

INAUGURAL LECTURE SERIES 323

**A NEW SONG IN MY MOUTH':
TRANSFORMING OUR WORLD
THROUGH THE MUSIC OF
THE SAINTS**

By

SAMUEL OLUFEMI ADEDEJI
*Professor of Music Composition and
Sacred Musicology*



OBAFEMI AWOLOWO UNIVERSITY PRESS, ILE-IFE, NIGERIA.



SAMUEL OLUFEMI ADEDEJI

Professor of Music Composition and Sacred Musicology

**A NEW SONG IN MY MOUTH': TRANSFORMING
OUR WORLD THROUGH THE MUSIC OF THE
SAINTS**

**An Inaugural Lecture Delivered at Oduduwa Hall,
Obafemi Awolowo University, Ile-Ife, Nigeria.
On Tuesday, 24th July, 2018.**

By

SAMUEL OLUFEMI ADEDEJI
Professor of Music Composition and Sacred Musicology

Inaugural Lecture Series 323

© OBAFEMI AWOLOWO UNIVERSITY PRESS, 2018

ISSN 0189-7848

Printed by

**Obafemi Awolowo University Press Limited,
Ile-Ife, Nigeria**

'A NEW SONG IN MY MOUTH': TRANSFORMING OUR WORLD THROUGH THE MUSIC OF THE SAINTS

Background

The Vice Chancellor sir, distinguished academics, my Lords spiritual and temporal, Gentlemen of the press, Ladies and Gentlemen; just like David (in Psalm 18:1-2), I give thanks to 'the LORD, my strength, my rock, my fortress, my deliverer; my God, ... my buckler, ... the horn of my salvation and my high tower', my song, my essence and the lifter of my head. Standing before this great audience to deliver the 323rd Inaugural Lecture of the Obafemi Awolowo University is indeed the Lord's doing.

My journey into academics was divinely ordained, as I never planned to do so because of my divine calling into fulltime ministry. I joined the Christ Apostolic Church Theological Seminary in 1987 as a National Youth Service Corps' member and disengaged in 1993 to pastor the Church I had established in 1988. I registered for Master's degree in African music programme in the University of Ibadan in 1989, because the Department of Music here in Obafemi Awolowo University, was yet to commence Postgraduate studies then. I completed that in 1992 and registered for another Master's degree programme in Religious Studies' Department of this University the same year. During this period, I had Postgraduate Fellowship award with stipend that made me to assist in teaching African traditional Religion in the Department. Some of the senior members of the Department encouraged me to work there. It was at the same time the Department of Music advertised for lectureship positions. I sought godly counsel, applied to the Department of Music and was appointed as an Assistant Lecturer in 1995. I am grateful to Prof. Olatunji Vidal who as the Head of Department then, believed in me; and Prophetess Omolara Ajayi of Christ Apostolic Church (Aduralere), Ondo Road, Ile-Ife, who God also used for me. Since my assumption of duty, I took my academic work as another divine calling, worked assiduously and got promoted to the rank of a Professor in 2009. Mr. Vice Chancellor, it may interest you to

know that I have never gone on any sabbatical leave since my assumption of duty.

Introduction

This Inaugural Lecture in music is the 9th in Nigeria, the 2nd in the Department of Music of the Obafemi Awolowo University and the 1st to be presented by an ALUMNUS of the Department. The previous eight discussed various salient aspects of music scholarship: Ekwueme of the University of Lagos (1983), discussed the importance of being creatively earnest. Vidal (2002), which was the first in OAU, historized the Institutionalization of Western music culture in Nigeria and the search for National identity. Okafor of the University of Technology, Enugu (2005), proposed an ideal music programme for a technological University. Omibiyi-Obidike of the University of Ibadan (2007) examined problems and prospects of the place of Nigeria in the context of the International musical world. Idolor from Delta State University (2014) described the traditions of Okpe Disco music vis a vis the challenges of modernism. Mereni, second in the University of Lagos (2014), argued on the issue of theorising practice and practising theory of music in Nigeria. Onyeji of University of Nigeria, Nsukka (2016) examined the composition of art music based on African indigenous musical paradigms. Agu of the Nnamdi Azikiwe University, Awka (2017) described the utility of the power of music in the contemporary Nigeria. These scholars' assertions bothered on music history, music practice, music education and musicology.

The objective of this Inaugural is to demonstrate the transformative role of music and advocate for its engagement as a tool for positive transformation of our world. My background and research philosophies are rooted in my tripartite identity as an African, a born-again Christian and a musicologist. As an African, I have a musical culture that is innate and intrinsic, and which I have to protect. This essence has propelled me to research into various aspects of indigenous African music, especially *Ifa* music. I have also initiated research on dark areas such as music and witchcraft,

music and mysticism, and sacred music of the African gods and spirits. As a musicologist, I have theorized and practically demonstrated music as an art and science (Adedeji, 2006b), while as a born again Christian, I worship God who is so real to me in every sense of it . In view of the foregoing, I am committed concomitantly to my field, my culture and my faith; thereby honest to my field, true to my culture and faithful to my God. These legacies determine my approach to my academic and professional career as a teacher, researcher, theorist, composer, producer and performer.

On another level, my training has been bi-disciplinary in nature – Music and Religious Studies. I studied New Testament theology at the Master’s degree level from this prestigious University under Professors Andrews Igenozu, Chris Manus and Afeomai Nkwoka. This has equipped me to pioneer sacred musicology as a subdiscipline in music.

Why Transformation?

It is important to ask question about the need for transformation of our world. By the term ‘our world’, we mean our immediate environment, our community, our society, our country (Nigeria) and the world at large. By implication, individual personalities are included as entities that make up Institutions and larger groups. Philosophically and experientially, there are several definitions of the term ‘world’ as a place of human existence on the planet earth. Some say the world is a market place; some say it is a journey; others say it is a school. For instance, Remi Olabamiji (1977), a Nigerian *juju musician*, singing from his experience long time ago, sang ‘this world is beautiful o’. Micho Ade (2008 remix), another *juju* artiste came and sang ‘*Mi o mo p’aju ogun laye o, n ba ma ti mura sile...*’ Based on my personal observations and experiences, I can define this world as battle ground; I mean ‘real warfare’. There are different wars going on at the same time – physical, economic, political, etc. But I still observe another warfare that stares at us directly and threatens our very wellbeing – the silent but devastating moral war between good and evil; truth and falsehood;

integrity and perversion. It is an undisputable fact that the bane of our society is corruption and immorality, and hence, the greatest threat to our world.

Looking at our society, we observe the prevalence of evil and wickedness, politics of money and violence, selfishness, greed, lack of commitment in civil service, corruption in high places, inordinate affection for riches and power; the resultant effects of which are kidnapping, money-making rituals, *Boko Haram* and youth unemployment. The high level of corruption in the country was depicted in 'I love my Country' by Wole Soyinka, as performed by Tunji Oyelana and the Blenders (1983):

You tief one kobo dey put you for prison
You tief ten million, na patriotism
Dem go give you chieftaincy and national honour
You tief even bigger, dem go say na rumour
Monkey dey work, baboon dey chop
Sweet pounded yam – someday e go stop!

In his thought-provoking book, Abimbola (1997) condemned religious hypocrisy of Pastors and called for the abandonment of Christianity in favour of Ifa worship in order to positively transform the world. Claiming that Ifa would mend our broken world, Abimbola presented an obscure creature in *Ifa* called Kankan (Mr. By-force) who does everything by force, as the most dangerous vice in our World. According to Abimbola, this has made many self-acclaimed leaders to live hypocritically and commit evils.

Up till today in Nigeria, bishops and Islamic leaders come to the *babalawo* for divination. When they are establishing new churches or mosques, they will go to a *babalawo* and say, 'Please give me a talisman to put in the soil so that many people will come to my church or mosque' (7).

On the other hand, emotional troubles and depression resulting from socio-economic problems have become a matter of concern. Sakka and Juslin (2018) attested that depression, as a highly prevalent psychiatric disorder, has increased in rate in recent years, and it has negative implications for the individual and society. 'Besides the negative consequences on the patient's mental health and quality of life, depression is associated with physical health problems, difficulties in workplace productivity, interpersonal problems, high mortality rates and large societal economic costs' (Sakka and Juslin: 1-2).

The need for the transformative dimension is borne out of the failure of all efforts to maintain sanity in the world. Social vices that need cleansing, healing or rebranding include unabated crimes, immoralities, socio-political upheavals, inequality, insecurity, sicknesses and pandemics that are not only inversely proportional to scientific and technological developments but also enhanced by them. The term 'transformation' is used here to refer to positive change in spirit, mind and attitudes. This is deep rooted in the regeneration of the human mind and spirit that would lead to thinking positively, pursuing good moral values and living right as against the engendering corruption, moral decadence, wickedness, cheating, inordinate pursuit of power and wealth, greed, falsehood, etc.

Theoretical Premises

Four theoretical frameworks on which this work is hinged are transformative musicology by Adedeji (2006a, 2010c, 2011c, 2013c, 2016a) and Adedeji & Omosilade (2017c), Christian sacred musicology by Adedeji (2000a and 2013a); the theological (Adedeji, 2000a, 2013c; Strawbridge, 2000) and the 'divine gift' theories (Adedeji & Omosilade, 2017c). While transformative musicology pursues a music research and composition that focuses on positive transformation, Christian sacred musicology provides the appropriate yardsticks for the study of all Christian religious music brands. The theological theory seeks to understand the relevant Biblical passages as applied to music. The 'divine gift'

theory claims that it is God that 'gives' music or songs to the Saints.

Scholars had advanced the transformation theory in different ways. For instance, Pickel (2002) used the transformation theory broadly to refer to the knowledge social actors bring to bear on their problem situations in the postcommunist context (1). He argued that any transformation theory needs to identify the major agents of change (7). Fischer-Lichte (2008) wrote about the transformative power of performance. The Institute for Learning, Access and Training at the Chicago Symphony Orchestra (2012) claims to 'offer a diverse portfolio of programs and initiatives that transform lives through active participation in music'. Transformation here is used to refer to motivation received by pupils, teens and youths to take up professional career in music. also, Kent-Muller (2017) advocated for the application of human genome project (HGP), a collaborative approach in biology for the transformation of the field of musicology. The application of transformation in these instances are however, outside the scope of this lecture.

Methodology

This study employed a multidimensional approach in its methodology. The bibliography was used to source basic relevant information from books, journals, other periodicals and the Internet. Discography was employed in collecting raw musical data that were recorded as Albums. Scoreography was engaged in collecting and reading selected musical scores. The literary critical method was used in interpreting the song texts in order to exhume the transformative elements inherent in them. Musicological analysis was useful in highlighting some structural elements of the songs. Twelve songs by different artistes were selected on the basis of relevance. In addition, oral interviews were held with few gospel artistes within this locality to gather true life stories of transformative results of their songs.

There are several Christian musicians that are great, whose works could not be considered here because they lack relevance. Many

contemporary gospel artistes belong to this category, most of whom are 'gospel' entertainers. On the other hand, there are 'popular' and 'pop' musicians that occasionally sing transformative songs. Of such among the Yoruba, we have Hubert Ogunde in 'Yoruba Ronu' (1964); I.K. Dairo in 'Ise Ori ran mi' (1976); Orlando Owoh in 'E se Rere' (1973); Tunji Oyelana in Wole Soyinka's 'I love my Country' (1983); Lagbaja in 'Surulere' (2000); Goke Bajowa in 'Arira rira' (2015), Beautiful Nubia in 'Oro Aye Soro' (2002), and Fela Anikulapo Kuti in 'Beasts of No Nation' (1989). Though we do not classify them as Saints because of their controversial or self-contradictory life styles, their contributions to socio-political transformation of the society through their songs cannot be ignored. However, we should also remember the fact that many described as Saints today were once sinners that were transformed.

The Saints

The term 'Saint' is somewhat ambiguous. Who then are the Saints? To the Catholics, they refer to Christians that have lived extra ordinary life of holiness and purity and canonized into sainthood after death. They are believed to be in Heaven. John McRay in *Baker's Evangelical Dictionary of Biblical Theology* (biblestudytools.com) traced the etymology of the word 'saint' to a Greek verb *hagiazō* whose basic meaning is 'to set apart', 'sanctify', or 'make holy'. According to him, Saints in the New Testament are living individuals who have dedicated themselves to the worship and service of the one true God as revealed through his Son, Jesus Christ. Even the children of such parents are called sanctified (1 Cor 7:14-15). Which means they are considered undefiled by paganism if at least one of their parents is a Christian. By implication, all those that are saved are sanctified, (biblestudytools.com).

According to Bible Dictionary (biblestudytools.com), Saints are 'men and women of God', referring to sanctified, born again Christians that are set apart for God both here in life and after here. Paul's confession in Acts of the Apostles 26:9-10 testified to this view:

I verily thought with myself, that I ought to do many things contrary to the name of Jesus of Nazareth. Which thing I also did in Jerusalem: and many of the Saints did I shut up in prison, having received authority from the chief priests; and when they were put to death, I gave my voice against them (KJV).

It should be noted that other religions such as Judaism, Buddhism, Jainism, Hinduism, Islam, etc, believe and practice sainthood in one form or the other.

Our use of the word 'Saints' here denotes Christians that live exceptionally holy, people of high integrity and decency; they are models of excellence or dignity; they preach and advocate for justice and morality. In a general sense, Christians are expected to be Saints. They are the ones expected to sing to the Lord and to His people as observed in Psalm 30: 4: 'Sing unto the LORD, O ye Saints of his, and give thanks at the remembrance of his holiness' (KJV).

Of a great concern, however, is the pervading oxymoronic situation in our society today, in which self-acclaimed Christians that were supposed to display good virtues are the most corrupt. Or what do we say about Pastors and Christian ministers in leadership positions that embezzle public funds, or engage in corruption of all sorts; and Christian Lecturers that are engrossed in having sexual affairs with students they are paid to build their lives? How about many Christian musicians who live reckless and immoral lives? The sad situation has demoralized many upcoming young people that are confused about which way to go. Well, there is an answer in the Bible:

Dear children, do not let anyone lead you into the wrong way. Christ always did what was right. Therefore, to be good like Christ, you must do what is right.

The devil has been sinning since the beginning. Anyone who continues to sin belongs to the devil. The Son of God came for this: to destroy the devil's work.

Those who are God's children do not continue to sin, because the new life God gave them stays in them. They cannot keep sinning, because they have become children of God.

Therefore, we can see who God's children are and who the devil's children are. These are the ones who are not God's children: those who do not do what is right and those who do not love their brothers and sisters in God's family. (I John 3: 7-10, ERV).

From the above quote, it is implied that anyone, be he/she Bishop, Reverend Father or Sister, Apostle, Prophet (mention any other title) that dwells in sin, belongs to the devil and not God. It is sensible to disregard and discard their saintly claims.

'A new Song in my Mouth'

This phrase 'a new Song in my Mouth' is taken from Psalm 40, a Psalm of David. For the purpose of providing a contextual background, the full text of verses 1-3 of the Psalm is presented below:

- 1) I waited patiently for the LORD;
he inclined to me and heard my cry.
- 2) He drew me up from the desolate pit,
out of the miry bog,
and set my feet upon a rock,
making my steps secure.
- 3) He put a new song in my mouth,
a song of praise to our God
Many will see and fear,
and put their trust in the LORD (NRSV).

While only few commentaries attributed the Psalm to Messianic prophecy, most Bible commentaries agreed it is a song of testimony and thanksgiving for the salvation and deliverance by God from some terrible situations that David found himself (biblehub.com). He waited on God for a long time. He prayed continually. Not only did God heard his petitions, He set his feet on a rock, led and protected him. According to David, God then put a new song in his mouth; that of thanksgiving and praise. He was convinced that people would hear the new song, be impressed and in turn, put their faith in his God.

The context paints a scenario in traditional Yoruba Ifa divination in which a client burst into spontaneous singing after deliverance or blessings received; resulting from obedience to the oracle (Adedeji, 1991b, 2000b):

O gbo riru ebo, o ru	He made sacrifice as instructed by the Oracle
O gbo atukesu, o tu	He obeyed all the divine instructions
O gbo ikarara ebo ha fun un	Things turned out well for him
O n yin awon awo re	He was praising his diviners,
Awon awo re n yin 'fa	His diviners were praising <i>Ifa</i>
O ya enu koto,	He opened his mouth
orin awo lo ko sii lenu	cult song burst forth
Ese t'o na,	He stretched his legs,
ijo fa a.	and started dancing spontaneously.

We shall now examine the specific pericope (verse 3) more closely in different English versions:

and you gave me a new song,
a song of praise to you.
Many will see this,
and they will honor and trust you, the LORD God (CEV).

He put a new song in my mouth,
praise to our God!
Many will watch and be in awe,
and they will place their trust in the LORD (ISV).

He gave me reason to sing a new song,
praising our God.

May many see what God has done,
so that they might swear allegiance to him and trust in the LORD
(NET)!

He has given me a new song to sing,
a hymn of praise to our God.
Many will see what he has done and be amazed.
They will put their trust in the LORD (NLT).

He put a new song in my mouth,
a song of praise to our God;
Many will see and fear
And will trust in the LORD (NASB).

In addition, the New American Study Bible Lexicon
(biblehub.com) did a breakdown of the text as follows:

NASB	Hebrew	Transliteration	Strong's	Definition	Origin
He put	וַיִּתֵּן	vai-yit-ten		to give, put, set	a prim. root
a new	חֲדָשׁ	cha-dash		New	from <i>chadash</i>
song	שִׁיר	shir		Song	of uncertain derivation
in my mouth,	בִּפְּי	be-fi		Mouth	a prim. root
a song of praise	הַתְּהִלָּה	te-hil-lah		praise, song of praise	from <i>halal</i>
to our God;	יְהוָה אֱלֹהֵינוּ	le-lo-hei-nu		God, god	pl. of <i>eloah</i>
Many	רַבִּים	rab-bim		much, many, great	from <i>rabab</i>
will see	יִרְאוּ	yir-'u		to see	a prim. root

and fear	אונייך	ve-yi-ra'u;	to fear	a prim. root
And will trust	ויבטחן	ve-yiv-te-chu	to trust	a prim. root
in the LORD.	ביהוה:	Yah-weh	the proper name of the God of Israel	from <i>havah</i>

From the comparative English translations and the analysis presented in the Lexicon, the following are derived: (1) we understand the new song to be a spontaneous outburst; suggesting creative singing or 'singing and composing' simultaneously. (2) The writer in terms of compositional technique, suggested the idea that God gives and inspires songs. This buttresses the 'divine gift' theory. (3) Though a song of testimony and thanksgiving, the content of the song implies gospel invitation, admonition, prayer and prophecy. (3) The song would convince listeners and cause them to turn to God. Another implication of the above analysis is that there would always be new songs, original and creative; not just a recycling of old songs as we see many musicians doing today. This category of songs by the Saints have potency for positive transformation of individuals and our societies. Such songs are meant to be performed for the consumption of the public. As implied in Psalm 51: 7-15, the Saints themselves must have been converted and purged of their bad habits (i.e. transformed) before God can open their lips to sing.

Divisions of Music and the World of Musicology

It is admittable that music is music; however, music is so wide, so deep and so eclectic. It could be categorized on different levels: classical and non-classical, Western and African/others, instrumental and vocal, old and new, terrestrial and celestial, secular and sacred, etc. Under the celestial, there are music more than one can imagine. For instance, Oatman, in the opening of his hymn, testified that 'There is singing in Heaven, such as we have never known' (CACGEC, 1998: 859-860). This implies the unfathomable depth of music. The sacred covers all religious and

pseudo religious music, including the music of witches, cults, spiritual beings and the gods. Ogunde offers a good insight into witchcraft music when he sang *Erandede* (Mysterious). This is the category to which the music of the Saints belong.

Developments in musicology as a discipline in music have produced other sub-disciplines such as ethnomusicology, which studies music as conceived and practiced in different cultures; African musicology, an offshoot of ethnomusicology that caters for African music peculiarities (Adedeji, 2013b). Others include intercultural musicology that encapsulates the study of music derived from more than two cultures as a form and transformative musicology, which is more functional (Adedeji, 2006a). Transformative musicology is an aspect of Transformative Musicality just as applicable to other music specializations - transformative composition, transformative performance, transformative music education, transformative music technology, transformative music production, etc. Recent developments have featured critical musicology, empirical musicology, cultural musicology, etc.

Sacred Musicology developed consequent to inadequacies of existing musicological sub-disciplines to cater for religious music (Adedeji, 2000a, 2013a). It is the systematic study of religious music, be it Hinduism, Buddhism, Judaism, Christian, confucianism, Islam, Ifa, or any other. Christian sacred musicology, as a variant of this sub-discipline, studies Christian music, be it Church or gospel via a combinative approach of musicology and theology in providing answers to issues that historical musicology could not cater for. The Judaeo-Christian theology presents the Christian God as a musical God. For instance, the Psalmists recorded God's delight in music and singing, while Zephaniah 3:17 revealed the God that sings.

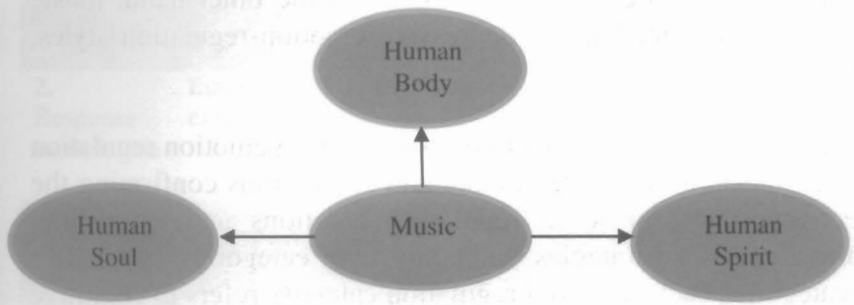
The Power of Music

Music possesses power, both physical and Metaphysical (Omotoyinbo, 2003; Hallam, 2010; Cloud, 2011; Adedeji, 1999,

2014; Agu, 2017). The physical power of music is made manifest in the frequency and intensity of sound which create physical and psychological effects on material objects. Science and Technology combined, have advanced our world and systems in unimaginable dimensions. However, they cannot do all things. For instance, Colbert (2003) affirmed the limitation of medical science in curing deadly emotions. Music leverages people/s mind from going extremely crazy, otherwise the world would have gone into sudden extinction through someone in control of nuclear, chemical or biological weapons and deadly viruses. However, the metaphysical power of music is somewhat spiritual in terms of preparation and supernatural causations (Adedeji, 2008e).

Biblical Anthropology recognizes the components of human beings as body, soul (mind) and spirit. While the mind is the seat of all emotions and will, spirit is the power, the life or the inner self of the being. The body which houses and carries the two is the only one that is visible. While the three of them influence one another, the body accomodates the entry gates for the two (Beck and Demarest, 2005; Scott, 2012). All musical activities such as listening, creating, processing, storing, performing, supporting, playing back or transferring, etc, are capable of affecting the human because it is generally believed that whatever the human hears, sees or utters with mouth have impact on him/her, directly or indirectly. This is where music becomes a powerful instrument, moreso that we all participate in it, one way or the other and whether we like it or not; at least some music find their way into our ears and enter into our minds unconsciously. Our position here is that although as asserted by Corbitt (1998: 16), there is freedom for emotional expression within the circle of a well-defined community', music exerts a lot of control on human emotions. The figure below explains the interrelationship of music and human beings:

Fig. 1: Music and the Tripartite Human Being



The Role of Music

Based on the potency of its power, music plays diverse roles in our world. Nevertheless, it is important to stress the ambivalent nature of music due to its flexibility. The positive and negative roles of music have been described as ‘anabolic’ and ‘catabolic’ (Adedeji, 1999, 2014). Music can build up and pull down; construct and destroy. Both contrasting roles are witnessed everywhere in our world. However, our concern in this lecture is the ‘anabolic’, i.e. positive transformation. Some of these roles have been highlighted as a medium of praise, thanksgiving and worship unto God; liturgical roles; invocative roles; inspirational roles; educative roles; communicative roles; therapeutic roles; strategic roles; an instrument of discipline and social control; invitational role; medium and form of prayer; and prophetic roles (Adedeji, 2014).

Sakka and Juslin (2018) attested to the positive and negative power and role of music. According to them, ‘a person who has the goal of reducing a negative emotion, may decide to listen to music (tactic) that creates visual imagery (mechanism), which helps the listener to become distracted from negative thoughts (strategy)’ (1). They also affirmed that music has the potential to evoke profound emotions in listeners just as it also impacts a ‘healing’ property to music. On the other hand, Sakka and Juslin (ibid.) reaffirmed that music listening may also become counterproductive, contributing to harmful emotion outcomes. According to them, ‘music does not have only beneficial effects on

emotional health. Music listening may serve as a useful resource for alleviating depressive symptoms'. 'On the other hand, music listening may contribute to depressive emotion-regulation styles, such as rumination' (1).

The Table below explains different strategies in emotion regulation through music according to Sakka and Juslin, thus confirming the effectiveness of music in regulating emotions and controlling depression. The strategies fall into two categories, with two subcategories each. The first regulation category refers to cognitive processes, and is further divided into two subcategories: attention deployment and cognitive change.

