mi - yen wo - ri gha, A - yu - ba - ra

Cho. Resp.

Pa - bo sei, A - yu - ba - ra

Solo V. *23*

kon k'e - bi ko i - mi-yen wo - ri gha pa - bo sei.

Cho. Resp.

kon k'e - bi ko i - mi-yen wo - ri gha pa - bo sei.

Figure 19: Jesu Miyen Ebi Bo Ani Ele Mo Powei Deye

Solo
Je - su mi-yen 'bi bo a-n'e - le mo po-wei de - ye, e -

Chorus
e -

Solo
5
- wo- wo, a - n'e-le mo po-wei de- yo, e - wo- wo.

Chorus
- wo- wo, a - n'e-le mo po-wei de- yo, e - wo- wo.

Figure 20: Nanawei Eni Yerin Me Iyen

1. Na-na-wei e - ni ye-rin me i-yen o, Na-na-wei e - ni ye-rin
2. I - ke - re fin me-n'o - fo - ni gba-li me-ne wei, I - ke - re sou me-n'a-

7
me i-yen o, Na - na-wei e - ni ye-rin me i-yen
12
tu-ke gba-le me- ne, Na - na-wei e - ni ye-rin me i-yen

o, Sei sei o a - pi - ri sei ku-mo e.
o, Sei sei o a - pi - ri sei ku-mo e.

Figure 21: Jesu Ye Kon Ken Bo Ajaye Kon

Je - su kon ken b'a - ja - ye kon, Je - su kon ken b'a - ja - ye kon,

9
Je - su kon ken b'a - ja - ye kon, Je - su

14
1. | 2.
kon ken b'a - ja - ye A - ja - ye kon, ja - ye kon.

Figure 22: Teke Emo Miyen Nanawei Piri Degha

Te-k'e - mo mi-yan Na-na-wei pi-ri de- gha, Te-k'e - mo mi-yan Na-na-wei
 7 pi - ri de- gha Na-na-wei 'ta-ri ke duo ne, e-na bou-ya mo fei e - pi-ri me,
 12 E - na bi-n'o-tu 'boe-gbo lo-mo Je - su ka-ri- ye.

Figure 23: Imu Layo Layo, Ayuba Kule

I - mu la - yo la - yo, A - yu - ba ku - le,
 4 I - mu la - yo la - yo, A - yu - ba ku - le.

Figure 24: Abobo Abobo, Abobo Abobo

A - bo - bo, a - bo - bo, Je - su mi-yen a-ye a - bo - bo,
 9 A - bo bo, a - bo bo, Je - su mi-yen a-ye a - bo bo,

Figure 25: Powei, Powei Ke Wo Yen

Po - wei, po - wei ke wo yen, Po - wei,
 6 po-wei ke wo yen o. E ho po-wei e ho po wei ke wo yen.

Figure 26: Eruke Beli, Tamarau Beli Gha

E - ru - ke be - li Ta - ma - rau be - li gha, E - ru - ke be - li Ta - ma - rau be - li
 7
 gha. I - ke - re fa me ba, I - ke - re bai ti - mi
 12
 fa E - ru - ke be - li Ta - ma - rau be - li - gha.


Figure 27: Ulele Fia Fia Ko Ulele

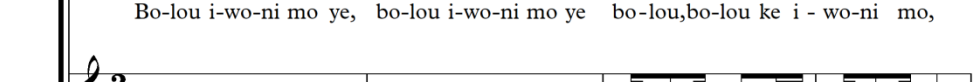
U - le - le, fia - fia k'u - le - le, U - le - le, wo po wei u - le - le.
 7
 U - le - le, wo fia - fia k'u - le - le,
 12
 U I - kpa - mo o - go - no wa - ri mu.


Figure 28: Nanawei Kuro Ko Eperi Ye

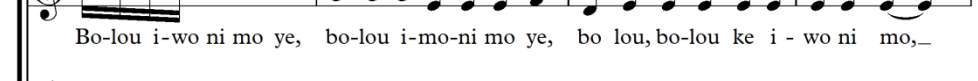
Na - na - wei ku - ro k'e - pi - ri ye, E - pi - ri 'ni fe - ri me ko - ri du - la ghe,
 7
 I - bai pa ye - mo dou e - pi - ri ba,
 11
 wo pi - ri 'ne fe - re me ko - ri du la ghe.


Figure 29: Bolou Iwoni Mo

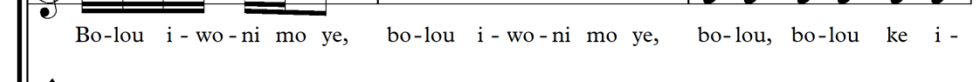
Call  Bo-lou i-wo-ni mo ye, bo-lou i-wo-ni mo ye bo-lou,bo-lou ke i - wo-ni mo,

Response  bo-lou,bo-lou ke i - wo-ni mo,

5
Call  Bo-lou i-wo ni mo ye, bo-lou i-mo-ni mo ye, bo lou,bo-lou ke i - wo ni mo, _

Resp.  bo-lou,bo-lou ke i - wo ni mo, _

9
Call  Bo-lou i - wo - ni mo ye, bo-lou i - wo - ni mo ye, bo-lou, bo-lou ke i -

Resp.  bo-lou, bo-lou ke i -

12
Call  wo-ni mo, Je-su fi - ri wo-ni o-wo 'mo bo-lou,bo-lou ke wo-ni mo. _

Resp.  wo-ni mo, Je-su fi - ri wo-ni o-wo 'mo bo-lou,bo-lou ke wo-ni mo. _

Figure 30: Miyen Akpo Imele Ayemo Piri, Iko Nanawei Zuo Sin K'mo

Mi- yen a - kpo i - me-l'a-ye-mo pi - ri, i - ko Na - na -
 5 wei zu - o sin ku - mo, Mi yen a - kpo i - me-l'a-ye-mo pi - ri,
 11 i - ko Na - na - wei zu - o sin ku - mo. Du la I -
 17 fi - yo pon na - mo, e - ni mi - yan, e - ni mi - yan. Du
 24 la I - fi - yo pon na - mo, e - ni mi - yan, so - ri e - ni mi - yan.

