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A STUDY AND CRITICAL ANALYSIS OF *ORIN IDARAYA* CHORUSES
IN THE YORUBA BAPTIST HYMNAL (2000) OF THE
NIGERIAN BAPTIST CONVENTION

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Emmanuel Olusola Fasipe

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NIGERIAN BAPTIST CONVENTION

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For the glory of God

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PREFACE

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CHAPTER 1

INTRODUCTION

Congregational hymn singing is an invaluable legacy that the Southern Baptist missionaries left with the Nigerian church when the Nigerian Baptist Convention was founded in 1919.¹ Hymn singing has become an integral part of the life of Baptist churches in Nigeria. Through hymn singing, the church's theology and doctrine are preserved from one generation to another. As a vital theological function, hymn singing has become a tool used by Nigerian Baptists for evangelism and doctrinal instruction.²

In addition to hymn singing,³ singing choruses⁴ in worship has also gained popularity in the past five decades in the Nigerian Baptist Convention, especially among Yoruba Baptist congregations. Before the advent of choruses, the song repertory used among Yoruba Baptist churches consisted of congregational hymn singing and choral music. However, like other African churches, Yoruba Christians had been craving for

¹ Travis Collins, *The Baptist Mission of Nigeria 1850-1993: A History of the Southern Baptist Convention Mission Work in Nigeria* (Ibadan, Nigeria: Y Books, 1993), 45-48.

² For a detailed discussion on the functions of hymnody in the church, see William Jensen Reynolds, Milburn Price, and David W. Music, *A Survey of Christian Hymnody*, 5th ed. (Carol Stream, IL: Hope Publishing, 2010), xviii–xix.

³ For the purpose of this dissertation, the term *hymn* refers to a lyrical poem characterized by poetic meter and arranged strophically, written to be sung by a Christian congregation or an individual to express worship, praise, thanksgiving, or prayer to God and also offer exhortation and instruction to humans. Further, the word *hymn* in the dissertation is used to embrace the historical Euro-American hymns whether in English language or translated into Yoruba language.

⁴ The term *chorus* for the purpose of this dissertation refers to a short congregational composition without refrain, usually designed to be sung repeatedly. Most choruses have a simple lyrical style.

songs that would allow them to express their Christian faith in culturally appropriate ways.⁵

In the year 2000, the Nigerian Baptist Convention produced an edition of the Yoruba Baptist hymnal entitled *Iwe Orin Ti Ijo Onitebomi Ni Nigeria: Pelu Orin Ìdàrayá Ati Majemu Ijo Wa* (The Hymnbook of the Baptist Church in Nigeria: with Choruses and Our Church's Covenant)⁶ (YBH 2000) for the people's use. The hymnal contains important innovations that distinguished it from other editions of YBH previously published. The YBH 2000 edition includes the main body of Yoruba versions of historic English hymns, followed by a separate section of original Yoruba songs titled *Orin Ìdàrayá*.⁷ This edition is the first publication of the chorus repertory in any Nigerian Baptist Convention hymnal.⁸ Though several publications of the YBH have been in print since the first edition in 1907, they all contain mostly Yoruba translations of selected historical English and American gospel hymns.⁹ Therefore, the appearance and inclusion of indigenous choruses in the

⁵ See Bode Omojola, *Yoruba Music in the Twentieth Century: Identity, Agency, and Performance Practice* (Rochester, NY: University of Rochester Press, 2012), 115; Roberta King, "Global Church: Lessons from Africa," in *Music in the Life of the African Church*, Roberta King et al. (Waco, TX: Baylor University Press, 2008), 133-53. Akin Euba summarizes the reason why Yoruba converts agitated for indigenous Yoruba worship songs. He writes, "At the onset the music that was used in Yoruba churches was markedly different from the music to which the Yoruba were accustomed in their traditional culture. The earliest Yoruba hymns were simply translations of European hymn tunes. This resulted in an unhappy cultural marriage." Akin Euba, *Modern African Music* (Bayreuth, Germany: Iwalewa-Haus, 1993), 46.

⁶ Nigerian Baptist Convention, *Iwe Orin Ti Ijo Onitebomi ni Nigeria: Pelu Orin Ìdàrayá Ati Majemu Ijo Wa* (Ibadan, Nigeria: Nigerian Baptist Convention, 2000). Henceforth, in this dissertation, I will refer to the Yoruba Baptist Hymnal 2000 as YBH 2000 and the Yoruba Baptist Hymnal as YBH.

⁷ The term *Orin Ìdàrayá* in this dissertation refers to indigenous chorus in Yoruba. *Orin Ìdàrayá* is usually short and designed to be repeated. The meaning of *Orin Ìdàrayá* is further discussed in chapter 5.

⁸ There is no indication that previous editions contained any indigenous chorus songs.

⁹ See S. Ademola Ajayi, *Baptist Work in Nigeria 1850-2005: A Comprehensive History* (Ibadan, Nigeria: Book Wright Publishers, 2010), 356. The following are other editions of the YBH: Nigerian Baptist Convention and Baptist Missionary Society, *Iwe Orin Ti Ijo Baptist Ni Nigeria* (Lagos, Nigeria: C. M. S. Bookshop, 1930); Nigerian Baptist Convention, *Iwe Orin Ti Ijo Baptist Ni Nigeria* (Lagos, Nigeria: Nigerian Baptist Convention, 1936); Nigerian Baptist Convention, *Iwe Orin Ti Ijo Baptist Ni Nigeria* (Lagos, Nigeria: Nigerian Baptist Convention, 1949); Nigerian Baptist Convention, *Iwe Orin Ti Ijo Baptist Ni Nigeria* (Bungay, UK: Nigerian Baptist Convention, 1952); Nigerian Baptist Convention, *Iwe Orin Ti Ijo Baptist Ni Nigeria, Yoruba Collection of William & Berta Bascom* (Lagos, Nigeria: Nigerian Baptist Convention,

YBH 2000 raise questions about the songs' relevance and significance within Yoruba Baptist hymnody. It calls for scholarly attention.

This study focuses on the ninety choruses in the *Orin Ìdàrayá* section of the YBH 2000, the cultural influences on the hymnal, and the choruses' inclusion.¹⁰ Each song text is examined and analyzed from the standpoint of textual/poetic, theological/biblical, and cultural meanings in the Yoruba context to interpret its significance to Yoruba Baptist hymnody, worship, and congregational life. Steps toward a more biblically rich and culturally appropriate hymnody for Yoruba Baptist are suggested. The heart of the dissertation is an analysis of each chorus accompanied by an English translation. Transcriptions of Tonic Sol-fa¹¹ notation of the melodies into staff notation are in the appendix.

The Yoruba tribe is one of the three largest ethnic groups in Nigeria. The other two are the Hausa in the Northern region and the Igbo in the Eastern region.¹² The Yoruba population in Nigeria is found primarily in the southwestern part of the country, especially in the Òsun, Òyó, Ògùn, Òndó, Èkìtì, and *Lagos* states, and parts of *Kwara* and *Kogi* states of Nigeria.¹³ Yoruba people in these states all speak the Yoruba language but

1958), 288; Nigerian Baptist Convention, *Iwe Orin Ti Ijo Baptist ni Nigeria* (Ibadan, Nigeria: Nigerian Baptist Convention, 1981).

¹⁰ YBH 2000 is the most current edition of the Nigerian Baptist Yoruba hymnals. Subsequent publications of the hymnal to date are reprints of 2000 edition.

¹¹ For the purpose of this dissertation, the term *Tonic-Solfa* refers to a form of musical notation that uses the letters d-r-m-f-s-l-t denoting solfege syllables placed above the text for the tones of the musical scale. Rhythms are represented with a combination of spacing and punctuation marks.

¹² See Samuel Johnson and O. Johnson, *The History of the Yorubas: From the Earliest Times to the Beginning of the British Protectorate* (Lagos, Nigeria: C. S. S. Bookshops, 1973); Seymour Jeremy Eades, *The Yoruba Today* (Cambridge: Cambridge University Press, 1980), 2; William Russell Bascom, *The Yoruba of Southwestern Nigeria* (Prospect Heights, IL: Waveland, 1984), 1.

¹³ Omosade Awolalu and Ade P. Dopamu, *West African Traditional Religion* (Ibadan, Nigeria: Macmillan, 2005), 2; Bascom, *The Yoruba of Southwestern Nigeria*, 2. It should be noted that Yoruba speakers are also found in other parts of Africa, such as Republic of Benin, Togo, Ghana, Côte d'Ivoire, Sudan and Sierra-Leone. Due to the enslavement of Africans in the past, there are communities of Yoruba both in Europe and North America as well as in Cuba, Trinidad and Tobago, Brazil, and Puerto Rico.

in distinctly different dialects.¹⁴ However, there is a standard Yoruba which is based on Òyó dialect. It is the written form of the Yoruba language, the official Yoruba language that is taught in school. Yoruba people are singing people. A more detailed discussion of Yoruba culture can be found in chapter 2 of this dissertation.

Thesis

The thesis of this study is predicated upon two underlying premises: 1) that biblically grounded, theologically sound, and culturally relevant indigenous choruses are essential for the development of a tradition of Yoruba Baptist hymnody which can effectively serve mature biblical worship and evangelism in Yoruba Baptist churches; and 2) that congregational hymnody which embraces historical hymns, as well as biblically sound indigenous choruses, will facilitate meaningful and edifying congregational singing in Christian worship and also contribute effectively to the spiritual growth of the church.

The thesis of this project is that a comprehensive analysis of the lyrics of the choruses in the YBH 2000 is essential to providing the Yoruba Baptist churches' leaders with a clear biblical perspective on the doctrines and cultural elements included in these songs. It is necessary to enable them to make biblically-informed decisions on whether or not to use these or other indigenous Yoruba songs in their church's worship. In addition to being a tool to serve pastors and churches, this project aims to make a foundational contribution to Yoruba church music and worship studies, specifically in the Baptist tradition, upon which further studies can be based.

¹⁴ Yoruba people speak a variant of the Yoruba language depending on their location in Nigeria and the diaspora. The Yoruba language has been classified into three major dialect groups: central, northwestern, and southeastern Yoruba dialects. As a result, it may be difficult for two persons who do not speak the same Yoruba dialect to understand each other clearly. Òyó dialect is universally recognized and used when Yoruba people communicate with each other and is the dialect in which the hymnal is published. For a more indepth exploration of Yoruba language, see Fehintola Mosadomi, "Implications of Vowel Lengthening to Learners of *Yoruba* as a Second Language," in *Yoruba Creativity, Fiction, Language and Songs*, ed. Toyin Falola and Ann Genova (Trenton, NJ: Africa World Press, 2005), 230-31.

The Value of This Study

Although indigenous choruses have been included in YBH 2000, these songs should be examined, analyzed, and tested for their biblical, theological, and cultural bases before church leaders promote them for use by the congregations. The indiscriminate use of indigenous choruses in worship (as is currently the case in many Yoruba-speaking congregations) poses a danger that the songs' texts bring false theology, doctrine, and ungodly cultural influences.¹⁵ Yoruba Christian choruses will be appropriate for worship and evangelistic purposes when the songs are grounded in Scripture and also address the spiritual needs of the people. The texts of indigenous songs carry messages that perform functions in users' spiritual expression, religious education, and moral nurturing. Therefore, indigenous choruses' textual content is of paramount importance to God's people's spiritual nourishment and edification. Unless church leaders conduct a systematic and critical analysis of indigenous choruses before exposing believers to them in corporate worship, congregations might be in danger of singing songs with theologically impoverished or heretical lyrics.

Further, the percentage of the original indigenous choruses in the hymnal is relatively small. It is about 13.64 percent of the hymns. This percentage represent a major omission that calls for the inclusion of more indigenous songs that are biblically grounded, theologically sound, and culturally relevant for the use of the Yoruba congregation. Therefore, this study identifies and analyzes the biblical, theological, and cultural understandings that characterize the song repertory of the *Orin Ìdàrayá* in the YBH 2000 to ascertain the songs' messages and their liturgical appropriateness. It further makes recommendations for the inclusion of more indigenous songs that are biblically grounded, theologically sound, and culturally relevant in the future editions of YBH.

¹⁵ There is a proliferation of indigenous songs referred to as Christian songs available everywhere in Yorubaland. Many such songs are easy to access and are readily available on the internet and through other media. However, some songs exhibit questionable theology and doctrine.

It should be noted that the reason why the Nigerian Baptist Convention has put together the hymnal is that the text of a song strongly influences the theology and faith of the person who sings and uses the song. As hymnologist Richard Watson rightly asserts, “Congregations sing because of what they believe and believe because of what they sing.”¹⁶ The lyrics of the music, especially the songs used in worship, are the expressions of the congregation; they also form the belief of the people.¹⁷

The lyrics of a song can be a medium through which insight into the belief system and religiosity of a people may be gained. Further, in the traditional African setting, as it is also with the Yoruba, song texts can mirror people’s culture.¹⁸ As John Chernoff asserts, “Music in African traditional setting is a representation of people’s culture, a replica of their life pattern, and a study of a people’s music can offer an especially valuable approach to her culture.”¹⁹ Thus, a study of the ninety indigenous choruses serves as a window through which the sensibility of Yoruba Baptist thought, theology, piety, and worship practices valued by the people, may be deciphered.

This study will help the Yoruba Baptist churches of the Nigerian Baptist Convention select and use indigenous choruses in worship and future editions of the YBH. The choruses’ strengths and deficiencies will be examined in light of their influence on and value to Yoruba Baptist hymnody and the need for the composition of additional original indigenous songs to be used by the people.

¹⁶ J. R. Watson, *The English Hymn: A Critical and Historical Study* (Oxford: Clarendon Press, 1999), 18-19.

¹⁷ See Edward Foley, “Musical Forms, Referential Meaning, and Belief,” in *Ritual Music: Studies in Liturgical Musicology*, Studies in Liturgy and Music (Beltsville, MD: Pastoral Press, 1995), 145-72.

¹⁸ See Madimabe Geoff Mapaya, “African Musicology: Toward Defining and Setting Parameters for the Study of the Indigenous African Music,” *Anthropologist* 18, no. 2 (2004): 619-27.

¹⁹ John Miller Chernoff, *African Rhythm and African Sensibility* (Chicago: The University of Chicago Press, 1979), 153.

Personal Background of the Study

As worship scholar Gesa Hartje has observed, “People will remember what they sing. Hymns and worship songs have a way of sticking in the memory when far grander verses fade away.”²⁰ Throughout my life, my faith journey and Christian nurture since infancy have been significantly shaped by hymns and songs. As a Yoruba Baptist pastor’s son, I grew up in the Baptist tradition, and I always loved to sing Yoruba hymns. I have been actively involved as a song leader in worship services and as a teacher of hymns and Christian songs in the Nigerian Baptist Convention for more than thirty years. The singing of hymns and songs has shaped my faith and my theology. I can recite by heart the biblical truths I have memorized because of those songs. Like so many Christians who first learned biblical truths from memorized hymn texts, I have learned and committed biblical truth to memory from the singing of hymns and songs. This dissertation topic was prompted by an interest in the theological content of hymns and worship songs. The classes I have taken on hymnology at the Nigerian Baptist Theological Seminary and the Southern Baptist Theological Seminary have contributed more to the interest.

I am interested in the textual content of the hymns and songs that have nurtured Nigerian Yoruba Baptist congregants. In Nigerian evangelical churches, hymnody and choruses are essential in faith and praxis. The following questions inspired my interest in studying the indigenous choruses in the YBH 2000: What are the sources of the choruses included in the hymnal? How were the choruses in the hymnal compiled? Why are the choruses called *Orin Ìdàrayá*? Are there differences in the teachings and messages of the Yoruba hymns and the choruses? What Christian doctrinal themes are lacking in the *Orin Ìdàrayá*? To what extent should the hymnal include hymns from other denominations? What improvement can be made to the Yoruba choruses to encourage

²⁰ Gesa F. Hartje, “‘Keeping in Tune with the Times’: Praise and Worship Music as Today’s Evangelical Hymnody in North America,” *Dialog* 48, no. 4 (2009): 365.

more patronage of the hymnal? Some of these questions are answered in the dissertation; others will be dealt with in future studies.

Delimitations of the Study

The study is limited to research on YBH 2000, the hymnal that has most strongly influenced Yoruba Baptist congregations in Nigeria. The study is further delimited to the indigenous choruses referred to as *Orin Ìdàrayá* in the hymnal. The study is limited to a survey of one out of the leading tribes in Nigeria, the Yoruba. The study does not include the hymns and songs of other tribes of Nigeria, such as *Ibo*, *Hausa*, *Fulani*, or *Edo*. The Yoruba tribe is chosen among others because the majority of Nigerian Baptists are Yoruba, and the Nigerian Baptist Convention was initially called “Yoruba Baptist Association” before the name was later changed to “Nigerian Baptist Convention.”²¹ This study does not concern itself with detailed musical analysis of each chorus. This study also does not include a comparison of hymns (English and Yoruba) and locally composed Yoruba choruses. The study will be organized around the following research questions:

1. What is the biblical, theological, and cultural basis of the choruses referred to as *Orin Ìdàrayá*?
2. To what extent have non-Baptist song traditions and theology influenced the indigenous choruses included in the YBH 2000?
3. To what extent has the worldview of Yoruba traditional religion and culture influenced the indigenous choruses included in the YBH 2000?

Summary of the History of the Research

No similar study has been done on Yoruba indigenous hymnody. However, several works appear to have some bearing and offer information useful to the study of indigenous choruses in the YBH 2000. These studies relate to Christian missions, Yoruba culture and religion, contemporary Yoruba Christian worship, and Yoruba music.

²¹ See Collins, *The Baptist Mission of Nigeria 1850-1993*, 28.

Yoruba Culture and Religion

Perhaps the foundational work of writing on the history of the Yoruba people is that by Samuel Johnson and Obadiah Johnson. Their work is remarkably comprehensive in discussing Yoruba descent, language, religion, social polity, and government. The work provides insight into Yoruba practice and beliefs that may still be seen in Yoruba Christian worship.²² In his book, *The Yoruba Today*, Jeremy S. Eades identifies the location of the Yoruba homeland. Eades' account is significant to this current study in that it provides insight into where most Yoruba Baptist churches are located in Nigeria.²³

Omosade Awolalu, in his book *Yoruba Beliefs and Sacrificial Rites*, observes that Yoruba people believe in the existence of the Supreme Being, whom they refer to as *Olódùmarè*, *Olórun*, *Elédáà*, *Alààyè*, *Eléni*, and *Olójó òní*, among many other names.²⁴ This book is essential to the present study in that it provides insight into the words, names, and concepts used in the lyrics of some of the indigenous choruses examined in this study. In his book, *Religious Encounter and the Making of the Yoruba*, John David Peel discusses the significant change brought to the Yoruba due to their encounter with

²² Concerning the origin of the Yoruba, Samuel Johnson notes, "The origin of the Yoruba nation is involved in obscurity. Like the early history of most nation the commonly received accounts are for the most part purely legendary." Johnson and Johnson, *The History of the Yorubas*, 3.

²³ Concerning Yoruba Christianity, Eades notes, Yoruba Christians fall into three main groups. Firstly, there are the members of the mission churches. The four oldest and largest denominations are the Anglicans, represented by the Church Missionary Society (CMS), the Methodist, the American Southern Baptists and the Catholics. Some smaller, mainly American, missions have arrived more recently: the Jehovah's Witnesses are perhaps the most successful of these. The Catholics are less numerous in the west of Nigerian than they are in the east. Of the Protestant mission, the Anglican and Methodist are strongest in the south and east of the Yorubaland, while the Baptist are the strongest to the north and west. (Eades, *The Yoruba Today*, 133)

²⁴ Omosade Awololu examined the works of other scholars about the concept of the Supreme Being among the Yoruba people and refutes the wrong concepts concerning *Olórun*. He notes, "*Olórun* is the same being as *Olódùmarè* as well as *Elédáà*." Omosade Awolalu, *Yoruba Beliefs and Sacrificial Rites* (London: Longman Group, 1979), 9. Concerning *Èsu* (Satan), Awolalu asserts that traditional Yoruba do not see *Èsu* as the devil but as special official between heaven and earth: "It is very difficult for a casual observer of Yoruba religion to understand *Èsu* and his place in Yoruba beliefs. *Esu* is neither the 'devil' of the Christian nor the 'shaitan' of the Muslim faith." Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 28. There is no dualism in Yoruba religion. The Yoruba world does not know opposing forces. However, it must be noted that *Èsu* can and does instigate men to offend the gods. Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 28.

Christianity, a transformation reflected in their Christian worship songs.²⁵ William Bascom's book, *The Yoruba of Southwestern Nigeria*, features a detailed discussion of the Yoruba's cultural, economic, political, and social structures.²⁶ He sheds light on the characteristics of Yoruba music. According to Bascom, there are songs of ridicule and songs of praise, lullabies, religion, war, and work. These usually follow the call and response pattern. Yoruba music also "shares the African characteristics of the dominance of rhythm and percussion, polymeter, and off-beat phrasing."²⁷

Christian Mission

Several authors have written histories of Christian missions in Nigeria,²⁸ particularly focusing on the history of the mission work in Yorubaland. For example, Emmanuel Ayandele's work provides a detailed analysis of Christian missions' effects in Nigeria. According to Ayandele, the missionary's presence brought Western education, which later influenced the kinds of songs used in worship and reduced the vernacular

²⁵ J. D. Y. Peel, *Religious Encounter and the Making of the Yoruba* (Indianapolis: Indiana University Press, 2000). What the evangelical Christian wanted for their converts, according to Peel, was a "religion of the heart, a state of living with a continuous sense of the saving presence of Jesus Christ and of the enthusing power of the Holy Spirit." Peel, *Religious Encounter*, 250. Through their encounter with Christianity and the Christian missions, the *Yoruba* of Southwestern Nigeria began to know themselves as a distinctive people. Peel discusses the process of religious change of the Yoruba converts as the missionaries sought to turn the Yoruba their way and as the Yoruba were becoming Christians and Christianity was becoming Yorubanized.

²⁶ According to Bascom, within Nigeria, the Yoruba are one of the three largest and most important ethnic groups. The *Hausa*, the *Igbo* and the *Yoruba* together constitute more than half of Africa's most populous nation, and they dominate its Northern, Eastern and Western regions, respectively. For more than a century, the *Yoruba* were the dominant group among Nigerians educated elite, and they provided schoolteachers, clerks, and other white-collar workers both in Nigeria and in neighboring territories. (Bascom, *The Yoruba of Southwestern Nigeria*, 1)

²⁷ Bascom, *The Yoruba of Southwestern Nigeria*, 99.

²⁸ Representative works on Christian mission include Emmanuel A. Ayandele, *The Missionary Impact on Modern Nigeria 1842-1914: A Political and Social Analysis* (London: Longman Group, 1966); Ade J. F. Ajayi, *Christian Missions in Nigeria, 1841-1891: The Making of a Modern Elite* (Essex: Longman, 1965); Joseph Adebawale Atanda, *Baptist Churches in Nigeria 1850-1950: Account of their Foundations and Growth* (Ibadan, Nigeria: University Press, 1988); Louis M. Duval, *Baptist Missions in Nigeria* (Richmond, VA: Education Department Foreign Mission Board of Southern Baptist Convention, 1928).

language into writing.²⁹ Ade Ajayi provides a survey of Nigeria's missions and their contributions to the country's religious and political institutions.³⁰ Louis Duval's discussion centers on how the gospel spread from Yorubaland to other parts of the country. Thomas J. Bowen, according to Duval, was the founder of the Southern Baptist mission in Nigeria.³¹ Duval reports that the gospel spread from Ogbomoso to many towns and villages with Bowen's efforts and other missionaries who came after him.³² Joseph Adebawale Atanda provides a broad understanding of the growth and development that

²⁹ Ayandele's *The Missionary Impact on Modern Nigeria 1842-1914* focuses on the effect of the evangelical Christian mission on Nigeria. However, some portions of the book are devoted to discussion of the work of the Christian missionaries in Yorubaland. He notes that the advent of Christianity in Yorubaland had much enlightening effect on the Yoruba people. The missionaries sought to convert people whose souls' relationships with God was all that mattered to them. They sought the creation of a completely new social order that eventually wiped away most of the customs and institutions of the Yoruba converts. Christianity, according to Ayandele, brought Western education, technology, and social change to the Yoruba people. Further, Christianity set the converts free from idol worship, polygamy, and slavery. He notes,

The greatest weakness of the cultural nationalists was that they emphasized only the negative results of missionary enterprise on Nigerian society. But the Christian missions were more than destroyers; they were builders as well as and, to some extent, preserving the vernacular against the wishes of their own converts and the indifference of the administrators who preferred the English language. By their efforts, the main languages of Nigeria have been preserved as a lasting legacy. (Ayandele, *The Missionary Impact on Modern Nigeria 1842-1914*, 283)

³⁰ Ajayi notes that one of the areas in which the missionary presence in Nigeria impacts the people is in the field of literacy. The missionary devoted efforts to the study of Nigerian principal languages and also reduced them to writing. According to the author, the driving force behind the effort is that the missionaries wanted to teach the converts and would-be-converts to read the Bible in their vernacular language. Ajayi, *Christian Missions in Nigeria, 1841-1891*, 126-66. Ajayi explains, "Nothing shows the ardour of the pioneering missionaries better than the effort devoted, within the limited resources of the missions and the ability of the missionaries, to the study of the principal Nigerian languages, reducing them to writing, in most cases for the first time." Ajayi, *Christian Missions in Nigeria, 1841-1891*, 126. One of the methods the missionaries used in reaching the peoples of Nigerian, especially the Yoruba and accessing their religion, was to understand and communicate in the language of the people. Ajayi discusses the effect of Western education, trade, and politics on the traditional religion and political institutions of the Nigerian peoples, especially the Yorubas. Of importance to the present study is Ajayi's record of bishop Samuel Ajayi Crowther, a freed Yoruba slave who later became the first to translate the books of the Bible from English language into Yoruba. The efforts of Samuel Ajayi Crowther pioneered the writing of Yoruba language in which *Orin Ìdàráyá* is written. Concerning Crowther, Ajayi notes, "Crowther believed not only that civilization was an inseparable companion of Christianity but also that the first duty of the missionary was to attract people to the mission and the doctrinal refinement would follow." Ajayi, *Christian Missions in Nigeria, 1841-1891*, 218.

³¹ Duval, *Baptist Missions in Nigeria*, 48.

³² Duval, *Baptist Missions in Nigeria*, 195.

took place in the Yoruba churches.³³ Several other works also address the missionary enterprise in Nigeria, especially in Yorubaland.³⁴

Contemporary Yoruba Christian Worship

Cornelius Olusegun Oyemomilara's work provides a broad understanding of worship in Nigeria Baptist Convention churches, especially among the Yoruba. His discussion offers insight into indigenous hymnody's need and its integration into Christian worship among the Yorubas.³⁵ Israel Omoniyi Odewole's dissertation contains

³³ Atanda focuses his discussion on the events that surround the foundation, growth, and development of various Baptist churches in Nigeria, especially in Yorubaland. Out of the twenty-one chapters of the book, he devotes fifteen to discussing the growth and development of Baptist churches. He provides a chain of events that led to the commencement of Baptist work in Nigeria, especially in Yorubaland. Atanda traces the efforts made by the Foreign Mission Board of the Southern Baptist Convention from the sending of the first Southern Baptist missionary, Thomas J. Bowen, to Nigeria, establishing and organizing Baptist churches in Yorubaland and Nigeria at large. Atanda, *Baptist Churches in Nigeria 1850-1950*, 1-236.

³⁴ Mary Emily Wright, *The Missionary Work of the Southern Baptists* (Philadelphia: American Baptist Publication Society, 1902); Baker Cauthen, *Advance: A History of Southern Baptist Foreign Missions* (Nashville: Boardman Press, 1970); Thomas O'Connor High, *Outline Notes on the Expression of Baptist Work in Nigeria 1850-1939* (Ibadan, Nigeria: Carson, 1970); S. G. Pinnock, *The Romance of Mission in Nigeria* (Richmond, VA: Foreign Mission Board of Southern Baptist Convention, 1917); I. A. Adedoyin, *Moses Oladejo Stone and the Beginning of Baptist Work in Nigeria* (Ibadan, Nigeria: Nigerian Baptist Bookstore, 1998); Modupe Oduleye, *The Planting of Christianity in Yorubaland 1842-1888* (Ibadan, Nigeria: Daystar Press, 1969).