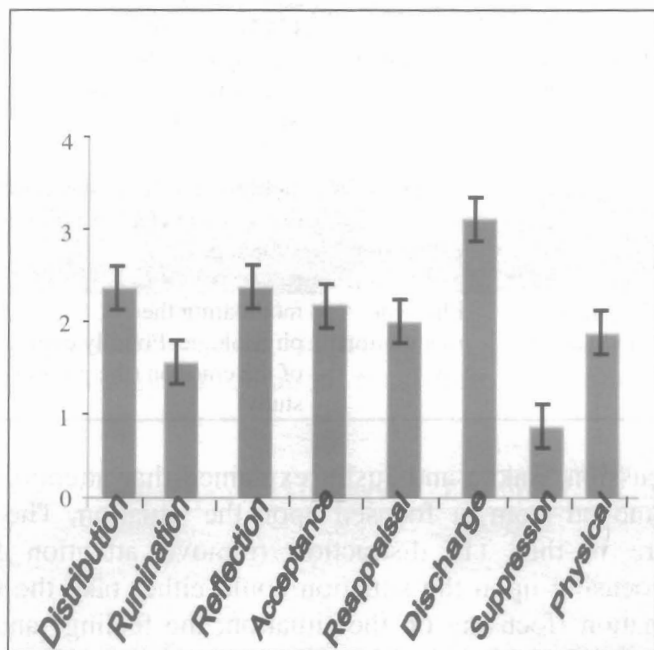
Table: Typology of emotion regulation strategies (Sakka and Juslin)

Category	Subcategory	Strategy	Example from the literature
1. Cognitive processes	Attention deployment	Distraction	"[focusing] attention on different aspects of the situation or moving [attention] away from the situation altogether" (Gross & Thompson, 2007, p. 13)
		Rumination	"directing attention repetitively to one's feelings and their consequences" (Gross & Thompson, 2007, p. 13)
		Reflection	"directing attention to one's feelings in order to clarify and understand them" (Saarikallio & Erkkila, 2007, p. 104; van Goethem & Sloboda, 2011, p. 213)
	Cognitive change	Reappraisal	"changing a situation's meaning in a way that alters its emotional impact" (Gross & Thompson, 2007, p. 14)
		Acceptance	"thoughts of accepting what [one] has experienced and

			resigning [oneself] to what has happened” (Garnefski, Kraaij, & Spinhoven, 2001, p. 1314)
2. Response modulation	Emotional expression	Discharge	“letting out a feeling, releasing an emotion” (van Goethem & Sloboda, 2011, p. 213)
		Suppression of expression	“inhibition of ongoing emotion-expressive behavior” (Gross, 1998a, p. 226)
	Physical modulation	Physical modulation	modulating the physiological/bodily experience of the emotion (the present study)

In their discussion, Sakka and Juslin explained that attention can either be removed from or focused upon the situation. The first strategy here is thus (1) distraction (remove attention from situation). Focusing upon the situation could either take the form of (2) rumination (focusing on the situation, the feelings and the thoughts around it in a way which confirms and reinforces its negativity), or (3) reflection (focusing on the situation in a way that helps one understand it, and the thoughts and the feelings around it). Regarding the subcategory cognitive change, the strategies included are (4) reappraisal (changing the way of thinking about the situation, the feelings and the thoughts around it) and (5) acceptance (accepting the situation, the feelings and the thoughts around it). The second category is response modulation (i.e., emotion-targeting strategies). The first subcategory refers to the expression of emotions, and features (6) discharge (through emotion expression and release) and (7) suppression of expression. The second subcategory consists of a single strategy, namely (8) physical modulation (a focus on internal body signals and energy levels) (Sakka and Juslin, 2018: 3-4).

Fig. 2: Effectiveness of music for different categories (Sakka and Juslin)



The Chart above shows the levels of effectiveness of music for different categories as submitted by Sakka and Juslin. They however discovered the absence of significant differences between depressed listeners and controls with regard to regulation goals, strategies, and mechanisms. They concluded that depressed people did not differ significantly from controls in their self-reported use of rumination, suppression, avoidance, reappraisal, and acceptance (8).

I however disagree with the inference of Sakka and Juslin on the point that the ability of music to help listeners to regulate emotions in a more adaptive manner is because 'music experiences typically lack serious real world implications and offer a non-threatening context' 8. On the contrary, music experiences have concrete and serious real implications and present threatening contexts beyond imaginations.

Sakka and Juslin with regard to regulation goals, discovered 'that listeners' use of music for emotion regulation serves mainly to enhance positive emotions, or reduce negative emotions and that some listeners appear to use music to enhance negative emotions (8). They concluded that listening can function as an important resource for dealing with symptoms of persistent negative affect in depression.

The role of music as an instrument of social control and transformation has been proved before now (Vidal, 1987; Adedjeji, 1998b). Also, Hanser and Mark (2013) reaffirmed the fact that one of the primary usage of music by listeners is the active regulation of one's mood.

Hall (2008), asserted the role of music in transforming leadership quality and performances. According to him, 'Music influences all cultures, regardless of age, gender, race, or socio-economic background; additionally, music reflects trends, norms and attitudes of society' (2). A biological explanation to the ability of music to influence an individual is found in the human brain, 'more specifically in three functions of the cerebral cortex: sensing, integrating and acting. Music influences the emotions, attitudes, and perspectives that an individual portrays in life' (2).

Smith (2007) proved the effectiveness of liturgical music in enriching and transforming the faith life of the worshipping community in Australia. Also, Stoffel (2013) reaffirmed the interconnection between mind, body and spirit in creating inner peace and wellness. The research suggested that by bringing connection and balance to the mind, body, and spirit, an individual may create inner peace and wellness.

Chau and Riforgiate (2010) reaffirmed the positive influence of music on the development of children in America. Also, the effectiveness of music on different cognitive, psychological, physical, behavioral and social conditions is confirmed in the

results of research conducted by Dileo, Mitsudome and Lee (n.d.) as shown below:

We included all randomized controlled trials (RCTs) and quasi-randomized trials (QRTs) of music interventions for improving cognitive, psychological, physical, behavioral and social outcomes in Americans across the lifespan. The results revealed significant positive effects of music on several outcomes the researchers had identified as being related to quality of life. There was a small but significant effect on mood ($g = 0.27$) ($Z = 3.51$, $p < 0.001$) with homogenous results across 9 studies ($N = 749$). There was a small but significant effect on relaxation (a small effect $g = 0.23$; $-Z = 1.97$, $p < 0.05$ with homogenous results across 4 studies - $N = 315$). There was a small but significant effect on psychological morale ($g = 0.35$; $Z = 2.77$, $p < 0.01$ with homogenous results across 2 studies - $N = 294$). There was a moderate and significant improvement in stress ($g = -0.61$, $Z = 2.90$, $p < 0.01$ with homogenous results across 2 studies - $N = 60$). There was a small but significant effect on socialization behaviors ($g = 0.37$) ($Z = 2.49$, $p < 0.05$) with heterogeneous results across 3 studies - $N = 379$). There was a small but significant effect on attention and memory ($g = 0.33$, $Z = 2.93$, $p < 0.01$ with homogenous results across 7 studies - $N = 344$ (5-6).

Heartbeats International (2011) corroborated the fact that music has drastic impact on consumers' decisions in making choices. In addition, their five truths about the impact of music are:

- People rank music as more difficult to live without than sports, movies and newspapers;
- Playing the right music in your business makes customers stay longer;

- Music played in your business affects your customers' opinion about your brand;
- Music enhances wellbeing amongst employees in workplaces;
- People think it is important that artists, musicians and songwriters get paid for music being played in public spaces (music-for-business.blogspot.com, 2012).

In another study, Lesiuk (2005) measured the effect of music listening on state positive affect, work quality and time-on-task of computer information systems developers. Effects of music on work performance, in this case, software design, could be explained by increases in state positive affect. Results indicated that state positive affect and quality-of-work were lowest with no music, while time-on-task was longest when music was removed. Narrative responses revealed the value of music listening for positive mood change and enhanced perception on design while working. The above views were also reaffirmed in the works of Boyce-Tillman (2009), Padmasiri and Dhammika (2014) and Coleman (2015).

Chase (2013) used the term 'transformation' to mean the rebranding of a Christian faith from an organized religion to a 'relationship' with God using contemporary Christian music (CCM) also known as Jesus Rock or Holy Hip-Hop (11). The practice of contemporary Christian music has consequently enhanced the participation of Youths and their meaningful and positive engagement.

Chase also observed the use of Gregorian chant and Lutheran chorales to exemplify the power of music in transforming Christian practice and unifying (and dividing) its followers. He asserted that music plays significant role in creating unity among participants of the Christian faith, although 'the division that musical practice creates cannot be ignored' (30). He added that 'music functions to deepen religious experiences by 'moving' Christians to 'dwell' in the Holy Spirit' (46).

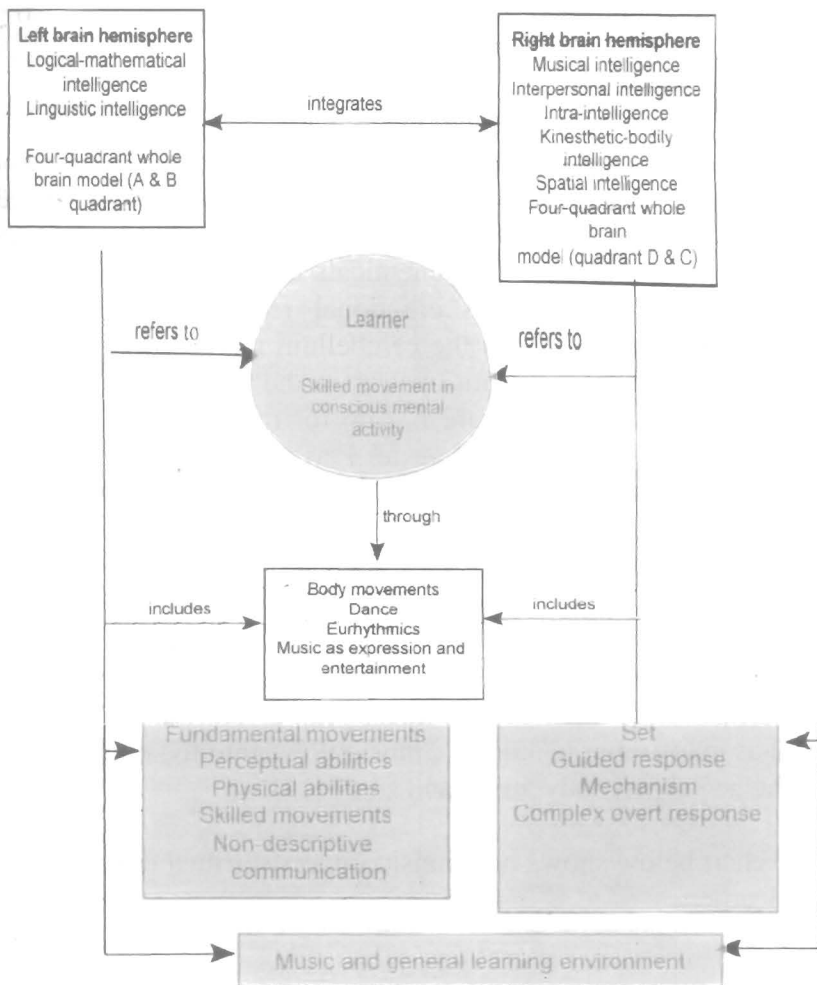
Ransom (2015) did some explanatory descriptions of selected lyrics to explore the relationship between lyrics and positive psychology. The results proved that lyrics have the potential to increase two of the five elements of well-being in the PERMA model, positive emotions and meaning (the PERMA model being positive emotions, engagement, positive relationships, enhanced meaning, and achievement). 'It is suggested that you can increase well-being by mindfully listening to meaning-filled lyrics bolstered by music's ability to influence emotion' (2). Also, music possesses the ability to influence emotions, while lyrics retains the quality to connect to meaning, thus we can enhance individual well-being through listening to music (23).

Kagama (2013) submitted that the Gospel Hip-Hop in Kenya serves as means of encouraging the Youth to stay in Church and by implication dissuade them from various bad habits they were used to. Also, Chase (2013) affirmed the use of contemporary Christian music to transform both church liturgies and lives of Youth outside the Church.

Niekerk (2002) attested to the claims that the value of music include intelligence and academic performance, emotional development, psychomotor development and in the last few decades spiritual development (89). 'Music has the innate quality to develop both brain hemispheres, as well as also the whole person - intellectual, emotional, spiritual, and psychomotor' (149). The kind of effect music has on the human depends on the type and nature of the music. For instance, slow classical Baroque music which has a steady beat of once per second, sixty beats per minute have the desirable effect on the body and mind. During this time, body waves slow down to the alpha level and if the mind is opened up, the learning capacity is almost boundless (95). Music is also effective in intrapersonal and interpersonal development. It is on record that the 'Norwegian educator, Olav Skille, devised musical baths where learners with severe physical and mental disabilities were immersed in sound, and found that music reduce

muscle tension and relaxed the learners' (121). The chart below describes how music develop the psychomotor of the learner (Niekerk, 2002)

Fig. 3: Psychomotor Development of the Learner through Music (Niekerk, 2002)



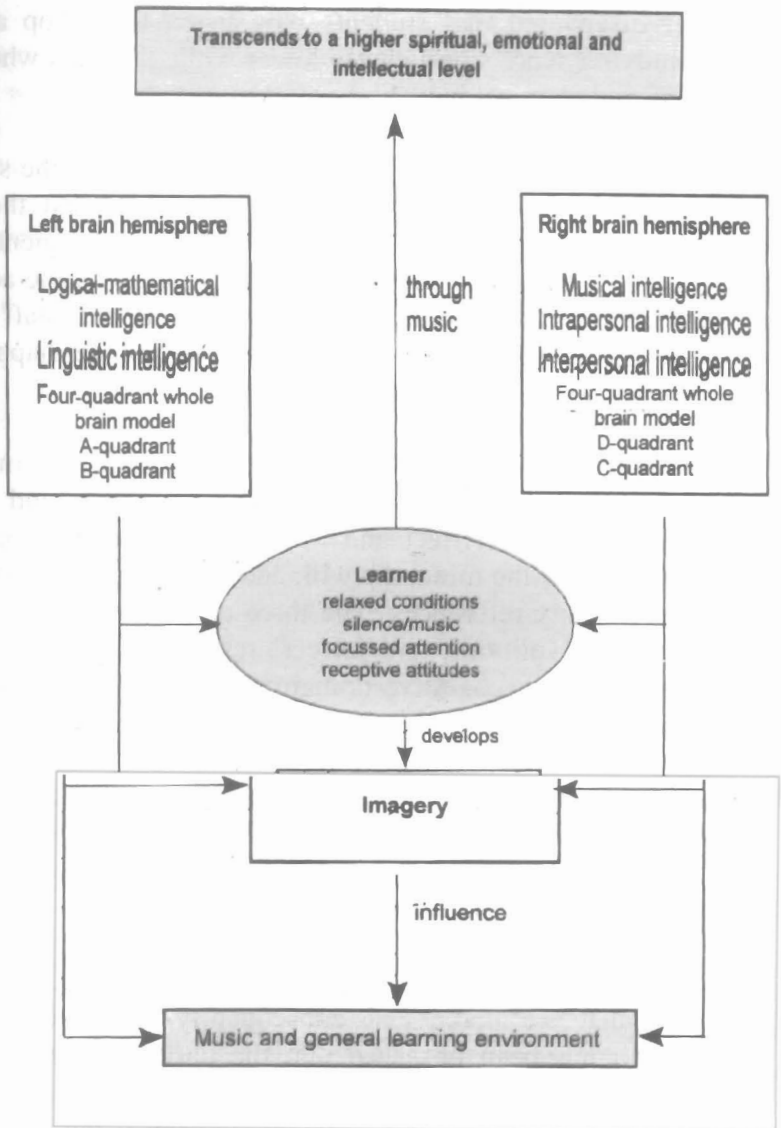
Furthermore, Djikic (2011) proved in his research that music produced significant increases, and lyrics significant decreases, in the short-term self-reported experience of change of one's personality traits. In advanced countries, music has been playing

positive roles in medicine. For instance, Music for Health Services Group (2011: 2) while making reference to ‘Music Neuroscience, Physiology and Medicine’, asserted that ‘since World War II, the health benefits of music have become more recognized in mainstream medicine’. “Music medicine” has only begun to receive serious scientific consideration, with rigorous medical research beginning to build up in the late 1980s (5; also see Adedeji, 2013d).

According to Music for Health Services Group (2011), there are different levels of impact of music on the human. For instance, ‘physical effects of music include changes in blood flow, speed of muscle reaction, lower blood pressure, lower heart rate, changes in cell structure, stimulation of chemicals in the brain’ (6). For the brain, music (1) produces emotional responses and positively affects movement through the cerebellum that is connected to the ears and (2) triggers reward centres in the brain, the same neural clusters that process pleasure fire up for music. In addition, brain neurons are hard-wired for music. Furthermore, there is a strong connection between memory centres of the brain and those that process music (9-11). On the spiritual level, music creates a point of focus for the mind; Music aligns energy fields, when coupled with intention, vibration and resonance flow. Music allows access to inner resources: Renewed vitality, Balance, Clarity, Inspiration, Relaxation, Creativity and Transformation (13). ‘From cancer to Alzheimer’s, to mentally handicapped, to spiritually broken, as well as many other conditions, music flows into the brain and aids in the healing of body, mind and soul’ (14).

The chart below shows how music impact spiritual development of the learner:

Fig. 4: Spiritual Development of the Learner through Music (Niekerk, 2002)



Commenting on the outcome of a study, Kent (2006) reported no overall significant difference in the GPA between students who listen to music while studying and those who do not, the study however discovered that students who listen to hiphop and rap while studying score significantly lower while students who listen to solemn and classical have higher GPAs (3).

Neuromusicology is currently a term used to describe the study of the relation between the human nervous system and the ways people interact with music (Roehmann, 1991). Consequently, live music in hospital was found to enhance the quality of the aesthetic environment of the hospital, with both patients and staff stating that listening to live music helped them to relax, feel happier and more positive (Moss and O'Neill, 2007).

In another study, Kopecky (2001) divided the effect of music on human into five sections – the Soul, Cognition and Music, Volition and Music, Affect and Music and Music Therapy. The soul comprised of the mind, the will, and the emotions to which the Bible made many references. The three are named in psychology as 'cognition', 'volition', and 'affect' respectively (2). The three levels of the mind: cognitive domain (knowledge); psychomotive domain (skill) and affective domain (attitude, including feelings, emotions, and moods) (5). They are all subjected to music influence. There are other ways in which music affect cognition. For instance, 'It connects and develops the motor systems of the brain, improving eyesight and hearing, and enhances coordination, concentration, and memory' (6).

In terms of the will, music affects the ways we behave, resulting in decisions that we make and consequently executed (13). For instance, it has been observed that the particular behaviours of adolescents are dictated by the kind of music they listen to. Music that is high in structure and considered "easy listening" such as classical can cause them to excel at school. Whereas 'music such as heavy metal by Metallica is popularly thought to encourage rebellion and destruction of self and property' (13) As noted by

Kopecky (2001), 'heavy metal often encompasses themes of aggression, anger, rebellion, violence, suicide, drugs, sex, Satanism, hopelessness, and antisocial behaviour' and therefore encourages these acts of destruction to self and others (17).

In terms of the emotions, 'music has the power to cause us to feel a certain way; thereby providing an outlet for the expression of feelings' (21). As for Affect, 'music stirs more than just intellect, it causes us to feel deeply. The eliciting of strong emotions occurs more in music than in other forms of art (22). In terms of music as a Therapeutic Healer, music has an effect on our mind, will, and emotions or the ways in which we think, behave, and feel. Kopecky (2001) submitted that music therapy uses 'the effects of music holistically, body, soul and spirit, but especially on the parts of the soul- cognition, volition, and affect'. Music therapy is therefore understood as 'the prescribed use of music and musical interventions in order to restore, maintain, and improve emotional, physiological, and spiritual health and well-being' (29).

Thompson and Quinto (2011) also stressed the role of music in cognition and emotion when they stated that 'music as a multimodal emotional signal, melodic interval as one of the elements that affect emotions, Synchronization as a pervasive construct' (357). Kallinen (2006) however argued that the 'interaction between (background) music and some other stimuli (e.g. reading), can usually be explained by mood congruency (i.e. individuals preferentially process emotional stimuli that are emotionally congruent with each other and/or with their current mood state'. 6 The interpretation is that the effect of music is not automatic.

Mannes (2011) in a broader sense discussed the abilities of music in its interaction with the brain, musical structure, agony and ecstasy, and on our environment generally. He concluded on the great impact of music on both the human and the environment. Heather (n.d.) emphasized the psycho-spiritual import of music in his work but that more importantly, 'the human voice is more

flexible than any instrument. It can transmit a healing intention to another person far better than any instrument' (4).

Eaton (2012) writing on 'Music as a Moral and Ethical Force in Society', revealed a deeper import of music in a society when he remarked: 'If one should desire to know whether a kingdom is well governed, if its morals are good or bad, the quality of its music will furnish the answer' (5). He went further:

Aristotle, like Pythagoras, considered music one of many forces that could affect the well-being of the individual and society at large. His theory of imitation implicitly suggests that the soul can be influenced by listening to music. Emotions of any kind are produced by melody and rhythm; therefore by music a man becomes accustomed to feeling the right emotions; music has thus power to form character, and the various kinds of music based on various modes, may be distinguished by their effects, on character---one, for example, working in the direction of melancholy, another of effeminacy; one encouraging abandonment, another self-control, another enthusiasm, and so on through the series. 11

Eaton however described the sad trend of the failure of religion and music and musicians in holding together the morality of the societies. He wrote

Perhaps the most significant philosophical change in our attitudes about art is that religion, for so long the "moral compass" of society, is no longer the potent force in guiding society in the matters of morality and ethics, resulting to a condition of increased moral and ethical relativism. One result of an increasingly secular society has been that artists are less aware of the moral and ethical power of art

and in many cases have slipped into a relativist mind-set regarding their creative endeavours (18).

Quoting Hindemith, Eaton (2012) painted the desired situation where musicians play their positive role. This should be revived, I am convinced.

For Hindemith, the composer who has become aware of the beacons that leads to truth and perfection: ...will then know about musical inspiration and how to touch validly the intellectual and moral depths of our soul. All the ethic power of music will be at his command and he will use it with a sense of severest moral responsibility. His further guides will be an inspiring creative ideal and the search of its realization; an unshakable conviction in the loftiness of our art; a power to evoke convincing and exalting forms and to address us with the language of purity. A life following such rules is bound to exemplary persuade others to become associated. This life in and with music, being essentially a victory of external forces and a final allegiance to spiritual sovereignty, can only be a life of humility, of giving of one's best to one's fellow man. This gift will not be like alms passed on to the beggar; it will be the sharing of a man's every possession with his friend (19).

Dwelling on what he called Unification Thought and the belief in God as the creator, Eaton (2012) argued on the original intention and design of God, the blessings in their maintenance and the curses and negative results of rebellion and negligence:

A fundamental tenet of *Divine Principle* (the Principle of Creation) is that the original mind of the human mind has three primary faculties: emotion, intellect and will. The mind (subject)

commands the body (object). When the body responds to the mind's emotion, intellect and will, its actions pursue the values of beauty, truth and goodness respectively. God is the subject partner to the human mind; hence He is the subject partner to human emotions, intellect and will. Desiring to realize his original value, a person responds to the perfect emotion, perfect intellect and perfect will of God through his mind, and acts accordingly through his body. Thus, he manifests the values of original beauty, original truth and original goodness (19).

Consequent to the above, Eaton (2012) argued that assessment of music must include the moral and ethical dimension. The importance of defining beauty, not only from the view of aesthetics and truth, but also from a moral and ethical perspective is embedded in *Unification Thought* philosophy which 'views morality as the individual's adherence to divine law (one's relationship with God) and ethics as how one relates to others (one's relationship with his/her family, society, nation and world)'. Based on this premise, 'beauty is defined in large part in the context of heart and love and the manifestation of loyalty, filial piety and fidelity' (20).

In cultivating a harmonious society, emphasis on the moral and ethical responsibility of artists (musicians included) is indispensable.

Artistic endeavours that seek to embody these attributes, regardless of style, genre, techniques (or popularity), can be said to possess divine qualities for they resemble the original beauty, truth and goodness paradigm. In this respect, *Unification Thought's* Theory of Art corresponds to the view of the aforementioned philosophers of ancient China, Greece and Europe with its emphasis on the moral and ethical responsibility of artists in cultivating a

harmonious society. In this context the issue of censorship inevitably comes into play. From the view of *Divine Principle*, God endowed human beings with the attributes of creativity and freedom as an expression of parental love. Without freedom, love cannot exist. Freedom however, must be used in a responsible fashion (20).

World Religions remain the platform through which God provided commandments and strictures that 'were to be the guidelines, or the "moral compass" by which humankind could achieve a higher consciousness and conduct itself accordingly'. This necessitates self-censorship for artists – 'a condition where each artist evaluates his/hers creative endeavours in accordance with divine law and true love, i.e., living (writing, composing, painting) for the sake of others'.

Eaton (2012) condemned the contemporary culture that emphasized the external at the detriment of the internal when he wrote

Contemporary society's emphasis on the instant gratification, materialism and humanism is diametrically opposed to the tenets put forth by the ancients. The increasingly nihilistic and hedonistic qualities evident in much of popular culture, gives rise to a condition of moral and ethical confusion approaching anarchy. Of particular concern is the trend towards artistic freedom apart from responsibility, which fosters the tendency towards license, indiscretion and moral relativism. Contemporary popular culture, with its predilection for what is fashionable, trendy and external, has become increasing superficial, even intolerant of music that espouses higher ideals or focuses on achieving a higher consciousness. In this respect ... Attitudes, and music, that embrace the external,

glossy, trendy and superficial, to the total exclusion of the internal, spiritual and divine aspects of the human condition, can never embody the attributes of original truth, beauty and goodness (20-21).

The highest ideal to be pursued by artists in conformity with the original divine principle is the positive transformation of individual and collective consciousness.

Any philosophy or rationale that rejects the premise that art and music need not be concerned with a moral and ethical dimension contributes to the continual demise and social debasement of the human condition. Our greatest religions, philosophies and social ideals have been predicated on principles that seek to connect us to a divine reality and in so doing give us the means to achieve dominion over our external realities by transforming our consciousness---individually and collectively. The artist's role in that quest, as Paul Hindemith stated, is 'essentially a victory of external forces and a final allegiance to spiritual sovereignty' and as such, must be 'a life of humility, of giving of one's best to one's fellow man' (25).

Colbert (2003) in *Deadly Emotions: Understand the Mind-Body-Spirit Connection that can Heal or Destroy You*, discussed extensively several emotions, attitudes and life styles that lead to diseases. He suggested ways to control emotional outbursts and to heal stress and emotion-induced diseases. Music was however not included in his prescriptions. It is however obvious that music is surely one of the best ways to positively transform negative thinking and deadly emotions and to prepare us for true happiness, joy and peace.