Figure 31: Okuwaye Pra Me Edende Ye

O - ku - wa - ye pi - ra m'e - den - de ye, Na - na - wei 'ya - ke 'pi - ri - mo. Eya 'ki - ya - ri mo,
 8 eya - ke 'ya - ri mo, O - ku - wa - ye pi - ra m'e - den - de ye, Na - na - wei 'ya - ke 'pi - ri - mo.

Figure 32: Ayuba Tonton Teme Korobo

A - yu - ba ton - ton te - me ko - ro - bo. A - yu - ba ton - ton te - me ko - ro - bo,
 9 O - su - o ko - ro bi - ra ko - r'e - yo - ro - he,
 13 A - yu - ba ton - ton te - me ko - ro - bo.

Figure 33: Jesu Bai Woni Aboyan Duo Feme

Je - su bai wo - n'a - bo - yan duo fe - me, Je - su bai wo - n'a - bo - yan duo fe -
 7 me, Je - su bai wo - n'a - bo - yan duo fe - me I - ni fe - me a - ni I - don - gha.
 14 Wo - ni te - be - ke a - mo duo ne u - ku - ra, wo - ni te - be - ke a - mo duo ne -
 21 u - ka - ki, wo - ni te - be - ke a - mo duo ni e - la ko
 26 gbe i - ne fe - me a - ni i - don - gha.

Figure 34: Jesu Ke Anakpo Nanawei

Je - su k'a - na - kpo Na - n - wei, Je - su k'a - na - kpo Na - na - wei.
 Cal - va - ry y'a - gba - la gha 'ni 'sio - mo ko - ro - mo e - ya - ri
 21 1. Na - na - wei Je - su, 2. Na - na - wei Je - su.

Figure 35: Karigha e

Call
 Ka - ri - gha e, Ka - ri - gha e, Ka - ri gha e, Ka - ri - gha O -
 8 Response Call
 sain m'e - ru - mo Ka - ri - gha e, Ka - ri - gha O -
 12 Response
 sain m'e - ru - mo Ka - ri - gha e, Ka - ri - gha e,

Figure 36: Ikpo Bo Na, Ekpo Bo Na

I-kpo bo na, e-kpa bo na, bi-ra ko_ka-ra tin ti-mi 'ya - ki-mi - fa, Christ e_zou bou
eh, ku-ro mo_s'e-nu-b'ra e - to-ru ko - ri u-ke-r'e a - ki_ ko-ro mo.

Figure 37: Eni Ikiyo Sei Pele, Epiri Kumo

E - ni 'ki - yo sei pe - le 'pi - ri ku - mo pe - pi d'a -
la - ke_a - la me - ne kpo, E 'bi - me - ne.

Figure 38: Obo, Obo, Jesu Otemene

O - bo, o - bo; Je-su_o - te - me - ne, o - bo. O - ru ga - wei_o
be - li bo, o - bo, o - bo, Je - su_o - te - me - ne o - bo.

Figure 39: Kiri Atamarau Beli Mene Me

Ki-ri a-ta- ma-rau be - li me-ne me, wo - ni Ta-ma- rau be-li-gha, ki - ri a-ta-ma- rau be-li
me-ne me, wo-ni Ta-ma- rau be - li - gha; Wo-ni Ta-ma-rau k'a - be - rin,
Ta-ma-rau mu-gbe-rin kpo Ta-ma-rau ti-mi fa - me-ne sei Ta-ma-rau, ki -
ri a-ta-ma- rau be - li me-ne me wo - ni Ta-ma- rau be - li - gha.

Figure 40: Teke Emo Miyen Ko Tamarau Pirima

Te-ke 'mo mi-yen, te-ke 'mo mi-yen ko Ta- ma - rau pi-ri - ma. Te-ke 'mo mi-yen,
6
te-ke 'mo mi-yen ko Ta- ma - rau pi-ri - ma. O - gi-rin-ren 'bu mo sei tu-bo sin-de
11
Ta-ma-rau po-lo - wo, Te-ke 'mo mi-yen, Te-ke 'mo mi-yen, ko Ta ma-rau pi-ri-ma.

Figure 41: Tamarau Feri

Ta-ma - rau fe - ri me-ne 'ko - ri me-ne ye - me o - pi - ri yo Je - su
4
'ri, o - pi - ri yo Je - su 'ri, o - pi - ri yo Je - su 'ri.

Figure 42: Fiafia Bini Ikure Tebe Duo Boye

Fia-fia bi-ni 'ku-re te-be du-o bo-ye,___ fia-fia bi-ni 'ku-re te-be du-o bo-ye,
8
___ fia - fia bi - ni 'ku - re te - be bu - o bo - ye,___
12
___ a po - bo ti ya ti - mi ko mi - ni. ___

Figure 43: Temeda Gbade Timothy Fun O

Te-me-da gba - de Ti-mo-thy fun o, me-gha kpo ne, wo bo ye wo

6
ke-ni ye mo bo-gha, wo mu-ma ke-rin kpo wo ke-ni yo mo

11
mu-wo fa - he, Te-me-da sei sei ya brua no p'ri he.

Figure 44: Etimi Jesu Aru Diwori

E-ti-mi Je-su A-ru di-we-ri, 'sun a-ru wo bu-wa sei-gha, e-ti-mi

5
Je-su a-ru di-we-ri, 'sun a-ru wo bu-wa sei-gha. U - kpo me-ne i - guo du-o,

10
e - kpo e - ni i - guo du - o, E - ti - mi u - mo -

13
mo ke - ni mi - yen ghan ti - mi fa - me-ne sei.

Figure 45: Tamarau Emomo Emi

Ta-ma-rau e - mo-mo e - mi, Ta-ma-rau e - mo-mo e - mi, I -

9
ne re ke ta-ma-rau e - mo - mo e - mi, Ta-ma-rau e - mo - mo e - mi.

Figure 46: Ini Kuro Koro Mo Bo

I-ni ku-ro ko-ro mo bo, I-ni mku-ro ko-ro mo bo,
8
I-ni ku-ro ko-ro mo bo, I-ni ku-ro ko-ro mo bo.
15
A - ko-ro-mo no, I-ni ku-ro ko-ro mo bo, I-ni ku-ro ko-ro mo bo he,
21
I-ni ku-ro ko-ro mo bo, A - ko-ro-mo no, I-ni ku-ro ko-ro mo bo,
27
I - ni ku-ro ko-ro mo bo he, I - ni ku-ro ko-ro mo bo.