³⁵ Olusegun Cornelius Oyemomilara, "Towards a Contextualization of Worship: A Challenge to the Nigerian Baptist Convention" (PhD diss., University of Manchester, 2012). Oyemomilara's opinion is that African converts have been offered deeper spirituality and lifestyle that they need for Christian worship by Westerners. It is now left for African Christians to present what they also have, especially in the area of music in worship, for the world also to learn from. For example, the Yoruba people have songs for different occasions and seasons that the Yoruba Christians may incorporate into Christian worship services. He notes, "For instance, the Yoruba have songs for the beginning and the end of the year, Easter, praise, harvest, naming, and burial/funeral services. They also have songs for different situations such as confessions, anxiety and a time for encouragement." Oyemomilara, "Towards a Contextualization of Worship," 230. He continues,

If music is to be meaningful to the African Christian worshippers, particularly in Yorubaland, it needs to be composed within the cultural worldview of the worshippers and accompanied with local musical instruments. The implication of this contextualization is that such music will not only be danceable within the cultural styles, the music with the drumming must be congruent with the musical matrices, texture as well as rhythm of the adherents. Again, since such music is in the context of the worshippers, the messages in the music and the accompanied drumming will probably be more meaningful and well understood by the adherents. (Oyemomilara, "Towards a Contextualization of Worship," 237)

valuable information on the use of songs and hymns in selected churches in Abeokuta, one of Nigeria's Yoruba cities. His proposed model for the missional character of music in worship helps the analysis of songs for Christian worship.³⁶ Tolulope Olusola Owoaje, in his work, discusses the evolution and use of the Yoruba "native airs," a genre of indigenous Yoruba choral music in churches in Nigeria. While this genre is more prominently used in Anglican, Catholic, and other high church traditions, its pieces are also loved and have been sung in Baptist churches for much of the twentieth century. The work contains valuable information on songs used widely in Christian worship among Nigeria's Yoruba.³⁷

³⁶ Israel Omoniyi Odewole, "Missional Character of Music in Worship: A Study of Select Churches in the Metropolitan City of Abeokuta, Nigeria" (DTh diss., University of South Africa, 2016). According to Israel Odewole, when songs and hymns are used in worship, worshipers encounter not only God but also the church. The worshipers encounter God as they relate to him vertically and horizontally relate to fellow human being in the course of singing. Odewole notes, "The role of hymnody in worship is not limited to praise and proclamation, however, hymns can also serve as prayers, as is the case with many of the psalms." Odewole, "Missional Character of Music in Worship," 118. Odewole emphasizes that the test of missional music in worship must be based on whether the music leads people to mission or not. Therefore, as one selects and uses music, especially songs in worship, one must be able to answer the following questions concerning the song: (1) Is the song truthful? (2) Is the song suitable? (3) Is the song authentic? and 4) Is the song missional? Odewole, "Missional Character of Music in Worship," 234.

³⁷ Tolulope Olusola Owoaje, "The Yoruba Native Air Tradition of Choral Music in Christian Liturgy" (PhD diss., University of Ibadan, 2014). The Yoruba native airs serve as the precursor of other indigenous Yoruba Christian songs used in Yoruba Christian worship including the choruses compiled as *Orin Ìdáráyá*. In his discussion Owoaje notes how Yoruba native airs evolved as a result of the conflict that developed between European and Yoruba church music tradition. Prior to the advent of Yoruba native airs, the Yoruba converts have been exposed to the singing of Western hymns, chants, and anthems that were translated from English to Yoruba language. The hymns, chants, and anthems were introduced by the European missionaries to the early Yoruba converts. However, the singing of English songs translated into Yoruba constituted a new musical experience to the new converts which later caused a conflict. For example, the singing of Yoruba words to European hymn tunes brought about a distortion of tones because the Yoruba language, unlike the English language, is tonal. Second, translated European hymns do not encourage dancing, a tradition to which the Yoruba Christians were accustomed. As a result, the Yoruba Christians who were choir masters and organists started to compose liturgical music referred to as native airs. The native airs eventually become a substitute for European hymns and anthems in most Yoruba churches. The native air derived from ritual and ceremonial melodies, folk songs, and new musical composition by emerging Yoruba composers. According to Owoaje, "Yoruba ceremonial and folktale songs constitute the initial resource materials from which the early Christian Yoruba native airs were adapted." Owoaje, "The Yoruba Native Air Tradition," 77. The Yoruba native air is another important Yoruba indigenous Christian song genre. For further discussion on the native airs see Owoaje, "The Yoruba Native Air Tradition," 70-71.

Yoruba Music

Several works on Yoruba music are of significance to this study. T. K. E. Phillips, an Anglican church musician and Nigerian composer educated in the West, wrote church music in the early twentieth century. In his book *Yoruba Music: Fusion of Speech and Music*, Phillips discussed composing Yoruba art music.³⁸ Bode Omojola's work offers insight into Yoruba popular music and Yoruba music used in Christian worship.³⁹ Vicki Brennan's book, *Singing Yoruba Christianity*, is a study of the use of songs in the Cherubim and Seraphim Christian church, Lagos, Nigeria, and its impact on church members.⁴⁰ Godwin Sadoh provides a historical survey of Nigerian hymnody.

³⁸ T. K. E. Phillips, *Yoruba Music: Fusion of Speech and Music* (Johannesburg: African Music Society, 1953). Phillips notes that for a Yoruba song to retain its tonality it must be written in five-tone pentatonic scale because according to him Yoruba music is often based on the pentatonic scale. However, it must be noted that there could be an occasional appearance of the fourth degree (fah), and the seventh degree (ti) in some Yoruba song melody. Further Phillips notes that in Yoruba music harmony rarely exist and modulation is not commonly found. Also, most Yoruba music makes use of unison singing. Every nation's music according to Phillips could be identified by a particular scale. Yoruba music does not have a succession of scales from major to minor and there is no use of chromatics. He notes, "Yoruba have only the pentatonic scale to their credit, although at times some strange notes creep into their songs which might be regarded as the result of an instinctive feeling after variety and extension by means of embellishment." Phillips, *Yoruba Music*, 9. Some of the characteristics of Yoruba music identified by Phillips are found in the *Orin Ìdàráyá* discussed in chapter 5 of this dissertation. Perhaps some of the melodies of choruses in the *Orin Ìdàráyá* are not true to their text because instead of the pentatonic scale most are structured in the diatonic system and are composed on scales different from the pentatonic scales.

³⁹ Omojola in his book discusses how Yoruba musical practices reflect different interest among the Yorubas. Omojola notes the efforts of a few Western-educated Yoruba Christians in the production of a new style of Christian music that is different from the European type but suitable to the tastes and cultural background of Yoruba worshipers. He identifies Yoruba popular music as a hybrid form of music. The music according to him makes use of Yoruba, *Òyó* language and incorporate musical elements that may be non-*Òyó*. Omojola, *Yoruba Music in the Twentieth Century*, 137. The author's discussion on Yoruba drumming is insightful. According to him, every major *Òrìṣà* in Yoruba religion is associated with one or more specific instrumental ensembles. Yoruba instrumental music is discussed further in chapter 2 of this dissertation.

⁴⁰ Vicki Brennan, *Singing Yoruba Christianity: Music, Media, and Morality* (Bloomington: Indiana University Press, 2018). Brennan's work does not address the development of *Orin Ìdàráyá*. She focuses her discussion on the use of music in the worship practice of the Cherubim and Seraphim Christian church in Lagos, Nigeria, which belongs to the group of churches known as *Aladura* churches or African Initiated Church (AIC). The Cherubim and Seraphim church is typically linked to the earlier ways of being Christian in African and especially Yoruba. Brennan's concern is to examine what kind of music is both Yoruba and Christian or meaningful and edifying for Yoruba people in their Christian practice. Concerning the hymns used by the Cherubim and Seraphim church, Brennan notes, "Most of the hymns included on the Cherubim and Seraphim hymnal are either taken from European and American hymnals used by missionaries, or date back to the group's formal establishment." Brennan, *Singing Yoruba Christianity*, 30.

Sadoh highlights the problems confronting the art of hymn composition in Nigeria.⁴¹ The issues raised by the author should be considered by composers of Yoruba Christian songs, especially composers of *Orin Ìdàráyá*.

Samuel Ekpe Akpabot's book, *Foundation of Nigerian Traditional Music*, offers insight into different characteristics that differentiate African music from other music types. The concepts discussed in this work provide useful information that can be applied to the analysis of the Yoruba indigenous choruses.⁴² Several recent scholarly

⁴¹ Godwin Sadoh, *Thomas Ekundayo Phillips: The Doyen of Nigerian Church Music* (Bloomington, NY: iUniverse, 2009). Sadoh highlights some of the problems confronting the art of hymn composition in Nigeria, especially for composers of Yoruba music. The first is the issue of audience. According to Sadoh, the composer must compose with the audience in mind: "If the composer wants his or her song to be sung in the southwest region, the song must be in Yoruba." Sadoh, *Thomas Ekundayo Phillips*, 81. Second, the composer may find it difficult to translate certain English words that do not exist in Yoruba culture correctly. For instance, "We do not have snow, winter, hail, hurricane, tornado, earthquake, or gingerbread in the Nigerian cultural experience." Sadoh, *Thomas Ekundayo Phillips*, 82. Third, the composer is faced with the issue of melodic choice. He or she has to be careful using preexisting tunes because of association. Some tunes that are associated with "worldly" songs, when used, according to Sadoh, may bring back memories of "worldly" experience that do not bring glory to God and Jesus Christ." Sadoh, *Thomas Ekundayo Phillips*, 83. The fourth major problem confronting a composer of Christian song in Nigeria and Yorubaland in particular is intonation. Any discrepancies between the melodic contours and indigenous language can adversely dislocate the intended meaning. Sadoh notes, "If the song writer choses a melody in the opposite direction the meaning of the text will change, and it will not make sense to the Yoruba congregation." Sadoh, *Thomas Ekundayo Phillips*, 84.

⁴² Samuel Ekpe Akpabot, *Foundation of Nigerian Traditional Music* (Ibadan, Nigeria: Spectrum Books, 1986). Akpabot's book does not address the topic of this diss. However, some of the material discussed in his book appear to shed light to what to look for in the analysis of the *Orin Ìdàráyá* since it is both African music and Yoruba music. Akpabot presents the nature of African music to have rhythmic and metric complexity and uses improvisation. In Africa, according to Akpabot, music, speech, melody, rhythm and dance are inter-related. Akpabot, *Foundation of Nigerian Traditional Music*, 3. Further, concerning African melodies, he notes, "Very many African melodies make use of pentatonic scale, which is a scale of music with five tones as opposed to the seven-note diatonic scale of Western music. But this is not standard practice as we are liable to find music in tritonic, tetratonic, heptatonic, and hexatonic scales." Akpabot, *Foundation of Nigerian Traditional Music*, 4-5. He also writes concerning form in Nigerian music: "Every melody in Nigerian music is generally controlled either by speech pattern or instrumental constraints." Akpabot, *Foundation of Nigerian Traditional Music*, 103. Some words in Nigerian language can suggest a natural rhythm or rhythmic phrase. When such words are correctly spoken straight away, the rhythm can easily be detected. Akpabot's concepts are insightful and useful as one analyzes the Yoruba indigenous choruses. A Yoruba speaker is able to observe instantly when a melody distorts the meaning of a song text because the lyric of a song itself might suggest a natural melody or tune.

articles also provide insightful information on the use of indigenous Yoruba music in Christian worship.⁴³

The survey of scholarship presented here is by no means exhaustive. Still, it is presented to show the pressing need for further research and analytical study of *Yoruba*

⁴³ See Olusola Eniolawun and J. A. Abolagba, "Reconstruction of Yoruba Indigenous Music Knowledge from the Contexts of Christian Worship," *Abraka Humanities Review* 7, no. 1 (2016): 1-19. Although the article does not address *Orin Ìdàráyá*, it provides a wealth of information on how most Yoruba indigenous Christian songs derived strength from Yoruba indigenous knowledge system and as they demonstrate characteristic common to traditional Yoruba music. For example, most reconstructed *Yoruba* songs used for Christian worship derived strength from the rhythm, melody, call, and response pattern that the original traditional songs have before they are reconstructed for Christian worship purposes. According to Eniolawun and Abolagba, when songs that were previously used in traditional religious setting are used, most of the songs retain their rhythm, melody, and call and response pattern while the text are changed to appropriate sacred texts. Although the authors provide samples of Christian choruses from different Yoruba sub-groups that have been reconstructed and used in Christian worship, they did not provide information concerning the source of the original song text. Here is an example of reconstructed song as provided by the authors titled "*Wéré ló bá mi sé* (He did it for me easily)" *Wéré ló bá mi sé* (He did it for me easily), *Eee Wéré ló bá mi sé* (Eee He did it for me easily), *ohun tí a rò pé kò sé se* (What we thought could not be possible) *Wéré ló bá mi sé* (He did it for me easily) 4. It should be noted that a non-Yoruba speaker may not be able to discern easily what the original song is; however, most Yoruba who are familiar with traditional Yoruba cultural music may be familiar with the original song that has been reconstructed. One may be correct to say that most Yoruba indigenous Christian songs that make use of folk and traditional melody might belong to reconstructed Yoruba indigenous songs. Ezekiel Adewale Ajibade, "The Challenge of Lyrical Content of Nigerian Church Music: Towards a Theological Solution," (2014): 1-22, accessed October 17, 2017 <https://www.academia.edu/34673520/>. Ajibade's article examines the content of selected songs used for worship in Nigerian churches. According to Ajibade, "Some of the lyrics heard in Christian music are unbiblical, some demonstrate a shallow knowledge of God and his word, some are selfish, outrightly carnal and some reflect more of culture placed Christ and his words. Some are purely for entertainment and some lack the edifying qualities that a Christian music should possess." Ajibade, "The Challenge of Lyrical Content," 1. Ajibade lamented that many younger generations of Christians might not pay attention to the lyrical content of most songs before they embrace them: "They do not even care to check the life or faith of the composer or singer, the theological accuracy of the lyrics and even if they intend to do, they lack the skill because they lack the word." Ajibade, "The Challenge of Lyrical Content," 9. The following are the summary of the author's proffered solution: (1) Development of a right philosophy for Christian music ministry writing songs that show complete allegiance to the truth as encoded and reveal in the word of God. (2) Explication of sound theology from the pulpit. Pastors must teach sound theology from the pulpits to the members of the congregation. Pastors and music ministers must educate the church members how to discern songs with sound biblical doctrine. (3) Discipleship of members of the music ministry. When church musicians are well disciplined, it is expected that the training they have received will be reflected in the lyrics of the songs they compose. (4) Exposing composers to divine inspiration. Composers of Christian music will write songs with sound theology when the word of God dwells in them richly. (5) Exposure to good workshop for composition. Composers of Christian music should be exposed to training on how to compose biblical songs. (6) Every church musician must be careful about the kind of music he or she listens to. The ultimate choice for a Christian musician should be people and music that conforms to the scripture. The issues addressed in this work and the solution proffered by the author are insightful. Although they do not specifically address *Orin Ìdàráyá*.

indigenous choruses before they are compiled and included in the hymnody of Yoruba Baptist churches of the Nigerian Baptist Convention.

Methodology and Methodological Models

The method pursued is conducted in four stages: 1) historical and cultural research, 2) song analysis, 3) creation of an English reading translation for each chorus, and 4) compilation and interpretation of the analysis data in the context of *Yoruba* culture, traditional religious values, language, Baptist worship, and church life. Related studies are researched, and criteria are established by which *Orin Ìdàrayá* choruses in the YBH 2000 are analyzed, evaluated, and developed. The following criteria are used: (1) scriptural fidelity; (2) theological; (3) singability;⁴⁴ (4) cultural relevance of text themes; (5) biblical appropriateness of indigenous musical styles and genres; and (6) accurate and indigenous use of language. More specifically, each chorus is analyzed for its (1) textual summary; (2) theological/Biblical foundation of the text; (3) divine titles and images; (4) cultural reference/reflection; (5) object of address; (6) inherent themes; (7) spiritual application; and (8) liturgical usage.

In the first stage, an overview of the Yoruba people's history, geographical location, language, traditional culture, music, and religion was researched and written. This section provides a background against which the song analysis is set. Further, an overview of the history of the advent of Christianity in Nigeria, especially in Yorubaland, is pursued.

This research provides the historical background of Baptist missionary work in Nigeria, specifically among Yoruba people where *Orin Ìdàrayá* is used. For this purpose, I draw from leading published secondary studies of Baptists in Nigeria, recent dissertations on the Yoruba of Nigeria, and the Southern Baptist Convention's missionary work in Nigeria. I explored resources and publications in the James P. Boyce Centennial Library

⁴⁴ Yoruba song is singable when it employs a simple melody that neither modulates nor uses chromatic notes.

at Southern Baptist Theological Seminary. I also accessed the archive of the J. C. Pool Library of the Nigerian Baptist Theological Seminary Ogbomoso and other libraries through interlibrary loan for relevant resources.⁴⁵

In the second stage, the bulk of this dissertation's original work is the critical analysis and evaluation of the indigenous choruses' texts, *Orin Ìdàrayá*, in the YBH 2000. This edition of the YBH serves as the primary source for the project.⁴⁶ In tracing the hymnal background, I draw upon oral history, interviews, and other unpublished materials. The research focuses primarily on Yoruba choruses and their constructed meaning. At this stage, I conducted a systematic analysis of the ninety indigenous Yoruba choruses for their textual, theological, biblical, and cultural meanings. I provide the first lines and titles of the Yoruba songs and their corresponding English translations as an index in the appendix for non-Yoruba readers to follow the analysis. Also included in the appendix are a table that reflects the themes, object of address, divine titles and images, and cultural reflection of the *Orin Ìdàrayá*; a table that lists the themes and corresponding choruses; and a brief overview of the beliefs, policies, and practices of the Nigerian Baptist Convention.

Further, commentaries to accompany each chorus translation, a summary of its theological/Biblical truthfulness, cultural reflection, and liturgical functions of each of the choruses are provided. For meaningful musical comments, a staff notation of each of the Yoruba choruses is provided as an appendix. Further, I examined the texts for their understanding and teaching on God, Jesus Christ, the Holy Spirit, humankind, and the created world.

⁴⁵ The James P. Boyce Centennial library at the Southern Baptist Theological Seminary has numerous works on Nigeria, the history of the Yorubas, the Nigerian Baptist Convention, and Baptist mission work in Yorubaland. The resources are pertinent to this study. There is a long history of partnership that exists between the Southern Baptist Convention and the Nigerian Baptist Convention.

⁴⁶ Copies of the YBH 2000 are available at other libraries through interlibrary loan. In addition, personal copies of the current edition of the YBH are available for my use from Nigerian friends for the purpose of this research.

The third stage of the project is the evaluative summary of the theological themes and cultural associations in the choruses examined. I tested the meaning of the themes and messages inherent in the choruses with the Nigerian Baptist Convention statement of faith, belief, and message⁴⁷ to examine non-Baptist traditions and theology that are influencing the Yoruba Baptist choruses. Here, I discuss the songs' strengths and deficiencies and recommend selecting biblically grounded, theologically sound, doctrinally matured, and culturally relevant indigenous choruses for future editions of the YBH.

Four dissertations were examined that were analytical studies of sacred songs or hymn repertoires. These generated some ideas for analyzing the content of the choruses. Each of the dissertations analyzes distinct song texts. Although a study of American Southern Baptist hymnals, David Gregory's dissertation offers a model for analyzing Yoruba choruses' text. Nathan Platt's dissertation focuses on discussing the three hymnals for which Basil Manly Jr. was directly responsible. Platt's analysis method also provides insight into possible theological analysis that may be done on the Yoruba song texts. Esther Rothenbusch's dissertation on the role of *Gospel Hymns Numbers 1-6* in American revivalism identified six criteria to evaluate nineteenth-century gospel hymns that I have incorporated in evaluating the text of the Yoruba choruses. Paul Davidson's dissertation focuses on analyzing selected *Geistliche Lieder* composed or first published between the 1800s and 1915s. His theological analysis and translations of sacred songs offer insight into the Yoruba song texts' theological and textual analysis.⁴⁸

⁴⁷ See appendix 6 the Nigerian Baptist Convention statement of faith, belief and message, accessed May 10, 2018, <https://www.nigerianbaptist.org>.

⁴⁸ David Louis Gregory, "Southern Baptist Hymnals (1956, 1975, 1991) as Sourcebooks for Worship in Southern Baptist Churches" (DMA diss., The Southern Baptist Theological Seminary, 1994); Nathan Harold Platt, "The Hymnological Contributions of Basil Manly Jr. to the Congregational Song of Southern Baptist" (DMA diss., Southern Baptist Theological Seminary, 2004); Esther Heidi Rothenbusch, "The Role of Gospel Hymns Nos. 1 to 6 (1875-1894) in American Revivalism" (PhD diss., University of Michigan, 1991); and Paul Odgers Davidson, "The Extra-Liturgical *Geistliches Lied*, 1800-1915: A Survey with Musical and Theological Analysis of Fifty Selected Works" (DMA diss., Southern Baptist Theological Seminary, 1989).

Because the song texts addressed in each of the works may be used for liturgical purposes, and since *Orin Ìdàrayá* texts are intended to be sung in a liturgical context, I have developed certain criteria gleaned from the dissertations and used them to analyze the Yoruba choruses in chapter 5.

Additionally, Fang-Lan Hsieh's book *A History of Chinese Christian Hymnody: From Its Missionary Origins to Contemporary Indigenous Productions* serves as a guide on how to approach a study of the development of indigenous hymnody. Hsieh, in her book, discusses how Chinese hymnody developed and grew from translated Western hymns into writing and publishing of Chinese hymnals. In the twenty-first century, three major Chinese hymnals were published. Each of the hymnals provides a repertory for various worship leaders and music directors in planning and leading worship service.⁴⁹ Although the book does not discuss Yoruba choruses, the study of Chinese indigenous hymnody provides a parallel study of Yoruba indigenous hymnody.

Overview of the Study

The study is made up of six chapters. In chapter 1, I explore the significance of congregational church hymn singing to the Yoruba Baptist churches of the Nigerian Baptist Convention. I also provide a brief introduction to the Yoruba tribe in Nigeria. I argue that biblically grounded, theologically sound, and culturally relevant indigenous choruses are essential for the development of Yoruba Baptist hymnody and the purpose of worship and evangelism among Yoruba Baptist people. In this chapter, I discuss the research questions that guide the project and the methodology employed. I conclude with an overview of the study.

In chapter 2, I discuss the Yoruba people, their traditional culture, and their religion. Since this study focuses on Yoruba choruses, discussions on the Yoruba's geographical location, the Yoruba language, and its variant dialects are provided. Such

⁴⁹ Fang-Lan Hsieh, *A History of Chinese Christian Hymnody: From Its Missionary Origins to Contemporary Indigenous Productions* (Lewiston, NY: Edwin Mellen Press, 2009).

discussions are essential to the study because the Yoruba language is tonal. For example, a word translated from an English hymn into the Yoruba language might connote a different meaning depending on the melody's contour assigned to the word. I conclude with a discussion of orality and literacy in Yoruba society.

In chapter 3, I explore the history of the Nigerian Baptist churches from British colonialism through the present. In this discussion, I provide an overview of the history of the rise of Christianity and Baptist mission work in Yorubaland to the Nigerian Baptist Convention's founding. Further, I explore the development and practices that have taken place in Yoruba Christianity, the rise of Yoruba hymnody in the church, and the use of indigenous Yoruba Christian songs in worship. The rise of African Independent Churches (AIC) and their hymnic traditions in Yorubaland is also discussed. I conclude the chapter with a discussion of twentieth-century musical movements that influence Yoruba Baptist worship, such as gospel, contemporary Western worship songs, Western and Nigerian pop music styles, including *highlife* and *jùjú* music.

Chapter 4 is a presentation of the history and organization of the YBH 2000. I explore the organization of the hymn section of YBH 2000 and discuss the organization and theoretical setting of the *Orin Ìdàrayá* section. I further explain why the songs are referred to as *Orin Ìdàrayá* and grouped according to themes.

Chapter 5 is an analysis of the ninety choruses in the *Orin Ìdàrayá* section. I provide transcription and textual analysis of the songs and present a complete translation of the Yoruba choruses with critical commentary. I offer a theological summary of the text. The analysis includes the identification of traditional and cultural elements reflected in the song. I conclude each song's analysis with a suggestion of possible liturgical usage of the song. The appendix contains the musical transcription in staff notation of all ninety choruses.

In chapter 6, I interpret the analysis, draw conclusions, and make recommendations towards future editions of the YBH.

Significance of the Research

As the first scholarly study of any indigenous Yoruba Baptist congregational song repertory, this work fills a major gap in knowledge by investigating and analyzing the ninety indigenous choruses in the YBH 2000 for their biblical, theological, and cultural meaning. This study is significant in several ways. First, it is necessary to identify those choruses believed to be best so that their use may be encouraged in Yoruba Baptist Christian worship. This study might support the continued use of some of the best indigenous songs. Second, the work may be used as a model for evaluating indigenous Christian songs for a selection of appropriate indigenous choruses for Christian worship purposes. Third, it is hoped that this work will encourage worship leaders, pastors, and worship music scholars to actively discover and compose more indigenous songs that are biblical and culturally relevant for Yoruba Christians' use and nurture. Fourth, the work provides analysis and commentaries on representative Yoruba Christian indigenous choruses that those who engage in the church's music ministry may use as criteria for selecting songs for worship. The study provides criteria for any future editions of the YBH in the Nigeria Baptist Convention. Fifth, the work constitutes the pioneer study on the analysis of indigenous choruses for Yoruba Baptists. Sixth, the appendix of the study offers the transcriptions of the ninety indigenous choruses in the YBH 2000. The choruses have been transcribed into a standard staff notation that can facilitate analysis, arrangement, and performance.

CHAPTER 2

YORUBA LANGUAGE, TRADITIONAL CULTURE AND RELIGION

The Yoruba people have a rich heritage developed before they came in contact with the European missionaries and Christianity. This chapter discusses the Yoruba people, culture, and traditional religion.

Among Nigeria's over 250 ethnic groups, the Yoruba¹ tribe is one of the three largest groups.² The Yoruba population in Nigeria is found primarily in the southwestern part of the country,³ especially in the Òşun, Òyó, Ògùn, Òndó, Èkìtì, and Lagos states,

¹ The word *Yoruba* is used to describe more than a people group or tribe. *Yoruba* is a generic word that has been used interchangeably to describe either a people group (the Yoruba people), a language (the Yoruba language), a culture (the Yoruba culture), or a land and geographical location (Yorubaland). See C. L. Adeoye, *Àsà Àtì Íşe Yorùbá* (Ibadan, Nigeria: University Press PLC, 2005), 2; Bukola Oyeniyi Adeyemi, "Dress and Identity in Yorubaland, 1880-1980" (PhD diss., Leiden University, 2012); Saburi Biobaku, "The Pattern of Yoruba History," *African South Yoruba Historical Research Scheme Nigeria* (1995): 1-5, accessed January 25, 2018, https://disa.ukzn.ac.za/sites/default/files/pdf_files/asjan58.14.pdf.

² The other two tribes are Hausa and Igbo. See Samuel Johnson and O. Johnson, *The History of The Yorubas: From the Earliest Times to the Beginning of the British Protectorate* (Lagos, Nigeria: C. S. S. Bookshops, 1973); Seymour Jeremy Eades, *The Yoruba Today* (Cambridge: Cambridge University Press, 1980), 2; William Bascom, *The Yoruba of Southwestern Nigeria* (Prospect Heights IL: Waveland, 1984), 1.

³ The size and area of Yorubaland has been a contested discussion among scholars. According to Johnson and Johnson, Yorubaland "lies to the immediate West of the River Niger (below the confluence) and South of the Quorra (i.e., the Western branch of the same River the confluence), having Dahomey on the West, and Bight of Benin to the South. It is, roughly speaking, between latitude 6° and 9° North, and longitude 2°.30' and 6°.30' East." See Johnson and Johnson, *The History of The Yorubas*, xix. Eades, in his account, presents the area covered by Yorubaland as roughly "between latitude 5.86° and 9.22° north and longitudes 2.65° and 5.72° east with a total land area of about 97,100 square kilometers." Eades, *The Yoruba Today*, 3. I. A. Akinjogbin, A. F. C. Ryder, and Charles K. Meek in their respective accounts present the area of land occupied by Yorubaland to be from the Niger delta in the West Coast of Africa to longitude 1° east and from the sea coast up to latitude 9° north. See I. A. Akinjogbin, *Dahomey and Its Neighbours* (Cambridge: Cambridge University Press, 1967), 8ff; A. F. C. Ryder, *Benin and the European 1485-1897*, Ibadan History Series (London: Longmans, 1969), 4-14; Charles Kiley Meek, *Law and Authority in a Nigerian Tribe: A Study in Indirect Rule* (London: Oxford University Press, 1937), 5.

and parts of Kwara and Kogi states,⁴ as shown in figure 1.

Aside from Nigeria, sizeable communities of Yoruba can also be found in other West African countries such as the Republic of Benin, Togo, Ghana, Côte d’Ivoire, and Sierra-Leone. Yoruba-speaking communities can also be found outside Africa, across the Atlantic, especially in Cuba, Brazil, the Caribbean, and parts of the United States of America.⁵



Figure 1. Map of Nigeria depicting states

⁴ Omosade Awolalu and Ade P. Dopamu, *West African Traditional Religion*, rev. ed. (Ibadan, Nigeria: Macmillan, 2005), 2.

⁵ Joseph Adebawale Atanda, “The Yoruba History, Culture and Language,” in *The Yoruba History, Culture, and Language*, ed. O. O. Olatunji (Ibadan, Nigeria: Ibadan University Press, 1996), 3-34; Awolalu and Dopamu, *West African Traditional Religion*, 2; Bode Omojola, *Yoruba Music in the Twentieth Century: Identity, Agency, and Performance Practice* (Rochester, NY: University of Rochester Press, 2012), 2. Figure 1 is taken from Geographic.org, “Nigeria,” accessed December 20, 2019, https://geographic.org/maps/nigeria_maps.html.

Yoruba people are easily distinguished from other tribes in Nigeria and the diaspora by their language and traditional religious practices.⁶ Although the Yoruba people share a common language, variations of dialects exist among them depending on their location in Nigeria and the diaspora. The Yoruba language has been classified into three major dialect groups, which are labeled central, northwestern, and southeastern Yoruba dialects. However, it may be difficult for two people who do not speak the same Yoruba dialect to clearly understand each other.⁷

Variation in dialects and customs result within a wide area of Yorubaland because there are more than a dozen sub-ethnic units of the Yoruba. The major sub-ethnic units include Ọ̀yọ́, Ègbá, Ègbádò, Ìjèsà, Ifẹ̀, Ìjẹ̀bú, Òndó, Èkìtì, Ìkalẹ̀, Ìlájẹ̀, Yeba, and Ìgbómìnà. While diversity exists between Yoruba dialects, the Ọ̀yọ́ dialect has become the standard form of writing Yoruba.⁸ Among Yoruba speakers in Nigeria, Ọ̀yọ́ dialect is considered the standard way of speaking the Yoruba language, and it is intelligible to all Yoruba people. The Ọ̀yọ́ dialect is widely taught in Nigerian schools.⁹

Yoruba Language

The Yoruba language belongs to the West Benue-Congo family of the Niger-

⁶ Modupe Oduyoye, *The Planting of Christianity in Yorubaland, 1842-1888* (Ibadan, Nigeria: Daystar Press, 1969), 7; John Igue, “The Yoruba Speaking People of Dahomey and Togo,” *Journal of Yoruba Association* 1, no. 1 (1973): 9; Johnson and Johnson, *The History of The Yorubas*, 12.