Some useful insights concerning the role of music from biblical perspectives are attributed to Corbitt, a Professor of

communication and music at Eastern College. He researched in cross-cultural communication and music in Africa for many years. His assertions are valuable to this discourse. In his book, *The Sound of the Harvest: Music's Mission in Church and Culture*, he discussed the invaluable role of music in both the Church and Society. Music serves as a priest, prophet, proclaimer, healer, preacher and teacher, thus reaffirming the indispensable role of the Church in our World through her music. The meaning of music according to Corbitt, resides in people and not in sounds, in which case our evaluation of it has more to do with people who make it, perform it, and respond to it and the context in which it is performed than the music itself. Corbitt is however wrong to say that while singing is universal, music is not. To him, all cultures sing but music is not a universal language because it is bound to a particular culture; thus creating a cross-cultural problem when it is played in another culture. The current status of music in a global context debunks the opinion of Corbitt. Firstly, singing is music or at least, an aspect of it. A particular cultural music may exclusively consist of singing without musical instrument accompaniment. Secondly, today music is conceived, composed, performed universally. Terms such as multicultural music, intercultural music, world music nullify the idea of Corbitt.

I also disagree with Corbitt on his position on sacred and secular music. His position is that Christian music might not necessarily differ from secular music. No, while music is music, Christian music are governed by the sacred book of Christianity – the Holy Bible. Non-conformity with the Bible does not abrogate the standard of the God of the Bible. I therefore align with Robertson (1950) that gave four distinctive of sacred music as tranquillity, solemnity, nobility and restraint. While Christian music may be played in the secular by night club musicians, secular music by club musicians would not be allowed in the Church. There are still some demarcation lines, however thin. While changes are inevitable, the sacred books are unchanging, except their interpretations (Adedeji, 2007a; 2007b).

However, Corbitt was correct in his identification of the role of music. According to him, music serves as a Priest when it leads worshippers to the presence of God to create and strengthen relationship with him. Music assumes the role of a proclaimer when it proclaims hope or communicates the gospel to the dying world. As a Prophet, music calls the 'straying' Church and the fallen world to forsake sin and turn to holiness and righteousness expected of them. Corbitt was right when he stated that the primary purpose of prophetic ministry 'is to make apparent, the truth and the ultimate will of God in each generation, person and society' (84). All right-thinking Nigerians complain of the negative effects of corruption and accuse corruption as the main cause of our problems, but the principle has been long declared in the Holy Bible: 'Righteousness exalts a Nation, but sin is a reproach of the people' (Proverb 14: 34). Music assumes the role of a Healer when it 'brings healing and reconciliation to the physically ill, psychologically disturbed, emotionally wounded, and community of brokenness'. The role of music as Preacher is affirmed in its provision of understanding about God's kingdom and its principles to the people. Finally, by educating the society on salient issues and providing knowledge required to live purposefully in his world, music plays its role as a Teacher. Here, it transfers knowledge and values from one generation to another. Transmit religious ethics and cultural values that enhance law and order in the societies. While the role of music is not exhausted by Corbitt, the ones discussed have captured the positive transformative essence.

Corbitt reaffirmed that music inspires and instills courage. The expression of the musician transports the hearer beyond his/her present reality. Music frees the human spirit to soar above the reality of the present situation. Corbitt is correct to state that 'in a just society, there is no need for a Prophet. However, where injustice and sin prevail, music is sung both as defiance and prophecy, calling the society to a higher standard' (89).

Corbitt also stressed the role of musical Prophets from the Bible experience. Jeremiah, Amos, Hosea, Obadiah and others fall into

this category. The Prophets as a result, become part of the singing Saints. To Corbitt, the vision for a just kingdom is what causes a musician to sing. Such Prophets are sometimes mistrusted because they advocate for truth and justice and expose evil intentions and acts. There are three things that distinguish these singers. First is the strong sense of reality of the social world around them which they have. 'They see and hear where others that have eyes and hears fail to use them'. Second is that they possess a rare sense of justice, which make them 'fearless in their criticism of sin in social, political, and social, religious institutions and their leaders' (96). Consequently, many of them are offensive and confrontational. Third is that the critical problems which they live with during their time, give them an authentic voice that make them friends of the masses.

To Corbitt, the conceptualization of 'a new song' implies that any musical genre or style is possible from the saints, though this does not imply we throw out the old songs. In sum, Corbitt's submissions have added impetus to our discourse here.

Habits and How they are Formed

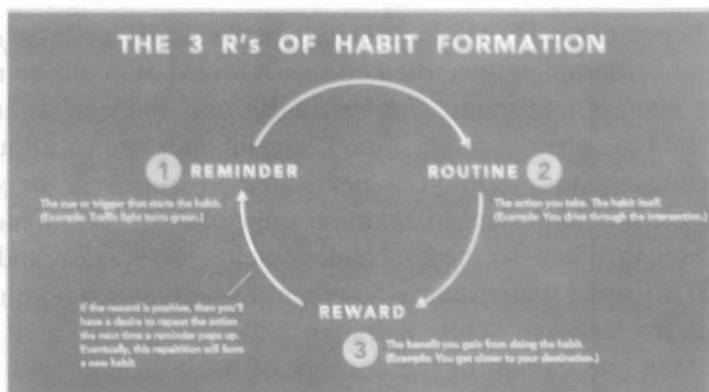
It is a fact that the prevalence of evil in our world makes it an unpleasant place to live in. However, there is a question: can this world become a paradise? The answer is No! Nevertheless, it could be a better place if evil is reduced. In the same vein, while evil cannot be completely eradicated in our world, it could be reduced to the barest minimum. Contrastingly, evil indeed has its good purpose: to prove good. Good would not be without evil. Unfortunately today, good is persuaded to join evil for survival purposes. It is important to examine some realities about bad habits and how they are formed. Neal, Vujcic, Hernandez and Wood (2015) affirmed that around 45 percent of human behaviour can be considered habitual. While Kilpinen (2012) submitted that there is more than one variant of the concept of habit around, and that the underlying meanings of the term are radically different.

Neal, Vujcic, Hernandez and Wood (2015) explained the term 'habit' as

a learned, reflex-like behaviour that is triggered unconsciously by familiar cues in a person's context (physical setting, other actions in sequence, time of day). Once formed, a habit may substitute for, or override, conscious decision making in a relevant situation. A habit also blocks conscious awareness and exploration of behavioral choices and triggers rapid relapse to an old way of acting even when a person wants and intends to do something new (3).

Duhigg (2014) talked about a simple neurological loop consisting three parts that determine every habit; they are Cue, Routine and Reward. According to Clear (n.d.), Behavioural Psychology described the loop as the '3 R's of Habit Change' namely 1). Reminder (the trigger that initiates the behaviour), 2). Routine (the behaviour itself; the action you take) and 3). Reward (the benefit you gain from doing the behaviour) (9).

Fig. 5: Habit Formation Loop Graphic based on Charles Duhigg's "Habit Loop" in *The Power of Habit* (created by James Clear, n.d.)



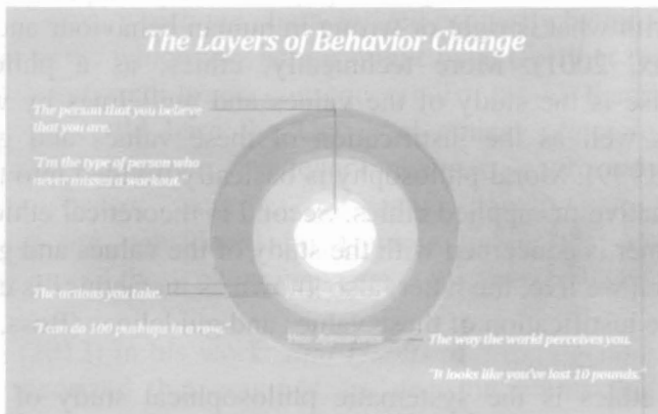
From the above, a habit is formed when the cycle above is repeated severally to the extent that the person no longer thinks about it.

According to Clear (n.d.), ‘your life today is essentially the sum of your habits’ (7). In other words, ‘what you repeatedly do (i.e. what you spend time thinking about and doing each day) ultimately forms the person you are, the things you believe, and the personality that you portray’ (8).

While Clear rejects motivation as a habit builder, he advocates for the use of reminders; forgetting that such a reminder is a form of motivation. He also discards the relevance of major transformation in producing a lasting change when he states that ‘lasting change is a product of daily habits, not once-in-a-lifetime transformations’ (14).

Clear is of the opinion that one must reward him/herself in order to make habit become permanent. He also recommended the use of identity-based goals and not performance and appearance-based goals as best method to make formation of new habits easier (20). To him, the interior of behaviour change and building better habits is one’s identity. The fundamental belief that it is possible, drives one’s actions. ‘So if you change your identity (the type of person that you believe that you are), then it is easier to change your actions’ (20).

Fig. 6: The Layers of Behaviour Change (James Clear, n.d.)



Rozen (2008) discussed various foundations of Intrinsic Habit Formation. Tracy (2001) in his book, *Million Dollar Habits*, discussed various habits for success in one's life. Wood and Runger (2015) asserted that 'neurophysiological responses to stress increase habitual responding by impeding deliberate action control and, potentially, by promoting habit formation' (14). In terms of addiction, drug use promotes habit formation in part by impairing goal-directed control' (15). In addition, 'drug exposure hijacks the habit learning system by exerting a continuous pressure in favour of habitual, context-driven behaviour and away from the evaluation of the outcomes of action'. 'In summary, through combating unwanted habits and ensuring that desired behaviours are repeated in ways that promote habit formation, interventions can promote adoption of behaviours that endure over time' (18). While interventions identified by Wood and Runger included positive thinking, electronic gadgets and positive thinking, music as a possible effective intervention, was however conspicuously absent.

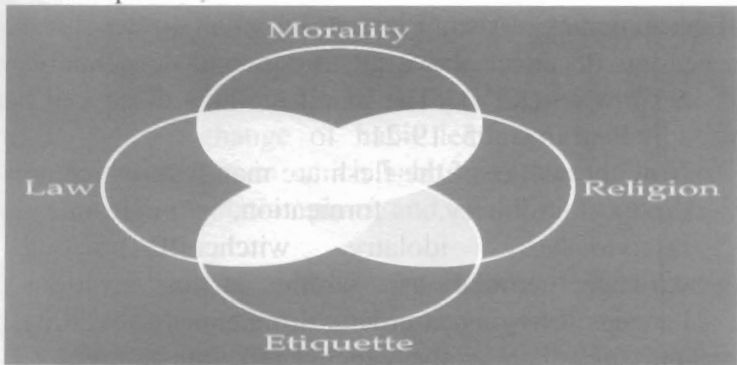
Bad Habits and Theories of Change

It is pertinent to determine what the terms 'good' and 'bad' or 'right' and 'wrong' refer to, since they are relative to different societies. Hence, the need to have some insight from Philosophy, specifically ethics and morality. Ethics as a branch of philosophy is also referred to as moral philosophy. In a very simple sense, ethics deals with what is right or wrong in human behaviour and conduct (Thiroux, 2001). More technically, ethics, as a philosophical enterprise is the study of the values and guidelines by which we live, as well as the justification of these values and guidelines (Boss, 1999). Moral philosophy is basically divided into two. First is normative or applied ethics. Second is theoretical ethics. While the former is concerned with the study of the values and guidelines by which we live, the latter, also known as metaethics is concerned with the justification of these values and guidelines (Boss, 1999).

While ethics is the systematic philosophical study of morality, morality is the normative *moral* code, or codes, of behaviour

acceptable/prohibited behaviour within a particular group at a particular time (Grove, 2011: 1). Possible *normative*, or behavioural codes that are recognized within communities include the law (a legal code represents the minimum acceptable behavior of a particular group), the moral code (which represents a much broader set of normative controls), etiquette (which represents the broadest possible set of behavioural expectations of a society) and religion (that guides people how to behave). it usually entails *non-natural* sanctions for violations of the code of conduct (i.e. reincarnation, heaven/hell, etc.) (Williams, 2012).

Fig. 7: Possible Behaviourial Codes in a Community (www.maricopa.edu)



Our ethical conceptualization is somehow based on teleological moral systems, which are characterized primarily by a focus on the consequences, which any action might have (for that reason, they are often referred to as consequentialist moral theories (Boss, 1999). We could base the Universal ethical principle on these systems. For instance, whatever enhances or promotes societal harmony, peace, security, prosperity, equality, advancement, happiness are considered good while habits that disrupts, or destroys any of those phenomena are considered to be bad or evil.

Landry (2013) in his work: *Bad Habits and Endogenous Decision Points* theorized that cravings are decision points that force an individual to consider consumption while inflicting an opportunity cost (1). Verplanken and Faes (1999) asserted that the will is a

powerful asset of the human mind, which enables us to reach goals and fulfil desires. Generally, many Africans believe that factors such as heredity, friendship or peer pressure, frustration, bad music, bad films and demonism serve as causes of bad habits. I have heard discourses on related issues for many years now. For instance, the study of demonology in Theology has indicated that people that are possessed with demons have tendencies to be addicted to negative behaviours.

However, while the Bible recognized the aforementioned factors, it held the view that main cause of bad habits is the human heart. For instance, Jesus in Mat 15:19 stated: 'For out of the heart proceed evil thoughts, murders, adulteries, fornications, thefts, false witness [and] blasphemies'. Also, Prophet Jeremiah in Jer 17: 9 wrote: 'The heart is deceitful above all things, and desperately wicked: who can know it' (KJV)? The manifestations of an evil heart are itemised by Paul in Gal 5: 19-21:

Now the works of the flesh are manifest, which are these; Adultery, fornication, uncleanness, lasciviousness, idolatry, witchcraft, hatred, variance, emulations, wrath, strife, seditions, heresies, Envy, murders, drunkenness, revelling, and such like: of the which I tell you before, as I have also told you in time past, that they which do such things shall not inherit the kingdom of God (KJV).

Phillippa, Lally, Van Jaarsveld, Cornelia, Portts and Wardle (2010) investigated the process of habit formation in everyday life and concluded that 'creating new habits will require self-control to be maintained for a significant period before the desired behaviours acquire the necessary automaticity to be performed without self-control' (1008).

Yin and Knowlton (2006) claimed that the 'basal ganglia' are a set of nuclei located in the cerebrum play important roles in habit formation. They asserted that 'addiction has often been viewed

simply as a maladaptive type of habit learning' (473). They also made 'distinction between goal-directed actions and stimulus-driven habits, the two main categories of instrumental behaviour' (474).

Wood and Runger (2015) opined that changing one's beliefs is not nearly as hard as one might think. To them, there are two steps: 1). Decide the type of person you want to be; and 2). Prove it to yourself with small wins (21). To Wood (2017), 'Habits may also be performed quickly, efficiently, and in a rigid manner, involving limited thoughts and reflecting chunked sequences of responses executed as a unit' (4).

According to Wood (2017), 'Social Psychology has offered a rich understanding of intrinsic and extrinsic rewards, spanning personal and social benefits such as social acceptance and self-esteem' (3). The slow rate of change of habit learning is the psychology 'behind dual processes in which habits persist despite conflicting knowledge, implementation plans, and social mimicry' (8).

Wood asserted that a dual-process model of behavior change recognizes habits' slow, incremental learning and ready accessibility in mind. Hence, habits are relatively insensitive to behavior change interventions that involve goal-directed actions and flexible responding. However, 'when habit cues are controlled or changed, people no longer have a ready response and are freed up to respond more deliberately'. Consequently, high self-control is instrumental for developing good habits, and these habits then reliably promoted desired outcomes (6).

Wood argued that habits are more challenging to control than responses to temptations. To him, effortful monitoring and inhibition were the only successful strategies. Ideal rewards go beyond personal happiness, health and financial are environmental health, orderliness, security, living good legacies for posterity, protection of one's offsprings. 'It is a noble idea to check/stop a

bad habit in order to prevent the destruction of other people's lives/future, prevent long-regret' (6).

Goyal and Kabiller (2015) focused on three important and prevalent bad habits that are possible to hinder long-term investment performance – multi-year return chasing, under-diversification and comfort seeking (2) They concluded that 'replacing bad habits with good practices is certainly not easy. Habits are behavioural routines that tend to occur unconsciously and in many cases become institutionalized overtime' (10).

In order to enhance good habits among the Youth, the National Youth Council of Ireland and the Health Promotion Service of the Health Service Executive Northern Area (2004) outlined good habits of mind, a mental health promotion initiative for those working with young people in out-of-school settings.

Gershman, Gerstenberg, Baker and Cushman (2016) stated that 'human success and even survival depends on our ability to predict what others will do by guessing what they are thinking. They argued that our theory of mind is startlingly incomplete when we assume 'that others are rational actors. That is, we assume that others design and execute efficient plans to achieve their goals, given their knowledge.' This is because 'human action is not always a product of rational planning, and we would be mistaken to always interpret others' behaviours as such' (1).

Wein (2012) in his article 'Breaking Bad Habits: Why It's so Hard to Change' submitted that 'Habits can also develop when good or enjoyable events trigger the brain's "reward" centres. This can set up potentially harmful routines.' Quoting Dr. Russell Poldrack, a Neurobiologist at the University of Texas at Austin, Wein (2012) stressed the stubborn nature of habit:

Pleasure-based habits are so much harder to break. Enjoyable behaviours can prompt your brain to release a chemical called dopamine. "If you do

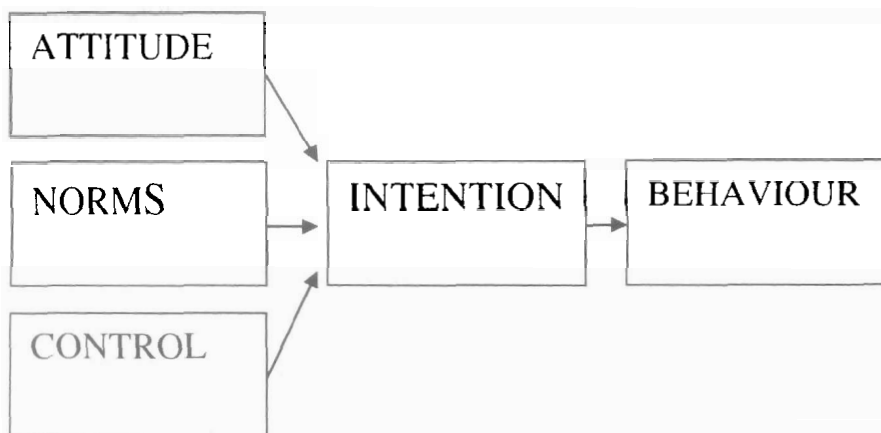
something over and over, and dopamine is there when you're doing it, that strengthens the habit even more. When you are not doing those things, dopamine creates the craving to do it again (1).

Wein (2012) also explained that 'parts of our brains are working against us when we try to overcome bad habits. "These routines can become hardwired in our brains', while the brain's reward centres keep us craving the things we're trying so hard to resist (1). Another factor that makes habits difficult to break, according to Wein (2012), is that replacing a first-learned habit with a new one does not erase the original behaviour. Rather, both remain in your brain.

Citing Dr. Roy Baumeister, a Psychologist at Florida State University, Wein (2012) identified decision-making and will power that lead to self-control as an effective measure to change habits. Furthermore, as explained by Wein (2012), there is no single effective way to break bad habits. 'It's not one size fits all', she says. One approach is to focus on becoming more aware of your unhealthy habits. Then develop strategies to counteract them. Another helpful technique is to visualize yourself in a tempting situation. 'Mentally practice the good behaviour over the bad'. He quoted Poldrack: 'One way to kick bad habits is to actively replace unhealthy routines with new, healthy ones' and that lastly, one should enlist the help of friends, co-workers and family for some extra support in the changing process.

Maio, Verplanken, Manstead, Stroebe, Abraham, Sheeran, and Conner (2007) in their study on Social Psychological Factors in Lifestyle Change and their Relevance to Policy, submitted that although a number of dimensions for classifying outcomes can be identified (such as outcomes for the self versus other; immediate versus distal outcomes), two appear to be vital: positive versus negative outcomes and instrumental versus emotional outcomes (109).

Fig. 8: Theory of Planned Behaviour



Verplanken (2012) highlighting the dynamics of the environment and an individual, submitted 'to harm any part of the environment is to harm one's self, as we are not separate or other than the world in which we live' (80). This axiom is in harmony with the Yoruba proverb: *Epa n pa ara re, o ni oun n pa aja*) (A tick destroys itself when it thinks it is feeding on the dog).

It is important to state that someone's habit occupies a significant place in his/her overall life. This truism is expressed in the popular axiom of Mahatma Gandhi as quoted by Maneesh Sethi and the Pavlok Team in *Habit Change: Theory and Practice* (n.d.):

Your beliefs become your thoughts,
Your thoughts become your words,
Your words become your actions,
Your actions become your habits,
Your habits become your values,
Your values become your destiny (7).
—Mahatma Gandhi

Maneesh Sethi and the Pavlok Team (n.d.) argued that the significance of Reason, Reward and mindset in habit change cannot be underestimated. 'Willpower and motivation are not

sufficient to get us to form those habits. It is important to have a reason for habit change and more important to keep that reason in mind. It is not enough to focus the cue and reward, but the big-picture goal and reward obtainable from changing one's habit. ... 'What will help you stay away from all this is mindset and systems. You need to have developed a proper framework to deal with these situations' (13-14).

Changing from Bad Habits

There are several formulae for changing bad habits. According to Duhigg (2014), individuals and habits are all different, and so the specifics of diagnosing and changing the patterns in our lives differ from person to person and behaviour to behaviour. Besides, each person's habits are driven by different cravings. For instance, giving up cigarettes is a different issue to curbing overeating, which is also different from changing how one communicate with one's spouse (275). Duhigg admitted that change might not be fast and easy but believed that any habit can be reshaped, with time and effort. The framework for habit change he suggested involves four steps: (1) Identification of the routine, (2) Experimentation with rewards, (3) Isolating the cue and (4) putting a plan in place.

Duhigg pointed our attention to the fact that rewards are powerful because they satisfy cravings. But we are often not conscious of the cravings that drive our behaviors (278). The human brain automatically follows a habit is a formula that looks like 'When I see CUE, I will do ROUTINE in order to get a REWARD'. In order to reverse the formula, we need to make new choices again. 'And the easiest way to do this, according to study after study, is to have a plan. Within psychology, these plans are known as 'implementation intentions' (285).

Duhigg (2014) claimed 'You can't extinguish a bad habit, you can only change it.' He also reaffirmed the fact that once habits are set they can be very difficult to change. According to him 'studies indicate that once habits are formed in the brain, they become

encoded in the structures therein, and can never truly be eradicated – only replaced with a stronger habit’. His conclusion is that the most effective way to modify your habits is to attack the habit loop directly, and to replace an old routine that is associated with a particular cue and reward, with a new routine. This is known as the golden rule of habit change: ‘you can never truly extinguish bad habits. Rather, to change a habit, you must keep the old cue, and deliver the old reward, but insert a new routine’ (62).

Jager (2003) stressed some of the reasons that make habit change very difficult, one of which is the satisfaction derived from the outcome.

information may have become available concerning negative outcomes of performing the habit. Even if a person is aware that the current habit is non-optimal because of such negative outcomes, this information may not affect the performance as long as the direct outcomes of the habit are satisfactory... These bad habits may relate to behaviours that have positive direct outcomes for the self, but negative consequences on the long run, such as smoking, speeding and a fat diet. Other habits may yield positive outcomes for the self, but at the cost of aggregate and future outcomes... but the stronger the habit, the harder it appears to change behaviour (2-3).

An empirically grounded taxonomy of human needs that placates habits comprises nine needs: subsistence, protection, affection, understanding, participation, leisure, creation, identity and freedom. According to Jager,

habits may yield outcomes that relate to these different needs. Sometimes, a habit may be for the

purpose of satisfying just a single need. In such a case Max-Neef's speaks about the behaviour as a singular satisfyer. On the other hand, a particular habit may satisfy multiple needs at the same time. It is also possible that a habit satisfies one need at the cost of another need (4).

It is possible that one is aware of the negative outcomes in the (near) future, and still continue with the habit as a result of direct satisfaction of the short cyclical need. In this regard, Jager illustrated:

Despite the fact that most smokers are well aware of the long-term health-risks associated with smoking, most smokers continue smoking. Many of them tried to stop for a while or quit the habit, but still experience the craving for a cigarette (6).

Jager is also of the opinion that using a persuasive message makes it very hard to change habitual information.p8 especially when the information provided focuses at the negative outcomes of the habit., informational strategies are also essential in communicating the positive outcomes of alternative behaviour. Both the short-term and long-term positive outcomes can be communicated in stimulating people to try the alternative behaviour (9).

As suggested by Jager (2003), changing a habit will be most effective when (1) the existing habit is being blocked by making the performance of the habit impossible, removing situations/stimuli that activate the script behind the habit, and attaching short-term negative outcomes or removing short-term positive outcomes from performing the habit, (2) clear and direct information is made available on the negative (long-term) outcomes of the habit, and on the positive outcomes of alternative behaviour(s), preferably during or close to the decision-making process, and (3) the alternative behaviour(s) provide(s) short-term

positive outcomes, maximising the chances of a new habit to emerge (9-10).

Gillebaart and Adriaanse (2014) emphasized the place of self-control in behaviour and habit. To them, self control is an indispensable factor in achieving change of habit. On the contrary, Theologies of Religions while admitting the difficulty in changing bad habits, teach its possibility. In other to transform the human behaviours, religions and para-religious groups such as Buddhism, Hinduism and Jainism, Bahai faith, Ancient Mystical Order Rosae Crucis (AMORC) recommended Yoga as an effective method.

Can we turn to the Bible in solving this problem especially where social psychology and neural science are limited? In order to attain a positive transformation of lives, socially and spiritually, there is need for the heart and thinking pattern to change. This constitutes a main concern in the works of the singing Saints. The Judaeo-Christian tradition teaches that habits can be changed through the already provided helps and guidance in the Bible. In the first instance, the following prophecies by Ezekiel to Israel suggested that God could transform the human through heart and spirit transplant:

Thus saith the Lord GOD; I will even gather you from the people, and assemble you out of the countries where ye have been scattered, and I will give you the land of Israel. And they shall come thither, and they shall take away all the detestable things thereof and all the abominations thereof from thence. And I will give them one heart, and I will put a new spirit within you; and I will take the stony heart out of their flesh, and will give them an heart of flesh (Eze 11: 17-19, KJV).