Figure 47: Ini Tukpa Sori Ko Akpo Abu Digha

Bo-wo_ bo_ mo_ nu - e, wa me se-me da, bo-wo_ bo_ mo_mue
6
i - ni tu-kpa so-ri_ k'a- kpo_a-bu di- gha. I-ni_ tu - kpa so - ri Je-ru
11
sa-lem i - go_ ko wo di- gha, Bo - wo_ bo_ mo_ mue
14
i - ni tu - kpa so - ri_ k'a - kpo a - bu di - gha.

Figure 48 Ebo-de Yo Weri Ko Idisei Bira Miyen

Solo

Ma e - oo we-ri k'i - di-sei_ bi-ra mi- yen, Na - na-wei e-bo-de yo we-ri k'i-

7

Solo

di-sei_ bi-ra mi-yen e-do-de yo,

Chorus

E - bo-de yo we-ri k'i - di-sei_ bi-ra

12

Solo

Ma - e -

Chorus

mi yen, Na - na-wei e-bo-de yo we-ri k'i - di sei_ bi-ra mi- yen.

18

Solo

oo, ma - e - oo, ma - e - oo, ma - e - oo, Ma - e - oo we-ri k'i-

27

Solo

di-sei_ bi-ra mi yen, Na - na-wei e-bo-de yo we-ri k'i - di-sei_ bi-ra

32

Solo

mi-yen e - do-de yo,

Chorus

E - bo-de yo we-ri k'i - di- sei_ bi - ra

36

Chorus

mi yen, Na - na-wei e-bo-de yo we-ri k'i - di-sei_ bi-ra mi- yen.

Figure 49 Nanawei Kule

Ku - le, Na-na-wei, ku - le, ku - le, Na-na-wei ku - le,

8

I - du ko 'pi-ri-o-wei be, Na-na-wei, ku - le, se - le - ko

13

'pi - ri - o - wei be, Na - na - wei, ku - le, ku - le gbe - mo.

Figure 50:Ikere Dau

I - ke-re dau, I - ke-re dau, I-ke-re 'na to-ru ne 'ko bo-l'e-ri- yan, I-ke-re
5 'san-fe n'o-gi-ga_ fi- n'ye, I-ke-re 'na kpo sei na- na. I-ke-re bou ne zon ni
10 fa- gha_ bou-me, Te- ke 'mo mi- yen_ k'i - pi - ri_ de dou,
13 E - te - be ko ki - ri gbo - lo k'i - pi - ri, I - ke - re dou.

Figure 51:INA PELE BIMO YARN

Verse

Na kpo mi d'gha d'ghi mo kon sin tei k'ri gha, k'you yo sei ye ma-se fa sin ten ton ki-ri,
5 Na p'le-bin-mo yai ke-ni, ke - ni ko kin- ghin, wo dau m'yen ye pe-le-ghu fhi I p'ri mi- ni.

Chorus

Na p'le-bin mo yai ke - ni ko kin- ghin; Na p'le-bin mo yai ken-ghin wo Dau
12 m'yen ye di- ghi. P'le- bin - mo yai k'ghin. ke - ni ko - k'o k'ghin,
15 p'le - bin - mo yai se k'ghin wo Dau m'yen ya d'ghi.

Figure 52:TAMARAU ENI TAMARAU

Verse

Ta - ma - rau e - ni Ta - ma - rau e - ni o - ju k'i - p'ri. E -
 9 mi - y'a sei ya ko o - go, e - pie pi bain ku - mo;_____

Chorus

Mi ni a to - ru ko e d'ghi, E - pei pi bo - yain mi-yen ku- mo._____
 E - bi a - gah ko e - pi - ri An - ge - li a - bu bi - ra._____

Figure 53BO E, AKI KORO MO WEI BO

Bo e, bo e, bo e, A-ki ko - ro - mo - wei bo. Bo e, bo e, bo e, u-ni tin mi
 7 na de wei bo. A - kpo mi se ke gi - ya mi ni, a - kpo mi se ke be - li de,
 13 Don mo, fi mo a - kpo mi se kon tei, bo_ ka-ri na o A-kpo te-m'o-wei.

Figure 54: BO GELEWHU EGBERI POIYE

Bo ge - le - ghu e - gbe - ri poi - ye tun ko fia a - bu p'ri yei.

7
E - bi bi - bi ke mo bo bo - ye fia fia ke tun o mi ye.

13 **Chorus**
Tu - bo ke mi e - gbe - ri ko - bo Te - k'u ne - re
Tu - bo ke mi e - gbe - ri ko - bo.

18
gha, Te - k'u mo d'wo bo, Bo s'ghu ko - ri ju ke bo.

Figure 55: Ezowei Ina Kpo Ko Jesu Piri

E zo - wei i - na kpo ko Je - su p'ri, E - za - ra i - na kpo ko je - su p'ri. Iya ko

5
po - bo - lo - wei pi - ri - gha, ma - din kpo bai - ye iya ko Je - su ka pi - ri - ya,

8
ti - mi fa - ke - fa - mo e - zo - wei i - na kpo ko Je - su p'ri.

Figure 56: Powei Bala Puke Emi

Po - wei ba - la pu - ke___ 'mi, po - wei ba - la - pu - ke___ 'mi.

5

Ta - ma - rau to - bo,___ ba yo - ku - mo Po - wei ba - la pu - ke___ 'mi.