⁷ For an in depth exploration of Yoruba language, see Fehintola Mosadomi, “Implications of Vowel Lengthening to Learners of Yoruba as a Second Language,” in *Yoruba Creativity, Fiction, Language and Songs*, ed. Toyin Falola and Ann Genova (Trenton, NJ: Africa World Press, 2005), 230-31.

⁸ Abiodun Adetugbo, “The Yoruba Language in Yoruba History,” in *Sources of Yoruba History*, ed. Saburi O. Biobaku (Oxford, England: Clarendon, 1973); N. A. Fadipe, *The Sociology of the Yoruba* (Ibadan, Nigeria: Ibadan University Press, 1970), 29-30; O. Awobuluyi, “Itan Ede Yoruba,” in *Èkó jìnlẹ̀ Yorùbá: Èdá-Èdè, Lítírẹ̀şọ̀ àti Àşà*, ed. Ajayi Bade (Ijebu-Ode, Nigeria: Shebiotimo, 2001).

⁹ See Abiodun Adetugbo, “The Yoruba Language in Western Nigeria: Its Major Dialect Areas” (PhD diss., Columbia University, 1967).

Congo phylum of African languages.¹⁰ An important characteristic of the Yoruba language is its musical intonation. The Yoruba language is tonal. Therefore, when a different tone is put on the same word, it may completely alter the meaning of the word. Similarly, when a tone of a word in a sentence is altered, the entire sentence may convey a different meaning which only a person with knowledge of the language may detect. Due to the Yoruba language's different tonal inflection, the language has three recognized tones (high, low, and mid). In writing, a high tone is indicated by an acute accent mark (´), a low tone by the grave accent mark (`), while the mid-tone has no marking.¹¹ For example, when the three-tone marks are placed on the word “lò” [lɔ], three different meanings result:

lò [lɔ] = to ground
 ló [lɔ] = to plant
 l̀ [lɔ] = to go

An understanding of tonal inflection is essential to an understanding of the Yoruba language and to any examination of song texts in the language.¹²

Yoruba Traditional Religious Belief System

Yoruba people are very religious. Religion is intimately associated with every detail of the life of the Yoruba. S.G. Pinnock claims that “Religion with the Yoruba

¹⁰ Other languages in this family include Igbo, Edo, Igala, Ibibio, Epira, Nupe, Igala, and Tiv. See Abiodun Adetugbo, “The Yoruba Language in Western Nigeria,” 103. See also Joseph H. Greenberg, *The Languages of Africa* (Bloomington: Indiana University, 1963), 3.

¹¹ William Everett Welmers, *African Language Structures* (Berkeley: University of California Press, 1973), 106-7; Temitope Olumuyiwa, “Yoruba Writing: Standards and Trends,” *Journal of Arts and Humanity* 2, no. 1 (February 2013): 44; Gerhard Kubik, *Theory of African Music* (Chicago: University of Chicago Press, 2010), 2:156-58.

¹² For a detailed discussion on Yoruba language and dialects, see Kay Williamson and Roger Blench, “Niger-Congo,” in *African Language: An Introduction*, ed. Bernd Heine and Derek Nurse (Cambridge: Cambridge University Press, 2000), 31; O. O. Akinkugbe, “An Interpretational Classification of the Yoruba Group: Yoruba, Isekiri, Igala,” *Journal of West African Languages* 11 (1976): 1-18; O. O. Oyelaran, “On Yoruba Orthography in Yoruba,” *Journal of Yoruba Studies Association of Nigeria* 1 (1973): 30-59.

people is an obsession.”¹³ From birth to burial, religion regulates and controls a Yoruba person’s experience. Even the system of government is religious. The king or ruler of a community is regarded as a sacred person, and before he is selected, the gods of the land must be consulted. According to Bolaji Idowu, “The religion of the Yoruba permeates their lives so much that it expresses itself in multifarious ways. It forms the theme songs, makes topics for minstrelsy, finds vehicles in myths, folktales, proverbs, and sayings, and is the basis of philosophy.”¹⁴ Olumide Lukas, in his observation of the Yoruba people, says the Yoruba people live religiously, eat religiously, and die religiously.¹⁵

The Yoruba people recognize a hierarchy of four distinct levels of spiritual beings: 1) The Supreme Being who is infinitely good and unique; 2) divinities and lesser deities called *Òrìṣà*; 3) ancestors who are also the spirits of the dead; and 4) mysterious powers or evil spirits.¹⁶ These shall be discussed shortly.

The Supreme Being

The Yoruba people had the concept of God, the Supreme Being, long before the arrival of Christian missionaries. They gave the Supreme Being names to describe his attributes, nature, and character. The Yoruba believe in the Supreme Being, and they call him *Olórun*, which means “the owner of heaven.” (*Òrun* is the word for heaven in Yoruba). The name *Olórun* expresses the greatness and majesty of God. The Yoruba people also refer to God as *Èlédàá*, which means “the one who creates,” or “the maker.” God is also called *Èlédàá -ohun-gbogbo* (He is not just the creator; He is the creator of all things). Yoruba people also refer to God as *Alayé*, meaning “the owner of the world.” In other words, God is the owner of both heaven and the earth. God is called *Olódùmarè*,

¹³ S. G. Pinnock, *The Romance of Missions in Nigeria* (Richmond, VA: Foreign Mission Board, Southern Baptist Convention, 1917), 88.

¹⁴ E. Bolaji Idowu, *Olodumare God in Yoruba Belief* (London: Longman, 1996), 5.

¹⁵ Olumide Lucas, *The Religion of the Yorubas* (Lagos, Nigeria: CMS Bookshop, 1948), 33.

¹⁶ Lucas, *The Religion of the Yorubas*, 33.

meaning, “the self-existent one,” *Ògá-ògo*, meaning, “the high one of glory.” The Yoruba believe that God is Lord, and they call him *Olúwa*. He is omniscient, good, benevolent, and he has absolute power.¹⁷ In addition to the above, the Yoruba also recognize God as holy (*mímó*), merciful (*Aláàánu*), and the one who provides for all (*Olùpèse*).¹⁸

In Yoruba traditional religion, it is believed that God is so high, so distant, and so holy that he cannot be worshiped directly. Therefore, God, the Supreme Being, is worshiped through the secondary divinities, and he has no image to represent him or a temple where he could be worshiped.

The *Òrìṣàs*

The *Òrìṣàs* are Yoruba secondary deities. They are numerous. The Yoruba believe that the *Òrìṣàs* are over a thousand. They are the messengers of the Supreme Being. The *Òrìṣàs* serve as intermediaries between God and human beings. Therefore, the Yoruba worship the Supreme Being through the *Òrìṣàs*.¹⁹ The *Òrìṣàs* can be deified ancestors or mysterious spirits who are venerated and honored by the Yoruba. According to Yoruba mythology, some of the *Òrìṣàs* were spirits of divine origin. They were primordial deities. They are believed to have been with God from the time the world was created. The primordial divinities include *Obàtálá* (the arch-divinity), *Òrúnmìlà* (the deity of knowledge), *Ògún* (god of iron and war), and *Èṣù* (Satan or the Evil One).²⁰ *Èṣù*

¹⁷ For further discussion on Yoruba names for God, see Thomas E. Lawson, *Religions of Africa: Traditions in Transformation* (San Francisco: Harper & Row, 1984), 57-58; Lucas, *The Religion of the Yorubas*, 34; Idowu, *Olodumare: God in Yoruba Belief*, 39; Omosade Awolalu, *Yoruba Beliefs and Sacrificial Rites* (London: Longman Group Limited, 1981), 14.

¹⁸ The Yoruba have many names for God, known as *oriki* (praise names), some of which will be discussed in chapter 5. See for example chorus 4 *Oyígíyigì Olú-Òrun*.

¹⁹ Noel Q. King, *African Cosmos: An Introduction to Religion in African* (Belmont, CA: Wadsworth Publication, 1986), 9-10. See also Idowu, *Olodumare: God in Yoruba Belief*, 100-112; P. R. McKenzie, “Yoruba Orisa Cults: Some Marginal Notes Concerning their Cosmology and Concepts of Deity,” *Journal of Religion in Africa* 8 (1976): 189-207.

²⁰ See John Pemberton, “Eshu-Elegba: The Yoruba Trickster God,” *African Arts* 1, no. 1 (October 1975): 20-27; Donald Cosentino, “Who Is that Fellow in the Many-Colored Cap? Transformations

can be both malevolent and benevolent.²¹ Some *Òrìṣàs* are deified men or women, while others are spirits of animals, trees or rocks, rivers, and hills. Traditional Yoruba believe that the *Òrìṣàs* personify God and his nature.²² It is believed that the *Òrìṣàs* have attributes and characteristics of the Supreme Being, and each *Òrìṣà* is given specific assignments on earth.

Ancestors

There are two categories of deified ancestral spirits in Yoruba traditional religion. First, some are heroes and heroines. They were once human beings who have become divinities. They served and led the people as heroic figures and metamorphosed themselves into objects or elements when they died.²³ Examples of such deities are *Sàngó* (god of thunder and lightning) and *Òrìṣà-oko* (the farmers' divinity). The second category of deified ancestors is the departed, who were believed to be mighty and powerful while they were alive. They have become venerated because the Yoruba people believe that the spirits of the dead can always return from heaven to visit and bless their children. The second category of ancestral spirits is represented symbolically by *Egúngún* (masquerade). In Yoruba traditional religion, the spirits of the dead are worshiped through *Egúngún* (masquerade), who is the representative of the deceased. The Yoruba believe that such ancestors play an active part in family and community affairs. They can appear through dreams, trances, and divination to advise and bless the living who are either family members or community members. Traditional Yoruba are very conscious of their

of Eshu in Old and New World Mythologies," *The Journal of American Folklore* 100, no. 397 (July-September 1987): 262-64.

²¹ See Bolaji Idowu, *African Traditional Religion: A Definition* (London: SCM Press, 1973), 172; Awolalu and Dopamu, *West African Traditional Religion*, 73; Timothy F. Jemiriye, *The Yoruba God and Gods* (Ado-Ekiti, Nigeria: Petoa Educational, 1998), 24-25.

²² See Idowu, *African Traditional Religion*, 172; Awolalu and Dopamu, *West African Traditional Religion* 73; Jemiriye, *The Yoruba God and Gods*, 24-25.

²³ Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 33.

ancestors. They pray to them for blessing and protection.²⁴ According to J.O. Awolalu, the Yoruba people call *Egúngún* (masquerade) *Ará-Òrun*, which means “the relative from heaven who always comes to look after his children.”²⁵

Mysterious Powers and Evil Spirits

Traditional Yoruba believe that evil spirits cause misfortunes and sufferings as punishment from the ancestors and divinities to check immoral behaviors.²⁶ Some divinities are considered to be destructive, and they must continuously be appeased. No severe sickness, untimely death, or miscarriage in the family is taken lightly. The Yoruba usually attribute such occurrences to the works of witches, wizards, or sorcerers who are messengers of *Èṣù*. The author of all evils is *Èṣù* who must often be appeased.²⁷ The Yoruba believe that there is no event without a cause, and the cause may be metaphysical because the spiritual world controls the physical. Therefore, evil spirits must be appeased.²⁸ It is worthy of note that the traditional Yoruba people respond to all that is happening around them in their environment by worshiping the gods that they believe are residing in the environment. As a result, traditional Yoruba people worship trees and special rocks.²⁹

Yoruba Names Related to the *Òrìṣàs*

The religious beliefs of many Yoruba are often clearly expressed in the naming of their children. The following are examples of names given to some individuals to

²⁴ Lucas, *The Religion of the Yorubas*, 137; Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 65-66; Osadolor Imasogie, *African Traditional Religion* (Ibadan, Nigeria: Durapress, 1985), 41.

²⁵ Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 66.

²⁶ Imasogie, *African Traditional Religion*, 38.

²⁷ See Abiodun O. Adelokun, *Sawonjo: History and Culture of a Traditional Yoruba Town* (Ibadan, Nigeria: Statco), 32; Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 33-34.

²⁸ Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 76; Lucas, *The Religion of the Yorubas*, 172-73; Imasogie, *African Traditional Religion*, 67.

²⁹ G. J. A. Ojo, *Yoruba Culture* (Ibadan, Nigeria: Caxton Press, 1971), 158-66.

indicate the kind of *Òrìṣà* that particular families worship. In some, the *Òrìṣà*'s name is given as a prefix. Those who worship *Ògún* (god of iron and war), for example, are given names such as *Ògúnwálé* (*Ògún* has come home), *Ògúnnyemí* (*Ògún* befits me), etc. Those who worship *Ṣàngó* (god of thunder and fire) are given names like *Ṣàngódélé* (*Ṣàngó* visits home), *Ṣàngódáre* (*Ṣàngó* has vindicated me), and *Ṣàngówálé* (*Ṣàngó* has come back home), among others. Yoruba names which express belief in the dead family members that have been reborn are *Babátúndé* (father has returned), and *Yétúndé* (mother has returned). Those who worship *Egúngún* (masquerades) may have their names prefixed with *Ọ̀jẹ̀*. For examples, names like *Ọ̀jẹ̀labí* (we have given birth to a devotee of *Egúngún*), and *Ọ̀jẹ̀wálé* (a devotee of *Egúngún* has come back home) are prevalent among members of the family where *Egúngún* is worshiped. Further, members of the drumming families who worship *Àyàn* (god of drumming) may be named after the *Àyàn* deity. In such families, names like *Àyàntúndé* (*Àyàn* returns), *Àyànlékè* (*Àyàn* is victorious), and *Àyànyemí* (*Àyàn* befits me) are common.³⁰

Yoruba Traditional Religion and Worship

Traditional Yoruba worship may take place daily, annually, or occasionally. Worship may be personal, private, or corporate. God, the Supreme Being, is worshiped anytime on the spur of the moment or depending on the need and situation of an individual, family, or community. Prayer is made to God daily, but no sacrifice, offering, or gift can be offered directly to him because he is so holy and so distant. God can only be worshiped through his subordinate deities. However, when natural disaster strikes or when people wake up as the day is breaking, or when they are ready to go to bed, the Yoruba people will pray to God, not to an *Òrìṣà*.³¹

³⁰ For further discussions on Yoruba names and their meaning, see Akin Euba and IWALEWA-Haus (Bayreuth, Germany), *Essays on Music in Africa* (Bayreuth, West Germany: IWALEWA-Haus, Universität Bayreuth, 1988), 200-202.

³¹ Thomas J. Bowen, *Adventures and Missionary Labours in Several Countries in the Interior of Africa from 1849-1856*, 2nd ed. (London: Frank Cass & Co. 1968), 206-7.

Yoruba traditional worship is not restricted to the Supreme Being only. Some divinities are also worshiped daily, on sacred days, or annually at the altar created for them at the courtyard of a house or dedicated shrine.³² The Yoruba believe that all will be well when the divinities are given the right worship. The circumstance of worship usually determines the mood of worship. Yet, worshipers must be ceremonially clean before they approach their divinity so that their prayer may not be hindered, and their desired result is denied. After the prayer, a celebration of thanksgiving for answered prayer usually follows.³³

In Yoruba traditional worship, an act of worship is done in reverence, in the right mood and manner. An act of worship may include prostrating, praying, pouring of libation, singing, dancing, clapping, and drumming. Acts of worship must follow the prescribed order because failure to follow the right order or the prescribed ceremonies and rites will attract severe consequences. The deity involved may not be pleased, and the worship may not be accepted.³⁴

The liturgy of a typical Yoruba traditional religious public worship begins with a procession involving singing, drumming, and dancing.³⁵ The worshipers make their way to the palace of the *Oba* (king) for blessing before the procession leads to the shrine.³⁶ At the shrine, worship begins with the pouring of libation of water or wine to open up the earth for the deity to attend to the worship. After the pouring of libation comes the invocation. During the invocation, the priest and other devotees pay homage (*júbà*) to the

³² Idowu, *Olodumare: God in Yoruba Belief*, 111-12.

³³ Idowu, *Olodumare: God in Yoruba Belief*, 111-12.

³⁴ Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 10-16.

³⁵ See Dada E. Adelowo, "Rituals, Symbolism and Symbolism in Yoruba Traditional Religious Thought," *Asia Journal of Theology* 4, no. 1 (1990): 165.

³⁶ Adelowo, "Rituals, Symbolism and Symbolism," 165.

deity by singing the deity's praise names and appellations (*oriki*) to attract its attention.³⁷ The reasons for coming to worship are stated, and before prayers are offered, kola nuts are cast to know whether the invocation is accepted.³⁸ During Yoruba traditional worship, prayers are offered for the successful performance of rituals and against any force that may cause the rituals' failure. Prayers also include a petition for blessings and protection.³⁹

An offering of sacrifice usually follows prayers. Sacrifice is made to appease the deity that is worshiped. The animal for the sacrifice is slaughtered, and its blood is spilled.⁴⁰ After the priest has announced that the object of worship accepts the sacrifices, a joyous celebration⁴¹ rejoicing in the acceptance of the people's worship concludes public worship in Yoruba traditional religion. The period of celebration is spent to give thanks to the divinities in which the devotees will sing and dance to the *Òrìṣà*.⁴² The celebration may also involve a demonstration of the supernatural and display of magical skills by the devotees.⁴³

³⁷ For more discussion on *oriki* of *Òrìṣà*, see Thomas Lindon, "Oriki *Òrìṣà*: The Yoruba Prayer of Praise," *Journal of Religion in Africa* 20, no. 2 (June 1990): 205-24; see also J. A. Ayorinde, "Oriki," in Biobaku, *Sources of Yoruba History*, 63-64; Karin Barber, "'Oriki,' Women and the Proliferation and Merging of '*Òrìṣà*,'" *Africa: Journal of the International African Institute* 60, no. 3 (1990): 313-37.

³⁸ See Andrew Opare, "Functional Analysis of the Ogun Festival in Ondo, Nigeria" (BS thesis, Kajaani University of Applied Science, 2014), 29. See also Omosade Awolalu, "Yoruba Sacrificial Practice," *Journal of Religion in Africa* 5, no. 2 (1973): 89-93. In Yoruba traditional religion, kola nuts are used for divination. The priests are trained to interpret the resulting patterns of kola nut when it is broken into lobes and cast. The resulting pattern of the cast kola nuts determine the result.

³⁹ Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 99-108.

⁴⁰ Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 99-108.

⁴¹ A Yoruba celebration may sometimes extend to a week.

⁴² See Olatunji Vidal, *Essays on Yoruba Musicology: History, Theory and Practice* (Ile-Ife, Nigeria: IMEF African Music, 2012), 200-220.

⁴³ See Osadolor Imasogie, "The Influence of African Traditional Religious Ideas of Worship on the Christian Worship Practices in Nigeria," *Ogbomoso Journal of Theology* 6 (December 1991): 23.

Music and dance are important in the course of worship. The kind of worship determines the nature and type of music and musical instruments that will be played, and songs to be sung. The right song and instrument must be played for a particular divinity, or the deity may be displeased, which might jeopardize the efficiency of worship. Further, during worship, singing and dancing may lead to the spirit possession of a devotee whereby he or she may receive messages from the divinity and deliver them to the worshippers.⁴⁴

Yoruba Culture

In Yoruba culture, there is no compartmentalization between sacred and profane. Life is holistic. The Yoruba culture is related to all aspects of life, whether social, religious, economic, or political. For example, Yoruba people are lovers of ceremonies and merrymaking. The Yoruba celebrate ceremonies from birth to marriage and burial rites. Celebrations also include festivals, some of which are religious functions.⁴⁵ As Bolaji Idowu, scholar of Yoruba religion, observes: “The keynote of the life of the Yoruba is neither in their noble ancestry nor in their past heroes. The keynote of their life is their religion.”⁴⁶ Religious principles govern the life of the Yoruba people. Feasts and celebrations in Yorubaland are not merely cultural issues. They are attached to religious and social functions, which involves the whole community. The culture of the Yoruba people cannot be separated from their religion.⁴⁷ Traditional Yoruba believe that life’s well-being depends on how one responds to the Supreme Deity and the divinities. Therefore, to do the deity’s and his divinities’ will, one must follow the priest’s and

⁴⁴ Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 131; Idowu, *Olodumare God in Yoruba Belief*, 113-16.

⁴⁵ See Oyin Ogunba, “Ceremonies,” in Biobaku, *Sources of Yoruba History*, 87; P. A. Dopamu, “Traditional Festivals,” in *Understanding Yoruba Life and Culture* Nike Lawal, ed. Matthew N. O Sadiku, and P. Adelumo Dopamu (Trenton, NJ: Africa World Press, 2004), 651.

⁴⁶ Idowu, *Olodumare God in Yoruba Belief*, 5.

⁴⁷ Idowu, *Olodumare God in Yoruba Belief*, 5.

diviners' commands. The priests and diviners are the ones who can interpret the will of the Supreme Being and his divinities.

In traditional Yoruba culture, the concept of *òtá* (the enemy) is prominent.⁴⁸ The Yoruba believe that the enemy must be identified, appeased, or avoided because only God, the Supreme Being, can deliver one from their enemy. As a result, it is common to find the Yoruba fearing what *òtá* might do to them. It is believed that *òtá* works through the agencies of witches and evil charms. When the assistance of the *Babaláwo* (diviner) is sought, he will prescribe what to do through divination, which can include appeasing or fighting the enemy.⁴⁹

Further, respect is a critical aspect of Yoruba culture that must be mentioned. The Yoruba people love to use respect pronouns. Respect and recognition are given to age and rulers. For example, it is essential that a young person give respect to his or her elders. A subordinate does not address the elder by name. He or she will address the elder using a title of honor instead of calling the elder by name. Similarly, a traditional ruler is always respected no matter his age. He could be elderly or younger than his subordinates; age does not matter. A ruler is accorded due respect because he is an authority, and he represents the gods. Therefore, as a way of respect, instead of using singular pronouns such as *ìwọ* (you) or *òhun* (him or her), plural pronouns such as *ẹyin* (second-person for you) or *àwọn* (third-person) will be used out of respect when addressing someone older or a ruler.⁵⁰

⁴⁸ See Deji Isaac Ayegboyin, "Ota Ile, Ota Ode: Reflections on the Yoruba Obsession with the Emerging and the Use of Imprecatory Prayers in Aladura Church Movement," *Journal of African Thought* 12, no. 1 (2009): 32-33.

⁴⁹ Ayegboyin, "Ota Ile, Ota Ode," 32-33.

⁵⁰ Daryll Forde, *The Yoruba-Speaking Peoples of South-Western Nigeria*, Ethnographic Survey of Africa: Western Africa, Pt. 4 (London: International African Institute, 1951), 11.

Roles of Music and Dance in Yoruba Culture

Yoruba people are music-loving people. They love to sing, dance, clap and play musical instruments, especially drums. Music plays a part in almost every sphere of the life of the Yoruba people. As musicologist Kehinde Ojetade rightly observed about the Yoruba:

No aspect of their life is devoid of music, in joy or in sorrow, time of meeting and departure, time of exhortation, rebuke and so on. There is always music to express the situation. Music among the Yoruba is a reflection of people's feelings and those feelings center, especially around their world view. That the Yoruba enjoy expressing part of their world view through music shows the appealing nature of music in their society.⁵¹

Yoruba people are singing people. Singing is used to complement almost any activity of the Yoruba people, and it is usually accompanied by drumming, handclapping, and dancing.⁵² Songs are used to praise rulers, rock babies to sleep, and even correct evil practices in society. Music plays a vital part in traditional worship and ceremonies like weddings, namings, funerals, and even events such as wrestling, cultivating the farm, and in times of war.⁵³ Music is used during traditional worship as a medium through which the Yoruba traditional worshipers enter ecstatic communion with the gods. Traditional Yoruba believe that the gods are lovers of music, and they respond to the music of their children once they hear it.⁵⁴

The Yoruba have preserved their beliefs, heritage, culture, and unity through music, especially through singing and playing instruments. Yoruba music is categorized into vocal, instrumental, or a combination of vocal and instrumental music. Different kinds of music are played on different occasions, and each music has a peculiar song and

⁵¹ Kehinde Gabriel Ojetayo, "An Exploration of Socio-Cultural and Religious Significance of Music and Dance in African Milieu," *International Journal of Theology and Reformed Tradition* 8 (2016): 114.

⁵² Awolalu and Dopamu, *West African Traditional Religion* (2005), 31-32.

⁵³ Awolalu and Dopamu, *West African Traditional Religion* (2005), 31-32.

⁵⁴ Lere Adeyemi, "Traditional Music," in Lawal, Sadiku, and Dopamu, *Understanding Yoruba Life and Culture*, 589-90.

instrumentation.⁵⁵ There are songs and instruments for only worship purposes, and there are songs and instruments used for ceremonies, recreation, and even during a war. Select songs and instruments used for worshipping some *òrìṣà* are not arbitrarily performed in another context or for any other purpose.⁵⁶ Further, there is music associated with only adult groups because adults do not play children's music.

Music as Communication

The performance of traditional Yoruba music may sometimes involve dance, dramatic expressions, and poetry, which are fused in the same performance.⁵⁷ Most times, the audience may judge a musician not only based on his skill of singing and technical proficiency on the musical instrument but by his poetical repertoire and dramatic expressions. Yoruba musicians, therefore, are expected to be skilled in the use of the Yoruba language.⁵⁸ The use of language constitutes an essential element of indigenous Yoruba music performance. Idiomatic expression and proverbs must be carefully selected and used correctly by a Yoruba musician. The music must have something to say to the audience. When listening to a piece of music, the question an average Yoruba person will ask is: "What is the musician saying with his music?" Whether the music is vocal or instrumental does not matter, there must be an important message. It is crucial, therefore, for a Yoruba musician to understand who the audience is. The audience may determine his or her selection of songs, instruments, and even words.⁵⁹ Audience participation is

⁵⁵ Adeyemi, "Traditional Music," 589-90.

⁵⁶ More of these distinctions will be discussed later in this chapter.

⁵⁷ For a detailed discussion of music for the *Òrìṣà* and the relationship between the performers and different Yoruba deities, see Bode Omojola, "Rhythms of the Gods: Music and Spirituality in Yoruba Culture," *The Journal of Pan African Studies* 3, no. 5 (March 2010): 29-49.

⁵⁸ For a detailed discussion on the preparation of Yoruba artists on understanding their audience and preparation for performances, see Ayò Òpéfèyítímí, "Indigenous Criticisms of Yoruba Orature Performances," *Research in African Literatures* 26, no. 4 (Winter 1995): 151-62.

⁵⁹ Femi Adedeji, "Yoruba Traditional Musical Elements in Church Worship: Cultural, Musicological and Biblical Considerations," *Ogbomoso Journal of Theology* 17, no. 2 (2012): 174-75.

also vital in the course of performance. It must be noted that Yoruba people communicate not only through the words of the songs but also through the songs' rhythm.⁶⁰

Genres of Yoruba Vocal Music

Yoruba vocal music can be folk songs, ritual songs, praise songs, cradle songs, folklore songs, or spontaneous songs composed on the spot based on the musician's personal experience or any subject matter. Different structural forms found in Yoruba vocal music include call and response, antiphonal responsorial, through-composed, improvised form, and speech song.⁶¹ Yoruba vocal music is based on current affairs, histories, beliefs, traditions, customs, or musicians' experiences. As William Bascom rightly observes concerning Yoruba songs

There are also songs of ridicule and songs of praise, as well as lullabies, religious songs, war songs, and work songs. These usually follow a common call and response pattern by the leader and chorus. Yoruba music also shares the African characteristics of the dominance of rhythm and percussion, polymeter, and off-beat phrasing.⁶²

Praise songs are an essential genre among the Yoruba. A praise song is called *oriki*. Every person, as well as the Supreme Being and the *òrìṣà*, has *oriki*.⁶³ *Oriki*, when sung, describes the origin of a particular person, his or her achievements, exploits, and character recited in the form of chant. Chanting of *oriki* is an aspect of Yoruba vocal

⁶⁰ In Yoruba music, it is not just the melody that communicates, the rhythm also communicates. In vocal music, for example, the rhythm may determine the mood of the song. The rhythm may communicate something joyous, somber, or sorrowful. In instrumental music, the rhythm played by the leader may dictate or determine the patterns that other instruments of the ensemble will play. Yoruba dancers always listen for the rhythm played by musical instruments, especially the drums, to determine the appropriate dance steps. For further discussions on drums rhythms and communication, see Olufemi Faseun, "Talking Drum as an Instrument for Music Making and Communication in West Africa: A Case Study of Dundun," *Liberian Studies Journal* 33, no. 2 (2008): 59-76.

⁶¹ The structural forms discussed are not unique to Yoruba music. Most African traditional music is characterized with the same forms mentioned. For more discussion on African music, see Nathan J. Corbitt, "Christian Music in Africa," *Ethnodoxology* 1, no. 2 (2002): 14.

⁶² Bascom, *The Yoruba of Southwestern Nigeria*, 99.

⁶³ Yoruba has *Oriki* for almost everything. See Tunji Vidal, "Oriki in Traditional Yoruba Music," *African Arts* 3, no. 1 (Autumn 1969): 56-69.

music.⁶⁴ When reciting or chanting the *oriki*, the singer usually presents a positive view of the person.