For I will take you from among the heathen, and gather you out of all countries, and will bring you into your own land. Then will I sprinkle clean water upon you, and ye shall be clean: from all your

filthiness, and from all your idols, will I cleanse you. A new heart also will I give you, and a new spirit will I put within you: and I will take away the stony heart out of your flesh, and I will give you an heart of flesh. And I will put my spirit within you, and cause you to walk in my statutes, and ye shall keep my judgments, and do them (Eze 36: 24-27, KJV).

In addition, the Bible talked about washing the mind with the word of God on a daily basis. It also talks about self control which the Holy Spirit gives.

The law of the LORD *is* perfect, converting the soul: the testimony of the LORD *is* sure, making wise the simple. The statutes of the LORD *are* right, rejoicing the heart: the commandment of the LORD *is* pure, enlightening the eyes. The fear of the LORD *is* clean, enduring for ever: the judgments of the LORD *are* true *and* righteous altogether. More to be desired *are they* than gold, yea, than much fine gold: sweeter also than honey and the honeycomb. Moreover by them is thy servant warned: *and* in keeping of them *there is* great reward (Ps 19: 7-11, KJV).

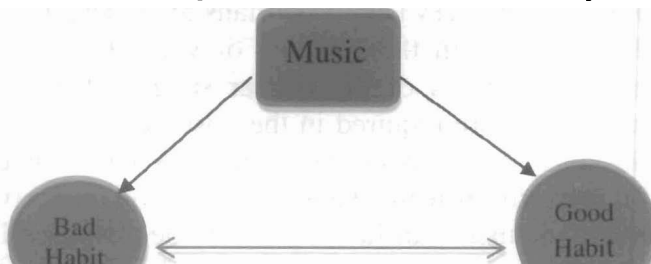
Other relevant passages include Romans 12:2 'And be not conformed to this world: but be ye transformed by the renewing of your mind, that ye may prove what *is* that good, and acceptable, and perfect, will of God' (KJV) and Ephesians 5:26 'That he might sanctify and cleanse it with the washing of water by the word' (KJV). Some interpretations of the former suggested that some levels of human efforts are required in the positive transformative process. For instance, one seems to be saying 'do not become like the people of this world. Instead, change the way you think' (GW). On the contrary, another translation shared the responsibilities between human and God: 'Do not change yourselves to be like the

people of this world, but let God change you inside with a new way of thinking' (ERV). In both, the human has a key role to play.

In addition, the Holy Spirit fills the believer with good virtues, and also guides and empowers them to change from bad habits to good. For instance, the fruits are outlined in Gal 5: 22-23. But the fruit of the Spirit is love, joy, peace, longsuffering, gentleness, goodness, faith, meekness, temperance (self-control): against such there is no law' (KJV). One wonders the kind of Holy Spirit that many contemporary believers claim to receive that made them worse of. Of course Jesus predicted that the world would not want to accept the true Holy Spirit. We could then conclude that addiction to crimes and vices by so-called Christians stem from disobedience to the word of God and the true Holy Spirit.

Meanwhile the Bible itself instructed people to teach and correct one another in sacred songs. This is clearly stated in two passages: (1) 'Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord' (Col 3:16, KJV). (2) 'Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord' (Eph 5:19, KJV). The transformative essence of the music of the Saints is hinged on this divine mandate. The music apart from its physical power of impact transports both 'the word' and 'the Spirit', which in turn regenerate or transform lives and consequently, our world.

Fig. 9: Interrelationship of Music and Habits (Adedeji, 2018)



Some ‘Musicking’ Saints

The musicians that fit into this category by composing, singing or performing for the purpose of positive transformation are categorized under different genres. For instance, in art (classical) music genre, we have Johann Sebastian Bach, George Frederic Handel (The Messiah, Samson), Joseph Haydn, Ludwig van Beethoven, Felix Mendelssohn, Arthur Sullivan (*The Prodigal Son, The Light of the World*), Franz Schmidt, John Patterson, Seun Owoaje, Abel Adeleke, Dan Agu, Christian Onyeji, Yemi Olaniyan, etc. In Hymns, we have the likes of Charles Wesley, Fanny Crosby, Ira Sankey, Henry Francis Lyte. Gospel music which seems to be the largest, features musicians such as Thomas Dorsey, Mahalia Jackson, William Golden, Jim Reeves, James Cleveland, Keith Green, Don Moen, Graham Kendrick, Tim Hughes, Ron Kenoly, Sonny Okosuns of ‘Great Change’ fame, Tommy Walker, Bill and Gloria Gaither, S.O. Akinpelu, Rev. Fr. T.M. Ilesanmi of *Ninu Aadorin* fame, Lakin Ladeebo, the Author of the evergreen - *Ore mi nibo lo n lo leyin Aye?* (Where will you be hereafter?), Lazarus and Emmanuel (Voice of the Cross), Bola Are, Shola Rotimi, ‘Broda’ Martyns, Niyi Adedokun (who criticized the moral decadence and indiscipline in both church and society more than anyone else, Adedeji, 2003), Panam Percy Paul, Buchi, Ojo Ade, Mrs. D.A. Fasoyin, J.A. Adelokun of *Amona tete wa* fame, Topc Olutokun, ‘Femi Adedeji, Dupe Olulana, Timi Osukoya (now Orokoya) (a.k.a Telemi), Gbenga Akinkunmi and Bola Ogedengbe (*Iroyin Ayo*). The bulk of the musicians selected for this study belong to this category because they are more prominent in the public domain.

Testimonies of Positive Transformation through Christian Music

Several testimonies affirm the effectiveness of songs and their transforming impact on people’s lives (Menconi, 2014). I present here sample testimonies of positive transformation through the music of the Saints to validate my claims.

Stephen Oluwaseun Oyelowo (Oral Interview 15/01/18), in what he called ‘My Transformation Experience’, was addicted to

smoking since 2002. Then, he smoked two packs of cigarettes and up to fifteen or more wraps of marijuana a day. He loved to smoke hemp before meals and cigarettes after meals to ‘step down’ the food as they used to say it in their parlance. In his words, ‘I was greatly bound by power of sin to the extent that I smoked at shows, when I was bored, when I was excited, when I was sad and when I was happy. I was greatly addicted’.

According to him, the company of friends he kept also influenced him greatly. As a secular musician who had played for many *juju*, *fuji*, Afro music and hip-hop artistes such as Pasuma Alabi, Seyi Solagbade and Wale Thompson, ‘I was a slave and several hundred inhalations per day were constant proof’. As he advanced, he became fetish and hungry for quick money, which led to some other bad ventures.

As a student of Olabisi Onabanjo University, Ago-Iwoye, Oyelowo always left the class to smoke, a fact that led to his withdrawal. He could not control the urge for smoking. ‘I could not hold a conversation in a restaurant, no matter how much I enjoyed the other person's company, without that pang-pang-pang yearning for smoke calling me to leave the table to indulge my craving’.

However, the turning point occurred in 2008 when he was listening to one of the beautiful gospel music in Ijesa dialect: ‘*Ori re mo mo ji e pe awe mi o ke to ye o*’ (May it not be too late before you understand) by Evangelist Ojo Ade. Although, that was not the first time he listened to the song but this event took place at Ado-Ekiti where he was working with a building construction company in addition to secular musicianship. On that day, he just felt like listening to music and he inserted the disk by Ojo Ade. He said, ‘the moment I started playing the disc, the music started a therapeutic work in my life until it got to “*O ti mi kegbe ugbo mimu*” in Ijesa dialect (You now keep company of marijuana smokers). It really hit me hard to the heart that that day’. He decided to quit cigarette and hemp smoking.

On the seventh day, the urge came again and got a wrap of hemp of which he had already smoked half of the stick when he remembered the song that triggered him some days previous. He became sober and felt very guilty. This condition led him to a Christ Apostolic Church prayer mountain, where he confessed his sins and asked for forgiveness, and he was completely delivered. Ever since the urge died and he became free of the addiction. In his words, 'God healed my organs and gave me a life of holiness in Him. I am therefore convinced that music is a great tool to transform lives. Ask me, I am a living testimony'.

Bola Are in an oral Interview with Ben-Nwankwo and Olonilua as published on www.punchng.com (accessed 12/04/18), revealed how some of her songs changed the lives of listeners. She narrated the stories of some barren women and a mad man. According to her, on that day at Alapere, Lagos, as she sang '*Baba ku ise*' (Welldone, Father), a lady called Tawakalitu, who had been pregnant for about four and a half years received a miracle. 'The Lord told me to keep singing the song because someone there was in bondage, so I continued. Shortly after, the lady fell down and on the third day, she was delivered of a baby girl whom was named Tosin'. There was also a lady called Deborah at Ketu, Lagos; who was pregnant for about three years but the song served as a means of deliverance for her. She gave birth shortly after Bola Are's ministrations. She also talked of an instance when she sang in the presence of Archbishop Idahosa 'at Olubadan Stadium many years ago'. A man named Gabriel, who had been mad for about 12 years was miraculously healed of insanity. 'The man rushed to the stage and everybody ran out of fear but the Spirit of the Lord told me to be brave and (courageous). He had got close to me but the Lord said I should keep singing but ask for his name'. The mad man responded to her interrogations before he began to cry and later fell down. He became completely restored.

As testified by Evangelist Funbi Ayodele-Makun (12 April, 2018). A woman at OAUTHC gave a testimony of how listening to the gospel song of Funbi Ayodele-Makun saved her from committing

suicide in 2007. Her appointment was terminated at a Federal Government establishment and things went so bad for her. She decided to commit suicide. As she sat one day and listened to Radio programme that featured the artiste singing *Me ma ni ku saaju ire aye mi* (I will not die before my breakthrough); hope came and was inspired by the song to recind her decision. In another instance, at Canon Ogunbanjo Anglican Church, Mokuro area in Ile-Ife, on 27 October, 2006, She and her crew were singing to the Youths, some of the Youths with bottles of beer and Stout to celebrate Christmas were struck by the songs. They came out, crying to God for forgiveness and decided to change that night (Evangelist Funbi Ayodele-Makun, 12 April, 2018).

At a new Year's eve programme in Modakeke, as reported by Ayodele-Makun (12 April, 2018), there were many touts in the church that came to cause trouble and mayhem as their usual practice every year. Every effort of the Pastor to bring them under control proved abortive, even when he threatened to curse them. She was not comfortable because of their disturbance. However, the situation changed as the music started. Twelve of the boys filed out with the purpose of mocking the singers. 'The power of God hit them and they fell at the altar, weeping and confessing their sins. This scene made those that sat on the fence outside the church to come and joined them. The atmosphere changed to that of peace and solemnity' (Evangelist Funbi Ayodele-Makun, 12 April, 2018).

Racheal Anjorin, a gospel artiste based in Ile-Ife also attested to the transformative impact of her song ministrations. According to her, God has changed many lives through her songs (06 March, 2018). Gbenga Akinkunmi claimed that his song *Tani yoo ha tun lle yii se?* (Who will help transform this Land? (Akinkunmi, 2009) has been aired on many local radio stations with many testimonies. His song: *Mo si maa ni Testimony* (I will still have a testimony) was used by God to encourage and heal the sick (12 February, 2018). Tope Olutokun attested that the song: *Kristieni Elegbin* (Filthy Christians) which 'God gave him' in 2006, has transformed so many lives, including ministers of God and people from other

religions. There are several testimonies to this effect (Oral Interview, 25/05/18). For some testimonies on 'A Beautiful Day' as rendered by Jim Reeves, 'Heaven came down' by John Patterson and 'Righteousness' by Ron Kenoly, see <https://www.youtube.com/>

Analyses of Selected Transformative Songs

Twelve songs selected for this musicological analysis are Heaven came Down by John Patterson, Elese by Bola Are, Ile Ya by Timi Osukoya (now Orokoya), Ninu Aadorin by Rev. Fr. T.M. Ilesanmi, A Beautiful Life by William Golden (as sung by Jim Reeves), Mushin Oloosa, and Keke Marwa by Broda Martyns, Nigeria and I have been Transformed by 'Femi Adedeji, Okan Eleghin by Tope Olutokun, Righteousness by Ron Kenoly and Ghe mi Dide by Rev. Fr. Tomy-Maria.

Musical Analysis

Most of the songs are repetitive, strophic and in call and response form. However there are few instances where the through composed form is embedded in the strophic. Examples are *Elese* by Bola Are and *Ile Ya* by Timi Osukoya. The tonality of the songs is essentially diatonic, using at different instances, traditional African and Western scales that sometimes feature indefinite pitches. The melodies are simple, featuring both conjunct and disjunct constructions. The predominant harmonic style is 3-part homophonic parallelism, excluding the hymns which are in SATB. The rhythm employs divisive and additive structures of all sorts. The instrumentation is a combination of Western and African, with the former dominating. However, the originality and creativity demonstrated in many of these songs are simply *par excellence*. They therefore possess high musicological values.

The scores below illustrate the melodic features of traditional Yoruba and Western songs:

Fig. 10: *Else* by Bola Are



The musical score for 'Else' by Bola Are is written in 4/4 time. It consists of two staves. The first staff contains the vocal line with lyrics: 'E - le - se e - le - se o o ba ro - nu.' The second staff contains the instrumental accompaniment with lyrics: 're ko pin-wa da i - da - jo re fe - re de'. The melody is simple and repetitive, with a focus on the lyrics.

Fig. 11: *Heaven Came Down* by John Peterson



The musical score for 'Heaven Came Down' by John Peterson is written in 8/8 time. It consists of four staves. The first staff contains the vocal line with lyrics: 'Heav-en came down and glo-ry filled my soul,'. The second staff contains the instrumental accompaniment with lyrics: 'When at the cross the sav-i-or made me whole My'. The third staff contains the vocal line with lyrics: 'sins were washed a - way And my night was turned to day'. The fourth staff contains the instrumental accompaniment with lyrics: 'Heav-en came down and glo-ry filled my soul!'. The melody is simple and repetitive, with a focus on the lyrics.

Socio-Cultural

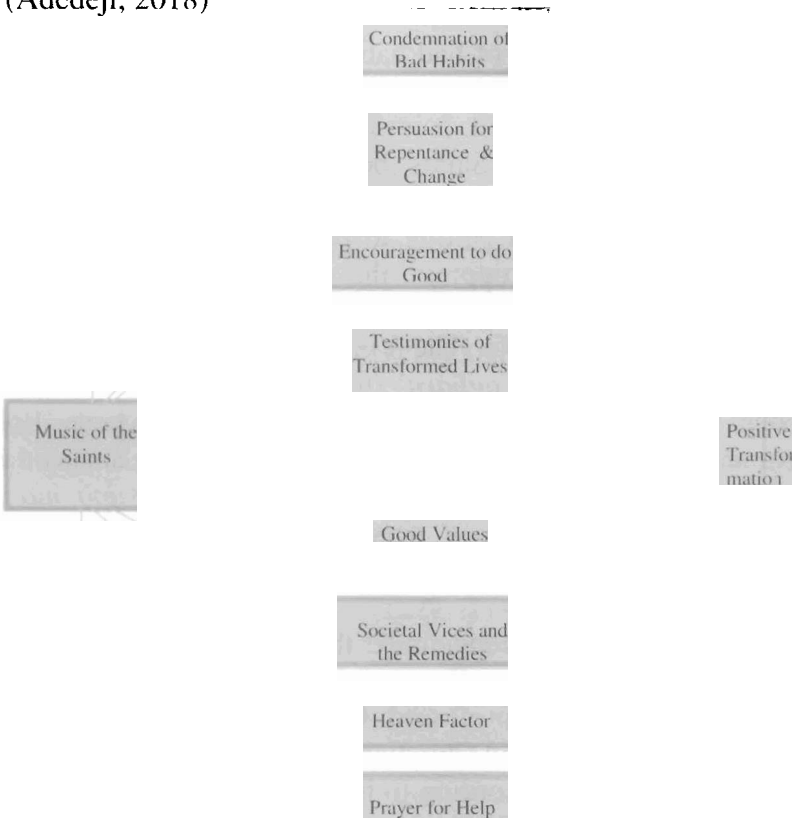
Some of the songs under study reflected the Judaeo- Christian cultures, while others retained some cultural elements and norms of the African people. For instance, the use of old achaic Yoruba words and dialects, pidgin English and code-mixing in some songs serve as evidence of retention and transmission of traditional and popular culture ideals. The philosophies and values addressed are in tandem with Christian religious and traditional African cultural norms that were believed to be indispensable for living.

Textual

The most direct element of transformation in the music of the saints is the song text. Song text constitutes a key aspect of ethnomusicology, African musicology and sacred musicology. The textual analysis considered the language form, style, metricalization, text-setting and contents, but emphasis is placed on the contents.

In terms of form, most of the selected texts are in short repetitive forms, while others are in long forms. Almost all of them are strophic. The style is predominantly poetic, employing both quantitative and qualitative metricalization. The text-setting is largely syllabic, but occasionally neumatic. A careful study of the texts of the selected songs revealed general themes such as condemnation of bad habits, persuasion for repentance and change, encouragement to do good, testimonies of transformed lives, good values, societal vices and the remedies, Heaven factor and prayer for help. However, the themes are interwoven and interconnected, implying that sometimes, more than one theme may be contained in a song.

Fig. 12: Positive Transformation through the Music of the Saints (Adedeji, 2018)



Condemnation of Bad Habits

In order to positively transform our world, what are considered as bad habits within the ambits of cultural norms and values must be condemned. It is common to find texts that condemn bad habits in Church native anthems and gospel music. This actually is a carried-over from traditional practices. For instance, an anonymous traditional satirical song in this category is

Pastor o, a o yo e o	Pastor, we shall dismiss you
Pastor o, a o yo e	Pastor, we shall dismiss you
A f o mo ti e, o tun ba a sun	You had an affair with the teenager under your care
A f o mo ti e, o tun ba a sun	You had an affair with the teenager under your care
Pasor o, ech	Oh, you Pastor
Pastor o, a o yo e	We shall dismiss you.

One critical manifestation of bad habits in contemporary times, is religious diabolism and hypocrisy. Several people hide under the cover of religiosity to do evil. It is no longer news to hear and see people who claim to be Saints behaving as devil incarnates; practising all sort of unimaginable evils. Religious leaders from whichever background on getting to positions of authorities, lie, embezzle public funds, oppress the masses, engage in ritual killings and human sacrifices for money, power and fame, sexual promiscuity, perversion, etc. The Yoruba saying that '*ti o ba fee mo iwa eniyan, fun un ni aghara*' (to know the real character of someone, give him/her power or position) becomes true here. Bola Are (in an oral interview) corroborated this view when she said in Ekiti dialect, during an oral Interview, '*Oni kee ba ti de upo, mo pe loniyan*' (Call no one a good person until he/or she gets to a position of authority).

The songs by the Saints condemned these diabolic attitudes. For instance, Tope Olutokun in '*Kristieni Elegbin*' (a filthy Christian) repeatedly called a self-professed Christian who does evil or practised bad habits 'a filthy Christian' and '*ewure laaarin agutan*' (a goat amidst sheep). According to him, the attitudes of the filthy Christians have desecrated the Church of God. That is what he

meant when he described God's lament: 'E w'egbin ninu agbo ijo mi' (Imagine filthiness in my sanctuary).

The possibility of Christians living hypocritically is no longer in doubt, as testified by Olutokun:

Eniyan le wa ninu ijo	it is possible to be a church member
Ko si je orori alagbere	and still be a chief fornicator
Eniyan le wa ninu ijo	it is possible to be a church member
Ko si je baba y'ale-y'ale	and yet having extramarital affairs
Usher elegbin; o le ma tako ebun aye won	Filthy ushers still operating spiritual gifts
Akorin elegbin o le ma tako ebun aye won	Filthy choristers, still operating spiritual gifts
Won tun le ma f'ede fo	They might even be speaking in tongues
Sugbon aye won kun fun egbin	yet their lives are full of filths

From the above it should no longer surprise the innocent mind to see people speaking in tongues, preaching and prophesying yet dwelling in evil practices and immoralities at the same time.

The atrocities and wickedness committed by many contemporary Pastors are depicted in the following stanzas:

Pastor onijekuje, ranti ile too ti tuka	Gluttonous Pastor, remember the families you had scattered
igbeyawo too ti tuka opo eniyan too ti ja l'ole	the marriages you had broken and many people you had robbed
Jade lo ka ma se ka o mo won mo Kristeni elegbin	Get out of their midst you filthy Christian
Awon to ye ko ja a ti ko won l'agbara lo	those who supposed to fight their weapons had been taken away
Awon to ye ko so ijo	those who are supposed to guard the church

Gbogbo won nbe ninu igbekun	they are all in captivity
Eyi to buru julo	The worse part
Awon to gb'ohun elo Oluwa	those who carry the vessels of the Lord
Owo won kun fun eje	their hands are full of blood- stain
Aye won kun fun egbin	their lives are full of filth
Bi I iro pipa, bi i jibiti	like lying, like frauds
Agbere nko, ko ni 'fullstop' ninu ijo	Fornication is now unlimited in the church
Owo Oluwa, dakun r'aye awa pada	The hand of the Lord, please redeem our lives

The above excerpt accounts for the ineffectiveness, deformative and destructive roles of religions in our world today.

Persuasion for Repentance and Change

A major theme in the music of the Saints is persuasion for repentance and change from bad habits. The Saint-Musicians tend to appeal to people to have a change of mind concerning their attitudes. This theme is presented with intensity in Bola Are's song 'Elese' (Sinner). The Introductory part that also served as chorus, reiterated the core of the matter:

Elése, elése o	Sinner, oh sinner
Ronu re ko piwada	think and repent
Idajo ma ferec de	judgement is very near

Bola Are appealed to everybody to repent from sins and forsake them in order to be qualified for the kingdom of God that is talked about in the Bible. It is never too late for anyone to change from any bad habit, whatever the magnitude.

Gbogbo eniyan e ronupiwada o	Repent, everyone
Tori ijoba Orun ku si dede o	because the kingdom of heaven is at hand
Tori Jesu ma ferec de	because Jesus is coming soon
Gbogbo eniyan e yipada s'Olorun	Everyone turn to the Lord
Ki e si ko ese yin sile o	and renounce your sins
Ko tii pe ju o	It is not too late
O si le s'atunse	You can still make amends
Nitori ko s'eni to buru ju	because there is no worse sinner

ti Baba o le gba o
E ranti Maria Magdaleni
Nigba t' o ko ese re sile
t' o yipada si Jesu oba ogo,
a dariji i

that the Father cannot receive
Remember Mary Magdalene
when she renounced her sin
when she turned to
Jesus the king of glory she was
forgiven

There are people who are involved in what are commonly referred to as 'husband snatchers' and 'wife snatchers' in our society, who go to any length to achieve their mischievous acts. The text below portrayed these behaviours as wicked. People involved in such practices are advised to change their minds:

Iwo alaghere, tete ronu ko piwada o

you fornicator, think quickly and
repent

Tori ironupiwada ko ma si n' isa oku o

because there is no repentance in the
grave

Iwo agboko lowo oloko, ronupiwada

you who is snatching another
woman's husband repent

Igbati won n mu gaari sun, oo ri won

you didn't see them when they were
taking *gaari* as dinner

Igbati won n je ponmo, ikun eran:

when they were not eating good meat
you didn't see them

o o ri won

when there was no dinner for them to
eat

Igbati won o r'ounje ale je sun

including the husband and the
children, you didn't notice

t'omo t'oko, oo ri won o

When their suffering was now over
and they built a six-storey building
and they bought a car

O wa d'igba ti won pari iya jije

that was when you noticed them
you condemn the wife

ti won ko'le alaja mefa

in the presence of her husband

ti won r'oko ayokele

She cannot cook soup again, only you
can

igba naa lo to yaju si won

O wa so aya d'alaimose

niwaju oko re

Ko m'obe se mo, a fi'wo

Ko m'oka ro mo, a fi'wo o

Ko mo gele asiko we mo, a fi'wo

O wa ro dedede, o kan dududu

Leyin oko oloko,

o jawo n be

She cannot make swallow again, only
you can

She doesn't know fashion again, only
you does

you now dress in your best attire
and now follow another woman's
husband,

you had better stopped it

O gba 'le lowo onile	you took charge of another woman's home
O gbo'ko lowo oloko	you took another woman's husband
Ah! O o tete ronupiwada	Ah! You had better repent quickly
Iwo Okunrin a-gbaya-alaya naa	you wife-snatcher also
Oo lo tete jawo n be	you had better stop doing it
Biko se bee idajo n be lori re	if not, judgement is upon you
O f'aya a t'omo sile	you left your wife and children at home
O lo gba 'le f'aya alaya n'ita	you rented an apartment for another man's wife
Aya re ko kun o loju mo, bee Olorun wi pe	your wife does not satisfy you any longer, yet God said
Iwo ko gbodo s'uju kokoro ohun eni eleni	you must not be covetous to your neighbour's property
Ah! E ronupiwada o	Ah! Repent
Ma gba'ya alaya mo	stop snatching another man's wife
ma gb'oko oloko mo.	stop snatching another woman's husband.

Alcoholics and Drug addicts are encouraged to reconsider the habit by showing some of the inherent evils. Bola Are seemed to ask why should one expose his/her life to danger unnecessarily?

Iwo omuti, oo tete ronupiwada	You drunkard, you had better repent
Eyin omutin l'agbaye po o	You drunkards throughout the world
E o le je, e o le mu	You can neither eat nor drink
tori ounje ti n panirun	because of the food that destroys
Eyin le n muti f'ori so 'gi	You get drunk and have accident
Eyin le n m'oti ku'ku iya danu	You are the ones that get drunk and die cheaply
Eyin le n mu 'ti f'ori so koto	You are the ones that get drunk and fall into ditches
Bibeli tile fi idi oro yin mule	The Bible established your case
Nibi ti o ti fi ye wa ninu iwe Owe	In the Book of Proverbs
Ori keta le logun, ese ogbon o din 'kan	Chapter 23 verse 29
T'o so wi pe, tani o ni osi, tani o ni ibanuje?	Which said, who has woe? Who has sorrow?
Tani o ni ija? Tani o ni aso?	Who has contentions? Who has babbling?

Tani o ni ogbe la I ni idi?
Tani o ni oju pipon?
Kii ha n se eyin omuti ni?
Awon ti o duro pe nibi oti waini;
awon ti n se adalu oti,

at'awon t'o n se adalu oti waini o.