Figure 57: Din Be Rin Sei Gha Ala Bode

Din be rin sei gha a - la bo - de___ o,___ Fi de ke me bai du bau gho bi - ri be le

6

gha ye,___ Din be rin sei gha a - la bo - de___ o,___

11

Fi de ke me bai du bau gho bi - ri be le gha ye,___

Figure 58: Take Ina- Rere-A

Ta - k'i - na re - re a,___ i - na 're - re a,___ ta - k'i - na 're - re a,___ 'se m'yen ti - mi

7

ko - ro fi - segha,___ du - mo e - rin - me,___ ta - ke i -

11

na a - re - re,___ te - k'i - na 're - re a___ 're - re fagha._____

Figure 59 E-da-Be Ogono Emi

E - da be o-go-n - e - mi, e - da be o-go-n'e - mi, e - we-ye 'fa-gha

9

e - da be o-go-ne - mi e - we-ye 'fa-gha e - da be o-go-ne - mi

Figure 60: Sin Ko Upiri Eni Iba

1st time: Call
2nd time: Response

Call

4 Sin k'u - pi-ri e - ni 'ba, sin k'u - pi-ri e - ni 'ba, sin k'u - pi-ri
Response

4 e - ni 'ba, sin k'u - pi-ri e - ni 'ba. Sin k'u - pi-ri

8

8 e - ni 'ba, sin k'u - pi-ri e - ni 'ba.

Figure 61 Tamarau Teke Na Sin Ko Unere Piri

5

Ta - ma - ra te - ke na, sin k'u - ne - re pi - ri, po - wei

ee.. po - wei ee.. i - se..

Figure 62: Jesu Ke Emo Seserei

Chorus

Sei-se- rei, Je-su k'e mo sei-se- rei, Je-su k'e mo sei-se- rei, E bai bain ghan

4 Solo Chorus
fa. E bai ti - mi bain ghan fa o! Sei - se- rei, Je - su k'e - mo

7
sei - se- rei, Je - su k'e - mo sei - se- rei, E bai bain ghan fa.

Figure 63: E Barakumo, Nanowei

I bo i - na - ke - me kon ki - ri gha, e ba - ra - ku - mo o, e ba - ra - ku - mo o,

5
I bo i - na - ke - me kon ki - ri gha, e ba - ra - ku - mo o, e Na - na - wei.

Figure 64: E Nume Ke Tun, Sin Ko Upiri

1. 2. 1. 2.
E nu-me ke tun, sin k'u - p'ri. Sin ko u - p'ri!

E nu-me ke tun, sin k'u - p'ri. p'ri. E nu-me ke tun, sin k'u - p'ri.

Figure 65 Ogono Wari Me, Ake Emo Ikiyou Leimo

O - go-no wa-ri me, a-ke 'mo j-kiyou lei-mo, o - go-no wa-ri. _____

Te - ju ki - mo 'kiyou lei - mo, O - go - no wa - ri me, a - ke _____

'mo j - k'you lei - mo, o - go - no wa - ri. go - no wa - ri. _____

Figure 66 E Belitei

Call: E be - li - tei, e sei a - ye minye ti- mi._

Response: E be - li - tei, e

Call: Sau - lu ko e -

Response: sei a - ye minye ti - mi. Sau - lu ko e -

Call: tin - ku - mo, pau - lu ko e - tin.____

Response: tin - ku - mo, pau - lu ko e - tin.____

Figure 67: Mi Igba Wo Emi Ye Mi

Mi i - gba w'e-mi ye mi, mi i - gba w'e-mi ye me,
 I - ne da - ma, ko - ri du la
 o mi i - gba w'e - mi ye mi.

Figure 68: Jesu Ukori O

Solo
 Je - su, Je - su, Je - su mo Pe - ter mo wo - ri me bi - ni ti - be - o, Pe - ter
 Chorus
 bi - le - mu de o, Je - su 'ko - ri o. su, Je - su, Je - su
 mo Pe - ter mo wo - ri me bi - ni ti - be - o, Pe - ter
 bi - le - mu de o, Je - su 'ko - ri o.

Figure 69: Emo Eni Wari Mo Se Tamarau Ke Ga

E - m'e - ni wa - ri mo se Ta - ma - rau ke ga. We - re bi - ra ke
 Jo - shua gba ye, E - m'e - ni wa - ri mo se Ta - ma - rau ke ga.

Figure 70 Bo, Bo, Bo, Tamarau Bo

Bo, bo, bo, Ta-ma-rau bo, Bo, bo, bo, Ta-ma-rau bo, Ta-ma-rau

bo ee, bo e, bo, Ta-ma-rau bo, bo e, bo wo ka - ri na.

Figure 71 Tamarau Minyenka Mo, Nume Tun U Sori O

Solo

Ta-ma-rau m'yen ka mo, nu-me t'U so-ri o, Nu-me t'U so-ri

Chorus

o, nu-me t'U so-ri o, Ta-ma-rau m'yen ka mo, nu-me t'U so-ri o,

Figure 72 E Kobo, E Kotuwa Mughan

E - mo pa, e - mo pa - bi-ra mo ke bo - o. E ko-bo - a, e ko-

tu-wa mu-ghan, E - mo pa, e - mo pa - bi-ra mo ke bo - o.

Figure 73 Ogono Arere K'emi

Call

O-go - n'a - re-re k'e - mi, O go - n'a - re-re k'e - mi, I me a ye o

Response

fu - ya sei gha, O - go - n'a - re - re k'e - mi, I me a - ye o

Response

fu - ya sei gha, O - go - n'a - re - re k'e - mi.

Figure 74:Tamarau Minyenka Mo, Sin Ko Upiri

Solo

Ta - ma - rau m'yen-ka mo sin ko u - p'ri, Ta - ma - rau m'yen-ka mo

7 **Chorus**

sin ko u - p'ri, Ta - ma - rau m'yen-ka mo sin ko u - p'ri,

Figure 75:Ogono Ke Eni Wari

Solo

U - gu - la su - wo - b'e - rin___ me, O - go - no ke 'ni wa - ri,

8 **Chorus**

U - gu - la su wo - b'e - rin___ me, O - go - no ke 'ni wa - ri.

Figure 76:Ebi Wari Ogono Emi

E - bi wa - ri o - go - no e - mi,___ e - bi wa - ri,___ e - bi wa - ri,___

8

___ e - bi wa - ri o - go - no e - mi,___

12

___ e - bi wa - ri pi - na 'bu ye. ___

Figure 77: Wo Sin, Wo Sin, Wo Sin Ko Temedau Piri

Wo sin, wo sin, wo sin ko te - me-dau p'ri, wo sin, wo sin, wo sin ko te - me
8
dau p'ri, wo sin, wo sin, wo sin ko te - me - dau p'ri,
13
U ke__ wo - ni ba na-na wo sin ko__ te - me - dau p'ri.