Yoruba Instrumental Music

The Yoruba's necessary resources involve musical instruments of local origin and those that have been integrated into Yoruba musical culture due to contact with musical traditions of neighboring countries and ethnicities.

Traditional musical instruments of the Yoruba can be grouped into idiophones (self-sounding instruments), aerophones (wind instruments), chordophones (string instruments), lamellophones (instruments with lamellae or tongue of metal), and membranophones (drums with membranes).⁶⁵ Examples of Yoruba idiophones are *agogo*, *ṣẹkẹrẹ*, and *ape*. Aerophone instruments include *òjà*, *òyè*, and *kàkàkì*. Examples of lamellophones are *àgídìgbo*, while *gòjé* belongs to the class of chordophones. It must be noted that most of the instruments that belong to both the aerophone and chordophone families are not indigenous to Yoruba. Many of them are borrowed and have been adopted from other African musical cultures.

Yoruba membranophones include drums of different sizes and shapes such as *gangan* (*dùndún*), *kósó*, *sákàrà*, *bàtá*, *ìgbìn*, *ìpèsè*, *ògìdo*, or *àkùbà*.⁶⁶ Yoruba historian Samuel Johnson comments on how the Yoruba people have developed in their use of drums. According to him, "Yoruba are recognized master musicians; the use of drums is of great importance in Yoruba culture. Drum's importance is highly developed and is

⁶⁴ For further discussion on *Oriki*, see Ayorinde, "Oriki," 63-64; Vidal, "Oriki in Traditional Yoruba Music," 56-59; Karin Barber, "Yoruba Oriki and Deconstructive Criticism," *Research in African Literature* 15, no. 14 (1984): 497-518.

⁶⁵ The international system of classification of musical instrument by musicologists throughout the world is also applicable to Yoruba musical instruments. For further discussion on the grouping of musical instruments of Africa and some Yoruba musical instruments, see Kwabena J. Nketia, *The Music of Africa* (London: Victor Gollancz, 1975), 67-98.

⁶⁶ For a detailed discussion on Yoruba drums and their use, see Olu Daramola and Adebayo Jeje, *Àwọn àṣà ati òrìṣà ilẹ̀ Yoruba* (Ibadan, Nigeria: Onibonoje Press, 1969), 171-81.

used for deities, religious ceremonies, evoking the presence of a god.”⁶⁷ In Yoruba traditional music, membranophones seem to dominate several other categories of instruments. Drums are used to play both rhythms and melodies. Further, drums are believed to have great spiritual importance and are played as a solo instrument or as an ensemble. Figure 2.2 below is an image that shows examples of Yoruba traditional musical instruments.⁶⁸



Figure 2. Examples of Yoruba traditional musical instruments

While most of the drums could be played for socials, ceremonies, and worship purposes, some drums are sacred and are played only for rituals or kings.⁶⁹ It is common to find drums being addressed in human terms among the Yoruba because the drums are believed to mimic the human voice, and they are believed to embody a spirit that talks, especially the spirit of *Àyàn* (the god of drumming). Some drums are addressed as a mother (*iyá*), male (*akọ*), or female (*abo*). The ‘mother drum’ (*iyá ilù*) is the most vocal

⁶⁷ Johnson and Johnson, *The History of the Yorubas*, 58.

⁶⁸ Figure 2 is taken from Yoruba Musical Instruments, “Music Africa Awake,” accessed December 20, 2019, <https://musicafriawakemedia.wordpress.com>.

⁶⁹ See Akin Euba, *Yoruba Drumming: The Yoruba Dundun Tradition* (Bayreuth, Germany: Bayreuth African Studies, 1990), 93; Ademola Adegbite, “The Drum and Its Role in Yoruba Religion,” *Journal of Religion in Africa* 18, no. 1 (February 1988): 15-26.

and the most important in the drum ensemble. The master drummer leads the ensemble with the ‘mother drum.’ He also dictates the tempo, the beginning, and the end of a performance. The *Ìyá-ìlù* (mother drum) is used to play both rhythmic accompaniment and improvisation, and even when other drums could be performed to say certain Yoruba words, only the *ìyá ìlù* drummer is allowed to talk in an ensemble of drums.⁷⁰

Traditional Yoruba believe that each *Òrìṣà* loved to dance to the beat of a particular musical instrument during their earthly lives, and the *Òrìṣà* will always respond once the instrument is played. Therefore, the appropriate musical instrument has to be performed for the *Òrìṣà* so as not to incur its wrath.⁷¹ For example, *bàtá* drum is played for *Ṣàngó* (the god of thunder and fire), *ìgbìn* drum is played for *Obàtálá* (the god of creation), *ìpèsè* is played for *Òrúnmilà* (the god of wisdom), *dùndún* drum is performed for both social occasions and for the worship of the ancestral spirit (*Egúngún*). In contrast, *gbèdu* is performed only for Yoruba traditional rites. Some drums like *bàtá* and *dùndún* can be played at any time of the year as occasion demands. The *ìpèsè* drum is performed only once a year, and it is kept in a sacred place.⁷² Among the Yoruba drums, the *dùndún* drum is the most commonly used and prominent drum. H. U. Beieh asserts concerning the *dùndún* drum: “The fame of the *dùndún* drums, the famous talking instrument, has probably overshadowed Yoruba singing.”⁷³

The drummers in Yorubaland are regarded as special people who hold unique social status because they can communicate with the gods and the spirit world with their

⁷⁰ See Ayo Bankole, “The Yoruba Master Drummer,” *African Arts* 8, no. 2 (1975): 53; Samuel Akpabot Ekpe, *Foundation of Nigerian Traditional Music* (Ibadan, Nigeria: Spectrum Books, 1986), 97-100; Charles Eberé, “Beating the Masculinity Game: Evidence from African Traditional Religion,” *Cross Currents* 61, no. 4 (December 2011): 480-95.

⁷¹ See Omojola, “Rhythms of the Gods,” 30-33; Adegbite, “The Drum and Its Role in Yoruba Religion,” 16-18; Anthony King, *Yoruba Sacred Music from Ekiti* (Ibadan, Nigeria: Ibadan University Press, 1961), 18-25.

⁷² Adegbite, “The Drum and Its Role in Yoruba Religion,” 16.

⁷³ H. U. Beieh, “Yoruba Vocal Music,” *African Music Society Journal* 1, no. 3 (1956): 23-28.

drums. The Yoruba drums, according to Ademola Adegbite, are “metaphysical agents in the sacred relationship between the *Òrìṣà* and their devotees.”⁷⁴ The drummers are highly regarded in the culture because the instrument they play is significant for rituals, religious ceremonies as well as social occasions. As the drum is played to communicate with the deity, it can also be performed to communicate with people.

Dancing in Yorubaland

Dancing is a common act among the Yoruba. As mentioned earlier, music and dance cannot be separated in traditional Yoruba society. It is natural for the Yoruba to respond readily to the rhythm of songs, hand-clapping, or musical instruments. The Yoruba, as Omofolabo Ajayi has noted, make use of dance at every “significant events such as rituals, festivals, religious observances, rites of passage, political ceremonies, and professional activities.”⁷⁵ Dancing among the Yoruba may be as simple as swaying the body or as complex as using elaborate stylized and fixed dance patterns. The kind of songs may determine the form of dance, the musical instruments that the dancer is responding to, or the occasion, especially whether it is social or ritual. A ceremony that involves festivity in Yoruba culture is not complete without music and dance. Similarly, dance is not a luxury among the adherents of Yoruba traditional religion. A ritualistic dance is one way the adherents commune with the spiritual entities, and the dance must be performed correctly. The devotee dances to honor the particular divinity that he or she is worshipping.⁷⁶

⁷⁴ Adegbite, “The Drum and Its Role in Yoruba Religion,” 25.

⁷⁵ Omofolabo S. Ajayi, *Yoruba Dance: The Semiotics of Movement and Body Attitude in a Nigerian Culture* (Trenton, NJ: Africa World Press, 1998), 1.

⁷⁶ See Ojetade, “An Exploration of Socio-Cultural and Religious Significance,” 112; M. Y. Nabota, “The Use of Dance in Urhobo Belief and Worship,” *Orita Ibadan: Journal of Religion Studies* 22 (1990): 1; Peggy Harper, “Dance in Nigeria,” *Ethnomusicology* 13, no. 2 (May 1969): 280-95. Ritualistic dance is not peculiar to the Yoruba only, it is common in other African tribes.

Ritualistic dances are more emotional, stylistic, standardized, and symbolic than social dances. The dance steps follow a fixed pattern to which worshipers must conform in their dance. Failure to do so may incur the wrath of the gods. Each divinity, therefore, has its dance pattern, which must be carefully observed. The devotee must know what part of the body to move, which foot goes first, and the direction to turn to when dancing.⁷⁷ For example, a devotee of *Ṣàngó* (the god of thunder) dances to the beats and rhythms of the *bàtá* drum, a drum that is exclusively associated with *Ṣàngó*. *Bàtá* dance is energetic. The dancer must dance with his legs, shoulders, chest, and arms. According to Yoruba myth, *Ṣàngó* was a graceful dancer during his lifetime. When he dances to the *bàtá* drum, he used to fling his legs and arms like lightning. Therefore, a *Ṣàngó* devotee must dance to emulate his attributes. A Yoruba adage says, “*A kì í fì bàtá jo bàtá*” (No one dances to *bàtá* drum with his shoe on). Another Yoruba proverb says, “*Oníṣàngó t’ó jó tí kò tàpá, àbùkù ara rẹ̀ nì*” (A *Ṣàngó* devotee who dances without flinging his legs is discrediting himself).⁷⁸ Further, the Yoruba believe that it is taboo to dance to the right when one is dancing for *Ọbalùfọ̀n* (patron deity). Another Yoruba statement says, “*Òsì là á jó ijó Ọbalùfọ̀n*” (it is towards the left that you move when you are dancing to *Ọbalùfọ̀n*).⁷⁹ The rhythm and speech of the musical instrument, especially the drum, guide the dancers. The drums are not played for entertainment only; they are equally serving to direct the adherents and devotees on movement. The drum is also used for working on the dancers into a state of ecstasy. It is believed that spirit possession may

⁷⁷ Idowu, *Olodumare God in Yoruba Belief*, 116.

⁷⁸ Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 106-7; Jacob A. Oluwafemi, “Communicative and Expressive Value of Bata Dance in Contemporary Nigeria” (2018): 1-18, accessed November, 20, 2019 <https://www.Academia.Edu/33527113>.

⁷⁹ Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 107.

take place as worshipers dance and respond to the drums' rhythm. The goal is that the dancers may enter into a trance and receive messages from the gods.⁸⁰

A dancer must understand the tones, language, and message of the drum. He or she must respond to the rhythm and poetry of the drum played by the drummer. As the drummer changes his⁸¹ pattern, the dancer also must respond by changing his or her body gesture at intervals. There is always a dialogue going on between the drummer and the dancer. When the drummer uses his drum to recite the *oriki* of the dancer or that of an *Òrìṣà* known to the dancer, this may encourage vigorous dancing in response to what the drummer is saying with his drum. However, there can be a misinterpretation of Yoruba drum poetry because some words in Yoruba may share common tonal inflection. As a result, the drummer may be the only one that can adequately interpret what he is saying with his drum. B. Ajayi proffers a condition by which the meaning of drum poetry may be decoded. According to Ajayi, "One who interprets must have a common semantic dialogue with the drummer over a conventional meaning attributed to the drummer. In other words, both the drummer and he who is to decipher the drummer's message must have the same semantic universe which thrives on conventional usage."⁸² The performance context can also help the listener decode what message the drummer is passing across. When in doubt, a dancer can ask the drummer to provide meaning to what the drum is saying even while the dance is going on.

In traditional Yoruba culture, formalized or virtuoso dance include *gbandikan*, *bàtá* dance, or *apónrán* dance. In each dance, the dancer must follow fixed dance steps with precision and delicacy of movement. Not all the Yoruba dance steps follow fixed

⁸⁰ Ademola Ishola, "Yoruba Beliefs about Sango," *Orita Ibadan: Journal of Religion Studies* 11, no. 2 (December 1977): 105-20.

⁸¹ It should be noted that in traditional Yoruba culture, only men are drummers. However, in modern Yoruba culture, it is not unusual to find female drummers playing alongside men.

⁸² B. Ajayi, "Yoruba Drum Language: A Problem of Interpretation," *Nigeria Magazine* 58 (1990): 31-32.

patterns. However, some Yoruba dance can be improvised. For example, there are recreational dances performed at social gatherings, mainly for relaxation and entertainment. It is common to find friends gathered at the end of the day's work for leisure, riddles, storytelling, and dance. In such a gathering, Yorubá dance such as *ijó oge* (maiden dance), *bòlòjò* (a style of dance unique to the Ègbádò in Yorubaland), *bírípò* dance (whirl around), and *àlujó* (free dance) may take place.⁸³

Orality and Literacy in Yoruba Society

In ancient times, long before the arrival of Western educational methods and Western civilization in the region, the Yoruba societies preserved and transmitted information orally from one generation to the next, within the context of an oral culture. Oral transmission is how morals, history, religious practices, and traditions were verbally taught, preserved, and passed from one generation to another.⁸⁴ John Mbiti observes the following concerning African people: "Most African people [groups] did not invent an alphabet for the art of reading and writing. Therefore, they could not keep written records of their history. Instead, they passed on information from one generation to another by word of mouth."⁸⁵ This is true of the Yoruba people. News and messages were disseminated most often through musical instruments such as talking drums, symbols, or the town crier.

In Yoruba traditional religion, the priest and worshipers function without a written order of worship. Lack of printed materials, however, does not affect the people's understanding of the sequence. Every aspect of religion that must be according to a

⁸³ See Omofolabo S. Ajayi, "Aesthetics of Yoruba Recreational Dances as Exemplified in the Oge Dance," *Dance Research Journal* 21, no. 2 (Autumn 1989): 1-8; Margaret Thompson Drewal and Henry John Drewal, "Gelede Dance of the Western Yoruba," *African Arts* 8, no. 2 (Winter 1975): 36-45.

⁸⁴ See Oludare Olajubu, "Iwi Egungun Chant in Yoruba Oral Literature" (MA thesis, University of Lagos, 1972); A. Babalola, *The Content and Form of Yoruba Ijala* (Oxford: Oxford University Press, 1966).

⁸⁵ John S. Mbiti, *Introduction to African Religion* (Oxford: Heinemann Education, 1975), 4.

particular order is not written down; it is done from memory. Both the priest and worshipers will still follow the sequence without missing any part of the course. Even the songs are performed from memory. Although the priest determines the flow of worship, worshipers already know what comes next in the flow, and they may anticipate it because the sequence might have been repeated several times through worship.

Oral literature manifests itself in storytelling, riddle, dance, music symbols, and proverbs, which are performed most of the time by oral poets in traditional Yoruba culture.⁸⁶ Oral poets are held in high esteem in Yoruba traditional culture. They are admired for their figures of speech, proverbs and idioms, and their command of Yoruba vocabularies.⁸⁷ Oral poets play essential roles at the traditional ceremonies and celebrations they are known for.

Various genres of Yoruba oral poetry include *oriki* (praise poetry), *ẹ̀sẹ̀ Ifá* (*Ifá* divination poetry), *ijálá* and *ìrẹ̀mòjé* (the poetry of hunters who are also usually devotees of *Ògún*, the god of iron), *iwì or ẹ̀sà* (the poetry of *Egúngún*, masquerade), *ràrà* (chant), or *ẹ̀kún iyàwó* (bride's lamentation), *àlọ́* (folktales), and *ọ̀fọ̀* (magical incantation). Most of these types of poetry have religious motifs, and their poets may belong to the society or cult that is associated with poetry.⁸⁸

The poets use verbal acts to entertain and educate the youth and children on cultural norms, morality, and religious beliefs. For example, in Yoruba traditional society, elders and parents use proverbs to teach, guide, correct and rebuke the young. *Àlọ́* (folktales) are the most communal of the Yoruba verbal art forms. Usually, after the

⁸⁶ See O. S. Sonde, "Artistic Significance of Yoruba Orature: A Study of Ege, an Oral Poetry of Egba People," *Journal of the Nigeria English Studies Association* 14, no. 2 (2003): 144-58.

⁸⁷ See B. W. Andrzejewski, S. Pilaszewicz, and W. Tyloch, eds., *Literatures and Sample Surveys* (New York: Cambridge University Press, 2009), 158.

⁸⁸ See Jacob Olupona, "The Study of Yoruba Religious Tradition in Historical Perspectives," *Numen* 40, no. 3 (September 1993): 240-73; Ruth Finnega, *Oral Literature in Africa* (Oxford: Oxford University Press, 1970), 79; Olaitan Olatunji, "Characteristic Features of Yoruba Oral Poetry" (PhD diss., University of Ibadan, Ibadan Nigeria 1970).

day's work, in the evening and with all the household present, traditional Yoruba people will tell tales.

It is worthy of note that in traditional Yoruba society, verbal artists, including musicians, enjoy poetic license and liberty to say anything through their poetry without fear of punishment. An age-old Yoruba saying attests to this fact: “*Oba kì í pòkòrin, n ó wii*” (the king does not kill a poet, I will talk). As Landeg White correctly observes concerning poetic license, “Oral poetry is permitted a freedom of expression which violates normal conventions. Chiefs and headmen may be criticized by their subjects, husbands by their wives, fathers by their children, employers or overseers by their workers, and political rulers by their subjects in ways that the prevailing social codes would not usually permit so long as it is done through poetry.”⁸⁹ In Yoruba traditional society, the poet can complain about inequalities observable in society using metaphors, idioms, and proverbs.

Oral poetry may be performed by a male or female poet. Most poets are referred to as *alàré* (entertainers) in traditional Yoruba society. Performances usually begin with *ìbà* (salutation or homage). *Ìbà* is given to acknowledge the gods, the powers that rule the land, and elders. For example, a musician will not perform publicly without a verbal salutation or honorific greeting, or else he or she may be attacked by the power that rules the land. The salutation can even be the *oríkì* (praise song).⁹⁰

Poets in traditional Yoruba society are known for their recitation of people's *oríkì*. When a poet presents the *oríkì* of an individual either through singing or talking drum, the Yoruba believe that such an appellation will make the person feel honored and

⁸⁹ Landeg White, “Poetic License: Oral Poetry and History,” in *Discourse and Its Disguises: The Interpretation of African Oral Texts*, ed. Karin Barber and P. F. de Moraes Farias (Birmingham, UK: University of Birmingham, 1989), 36.

⁹⁰ See Oludare Olajubu, “Iwì Egúngún Chants: An Introduction,” *Research in African Literature* 5, no. 1 (Spring 1974): 35.

recognized. The praised individual is expected to give the poet some money in appreciation of the verbal salutation through the *oriki*.⁹¹

It is interesting to note that, despite Western influence, oral culture still exists in Yoruba society. Even in Yoruba Christianity, regardless of denomination, oral culture still exists today.⁹²

⁹¹ See Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 100; Adeleke Adeeko, "Oral Poetry and Hegemony: Yoruba *oriki*," *Dialectical Anthropology* 26 (2001): 181-92.

⁹² It should be noted that in some congregations, especially in the villages, it is not unusual to find uneducated members who cannot read or write who prefer to receive messages and instructions orally. Such individuals may not be able to sing songs by reading from a song book or read verses of the Scripture directly from the Bible, but they usually sing songs and recite passages of the Scripture from memory.

CHAPTER 3

THE HISTORY OF BAPTIST MISSION WORK IN YORUBALAND

Before her independence, Nigeria was under British rule. In 1851, the British forces captured and occupied Lagos, one of the Yoruba cities in Nigeria, to suppress and safeguard the region from the slave trade¹ that was taking place in the area. Lagos was formally annexed and became a colony in 1861.² By 1900 political control has been established over Nigeria by the British as Nigeria became a British protectorate in 1901. From Lagos, the British penetrated the hinterland of Yorubaland.³

An Overview of Yoruba Christianity

The Yoruba were the first indigenes in Nigeria to have fruitful contact with European missionaries, officials, and traders.⁴ One of the contributing factors was Lagos, a Yoruba city that was annexed by the British crown as far back as 1861 and was the capital city of Nigeria and a significant seaport for several years.⁵ The earlier contact with the Western world afforded the Yoruba tribe a previous advantage of accessibility to

¹ In 1807, Britain declared the slave trade illegal and Britain sent its navy to West Africa waters to enforce the ban. Because Nigeria had been a major area for slave trade Britain had to intervene by sending its troops to Nigeria.

² See Edward Hertslet, R. W Brant, H. L. Sherwood, and Great Britain, *The Map of Africa by Treaty*, 3rd ed. (London: Cass, 1967), 120-22; Michael Crowder, *A Short History of Nigeria* (Washington, DC: Praeger, 1966), 21; James S. Coleman, *Nigeria: Background to Nationalism* (Los Angeles: University of California Press, 1958), 369.

³ See S. O. Biobaku, *The Egba and Their Neighbours* (Ibadan, Nigeria: University Press, 1991).

⁴ Meaningful missionary enterprise, which yielded enormous result in spreading of Christianity and in the development of Nigeria as a nation, began in the 1840s in Yorubaland.

⁵ Kalu Ezera, *Constitutional Developments in Nigeria: An Analytical Study of Nigeria's Constitution-Making Developments and the Historical and Political Factors that Affected Constitutional Change* (Cambridge: Cambridge University Press, 1960), 7.

Christian missionaries, exposure to Western education, and the possibility of travel to Europe.⁶ The Yoruba people in Abeokuta and Lagos, for example, had been enjoying the privilege of British education before 1902.⁷

The earlier attempt made by the Portuguese Roman Catholic mission to introduce Christianity in Nigeria in 1485 failed partly because the bearers of the Good News were the people involved in the slave trade.⁸ The missionaries could not penetrate some areas of the country, especially Yorubaland's interior, because of poor road access, persistent intertribal war, language difficulty, health issues, inadequate number of missionary personnel, and resistance by the tribal people.⁹

Despite several attempts to bring Christianity to Nigeria by the Western missionaries, the effort was not successful until the nineteenth century when freed slaves, now turned Christian, began to return from the United States to Sierra Leone, West Africa, in 1839.¹⁰ The British bill abolishing slavery in 1807 paved the way for missionaries to start to minister in the exploited regions of West Africa that were so saturated with the slave trade.¹¹ After the British parliament had prescribed the abolition of the slave trade,

⁶ Ezera, *Constitutional Developments in Nigeria*, 89.

⁷ Ezera, *Constitutional Developments in Nigeria*, 90. See also Kehinde Faluyi, "Migrants and Economic Development of Lagos From the Earliest of Times to 1880," *Lagos Historical Review* 1 (2001): 68-83.

⁸ See Rotimi Omotoye, "The Concept of God and Its Understanding by the Christian Missionaries in Yorubaland," in *God the Contemporary Discussion*, ed. E. Ade Odumuyiwa et al. (Ilorin, Nigeria: National Association for the Study of Religion, 2005), 105.

⁹ See S. O. Biobaku, *Sources of Yoruba History* (Oxford: Clarendon Press, 1973), 15; J. F. Ade Ajayi, *Christian Missions in Nigeria, 1841-1891: The Making of a New Elite*, Ibadan History Series (Evanston IL: Northwestern University Press, 1965), xiii.

¹⁰ See Abodunde Ayodeji, *A Heritage of Faith: A History of Christianity in Nigeria* (Lagos, Nigeria: Pierce Watershed, 2015), 32; Christopher Fyfe, "Four Sierra Leone Recaptives," *Journal of African History* 2, no. 1 (1961): 82; John S. Mbiti, *African Religion and Philosophy* (London: Heinemann, 1969), 231; Oluwatoyin B. Oduntan, "Iwe Irohin and the Representation of the Universal in Nineteenth-Century Egbaland," *History in Africa* 32 (2005): 296; Jocelyn Murray, *Proclaiming the Good News: A Short History of the Church Missionary Society* (London: Holder and Stoughton, 1985), 53-54.

¹¹ Edward Berman, *African Reactions to Missionary Education* (New York: Teachers College Press 1975), 3-4.

the British, in treaties with the United States of America and other European countries, authorized the capture of slave trade ships at sea. Elderly slaves who were captured were sent to Freetown in Sierra Leone. As a result, Sierra Leone became the port of destination for many slaves after abolishing the slave trade. While in Sierra Leone, the freed slaves were exposed to Christianity, and as such, Freetown became the center for spreading Christianity to other parts of West Africa.

The majority of the returned slaves were Yoruba. Many freed slaves had received Western education at Christian mission schools, converted to Christianity, and acquired the English language.¹² Some of the Nigerian Yoruba ex-slaves who had converted to Christianity, returned to their homeland beginning in 1845. Of these, most settled in Abeokuta, Lagos, and other towns in Yorubaland. The freed Yoruba slaves served as agents for the propagation of the gospel in the Yoruba interior.¹³ They were instrumental in spreading the Good News. The converted ex-slaves did not evangelize alone, but preached alongside the Western Christian missionaries. It is noteworthy that Christianity eventually entered Nigeria successfully through Yorubaland in the nineteenth century.¹⁴

The first Christian missionary to come to Yorubaland was Thomas Birch Freeman, a Methodist missionary from the United Kingdom who arrived in Badagry and

¹² For more discussion on Yoruba freed slaves from Sierra Leone, see Jean Herskovits Kopytoff, *A Preface to Modern Nigeria: The "Sierra Leonians" in Yoruba 1830-1890* (Madison: University of Wisconsin Press, 1965); Kristin Mann, *Slavery and the Birth of an African City: Lagos, 1760-1900* (Bloomington: Indiana University Press, 2007).

¹³ See J. D. Y. Peel, *Aladura: A Religious Movement among the Yoruba* (London: Oxford University Press, 1968), 36-38; Mary Emily Wright, *The Missionary Work of the Southern Baptist* (Philadelphia: American Baptist Publication Society, 1907), 266.

¹⁴ Several unfruitful attempts were made by Christian missionaries to introduce Christianity in Nigeria. For example, the first attempt was made by the Portuguese Roman Catholic in 1485, as mentioned previously. For details, see A. Agha, *Early European Missionary to West Africa: An Introduction to West African Church History* (Enugu, Nigeria: SAPS Nigeria, 1999).

settled in Abeokuta, Yorubaland, in 1842.¹⁵ Christmas services were held for the first time at Badagry in 1842.¹⁶

The Church Missionary Society (CMS) of the Anglican Church of Great Britain followed shortly afterward in 1844. The CMS arrived in Badagry. It was the second Christian mission to arrive in Yorubaland. In 1846,¹⁷ the CMS set up headquarters in Abeokuta and started a Yoruba mission at Abeokuta in 1852. Among the missionaries sent to Abeokuta were Henry Townsend and Samuel Ajayi Crowther. Samuel Ajayi Crowther was one of the liberated slaves who converted to Christianity and received Western education under the CMS mission. Samuel Ajayi Crowther was an ordained bishop in the Anglican church in 1864.¹⁸

After the Methodists' and the Anglicans' arrival, the Baptist Mission was the third Christian mission to arrive in Yorubaland. In 1850, the Foreign Mission Board (FMB) of the Southern Baptist Convention of the United States of America sent Thomas Jefferson Bowen to Nigeria. Bowen, a Southern Baptist missionary, became the first Baptist missionary to begin work in Yorubaland. Roman Catholicism was the fourth church to reach Yorubaland, with the arrival of the Catholic Society of African Mission of France in 1867, which was established at Lagos.¹⁹

¹⁵ Peel, *Aladura*, 48; M. M. Familusi, *Methodism in Nigeria 1842-1992* (Ibadan, Nigeria: N. P. S. Educational 1992), 11.

¹⁶ See Olubunmi Taiwo Olumuyiwa, *A History of Anglican/Methodist Collaboration in Nigeria within the Yoruba Socio-Cultural Context* (Bern, Switzerland: Peter Lang A. G. International, 2013), 6.

¹⁷ It is useful to note that in 1846, also, the Presbyterian Church of Scotland mission sent missionaries to Eastern Nigeria to start work in Calabar. See Ajayi, *Christian Mission in Nigeria*, 158-59; Fred I. Omu, "The Dilemma of Press Freedom in Colonial Africa: The West African Example," *Journal of African History* 9, no. 2 (1968): 279-98.

¹⁸ See John Baur, *2000 Years of Christianity in Africa: An African Church History* (Nairobi: Kenya: Pauline Publications 1994), 112; See also, David Northrup, "Becoming African: Identity Formation among Liberated Slaves in Nineteenth-Century Sierra Leone," *Slavery and Abolition* 27, no.1 (April 2006): 6.

¹⁹ See Mark Kelly, "Mission on the Move in a Volatile Land," *The Commission* (July/August 1995); 10; D. F. Oroniran, *The Baptist Heritage: A Nigerian Perspective* (Ibadan, Nigeria: Titles Publishers, 2013), 126.

Thus, the earliest mission work in Nigeria began through Yorubaland and was carried out by four missionary societies, namely the Wesleyan Methodist Missionary Society; the Anglican Church Missionary Society; the Foreign Mission Board of the Southern Baptist Convention of the United States; and the Catholic Society of African Mission of France.²⁰ As soon as the Christian missionaries were established in Yorubaland, they began to spread the gospel to other parts of the country.