Who has wounds without cause?
Who has redness of eyes?
Are you not the ones, drunkards?
They that tarry long at the wine
They that mix different brands of
alcohol
and they that mix different kinds
of wine.

In the following verses, Bola Are appealed to people involved in witchcraft, cultism, sorcery, murder, evil spirit services to repent and turn to God. The practices cause many havocs, including destruction of lives and properties.

Iwo a f'osan s'eniyan f'oru s'eranko
lo ronupiwada,
tori Olugbala ma n padabo lati wa se 'dajo
aye

You with dual personalities
repent quickly
because the saviour
is coming to judge
the world

Oso lo ronupiwada, iwo aje ma pa 'niyan
je mo

You wizard repent,
witch stop eating people

tori ojo idajo ku si dede

because the judgement day is
near

Gbogbo ohun ti a se ninu okunkun
ni yo farahan ninu imole
niwaju odo agutan o
Bee Bibeli fi ye pe iwo ko gbodo
pa 'niyan

all that we do in the darkness
will be opened in the light
in the presence of the Lamb
Yet, the Bible tells us that we
must not kill

Sugbon awon to n pa 'niyan, won yoo

but those who kill, they will be
guilty in Heaven

jebi l'Orun
Ore ronupiwada o
Eyin emere, a gbo lenu yin gbangba

Repent, my friend
You familiar spirit agents, you
once confessed
that you are the ones disrupting
families
You are the ones making people
sick

Wipe eyin le n da 'le onile ru;

Eyin le n f'aisan se ni;

You are the ones destroying
homes

E tun n ba 'le onile je'

A tun gbo lenu yin gbangba gbangba

ninu isoji ti Oluwa gbe kale
ni Sango n'ilu Ibadan
lati owo Baba wa Obadare;

E so wi pe
Satani Baba yin le fun yin lagbara

lati w'aye laimoye ere
ati lati w'aye ni bi egbegberun ere

Lati wa pa 'ya oniya lekun

Ati pe eyin le n d'oko nu,

Eyin le n j'oyun oloyun mu

E yipada, e ma s'aje mo,

E ma s'emere mo.

E ma f'omo se'so mo

We also heard very clearly from
you

at the revival that God authored
in Sango area of Ibadan
through Prophet Obadare
You said that

Satan your Father can give you
power
to reincarnate several times
to reincarnate in different parts of
the world

causing terrible pains for innocent
mothers
and that you are the ones causing
accidents,

You are the ones causing aborted
pregnancies

Repent, stop practicing
witchcraft

Renounce your evil spirit

Stop using children for money
rituals

People who are engrossed in bribery and corruption and those who perverse judgement are not spared from Bola Are's petition. The text below pleaded for a change:

Eyin oni riba, e ma gba riba mo

you taking bribe, stop collecting
bribe

E ye gb'ejo elebi f'alare

stop making the innocent guilty and
guilty innocent

Olorun lodi si eyi

God is against this

E ye gb'abetele mo

stop collecting bribe

Bola Are went on to list some 'works of the flesh' as obtained in the Bible. They constitute bad habits in our society. They include adultery, fornication, uncleanness, lasciviousness, idolatry, witchcraft, hatred, variance, emulations, wrath, strife, seditions, envying, murders, drunkenness and revelling:

Iwe Galatia ori 'karun

Galatians, chapter 5

ese ikokandinlogun si ikokanlelogun fi ye wa

verses 19-21 make us to
understand

pe awon ise ara fi ara han ti n se iwonyii:

pansaga, agbere, iwa eeri, wombia

iborisa, oso, irira, ija, ilara, ibinu,

aso, isote, adamo, arankan, ipaniyan,
imotipara, irede oru o.

that the works of the flesh are manifest which are these: adultery, fornication, uncleanness, lasciviousness, idolatry, witchcraft, hatred, variance, emulations, wrath, strife, seditions, envying, murders drunkenness and revelling.

There is a theological opinion that suggested that bad habits or sin must be fought. This tend to justify the warfare nature of the invasion of bad habits; thus corroborating the uneasiness of changing of habit. This idea is reflected in the following song text:

Nje e ti segun ese bi?

O ha ti segun ese ibinu bi?

O ha ti segun igberaga ti n siwaju iparun bi?

Nje o ti segun siga mimu?

O ha ti segun igbo mimu bi?

Aisooto nko? Tembelekun nko o?

Ilara, Ija ati ibanije

Eni ti o ba segun ni emi o fi

Eso igi iye ni fun je

Ti n be laarin paradise Olorun alaaye

Have you overcome sin?

Have you overcome anger?

Have you overcome pride that comes before a fall?

Have you overcome smoking?

Have you overcome taking weed?

what of falsehood? What of violence?

jealousy, fight and speaking ill of others

He that overcomes I will give to eat

the fruit of the tree of life

that is amidst the paradise of the living God

The future kingdom is always presented as a reward or benefit for changing from bad to good habits. The idea is presented in the text below:

Bi ese ba pa yin, nibo ni e o yoju si?

Sibesibe o, idariji n duro de

elese t'o ba ronupiwada

Jesu n pe o fun ironupiwada

Gbo ipe loni o

Tori Jesu le de bi ole loru o

If sin kills you, where will you appear?

Nevertheless, forgiveness awaits the sinner that repents

Jesus is calling you for repentance

yield to the call today

because Jesus can come like a thief in the night

In addition, future judgement and destruction proposed for evil doers as taught in Christian eschatology are presented as another kind of interception or reason to quit bad habits:

Bi o ba je pe tori oti ni o se ku
nibo loo yoju si?
Lorun niwaju ite idajo

E o ku l'aye, e o tun lo ku l'orun

Nje e gba pe
iparun ni gbogbo oro yi yoo yori fun yin o?

Nitori eni ti o ba n pa 'ni lekun

Igbeyin re ni yoo fi sokun
Oko gbogbo ti e so wi pe e danu
Ati awon eniyan ti e pa ninu re

Eje won n ke lorii yin,
pe ki Baba ko gb'esan lori yin

La I ko ba je pe e ronupiwada,
inu iparun ni e n lo
L'orun, agbawi ko si mo

Tori ko si Lawyer lorun

Ola, ipo tabi owo
ko le ba ag b'ejo ro nibe o
Nitori Lawyer ko si lorun

Olorun Olugbala ni I se ojudajo
Olorun ti kii s'ebita
Olugbala gbogbo agbaye
ni yoo se idajo lorun o

Tori bi e ba yoju s'iwaju idajo

e o j'ebi dandan ni
O ni gbogbo awon t'o n se iwonyii
won o ni yoju s'ijoba Jesu

if it is because of alcohol you die
Where will you end?
in heaven before the judgement
throne

you will die on earth, and die in
heaven

do you know that
all these will end in your
destruction?

because he who makes another
weep

will weep at the end of his life
all the accidents you have caused
and all the people you have killed
in the accidents

their blood is crying over you
that Father should take revenge
on you

if you do not repent
you are going into destruction
In heaven, there will be no
advocate

because there is no lawyer in
heaven

honour, position or money
cannot advocate for us there
because there is no lawyer in
heaven

God our saviour is the judge
God that does not judge wickedly
the saviour of the whole world
is the one that will judge in
heaven

Because if you appear at the
judgement

you will surely be guilty
It says all those that do these
they will not appear in the
kingdom of Jesus

Orun egbe pata porogodo ni won lo

they will go to the place that has
been cursed

The last stanza of the song, 'I have been Transformed' by 'Femi Adedeji also stressed the need and how to be transformed spiritually:

Brother, Sister Mama, Papa, Children
You've got to be transformed
To enter the Kingdom, you must be born again
Matthew 18:3 also says you must be converted
In order to be qualified for Heaven
You've got to repent of your sins
and call Jesus into your heart
Give Him the total control of your life
Ask for the Holy Spirit
Let him fill you, guide you and empower you
then as Galatians 5:16 says
'walk in the Spirit and not in the flesh'
You've got to be transformed!

In 'Nigeria', by 'Femi Adedeji, appeal was made to Nigerians to repent from bad habits, which included lies, falsehood, armed robbery, violence, selfishness and rebellion. As a strategy, he described some of the current socio-economic hardship as grave implications and consequences of the vices in the Nigerian society.

Nigeria; Nigeria
E yipada kuro ninu iro
E yipada kuro ninu eke
E yipada ninu ole jija
E yipada ninu iwa ipa
Anikanjopon, Iwa ipa, tembelekun
o, ko dara.
Wo gbogbo omo re to n j'iya

Wo gbogbo omo re to n j'iya airounje je

Wo gbogbo omo re ti won ko r'orun sun

Wo gbogbo omo re ti won n saisan ti won
n wuko

Nigeria; Nigeria
Repent from lying
Repent from falsehood
Repent from stealing
Repent from violence
Selfishness, violence
and strong will is bad
See all your
citizens suffering
from unemployment
See all your citizens
suffering from hunger
See all your citizens
that cannot sleep
See all your
citizens sick and

Wo o! won nlo, won n bo ninu ebi

Wo o! won n lo won n bo ninu ebi

Ha! Nigeria

Ha! Akoko to o.

Wo gbogbo omo re to n j'iya labe

corruptions

Wo gbogbo omo re to n j'iya labe owon gogo

Wo gbogbo omo re lowo 419

Wo gbogbo omo re ti won n s'agbe kiri

Opo pokun so; awon kan n sinwin

Wo o! won nlo, won n bo ninu iya

Wo o! won n lo won n bo ninu iya

Ha! Nigeria

Ha! Lojo wo lo da?

Ha! Nigeria

Ha! E kiyesara o

Opin aye de tan, e ma sunlo o

Aye n darugbo, e ma sole o

E jeka tunra mu, akoko to o

E kiyesara o!

E kiyesara o!

E kiyesara o!

coughing

See! They are going
and coming in hunger

See! They are going
and coming in hunger

Ah! Nigeria

Ah! It is time.

See all your citizens suffering
under

corruptions

See all your citizens suffering
under inflation

See all your citizens in the hands of
419

See all your citizens that are begging
around

Many hanging themselves; some are
mad

See! They are going and coming in
suffering

See! They are going and coming in
suffering

Ah! Nigeria

Ah! When will this end?

Ah! Nigeria

Ah! Take caution.

The endtime is here, do not sleep
off

The world will soon terminate, do
not be lazy

Let us sit up, it is high time

Take caution!

Take caution!

Take caution!

Encouragement to do Good

Many songs of the Saints encouraged and motivated listeners to choose and do good. Of such songs, *Ninu Aadorin* of Rev. Fr. Ilesanmi is an excellent example. To Rev. Fr. Ilesanmi, *Ninu Aadorin* is an outcry against falsehood and advocate for the truth. The music aimed at making people reflect on how they spend their

lives. As a gospel musical piece in a sermonizing style, it serves as an instrument of social reconstruction and moral transformation, part of the essence of Jesus' death. The music is a call unto repentance from evil and wickedness (Adedeji, 2015c).

In the Introductory section, the composer established the biblical basis of his message. He cited the passage and sang the content. Based on the contents of Ps 90:10, the musician reminded people that whether seventy, eighty or more, time waits for no person; it would soon expire (Adedeji, *ibid*).

Solo: Ninu aadorin Oni Psalmu toka soro yii Lori Psalmu aadorun Ese 'kewa ni mo ba won ye wo	Within seventy years The Psalmist spoke about it In Psalm 90 I am quoting from verse 10
--	--

Call: Aadorin ma lojo ori eda	The average lifespan of a human is 70 years
--------------------------------------	---

Response: Ninu aadorin	Within seventy years
Call: Tab'ogorin o, pel'agbara	If eighty, it is with much trouble

Response: Ninu aadorin	Within seventy years
Call: Ninu idaamu; ninu ise	In trouble and hardship

Response: Ninu aadorin	Within seventy years
-------------------------------	----------------------

Call: Akoko ko ma duro d'enikan	Time waits for no man
--	-----------------------

Response: Ninu aadorin	Within seventy years.
-------------------------------	-----------------------

Rev. Fr. Ilesanmi in *Ninu Aadorin* seemed to remind us of the duality of life choices: the old and the new ways; the paths of truth and that of falsehood; profit and loss. He called 'actors' in our terrestrial drama to ponder on their choices, the way they go about their endeavours and the path they chose. The musician wanted listeners to ask themselves whether the path chosen would make them secure in the present time and after death. He called people to retrace their steps back if they discovered they had gone wrong (Adedeji, *ibid*).

Solo: E jeka w'owo t'a b'aye se E je ka w'ona t'a ba won rin Bi a ba ti sina ka sa pada wa	Let's examine our earthly endeavours Let's examine the path we trod Retrace our steps back, if we had gone wrong
---	--

Ka wo 'se agba, ka wo t'odo

Let's observe the old and the new
ways

Ka wo-t'eke, ka wo t'otito

Let's observe the paths of truth and
falsehood

Ka wo ere, ka si wo gbese

Consider profits made and debts
incurred

Ka wo bi a le gba wa lojo kan

Whether we'll be saved one day

Ka wo bi a le gba wa nikehin

Whether we'll be saved at the end

Ninu aadorin

Within seventy years

According to Rev. Fr. Ilesanmi, one of the facts of life 'within seventy years' of life span, is the experience of working with different kinds of people. The musician categorized them into two; the evil and the good. While the evil companions being malevolent and diabolical go to any length to destroy, scatter, pull back, indict and discourage someone, the 'good' ones are partners in progress, they are benevolent as they offer positive counsels and seek the progress of others. The dichotomy of these two groups is what 'Daddy Showkey' portrayed in his song: '*Somebody tu'le se; somebody da'le ru*' – meaning that some choose to organize while others choose to disorganize. The musician recounted his experience and thanked his God for triumphing over evil and enjoying the blessing of good associates (Adedeji, *ibid*).

Solo: Ninu aadorin

Within seventy years

All: Ninu aadorin

Within seventy years

Solo: O ti lawon osise onibaje

You 've got destructive workers

All: Ninu aadorin

Within seventy years

Solo: O ti tun losise onidaru

You 've also got caustic workers

All: Ninu aadorin

Within seventy years

Solo: Onijibiti akobani

Dubious indicters

All: Ninu aadorin

Within seventy years

Solo: Mo tun lawon osise to fe mi

I have got workers that love me

Won ti ba mi sowo wo mu mi j'ere

Their partnership brought me great
profit

Won fun mi ni 'moran to gbese mi yo

They gave me very positive
counsels

Baba mimo, O ma ma se pupo

Thank you so much, Holy Father

O fun mi ni iriri akoni, n oo yin O logo

I praise you for the drilling
experiences

Mo n jola ife Re o

I am enjoying the blessings of your
love

Ninu aadorin.

Within seventy years.

It is common to see people living recklessly in terms of morals during the seventy years on earth. The musician seemed to satirize extreme polygamists when he described a rapacious man who has wives and concubines indiscriminately. He married a Lagosian, an Egba, an Ijesa, an Ijebu, an Ibadan and an Ondo, while still winking at the damsel from Aramoko Ekiti. As if not enough, he married a fair in complexion, dark in complexion, slender woman and a short *orobo*. To Fr. Ilesanmi, God gives such people time to repent, hence the reason He spares their lives before seventy (Adedeji, *ibid*).

Solo: Ninu aadorin

Within seventy years

All: Ninu aadorin

Within seventy years

Solo: O gbe yawo, o fe yawo

You married wives

All: Ninu aadorin

Within seventy years

Solo: O tun f'ogbon gbayawo nita

You also have secret concubines

All: Ninu aadorin

Within seventy years

Solo: O fe Eko, o fe Egba

You married a Lagosian and an
Egba

All: Ninu aadorin

Within seventy years

Solo: O fe 'Jesa, o si fe 'Jebu

You married an Ijesa and an Ijebu

All: Ninu aadorin

Within seventy years

Solo: O fe 'Badan, o fe Ondo

You married an Ibadan and an
Ondo

All: Ninu aadorin

Within seventy years

Solo: O tun siju mini s'Aramoko

You still wink at the damsel from
Aramoko

All: Ninu aadorin

Within seventy years

Solo: Aponbepore de'le re joko

Among your wives is the fair in
complexion

Adumaradan de'le re logba

The 'black rose' has her place

Opelenge dele re lo 'ran

The slender lady is a favourite

Akuruyejo dele re lo'fi

The short woman is a delight

Oluwa n fa o leti ni

God is giving you time to repent

O loun fe gb'emi re la

He wants to save your soul

Ninu aadorin.

Within seventy years.

In stanza four, the musician brought into fore the viciousness and reign of terror of the military Government of the past. According to him, he saw the brutality of the military, the release of some of their prisoners and some other incidences. To Rev. Fr. Ilesanmi, the oppressiveness and tyranny of the then military administration were brutish and unwanted though ironically, to them, brutality was the right thing. They demonstrated power with their guns, forgetting the truism of the limitation of time. They violated human rights at will, arrested, tortured and killed their critics and advocates of good governance. They had no training in administration nor in the art of governance, yet they ruled with force and terrorism. In the process, they squandered the wealth of the Nation, they waged war against society and constitution, frustrated the hard-working class and favoured the corrupt people, rendering futile the efforts of the workers and made redundant the brain of the right-thinking minds and making successful people bankrupt. Their system of government featured the husband ruling with all brutality, while the wife with no constitutional power, arrogated powers to herself and did what she liked unchecked; all within seventy years. The Yoruba believe that power could reveal the reality of what a person is. They say *ti o ba fe mo iwa eniyan, fun un ni aghara* (to know the character of a person, give him/her power). The arrogant display of power by megalomaniacs validates this position (Adedeji, *ibid*).

Solo: Ninu aadorin

All: Ninu aadorin

Solo: O ti d'ogba alainironu

All: Ninu aadorin

Solo: Won toka si'ronu ninu ota

All: Ninu aadorin

Solo: O ti d'ogba alailero

All: Ninu aadorin

Solo: Won gbe'bon soke f'agbara han mi

All: Ninu aadorin

Solo: Lalai m'eto, lai mo eto

Won sa ti n se'lu riboribo

Within seventy years

Within seventy years

You've been to the yard of brutes

Within seventy years

To them, brutality is sensibility

Within seventy years

You've been to the barracks of the thoughtless

Within seventy years

Showing power with their guns raised

Within seventy years

With no training in leadership or administration

They rule our society haphazardly

Won m'owo ilu won so di wata
Won ko tile ta lojo gbogbo

Won gbogun ti'lu, won gbogun t'ofin

Alate ileke d'alate orunla
Oko n je'lu, aya n j'ohun

Ninu aadorin

They devalued our currency
Squandered the wealth of the
nation

They waged war against society
and constitution

The rich have been impoverished
The husband a despot, while the
wife is aberrant

Within seventy years

In line with Ilesanmi's view, Bayo Adegboyega warned: *Ajunilo feso se, Aye le; Ajunilo rora lo'po Aye gbege o* (People in position of power, tread softly, this world is mysterious; people at the top, use your positions with caution, because this world is dicey).

In the last stanza, Rev. Fr. Ilesanmi as a priest called people to change from evil by saying that they should repent and return to God. The mentioning of the Holy Spirit as a person indicated the musician's belief in Trinitarianism. With his music, he believed God is calling the wicked people to repentance. The words 'glory' and 'life' here may refer to a better, dignified experience here on earth or after. The Yoruba concept of *omoluwabi* is the underpinning philosophy here when the musician appealed to his would-be listeners to behave modestly by saying *E je ka huwa to boju mu*. It means a call to do what is right, just and dignifying (Adedeji, *ibid*).

Solo: Ninu aadorin

All: Ninu aadorin

Solo: E yipada, k'e sunmo Baba

All: Ninu aadorin

Solo: Oluwa n pe yin sibi ogo

All: Ninu aadorin

Solo: Emi mimo n pe yin sibi iye

All: Ninu aadorin

Solo: E je ka huwa to boju mu

All: Ninu aadorin

Solo: Eyin t'o n fi banuje sin'ba

All: Ninu aadorin

Solo: E sunmo Baba elesan o

All: Ninu aadorin

Within seventy years

Within seventy years

Return to God

Within seventy years

God is calling you to His glory

Within seventy years

The Holy Spirit calls you to life

Within seventy years

Let us behave modestly

Within seventy years

You less privileged stewards

Within seventy years

Trust in God that rewards

Within seventy years

Solo: Eyin t'e n f'ojooro sin'ba	You serving with falsehood
All: Ninu aadorin	Within seventy years
Solo: T'e n gba riba, t'e n gba koto	taking bribes and exploiting the poor
All: Ninu aadorin	Within seventy years
Solo: Alore yii ma n ke tantan	This gospeller is calling your attention
All: Ninu aadorin	Within seventy years
Solo: O ni k'e yipada k'a to ti 'lekun	Repent before the door is shut
All: Ninu aadorin	Within seventy years
Solo: Ilesanmi maa n ke tantan	Rev. Fr. Ilesanmi is shouting loud
All: Ninu aadorin	Within seventy years
Solo: O ni k'e yipada k'a to ti 'lekun	Repent before the door is shut
All: Ninu aadorin	Within seventy years
Solo: Ee ninu aadorin	Within seventy years
All: Ninu aadorin	Within seventy years
Solo: O ni k'e yipada k'a to ti 'lekun	Repent before the door is shut
All: Ninu aadorin	Within seventy years
Solo: Alore yii maa n ke tantan	Repent before the door is shut
All: Ninu aadorin.	Within seventy years.

Moreover, why should people change from evil? The priest-musician seemed to borrow from the 'law of karma' in religion, which is always interpreted as the law of redistributive justice to convince his audience. To him those who did evil in yester years are now paying for their deeds. What could not be ascertained is if the punishment would be 'here' or in their graves. It could as Christian theology teaches, be realised in hell and hell fire. The punishment may also denote the purgatory, a Roman Catholic theology that refers to a place where those who have died in a state of grace undergo a temporary torment and suffering to expiate their sins. However, whichever way, there is the belief that there is judgement. This is an assurance that those doing evil now will surely be punished. This is what Rev. Fr. Ilesanmi meant when he sang (Adedeji, *ibid*).

Solo: Awon to jaye ana basubasu	The reckless oppressors of yester years
All: Ninu aadorin	Within seventy years
Solo: Won ti n jiya, won n je pasan	They now suffer, receiving punishment
All: Ninu aadorin	Within seventy years
Solo: Eyin to n j'aye oni rederede	You wicked oppressors of today
All: Ninu aadorin	Within seventy years

Solo: E maa ka ebu oro t'e gbin.

You will not go scot-free.

There are few people in the society that served with faithfulness, honesty and diligence but unhappy because of been marginalised and unrewarded. They experience so much poverty; so much suffering and so much frustration. The musician called such people to continue to do their works and trust in a God that could bring them justice one day. On the other hand, there are those who continue to do their official duties with cheating and falsehood; taking bribes and exploiting the poor. This seems to be the order of the day in the country; so much corruption; so much scheming; so much arm-twisting. The musician reminded them of the need to repent.

According to Rev. Fr. Ilesanmi, repentance becomes more necessary in view of the fact that the door would be shut one day. The expression *ka to ti'lekun* – 'before the door is shut' may mean different things: before retirement, before judgement, before death, before rapture, etc. The musician repeated this expression severally in the codetta (Adedeji, *ibid*).

Testimonies of Transformed Lives

Testimonies serve as personal witnessing to prove an unusual experience. People that once experienced real spiritual transformed lives do compose or sing about those experiences. This exactly was what the Psalmist did in Psalm 40 that served as background text to this discourse. The song of Patterson talked of a day his life was transformed spiritually. This he described as a wonderful day that he would never forget. According to him, he had wandered in darkness before he met Christ that made his dark past depart. This is what he meant in the first stanza when he sang:

O what a wonderful, wonderful day – day I will never forget;
After I'd wandered in darkness away, Jesus my Saviour I met.
O what a tender, compassionate friend – He met the need of my heart;
Shadows dispelling, With joy I am telling, He made all the darkness depart.

The chorus reiterated the implication of his transformed life figuratively –Heaven came down and glory filled his soul, the saviour made him whole; his sins were washed away and his night turned to day.

Patterson knew things were not right with his life before. He was a sinner before he was given a new nature that changed his thinking and actions. This conviction is expressed here:

Born of the Spirit with life from above into God's fam'ly divine,
Justified fully thru Calvary's love, O what a standing is mine!
And the transaction so quickly was made when as a sinner I came,
Took of the offer of grace He did proffer – He saved me, O praise His dear name!

For those following the path of righteousness after forsaking the perversion and corruptions of this world, Patterson seemed to enice them with the sure hope of life after here wherein mansions are kept for him in Heaven or Paradise, known as *Jannah* in Islam. There, riches and blessings are kept for the righteous:

Now I've a hope that will surely endure after the passing of time;
I have a future in heaven for sure, there in those mansions sublime.
And it's because of that wonderful day when at the cross I believed;
Riches eternal and blessings supernal from His precious hand I received

The testimonies by Adedeji are somewhat similar to that of Patterson. In the first stanza of the song: 'I've been Transformed', he recounted how his life was transformed. He admitted his past life was full of bad habits, but when he gave his life to Jesus, the word of Jesus convicted him of evil deeds of the past, he repented before the word and blood of Jesus washed his heart clean.

Once upon a time in my life,
I was sinful, lustful and stubborn;
doing all kinds of evil
Until I met the Lord that transformed me.
His word convicted me of my sins;
I confessed and repented of my sins
His word and blood washed me clean

He forgave me and changed my life,
by giving me his holy nature
Since then I lived for Jesus
Old things have passed away now
That's what it means to be born again
I have been transformed.

The qualities of a transformed life is another aspect of testimonies rendered by 'Femi Adedeji. The following two stanzas demonstrate this:

Listen to what Psalm 1 says
Blessed is the one that would not walk
in the counsel of the ungodly;
Never stand in the way of sinners;
And does not sit with the scornful.
His delight is in the law of the Lord
Where he meditates day and night
Because he has been transformed
Whosoever is born of God does not sin
but keeps himself pure all the time
Let no one deceive you, the Bible says:
Anyone who sins, belongs to the devil
I have been transformed.