Figure 78: Mi Igba Wo Emi Ye Mi

Mi i - gba w'e-mi ye mi, _____ mi__ i - gba w'e-mi ye me, _____
8
_____ I - ne da - ma, _____ ko - ri du la
14
o mi__ i - gba w'e - mi ye mi. _____

Figure 79: I Kere Sinkopere Egbemo

I ke - re sin - ko - pe - re e - gbe - mo, _____ Ta - ma - rau I ne Ta - ma - rau.
7 Solo Chorus
Ba - la, bo - bo - ru I ke - re sin - ko - pe - re e - gbe - mo, _____
11
_____ Ta - ma - rau I ne Ta - ma - rau. _____

Figure 80:E Degbe Tuwa Mo

E-na 'to-ru a - ja e-rin me ne bai 'rin mi sei E de-gbe tu- wa_ mo__ de - gbe,___

9

E-na 'to-ru a - ja e-rin me ne bai 'rin mi sei E de-gbe tu wa_ mo__ de - gbe,___

Figure 81: Din Be Rin Sei Gha Ala Bode

Din be rin sei gha a - la bo-de___ o,___ Fi de ke me bai du bau gho bi-ri be le

6

gha ye,___ Din be rin sei gha a - la bo - de___ o,___

11

Fi de ke me bai du bau gho bi - ri be le gha ye,___

Figure 82:Tamarau Ooro Ju Kepre

Ta-ma-rau, Ta-ma-rau, Ta-ma-rau 'ro-ro ju ke-pre o Ta-ma-rau,

7

Ta-ma-rau 'ro-ro ju ke - pre, Ta - ma-rau 'ro-ro ju ke - pre.

Figure 83: Teke Emo Miyen Ko Tamarau Pirima

Te-ke 'mo mi-yen, te-ke 'mo mi-yen ko Ta- ma - rau pi-ri - ma. Te-ke 'mo mi-yen,

6 te-ke 'mo mi-yen ko Ta- ma-rau pi-ri - ma. O - gi-rin-ren 'bu mo sei tu-bo sin-de

11 Ta-ma-rau po-lo - wo, Te-ke 'mo mi-yen, Te-ke 'mo mi-yen, ko Ta ma-rau pi-ri-ma.

Figure 84: Tamarau Bebe Bobo Jonah La Me

8 Ta-ma-rau be-be bo-bo Jo-nah la me e, U be mu Ni-ne-veh o u 'ne gbe-ri gba.

16 O na bo-yai e-mo e-ri me e, O-sei be-le o sei bo-me- ne. I jo

nah te - ju-ke 'mo 'mi ghan, I ti-mi so-wei 'pe-ri-gho fa. fa.

Figure 85: Wo Enere Sori Mo Be Dou Me

8 W'e-ne-re so-ri mo be dou me, W'e-ne-re so-ri mo be dou me,

W'e-ne-re so-ri mo be dou me, So-ri mo 're- mo sei den me.

Figure 86: Elijah Tamarau, Fine Koromobo

E - li-jah Ta-ma- rau, fi-ne ko-ro-mo - bo, E - li-jah Ta-ma rau,
7
fi - ne ko-ro-mo - bo, E - li - jah Ta - ma rau, fi - ne ko-ro-mo -
12
bo, E - li - jah Ta - ma- rau, fi - ne ko-ro-mo - bo.

Figure 87: Ene Toru Bo Fa

Solo

E-ne to - ru bo fa, e-ne to - ru bo fa, e-ne to - ru bo
6
fa dau o o - pu - kro Na - na - wei gho, e - ne to - ru bo fa.

Figure 88: Sin Ke Ogono Or Dau Be Ye

Sin ke__ o-go-no or dau be ye. Sin ke__ o-go-no or dau be ye.
5
Po- wei e-ne ju la ka-ri__ ti-mi du-fa-la, Sin ke__ o-go-no or dau be ye.

Figure 89: Tamarau Sin Te Ororo

Ta-ma-rau sin t'o - ro - ro bai mo sei u sin, U -
9
na be - be mo na, u - na
14
be - be mo na, u - na be - be mo na.

Figure 90: Tamarau Koro Eduwobo

8 Ta-ma-rau ko-ro e-du-wo- bo, Ta-ma-rau ko-ro e-du-wo- bo,
A - kpo i - mi - ye - bo sei e - mo di sin gha, I
12 ke - be ye fa o Ta-ma-rau ko - ro e - du-wo- bo.

Figure 91: Wo Degbe Tuwa Mo Teme Owei

7 Wo de-gbe tu-wa mo te me o - wei, e - ko wo min-yen e-bi bo wo la ye
me. Wo ko - ro mi - ne suo me - ne kpo w'i - ba - ra e
11 wo ba - ra ku - mo o te - m'o - wei.

Figure 92: E Mo Sei Mo Fie Segha

5 E - mo sei mo fie segha mo kpo 'fie - me - ne,
e - mo Christ mo fie segha, I - ba fie - ghi fa.

Figure 93: Tamarau Bebe Bara Kumo E

7 Ba ra ku-mo e, e jo-wei ba-ra ku-mo e, I bo ke
so-wo kpo, to - ru ke pa kpo Ta-ma-rau be-be ba-ra ku-mo e.

Figure 94: Ogono Ware

O - go-no wa-ri me a-ke 'mo j-k'yor le - mo, o - go-no wa-ri. go-no wa-ri.

6
Te - ju ke 'mo j - k'yor le mo? O - go - no wa - ri me a - ke

11
'mo j - k'yor le - mo, o - go - no wa - ri. go - no wa - ri.

Figure 95: E Koru Ogono Fa

E ko- ru, e ko- ru, e ko-ru o - go-no fa, E dau ti-m'e

8
ko- ru, e yin ti-m'e ko- ru, e ko-ru o - go-no fa.

Figure 96: Etimi Jesu Aru Diwori

E-ti-mi Je-su A-ru di-we-ri, 'sun a-ru wo bu-wa sei - gha, e-ti-mi

5
Je-su a-ru di-we-ri, 'sun. a-ru wo bu-wa sei-gha. U - kpo me-ne i - guo du-o,-

10
e - kpo e - ni i - guo du - o, E - ti - mi u - mo -

13
mo ke - ni mi - yen ghan ti - mi fa - me - ne sei.