The immediate challenge faced by all the Christian missionaries in spreading the Good News was the need to learn and master the language to carry out their evangelization of the Yoruba people within their oral culture. Understanding the language and being able to communicate with it were instruments to access the Yoruba. The missionaries devoted efforts not only to the study of the Yoruba language but also to reducing the language to writing.²¹ Attempts were made to make available the scripture and all other materials that the converts could use in Christian worship. Therefore, the Bible, printed liturgies for weekly services, personal prayers, and devotional materials, hymnals, and songbooks were translated and published in the Yoruba language by the missionaries.²²

Prominent among the missionaries who made efforts in studying the Yoruba language and who published translated English materials in the Yoruba language were Samuel Ajayi Crowther, Henry Townsend, and Thomas Jefferson Bowen. Samuel Ajayi Crowther, after his education under the CMS mission, began a formal study of Yoruba. He was instrumental in the translation of the English Bible into Yoruba in 1843. Crowther wrote the first primer in Yoruba (*Iwe ABD*) in 1849. In London, in 1850, he published *Epistle to the Romans*. Further, in 1851, Crowther translated the books of

²⁰ See Ajayi, *Christian Missions in Nigeria*, xiii-xiv.

²¹ See Ajayi, *Christian Missions in Nigeria*, 13; P. E. H. Hair, *The Early Study of Nigerian Languages* (London: Longman, 1967), 54.

²² See J. F. Ade Ajayi, "How Yoruba Was Reduced to Writing," *Odu: A Journal of Yoruba, Edo, and Related Studies* 8 (1960): 49-58.

Luke, Acts, James, and Peter into Yoruba. In 1852, he wrote *Vocabulary of the Yoruba Language* published in London for the CMS.²³ In 1854, Henry Townsend, a CMS missionary, set up a small press on his missionary compound at Abeokuta, where he printed and distributed religious pamphlets in the Yoruba language.²⁴ Thomas Bowen, a Baptist missionary, studied the Yoruba language, and in 1858, he also published a literary work in Yoruba entitled *Grammar and Dictionary of the Yoruba Language*.²⁵

The Christian missionaries in Yorubaland introduced the people to Christianity, and the Yoruba people benefited from Western education. While the missionaries devoted effort to studying the Yoruba language, they also taught the converts how to read and write. As Ade Ajayi observes, “The driving force behind the work on the Nigerian languages was the anxiety to teach the converts and would-be converts to read the Bible.”²⁶

Education was one of the means by which the missionaries spread Christianity in Yorubaland. The missionaries established schools where the converts were taught how to read and write. As the people were exposed to Western education, they became more literate. As M. O. Akinwumi observes,

The early schools in Nigeria were founded, managed and staffed by Christian agencies. The primary objective of the missionaries was to convert the people to Christianity through education. The schools were Crowther’s principal method of evangelization. All good missionaries made it their duty to convert the children

²³ See Modupe Oduyoye, “The Planting of Christianity in Yorubaland 1842-1888,” in *Christianity in West Africa: The Nigerian Story*, ed. O. U. Kalu (Ibadan, Nigeria: Daystar Press, 1978), 251; Michael Crowder, *The Story of Nigeria* (London: Faber and Faber, 1978), 48; Emmanuel A. Ayandele, *The Missionary Impact on Modern Nigeria 1842-1914: A Political and Social Analysis* (London: Longman Group, 1966).

²⁴ Ajayi, *Christian Mission in Nigeria*, 158-59; A. Olukoju, “Christianity and the Development of the Nigerian State,” in *Nigeria Peoples and Cultures*, ed. A. Osuntokun and A. Olukoju (Ibadan, Nigeria: Davidson, 1997), 136-56.

²⁵ Ajayi *Christian Mission in Nigeria*, 127.

²⁶ Ajayi, *Christian Mission in Nigeria*, 13.

willy-nilly through education. Thus, the beginning of education in Nigeria is traceable to Christian missionaries.²⁷

Education did not only broaden people's knowledge, but it also gave them elite status. As many indigenes realized that education leads to financial prosperity, many were drawn to Christianity.²⁸

In the early part of the twentieth century, other mission enterprises started to enter Yorubaland and establish themselves. Examples of these missions include the Seventh Day Adventist from the United States of America in 1914, the Salvation Army from England in 1920, and the Apostolic Church Movement from Great Britain in the 1930s.²⁹ Beyond these three missions, other Christian missionaries also joined in establishing their mission in Yorubaland. More churches were founded, schools and colleges were established, clinics and hospitals were opened, and the people were also introduced to more advanced farming methods.³⁰ During the earlier years of Christian mission work in Yorubaland, instruction in the traditional schools and churches was carried out through oral recitation because of the scarcity of books and other resource materials and the lack of literacy. The European missionary presence in Yorubaland also contributed to the spread and further development of printing and publishing. The school

²⁷ M. O. Akinwumi, "The Contribution of the Church to Education, Economic and Health Care Service in the Southern Part of Ondo State," in *Religion and Development of a Nation*, ed. P. A. Dopamu (Ilorin, Nigeria: N. A. S. R. 1988), 58-70.

²⁸ See Elizabeth Isichei, *A History of Christianity in Africa: From Antiquity to the Present* (Grand Rapids: W. B. Eerdmans, 1995), 298; Billiamin A. Alli, "Acculturative Forces: Nigeria in Transition," *Journal of Black Studies* 4, no. 4 (June 1974): 376-95; Abiodun Adetugbo, "The Development of English in Nigeria up to 1914: A Socio-Historical Appraisal," *Journal of the Historical Society of Nigeria* 9, no. 2 (June 1978): 89-103.

²⁹ See Charles W. Knight, "A History of the Expansion of Evangelical Christianity in Nigeria" (ThD diss., The Southern Baptist Theological Seminary, 1951); David Agboola, *The Seventh-Day Adventist in Yorubaland, 1914-1964: A History of Christianity in Nigeria* (Ibadan, Nigeria: Daystar Press, 1987); Akinyele J. Omoyajowo, *Cherubim and Seraphim: The History of an African Independent Church* (New York: Nok Publishers, 1982); G. A. Oshintelu, *History of the Aladura (Independent) Churches 1918-1988: An Interpretation* (Ibadan, Nigeria: Hope Publication 2007); Deji Ayegboyin and Ademola Ishola, *African Indigenous Churches: An Historical Perspective* (Lagos, Nigeria: Greater Heights Publication, 1999).

³⁰ See Geoffrey Hanks, *70 Great Christians: Changing the World*, 2nd ed. (Fearn, Scotland: Christian Focus, 1998); Edward Geoffrey Parrinder, *Africa's Three Religions*, 2nd ed. (London: Sheldon Press, 1976).

system of the missionaries gave rise to the printing, publishing, and selling of books. As D. Jowitt notes, “The missionaries made some converts and established schools that taught literacy and practical skills, and with the aid of a CMS printing press, the first newspaper was published in Yoruba.”³¹ D. C. Nwosu corroborates this assertion: “Christian missionary education and evangelism gave rise to missionary involvement in the book industry, marking the beginning of printing and publishing in Nigeria.”³²

It was in Yorubaland that the first newspaper in the country was printed in 1859, marking a milestone in Nigerian print culture: *Ìwé Ìròhìn fún Àwọn ará Ègbá àti Yorùbá* (Newspaper for the Egba and Yoruba Peoples). However, between 1840 and 1910, liturgical materials such as Bibles, prayer books, hymnals, and Yoruba language textbooks written by missionaries were produced in Great Britain and imported to Nigeria, especially Yorubaland.³³ The advent of Christianity in Yorubaland, therefore, brought significant changes to the land. J. D. Peel called Christianity in Yorubaland a “catalyst for social change.”³⁴ The CMS Bookshop combined publishing and selling of books in Yorubaland.³⁵ The advent of Christianity provided people with a whole new way of life. The indigenes became aware of the Christian faith and Western culture. From, outward appearances animism practices declined. Many new converts practiced

³¹ David Jowitt, *Christianity: A Concise History* (Ibadan, Nigeria: Kraft Books, 2010), 222.

³² D. C. Nwosu, “Religion and Development: Educational Perspective,” in Dopamu, *Religion and Development of a Nation*, 47.

³³ Publishing and printing in Nigeria were pioneered by CMS missionary Henry Townsend (1815-1865). After he set up a printing press at Abeokuta in 1854, he began to distribute religious pamphlets. In addition to establishing their own publishing firm in Yorubaland, the CMS contracted to companies such as Seeleys in London for the printing and distribution of religious books and pamphlets in both Yoruba and English. See Ajayi, *Christian Mission in Nigeria*, 158-60; Fred Omu, *Press and Politics in Nigeria, 1880-1937* (London: Longman, 1978), 7-8.

³⁴ Peel, *Aladura*, 36.

³⁵ See Modupe Oduyoye, “The Church in Yorubaland 1842-1992,” in *The Anglican Church in Nigeria 1842-1992*, ed. A. Omoyajowo (Lagos, Nigeria: Macmillan, 1994), 12; Olukoju, “Christianity and the Development of the Nigeria State,” 136.

“split-level Christianity.”³⁶ Many embraced Christianity but secretly continued to practice their old ways. Many people became literate and received elite status. Further, through Western education introduced by the missionaries, practical skills needed for economic independence were developed, and experts in different areas were produced. Access to educational materials further provided the people with information on trade, politics, and current affairs within and outside the country.³⁷

An Overview of Baptist Mission Work in Yorubaland

Southern Baptist mission work in Yorubaland began when Thomas Jefferson Bowen landed in Yorubaland in 1850.³⁸ He planted the first Baptist mission station in Orile Ijaye near Ibadan in 1852.³⁹ Eventually, when Orile Ijaye was destroyed during the intra-tribal war in 1862, the Baptist Christians in Ijaye fled to Abeokuta to settle as refugees; they continued to practice the Baptist faith.⁴⁰

In 1855 Bowen opened another Baptist mission station in Ogbomoso. Chief Ogunlabi Odunaro Apaebu, who was ruling Ogbomoso at that time, offered his hand of friendship to the Bowens at Ogbomoso, where they established a day school and Sunday

³⁶ The act of combining Christianity with secret practices of traditional religion and animism is what Hiebert, Shaw, and Tiéno called “Split-level Christianity.” For more detailed discussion, see Paul G. Hiebert, Daniel R. Shaw, and Tite Tiéno, *Understanding Folk Religion: A Christian Response to Popular Beliefs and Practices* (Grand Rapids: Baker, 1999), 15-29.

³⁷ For further discussion on changes brought to Yorubaland by the Christian missionaries, see Yetunde Balogun, “The Emergence and Contributions of Christian Missions to the Civilization of Yoruba Kingdoms in the Old Oyo Empire,” *International Journal of Arts and Sciences* 9, no. 4 (2017): 21-30; Arinpe Adejumo, “A Postcolonial Analysis of the Literary and Cultural Consequences of the Abolition of the 18th Century Transatlantic Slave Trade on the Yoruba of Southwestern Nigeria,” *LUMINA* 21, no. 2 (2010): 1-23.

³⁸ See Louis M. Duval, *Baptist Mission in Nigeria* (Richmond VA: Education Department Foreign Mission Board S.B.C, 1928), 48-49; Kelly, “Mission on the Move in a Volatile Land,” 10; Ademola S. Ajayi, *Baptist Work in Nigeria, 1850-2005: A Comprehensive History* (Ibadan, Nigeria: Book Wright, 2010), 14.

³⁹ Ajayi, *Baptist Work in Nigeria, 1850-2005*, 33.

⁴⁰ Ajayi, *Christian Mission in Nigeria*, 170; D. F. Oroniran, *The Baptist Heritage*, 132-33.

schools.⁴¹ Due to failing health, Mr. Bowen and his wife left for the United States in 1856 and could never return.⁴²

Between 1850 and 1868, the Southern Baptist missionaries had established five mission stations in Orile Ijaye, Lagos, Ogbomoso, Abeokuta, and Oyo.⁴³ However, the American civil war, which happened between 1860-1865, harmed the Yoruba Baptist mission. It was impossible to send and finance missionaries from the Southern Baptist Convention due to the civil war. Before the war came to an end in 1865, a resolution was taken to close down the Baptist missionary work in Yorubaland.⁴⁴ While the Southern Baptist missionaries were away due to the civil war, the Yoruba indigenes led the missions. One of the Yoruba leaders who was holding forth was Moses Oladejo Stone.⁴⁵

At the end of the American Civil War, Rev. W. J. David was appointed as a missionary to Nigeria. With his efforts, First Baptist Church in Lagos was organized in 1876. In 1886, Rev. W. J. David opened Baptist Academy at Lagos, the first Baptist secondary school in Nigeria. Sadly, a disagreement occurred between Rev. W. J. David and Moses Oladejo Stone. The disagreement later resulted in a schism, a breakaway, and

⁴¹ Ademola S. Ajayi, "The Place of Ogbomoso in Baptist Missionary Enterprise in Nigeria," *Ogirisi: A New Journal of African Studies* 8 (2011): 19; Adekunle Babatunde Ogunlana, "The Nigeria Baptist Yesterday, Today and Tomorrow: A Critical Reflection," accessed July 10, 2019, <https://www.academia.edu/37744587>; J. A. Atanda, *Baptist Churches in Nigeria 1850-1950: Accounts of Their Foundation and Growth* (Ibadan, Nigeria: University Press, 1988)122; Oroniran, *The Baptist Heritage*, 135; Ajayi, *Christian Mission in Nigeria*, 98-99.

⁴² Ajayi, *Baptist Work in Nigeria*, 33.

⁴³ Oroniran, *The Baptist Heritage*, 141.

⁴⁴ See Baker J. Cauthen, *Advance: A History of Southern Baptist Foreign Mission* (Nashville: Broadman, 1970), 142.

⁴⁵ Thomas O'Connor High, *Outlined Notes on the Expansion of Baptist Work in Nigeria 1850-1939* (Ibadan, Nigeria: Carson, 1970), 13; For further discussion of Moses Ladejo, his life and work with the Nigerian Baptist Convention, see I. A. Adedoyin, *Moses Oladejo Stone and the Beginning of Baptist Work in Nigeria* (Ibadan, Nigeria: Nigerian Baptist Bookstore, 1998).

finally, the founding of a Yoruba Baptist church, Ebenezer Baptist Church, in 1888. It was the first independent Baptist church in Nigeria.⁴⁶

The work of God continued to expand in Yorubaland as the independent Baptist church grew alongside the Southern Baptist work. Moses Oladejo Stone rejoined the Southern Baptist mission in 1894, and he was called to be the pastor of First Baptist Church, Lagos. Under his leadership, it was recorded that the Baptist work experienced rapid growth; more Baptist stations were opened, and more churches were planted.⁴⁷ Because of Moses Oladejo Stone's efforts, First Baptist Church, Lagos, called him "Spurgeon of Africa."⁴⁸

Baptist mission work continued to spread to Yorubaland's interior from Lagos to Abeokuta to other towns including Oyo, Saki, Ogbomoso, Ibadan, Igboho, and Ilorin.⁴⁹ Evangelism in Yorubaland's interior was not easy in the early years of Baptist mission work because of attacks and dangerous roads.⁵⁰ According to missionary Louis Duval's report, traveling was dangerous and challenging for more than fifty years due to the Islamic wars called the holy-*jihad*.⁵¹ Islamic leaders were imposing their laws on the people as they conquered many Yoruba towns and cities. The growing church founded in Abeokuta was also faced with difficulties, persecution, and attack by both the Yoruba traditional religion adherents and the hostile Muslims. Despite the difficulties, the Southern Baptists did not lose their focus and continued to pursue the ministries of preaching, teaching, and healing. For example, Baptist mission schools were established

⁴⁶ See Cauthen, *Advance*, 142-48; High, *Outlined Notes*, 18.

⁴⁷ High, *Outlined Notes*, 25; Adedoyin, *Moses Oladejo Stone*, 31-32.

⁴⁸ See Cauthen, *Advance*, 146.

⁴⁹ E. O. Babalola, *Christianity in West Africa* (Ibadan, Nigeria: Scholar Publications, 1976), 14.

⁵⁰ Duval, *Baptist Mission in Nigeria*, 112.

⁵¹ Duval, *Baptist Mission in Nigeria*, 112-17.

in different parts of Yorubaland. These were of four types: Baptist day schools where pupils receive elementary education, Baptist secondary modern schools and high schools where students receive secondary education, Baptist teachers' colleges, and Baptist pastors' schools and theological seminaries. Many Baptist hospitals and clinics of high standards were opened in Yorubaland for people's health care.⁵²

The Founding of the Nigerian Baptist Convention

In 1882, Rev W. J. David organized a meeting of Baptist Christian workers. In the meeting, Baptist missionaries and indigenous Baptist pastors gathered together. The meeting was called the "Associational Theological Institute" and was meant for Christian workers.⁵³ In 1898, a second such meeting was called by Rev. C. E. Smith. The meeting of 1898 was called "Workers Institute," and it continued to be held annually. Meanwhile, the indigenous Christian workers had also organized themselves into what was known as the "Native Workers Conference," and members began to meet annually from 1907.⁵⁴

As the Southern Baptist missionaries in Yorubaland met to plan and prepare for the future work, they planned that the Yoruba natives who worked with them should also meet every other year for prayer and counsel. In 1910, the Southern Baptist mission made provision for the Yoruba native workers to meet with them at the same venue where the Southern Baptist annual mission meeting took place.⁵⁵ In 1913, Southern Baptist missionaries Dr. George Green and the Rev. L. M. Duval arranged for the meeting of "Yoruba Baptists." At the annual Native Workers Conference meeting of 1914 held at Ibadan, the name "Yoruba Baptist Association" was adopted.⁵⁶

⁵² See Oroniran, *The Baptist Heritage*, 176-78.

⁵³ See Cauthen, *Advance*, 148.

⁵⁴ Cauthen, *Advance*, 148.

⁵⁵ See Duval, *Baptist Mission in Nigeria*, 156-57.

⁵⁶ Duval, *Baptist Mission in Nigeria*, 160.

The association was the forerunner of the Nigerian Baptist Convention. As Yoruba Christians, who were traders, migrated to other parts of Nigeria, planted churches, Baptist work continued to expand. More non-Yoruba Baptists joined the organization, and the Baptist denomination began to move beyond Yorubaland. The name “Yoruba Baptist Association” could no more be used, and it was changed to the “Nigerian Baptist Convention.”⁵⁷ Missionary Louis Duval asserts concerning the change of name from Yoruba Association: “It became apparent that the name “Yoruba” was inappropriate, for our work had extended until it had taken in many other people of different races and languages. This made it necessary to change the name to “The Nigerian Baptist Convention.”⁵⁸ In 1919, at the annual conference meeting, the name “Yoruba Baptist Association” was changed to the “Nigerian Baptist Convention” to accommodate other Nigerian Baptists who have joined the association and were not Yoruba.⁵⁹ The location chosen for the headquarters of the Nigerian Baptist Convention was *Òkè-Bólà, Ìbàdàn*.

There is no denying that the Southern Baptist presence in Yorubaland has brought significant change to the indigenes’ religious, social, and educational lives. From Yorubaland, the Southern Baptist Convention was able to reach out in the early twentieth century to other parts of Nigeria. As Charles S. Green asserted in 1936, “The Yorubaland is the most strategic area of civilized Africa since it is a gateway to the Northern part of Nigeria.”⁶⁰

⁵⁷ See Ezekiel A. Bamigboye, *The History of Baptists Work in Northern Nigeria, 1901-1975* (Ibadan, Nigeria: Powerhouse Press & Publication, 2000), 38.

⁵⁸ Duval, *Baptist Mission in Nigeria*, 160.

⁵⁹ See High, *Outlined Notes*, 35; Travis M. Collins, *The Baptist Mission of Nigeria, 1850-1993: A History of the Southern Baptist Convention Missionary Work in Nigeria* (Ibadan, Nigeria: Y-Books, 1993), 139; Ajayi, *Baptist Work in Nigeria 1850-2005*, 135; Charles E. Maddry, *Day Dawn in Yorubaland* (Nashville: Broadman, 1939), 126-27.

⁶⁰ Charles S. Green, *New Nigeria: Southern Baptists at Work in Africa* (Richmond, VA: Foreign Mission Board, Southern Baptist Convention, 1936), 107.

Despite the challenges and difficulties the early missionaries faced, Baptist work continued to expand because the missionaries did not give up. The Southern Baptist missionaries worked with indigenous missionaries to spread the gospel to other parts of the country and beyond. New converts were baptized and disciplined, and new churches were planted.

It is noteworthy that the Nigerian Baptist Convention has grown and has expanded even beyond Nigeria. The current Executive President of the Nigerian Baptist Convention, Samson Olasupo Ayokunle, reported as of 2014 a worldwide membership of about three million baptized members and over twice as many more baptized members.

Today, the Nigerian Baptist Convention, started by Thomas Jefferson Bowen in 1850, has grown to over ten thousand churches with about three million baptized members, and up to six and half million non-baptized members spread across the nation. At present, the work of the Convention has metamorphosed into thirty-three conferences in Nigeria alone. Apart from its spread in Nigeria, the work has also spread to several other African countries such as the Republic of Benin, Cote d'Ivoire, Mali, Sierra Leone, Mozambique, Chad, Niger, and Burkina Faso. Both the United Kingdom and the United States of America are also experiencing the effects of the phenomenal growth of the work in Nigeria.⁶¹

The Nigerian Baptist Convention continues to practice its belief and faith as expressed by the Executive President of the Convention, Olasupo Ayokunle :

The Convention accepts the Bible as its authority for faith and practice, confesses the deity and Lordship of Jesus Christ, and believes in salvation only by grace, through faith. It practices believer's baptism, church membership of believers, and the priesthood of all believers. The local community of believers is autonomous, and church polity or government is congregational. The Convention seeks to fulfill the Great Commission through mission and evangelism. It is in favor of religious freedom, the separation of church and state, and voluntary cooperation between and among churches.⁶²

It is noteworthy that the Nigerian Baptist Convention continues to nurture its members in worship, Bible study, prayer, stewardship, fellowship, discipleship, missions, and evangelism.

⁶¹ Samson Olasupo Ayokunle, "A Century of Nigerian Baptist Convention Life: A Call for Celebration and Renewal," in *A Century of Nigeria Baptist Convention: A Call for Celebration and Renewal*, by Nigerian Baptist Theological Seminary and Nigerian Baptist Convention (Ogbomoso, Nigeria: Publishing Unit Nigerian Theological Seminary, 2014), 29-30.

⁶² Ayokunle, "A Century of Nigerian Baptist Convention," 27.

The Growth of Yoruba Christianity

The works of Christian missions continue to be part of the history of the Yoruba society. The activities of Christian missions in Yorubaland brought transformations to the land. The transformations are evident in the planting and growth of churches and mission stations due to evangelism, the development, and growth of educational programs, medical institutions and services, and unity.

Church Growth

The emergence of new churches and prayer houses⁶³ in Yorubaland could be observed as a sign that Christianity is advancing in the land. It is not an exaggeration to say that churches may be found at almost every corner of Yorubaland. In addition to registered churches that are spread all over the land, one may find many other unregistered churches at virtually every available space, such as warehouses, uncompleted buildings, and family houses. Although one may question the motive behind the founding of some churches, most of them started due to the people's spiritual yearning.

Unity

Despite denominational and doctrinal differences among the Christian churches, the missionaries' integration among the Yoruba Christians continues to exist. The agreement among Christian missions and denominations in Yorubaland is further strengthened through collaborative efforts in evangelism by different denominations. For example, it is common to find mission churches and independent churches working together under the Christian Association of Nigeria (CAN).

E. A. Ayandele rightly expresses the new identity and positive change that Christianity has brought to Yorubaland. Over fifty years ago, British social scientist E. A. Ayandele wrote in glowing terms of the benefit of mass education and literacy:

⁶³ Prayer houses are buildings set apart in a community for Christians to gather essentially for the purpose of prayer.

The rapid economic development, the establishment of “Native courts” and councils, post and telegraphs, the introduction of bicycles and commercial lorries, the constitution of motor roads, and the “iron horse”- all these introduced a new wealth, opened up opportunities, exciting immeasurable hopes and created fresh values. To the masses, education was the only key that could unlock the mysteries and the prosperity of the new world being created. So high did the prestige of learning become that, as it was recorded, it was *infra dig* for a man who knew how to write or read to carry any load of any kind including Bibles and hymn books which had to be carried for the Christians.⁶⁴

Some scholars, however, see the advent of Christianity in Yorubaland differently. For example, Jacob Kehinde Oluponna says, “The advent of Christianity seems to have swept away a significant part of the traditional socio-cultural vitality of the people, so much so that to a large extent, many Christian converts had to change their perspectives.”⁶⁵

One may argue that Yorubaland's Christian missions have positively influenced the eradication of many heinous traditional practices such as human sacrifice, ritual murder, slavery, and the killing of twins. As a result of Christian teachings, which also encourage the valuing and preservation of each human life, such acts as those mentioned above are no longer practiced in Yorubaland.

The Rise of Yoruba Hymnody in the Church

The origin of hymn singing in Yoruba Christian churches can be traced to the efforts and activities of the European and American Christian missionaries who brought Christianity to the Yoruba in the nineteenth century. As the missionaries established churches and mission stations in Badagry, Abeokuta, Lagos, and Ogbomoso, they did not penetrate the interior without their Bible and hymnals. The missionaries brought their church hymnals with them as they evangelized.⁶⁶

⁶⁴ Ayandele, *The Missionary Impact on Modern Nigeria 1842-1914*, 289.

⁶⁵ Jacob Kehinde Oluponna, “Major Issues in the Study of African Traditional Religion,” in *African Traditional Religions in Contemporary Society*, ed. J. K. Oluponna (New York: International Religious Foundation, 1991), 26.

⁶⁶ See Olatunji O. Vidal, *The Institutionalization of Western Music Culture in Nigeria and the Search for National Identity*, Inaugural Lecture Series Obafemi Awolowo University 161 (Ile-Ife, Nigeria: Obafemi Awolowo University Press, 2002), 8.

The new converts were exposed to Western Christian church music as they were introduced to Christianity. As the missionaries preached and read the Bible, they also sang Western hymns to the Yoruba people that they were trying to convert to Christians. The evangelists simply selected and sang hymns that had been effective in their British or American evangelistic work, especially hymns that have helped Christians in their journey of faith. The converts were not exposed to church hymns only; they were also exposed to musical instruments such as harmonium, organ, and piano. However, the converts had to give up their indigenous musical practices. At this early stage of Christianity's introduction to the Yoruba by the missionaries, traditional music and musical instruments were not allowed. According to Godwin Sadoh, the missionaries prohibited the followers of the faith from cultural and traditional practices, including playing traditional musical instruments. The missionaries feared that traditional music and musical instruments could lead the new converts back to pagan worship.⁶⁷ There were some varieties of reactions to this. While some converts willingly renounced their *òrìṣà* and musical instruments, others played dual allegiance. Those who could not cope went back to their former religion.⁶⁸

The first hymns the missionaries sang and the Bible they read to their converts were written in English. The new converts could not participate meaningfully in worship and singing because they could not speak the missionaries' language.⁶⁹ Not all the early converts could speak English or read and write because most of them were illiterate. As noted by Roberta King, only the freed African slaves had learned the English language

⁶⁷ Godwin Sadoh, *Thomas Ekundayo Phillips: The Doyen of Nigerian Church Music* (Bloomington, NY: iUniverse, 2009), 3.

⁶⁸ Àjàkà, a Yoruba master drummer, was an example. When he was converted to Christianity, he could not do away with his drums. Initially he secretly played the drums even after his conversion, but when Àjàkà was convicted of his dual allegiance, he eventually handed over his drums to the missionary Henry Townsend and repented. For a detailed discussion of Àjàkà the master drummer, see J. D. Y. Peel, *Religious Encounter and the Making of the Yoruba* (Bloomington: Indiana University Press, 2000), 290-91.

⁶⁹ Godwin Sadoh, "A Historical Survey of Congregational Singing and Hymnody in Nigeria," *The Hymn* 56, no. 3 (Summer 2005): 32.

and the singing of Methodist hymns.⁷⁰ Although most of the new converts could not read the hymnal or the Bible, it was common to find some Yoruba Christians carrying their Bible and hymnal to prove that they have become Christians. Meanwhile, the missionaries wanted to encourage the converts' participation and meaningful involvement during worship and bridge the language gap, so they translated the English hymns into the indigenous language.⁷¹

The first indigenous hymnal in the Yoruba language, *Ìwé Orin Mímó*, was published in London by the Church Missionary Society (CMS) in 1863. Listed below are some of the earliest indigenous hymnals in Yoruba from different denominations. None of these were published in Nigeria:

1. *Ìwé Orin Mímó*, published by the Church Missionary Society (CMS) in 1863.⁷²
2. *Orin Mímó Ti Àwọn Methodist Ni Èdè Yorùbá*, published by Wesleyan Missionary Society in 1876.⁷³
3. *Orin Mímó Ni Èdè Yorùbá*, published by The Roman Catholic Church in 1893.⁷⁴
4. *Ìwé Orin Ti Ijọ Baptist Ni Nigeria*, published by The Southern Baptist Convention in 1907.⁷⁵

⁷⁰ See Roberta King et al., *Music in the Life of the African Church* (Waco, TX: Baylor University Press, 2008), 26.

⁷¹ Sadoh, "A Historical Survey of Congregational Singing," 32; Isaac O. Ibude, "An Overview of the Music Ministry of the Nigerian Baptist Convention," in by Nigerian Baptist Theological Seminary and Nigerian Baptist Convention, *A Century of Nigerian Baptist Convention*, 85; Samuel O. Auda, "Towards the Indigenization/Acculturation of Christian Hymnody in the 21st Century Local Church in Africa: A Case of the Yoruba Hymns," *Ogbomoso Journal of Theology* 17, no. 2 (2012): 199.

⁷² Church Missionary Society, *Iwe Orin Mimo* (London: Church Missionary Society, 1863), accessed September 8, 2019, www.hathitrust.org/digitallibrary

⁷³ John Wesley and Wesleyan Methodist Missionary Society, *Orin Mimó Ti Awon Methodist Ni Ède Yoruba*, rev. ed. (London: Wesleyan Missionary Society, 1876), accessed November 15, 2019, www.hathitrust.org/digitallibrary

⁷⁴ Catholic Church, Vicariate Apostolic of Benin (Nigeria), *Iwé Orin Mímó L'ede Yoruba, Ou, Manuel De Chants Religieux De La Mission Du Benin* (Alençon, France: Renaut-De Broise, 1893), accessed November 17, 2019 www.hathitrust.org/digitallibrary.