Jesus says in John 3:7 'you must be born again
And Romans 12:1-2 puts it clearly:
Present your bodies as living sacrifice
holy and acceptable to God
That is the true worship, my friend
Don't compromise with world standards
but be transformed by the word of God
That renews your mind and thoughts
Remember Hebrew 4:12 tells us
the word of God is powerful to change us
Haven't you read Psalm 19:7-11?
The Law of the Lord is perfect, converting the soul

Good values

Another theme in the transformative songs of the Saints is portrayal of good virtues, they themselves imbibed and showcased. 'A Beautiful Life' written by William Golden and made popular by Jim Reeves is a good example. To Golden, he lived daily to help

those who were in need, knowing that his stay on earth was temporal.

1. Each day I'll do a golden deed,
By helping those who are in need;
My life on earth is but a span,
And so I'll do the best I can.

The chorus implied the thoughts of someone who was about leaving this world to go to an endless life where he would get rewards for his good deeds.

Life's evening sun is sinking low,
A few more days, and I must go
To meet the deeds that I have done,
Where there will be no setting sun.

To the Author, he must shine as light, sing God's praise in all situations and strive to help some troubled souls.

2. To be a child of God each day,
My light must shine along the way;
I'll sing His praise while ages roll,
And strive to help some troubled soul.

As we live in this terestial world that is also temporal, Golden encouraged us to be kind, good, and pure. To do this, as he also did, we shoud help people in time of need, assist the sick, poor and the weak, counsel the confused and do the best we can to ease the burdens of others. This others-centred life is what is deccribed in the following verses:

3. The only life that will endure,
Is one that's kind and good and pure;
And so for God I'll take my stand,
Each day I'll lend a helping hand.
4. I'll help someone in time of need,
And journey on with rapid speed;
I'll help the sick and poor and weak,
And words of kindness to them speak.

5. While going down life's weary road,
I'll try to lift some trav'ler's load;
I'll try to turn the night to day,
Make flowers bloom along the way.

Societal Vices and the Remedies

As part of the commitment to social reconstruction and moral transformation of the society, the selected artistes in their songs, depicted the unwanted situations in the society and suggested the possible panacea. Timi Osukoya compared the socio-economic situation of the present Nigeria with the past to show the decadence and bankruptcy. While the past was characterized by abundance, the present is full of scarcity, armed robbery, hired assassinations, frauds, transportation problems and inflation.

Naijiria! Naijiria!
O ya, o ya, o ya; tete je a lo!
Omo oba t'o n sa'le je, *scavenger!*
Ile ti ya o, je a lo

Ile ya, Ile ya o
Omo Naijiria, ile ya / 2ce
Bi a ko bamo'bi a mi re

se b'o ye k'a pada sile
K'a j'awo 'nu apon ti ko yo
k'a tete gb'omi ila ka'na.

Mo fe k'a ronu pada si'gba aye Baba wa
Ilu r'oju, o r'aye
A lounje sile repete
Igba kan ri lorile ede yii
K'o to o di pe a lepo,
Ise agbe ni' se Baba wa

Ki lolaju wole si?
Biri loju opon da
Akara wa d'eegun
Adigunjale o je 'a mi
Hired Killers o lonka
Jibiti wa gba'ye kan
419 Limited, 419 Plc

Nigeria! Nigeria!
Come on, let's go quickly!
A prince living like a scavenger!
It's time to go home

Let's go me
Nigerians, let's go home / 2 times
If we cannot continue on our
common destination,
we ought to come back home
Let's stop deceiving ourselves
by doing what is realistic, in time

Let's flash back to the olden days
Then, things were okay
there was abundant food
There was a time in this country
before we discovered petroleum
farming was our indigenous
profession
As soon as civilization entered
things changed
problems set in
Armed robbers here and there
Hired assassins everywhere
Fraud is innumerable
419 Limited, 419 Plc

419 Super PLC

Ina ti jo d'orii koko
A-ti-de-bi 'se, ogun ni

A-ti-pada-sile, ogun ni
Ohun gbogbo lo gbowo lori
Owo oko o see so
Buredi pelu miliki,
Iyen saa ti di majele

Ile ti ya o, je a lo

Kini ka ti se yi si?
E dakun kini ka ti gbo?
Omo alaso to n w'akisa
Omo eleran to n jeegun
Omo oba t'o d'eru
Omo olowo t'o n toro je

Tete gbe akete re
Ko gbe ese igbagbo
bi omo oninaakunaa ni
t'o funra re ronu jojo
Pe nile e Baba oun
Opo ibugbe lo n be nibe
A-je-yo, a-t'a-je-seku
To baa wa lo ri bee nko
Ile ti ya o, je a lo

Kini ka ti se yi si?
E dakun kini ka ti gbo?
Omo alaso to n w'akisa
Omo eleran to n jeegun
Omo oba t'o d'eru
Omo olowo t'o n toro je

Tete gbe akete re
Ko gbe ese igbagbo
bi omo oninaakunaa ni
t'o funra re ronu jojo
Pe nile e Baba oun
Opo ibugbe lo n be nibe
A-je-yo, a-t'a-je-seku
To baa wa lo ri bee nko
Ile ti ya o, je a lo

419 Super Plc

We are in trouble
To get to one's place of work is not
easy
To come back home is difficult
The rate of inflation is alarming
Cost of transportation is unbearable
Bread and milk
have become unreachable for the
poor
It's time, to go home

How do we solve this problem?
How pathetic?
Cloth seller's child weaning rags
Butcher's child feeding on bones
A prince turned slave
A rich man's child begging for
food

Get ready fast
And take a bold step
Like the prodigal son
Who thought deeply
That in his father's house
There are many mansions
Everything in abundance
Let's learn from this
It's time to go home

How do we solve this problem?
How pathetic?
Cloth seller's child weaning rags
Butcher's child feeding on bones
A prince turned slave
A rich man's child begging for
food

Get ready fast
And take a bold step
Like the prodigal son
Who thought deeply
That in his father's house
There are many mansions
Everything in abundance
Let's learn from this
It's time to go home

The futility of outward religiosity and fanaticism as against obedience to God's natural laws is presented in the following text:

Igbagbo n ke tantan
Musulumi o dake
Isoji a-ti-gba-de-gba
Waasi kikan-kikan
Oro esin lorile ede yii
A fi t'Olorun baa so kale
t'o funra re s'atunse
Naijiria sun gbagbe
O k'eti didi s'Olorun
'Kaluku n da' joba re se
Ranti Sodomu, Gomarrah
Won k'eti didi s'Olorun
Se bi logan ni won parun
Ilu Nineveh n ko?
Won gbo ikilo Oba orun
pelu ipe ayanfe
Won roju rere Olorun
Se aja t'o ba fee sonu
E maa nii gbo fere olode
Ile ti ya o, je a lo.

Christians are shouting
Muslims are not silent
Revivals all the time
Persistent special services
We are very religious
But we need God's intervention
For reformation
Nigeria has slumbered
and turned deaf earsto God
Disunity reigns
Remember Sodom and Gomorrah
They turned deaf ears to God
They were destroyed
The city of Nineveh
heard God's warning
through the messenger of God
They had God's favour
Someone destined for destruction
will never take to good instruction
It's time to go home.

Efforts made in the past that proved abortive are chronicled in the following text.

Orisirisi ona laa ti gba
tori ko baa lee dara ni
Ainiye oogun laa ti lo
tori ko baa lee dara ni
OFN
A ti lo yen
Green Revolution
A ti lo yen
WAI n ko?
A ti lo yen
Second Tier
A ti lo yen
FEM quine
A ti lo yen
SFEM quine
A ti lo yen
SAP quine

We have tried several methods
so as to change the situation
Several antidotes
so as to change the situation
Operation Feed the Nation
Yes, we have tried it
Green Revolution
Yes, we have tried it
War Against Indiscipline
Yes, we have tried it
Second Tier
Yes, we have tried it
Foreign Exchange Market
Yes, we have tried it
Second Tier Foreign Exchange Market
Yes, we have tried it
Structural Adjustment Programme

A ti lo yen
Mamserquine

A ti lo yen
Better life

A ti lo yen

Kaka ki ewe agbon de

n se lo n le ko-ko-ko si

Kaka k'o san lara iya aje

o fi gbogbo omo bi obirin

Eye wa n yi lu eye!

Yes, we have tried it
Mass Mobilization for Social,
Economic, and Justice Recovery
Yes, we have tried it
Better Life For Nigerian Rural Women
Yes, we have tried it
Instead of improving,
things are getting worse
As evil men procreate
they are reproducing their likes
Evil is being multiplied!

When all things have failed, the solution path is to go back to God, acknowledge our errors, confess and repent from them. The need for radical action becomes paramount in order to avoid the curse of future generations.

O ya o ya ki t'omode t'agba
K'a sowo po, k'orile ede yii
Ko ba lee dara
Tori awon omo wa t'o n bo lehin
Je ki gbogbo wa ka t'Olorun lo,
K'a wole lese re ko lee dariji wa

Tori gbogbo wa la ti se, t'a si kuna ogo re

O ya, o ya, o ya

Coda:

Tori awon omo wa t'o n bo lehin
K'a tete gb' omi ila ka'na
Tori *generations* t'o n bo lola

K'a tete gb' omi ila ka'na
Tori awon omo wa t'o n bo lehin
K'a tete gb' omi ila ka'na
Ki won ma baa f'epe ran se si wa

Arise, both young and old
Let's unite
So as to move this country forward
Because of future generations
Let us all go to God,
Let's bow before Him and ask for
forgiveness
Because we have come short of His
glory
It is time!

Because of future generations
Let's do what's realistic, in time
Because of the incoming
generations
Let's do what's realistic, in time
Because of our future children
Let's do what's realistic, in time
To avoid unpleasant consequences

Christian musicians do use satires as a technique in their bid to provide attractive background to their messages and to elucidate their points. 'Broda' Martyns and Evangelist Niyi Adedokun are the leading figures in this approach. In *Mushin Oloosa*, 'Broda' Martyns satirized some of the popular social problems encountered

in Lagos as a background to his real message. The text below depicted the severe transportation problems and common scenes at bus stops in Lagos:

- Bus Conductor Wo! Se fifty kobo to fee san laaro yii
 lo fi yo muritala jade? Mi o ni change o.
- Passenger Conductor ba mi gbe change mi o, ma ba mi
 so yen rara. Ba mi gbe change mi joo.
 Ki lo n se e na?
- Bus Conductor Jadee!
- (Translation)
- Bus Conductor Why issuing a fifty kobo note for a twenty
 Naira service early in the morning? I don't have
 small
 denominations.
- Passenger You bus conductor, give me my change
 I don't want to listen to excuses, or what
 is really wrong with you?
- Bus Conductor Now, driver, move!
- Stanza 1
- I am graduate of philosophy
 coming for N.Y.S.C., E ah!
 here in Lagos State
 I came to town by road
 and drop down in Ojota park
 trying to find my way
 Right there in the bus stop
 was a heavy, heavy human traffic
 pushing and pulling and pulling
 They nearly crush me down, oh u no!
 Then I heard the buses shouting
 now, they were saying:
- Response
- Call Mushin Oloosa, Oloosa; Mushin Oloosa
 Agege
- Response
- Call Mushin Oloosa, etc.
- Response
- Call Osodi, Osodi o
- Response
- Call Mushin Oloosa, etc.
- Response
- Call Yaba, Yaba straight
- Response
- Call Mushin Oloosa, etc.
- Response
- Call No change No change o
- Response
- Call Mushin Oloosa, Oloosa
 Mushin, Mushin, Mushin. Ah!

Another Passenger Ye! Ye! Won ti ja chain mi sa
 Bus Conductor Wo! je a gboran jare, ah! Ki lo de de?
 Alokun chain ti won ja lorun e lo fi n paruwo
 bayii?
 Awon egbe e wo goolu, o n wo panda, ah!

(Translation)

Another Passenger Alas, thieves have removed my
 necklace
 Bus Conductor Please don't trouble us with your
 noise
 Why shouting because of a worthless
 necklace?
 There are better ones made with
 gold, ah!

The need to be born again is a usual sermon inside the *molue* in Lagos. This is satirized in the second stanza:

Stanza 2 I went into the *molue* (commuter bus) to take me down to
 Agege: for a place to stay
 Right there in the *molue*,
 the son of man was preaching, preaching the gospel:
 'You must be born again'
 The kingdom of God is at hand
 and no man shall see the kingdom, oh no!
 if he is not born again, oh no!
 Then I heard the people crying, as I was praying

Chorus Ah! get up /9 times
 Call Get up for Jesus
 Response Get up, get up, etc.
 Call Whether you're old or you're young
 Response Get up, get up, etc.
 Call Whether you're weak or you're strong
 Response Get up, get up, etc.
 Call Whatever you can do
 Response Get up, get up, etc.
 Call You better get up to do
 Response Get up, get up, etc.
 Call Get up for Jesus
 Response Get up /9 times, Ah!

Bus Conductor	Onigbongbo (Is there any passenger getting down at Onigbongbo bus stop?)
Passenger	O wa o, o wa o (Yes, Yes)
Bus Conductor	Wo! je ko boole o O loyun, o ponmo, o gbe nkan dani ni o Mi o de fee daran o Jade! (Driver, please let her get down here She is a nursing mother with hand luggage and I don't want problem. Now, move!)

Stanza three of Mushin Oloosa depicted the hardship and suffering expressed by Lagosians in their standard of living. These, Martyns also condemned in the text:

Stanza 3 I went down to Lekki
for my primary assignment
I was working day and night
And right there on the Peninsula,
I saw so much suffering
People were starving and dying in abject poverty
Isn't this a tragedy?
that in the very midst of plenty
so many, so many, so many
have got nothing, nothing, nothing at all
I am saying before you 'brethren'
I am begging you.
Ah!

In the following text, Martyns condemned what he called 'iniquity' system and expressed the need to replace it with the righteous system taught by Jesus:

Call	Epe n ko o? (What of Epe?)
Response	Remember Lekki
Call	Ketu o
Response	Remember Ojota
Call	Aguda, Pako
Response	Remember Mushin
Call	Alright, alright now, we gonna wipe out iniquity system
Response	Remember Agege
Call	We gonna wipe out iniquity system

Response	Remember Lekki
Call	We gonna usher in Jesus' system
Response	Remember Ojota
Call	We gonna usher in Jesus' system
Response	Remember Mushin
Call	We gonna usher in Jesus' system
Response	Remember Agege
Call	We gonna usher in Jehovah system. Ah!
Response	Mushin Oloosa, Oloosa; Mushin Oloosa
Call	Agege
Response	Mushin Oloosa, Oloosa; Mushin Oloosa
Call	Osodi, osodi o
Response	Mushin Oloosa, Oloosa; Mushin Oloosa
Call	Yaba, Yaba straight
Response	Mushin Oloosa, Oloosa; Mushin Oloosa
Call	No change, no change o
Response	Mushin Oloosa, Oloosa; Mushin Oloosa
Call	Onigbongbo straight
Response	Mushin Oloosa, Oloosa; Mushin Oloosa
Call	Marina, Mile 2; Marina, Mile 2; C.M.S
Response	Mushin Oloosa, Oloosa; Mushin Oloosa
Call	Aguda, Aguda, Aguda, Pako
Response	Mushin Oloosa, Oloosa; Mushin Oloosa
Call	Ijsha, Cele bus stop
Response	Mushin Oloosa, Oloosa; Mushin Oloosa
Call	If 'u' no get change, make 'u' no enter o (Do not enter into the bus if you don't have the exact fare)
Response	Mushin Oloosa, Oloosa; Mushin Oloosa
Call	No change, no change o
Response	Mushin Oloosa, Oloosa; Mushin Oloosa
Call	Too ba ni change ma wole o (Do not enter into the bus if you don't have the exact fare)
Response	Mushin Oloosa, Oloosa; Mushin Oloosa
Call	Ki n ma baa so yin pa po o (Otherwise, I will merge your balance with another person's)
Response	Mushin Oloosa, Oloosa; Mushin Oloosa
Call	Too ba ni change ma wole o (Do not enter into the bus if you don't have the exact fare)
Response	Mushin Oloosa, Oloosa; Mushin Oloosa.

In *Keke Marwa*, 'Broda' Martyns depicted in a satire, another aspect of socio-economic dysfunctions in Lagos State. The satire featured a short drama in the introduction; a technique used to

identify with the plights of the masses and to arrest the attention of the listeners.

Drama Introduction:

(Sound of Keke Marwa razing)

(Keke Marwa hit a lady and torn her cloth)

Lady: Ye! Ye! Ah, ooh!

How you take this your useless keke tear the cloth dem send to me from London?

Driver: (Laughter), madam, sorry o.

But make you no yap my keke now

Because na fufure aeroplane be this o

Chorus: Keke Marwa o, keke Marwa e, keke Marwa o /2 times

Highlighted in the songs were problems of transportation, telecommunication, medical, decongestion, bad road and poor education. He saw the use of *Keke Marwa* as one of the offshoots of transportation problems in Lagos.

Solo: All this time, I m tired of waiting oh

on the road, trying to get a bus

Everywhere is so confusing

Transportation wahala o

My family dem keep on wondering

Why it's taking long trying to get home

My telephone is not connecting

See me see this wahala oh

Somebody call me the governor

Fasola to the rescue

While I kneel down in prayer

Jesus come and see me through

Solo: *Chineke Meh!* (Oh my God!)

Chorus: Keke Marwa o, keke Marwa e, keke Marwa o /2 times

Solo: If you wear *agbada* them go turn am to *buba*

Chorus: Keke Marwa o, keke Marwa e, keke Marwa o

Solo: Everyday we keep on wondering

When shall we get to our own promise land

Situations so frustrating

Different types of wahala o
Everybody talks of patriotism
Nobody wants to die for the Nation
Oh God we are praying, Nigeria wants a messiah oh
Somebody quickly call the governor
Fasola to the rescue
While I kneel down in prayer
Jesus come and see us through

Chorus: Keke Marwa o, keke Marwa e, keke Marwa o
Solo: Dem go break your trafficator; damage your bumper
Chorus: Keke Marwa o, keke Marwa e, keke Marwa o
Solo: Any where you go, dem so-so dey for road
Chorus: Keke Marwa o, keke Marwa e, keke Marwa o.

To him, the then Governor, Fasola, was making some good efforts to ameliorate the problems. This is what he described as ‘Fasolarising’).

Solo: Fasolarizing
Chorus: Fasolarizing
Solo: Transportation *wahala* (problems)
Chorus: Fasolarizing
Solo: Medical *wahala* (problems)
Chorus: Fasolarizing
Solo: Education *wahala* (problems)
Chorus: Fasolarizing
Solo: Every *yamayama* (meess) for road
Solo: *Ina* NEPA (electricity) everywhere how?
Chorus: Fasolarizing
Solo: Say Fasolarizing
Chorus: Fasolarizing
Solo: Regionalizing
Chorus: Fasolarizing, etc.

‘Broda’ Martyns expressed his patriotism and strong optimism that the future of Lagos is bright, regardless of the problems. The artiste is of the opinion that following the principles of Jesus would transform Lagos and Nigeria at large. He encouraged Nigerians to keep maintain their calmness and fortitude. This is what he meant by the term, *naturalizing*. Finally, he prayed for, and prophesy

greatness and wellbeing to Nigeria. However, whether Nigeria will
urn to Paradise as he prophesied is what I do not know.

Solo: Somebody say Jesus

Chorus: Jesus

Solo: Eko o ni baje o (Lagos will never be deformed)

Chorus: Amen

Chorus: Tiwa n tiwa /3 times (Lagos is ours /3 times)

Solo: Lagos is our own...

Solo: I say Lagos for Jesus, Jesus for Lagos

Chorus: Tiwa n tiwa /3 times (Lagos is ours /3 times)

Solo: Eko oni baje o (Lagos will never be deformed)

Chorus: Laelae, Eko o ni baje o, Amen (Lagos will never be deformed)

Solo: All the enemy wey dey come

Chorus: Laelae, Eko o ni baje o, Amen (Lagos will never be deformed)

Solo: Jesus no go gree for them

Chorus: Laelae, Eko o ni baje o, Amen (Lagos will never be deformed)

Solo: All the *yamayama* (messy) situation

Chorus: Laelae, Eko o ni baje o, Amen (Lagos will never be deformed)

Solo: Baba God go give us solution o

Chorus: Laelae, Eko o ni baje o, Amen (Lagos will never be deformed)

Solo: I say Naija no go spoil (Nigeria will never be deformed)

Chorus: Laelae, Eko o ni baje o, Amen (Lagos will never be deformed)

Solo: Make we give Jesus the chance

Solo: Nigeria go turn to Paradise

Chorus: Laelae, Eko o ni baje o, Amen (Lagos will never be deformed)

Solo: Cause Papa God dey our side

Chorus: Laelae, Eko o ni baje o, Amen (Lagos will never be deformed)

Solo: Jesu Kristi dey our side (Jesus Christ is on our side)

Solo: The Holy Ghost dey for our side o

Chorus: Laelae, Eko o ni baje o, Amen (Lagos will never be deformed)

Solo: Every party party leader

Chorus: Fasolarizing

Solo: Jesusirize them

Chorus: Naturalizing

Solo: Send the anointing

Chorus: Naturalizing

Solo: Holy Ghost power

Chorus: Naturalizing

Solo: Angels from on high

Chorus: Naturalizing

Solo: A better Nigeria o
Solo: Naturalizing
Solo: Nigeria na our country
Chorus: Naturalizing
Solo: Nigeria go better
Chorus: Naturalizing, etc.

'Heaven' Factor

The Saint-Singers in their songs do refer to Heaven or Paradise with its principles and virtues as models to imbibe in our present world in order to have a more peaceful, healthy and secure living. For instance, Righteousness by the popular gospel artiste, Ron Kenoly, identified Righteousness, peace, joy in the Holy Ghost as the principles and virtues that operate in the Kingdom of God, in line with the Biblical injunction in Romans 14: 17. He then called people to be part of that well-desired kingdom by imbibing them.

Righteousness, peace,
joy in the Holy Ghost
Righteousness, peace and joy in the Holy Ghost
That's the kingdom of God.

Don't you want to be a part of the kingdom
Don't you want to be a part of the kingdom
Don't you want to be a part of the kingdom
Come on everybody.

There's love in the kingdom
So much love in the kingdom
There's love in the kingdom
Come on everybody

There's peace in the kingdom
So much peace in the kingdom
There's peace in the kingdom
Come on everybody

There's joy in the kingdom
So much joy in the kingdom
There's joy in the kingdom
Come on everybody

In order to convince his audience, Ron Kenoly testified that he is already part of the kingdom and he seemed to be so excited about it:

I'm an heir of the kingdom
So glad I'm an heir of the kingdom
I'm an heir of the kingdom
Come on everybody.

Prayer for Help

The desperation of Saints to live a transformed life was obvious in their prayers to God for help. This stems from their belief that it is difficult to live a transformed life without God's divine strength and help. This kind of holy outcry is contained in *Gbe mi Dide* (Lift me Up) by Rev. Fr. Tony-Maria, wherein the desire for a spiritual transformed life is clearly expressed.

Solo: I want to die to my sins
I want to live to praise you
Lift me up, *Gbe mi dide* /2 times

Chorus: *Gbe mi dide*. Lift me up
Lift me up. *Gbe mi dide*.

The artiste acknowledged his frailty and transgressions by confessing and asking for forgiveness in line with the restorative prayer of David in Psalm 51.

Solo: *Oluwa mo bebe, wa saanu fun mi o*
(Lord, I plead, have mercy on me)
Mo mo gbogbo ese mi l'ebi. I'm always conscious of my sins
I have sinned against you. *Iwo nikan ni mo 'se si*
Create a new heart in me, Oh God

Chorus: I want to die to my sins
I want to live to praise you
Lift me up, *gbe mi dide*/2 times
Gbe mi dide. Lift me up
Lift me up, *Gbe mi dide*

The text below expressed the prayer of someone who is desperate to be delivered from sin. He prayed to God to destroy sin in his mortal body:

Mo fe d'oku si ese Baba

(Father, I want to be dead to sin)

So ese d'oku ninu ago mi

(Destroy sin in my flesh)

Jeki Emi Mimo re o bori ara kiku mi

(let your Holy Spirit overcome my mortal body)

Gbe mi dide ni iwa mimo

(lift me up in holiness)

Ki iyin Re o gb'enu mi kan

(Let your praise fill my mouth)

K'ese ma bori mi, Baba, jare

(That sin may not overcome me, Father, please help me)..

Solo & Duet: Cast me not away from your presence Oh Lord

Take not your Holy Spirit from me

Restore unto me the joy of my salvation

And renew the right Spirit within me.

As a prayer for divine help, Tope Olutokun in *Kristieni Elegbin* ended his song with some appeal to God:

Owo Oluwa, dakun r'aye awa pada

Tete se Olu orun o

Baba mimo, wo mi pale ko tun mi mo

Pepe oluwa to ti di egbin ninu aye mi

Baba mimo, wo mi pale ko tun mi mo

S'ebi 'wo lamokoko aye mi

Oluwa mo mi, mo mi boo ti fe

Too ba mo mi, egbin a d'ohun irira

Too ba mo mi, aye mi a lodi s'ese

Too ba mo mi

Maa gbe igbe aye iwa mimo

Too ba mo mi

Maa wulo f'ogo re baba

The hand of Lord, please redeem our lives

do it on time, heavenly father

Holy father, break me and remould me

the altar of the Lord that has become filthy in my life

Holy father, breakme and remould me

you are the creator of my life

Lord mould me, mould me as you desire

if you mould me, filth will become irritating

if you mould me, my life will be contrary to sin

if you mould me

I will live a righteous life

if you mould me

I will be useful for your glory

Baba mimo, wo mi pale ko tun mi mo Holy father, break and remould me.

Problems and Challenges

There are some problems and challenges to the flourishness of good music in our society. It has been observed over the years that musicians tend to give to the society what it craves for, whether to attain fame or for commercial success. Values have shifted. Good values have been replaced with sensuality, pleasure, accumulation of wealth, life of affluence, selfishness, etc. By implication, the society dictates to the musicians the kind of music they want. Bad leadership in governaance is another impediment to the promotion of good music in the society. Responsible Government would encourage and promote didactic and transformative music. Shortage of fund due to lack of sponsorship and promoters for music that condemn social vices is a serious discouraging factor to musicians who envision the sanitization of the society. In the same vein, the unattractiveness of music that condemn social vices and sin also accounts for low patronage by the public. Lastly, it is noted that some who claimed to be Saint-Singers indulge in living contrary to the message in their music.