Figure 97:Emo Eni Wari Mo Se Tamarau Ke Ga

E - m'e - ni wa - ri mo_ se Ta-ma-rau ke ga. We-re bi-ra ke

7
Jo - shua gba ye, E - m'e - ni wa - ri mo_ se Ta-ma-rau ke ga.

Figure 98:Teme Owei Kuro Sori

Ki - ri fi - ni ta e suun ku - ro su - wo, Te -

3
m'o-wei ku - ro so - ri ye,___ Hal - le - lu - jah

Figure 99:Jesu E Kiyor Se Mo Ye Pakumo

Je - su___ e ki-yor se_ mo ye pa-ku mo, a Na-na- we - i wo na

13
be-wo 'gbe-le-mo sei ki-r'o e- mi_____ i, wI te - ke me._____

Figure 100:Jesu Emomo Mi E Timi

Je-su e-mo-mo mi e ti-bi bo-bo ti-me mu_ fa,___ Je-su e-mo-mo mi e ti-bi

7
bo-bo ti-me mu_ fa. Mi 'gu - me 'bi-yor bin a sei ke

12
e- mi ye,___ Je - su e-mo-mo mi e ti-bi bo-bo ti-me mu_ fa.

Figure 101: Jesu Ye O Wo Amiyen Mene Ye

A - kpo e - bi - ri ko-ro a - kpo e fe - ru ko - ro mo, wo a - mi-yen
me-ne ye, Je - su ye o, wo a - mi-yen me-ne ye.

Figure 102: Tamarau Kuro Ke Emo Ko Gba

Ta-ma-rau ku-ro ke 'mo ko gba i - di-ya me ne, e-ni wa-r'o suo e suun,
e - ni wa - ri suo, Ta - ma - rau ku - ro ke 'mo ko
gba i - di - ya me - ne, E suun wei su - wei, su - wei.

Figure 103: GHAYE MARY PERE JI ME

Gha - ye Ma-ry p're ji me. Gha - ye Ma-ry p're ji me.
Ma-ry p're ji a - kpo se pe-re, Gha - ye Ma-ry p're ji me.

Figure 104: Tara Dinke Jonah E Dinbiri Mo Bai

Ta - ra din - ke Jo-nah E din-bi-ri mo bai, Ta-ma-rau be-be d'wo - ni.
Jo - nah, i - di - bi - ri e - mi, Jo - nah, i - di - bi - ri o - ni, Ta - ma - rau be - be d'wo - ni.

Figure 105: Eda-Be Ogono Emi

E - da be o-go-n - e - mi, e - da be o-go-n'e - mi, e - we-ye 'fa-gha

9

e - da be o-go-ne - mi e - we-ye 'fa-gha e - da be o-go-ne - mi

Figure 106: I Gba Ma Ju Ororo

I gba ma j'o - ro ro, I gbe ma j'o - ro-ro Ta-ma-rau 'gu-la bo 'la te ki-ri gha.
I fin ke gba ma, I d'ri ke gba gha. Ta-ma-rau 'gu-la bo 'la te ki-ri gha.

Figure 107: Kene berin ke Jesu aru pa yoor

8 Ke-ni be-rin ke Je-su a-ru pa yoor, — Ke-ni be-rin ke Je-su a-ru pa yoor me.

14 Mi a - ru me yor ti-mi ne 'mu a - ba-da la, mi a - ru me yor ti-mi ne

21 'mu a - ba - de la me. O-pu e-fe-ru ko - ro, a - ko-ro a-ru me la, O-pu e-bi-ri ko

28 ro, a - ko-ro a-ru me la me. Min-ye me pa-me-ne sei Je-su a-ru me 'mi,

34 Min-ya min pa-me-ne sei Je-su a-ru me 'mi e. Je - su tu-do-wo 'bu
Je - su so-ri t'ye n'u

40 ki yan Je-su te me e, Je - su tu-do-wo 'bu ki yan je - su te-me e.
me e-fe-ru mo fi-ye, Je - su so-ri t'ye n'u me e-fe-ru mo fi-ye.

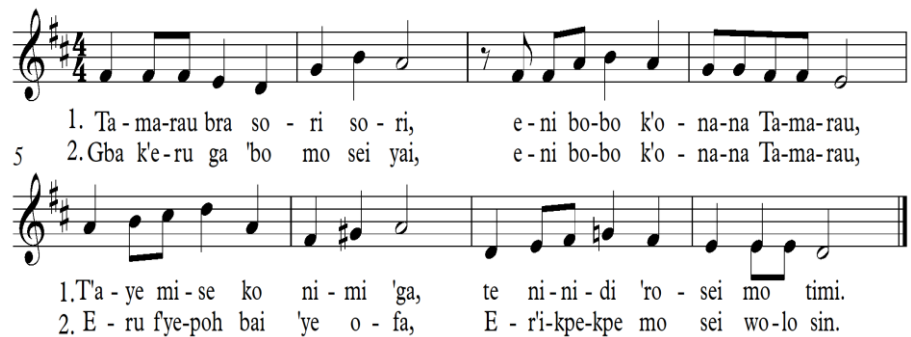
47 Te ke o n'a-ki-na o du-wo e-mo-mo e m'ye, te-ke o n'a-ki-na o du-wo e-mo-mo e

55 mi-ye. A - ki-na fa, a - ki-na fa, a - ki-na fa, a - ki-na

59 na. Je - su e mo fie sie te ghan e - bi e - bi e - bi a -

la, Je - su e mo fie sie te ghan e - bi e - bi e - bi a - la,

Figure 108: Tamarau Bra Sori



1. Ta - ma-rau bra so - ri so - ri, e - ni bo-bo k'o - na-na Ta-ma-rau,
 5 2. Gba k'e-ru ga 'bo mo sei yai, e - ni bo-bo k'o - na-na Ta-ma-rau,

1. T'a - ye mi - se ko ni - mi 'ga, te ni - ni - di 'ro - sei mo timi.
 2. E - ru fye-poh bai 'ye o - fa, E - r'i-kpe-kpe mo sei wo-lo sin.