⁷⁵ See Ajayi, *Baptist Work in Nigeria 1850-2005*, 356.

To encourage Yoruba Christians who are lovers of music to sing more English songs in their language, individuals also translated English songs into Yoruba. Adolphus Williams, a music teacher at Abeokuta, was one of these persons. He translated several popular English songs into Yoruba.⁷⁶

The singing of hymns was a significant part of Christian worship. Early European and American missionaries should be credited for introducing the natives to Christian hymns sung in their local language. Although the hymns they introduced were the ones the missionaries thought could be best used to worship the God of the Bible, they did not know that their music might later create problems for the converts. Roberta King rightly observes that:

Rather than taking the receptor's impressions and perception into mind, they introduced, in all sincerity, music that was assumed to be correct, of the best quality, and even sacred. Most probably, missionaries were inundated with so many new problems that the music that was convenient and "good enough for mother" was assumed to be God's music and therefore, good enough for new converts. Second, foreign tunes with foreign rhythms were introduced into the church. Along with other aspects of his new faith, the African convert was forced to accept a new musical language, one that was often not understood in the way that it was intended. The expression of the African convert's worship and adoration of his new Lord was not allowed to be a genuine or meaningful expression of his relationship with God. Rather, he was extracted out of his own cultural milieu and presumed upon to lift his voice to God in some unknown musical tongue.⁷⁷

However, the new converts continued to use the translated English hymns produced by the missionaries until the hymns could no longer satisfy some Yoruba Christians' interest. There were problems with the translated hymns. Some of the problems are highlighted as followed.

First, the English hymn text translated into Yoruba language and sung to European hymn tune caused a conflict of intonation because the Yoruba language is

⁷⁶ See Vidal, "The Institutionalization of Western Music Culture," 9.

⁷⁷ Roberta King, *Pathways in Christian Music Communication: The Case of the Senufo of Côte D'ivoire* (Eugene, OR: Pickwick, 2009), 5.

tonal.⁷⁸ The same word may suggest different meanings when a different tone is placed on it. Therefore, because the tunes do not match texts, the meaning of the text is often distorted. As C. H. Craft argues: “When you take a melody from the West and put words to it from a tone language, you frequently end up with a rather serious distortion.”⁷⁹ When sung to Yoruba texts, Western tunes often suggest meanings contrary to the tunes’ intended meaning.⁸⁰ As a result, converts said things they may not have agreed with while singing some translated hymns. An example is the hymn “O Come, All Ye Faithful” (*Wá Èyin Olóòtò*). Whenever the Yoruba text is sung to the tune ADESTE FIDELES, the pitches placed on the text of the first line always suggest *Wa eyin Oloòtò* (Dig *Oloòtò*’s palm- nut). The hymn “Abide with Me” (*Wá bá Mi Gbè*) is another example. Whenever the Yoruba text is sung to the tune EVENTIDE, the pitches placed on the opening line always suggest *Wá bá mi gbè* (Come and join me to decompose). More discussion of the relations between the text and the melody and the implications of their lack of alignment is provided in chapter 5.

Second, the Yoruba converts could not dance to some of the translated hymns. Some hymns lack the emotional expression of joy and exuberant characteristics of indigenous music. The Yoruba converts were used to dancing or swaying to the rhythms of the songs they sing, but some of the hymns do not encourage dancing. As a result, many converts lost interest in the singing of translated hymns.⁸¹ For example, singing

⁷⁸ Sadoh, “A Historical Survey of Congregational Singing,” 32; Auda, “Towards the Indigenization/Acculturation of Christian Hymnody,” 199; Oba Adetoye Laoye, “Music of Western Nigeria: Origin and Use,” *Composer* 1, no. 19 (Spring 1966): 13; Samuel E. Akpabot, *Foundation of Nigerian Traditional Music* (Ibadan, Nigeria: Spectrum Books, 1986), 3; Gerhard Kubik, *Theory of African Music* (Chicago: University of Chicago Press, 2010), 2:156-58.

⁷⁹ C. H. Craft, *Anthropology for Christian Witness* (Mary Knoll, NY: Orbis Books, 1996), 264.

⁸⁰ See Bode Omojola, *Yorùbá Music in the Twentieth Century: Identity, Agency, and Performance Practice*, Eastman/Rochester Studies Ethnomusicology 2 (Rochester, NY: University of Rochester Press, 2012), 116.

⁸¹ See Akin Euba, “Yoruba Music in the Church: The Development of a Neo-African Art among the Yoruba of Nigeria,” in *African Musicology: Current Trends: A Festschrift Presented to J. H. Kwabena Nketia*, ed. Jacqueline Cogdell DjeDje and William Grandvil Carter (Atlanta: Crossroads Press,

hymns like “Holy, holy, holy, Lord God Almighty” (*Mímó, mímó, mímó, Olódùmarè*), or “Praise God, from whom all blessings flow” (*E fi ìyìn fún Olórun*) did not encourage dancing for the Yoruba believers.

Third, the early missionaries had discouraged and banned the use of traditional musical instruments and encouraged the use of organ, harmonium, and piano. This instrumentation made the music sound foreign to the native converts.

Fourth, some of the words, images, and messages of the hymns are foreign to the converts, and they neither speak to the needs of the people nor address the users’ life experience. For example, some hymns speak about summer, winter, fall, and spring when the native is familiar with only two seasons (raining and *harmattan*/dry seasons). Further, some hymns talk about snow that most converts have never seen. The images of the English hymns often portray more of the Western experience and may not relate to the experience of the converts. More discussions on cultural reflections of Yoruba choruses (*Orin Ìdàrayá*) are provided in chapter five.

Fifth, because the converts had to carry the hymn book and read from it, the experience created tension for some who were used to singing and the clapping of hands. This aspect of the experience that results from either singing from a hymnal and singing with the whole body is what Roberta King differentiates as “book music” versus “body music.”⁸²

This led to the creation of Africanized church music. Yoruba musicians composed new melodies that fit the Yoruba language. Further, existing indigenous melodies were written on Christian lyrics, and some traditional African music was turned

1992), 2:45-63; Olatunji O. Vidal, “The Westernization of African Music: A Study of Yoruba Liturgical Church Music,” *Ife: Annals of the Institute of Cultural Studies* 1 (1986): 70-82.

⁸² See King et al., *Music in the Life of the African Church*, 11.

into literary form. Traditional musical instruments that were once banned from Christian worship were incorporated and used in worship.⁸³

Some of the Yoruba composers received a Western education and were trained in Western music. Some traveled abroad to receive their music education and returned to Yorubaland to use their music expertise. Notable among the musicians and composers are Rev. J. J. Ransome Kuti, Thomas Ekundayo Phillips, Ebun Ogunmefun, Ola Olude, Fela Sowande, and Ayo Bankole.⁸⁴

The result of the Yoruba church musicians' indigenous church music was the genre commonly called "native airs."⁸⁵ It is a hybrid of European and African musical idioms. Yoruba native airs are written to replace the "English airs" or historic British hymns and Psalm tunes of the orthodox denominational churches. Robert Kwami refers to the style as an "amalgamation of Western and indigenous musical elements."⁸⁶ In some churches in Yorubaland, native airs have gradually become a substitute for hymns. However, the emergence of African independent churches created and introduced other forms of indigenous Yoruba Christian songs used in Yoruba Christian worship contexts.⁸⁷

⁸³ See Akin Euba, "An Introduction to Music in Nigeria," *Nigerian Music Review* 1, no. 1 (1977): 14; Sadoh, "A Historical Survey of Congregational Singing," 34-35.

⁸⁴ See Vidal, "The Westernization of African music," 72; Euba, "Yoruba Music in the Church," 49-50.

⁸⁵ Perhaps the name "native airs" was given by the Yoruba church musicians in the absence of a better terminology. For a detailed discussion of Yoruba "native airs," see Tolulope Olusola Owoaje, "The Yoruba Native Air Tradition of Choral Music in Christian Liturgy" (PhD diss., University of Ibadan, 2014); Kayode M. Samuel, "A Discourse of Contemporary Issues in Nigerian Church Music," *Ogbomosho Journal of Theology* 11 (2006): 21.

⁸⁶ Robert Kwami, "Music Education in Ghana and Nigeria: A Brief Survey," *Africa* 64, no. 14 (1994): 546.

⁸⁷ For more details, see Vidal, "The Institutionalization of Western Music Culture," 13.

The Rise of African Independent Churches and Their Hymnic Traditions in Yorubaland

Between 1890 and 1920, different new churches began to emerge independent of the mission churches in Yorubaland. They are called African independent churches (AIC). The churches which fall under AIC are categorized into two. The first category is churches that broke away from present mission churches due to conflicts and disagreement with Western Christian missionary leaders.⁸⁸ Notable among the churches from the first category were the Native Baptist Church Lagos, the African Church Bethel, and the United African Methodist Church, Eleja (UAM). The Native Baptist Church Lagos seceded in 1888 from the Southern Baptist Convention church in Lagos and later formed Ebenezer Baptist Church. However, Ebenezer Baptist Church later reunited with the Southern Baptist Convention church in Nigeria in 1914. The African Church Bethel broke away from Saint Paul's Anglican Church, Breadfruit, Lagos, in 1901, while the United African Methodist Church, Eleja (UAM), evolved in 1917 out of the Methodist Church, Lagos.⁸⁹

The second category is indigenous churches, in which the founders and original members gathered themselves to form a church that was not founded as a result of any conflict. The United Native African Church (UNA) belongs to this category. It did not break away from any mission church. It was founded in 1917, not out of schism.⁹⁰ Other indigenous churches that belong to the second category include the Eternal Sacred

⁸⁸ Peel, *Aladura*, 1.

⁸⁹ See Peel, *Aladura*, 55-57; Sadoh, "A Historical Survey of Congregational Singing," 33-34; Adewale O. Ogunrinade and Oghole Abu, "Developments in Christianity in Southwestern Nigeria Immediately after the First World War," *Mediterranean Journal of Social Sciences* 4, no. 6 (July 2013): 621-22; Emi Rod Adoh and Olufemi Babatunde, "Art in the Service of the Church in Yorubaland of South-Western Nigeria," *European Scientific Journal* 2 (September 2014): 467; James Bertin Webster, *The African Churches among the Yoruba, 1888-1922* (Oxford: Clarendon Press, 1964), 42-70; J. S. Eades, *The Yoruba Today* (London: Cambridge University Press, 1980), 135-36; Travis Collins, *Baptist Missions of Nigeria* (Ibadan, Nigeria: Baptist Press, 1995), 56; Ayegboyin and Ishola, *African Indigenous Churches*, 18-21.

⁹⁰ Webster, *The African Churches among the Yoruba*, 68; Ayegboyin and Ishola, *African Indigenous Churches*, 18.

Order of the Cherubim and Seraphim (C&S), founded by prophet Moses Tunolase Orimolade in 1925; the Church of the Lord *Aládúrà* (COL), established by pastor Josiah Oshitelu; Christ Apostolic Church (CAC), begun by pastor Ayo Babalola in 1930; and Celestial Church of Christ (CCC), founded by pastor Samuel Bilewu Oschoffa in 1950.⁹¹

Several factors contributed to the emergence of the founding of African independent churches. Some resulted from some Yoruba convert's reaction against the marginalization of the indigenes by Western missionary leaders and their domineering exclusivity practices. The attitude of some missionaries made the indigenes feel like strangers in their land. Other factors resulted from some indigenes' agitation and yearning to incorporate African cultural and musical practices in Christian worship. Some indigenes were agitating for African leadership in the church. These reactions of the early generations of Yoruba Christians resulted in the birth of indigenous churches in Yorubaland. Other African independent churches were established because their leaders or founders received the vision to start a church, or they professed to be led by the Spirit of God to start a church.⁹²

African independent churches in Yorubaland are commonly referred to in a variety of terms, including African churches, *Aládúúrà* churches ("Owner of Prayer or Praying Churches"), or Yoruba Pentecostal churches.⁹³ Most leaders of independent churches replaced European practices with indigenous practices. They emphasized worshipping and serving God as Africans (rather than as Westerners) as they sought to worship the God of the Bible as perceived in their culture. The church leaders used and

⁹¹ For details, see Peel, *Aladura*; Omoyajowo, *Cherubim and Seraphim*; Sadoh, "A Historical Survey of Congregational Singing," 34; Rosalind I. J. Hackett, "Thirty Years of Growth and Change in a West African Independent Church: A Sociological Perspective," *Journal of Religion in Africa* 11, no. 3 (1980): 212-15; Ayegboyin and Ishola, *African Indigenous Churches*, 38-56; G. G. Jegede, "The Emergence of Aladura Churches in Pemoland: A Challenge to the Mainline Churches," *Ado Journal of Religions* 1, no. 2 (December 2002): 112.

⁹² See Omoyajowo, *Cherubim and Seraphim*, 9; Peel, *Aladura*, 57-82; Ayegboyin and Ishola, *African Indigenous Churches*, 11.

⁹³ Peel, *Aladura*, 292; Ayegboyin, and Ishola, *African Indigenous Churches*, 7.

encouraged indigenous language in worship to meet the indigenous language needs. As G.A. Oshitelu notes concerning the use of indigenous language, “the Roman Catholic Church used ancient and foreign languages such as Latin in conducting important mass, while the Anglican made use of prayer books which had no meaning and immediate relevance to African needs and conditions.”⁹⁴

The leaders advocated for the use of hymns based on traditional Yoruba music and songs accompanied by traditional musical instruments. They sought worship expressions that were free and meaningful to them. For example, prayers were said in the native language, and clapping of hands and dancing in worship was encouraged.⁹⁵

Worship in *Aláduúrà* churches is lively and captivating. Spontaneous singing, drumming, ringing bells, vigorous dancing, and stamping feet usually accompany singing songs.⁹⁶ The dancing and drumming employed in worship help to generate an African religious environment in the church.⁹⁷

Congregational singing usually follows call and response or group form. As Godwin Sadoh notes concerning the Cherubim and Seraphim church, “Singing in the Cherubim and Seraphim Church was highly energized, which enhanced the spiritual aspect of the worship. As a praying church, much emphasis was given to healing, prophecy, and vision. It was music that created the right atmosphere for spiritual manifestations.”⁹⁸ Vicki Brennan also notes concerning the *Aláduúrà* that, “Church

⁹⁴ G. A. Oshitelu, *History of the Aladura (Independent) Churches, 1918-1940: An Interpretation* (Ibadan, Nigeria: Hope Publications, 2007), 4.

⁹⁵ See William A. Dyrness, *Learning about Theology from the Third World* (Grand Rapids: Zondervan, 1990), 41; Omoyajowo, *Cherubim and Seraphim*, 27.

⁹⁶ See E. A. Ayandele, “The Aladura Among the Yoruba,” in Kalu, *Christianity in West Africa*, 389; Sadoh, “A Historical Survey of Congregational Singing,” 34; Ayegboyin and Ishola, *African Indigenous Churches*, 16.

⁹⁷ See Olatunji A. Vidal, “Traditions and History in Yoruba Music,” in *Essays on Yoruba Musicology: History, Theory and Practice*, ed. Femi Adedeji (Ile-Ife, Nigeria: Obafemi Awolowo Press, 2012), 13.

⁹⁸ Sadoh, “A Historical Survey of Congregational Singing,” 34.

members understood singing in church to be an effective means of ensuring health, prosperity, and happiness.”⁹⁹ As a result, every worshiper participates in singing. Yoruba Christians interested in indigenous Christian music were drawn to the emergent indigenous churches because the churches practiced Africanized Christianity and made use of African music.

Many Cherubim and Seraphim close their services with a threefold shout of hallelujah, *ìyè*, (life), and hosanna. Another common practice in African Indigenous churches is a shout of three or seven hallelujahs and *ogo* (glory). After the blessing, at the conclusion of the service, the congregation will usually shout three or seven hearty hallelujahs (as prescribed by the leader) and *ogo* (glory) and shake their arms in the air with clenched fists as a sign of honor and respect to the Lord. In the course of worship, the shout of “in the name of Jesus” and “hallelujah” may also be heard from the worshipers.¹⁰⁰ Some of the *Aládùúrà* churches’ practices, such as dancing, clapping, rituals, sacrifices, and invocation, are indebted to Yoruba religion and culture.¹⁰¹

The culturally-rooted activities and musical practices of the African independent churches continued to impact the mission churches. Orthodox churches were losing their members to the independent churches, perhaps because of their worship mode and indigenous songs in worship. Several attempts were made by the mission churches to include indigenous hymns in their hymnals. For example, as Femi Adedeji notes, in 1923, the Church Missionary Society published the *Ìwé Orin Mímọ́ Fún Ìjọ̀ Ènià Qlòrun Ní Ilè Yorùbá* (The Holy Hymnbook for the People of God in Yorubaland). The book contained six hundred hymns with tunes and texts in the Yoruba language for use

⁹⁹ Vicki L. Brennan, *Singing Yoruba Christianity: Music, Media, and Morality* (Bloomington: Indiana University Press, 2018), 7.

¹⁰⁰ See Akin Omoyajowo, *Diversity in Unity: The Development and Expansion of the Cherubim and Seraphim Church in Nigeria* (New York: University Press of America, 1984), 1; Peel, *Aladura*, 136, 161.

¹⁰¹ See Raymond Ogunlade, “Yoruba Religious Worship in Modern Context,” *Ife: Journal of Institute of Cultural Studies* special ed. (February 2010): 8.

throughout the Christian church year with an appendix of about sixty songs entitled *Àwọn Orin Mímọ̀ Ní Èdè Àti Ohùn Ilẹ̀ Wa* (Hymns in the Language and Music of our Homeland) composed by Rev. J. J. Ransom Kuti.¹⁰²

Other mission churches soon followed this example, and church music continued to take new forms. For example, in the year 2000, the Nigerian Baptist Convention published *Ìwé Orin Ti Ìjọ̀ Onítẹ̀bọ̀mi Ní Nigeria Pẹ̀lú Orin Ìdáráyá* (The Hymn Book of The Baptists in Nigeria with Choruses). This hymnbook shall be discussed in more detail in the subsequent chapters.

The Use of Indigenous Yoruba Christian Songs in Worship

Indigenous Yoruba Christian songs, both for the congregation and the choir, continued to develop among Yoruba churches, with increasing diversity. Yoruba churches were adopting indigenous Christian songs that came from traditional culture. Many Yoruba songs previously used in traditional religious settings were reconstructed by Yoruba church musicians and used in a Christian worship context.¹⁰³ Most indigenous Yoruba Christian songs were based on the Scriptures. Others were based on the experience and testimony of the composers. It was common to find Yoruba church musicians singing songs to correct, teach, rebuke, or encourage the worshipers to praise and worship God. It was not unusual to sing indigenous songs that condemned social scandal or other societal issues during worship. Typical of African music, Yoruba Christian songs were always thematic. Alexander Agordoh has observed that songs in Africa “draw on kinds of themes related to the people’s way of life, as records of their histories, beliefs, and values.”¹⁰⁴

¹⁰² Femi Adedeji, “Yoruba Traditional Musical Elements in Church Worship: Cultural, Musicological, and Biblical Considerations,” *Ogbomoso Journal of Theology* 12, no. 2 (2012): 178.

¹⁰³ See Olusola Eniolawun and J. A. Abolagba, “Reconstruction of Yoruba Indigenous Music Knowledge from the Context of Christian Worship,” *Abraka Humanities Review* 7, no. 1 (2016): 1-19.

¹⁰⁴ See Alexander Agordoh, *Studies in African Music* (Ho, Ghana: New Age, 1994), 48.

Themes that featured prominently in the early generation of Yoruba indigenous Christian songs and which continue to be prominent include prayer for deliverance, praise to God and Jesus, attack on spiritual enemies, admonition, hope, and various types of protest. Because African Christians always see themselves as being involved in spiritual warfare, indigenous Yoruba Christian songs may express themes that reflect fighting against spiritual power. It is common to hear songs asking Jesus to intervene concerning society's unpleasant experiences like poverty, insecurity, unemployment, diseases, and other forms of suffering. The composers, on behalf of fellow Yoruba Christians, ask God to bring positive change.¹⁰⁵

Further, some indigenous Yoruba songs used in worship may be spontaneously composed. Because the songs are always short and simple, they are easily learned, and worshipers can quickly join in singing.

Several efforts have been made to improve the use of indigenous Yoruba Christian songs. One of them is the training of music pastors in the area of indigenous composition. In the year 1992, the faculty of Church Music at the Nigerian Baptist Theological Seminary in Ogbomoso was created under Rev. Dr. Paul O. Davidson, a Southern Baptist missionary and music professor.¹⁰⁶ Under his leadership, pastors in training were taught Western and African music courses, including indigenous composition studies.¹⁰⁷ Further, as part of the efforts to raise the level of indigenous composition, sessions are offered in songwriting at the annual Nationwide Music Workshop of the Nigerian Baptist Convention organized in 1971 by Paul Miller and Evelyn Miller, missionaries from Southern Baptist Convention.¹⁰⁸ The Workshop was

¹⁰⁵ See Femi Adedeji, "Singing and Suffering in Africa: A Study of Selected Relevant Texts of Nigerian Gospel Music," *Mututu- Journal of African Culture and Society* 40, no. 1 (2012): 411-25.

¹⁰⁶ See Ibude, "An Overview of the Music Ministry," 87.

¹⁰⁷ I was one of the instructors of the Music Department of the Nigerian Baptist Theological Seminary Ogbomoso, Nigeria, who taught the indigenous composition course.

¹⁰⁸ See Ibude, "An Overview of the Music Ministry," 88.

later headed by Alma H. Rohm, also a Southern Baptist Convention missionary. In each session, participants are taught Western and African music, including courses in indigenous composition.¹⁰⁹

Influences of Pentecostalism, Charismaticism, and the Contemporary Worship Movement on Yoruba Baptist Worship

Since its inception, Yoruba Baptist church music has witnessed significant growth and development. The music used in worship has undergone a transformation that the early missionary founders could not have envisaged a century ago. Two prominent musical movements have influenced Yoruba Baptist worship: the Pentecostal/charismatic movement and the contemporary worship movement.

Pentecostalism as a movement developed from the Azusa Street Revival, which broke out in Los Angeles, California, in April 1906. It has spread beyond the borders of the United States across the world to become a global movement.¹¹⁰ The origin of Pentecostalism, however, has been debated. While some scholars claim that Charles Fox Parham was the founder of the movement because he was responsible for the first revival that birthed Pentecostalism, some credited William Joseph Seymour, a Parham student, as the founder.¹¹¹ It is often claimed that Pentecostalism has its roots in the book of Acts when the Holy Spirit fell upon believers and breathed a new wind of renewal for empowerment on them.¹¹²

¹⁰⁹ I served as one of the instructors of the workshop before I traveled to the United States for further studies.

¹¹⁰ For details of the history of Pentecostalism, see Walter J. Hollenweger, *Pentecostalism: Origins and Development Worldwide* (Peabody, MA: Hendrickson, 1997); Harvey G. Cox, *Fire from Heaven: Rise of Pentecostal Spiritual and Reshaping of Religion in the Twenty-First Century* (Reading, MA: Addison-Wesley, 1995); Allan H. Anderson, *Spreading Fires: The Missionary Nature of Early Pentecostalism* (London: SCM, 2001), 50-51.

¹¹¹ See Dale T. Irvin, "Pentecostal Historiography and Global Christianity: Rethink the Question of Origin," *Pneuma* 27, no. 1 (2005): 40-41.

¹¹² Corneliu Constantineau and Christopher J. Scobie, eds., *Pentecostals in the 21st Century: Identity, Beliefs, Praxis* (Eugene, OR: Cascade Books, 2018), 2.

Prominent among those who argue against the Azusa Street Revival was Joe Creech. He claims that the role of Azusa Street Revival in the history of Pentecostalism had been overemphasized.¹¹³ The claim has resulted in a central myth of origin for Pentecostal denominations, which has persisted until the present. It had resulted in making the Azusa Street Revival of 1906 to 1909 when the Pentecostal movement started.¹¹⁴ African scholars are not left out in the argument against Azusa Street origin. Notable among them was Ogbu Kalu. He argues for a reconstruction of the history of the movement. To Kalu, “Pentecostalism was not exported to Africa from Azusa Street;” instead, Africans have their own indigenous Pentecostalism.¹¹⁵

Most historians agreed on the Azusa Street Revival of 1906.¹¹⁶ The Azusa Street Revival, along with Pentecostal preaching and church planting, according to Augustus Cerillo, catapulted Pentecostalism into a national and international religious movement and, within two decades, had become a permanent addition to the various streams that made up world Christianity.¹¹⁷

Pentecostals emphasize spiritual gifts such as speaking in tongues, prophesying, and healing and connect them with those described in the book of Acts. According to Pentecostal teaching, every Christian should be baptized in the Holy Spirit

¹¹³ See Joe Creech, “Visions of Glory: The Place of the Azusa Street Revival in Pentecostal History,” *Church History* 65, no. 3 (1996): 405-24.

¹¹⁴ Creech, “Visions of Glory,” 406.

¹¹⁵ See Ogbu Kalu, *African Pentecostalism: An Introduction* (New York: Oxford University Press, 2008), 13.

¹¹⁶ See Walter J. Hollenweger, *Pentecostalism: Origins and Developments Worldwide* (Peabody, MA: Hendrickson, 1997); Stephen Brouwer, Paul Gifford, and Susan Rose, *Exporting the American Gospel: Global Christian Fundamentalism* (New York: Routledge, 1996); David du Plessis, “Golden Jubilees of Twentieth Century Pentecostal Movements,” in *Azusa Street and Beyond: 100 Years of Commentary on the Global Pentecostal and Charismatic Movement*, ed. Grant McClung (Gainesville, FL: Bridge-Logos, 2006), 71.

¹¹⁷ Augustus Cerillo, “Interpretative Approaches to the History of American Pentecostal Origins,” *Pneuma: The Journal of the Society for Pentecostal Studies* 19, no. 1 (Spring 1997): 29.

and speak in tongues.¹¹⁸ Most scholars agree that tongues and healing are considered the universal religious phenomena among all Pentecostals.¹¹⁹

Pentecostals not only endorse Spirit baptism and speaking in tongues, but members are provided with opportunities to receive and experience them. Pentecostal worship is characterized by singing, testimony sharing, preaching, an invitation for conversion, and corporate time of prayer for healing. Worship sessions may be described as Spirit dominated by joyful exuberance. Praise and worship music is a style of music used in worship. It is characterized by Scripture songs and makes use of popular music styles.¹²⁰

The goal of the praise worship section is to have a personal and emotional experience of God. This is encouraged through a long session of uninterrupted worship music.¹²¹ In the course of praise worship, the congregation will praise God for what he has done in upbeat communal songs, followed by songs to worship God in a slower beat. The songs of worship are always intimate songs of devotion.¹²² The language and content of praise and worship songs express deep affection for God the Father, Son, and Holy Spirit. Desires to come into God's presence, enter his gates with thanksgiving, and his courts with praise are usually expressed in songs. Praise and worship songs focus on God, singing about his beauty and personal love for him.¹²³

¹¹⁸ Cerrilo, "Interpretative Approaches," 29.

¹¹⁹ Doug Peterson, "Pentecostals: Who Are They? Perspectives on Pentecostal Thought and Practice in the Two Thirds World," *Transformation* 15, no. 2 (April 1998): 20.

¹²⁰ See Greg Scheer, "Shout to the Lord: Praise & Worship, From Jesus People to Gen X," in *New Songs of Celebration Render: Congregational Song in the Twenty-First Century*, ed. C. Michael Hawn and James Abbington (Chicago: GIA Publications, 2013), 179-81.

¹²¹ For more details, see Courtney Sorrell Tepera, "Faith Comes by Hearing: Contemporary Music and Aural Piety" (PhD diss., Temple University, 2017), 184-85.

¹²² Tepera, "Faith Comes by Hearing," 184-85.

¹²³ See Robert Webber, "Praise and Worship Music: From Its Origins to Contemporary Use," *Pastoral Music* 27, no. 3 (February 2003): 21-22.

Pentecostalism has introduced a new form of Christianity over the past century. From the inception of the movement in Azusa Street Revival of 1906-1909, Pentecostalism has spread beyond the borders of the United States.¹²⁴ West Africa is considered one of the world's regions where Pentecostalism's influence is most prominent.¹²⁵ In particular, Nigeria has been described as the scene of the explosion of a new form of Pentecostalism since the mid-1970s.¹²⁶ Pentecostalism continues to penetrate evangelical denominations in Nigeria. The line of demarcation between evangelical churches and the Pentecostals is blurred.¹²⁷

It should be noted that Pentecostalism gave birth to the prosperity gospel movement. According to Kate Bowler, the prosperity gospel which hatched inside Pentecostalism is a “wildly popular Christian message of spiritual, physical and financial mastery that dominates not only much of the American religious scene but some of the largest churches around the globe.”¹²⁸ As Kate Bowler notes, the prosperity gospel gained momentum and exposure throughout the 1950s and 1960s as its proponents conducted one revival after the other.¹²⁹ Kenneth Hagin (1917-2003), an American internationally

¹²⁴ For details, see Hollenweger, *Pentecostalism*; Harvey G. Cox, *Spirituality and the Reshaping of Religion in the Twenty-First Century* (Reading, MA: Addison- Wesley, 1995); Anderson, *Spreading Fires*, 50-51.

¹²⁵ See Bazalwane Allan Anderson, *Global Charismatic Christianity* (New York: Cambridge University Press, 2004), 115.

¹²⁶ Anderson, *Global Charismatic Christianity*, 115.