Guidepost for Christian Musicians

In terms of methodology and technique, using the Bible in logogenic compositions has proved to be very effective in transformative musical composition (Marries, 1983). This involves the selection of a Bible passage that addresses positive change of live style and relevant matters and setting it to beautiful tune.

The African cultural philosophy of good behaviour as the ideal virtues should be held in high esteem and focussed by composers, more so that musicians are viewed as custodians of cultures. This will guide them in composing songs that would uphold and encourage good values such as honesty, diligence, good name, etc.

In addition, for music to play its role effectively, it must possess aesthetic, psychological and spiritual qualities, which implies the all round preparedness of the musicians. The music should consider physical and metaphysical properties of sound and be

well packaged. Christian musicians should not compose primarily of financial gains only, but rather envision the communal wellbeing and development. They should maintain their saintly life, devoid of mundane pursuits and demonstrate the gospel they preach through their music, by their lifestyle. The aforementioned empower music physically, psychologically and spiritually. It is also important to stress the need for the music of the saints to be heard. Good promotion and marketing outlets/strategies are essential. Finally, the significance of meditative listening in the transformative process cannot be overemphasized. We all need to develop the art.

Conclusion

Music, especially that of the Saints, serves as an effective tool for positive transformation of the society. The Saints seemed to echo it to everybody in their songs, the need to think good and do good. Also, judging by the essence of this lecture, the Arts, especially music, are as important as the Sciences in building a healthy, harmonious and secured world.

The conclusion of this lecture is captured in two anonymous Yoruba song texts:

- | | |
|---|--|
| <p>Iwa ma lo ju ara mi o; ye o, toju iwa re
Iwa ma lo ju ara mi o; ye o, toju iwa re
Bi o lowo lowo, bi o bimo le'mo
Bi o ko'le mo'le, k'o tun laya ju'ka
owo lo
Ranti pe iwa ma lo ju, lo ju, lo ju o.</p> | <p>Mind your habit, good habit is the ultimate
Mind your habit, good habit is the ultimate
You may be very rich or have many children
You may have many mansions and wives
Remember, good habit is the ultimate.</p> |
|---|--|

- | | |
|---|---|
| <p>E se rere o, araye; e se rere o
E se rere o, nitori esan n bo.</p> | <p>Let us do good, listeners
Let us do good because there is judgement.</p> |
|---|---|

Recommendation

Mr. Vice Chancellor sir, permit me to make some recommendations consequent upon my conclusion in this lecture. Firstly, composers, song writers and performers should be encouraged and guided to write and perform music that would transform our societies positively. Government should discourage moral denigrating music, and encourage transformative music by commissioning compositions and performances to be backed up with sponsorship or grants.

A large percentage of contemporary gospel music is so watery and shallow. There is need for musicologists and educated musicians to enlighten gospel musicians on the need for better quality, originality and creativity, in terms of standard. In the same vein, the Government should make provision for quality music education at all institutions of learning, starting from the Primary school; this is necessary to enhance the inculcation of moral virtues into the children.

It is not out of place to recommend to my distinguished audience here, to listen more and always to the music of the Saints. The same is recommended for the theatre in Hospitals during surgery, medical wards, drug-manufacturing laboratories, the study room of Lawyers and Judges, and in the Lecturers' offices. This would facilitate healing and encourage health workers and other professionals to think and act right. It would surely instill cautions and minimize careless errors.

In addition, Mr. Vice Chancellor, I want to encourage our University Authorities to boost the Humanities and the Arts, especially music, in order to have a good balance with the Sciences; more so that our motto remains 'for Learning and Culture'. In addition, there should be more interaction between the Arts and the Sciences. We should evolve creative ways of 'doing' our Sciences artistically and our 'Arts' scientifically. In this direction, I suggest radical collaboration between music and

medicine to commence music therapy and neuromusicology that would be relevant to our society.

It is instructive to reactivate and engage the OAU Radio as a medium of transmitting quality music for the purpose of positive transformation of the University community. The Department of Music should be functionally involved in this noble venture.

The University Management should professionalize the Obafemi Awolowo University Band by employing artistes and professional musicians as permanent members of the Band. This would go a long way in transforming it to a more rewarding asset for the University. The proposed digital and analogue recording studios in the Department of Music is also awaiting necessary funding to increase the IGR of the University.

The Vice Chancellor, sir, finally, in the spirit of positive transformation, I am compelled to make this passionate, humble appeal. Evil is a notorious and deadly force, I admit. However, the present Administration as the hope of this University, should endeavour to 'right' every 'wrong' of past injustices and implement the outcomes of various Taskforces that are already in the public domain.

My Contribution to Music Scholarship and Practice in and Outside Obafemi Awolowo University

My set goal has always been to contribute my quota to the development of music scholarship and practice at the grassroots level. This I was committed to do till date. God has used me to resuscitate the Departmental Journal, *Nigerian Music Review*, which had only one edition as far back as 1977. I served as its Coordinator (2001-2008) and Editor-in-Chief, (2007-2008) and (2013 to date). To the glory of God, I have also resuscitated the *Ifè Music Edition* with two editions currently in press. I have served as the Acting Head, Department of Music from the second half of 2007/2008 to 2008/2009 sessions, 2013, and 2014, and as substantive Head from 2015 to date. I was Associate Lecturer,

Department of Educational Technology, O.A.U. in 2009, I organized and directed Campus 'Peace' Concert in 2008, held at Oduduwa Hall, OAU. Also, in 2015, I produced the University Christmas Concert. I served as facilitator at Living Spring Christian Music Festival between 1995 and 2008. I have served on the Editorial Board and as Reviewer of some local, National and foreign reputable Journals in Music and Religion. I was the Editor of *Nigerian Christian Music Guide* (2001-2012), Editor-in-Chief, *Journal of Nigerian Music Education* (2010-2017). I have served as a member of the Editorial Board; *Journal of the Association of Nigerian Musicologists* (2006-2018) and as Assistant Editor, *ODU: A Journal of West African Studies* (2013-2018). I have also served as External Examiner to many Departments of music in Nigeria, a role which has greatly enhanced the quality of several Masters and PhD theses in music. I was the National Secretary, *Association of Nigerian Musicologists* (2008-2012) before serving as the President (2012-2017).

In 2006, I participated in the Research activities of Centre for Black Music Research, Chicago. I also served on the International Advisory Board of Intercultural Musicology, Cambridge, between 2007 and 2010. In 2017, I initiated a research and academic exchange between the *Africa Open Institute for Music Research and Innovation*, Stellenbosch University, Cape Town and the Department of Music, OAU. Recently, a donation of more than 100 copies of Books and CDs of Sacred music compositions was received from Mr. Dotun Adelekan, a Composer based in the USA.

In terms of scholarship, I have propounded two new theories – Theological (Bibliological) Musicology and Transformative Musicology. Theological Musicology has its place in the theory and methodology of studying various sacred music in Africa. Since Religious Music (be it *Ifa*, Christian, Islam or Hindu) is a theological-musical fabric, its theology is imperative. The methodology combines theology with the existing approaches. The new perspective probes into the theological basis and contextual-textual interpretation of Religious music with the view to revealing

the socio-political and psycho-spiritual imports of the music to the contemporary Nigeria and the World. Transformative Musicology on the other hand (which serves as the main framework for this Lecture), focuses on making musicological studies relevant to the search for global peace, harmony, stability, security of lives and educating the human mind against crimes and other social vices. It also gives answers to questions left out in already existing theories. Some of my publications provided notable insights into different aspects of musicology, composition, voice, and Christian music (Adedeji, 1991a, 1991b, 1997, 1998a, 2001a, 2001b, 2002a, 2002b, 2004, 2008a, 2008b, 2008c, 2008d, 2009a, 2009b, 2009c, 2010a, 2010b, 2010d, 2011a, 2011b, 2012a, 2012b, 2012c, 2012d, 2015a, 2015b, 2016a, 2016b, 2016c, 2017a, 2017b, 2017d, 2017e and 2017f).

In 1992, I composed the popular '*A! ni ipinle Osun*', a Yoruba song waxed in one of my Albums, still played on Osun Radio till date. I pioneered *Ife Mass Choir* in 1994 and also pioneered and directed '*Gospel Music Extravaganza*', a Quarterly Music concert held in Lagos, between 1998 and 2004. The *Institute of Christian Music and Research Centre*, a self-sponsored research outfit was established since 1998. I organized and directed ASAPH National Christian Music Workshop/Concert (an Annual event) that held in Obafemi Awolowo University between 2001 and 2007. In 2006, I pioneered the *Bureau for the Development of African Musicology*, an independent Research outfit. In 2010, I developed the curricula for Faculty of Church Music, Nigerian Baptist Theological Seminary, Ogbomosho both at the Undergraduate and Postgraduate levels (Certificate, Diploma, Degree, Master and Doctorate programmes), Also in 2014, I developed the curricula for the Department of Christian Music, Christ Apostolic Church Theological Seminary, Ile-Ife (Certificate, Diploma and Degree programmes).

As a practising gospel musician and producer, I have released 15 Albums with two Video CDs. and served as Producer for many Albums of other artistes. I have about 87 Art/Church music

compositions, more than 100 hymns; and several Lyric Airs/gospel songs that are yet to be published.

Some of my scored compositions are *O se Jesu, a Yoruba Choral Anthem* (1983), Psalm 15: *Oluwa, Tani Yoo maa Se* (1984), *Education is Good, a School Anthem* composed for C.A.C. Theological Seminary, Ile-Ife (1987), '*K'emi Oba k'o Gun*', an Anthem of prayerful Wishes for His Royal Majesty, Oba Okunade Sijuade, Olubuse II, the Ooni of Ife (1989), *Long Live the King*, an Anthem of prayerful Wishes for His Royal Majesty, Oba Okunade Sijuade, Olubuse II, the Ooni of Ife (1989), '*If You Wanna Get a Peace*', a 'Spiritual' written for Choir and Piano (1992), '*Walk, Jog n Run for Guitar on Guitar Strings*, (1995), '*Melody in My Heart*', an 'African Spiritual' for Choir and Piano (1995), *the True Religion*, a Spiritual for Tenor, Choir and selected Orchestral Instruments (1996), '*Send Down Revival*', a 'Spiritual' composed Choir and Piano (1996), *School Anthem composed for Obafemi Awolowo University Staff* School (2002), '*Adura Eni to n f'Ayo*', for Solo voice and Piano (2006), '*New Life*', a Gospel Medley arranged for Tenor and Piano (2014) and *Kings University's Anthem* (2016).

Reflections

As I reflected over my life, my pride has always been that I am a debtor of God's matchless grace. I must therefore sincerely appreciate the God of Joseph Ayo Babalola, who also is the God of Fesojoye Adedeji and the same God of 'Femi Adedeji; for the triumph of His grace in my life, and for His Holy Spirit that worked mightily in me and gave me all that I needed in my academic career.

I doff my cap for my academic Mentors in music – Prof. Olatunji Vidal (the *Oluaye* of Music), who brought me into the University system and groomed me in musicology, Late Prof. Joshua Uzoigwe (my Piano/Composition teacher), Prof. C.D. Horton (Musicianship and Guitar), Prof. Adegbite (Theory & History), Prof. C.O. Olaniyan (my M.A. Thesis Supervisor), Late Prof.

Mrs. Omibiyi-Obidike (my PhD Supervisor in African musicology), Prof. Akin Euba (my Inspirer), Prof. Meki Nzewi (another great Inspirer), Prof. Dan C.C. Agu (a great Inspirer and mentor and encourager), Prof. Richard Okafor (another Inspirer) and Prof. Yemi Olaniyan (my Teacher and Supervisor at the Master's level). In Religious Studies' Department, I am indebted to Prof. S.G.A. Onibere (my teacher in African Traditional Religion and a great Inspirer), Prof. Andrews Igenzoza (my Teacher and mentor in Old and New Testament Theology), Prof. Afeomai Nkwoka (Greek Teacher), Prof. Chris Manus (my Teacher and Supervisor in New Testament and African Theology), Professors Elisha Babalola and David Olayiwola (wonderful Uncles). I remembered Late S.K. Alli, Prof. Biola Aremo and Prof. Femi Adewole (another Inspirer) (who showed me the way and encouraged me at the earliest period of my career). Late Rev. Fr. Prof. T.M. Ilesanmi was my senior gospel music partner. I appreciate 'Uncle' (Prof. Ladi Osasona) who provided the platform for me to develop my music ministry and use my gift at the Living Spring Annual Christian Music Festival since 1984 when I joined, and Prof. Duro Adegboye who did so much for Gospel music in Nigeria.

In the Ministry, I received so much inspiration from the life and works of the great Late Apostle Ayo Babalola, Late David Babajide (my spiritual Grand Father and prophetic and sacred music Inspirer), Late Prophets S.O. Akande, P.A.A.A. Egabor and Timothy Obadare (my prophetic Fathers), I thank my adopted Father, Late Pastor Olu AriJesudade, who dealt with me when I was naughty. Mummy AriJesudade (His wife is here; you are loved). May Baba's legacies live on. I appreciate Prophet Oyedele that God used to rescue me when I was dying, I thank Prof. A.M.A. Imevbore who loves me so much and I would always remember Late Pastor Olumuyiwa and Late Alice Toluwase. I specially appreciate Dr. D. K. Olukoya, for all his contributions towards this Inaugural and for his love for quality transformative music.

The unalloyed love of my father, Prophet Fesojoye Adedeji (himself a Saint and a singer) cannot be forgotten. May his legacies continue to live on. I specially appreciate the best gift I received from God, Eunice Adesoye Adedeji, my wife and my body; a.k.a 'Ma'a mi'. You have been the greatest blessing that I received from God; a wonderful helpmate, Nurse, Counsellor and Intercessor. I cannot thank you enough. Thank you for 'everything'. I appreciate specially my biological children: Seyi, Kayode, Feyikemi, Peyibomi and Paul Olusegun; my spiritual and adopted children too numerous to mention, some of whom are – Sade and Victor, Shola, Dolapo and Adekunle, Adeola, Yemisi, Ayo Feso; the sons and daughters of the Prophet, etc. You have been a lot of comfort for me in my travails. I acknowledge my amiable uncle and his wife, Pastor & Mrs. Funso Adedeji, my junior brother, Amos Adedeji and another special junior sister, Funke Toluwase, Deji AriJesudade and Elder Ademakinwa (Big Timmy); the story of my life is not complete without you. I specially appreciate my big sister, Evang. Bola Are, a world acclaimed gospel singer. My In-Laws, you have been so wonderful.

Special recognition to His Royal Highness, the Elerio of Erio, Oba Johnson Bamigbade, the Chiefs and distinguished Erio Sons and Daughters. I appreciate all the Leaders and the entire Christ Apostolic Church family, the Provost and the Faculty members of CAC Theological Seminary, the CACSA family, CACYOF family, CAC Music Directorate (led by Pastor Tope Dada), Pastor Layi Latunde, Prof. Fajana (VC, JABU) and Prof. Bunmi Oshun. I specially thank Prof. Deji Ayegbonyin, Prof. Emiola Nihinlola (The President) and the Faculty of Church Music, Nigerian Baptist Theological Seminary, Ogbomoso, Prof. Mathews Ojo (VC, BOWEN), Prof. Bode Balogun (on the guitar, in those days), Prof. Akin Alao who has touched my life in a special way, and His Excellency, Prof. Olusola Kolapo.

I wish to appreciate my spiritual families and associates: Prof. & Mrs. M.A.O. Aluko, their In-Laws, Dr. & Mrs. George Folarin and the Truth Family. I also appreciate all my colleagues and other

staff in the Department of Music, OAU (including Prof. Yomi Daramola and Dr. Myke Olatunji, a Reader, who regards me as his mentor), my students and several other mentees who appreciate quality scholarship; and for all you did to honour God in my life; Thanks so much. The Association of Nigerian Musicologists' family, Drs. Funmi Odunuga, the Lokos, Precious Omuku, Alvan Nwamara and others, Professors G. Idolor, Onye Nwankpa, Agatha Onwuekwe, J. N. Mokwunyei, Christian Onyeji, Charles Aluede, Young-Sook Onyiuke and Isaac Idamoyibo (the current ANIM President), I cannot thank you enough. I appreciate the President, 'Funmi Aragbaye and the entire family of the Gospel Musicians' Association of Nigeria (GOMAN), especially the Ile-Ife chapter, I must specially appreciate members of the planning Committee for their great sacrifices – Dr. Gbenga Fasiku (Chair), Dr. 'Femi Abiodun, Dr. Segun Titus, Mr. Bosun Adekogbe, Mr. Tayo Omosilade, Mr. Victor Ajayi, Mr. Dele Omolaye, Mr. Yinka Olabiyi, Dr. Mrs. Victoria Adeniyi, Dr. 'Femi Awodiran and Mrs. Mary Omotosho. I thank you immensely.

The Vice Chancellor, Prof. Eyitope Ogunbodede and other Principal Officers, my Dean, Prof. G.R. Adeoti; thank you for your transformative efforts. To other friends and foes that God used greatly to strengthen and teach me so many mysteries in life, I sincerely appreciate you all.

Mr. Vice Chancellor sir, permit me to end this Inaugural Lecture with the first stanza of the hymn by Henseley (CACGEC, 1998):

Thy Kingdom come, oh Lord
Thy rule, o Christ, begin
Break with Thine iron rod
The tyrannies of sin (393-384).

ORAL INTERVIEWS

Akinkunmi, Gbenga (Ile-Ife)

Anjorin, Racheal (Ile-Ife)

Are, Bola (Ibadan)

Ayodele-Makun, Funbi (Ile-Ife)

Olutokun, Tope (Modakeke, Ile-Ife)

Oyelowo, Stephen Oluwaseun (Ogbomoso)

Ricketts, Alaba (Ogbomoso)

REFERENCES

- Abimbola, Wande 1997. *Ifa will mend our broken World*. Roxbury: Aim Books.
- Adedeji, 'Femi 1991a. *Music as a Means of Soul Winning*. Course Text Series No. 81. Nairobi: Institute of Theological Education by Extension of the Organization of African Instituted Churches.
- Adedeji, S.O. 1991b. '*Ifa Music in Ijo Orunmila*'. An unpublished M.A. Thesis. University of Ibadan.
- Adedeji, S.O. 1997. 'The Role of Music in *Ifa* Divination'. *Journal of Nigerian Languages and Literatures*. Germany. No. 5. 36 – 42.
- Adedeji, S.O. 1998a. 'A Contextual Exegesis of New Testament and Traditional Yoruba Hymns' (unpublished M. A. Thesis). Obafemi Awolowo University. Ile-Ife. 238 pp.
- Adedeji, S.O. 1998b. 'Change in Societal Values: "Virginity" and its Music among African Societies as a Case Study'. *Journal of Nigerian Languages and Literatures*. Burbank. No. 6. 7 – 11.
- Adedeji, 'Femi 1999. *The Role of Music in God's Works*, Ile-Ife: Bolakay Prints.
- Adedeji, S.O. 2000a. 'Towards a New Approach to the Study of Religious Music in the Contemporary Africa'. *Journal of Nigerian Music Education*. Abeokuta. No. 1. 40 - 49.
- Adedeji, S.O. 2000b. 'The Musical Legacies in Yoruba *Ifa* Literary Corpus'. *Journal of Arts and Ideas*. Ile-Ife. No. 2. 1 – 19.
- Adedeji, S.O. 2001a. 'Definitive and Conceptual Issues in Nigerian Gospel Music'. *Nigerian Music Review*. Ile-Ife. Vol. 2. 46 – 55.

Adedeji, S.O.2001b. 'Revolutionary Trends in Nigerian Contemporary Gospel Music'. *Humanities Review Journal*. Ile-Ife. 1(2). 46 – 53.

Adedeji, S.O. 2002a. 'Composing Music for Nigerian Contemporary Christian Liturgies'. *Nigerian Music Review*. Ile-Ife. No. 3. 89 – 93.

Adedeji, S.O. 2002b. 'Theological Themes in the New Testament and Traditional Yoruba Hymnic Texts: The Socio-Political Import for the Contemporary Africa and the World'. *Journal of Nigerian Music Education*. Ilorin. No. 3. 23 – 44.

Adedeji, S.O. 2003. 'Niyi Adedokun's Use of Satire in Nigerian Gospel Music: A Case study of Church Wa n Memu'. *Nigerian Music Review*. Ile-Ife. No. 4. 93 – 112.

Adedeji, 'Femi 2004. 'Nigerian Gospel Music: A Study of its Styles' (unpublished PhD Thesis). Institute of African Studies. University of Ibadan. Nigeria.

Adedeji, S.O. 2006a, 'Intercultural Music as an agent of Transformative Musicology'. In M^a Angustias Ortiz, Molina y Almudena, Ocana Fernandez (eds.) *Cultura, Cultural. Estudios Sobre Music Y Educacion Intercultural*, Granada. [41 – 54]. Spain: Grupo Editorial Universitario.

Adedeji, S.O. 2006b. 'Music as Art and Science'. In *An Encyclopaedia of the Arts*. Lagos State University. <http://artslasu.org/publications/index.html>

Adedeji, S.O. 2007a. 'The Praise "n" Worship Musical Style of the Contemporary Nigerian Avant Garde (Charismatic) Christian Church'. In Akin Odeunmi & Adeyemi Babajide (eds). *Styles in Religious Communication in Nigeria*. [202 – 217]. Muenchen: LINCOM GmbH.

Adedeji, S.O. 2007b. 'Christian Music in Contemporary Africa: A Re-examination of its Essentials'. *KOERS*. South Africa. 72(1). 85 – 100.

Adedeji, S.O. 2008a. 'Musical Revolution in Contemporary Nigerian Christianity: a Charismatic Development or Sacredized Profanity?' In Tunde Babawale & Olukoya Ogen (eds). *Culture and Society in Nigeria*. (Vol. 2). [366 – 393]. Lagos: Concept Publications Ltd./CBAAC.

Adedeji, S.O. 2008b. 'New Trends in Global Music Research: The Implication for Nigerian Art Music'. *African Musicology Online*. Kenya. 2(1). <http://www.africanmusicology.org> 8 – 17.

Adedeji, S.O. 2008c. 'The Theology and Practice of Music Therapy in Nigerian Indigenous Churches: Christ Apostolic Church as a Case Study'. *Asia Journal of Theology*. **India**. 22(1). 142 – 154.

Adedeji, S.O. and Olatunji, M.O. 2008d. 'Reassessing the Significance of the Performing Arts in Africa: the Nigerian Experience'. *LASU Journal of Humanities*. Vol. 5. 20 – 34.

Adedeji, S.O. 2008e. 'Compositional Techniques in African Art Music: The Meta-Musical Dimension'. *African Musicology Online*. Kenya. 2(2). <http://www.africanmusicology.org> 60 – 80.

Adedeji, S.O. 2009a. 'Classification of Nigerian Gospel Music Styles'. *AFRICA: Revista do Centro de Estudos Africanos*. Sao Paulo, Brazil. 24/25/26 (March). 225 – 246.

Adedeji, S.O. 2009b. 'Vocal Aesthetics in Contemporary African Music: A Case Study of Nigerian Gospel Music'. *Awka Journal of Research in Music and the Arts*. Vol. 6 (June). 1 – 12.

Adedeji, S.O. 2009c. 'Nigerian Gospel Music in a Globalized Context'. *JANIM: Journal of the Association of Nigerian Musicologists*. No. 3. 60 – 71.

Adedeji, S.O. 2010a. 'Compositional Techniques and Styles in Nigerian Gospel Music'. *Journal of Performing Arts*, Ghana. 4(1). 2 – 13.

Adedeji, S.O. and Olanisebe, S.O. 2010b. 'The Relevance of the Nigerian Gospel Music Today: A Theo-Musicological Analysis'. *Asia Journal of Theology*. 24(2). 254 – 284.

Adedeji, S.O. 2010c. 'Transformative Musicology: Recontextualizing Art Music Composition for Societal Transformation in Nigeria'. *Revista Electronica de Musicologia*. Vol. XIV. http://www.rem.ufpr.br/_REM/REMr14/09/transformative_musicology.html

Adedeji, S.O. and Olanisebe, S.O. 2010d. 'Musical Terminology in the Psalms'. *African Journal of Biblical Studies*. XXVIII(2). 58 – 77. Also published earlier in 2007 in *Bulletin for Old Testament Studies in Africa [BOTSA Electronic Forum]*, Norway. No. 21. http://www.mhs.no/article_631.shtml

Adedeji, S.O. 2011a. 'Redefining Nigerian Gospel Music within the Contexts of Musical Aesthetics, Theological Relativism and Socio-Cultural Dynamism'. *OJOT: Ogbomoso Journal of Theology*. XVI (2). 181 – 192.

Adedeji, S.O. 2011b. 'Singing as an Outcry of Socio-Economic Emancipation and Transformation in Africa: A Textual Analysis of Selected Nigerian Gospel Songs'. *Obodom: Journal of Music and Aesthetics*. 1 (2). 47 – 57. Also published in 2012 as 'Singing and Suffering in Africa: A Study of Selected Relevant Texts of Nigerian Gospel Music'. *Matatu - Journal for African Culture and Society, Focus on Nigeria Literature and Culture*. Edited by Gordon Collier. Vol. VII. 411 – 425.

Adedeji, S.O. 2011c. 'National Development through Music Technology: The Transformation of the Musicians' Minds as an Imperative'. *JANIM: Journal of the Association of Nigerian Musicologists*, Vol.5. 37 – 54.

Adedeji, S.O. 2012a. 'The Theology of Music in the New Testament and Its Implication for the 20th Century Nigerian Church'. (Unpublished B.Th Project). Acadia University, Acadia.

Adedeji, S.O. and Omosilade, Tayo 2012b. "'I say No": The Rebuff of Anti-democratic Forces in Orlando Owoh's Music'. *Nsukka Journal of Musical Arts Research*. Vol.1. 67 – 80.

Adedeji, S.O. 2012c. 'Gospel Music and Inter-religious Crisis in Contemporary Nigeria: "E se 'ra yin jeje of A.B.C Ayeni" as a Case Study', *West African Association of Theological Institutions (WAATI) Papers*. No. 7. 167 – 177.

Adedeji, S.O.2012d. "'Ile ya" by Timi Osukoya: an Anti-Nationalistic Gospel?' *Nigerian Music Review*. Nos. 11/12. 107–130.