Figure 109: Obe Le Bo Gho, Temewei Ga



O-be le bo gho te-me-wei ga eh, O - be le bo gho

4 te-me-wei ga eh, O - be le bo gho te-me-wei ga eh E-bi k'e -

7 1. mi ye. mi ye, E ha re-re mi-o, O-be le bo gho

11 te-me wei ga eh, O - be le bo gho te-me wei ga eh, O -

14 be le bo gho te-me wei ga eh E - bi k'e - mi ye.

Figure 110: Ogono Dau Dua Minyen Ye Mo Geleghu



O - go - no dau dau_min-yen ye mo_ ge - le - ghu ge - le - ghu, o - go - no

5 dau dau_min-ye ye mo, ge - le - ghu ka yan o min-yen 'kpo.

Figure 111: Odo

Soprano I

O - do - i gui ne 'bo - 'do i - gui - ne 'bo

Soprano II

S

'do ta-ma-ra fri mo 'bo 'do. I - mu 'gba ko i - fri mo bo

S

S

d'ya i - fri mo bo d'ya wo ku - le ka mo. O -

S

S

do i gui ne 'bo 'do i - gui ne 'bo 'do ta-ma-ra fri mo 'bo

S

2
13

S do. I mu 'gba ko i fri mo 'bo d'ya i fri mo 'bo

S 'do.

16

S d'ya ko ku le ka, 'gba ko i fri mo 'bo d'ya, i mu

S d'ya ko ku le ka mo wo ku le ka

19

S 'gba ko i fri mo 'bo d'ya.

S mu wo ku le ka mu.

Figure 112 Sai Kpo Emiye

Sai kpo e-mi e, we-ri kpo e-mi e, sin kpo e-mi e da-da e m'yen. —
— o bo e ti o - mo da - da e p'ri, o
bo e ti o - mo da-da e p'ri, o bo e ti o - mo da-da e p're.

Figure 113 Esorimo, esorimo ko ogono mu

E-so-ri - mo, ko 'go - no mu. E-so-ri -
mo, ko 'go - no mu. Ta-ma-rau
si sei, E - so - ri - mo.

Figure 114: O dou Jesu dou

O dou, Je-su dou, a kon ko sin, a fe-ko sin
Je - su oo,
Je - su oo.

Figure 115: Kuro Kowo Piri Ko Ini Egberi Gba

Ku-ro__ ko-wo pi-ri,____ ko i- n'e - gbe-ri gba,____ ko i- n'e - gbe-ri

10
gba,____ ko i- n'e - gbe-ri gba,____ Ku ro__ ko-wo pi-ri,____

20
ko i- n'e - gbe-ri gba,____ ko i- n'e - gbe-ri

26
gba,____ ka kpo sei yo - ro._____

Appendix 3

A Letter of Self Introduction

Sir/Ma,

I am Rev. Nathan Doutimiwei D. Thikan, a Doctor of Philosophy student at the Delta State University, Abraka. I am undertaking an academic research on the topic; **A STUDY OF CHURCH MUSIC IN EGBEMALAND IN EDO AND DELTA STATES OF NIGERIA, 1938 - 2014.**

Your honest and detailed answers are solicited, please. Thanks for the assistance and God bless.

Note: Please, use a separate sheet of paper for answers if and where necessary.

Appendix 4

QUESTIONNAIRE

TOPIC: A STUDY OF CHURCH MUSIC IN EGBEMALAND IN EDO AND DELTA STATES OF NIGERIA, 1938 - 2014.

I am a Doctor of Philosophy (PhD) student in Sacred Musicology in the Department of Music of the Delta State University, Abraka. I am undertaking a study in the above topic. Your accurate answer(s) to the underlisted questions will provide helpful information on the subject. Note: Please, use a separate sheet of paper for answers if and where necessary.

Name:.....

Age:.....

Sex:.....

Occupation:.....

Church:.....

Place of Residence:.....

No. of Years in the Church:.....

Do you know when this Church was started?.....

Role in the Church: Leadership/Position
or Member.....

Your Involvement in Music and Worship in the Church?.....

Name some of the key leaders who have led the church over the years particularly in respect to music.....

.....

What was the position and role of this/these music leader(s) in the Church?.....

How do you use music in this church?.....

.....

How will you describe the place of music in the church?

.....

What effect does the performance of music have on the congregation?

.....

What occasions e.g. Weddings/Marriages, Funerals, Sunday Church Worship Services, Revivals, Crusades, etc are music used?.....

.....

Who are the people/group(s) involved in the performance of music in your Church?.....

What instruments are used?.....

.....

What language is used during music performance?.....

How has music impacted on the growth of the church?.....
.....

What in your opinion will the church look like without
music?.....
.....

Do you use indigenous music in your church?.....
.....

Describe how indigenous music is used in your church?.....
.....
.....

Your personal opinion on the need for the use of indigenous music in the churches
in Egbemaland?.....
.....

How is indigenous church music used in your congregation?.....
.....
.....

Identify some indigenous music used in the church worship activities in your
congregation.....
.....

Any special flare or enjoyment of indigenous music for you and the
church?.....

Give three (3) of such indigenous music done in your church? (Text and Tune).....

.....

What is indigenous music to you? Pls, define?.....

.....

Do you sing hymns in your local language during worship?.....

Any compilation of such hymns into a booklet?.....

.....

Any particular Ijaw hymnal and its use in worship?.....

.....

Can you sing for me some songs (hymns and choruses) you use in your worship activities?.....

.....

Any other comment or information?.....

.....