¹²⁷ See Cephias Omenyo, “Pentecost Outside Pentecostalism: A Study of the Development of Charismatic Renewal in the Mainline Churches in Ghana” (PhD diss., Universiteit Utrecht, 2002); Kwabena Asamoah-Gyadu, “Pentecostalism in Africa and Changing Face of Christian Mission: Pentecostal/Charismatic Renewal Movement in Ghana,” *Mission Studies* 19 (2002): 21.

¹²⁸ See Kate Bowler, *Blessed: A History of the American Prosperity Gospel* (New York: Oxford University Press, 2013), 3.

¹²⁹ Bowler, *Blessed*, 42.

known televangelist, has been credited with being the original proponent of the prosperity gospel, and has been called the father of the prosperity gospel movement.¹³⁰

The prosperity gospel, according to Kate Bowler, “centers on four themes, faith, wealth, health, and victory.”¹³¹ According to the teachings of the prosperity gospel, faith can only be faith if it works. Through positive thinking, a Christian can faith in any material blessings from God. Wealth from God is guaranteed if one is a faithful Christian. Good health is a spiritual blessing from God. One’s wealth and wallet are measures of health according to the teachings of the prosperity gospel. At the same time, victory is a result of faith.¹³²

In Nigeria, Pentecostalism is generally believed to have developed from two streams. The first stream is Pentecostal churches that developed out of the Azusa Street type of Pentecostalism. Notable among them are the Faith Tabernacle and the Apostolic Church. The second stream of Pentecostals is the African Independent Pentecostal churches.¹³³ Among them are The Redeemed Christian Church and Winners Chapel.

While the *Aláduúrà* churches were developing after they broke away from the mission churches in Yorubaland, a parallel growth and development took place elsewhere in Nigeria, such as the Pentecostal revival led by Garrick Sokari Braide in the Niger Delta between 1915 and 1917.¹³⁴ Eventually, the Christ Apostolic Church (CAC) resulted when the local *Aláduúrà* movement contacted the American Faith Tabernacle in 1920 and the British Apostolic church in 1931. The CAC incorporated Pentecostal glossolalia, divine

¹³⁰ See Robert M. Bowman, *The Word-Faith Controversy: Understanding the Health and Wealth Gospel* (Grand Rapids: Baker, 2001), 85-95.

¹³¹ Bowler, *Blessed*, 7.

¹³² Bowler, *Blessed*, 7.

¹³³ Harold Turner, *Religious Innovation in Africa: Collected Essays on New Religious Movements* (Boston: G. K. Hall, 1979), 122; Matthews A. Ojo, *The End-Time Army: Charismatic Movements in Modern Nigeria* (Trenton, NJ: Africa World, 2006), 31.

¹³⁴ Olufunke Adeboye, “A Church in Cinema Hall? Pentecostal Appropriation of Public Space in Nigeria,” *Journal of Religion in Africa* 42, no. 2 (2012):151.

healing, fasting, intense prayers, and biblical inerrancy in their doctrine, which marked Nigerian Pentecostalism.¹³⁵

In Nigeria, the Charismatic movement emerged in the 1970s. The rapid and continuous growth of the movement in the 1980s has been attributed to its response to Christian needs and commitment.¹³⁶ According to Matthews Ojo

The Charismatic movement in Nigeria took their origin from the worldwide spread of the Pentecostal and Charismatic movements from North America and Britain in the 1960s. In Nigeria, the Charismatic movements initially arose among college students and university graduates in the early 1970s, emphasizing the Pentecostal doctrines of the baptism of the Holy Spirit and speaking in tongues as a means of revitalizing the lives of Christians and restoring vitality to Christian churches.¹³⁷

Ojo differentiates the Charismatic from the Pentecostal as he notes, “The Charismatic movements have the same doctrinal emphases as the Pentecostal movement, but one of the premises on which they differ is that while the Charismatic movements are trans-denominational, the Pentecostal movement is distinctively denominational. Pentecostal churches have been introduced into Nigeria since the 1920s.”¹³⁸

Nigerian Charismatic Christians share the same features of emphasis on the Holy Spirit's baptism, speaking in tongues, and the gifts of healing with Western Charismatics. The only premise in which they differ is that while the Western world's Charismatic movement traces its roots to the Pentecostalism of Azusa Street, the Nigerian movement has an indigenous origin. The pioneers and early leaders were Nigerians without any previous contact with American Pentecostalism.¹³⁹

¹³⁵ Adeboye, “A Church in Cinema Hall?,” 151.

¹³⁶ Matthews A. Ojo, “The Contextual Significant of the Charismatic Movements in Independent Nigeria,” *African* 58, no. 2 (1988): 175.

¹³⁷ Ojo, “The Contextual Significant of the Charismatic Movements,” 176.

¹³⁸ Ojo, “The Contextual Significant of the Charismatic Movements,” 176.

¹³⁹ Matthews A. Ojo, “The Charismatic Movement in Nigeria Today,” *International Bulletin of Missionary Research* 19, no. 3 (July 1995): 114.

A careful observation of the Nigerian Baptist churches, especially the Yoruba churches, will reveal the influence of Pentecostalism. D. F. Oroniran, while quoting Matthews Ojo, states that “Pentecostalism had become a major expression of Nigerian Christianity partly due to the enthusiasm that goes with its services, the relative novelty of its message, increase media attention on its strategy and the proliferation of a large number of new churches advertising themselves widely in the print and electronic media in a very competitive religious landscape.”¹⁴⁰ Many mainline churches in Yorubaland have adjusted to the Pentecostal ideas and have adopted the Pentecostal method of conducting worship. It may be difficult for the mainline churches to ignore the Pentecostals’ presence and grip because of how the movement is promoted through the media, different kinds of literature, crusades, conferences, healing, and miracle services.¹⁴¹

Pentecostal Christian songs and styles, such as praise and worship songs, began to influence the Yoruba Baptists’ worship music practices. Although the lyrics of the songs used are always in Yoruba, the music style is patterned after the Pentecostal praise-and-worship-music style. As Robb Redman describes the Pentecostal movement, he says, “The Pentecostal movement that emerged from the Azusa Street revival was a singing revival, adapting familiar worship music and creating new songs.”¹⁴² It appears that the Yoruba Baptists, especially the youth, were fascinated by the Pentecostal praise-and-worship style with its joyous and emotional characteristics. Adjusting to the style was not difficult for Yoruba Christians because they were used to dancing and clapping when singing.

¹⁴⁰ Oroniran, *The Baptist Heritage*, 536.

¹⁴¹ Oroniran, *The Baptist Heritage*, 537.

¹⁴² Robb Redman, *The Great Worship Awakening: Singing a New Song in the Postmodern Church* (San Francisco: Jossey-Bass, 2002), 22-23.

Yoruba Baptist worship is influenced by the Christian contemporary music style, which is also an offshoot of the Pentecostal movement. Contemporary Christian music makes use of popular music styles. Harold Best has observed contemporary Christian music style and the songs as permeating congregational songs, anthems, choir music, praise worship, prelude, and postlude.¹⁴³ This is also true of Yoruba Baptist contemporary worship music. The contemporary worship style characterized by the emotional expression of the lifting of hands, prostrating, and other exciting and emotional gestures have replaced the solemn expression and strict seriousness during church services.¹⁴⁴ The solemnity of church music has given way to spontaneous singing with handclapping, shouting, dancing, and speaking in tongues. The singing of praise worship songs has become a spiritual electric current that can be charged with emotion and ignite power.¹⁴⁵

Further, silent prayer and closing of eyes when praying are becoming things of the past in Baptist worship. Instead, one may find worshipers moving about while praying aloud and shouting and jumping. Prayers in most churches have included binding and casting out demons and speaking in tongues.¹⁴⁶ Typical of contemporary worship music, Baptist churches in Yorubaland use Yoruba popular musical styles, although with Yoruba lyrics. It is common to hear music performed in *juju*, *highlife*, *fuji*, *waka*, and *apala* styles in the Yoruba Baptist worship context.¹⁴⁷

¹⁴³ See Harold M. Best, *Music through the Eyes of Faith* (New York: Harper One, 1993), 159.

¹⁴⁴ Clement Ekaette Udok and Funmilayo Adeola Odunnuga, "Music and Pentecostalism: The Nigerian Experience," *Review of Arts and Humanities* 5, no. 1 (June 2016): 55.

¹⁴⁵ Udok and Odunnuga, "Music and Pentecostalism," 56.

¹⁴⁶ Deji Ayegboyin and Emiola Nihinlola, "Pentecostalism and the Nigerian Baptist Convention Churches: The Way Forward," *Ogbomosho Journal of Theology* 13, no. 2 (January 2008): 213-29.

¹⁴⁷ For details on Yoruba popular music, see Adewale Adedeji, "Yoruba Culture and Its Influence on the Development of Modern Popular Music in Nigeria" (PhD diss., The University of Sheffield, 2010); Femi Adedeji, "Classification of Nigerian Gospel Music Styles," *Nigerian Music Review* 5 (September 2004): 71-73.

CHAPTER 4
THE HISTORY AND ORGANIZATION OF
YORUBA BAPTIST HYMNAL 2000

Today's varieties of hymns and choruses used in Yoruba Baptist worship services have been a long time in making. This chapter presents an overview of the history and organization of the YBH 2000. The chapter explores the organization of the hymn section, the *Orin Ìdàrayá* section, and provides the rationale for referring to the indigenous choruses as *Orin Ìdàrayá*.

Early Baptist missionaries and Yoruba Baptists' leaders would be astonished and amazed to hear the hymns and choruses if they could visit the churches today. As the Yoruba Baptist church is growing, the musical taste of the members is also growing. One significant growth area is the indigenization of Christian hymnody among Yoruba Baptists of the Nigerian Baptist Convention. The singing of indigenous choruses has been incorporated into worship services. These are known colloquially in Nigeria as *Orin Ìdàrayá*. The meaning of the term and its appropriateness is discussed later in this chapter. Attempts have been made to improve, update and include indigenous choruses in the Yoruba Baptist hymn book. In the year 2000, an edition of Yoruba Baptist Hymnal (YBH 2000) was produced for the Yoruba Baptist congregations to access indigenous choruses suitable for the worship experience.¹ The following comments from the Nigerian Baptist Convention, although written in the preface to the English edition, might suffice for the Yoruba edition as well:

Choruses have always been used along with church hymns, particularly during revival services. The inspirational effects of choruses on worshipping remain unarguable. And since any Hymn Book should be dynamic, we have enhanced this

¹ Interestingly, the YBH 2000 was published to celebrate the one hundred and fifty years of Baptist work in Nigeria.

edition with the inclusion of old and new choruses in use in most of our Baptist churches. Tonic Sol-fa has been provided for each chorus. We, however, plead that the use of the choruses should not impair our traditional Baptist solemnity in worshipping. This edition celebrates the new millennium which focuses on the increase in the spread of the Gospel. The logically low-priced non-music edition also celebrates one hundred and fifty years of Baptist work in Nigeria. “To God Be The Glory.”²

Nigerian Baptists, publishing the first edition of the Yoruba Baptist Hymnal in 1907, began the publication of hymn collection and hymnals later than other missions who released denominational hymnals in the Yoruba language before 1900.³ Subsequent to 1907, the following numbers of the edition and reprints of YBH were published during the twentieth century.⁴ Only the 1958 edition was published with music and staff notation. Every edition except YBH 2000 was printed in Great Britain:

1. *Iwe Orin Ti Ijo Baptist Ni Nigeria*. (The Hymnbook of the Baptist Church in Nigeria) printed in Bungay, U.K, for the Nigerian Baptist Convention in 1907.
2. *Iwe Orin Ti Ijo Baptist Ni Nigeria*. (The Hymnbook of the Baptist Church in Nigeria) printed in Bungay, U.K, for the Nigerian Baptist Convention in 1930.
3. *Iwe Orin Ti Ijo Baptist Ni Nigeria*. (The Hymnbook of the Baptist Church in Nigeria) printed in Britain for the Nigerian Baptist Convention by C.M.S. Bookshop in 1936.
4. *Iwe Orin Ti Ijo Baptist Ni Nigeria*. (The Hymnbook of the Baptist Church in Nigeria) Lagos printed in Britain for the Nigerian Baptist Convention in 1949.
5. *Iwe Orin Ti Ijo Baptist Ni Nigeria* (The Hymnbook of the Baptist Church in Nigeria) printed in Bungay, U.K. for Nigerian Baptist Convention in 1952.
6. *Iwe Orin Ti Ijo Baptist Ni Nigeria* (The Hymnbook of the Baptist Church in Nigeria) printed in Bungay, U.K. for Nigerian Baptist Convention, 1955.
7. *Iwe Orin Ti Ijo Baptist Ni Nigeria: Pelu Ohun Orin* (The Hymnbook of the Baptist Church in Nigeria with Hymn Tunes) Yoruba Collection of William & Berta Bascom, V. 288. Lagos, printed in Bungay, U.K. for Nigerian Baptist Convention, 1958.

² *Baptist Hymnal with Choruses and Church Covenant* (Ibadan, Nigeria: Baptist Press, 2000), v.

³ No details of the initial Yoruba Baptist hymnal are available. This might be due to insufficient historical documents on the early Yoruba Baptist hymnals. The insufficiency of historical documents made it difficult to capture information about content and earlier compilers. See the previous discussion of publication of denominational hymnals in Yoruba in the previous chapter.

⁴ See Ademola S. Ajayi, *Baptist Work in Nigeria 1850-2005: A Comprehensive History* (Ibadan, Nigeria: Book Wright, 2010), 356; Isaac Ibude, “An Overview of the Music Ministry of the Nigerian Baptist Convention,” in *A Century of Nigeria Baptist Convention: A Call for Celebration and Renewal*, by Nigerian Baptist Theological Seminary and Nigerian Baptist Convention (Nigeria: Publishing Unit Nigerian Theological Seminary, 2014), 85.

8. *Iwe Orin Ti Ijo Baptist Ni Nigeria* (The Hymnbook of the Baptist Church in Nigeria) printed in Bungay, U.K. for Nigerian Baptist Convention in 1960.
9. *Iwe Orin Ti Ijo Baptist Ni Nigeria* (The Hymnbook of the Baptist Church in Nigeria) printed in Bungay, U.K. for Nigerian Baptist Convention in 1965.
10. *Iwe Orin Ti Ijo Onitebomi Ni Nigeria* (The Hymnbook of the Baptist Church in Nigeria) printed in Bungay, the U.K. for the Nigerian Baptist Convention in 1981.
11. *Iwe Orin Ti Ijo Onitebomi ni Nigeria: Pelu Orin Idaraya Ati Majemu Ijo Wa* (The Hymnbook of the Baptist Church in Nigeria with Choruses and Our Church Covenant) printed in Ibadan by the Nigerian Baptist Convention in 2000.

Available records of the hymnals published and reprinted from 1907 to 1949 contain only information about the publication place and date.⁵ The YBH 1952 and 1955 are all reprints of previous editions. Although the first edition from where they were reprinted is not certain, they all have the same title, *Iwe Orin Ti Ijo Baptist Ni Nigeria* (The Hymnbook of the Baptist Church in Nigeria), and 668 hymns. The hymns are arranged thematically under fifty-three sections. Out of the 668 hymns, thirty-eight are *ÀKOKÚN* (addendum), while twenty are *ERIN ITSEKIRI* (Itsekiri songs).⁶ According to Deborah Olaniyan, Itsekiri hymns were included in the YBH so that the Itsekiri Christians may also use the hymnal for worship purposes. The Itsekiri Christians did not have a separate hymnal published yet in their language. However, most Itsekiri could also read the Yoruba language because the two languages are closely related.⁷

The YBH 1958 edition contains text and music in staff notation. The hymnal, however, does not contain *ERIN ITSEKIRI* (Itsekiri songs), but it has *ÀKOKÚN* (addendum) and 648 hymns. The hymns are also arranged thematically under fifty-three sections. The 1960 and 1965 are reprints of the hymns in YBH 1958. The only difference between the YBH 1958 edition and reprint of YBH 1960 and 1965 is that the YBH 1958 contains music in staff notation while the YBH 1960 and 1965 do not.

⁵ Hardcopies of YBH 1907-1949 editions were not available for my use. However, every effort was made to trace the hardcopies, which has not been possible.

⁶ Itsekiri language is a Nigerian language closely related to Yoruba language. Although it is not Yoruba, Itsekiri language shares some similarities with Yoruba language.

⁷ Deborah Olaniyan, interview by author, Ikirun, Nigeria, July 13, 2020.

The YBH 1981 edition has some notable changes, which makes it different from the previous editions. First, the title of the hymnal is changed to *Iwe Orin Ti Ijo Onitebomi Ni Nigeria* (The Hymnbook of the Baptist Church in Nigeria). Second, the *ÀKOKÚN* (addendum) is changed to *ÀWỌN ÀSÀYÀN ORIN* (selected songs). Third, the hymnal contains 660 hymns.

The YBH 2000 edition contains additional materials, which makes it different from the previous editions. These are evident in its organization, as discussed below.

Organization of the Hymn Section in YBH 2000

The compilers of the hymns in YBH 2000 and the process for compiling the hymnal are uncertain. However, the YBH 2000 contains a collection of six hundred and sixty translated hymns and ninety indigenous Yoruba choruses. The inside cover of the hymnbook includes a list of hymnals (in abbreviations) that may serve as possible sources for the compilation of the hymns. These include *American Baptist Hymnal* (ABH), the *English Baptist Hymnal* (EBH), *The Hymnal Companion* (HC), *Sacred Songs and Solos* (Sankey) (SS), and the *Popular Hymnal* (PH).⁸

The YBH 2000's organization provides a user with the hymnody used in the worship service. The first inside cover page, after the publication page, provides the user with the meaning of the abbreviated words and the meaning of dynamics marks in Yoruba. The hymnbook contains 360 pages. The six hundred and sixty hymns are arranged thematically under fifty-seven sections. These are followed by the ninety indigenous choruses under the heading *Àwọn Orin Ìdàrayá*, which are arranged thematically under five themes. A table of contents is organized by subject, with page numbers provided at the second and third inside cover page to guide the user.

⁸ Nigerian Baptist Convention, *Iwe Orin Ti Ijo Onitebomi ni Nigeria: Pelu Orin Idaraya Ati Majemu Ijo Wa* (Ibadan, Nigeria: Nigerian Baptist Convention, 2000). The publication details for many of the hymnals is uncertain and outside the scope of this dissertation.

A few of the hymns in the hymnal are provided with the tunes' names, related scripture, and meter. On a few, the source hymnals' names are provided, while others are provided with only the hymn title. In the margin at the beginning of many stanzas and sometimes within a stanza are dynamic markings to guide the singers.⁹

The church covenant is written at the back pages for the worshipers to read together during worship services. The first line index is arranged alphabetically and can be found after the church covenant. The hymnal also contains a metrical index section consisting of meters with a list of tune names sharing the same meter written under it. Names of hymnals of sources are also provided in abbreviations with their corresponding page numbers in tabular form.¹⁰

Organization and Theoretical Setting of the Orin Idaraya

The *Orin Ìdáráyá* section contains ninety indigenous Yoruba Christian songs. The choruses are arranged under five headings, *Orin Ìyìn* (songs of praise), *Orin Ìdúpé* (songs of thanksgiving), *Orin Ìṣégun* (songs of victory), *Orin Ìgbàgbó* (songs of faith), and *Orin Èmí* (songs of the Spirit).

While the hymn section contains some directions to the hymns' possible sources, the indigenous choruses' sources are not provided. The names of the composers remain anonymous. The first line of each chorus is provided as the title. Each chorus's melody is provided in tonic solfa notation, but no particular key is suggested for users. This provides the users the freedom to select and use any convenient key whenever the song is sung. Further, no scriptural basis of the choruses is provided.¹¹ This may also

⁹ Nigerian Baptist Convention, *Iwe Orin Ti Ijo Onitebomi ni Nigeria*.

¹⁰ It should be noted that the process for compiling the hymns in the hymnal is uncertain. The YBH, however, list five hymnals that can be used as source for hymn tunes where the music can be found. The hymnals are the *American Baptist Hymnal* (ABH), the *English Baptist Hymnal* (EBH), the *Hymnal Companion* (HC), *Sacred Songs and Solos* (Sankey), and *Popular Hymnal* (PH).

¹¹ In the analyses that follows in chapter 5, a scriptural basis is provided for each chorus. The Bible verses are the suggested scriptural passages for the choruses.

imply that the user can support the songs with any corresponding scriptural passage as needed. The songs are short and are designed to be repeated over and over. Their length makes them easy to learn and memorized.

The Term *Orin Ìdàrayá*

Before the advent of choruses in some evangelical churches in Nigeria, songs used in worship consisted mainly of congregational hymns and choral music.¹² Choruses and short songs are often used in crusades or revivals to emotionally stir up the people before they listen to the sermon. In most open-air crusades and revivals, hymnals might not be used because most of the people present may not own copies.

According to Ezekiel Kehinde, choruses or short songs were used because most people in attendance at such crusades were likely to be illiterate or likely did not own copies of the hymnal. However, the congregations at revivals or crusades generally find the choruses easy to learn and sing without a book.¹³

Among the Yoruba Christians, short songs and choruses used mainly to enliven congregations emotionally are referred to as *orin ìdàrayá*.¹⁴ The word *ìdàrayá* may be interpreted as something that makes the body lively. The word suggested a compound word comprising of *orin* (song) + *ìdá* (to make) + *ara* (body) + *yá* (healthy or lively) becomes *orin ìdàrayá* (songs that make the body lively). *Orin ìdàrayá* are types

¹² Godwin Sadoh, *Thomas Ekundayo Phillips: The Doyen of Nigerian Church Music* (Bloomington, NY: iUniverse, 2009); Olubunmi Taiwo Olumuyiwa, *A History of Anglican/ Methodist Collaboration in Nigeria within the Yoruba Socio-cultural Context* (Bern, Switzerland: Peter Lang AG, International, 2013).

¹³ Ezekiel Kehinde, interview by author, Ogbomoso, Nigeria, June 12, 2019.

¹⁴ Egun Adeganola, interview by author, Lagos, Nigeria, July 12, 2019.

of songs that Sunbeam¹⁵ and children's teachers used to sing for the children to enliven them or exercise their bodies in order to keep the children awake.¹⁶

The name *orin idárayá* is still used for choruses today not because they are not worship songs but perhaps because they are short and simple, and they can be easily accompanied by handclapping or drums. According to Ezekiel Kehinde, most Yoruba Christian choruses that are used in worship today may have started as *orin idárayá* (songs to quicken the body), but they have been transformed into songs for worship.¹⁷ It should be noted that the title *orin idárayá* is retained for the locally composed choruses in the YBH 2000 not because the songs are for recreation or play but to differentiate the two sections of hymns and choruses in the hymnal. The *orin idárayá* have been compiled for the purpose of praising and thanking the triune God of the Bible and for the exhortation and edification of the believers.

¹⁵ The sunbeam is the children's arm of the Nigerian Women Missionary Union (WMU). The Nigerian Baptist sunbeam was founded by Mrs. Green, a Southern Baptist Missionary who gathered the little children, boys and girls, for the purpose of teaching them Scriptures and Christian hymns. The children were initially called the "star," which correspond to the sunbeams of the Southern Baptist, USA. For more details, see Louis M. Duval, *Baptist Missions in Nigeria* (Richmond, VA: Education Department Foreign Mission Board of Southern Baptist Convention, 1928), 182; Rachael A. Lateju, "The Role of the Auxiliary Status of WMU and Quasi Autonomy Status of MMU in the Nigerian Baptist Convention," in Nigerian Baptist Theological Seminary and Nigerian Baptist Convention, *A Century of Nigerian Baptist Convention*, 68.

¹⁶ Adekanola, interview.

¹⁷ Kehinde, interview.

CHAPTER 5
ANALYSIS OF THE *ORIN ÌDÁRAYÁ*

This chapter provides a critical analysis of each of the ninety choruses in the *Orin Ìdáráyá* section. Each analysis includes a transcription of the chorus's melody from sol-fa notation into staff notation to facilitate meaningful musical commentary. As much as possible, the staff notation was based on the tonic sol-fa notation provided in YHB 2000.¹ A reasonably convenient tonality and time signature² have been selected for each of the choruses. However, users are free to transpose the song to any convenient pitch that will suit the vocal range of singers.

In each analysis, a line-by-line parallel translation of the chorus text into English is provided. The translation is as literal as possible. A summary of the text and its underlying meaning is also provided. Each analysis contains 1) a discussion of the theological and biblical foundation of the text, 2) a discussion of any aspects of the text that reflect Yoruba culture, worldview, or traditional religion, 3) an explanation of spiritual applications of the text, 4) a discussion of names, titles, or images for God, or Christ, and Holy Spirit used, 5) the textual object or direction of address, and 6) suggestions for possible liturgical uses of the chorus.

¹ It should be noted, however, that for some choruses, the sol-fa notation provided in the YBH 2000 is not accurate; and for some, the melody is insufficient to fully complete the texts of songs provided. I was able to discover this based on personal knowledge of the choruses and in conferring with other Nigerian Yorubas who have knowledge of the choruses. As a result, I transcribed the choruses by paying attention to the way they are commonly and popularly sung by Yoruba Christians.

² The sol-fa notation in YBH 2000 gives no indication of time signature, bar lines, or key signatures. What is provided is based on the knowledge of the songs, especially what they will sound like if one goes to villages and cities and listens to the choruses.

With very few exceptions, all the choruses share the following textual and musical characteristics:

1. Texts are written in standard Yoruba,³
2. Texts use an irregular poetic meter,
3. Texts are non-strophic in structure,
4. Melodies are in major keys and do not modulate,
5. Melodies are diatonic, and
6. The melodies have a vocal range of an octave or less.⁴

The choruses are presented below in the order in which they appear in the YBH 2000.

1. Kíni Ni Ayò Rẹ

Yoruba	English
Kí ni ayò rẹ nígbà tí Jèsù pè ò	What was your joy when Jesus called you?
Kí ni ayò rẹ jòwò sọ fún mi	What was your joy, please tell me?
Kí ni ayò rẹ nígbà tí Jèsù pè ò	What was your joy when Jesus called you?
Ó ò ayò, óò ayò ni t'èmi	Oh joy, oh joy is mine,
Ayò, ayò ni t'èmi (óò Ayò)	Joy, joy is mine (oh Joy).
Ayò ayò ni t'èmi o	Joy, joy is mine,
Ó ò ayò, óò ayò ni t'èmi	Oh joy, oh joy is mine.

³ The exceptions are # 3 and # 13, which use the word “Alpha Omega”; # 57, which uses the word “congratulations”; # 63, which uses “No 1 miracle”; and # 86, which uses the words “success,” “prosperity,” and “failure.”

⁴ Choruses with ranges that are an octave are presented below by intervals: Minor 9th: # 4 *Oyígíyigì Olùòrun*, # 44 *Tani Ka F'opé Fún?* # 71 *Mo L'óre Kan*; Major 9th: # 54 *Kò S'agbára Tó Dàbí Tí Jèsù*, # 78 *Ìwọ Lorisun Ayò Mi*, # 82 *Wá Lò Mí Olórun Mí*; Minor 10th: # 6 *Èmi Ni Jèsù Fẹ́*, # 13 *Alpha Omega*, # 26 *Tirẹ Ní Olúwa*, # 37 *Opé L'ó Yẹ Ó*, # 45 *Bàbá O Sé*, # 48 *Agbára Èsù Da?*; Perfect 11th: # 16 *Ìrì Òrun S'òkalẹ́*, # 81 *Wá Wá Wá Èmí Mímó*.

Textual Summary

The text of *Kíni Ni Ayò Rẹ* suggests a rhetorical question. The author of the song is asking a person who professes to have been called by Jesus to exhibit the joy that is expected to accompany Jesus' calling when it is received by an individual. The author raises the question, "What was your joy when you were called by Jesus?" The songwriter wants to know if it is genuine conversion and demands, "Please tell me." The songwriter's experience of being called by Jesus was one of joy, and the song text bears witness to that fact.

Theological/Biblical Foundation of the Text

A person who claims to be called by Jesus must have the joy to show for it. Salvation brings joy to a believer as soon as he or she is found and called by Jesus Christ. The author is asking for an expression of the joy that accompanies Jesus' calling upon the life of an individual. For example, blind Bartimaeus was filled with joy when Jesus called him. He received his sight and followed Jesus (Mark 10: 46-52; Luke 18: 35-43). Similarly, when Jesus called on Zacchaeus, the tax collector, Zacchaeus received salvation, and it brought joy to him (Luke 19: 1-10).

Divine Titles and Images

No specific imagery is used in the chorus.

Cultural Reference/Reflection of the Text

There is no specific cultural reference or reflection of Yoruba culture in this song text.

Object/Direction of Address

The song *Kíni Ni Ayò Rẹ* consists of a dialogue between a questioner (who can be either a believer or unbeliever) and the believer. Lines 1, 2, and 3 of the song texts are questions addressed to a fellow believer, while lines 4, 5, 6, and 7 are testimony or

expressions of joy directed to self. Lines 4, 5, 6, and 7 of the texts are answers provided by the same person, the questioner.

Themes

The overarching theme in this song is that of joy. Further, this song can be interpreted to have themes of testimony and assurance.

Spiritual Application

Human beings have searched for joy in every avenue possible. Many have taken wrong paths in search of experiences of pleasure and have mistaken these for joy. For example, it is a common practice to rejoice over a lost and found item. When something worth having is found, there is usually an outward expression of delight. In a society where people clamor for wealth, fame, family, power, position, and money, thinking they will find joy through these, people have become desperate. Many have ended in sadness, disappointment, and destruction because they followed the wrong direction. The text of this song attests to the only joy that can last forever, joy in salvation made possible by Jesus Christ. This chorus also suggests that it is possible for us as believers to lose or forget the first joy of our salvation (2 Pet 2:20-22; Heb 10:26-28) and that we need to remind ourselves of that joy of our calling.