Adedeji, S.O. 2013a. 'Theories in Christian Sacred Musicology: An African Perspective'. In Charles Aluede, Kayode Samuel and 'Femi Adedeji (eds.) *African Musicology: Past Present and Future, a Festschrift for Mosunmola Ayinke Omibiyi-Obidike*. [103 – 120]. Ile-Ife: Association of Nigerian Musicologists.

Adedeji, S.O. 2013b. 'African Musicology: Developments and Challenges in the Contemporary Times'. In Charles Aluede, Kayode Samuel and 'Femi Adedeji (eds.) *African Musicology: Past Present and Future, a Festschrift for Mosunmola Ayinke Omibiyi-Obidike*. [85–102]. Ile-Ife: Association of Nigerian Musicologists.

Adedeji, S.O. 2013c. 'Music Education and the Universal Basic Education (UBE) Programme in the 21st Century Nigeria: the

Necessity for the Transformative Theory'. *Journal of Nigerian Music Education (JONIMED)*. Nos. 4 & 5. 1 – 15.

Adedeji, 'Femi and Adeolu Ogunleye 2013d. 'Music as a form of Medicine for the Church: A Theo-Musicological Study and Application of I Samuel 16: 14-23'. *OJOT: Ogbomosho Journal of Theology*. 18(1). 27 – 49.

Adedeji, 'Femi 2014. *The Theology and Pragmatism of the Role of Music in the Contemporary Church Ministries and the Society: An Explorative Inquiry*. Ile-Ife: C.A.C. Theological Seminary.

Adedeji, S.O. 2015a. 'What is Voice Studies'. *Voice Studies: Critical Approaches to Process, Performance and Experience*. [203-216]. Abington: Routledge.

Adedeji, S.O. 2015b. *The Making of a Gospel Musician (Theological and Pragmatic Perspectives)*. Ile-Ife: Timade Publishers.

Adedeji, S.O. 2015c. 'A Theo-Musicological Analysis of Rev. Fr. T.M. Ilesanmi's "Ninu Aadorin"'. In L.O. Adewole and A. Adesoji (eds.) Faculty of Arts Seminar Series 2014-2015. Obafemi Awolowo University, Ile-Ife.

Adedeji, S.O. 2016a. Repositioning Indigenous African Musical Instruments for the Much-Needed Cultural Transformation of Music Education in Nigeria. *Journal of Nigerian Music Education*. No. 8. 1-20.

Adedeji, S.O. 2016b. 'Ethnomusicology'. In Toyin Falola and Akintunde Akinyemi (eds.) *Encyclopaedia of the Yoruba*. [123-124]. Bloomington: Indiana University Press.

Adedeji, S.O. 2016c. 'Christian Music'. In Toyin Falola and Akintunde Akinyemi (eds.) *Encyclopaedia of the Yoruba*. [233-234]. Bloomington: Indiana University Press.

Adedeji, S.O. 2017a. 'Yoruba Popular Culture'. In *Culture and Customs of the Yoruba*. (ed.) Toyin Falola and Akintunde Akinyemi. [913-928]. Austin, Texas. Pan African University Press.

Adedeji, S.O. 2017b. The Vociferation of the Oppressed: Empathic Underpinnings of Contemporary Indigenous Christian Prayer Songs in Nigeria. In 'Femi Adedeji, Christian Onyeji & Nnamdi Onuora-Oguno (eds). *Musical Horizons in Africa (Essays and Perspectives): A Festschrift in honour of Daniel Chikpezie Christian Agu*. [107-127]. Ile-Ife: Association of Nigerian Musicologists.

Adedeji, 'Femi and Omosilade, Tayo 2017c. The Transformative Essence as an Underpinning factor in Dan Agu's Music Career. In 'Femi Adedeji, Christian Onyeji & Nnamdi Onuora-Oguno (eds). *Musical Horizons in Africa (Essays and Perspectives): A Festschrift in honour of Daniel Chikpezie Christian Agu*. [341-349]. Ile-Ife: Association of Nigerian Musicologists.

Adedeji, S.O. 2017d. 'D.O. Babajide: the Father of Christ Apostolic Church Music'. In *The Life and Ministry of Evangelist David Olulana Babajide*. [71-86]. Ilesa: CAC Babajide School of Prophets and Evangelists.

Adedeji, S.O. 2017e. 'The Indigenous Music of Christ Apostolic Church in Nigeria and the Diasporas: Issues in Christian Transformative Musicality'. *African Musicology Online*. 7(1). 40-66.

Adedeji, S.O. and Omosilade, Tayo 2017f. 'Musical Entertainment and Moral Values in Contemporary Nigeria: A Re-evaluation'. In *Journal of the Association of Nigerian Musicologists (JANIM)*. No. 11.

Agu, Dan 2017. *Utilizing the Power of Music in Contemporary Nigeria*. An Inaugural Lecture. Awka: Nnamdi Azikiwe University.

Aniruddh D. P. (n.d.) 'Music as a Transformative Technology of the Mind' http://www.nsi.edu/~ani/Patel_2008_Templeton_Essay.pdf (accessed on 20/03/18).

Barbara, Hesser 'The Transformative Power of Music in our Lives: A Personal Perspective'.
<https://academic.oup.com/mtp/article-abstract/19/1/53/1284747?redirectedFrom=fulltext> (accessed on 24/04/18).

Beck, J. R. and Demarest, B. 2005. *The Human Person in Theology and Psychology*. Grand Rapids: Kregel Publications.

Ben-Nwankwo, 'Nonye and Olonilua, Ademola 2017. How God used my hit song to heal a mad man
<http://www.punchng.com/how-god-used-my-hit-song-to-heal-a-mad-man-dr-bola-are/> Bola Are (accessed 12/04/18).

Boss, J. A. 1999 *Analyzing Moral Issues*. Toronto: Mayfield Publishing Company.

Boyce-Tillman, June 2009. 'The Transformative Qualities of a Liminal Space Created by Musicking'. *Philosophy of Music Education Review*. 17(2). *Women and the Work of Music Education*. 184-202. <https://www.jstor.org/> (accessed on 10/03/18).

Brucato, S. P. (n.d.) 'Sacred Music: How Music Can Bring Us Transcendent, Shamanic, Occult Experiences'.
<https://ultraculture.org/blog/2016/03/30/sacred-music/> (accessed on 24/04/18).

Chase, B.E. 2013. *Contemporary Christian Music: Transforming Christian Experience and Identity*. An unpublished M.A. Thesis. University of Florida.

Chau, Christopher and Riforgiate, Theresa 2010. *The Influence of Music on the Development of Children*. An unpublished Senior

Project submitted to Psychology and Child Development Department, College of Liberal Arts, California Polytechnic State University.

Christ Apostolic Church Worldwide 1998. *Gospel Hymn Book (First English and Yoruba Edition)*. Lagos: CAC Printing Press. 859-860.

Christ Apostolic Church Worldwide 1998. *Ibid.* 383-384.

Clarke, Eric; DeNora, Tia; and Vuoskoski, Jonna (n.d.) 'Cultural Value Music, Empathy, and Cultural Understanding'. <https://www.music.ox.ac.uk/assets/Cultural-Value-Music-Empathy-Final-Report.pdf> (24/04/18).

Clear, James (n.d.) *Transform your Habits: Learn how Psychology makes it Easier for You to Live Healthy and actually stick to your Goals*. <http://jamesclear.com>

Cloud, D.W. 2011. *The Transformational Power of Contemporary Praise*. Port Huron: Way of Life Literature.

Colbert, Don 2003. *Deadly Emotions: Understand the Mind-Body-Spirit Connection that can Heal or Destroy You*. Nashville: Thomas Nelson Publishers.

Coleman, Rachel 2015. 'Tap Into the Transformative Power of Music'. <http://faithcounts.com/transformational-power-of-music/> (24/04/18).

Corbitt, J.N. 1998. *The Sound of the Harvest: Music's Mission in the Church and Culture*. Grand Rapids: Baker Books.

Derek, B. Scott 2012. 'Critical Musicology'. In *From the Erotic to the Demonic*. Oxford University Press, Inc.

Dileo, Cheryl; Mitsudome, Yukiko & Lee, Jin-Hyung (n.d.) 'Effects of Music on Quality of Life across the Lifespan: A Meta-Analysis'. A working paper presented at Department of Music Therapy and The Arts and Quality of Life Research Center, Boyer College of Music and Dance Temple University. <https://www.arts.gov/sites/default/files/Research-Art-Works-Temple.pdf> (accessed on 15/3/18).

Djikic, Maja 2011. 'The Effect of Music and Lyrics on Personality'. *Psychology of Aesthetics, Creativity, and the Arts*.5(3). 237–240.

Duhigg, Charles 2014. *The Power of Habit: Why We do what We do and How to Change*. New York: Random House.

Eaton, David 2012. 'Music as a Moral and Ethical Force in Society'. <https://www.tparents.org/Library/Unification/Talks/Eaton/Eaton-120300.pdf>

Ekwueme, L.E.N. 1983. *To be or Not to be Culturally Relevant: The Importance of being Creatively Earnest*. Inaugural Lecture. Lagos: University of Lagos Press.

Fischer-Lichte, Erika 2008. *The Transformative Power of Performance: A New Aesthetics*. Berlin: Freie Universitat.

Gershman, S J, Gerstenberg T, Baker C.L, and Cushman FA 2016. 'Plans, Habits, and Theory of Mind'. *PLoS ONE* 11(9): e0162246. doi:10.1371/journal.pone.0162246.

Gillebaart, M. and Adriaanse, M. A. 2014. Self-control Predicts Exercise Behavior by Force of Habit, a Conceptual Replication of Adriaanse et al. *Front. Psychol.* 8:190. doi: 10.3389/fpsyg.2017.00190

Goyal, Amit; Ilmanen, Antti; and Kabiller David 2015. Bad Habits and Good Practices. *The Journal of Portfolio Management*. 41(4). 2-12.

Guiley, R.E. 2001. *The Encyclopedia of Saints*. New York: Facts on File Inc.

Hallam, Susan 2010. 'The power of Music: Its Impact on the Intellectual, Social and Personal Development of Children and young People'. *International Journal of Music Education*. 28(3), 269-289.

Hall, J. L. 2008. The Sound of Leadership: Transformational Leadership in Music. *Journal of Leadership Education* 7(2) Special Issue. 1-22.

Hanser, W.E., Mark, R.E. 2013. Music Influences Ratings of the Affect of Visual Stimuli. *Psychological Topics* 22 (2). 305-324.

Heather, Simon (n.d.) 'The Spiritual Significance of Music'. http://www.simonheather.co.uk/pages/articles/spiritual_significance.pdf (accessed on 22/03/18).

Heartbeats International 2011. *Uncovering a musical myth: A survey on music's impact in public spaces*. www.heartbeatsinternational.com

Idolor, G.E. 2014. *The Traditions of Okpe Disco and Challenges of Modernism*. Inaugural Lecture. Abraka: Delta State University.

Institute for Learning, Access and Training 2012. 'Transforming Lives through Music 2011/12 year in review'. https://www.cso.org/uploadedFiles/7_Institute/Institute_YIR_FY12.pdf (accessed on 15/3/18).

Jager, W. 2003. 'Breaking "Bad Habits": A Dynamical Perspective on habit formation and Change'.

<http://www.thrivetraining.info/wp-content/uploads/> (accessed 30/03/18).

Kagama, D. N. 2013. The Use of Gospel Hip-hop Music as an Avenue of Evangelizing the Youth in Kenya Today: A Practical Approach. *American International Journal of Contemporary Research*. 3(8). 1-9.

Kallinen, Kari 2006. Towards a Comprehensive Theory of Musical Emotions: A Multidimensional Research Approach and some Empirical Findings. Department of Music. University of JYVÄSKYLÄ.

Kent, Dawn 2006. 'The Effect of Music on the Human Body and Mind'. An unpublished Senior Thesis, Liberty University.

Kent-Muller, Anna 2017. 'Big Musicology: A Framework for Transformation'. Conference Paper. <https://annakentmuller.wordpress.com/2017/12/28/big-musicology-a-trip-to-china-and-a-position-paper/> (accessed 12/04/18).

Kilpinen, Erkki 2012. Human Beings as Creatures of Habit. In Alan Warde & Dale Southerton (eds.) *The Habits of Consumption Studies across Disciplines in the Humanities and Social Sciences*. 12. Helsinki: Helsinki Collegium for Advanced Studies. 45–69.

King, R. R. (n.d.) 'Music, Peace building, and Interfaith Dialogue: Transformative Bridges in Muslim–Christian Relations' <http://journals.sagepub.com/> (accessed 30/03/18).

Kopecky, Stephanie E. 2001. 'Music and the Soul: Psychological Effects'. An unpublished Senior Thesis. General Studies Council, College of Arts and Sciences, Texas Technical University. 1-35.

Landry, Peter 2013. 'Bad Habits and Endogenous Decision Points'. https://web.stanford.edu/group/SITE/SITE_2013/2013...8/2013...8.../landry.pdf (accessed on 26/04/18).

Lesiuk, Teresa 2005. The Effect of Music Listening on Work Performance. *Psychology of Music*. 33(2). 173-191.

Maio, G. R.; Verplanken, B.; Manstead, A. S. R.; Stroebe, W.; Abraham, C.; Sheeran, P.; and Conner, M. 2007. Social Psychological Factors in Lifestyle Change and their Relevance to Policy. *Social Issues and Policy Review*. 1(1). 99 – 137.

Maneesh Sethi and the Pavlok Team (n.d.) *Habit Change: Theory and Practice*. <https://listserv.uhd.edu/scripts>. (accessed on 10/03/18).

Mannes, Elena 2011. *The Power of Music: Pioneering Discoveries in the New Science of Song*. New York: Walker & Company.

Maricopa.edu (n.d.) 'An Introduction to Ethics: How do I know what is right and wrong?' <http://www.mc.maricopa.edu/~barsp59601/text/101/notes/ethics/ethics.pdf> (accessed on 10/03/18).

Marries, Andrew 1983. *Using the Bible in Music*. New York: American Bible Society.

Menconi, Al 2014. *Transformed: How Christian Music Transformed My Life*. Carlsbad: Al Menconi Ministries.

Mereni, A.V.E. 2014. *Theorising Practice and Practising Theory: A Phenomenology of Music in Nigeria*. Inaugural Lecture. Lagos: University of Lagos Press.

Moss, H; Nolan, E and O'Neill, D. 2007. 'A Cure for the Soul? The Benefit of Live Music in the General Hospital'. *Irish Medical Journal*. 100(10). 636-638.

Music for Health Services 2011. *Music and its Effect on Body, Brain/Mind, and Spirit*. <https://pdfs.semanticscholar.org/presentation/b18b/15344ab41f9a8aa3663d929f65dd926e0252.pdf> (accessed on 12/03/18).

Nathan, David (n.d.) 'Transformative Music For The 21st Century by Soothing, calming, healing transformative Music for our 21st Century Everchanging Times'. <https://www.indiegogo.com/projects/transformative-music-for-the-21st-century#/> (accessed on 24/04/18).

National Youth Council of Ireland and the Health Promotion Service of the Health Service Executive Northern Area 2004. *Good habits of mind: A mental health promotion initiative for those working with young people in out-of-school settings*. Ireland: National Youth Health Programme

Neal, David; Vujcic, Jelena; Hernandez, Orlando and Wood, Wendy 2015. *The Science of Habit: Creating Disruptive and Sticky Behavior Change in Handwashing Behavior*. Washington: USAID.

Niekerk, ME Van 2002. 'Can a non-traditional Approach to Music Develop the Learning Potential of Primary School Learners?' An Unpublished Thesis. University of Pretoria.

Okafor, R.C. 2005. *Music in a Technological University*. Enugu: New Generation Books.

Olivier, Bert 2005. 'Lacan and Critical Musicology'. *International Review of the Aesthetics and Sociology of Music (IRASM)*. 36(1). 135-158.

Omibiyi-Obidike, M.A. 2007. *Nigeria in the context of the International Musical World: Problems and Prospects*. Inaugural Lecture. Ibadan: University of Ibadan Press.

Omotoyinbo, Femi 2005. 'Ultra Powers in Godly Music'. *Nigerian Christian Music Guide*. No. 3. 6-17.

O'Neill, S. A. 'Transformative Music Engagement and Musical Flourishing'

<http://www.oxfordscholarship.com/view/10.1093/acprof:oso/9780198744443.001.0001/acprof-9780198744443-chapter-33> (accessed on 24/04/18).

Onyeji, Christian 2016. *Composing Art Music based on African Indigenous Musical Paradigms*. 102nd Inaugural Lecture. Nsukka: University of Nigeria.

Padmasiri, M.K.D. and Dhammika, K.A.S. 2014. 'The Effect of Music Listening on Work Performance: A Case Study Of Sri Lanka'. *International Journal of Scientific & Technology Research*. 3(5). 118-122.

Phillippa, Lally, Van Jaarsveld, Cornelia, H. M. P, Portts, H. W. W. and Wardle, Jane 2010. How are Habits Formed: Modelling Habit Formation in the Real World. *European Journal of Social Psychology*. 40. 998–1009.

Pickel, Andreas 2002. 'Transformation Theory: Scientific or Political?' *Journal Communist and Post-Communist Studies*. 35(1). 105-114.

Robertson, Alec. 1950. *Sacred Music*. London: Max Parrish & Co.

Rozen, Karen 2008. Foundations of Intrinsic Habit Formation. Cowles Foundation Discussion Paper. Cowles Foundation for Research in Economics. Yale University. <Http://cowles.econ.yale.edu/> (accessed on 15/03/18).

Sakka, L. S. and Juslin, P. N. 2018. 'Emotion Regulation with Music in Depressed and Non-Depressed Individuals: Goals, Strategies, and Mechanisms'. *Music & Science*. 1. 1–12.

Schmidt, Patrick (n.d.) 'Music Education as Transformative Practice: Creating New Frameworks for Learning Music through a Freirian Perspective'.

<http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.469.4632&rep=rep1&type=pdf> (accessed 30/03/18).

Smith, Catherine 2007. 'The Transformative Power of Liturgical Music: A Case Study of an Australian Catholic Parish'. (Thesis). <http://researchbank.acu.edu.au/cgi/viewcontent.cgi?article=1202&context=theses> (24/04/18).

Smith, W. A. 2005. 'Songs of Freedom: The Music of Bob Marley as Transformative Education'. Ph.D. http://old.religiouseducation.net/member/05_rea_papers/wasmith_2005.pdf (accessed 30/03/18).

Strawbridge, Greg 2000. 'Music in the Bible and Music on the Radio: A Biblical Theology of Music Applied to the Contemporary Music Styles Debate'. <http://www.wordmp3.com/files/gs/etsmusic.htm> (accessed on 23/2/13).

Stoffel, Heather J. 2013. 'The Mind, Body and Spirit Connection in Psychotherapy'. A Research Paper presented to the Faculty of the Adler Graduate School. alfredadler.edu/sites/default/files/Stoffel%20MP%202013.pdf (accessed on 15/3/18).

Talbot, B. C. (n.d.) 'Critical Discourse Analysis for Transformative Music Teaching and Learning: Method, Critique, and Globalization'. <https://www.jstor.org/stable/41110436> (accessed 30/03/18).

Thiroux, J.P. 2001. *Ethics: Theory and Practice*. New Jersey: Prentice-Hall, Inc.

Thompson, William Forde and Quinto, Lena 2011. 'Music and Emotion: Psychological Considerations'. In Schellekens, Elisabeth and Goldie, Peter *The Aesthetic Mind: Philosophy and Psychology*. [357-375]. Oxford : Oxford University Press.

Tracy, Brian 2001. *Million Dollar Habits*. <https://epdf.tips/million-dollar-habits-2004.html> (accessed on 15/3/18).

Tunstall, Tricia 2013. 'Changing Lives: Gustavo Dudamel, El Sistema, and the Transformative Power of Music Paperback'. <https://www.amazon.com/Changing-Lives-Gustavo-Dudamel-Transformative/dp/0393344266> (accessed 20/03/18).

Verplanken, Bas and Faes, Suzanne 1999. Good intentions, bad habits, and effects of forming implementation intentions on healthy eating. *European Journal of Social Psychology*. No. 29, 591-604.

Verplanken, Bas 2012. 'If You Don't Understand Habits, How Can You Hope To Change Them? Challenges and Opportunities to Encourage Sustainable Living'. University of Bath, U.K. www.behaviourworksaustralia.org/wp-content/uploads/.../BasVerplankenhabits.pdf (accessed on 16/04/18).

Vidal, A.O. 1987. 'Music'. In T. Falola, (Ed.) *A History of Nigeria*, Ile-Ife: University of Ife Press, 293-294.

Vidal, A.O. 2002. *The Institutionalization of Western Music Culture in Nigeria and the Search for National Identity*. Ile-Ife: Obafemi Awolowo University Press.

Wein, Harrison (ed.) 2012. Breaking Bad Habits: Why It's So Hard to Change. *NIH News in Health*. (January Edition). Bethesda: National Institutes of Health • Department of Health and Human Services.1-2.

Wilkins, Steve 2011. *Beyond Bumper Sticker Ethics: An Introduction to Theories of Right and Wrong*. InterVarsity Press.

Williams, Bernard 2012. *Morality: An Introduction to Ethics*. Cambridge University.

Wood, W. & Neal, D. T. (2007). A new look at habits and the habit-goal interface. *Psychological Review*, 114(4), 843.

Wood, Wendy and Runger, Dennis 2015. 'Psychology of Habit'. *ARI_PS67CH11*. 1-26.

Wood, Wendy 2017. 'Habit in Personality and Social Psychology'. *Personality and Social Psychology Review*. 1–15.

Yin, H. H. and Knowlton, B. J. 2006. 'The Role of the Basal Ganglia in Habit Formation'. *Reviews*. Vol. 7. 464 -476.

Other Online Sources

Onthewing.org (n.d.) 'Guide to Ethics & Morality: Principles, Problems, and Questions'. http://www.onthewing.org/user/Eth_Guide%20to%20Secular%20Ethics.pdf (accessed on 13/04/18).

'The Transformative Qualities of a Liminal Space Created by Musicking'. https://www.jstor.org/stable/40495499?seq=1#page_scan_tab_contents (accessed on 24/04/18).

'The Transformative Effects of Music' <https://research.northwestern.edu/news/transformation-effects-music> (accessed on 24/04/18).

'Transformative Music: Using Music as an Instrument for Social Change'. <http://avery.wellesley.edu/Economics/jmatthaei/transformationcentral/transformationmusic/transformativemusicmain.htm> (accessed on 24/04/18).

'The Transformative Song – A Theory for Making Better Rock Music today' <http://www.toiletovhell.com/the-transformative-song-a-theory-for-making-better-rock-music-today/> (accessed on 24/04/18).

<http://www.wehavegospel.com/single-post/2014/9/14/Gospel-Music-Inspires-Body-Soul> (accessed on 13/4/18).

<http://blog.sonicbids.com/what-kind-of-impact-does-our-music-really-make-on-society> (accessed on 13/4/18).

<https://ourpastimes.com/positive-effects-of-music-on-teens-12552166.html> (accessed on 13/4/18).

<https://www.biblestudytools.com/dictionaries/king-james-dictionary/saints.html> (accessed on 13/4/18).

<https://www.biblestudytools.com/dictionaries/bakers-evangelical-dictionary/saints.html> (accessed on 13/4/18).

<http://biblehub.com/commentaries/barnes/psalms/40.htm> (accessed on 13/4/18).

http://library.timelesstruths.org/music/A_Beautiful_Life/ (accessed on 13/4/18).

DISCOGRAPHY

Ade, Micho 2008. *Mi o mo p'aju Ogun laye o* (Remix).

Adedeji, 'Femi 1994. *Dry Bones*.

Adedeji, 'Femi 2018. *Transformation*.

Adegboyega, Bayo ca. 1987. *Ajunilo, f'eso se, Aye le*.

Akinkunmi, Gbenga 2009. *Transformation*.

Are, Bola 1980 *Elese*

Bajowa, Goke 2015. *Arira rira*.

Beautiful Nubia 2002. *Jangbalajugbu*.

'Broda' Martyns 1996. *Mushin Oloosa*.

'Broda' Martyns 2009. *Keke Marwa*.

Dairo, I.K. 1976. *Ise Ori ran mi*.

Kenoly, Ron 1992. *Lift Him up*.

Kuti, Fela Anikulapo 1989. *Beasts of No Nation*.

Ilesanmi, T.M. Rev. Fr. 1996. *Ninu Aadorin*.

Lagbaja 2000. *We and Me*.
Ogunde, Hubert 1964. *Yoruba Ronu*.
Ogunde, Hubert 1971. *Onimoto*.
Olabamiji, Remi 1977. *Aye yii ma Dara pupo*.
Olutokun, Tope 2009. *Oruko Titun*.
Orlando Owoh 1973. *Ajo ko dun bi Ile*.
Osukoya (now Orokoya), Timi 1993. *Ile Ya*.
Oyelana, Tunji 1983. (lyrics by Wole Soyinka). *Unlimited Liability Company*.
Patterson, John 1961. *Heaven came down*.
Reeves, Jim 1959. *A Beautiful Life*.
Tomy-Maria Rev. Fr. 2017. *Gbe mi Dide*.

SCOREOGRAPHY

Johann Sebastian Bach – *St Matthew Passion* (1727)
George Frederic Handel – *Messiah* (1741)
George Frederic Handel – *Samson* (1741)
Joseph Haydn – *The Seven Last Words of Christ* (1796)
Ludwig van Beethoven – *Christ on the Mount of Olives* (1803)
Felix Mendelssohn – *Elijah* (1846)
Arthur Sullivan – *The Prodigal Son* (1869)
Arthur Sullivan – *The Light of the World* (1873)
Franz Schmidt – *The Book with Seven Seals* (1938).

APPENDIX

Abbreviations

CACGEC	Christ Apostolic Church General Executive Council
CEV	Contemporary English Version
Col	Colossians
Eph	Ephesians
ERV	Easy to read Version
Eze	Ezekiel
Gal	Galatians
GW	God's Word
ISV	International Standard Version
Jer	Jeremiah
KJV	King James Version
Mat	Matthew
NASB	New American Standard Bible
NET	New English Translation
NRSV	New Revised Standard Version
Rom	Romans
SATB	Soprano, Alto, Tenor and Bass