Appendix 5
LIST OF PHOTOGRAPHS



Figure 1: Current Auditorium of the First Christian Church in Egbemaland,
First Baptist Church, *Polobubo*

Ojiko, Matthias: October 7, 2013



Figure 2: The Current Auditorium of the First Organisation of African
Indigenous
Church in Egbemaland, the Cherubim and Seraphin Church, *Polobubo*

Ojiko, Matthias: October 7, 2013



Figure 3: Current Auditorium of the Second Organisation of African Indigenous Church in Egbemaland, the Celestial Church of Christ, *Polobubo*

Ojiko, Matthias: October 7, 2013



Figure 4: Current Auditorium of the first Pentecostal Church in Egbemaland, the Redeemed Christian Church of God, *Polobubo*

Ojiko, Matthias: October 7, 2013



Figure 5: Current Auditorium of the First Baptist Church, *Opuama*

Ojiko, Matthias: October 7, 2013



Figure 6: Big Drum, locally called *Balu*

Ojiko, Matthias: October 8, 2013



Figure 7: Supporting Small Drums, locally called *Oju Owo*
Ojiko, Matthias: October 8, 2013



Figure 8: Locally made three-in-one and two-in-one Conga Drums used in the Churches

Ojiko, Matthias: October 8, 2013



Figure 9: Some Bells, locally called *Agogo* used in the Churches

Ojiko, Matthias: October 8, 2013



Figure 10: A Pot Drum with a Foam Drumming Stick and two small Gongs

Ojiko, Matthias: October 8, 2013



Figure 11: Western and African Musical Instruments Blended and in Use among the Churches

Ojiko, Matthias: October 7, 2013



Figure 12: Western and African Musical Instruments Blended and in Use among the Churches

Ojiko, Matthias: October 7, 2013



Figure 13: Western and African Musical Instruments, Blended and in Use among the Churches

Ojiko, Matthias: October 7, 2013

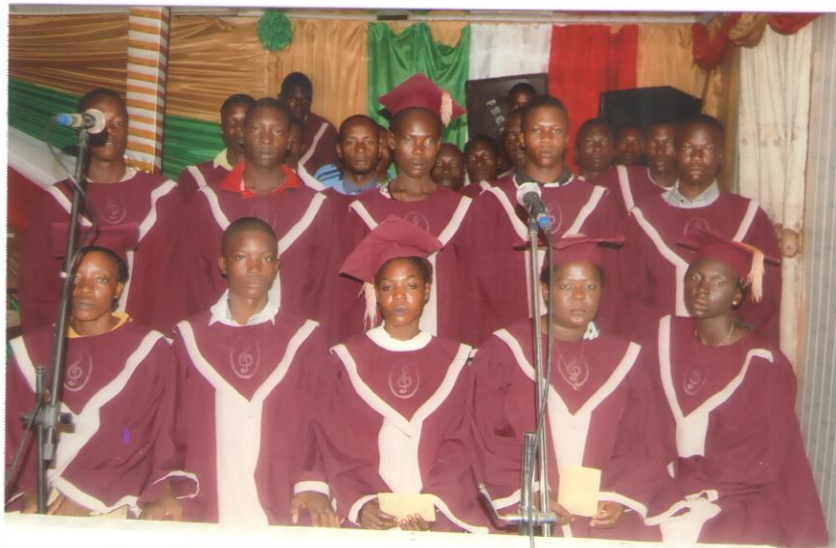


Figure 14: Sanctuary (Adult) Choir of the First Baptist Church, *Polobubo* in Robes

Ojiko, Matthias: October 7, 2013



Figure 15: Children Choir of the First Baptist Church, *Opuama*.

Ojiko, Matthias: October 7, 2013



Figure 16: Junior Choir of the First Baptist Church, *Polobubo* in a group Photograph

Ojiko, Matthias: October 7, 2013



Figure 17: Sanctuary (Adult) Choir of the First Baptist Church, *Opuama* in Robes.

Ojiko, Matthias: October 7, 2013



Figure 18: A Song Leader in First Baptist Church, *Polobubo*, Singing in Robe
Ojiko, Matthias: October 7, 2013

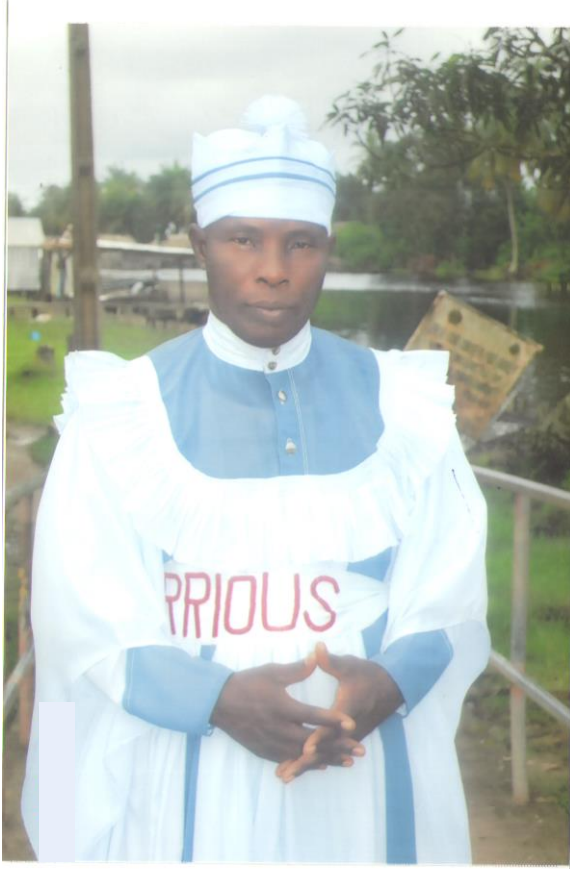


Figure 19: A Choir Master, Cherubim and Seraphim Church, *Polobubo*,
in Ministry Robe.

Ojiko, Matthias: October 7, 2013



Figure 20: Choir Master, Celestial Church of Christ, National/International Headquarters, Egbema Parish 1, *Polobubo*, in a Priestly Robe.

Ojiko, Matthias: October 7, 2013



Figure 21: Choir of Celestial Church of Christ, National/International Headquarters, Egbema Parish 1, *Polobubo*, Performing in Robes during a Service.

Ojiko, Matthias: October 7, 2013



Figure 22: First Baptist Church, *Opuama* Congregation Singing during Offering Time in Worship

Ojiko, Matthias: October 7, 2013



Figure 23: Cherubim and Seraphim Church, *Polobubo* Congregation Singing during a Revival Hour.

Ojiko, Matthias: October 7, 2013



Figure 24: Cherubim and Seraphim Church, *Polobubo* Choir, Band and Congregation in Blended Worship

Ojiko, Matthias: October 7, 2013