Liturgical Usage

The chorus *Kíni Ni Ayò Rẹ* is a song of joy which can be used in a variety of ways in a worship service. It may serve as a song of exhortation to the believers. It may be sung as a response to the sermon. It may be sung as a testimony to the delight of salvation following the invitation. Further, the song may be sung as a recessional after the benediction as the congregation departs for service and walks out of doors, singing and repeating the song over and over.

2. Aláyò Ni Mí

Yoruba	English
Aláyò ni mí	I am a joyous person,
Èmi yíò ma yò	I will rejoice,
Jésù layò mi	Jesus is my Joy,
È wá bámi yò	Come and rejoice with me.

Textual Summary

The text of this song suggests a testimony. It is a testimony of joy. The worshipers are expressing their joy in Christ. When singing this song, worshipers in the song above affirm that they are joyous people, and they will continue to be joyful. Jesus is the reason for their joy, and they are calling on others to come and rejoice with them.

Theological/Biblical Foundation of the Text

Just as David invites others to magnify the Lord with him (Ps 34:3), the singer here invites others to rejoice with him or her. The song alludes to Philippians 4:4 “Rejoice in the Lord always, again I will say rejoice.” There is a joy that fills the heart of a Christian, which the person has because he or she has known the path of life (Ps 16:11). Jesus wants his joy to be in every believer (John 15:11), and his presence in the life of a believer is the reason for being joyful. The joy that Jesus offers believers is the joy of salvation, and it is eternal.

Divine Titles and Images

There is no specific divine title or image mentioned in this chorus.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in the song text.

Object of Address

The song *Aláyò Ni Mí* is directed to oneself (i.e., the singers) and to other believers.

Themes

Joy is the overarching theme in this song. The song also expresses the theme of testimony.

Spiritual Application

There are many human experiences in life that may provide joy, but such joy may be short-lived. For example, marriage (Prov 5:18), the birth of children (Ps 113:9), victory in war (Is 9:3), success in business, and other things may provide temporary joy. The joy that lasts forever is the one provided by Jesus, which is the joy of salvation. Because by the blood of Jesus Christ, a person who was once separated from God has been redeemed, saved, and reconciled back to God. Such joy cannot be hidden or kept to oneself. It has to be demonstrated and be spoken about so that others can hear about it, rejoice with it, and invite Jesus, who is the source of joy, into their lives.

Liturgical Usage

The chorus *Aláyò Ni Mí* may be sung as a processional before the opening prayer. As a testimony through song, the chorus may be sung after the sermon to testify to what Jesus has done in the life of believers. The chorus may also be sung as a recessional after the benediction.

3. Alpha Omega

Yoruba	English
Alpha Omega	Alpha, Omega,
Ìwọ ni mo fìyìn fún o Bàbá 2x	To you I give praise, Father 2x

Textual Summary

The text of the song gives praise to God. The author recognizes God as the Alpha and the Omega, the beginning and the end. He is *Bàbá* (Father), who alone is worthy of praise. The author will not give praise to any other person except God.

Theological/Biblical Foundation of the Text

God is the Alpha and Omega, the first and the last, the beginning and the end (Rev 1:8; 21:6; 22:13). As the sovereign ruler of heaven and earth, God is worthy of our praise.

Divine Titles and Images

In this chorus, God is referred to as the Alpha and Omega. He is also called Father.

Cultural Reference/Reflection of the Text

In this song, God is called *Bàbá* (Father). The word *Bàbá* in Yoruba culture has a deeper meaning than one's biological father. A Yoruba adage says, “*Eni a bá bá lábà ni à ñ pè ní Bàbá*” (whoever one finds already in a place is called father). The word *Bàbá* in Yoruba culture connotes superiority or leadership, or the source of something. Yoruba people use the term *Bàbá* for a person or an object to prove its superiority over others or to show that it is the source from where other things come⁵ God is called *Bàbá* to express that he is both sovereign and superior.

Object/Direction of Address

The chorus *Alpha Omega* is directed to God the Father.

Themes

The overarching theme in this song is praise.

⁵ See J. D. Y. Peel, *Religious Encounter and the Making of the Yoruba* (Bloomington: Indiana University Press, 2000), 72.

Spiritual Application

The text of the song *Alpha Omega* begins with words taken from the Bible. God, the Alpha and the Omega, is unsearchable, and he is sovereign. God is superior to all other gods, and he is worthy of our praise.

Liturgical Usage

The chorus *Alpha Omega* may be sung as a processional song, a response to Scripture reading, sermon, or as a recessional song.

4. Oyíyíyì Olú-Òrun

Yoruba	English
Oyíyíyì Olú-Òrun	Oyíyíyì owner of heaven,
A-tó-bá jayé	One who is sufficient to enjoy life with.
Èlédá ohun gbogbo	The Creator of all things.
Gbogbo àgbáyé ìbá moríkì Rẹ	If the whole world knew Your praise names,
Báwo ni ìbá ẹ̀ dùn tó	How pleasant it would be.

Textual Summary

The text expresses some praise names of God in Yoruba. He is *Oyíyíyì*, (Immortal), *A-tó-bá jayé*, (All sufficient), and *Èlédá*, (Creator).⁶ The author of this song laments that not all people on earth understand the praise names of God. The text suggests that people may be ignorant of how to worship and praise God with his praise names. The author says it would be pleasant for the whole world to know God's praise names.

Theological/Biblical Foundation of the Text

God is immortal, the eternal King (1 Tim 1:17), the creator of heaven and earth (Gen 1:1). God is all-sufficient and sovereign (1 Chr 16:31; Ps 97:1-7).

⁶ See chapter 2 of this dissertation for previous discussion on Yoruba names for God.

Divine Titles and Images

In this song, God is called *Oyígyìgì* (Immortal), *Olú-Òrun* (Owner of heaven), *A-tó-bá jayé* (All sufficient), *Èlédá ohun gbogbo* (Creator of all things)

Cultural Reference/Reflection of the Text

The text expresses some Yoruba praise names and attributes of God taken from the Yoruba cultural milieu. The Yoruba praise names describe the greatness of God. God is *Oyígyìgì* (One who never dies), *Olú-Òrun* (the owner of heaven), *A-tó-bá jayé* (the one who is sufficient for everything one might need in life), and *Èlédá ohun gbogbo* (the Creator of all things).⁷ In Yoruba culture, when a person is being praised through the singing of his praise names or his appellations (*oriki*), it is a common practice that the person that is praised will give money or gifts in appreciation of the *oriki*⁸ sung to him. The text suggests that when people understand how to sing God's *oriki*, they would be blessed by God.⁹

This song indicates the Yoruba's perception of the concept of the Supreme Being and his attributes. The fact that God is immortal gives the Yoruba Christians comfort. As Bolaji Idowu notes, "In a sense, this is a comfort and encouragement to the worshipping soul. It is necessary to know that the Deity is alive forevermore, that He is unchanging in the midst of all changes and decay which have been the constant

⁷ For more detail about Yoruba names and attributes of God, see Samuel Johnson, *History of the Yorubas: From the Earliest Times to the Beginning of the British Protectorate* (Lagos, Nigeria: C. S. S. Bookshops, 1976); Olumide Lucas, *The Religion of the Yorubas* (Lagos, Nigeria: CMS Bookshop, 1948); E. Bolaji Idowu, *Olodumare God in Yoruba Belief* (London: Longman, 1996), 39; Omosade Awolalu, *Yoruba Beliefs and Sacrificial Rites* (London: Longman Group, 1979), 14.

⁸ See chapter 2 of this dissertation for previous discussion on Yoruba *oriki*. For further discussion on Yoruba praise song, see Karin Barber, "Yoruba Oriki and Deconstructive Criticism," *Research in African Literature* 15, no. 14 (1984): 497-518; Tunji Vidal, "Oriki in Traditional Yoruba Music," *African Arts* 3, no. 1 (1969): 56-59.

⁹ It is important to note that, to Yoruba Christians, there is no problem using the praise names of God mentioned to worship the triune God of the Bible. Yoruba Christians sing the praise name of God with expectation. A person that does not experience having to call on God daily for help because of life problems and challenges may be astonished at how Yoruba Christians pray and sing to God to solve their daily life challenges. The Yoruba person usually expresses confidence on how his or her God relates to his or her daily problems.

experience of man.”¹⁰ For the Yoruba people (which is also true of many African tribes), belief in God is basic. The existence of God is neither a question nor an issue among the Yoruba. As an adage by the Akan people of Ghana says, “No one teaches the child about God.”¹¹ Yet, the author of the song above laments that many people are yet to know how to praise God.

Object/Direction of Address

The song *Oyígíyigì Olú-Òrun* is addressed to God

Themes

This song expresses the themes of praise, attributes of God, and worship.

Spiritual Application

There is nothing to be compared to God. He is immortal, everlasting, and eternal. He is the creator of all things, and he is the only one that is sufficient to provide for the needs of his creation. He is the living God. All the earth should worship God and come before him with praises (Ps. 100).

Liturgical Usage

The song *Oyígíyigì* may be sung as a response to a call to worship or as a song of praise preceding corporate prayer of thanksgiving. Further, *Oyígíyigì, Olú-Òrun* may be sung as a recessional.

¹⁰ Idowu, *Olodumare God in Yoruba Belief*, 42.

¹¹ See Tokunboh Adeyemo, “Unapproachable God: The High God of African Traditional Religion,” in *The Global God: Multicultural Evangelical View of God*, ed. Aida Besançon Spencer and William David Spencer (Grand Rapids: Baker, 1998), 136.

5. Àwa yìn ọ̀ Ọ̀lórún wá

Yoruba	English
Àwa yìn ọ̀ Ọ̀lórún wá/2x	We praise You our God/2x
Àwa jẹwọ̀ rẹ̀ pé iwọ̀ l'Ọ̀lúwa	We confess You, that You are the Lord.
Àwọ̀n mírà̀n jẹwọ̀ wípé	Others confess that
Iná l'Ọ̀lórún wọ̀n	fire is their god.
Àwọ̀n mírà̀n jẹwọ̀ wípé	Others confess that
Owó l'Ọ̀lórún wọ̀n	money is their god.
Àwọ̀n mírà̀n jẹwọ̀ wípé	Others confess that
Aṣọ l'Ọ̀lórún wọ̀n	cloth is their god.
Ṣùgbọ̀n àwá jẹwọ̀ rẹ̀	But, we confess You
Wípé iwọ̀ l'Ọ̀lúwa	That You are the Lord.
Àwa yìn Ọ̀ Ọ̀lórún wá	We praise You, our God,
Àwa jẹwọ̀ rẹ̀ wípé iwọ̀ l'Ọ̀lúwa	We confess You, that You are the Lord.

Textual Summary

This song's text underscores the fact that there is no other god like the Almighty God of the Bible, and no object can be compared to him. The author praises God and declares that he is the Lord. While others may be serving and confessing objects such as fire, money, and clothes as their god, worshipers declare the almighty God as their Lord.

Theological/Biblical Foundation of the Text

There is no other god like the Almighty God of the Bible, and no object can be compared to him (Exod 20: 3-4; Lev 26:1; Isa 49: 9-10; 42:8). The Bible declares that every tongue shall confess Jesus only as Lord either in heaven, earth, or under the earth (Phil 2:11). While some may put their confidence in the power of divinities, idols, wealth, clothes, and money, Christians put their trust in the God of the Bible and confess him as Lord (Ps 20:7; Matt 6:24).

Divine Titles and Images

In this song, God is referred to as *Ọlórún* (owner of heaven) and *Olúwa* (Lord).

Cultural Reference/Reflection of the Text

The Yoruba traditional society believes that some objects of worship are real and can possess supernatural power.¹² As a result, the objects may be worshiped and become lords to some. This song's text expresses some of the objects like money, clothes, and fires that may serve as lords to some people, even in Yoruba culture. In Yoruba traditional religion, fire or lightning may represent *Sàngó*, the Yoruba god of thunder. *Sàngó* is believed to always emit fire and smoke out of his mouth, and often he strikes his offenders with thunder and lightning.¹³ Some traditional Yorubas worship and serve *Sàngó*, the god of thunder and lightning.¹⁴ The names *Ọlórún* (owner of heaven) and *Olúwa* (Lord) are indigenous to the Yoruba. The two words are frequently used to refer to God interchangeably¹⁵

Object/Direction of Address

The chorus *Àwa yìn Ọlórún Wa* is directed to God the Lord.

Themes

The chorus *Àwa yìn Ọlórún Wa* expresses the themes of praise and testimony.

Spiritual Application

The song above expresses God's omnipresence. He is unlimited, and he is present everywhere. God is both *Ọlórún* (owner of heaven) and *Olúwa* (Lord) at the same

¹² S. A. Adewale, *The Religion of the Yoruba: A Phenomenological Analysis* (Ibadan, Nigeria: University of Ibadan, 1988); 4.

¹³ See Johnson, *The History of the Yorubas*, 149-50; Seymour Jeremy Eades, *The Yoruba Today* (Cambridge: Cambridge University Press, 1980), 120-21; Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 33-38.

¹⁴ See the previous discussion on *Sàngó* (god of thunder) in chapter 2 of this dissertation.

¹⁵ Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 8.

time.¹⁶ God wants his creatures to worship him alone. The above song expresses the superiority of God over Yoruba deities. When it is sung, this song can instill confidence in Yoruba Christians that the God they are serving is Lord over any other gods. For Yoruba Christians to confidently express the song, they have maintained their stand and have not played dual allegiance to the Bible's God and the Yoruba traditional deities. That is important, especially when there have been threats, open attacks, and confrontations on Christians by non-Christians. Some liberal Christians might argue that a song like the above could encourage religious violence. Still, one may confidently say that Christians should not be afraid to proclaim Jesus as Lord.

Liturgical Usage

The song *Àwa Yin Ó Olórún Wa* may be sung at the beginning of worship as an invocation. It may also be sung as a response to either Scripture reading or sermon.

6. Èmi Ni Jésù Fẹ́

Yoruba	English
Èmi ni Jésù fẹ́,	I am the one Jesus loves.
O fẹ́ mi yéye	He loves me so much.
Èmi ni Jésù fẹ́ràn	I am the one Jesus loves
Jẹnikẹ̀ni lọ	More than any other person.
Ó rà mí padà lówó iku òjiji	He redeemed me from a sudden death.
Ayò ìgbàlà mi wá dí púpò rẹ̀pẹ̀tẹ̀	My joy of salvation has been multiplied.
Enikan mbe t'ó fẹ́ràn wa	There is someone who loves us.
À Ó fẹ́ wa	He loves us.
Ìfẹ́ rẹ̀ ju ti yekan lọ	His love surpasses that of relations.
À Ó fẹ́ wa	He loves us.

¹⁶ For more explanation about the omnipresence of God, see Wayne Grudem, *Systematic Theology: An Introduction to Biblical Doctrine* (Grand Rapids: Zondervan, 1994), 173-81.

Òrẹ ayé nkò wá sílẹ̀	Earthly friends do forsake us.
Bó ní dùn	Today might be pleasant.
Òlẹ̀ lẹ̀ korò	Tomorrow might be bitter.
Sùgbón ọ̀rẹ̀ yí kì í tan ni	But this friend does not deceive one.
À Ó fé wa	He loves us.

Textual Summary

The text of this song is a testimony about the love of Christ for a believer. The singers express personal experiences with Jesus. They ponder how Jesus delivered them from sudden death by freely giving them salvation. The song text expresses a realization of the joy one receives from the deliverance from death as an addition to the joy of salvation. The song underscores the fact that Jesus loves all, and his love for all people is higher than the kind of love one can receive from relations. The text of this song also declares that “I am the one Jesus loves. He loves me more than anyone else.” Earthly friends may forsake one, but Jesus will never abandon his friends. Jesus is a loyal friend. He does not forsake believers.

Theological/Biblical Foundation of the Text

The song’s text above expresses the kind of love Jesus Christ has for believers who he called his friends. He loves all, including sinners, who come to him (Luke 15:1-2; 5:31-32). Whoever comes to Jesus, he has promised never to drive the person away (John 6:33). Jesus loves us just as God the Father has loved him (John 15:9). He gave his life for his friends to show how great his love is toward them. The salvation of Jesus is offered to everyone who believes (John 3:16). However, the statement that “Jesus loves me more than anyone else,” as emphasized in this song’s text, has no foundation in the Bible.

Divine Titles and Images

In this song, Jesus is referred to as a friend.

Cultural Reference/Reflection of the Text

There is no specific cultural reference or reflection of Yoruba culture in this song.

Object/Direction of Address

This song is both praise directed to Jesus and testimony about Jesus' love addressed to self, believers, and unbelievers.

Themes

The song *Èmi ni Jésù fẹ́* expresses the themes of love, testimony, friendship, joy of salvation, and redemption.

Spiritual Application

Earthly friends do abandon their friends and may no longer love them. Jesus Christ never deserts his friends, the believers. Jesus' love never fails. His tenderness toward Christians is eternal. The love of the Lord does not change despite changes in circumstances. The purpose for which Jesus came to the world was to provide salvation for the world. He gave his life for his friends.¹⁷ Jesus loves the whole world and gave his life as a ransom for all who believe in him. His love is not limited to Jews, Africans, or a particular race or tribe. His love is universal. He is a universal savior.¹⁸ Although the author of the song text attests that Jesus loves him only, Jesus loves the whole world and gave his life a ransom for all who believe in him. In our joy, whenever we think about the way Jesus loves us, we jump to the conclusion that Jesus perhaps loves us more than others with the kind of love he showed to us. But Jesus does not love only us; he loves all.

¹⁷ See Andreas J. Köstenberger, Scott L. Kellum, and Charles L. Quarles, *The Cradle, the Cross, and the Crown: An Introduction to the New Testament* (Nashville: B & H, 2009), 321.

¹⁸ See Kwame Bediako, "Biblical Christology in the Context of African Traditional Religions," in *Sharing Jesus in the Two Thirds World: Evangelical Christologies From the Contexts of Poverty, Powerlessness, and Religious Pluralism*, ed. Vinay Samuel and Chris Sugden (Grand Rapids: W. B. Eerdmans, 1984), 81-121.

Liturgical Usage

The chorus *Èmi Ni Jésù Fẹ́* may be sung as a testimony and as a response to scripture reading or sermon. The song may also be sung as a recessional after the benediction.

7. La Ẹ Ẹnu Rẹ́ Kí O Yin Olúwa

Yoruba	English
La ẹnu rẹ́ kí o yin Olúwa/3x	Open your mouth and praise the Lord/3x
Yin Olúwa, Olúwa dára	Praise the Lord, the Lord is good.

Textual Summary

The text of *La Ẹnu Rẹ́ Kí O Yin Olúwa* suggests the need to open one's mouth and proclaim the praise of God because he is good. The text underscores the difference between praising God with one's mind and speaking out the praise of God for others to hear.

Theological/Biblical Foundation of the Text

It is a good thing to praise the Lord aloud for his goodness, mercy, and blessings for others to hear it as a testimony (Ps 26:7; 69:30; 150:2). The Psalmist says, "It is good to praise the Lord and make music to your name O Most High, to proclaim your love in the morning and your faithfulness at night" (Ps 92:1-2). God is good, and his love endures forever (2 Chr 7:3). The Lord is good to all, and his compassion is extended to all his creation (Ps 145:9).

Divine Titles and Images

In this song, God is referred to as Lord.

Cultural Reference/Reflection of the Text

In the song's text, there is no specific reference to or a reflection of Yoruba culture.

Object/Direction of Address

This song is addressed to self and other believers.

Themes

The overarching theme in this song is praise. Also inherent in this song is the theme of exhortation.

Spiritual Application

La Ẹnu Rẹ Kí O Yin Olúwa is a song of exhortation to praise God. One can worship God with his mind, but if a person wants other people to hear what the Lord has done for him or her, the person will open their mouth and praise the Lord aloud for others to listen to the good things the Lord has done.

Liturgical Usage

The chorus *La Ẹnu Rẹ Kí O Yin Olúwa* may be sung as a call to praise. The song may also be sung as a response to sermons or scripture reading as an exhortation to praise God for his goodness. The chorus *La Ẹnu Rẹ Kí O Yin Olúwa* is an exhortation to worshipers and unbelievers to praise the Lord.

8. Olúwa Orúkọ Rẹ Ti Ní ‘yìn Tó

Yoruba	English
Olúwa, Olúwa wa	O Lord, our Lord
Orúkọ Rẹ ti náyìn tó	How excellent is Your name
Ní gbogbo ayé,	In all the earth.
Orúkọ Rẹ ti náyìn tó.	How excellent is Your name.

Textual Summary

In *Olúwa Orúkọ Rẹ Ti Ní ‘yìn Tó*, worshipers declare that the name of the Lord is excellent, and it should be praised on all the earth.

Theological/Biblical Foundation of the Text

The text is taken directly from the Bible “O Lord our God how excellent is Your name in all the earth” (Ps 8:1 KJV). God’s name is excellent and powerful. His name is a strong tower that a righteous can run into and be safe (Prov 18:10). There is none to be compared with God in all the earth, and there is no name like the name of the Lord (Phil 2:9).

Divine Titles and Images

In *Olúwa Orúkọ Rẹ Ti Ní ‘yìn Tó*, God is addressed as Lord

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in this song text.

Object/Direction of Address

This song is directed to God.

Themes

The song *Olúwa Orúkọ Rẹ Ti Ní ‘yìn Tó* expresses the themes of praise and testimony.

Spiritual Application

The name of the Lord describes his character. God is not separated from the names with which the Bible describes him. The name of the Lord reveals who he is.¹⁹ The song *Olúwa Orúkọ Rẹ Ti Ní ‘yìn Tó* is a praise to God for his majesty, greatness, and sovereignty. The name of the Lord is great in all the earth and should be praised.

Liturgical Usage

The song *Olúwa Orúkọ Rẹ Ti Ní ‘yìn Tó* may be sung as a song of praise to God at the beginning of the worship service. The song may also be sung as a testimony to

¹⁹ See Grudem, *Systematic Theology*, 157-58.

the efficacy of the name of God. *Olúwa Orúkọ Rẹ̀ Ti Ní 'yìn Tó* may be sung as a response to the sermon or scripture reading. Further, the song may be sung as a recessional as the congregation departs for service.

9. Ó Ga Jù, Ó Tóbi

Yoruba	English
Ó ga jù, Ó tóbi	He is the most high, he is big.
Ó ga, Èdùmàrè ga	He is high, God is higher
Ju ayé lọ	Than the earth.

Textual Summary

The text of this song underscores the wonder of God's immanence and transcendence.²⁰ The text expresses the greatness of God. He is high, he is tremendous, and he is above all the earth. The composer qualifies the depth, highness, and size of God by adding the word *jù* (i.e., too much or unending) to it, perhaps because of lack of words to express either the depth or size of God.

Theological/Biblical Foundation of the Text

God, the Almighty, is high above his creation. He created heaven and the earth (Gen 1). Heaven is God's throne, and the earth is his footstool (Isa 66:1). God is high above the earth, and no one can fathom his mysteries (Job 11:7). The song's text expresses the truth that God is sovereign, and he is the king of all the earth (Ps 47:7).

²⁰ For further study on God's glory, his transcendence and immanence, see Bruce A. Ware, *God's Greater Glory: The Exalted God of Scripture and Christian Faith* (Wheaton, IL: Crossway, 2004), 36-52; and Donald G. Bloesch, *God the Almighty: Power, Wisdom, Holiness, Love* (Downers Grove, IL: InterVarsity, 1995).

Divine Titles and Images

In this song, God is referred to as *Èdùmàrè*.²¹

Cultural Reference/Reflection of the Text

The text expresses one of the Yoruba names for God the Supreme Being, *Èdùmàrè*.²² He is the owner and the creator of the earth and everything in it. *Èdùmàrè* is high above *ayé*. In Yoruba traditional religious thought, *ayé* is more than the physical world. *Ayé* is both the abode of human beings, principalities and powers, malevolent, supramundane forces, and other malicious spirits.²³ *Ayé* (earth and everything in it) may claim to have power, yet *Èdùmàrè* (God) is more powerful than *ayé*, and he is also high above *ayé*.

Object/Direction of Address

The song *Ó Ga Jù, Ó Tóbi* is directed to God. The song is a declaration heard by the church, the unbelieving world, and the forces of darkness.

Themes

Inherent in this song are the themes of praise, testimony, and greatness of God.

Spiritual Application

There is nothing to use to measure the length, breadth, and depth of God. Even the world cannot be compared with Almighty God. He is the creator of heaven and the earth, and he is greater than his creation. No earthly power or principalities can withstand God's power. All creation should stand in awe of him.

²¹ One of the names given to God by the Yoruba is *Èdùmàrè*. It is a short form of the name *Olódùmarè* previously discussed in chapter 2 of this dissertation. Both *Olódùmarè* and *Èdùmàrè* are used interchangeably by the Yoruba for God.

²² Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 11; Idowu, *Olodumare God in Yoruba Belief*, 39.

²³ Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 11; Idowu, *Olodumare God in Yoruba Belief*, 39.

Liturgical Usage

The song *Ó Ga Jù, Ó Tóbi* is a song of praise and testimony about the greatness of God. The song may be sung as an opening song after a call to worship. The song may also be sung as a response to the sermon or as a recessional song as the congregation departs to serve.

10. Ẹ Bá Mi Yin Jèsù

Yoruba	English
Ẹ bá mi yin Jèsù	Join me to Praise Jesus,
Ẹ bá mi gb'Ólúwa ga /2x	Join me to exalt the Lord/2x
Ìyanu l'ohun t'Ólúwa ẹ	Wonderful is the thing the Lord has done
Láyé mi o, modúpé	In my life, I give thanks.
Jèsù gbà mí là, mo yege	Jesus saved me, I triumph.
Jèsù wo mi san, mo yege	Jesus healed me, I triumph.
Jèsù gbà mí là mo yege	Jesus saved me, I triumph.

Textual Summary

In the text of the song *Ẹ Bá Mi Yin Jèsù*, the singers invite others to come and join them in praising Jesus who is Lord. The text gives expression to what Jesus has done for believers. Jesus gives salvation, delivers from sickness, and performs miracles.

Theological/Biblical Foundation of the Text

Jesus Christ offers salvation (Acts 4:12; Rom 1:16; Heb 9:28). He is the Lamb of God, who takes away the sins of the world (John 1:29). When the Samaritan woman, for example, met with Jesus, she received salvation and pardon for her sins, and her life changed for the better (John 4:7-30). When Jesus met with the invalid man at the pool of Bethesda, the man received his healing, and his life changed (John 5:1-14).

Divine Titles and Images

In the text of this song, Jesus is referred to as Lord.

Cultural Reference/Reflection of the Text

There is no specific reference to or a reflection of Yoruba culture in this song.

Object/Direction of Address

The song *Ẹ Bá Mi Yin Jèsù* is both testimony and exhortation addressed to believers and also indirect praise to Jesus for what he has done.

Themes

This song expresses the themes of praise, testimony, and exhortation to believers.

Spiritual Application

No one ever comes to Jesus Christ with faith and remains the same again. Such a meeting with Jesus Christ always brings transformation to the life of an individual. The scripture tells us that we should rejoice with those who rejoice (Rom. 12:15). When one believer says, “Join me to praise Jesus,” our response should be, “Yes, we will.” Also, believers must not be silent in proclaiming and praising Jesus for who he is and what he has done. Jesus gave salvation, and he continues to deliver captives from the power of darkness and sickness. Anyone who comes to Jesus with faith will experience freedom, joy, triumph, and victory.

Liturgical Usage

The song *Ẹ Bá Mi Yin Jèsù* is both a song of praise, testimony and an exhortation to believers to praise Jesus. The song may be sung after the sermon as a response. Further, in a tradition where the congregation dances forward to give their tithes and offering, the song may accompany tithes and offerings. The song may also be sung as a recessional at the close of the service after the benediction.

11. Ìyìn Ògo Yẹ Ó

Yoruba	English
Ìyìn Ògo yẹ Ó	Praise (and) glory befit you,
Ìwọ Ọlòrun mi	You are my God.
Ìyìn Ògo yẹ Ó	Praise (and) glory befit you,
Jésù Ìwọ l'Ọba àwọn ọba	Jesus, you are the King of kings.

Textual Summary

The song's text expresses praise and glory to Jesus, who is God and King of kings. The worshipers declare Jesus as their God, who deserves praise and glory.

Theological/Biblical Foundation of the Text

Jesus Christ is the Lord of lords and the King of kings (Rev 4:11; 17:14; 19:16). He is worthy of all praise, honor, and glory.

Divine Titles and Images

In this song, Jesus is referred to as God and King of kings

Cultural Reference/Reflection of the Text

There is no reference to Yoruba culture in this song.

Object/Direction of Address

The song *Ìyìn Ògó Yẹ Ó* is directed to Jesus Christ

Themes

Inherent in this song are the themes of praise and adoration.

Spiritual Application

The text expresses praise to Jesus for who he is. He is the King of kings. It is not uncommon that persons would like to praise earthly kings because of their position and authority, but Jesus is more and higher than the kings of the earth. He is king and

Lord. Believers should rejoice and testify that Jesus is Lord, and Jesus is King of kings. Jesus is worthy of praise and glory.

Liturgical Usage

The song *Ìyìn Ògò Yẹ́ Ó* is a song of praise, adoration, and testimony. It may be used as a processional song or a response to the reading of the Scripture and or sermon. The song may also be sung as a recessional song as the congregation departs for service.

12. Ìyanu L'olúwa

Yoruba	English
Ìyanu l'Olúwa	Wonderful is the Lord.
Ó wá ṣ'ayé mi diyanu	He has made my life wonderful.
Òrò mi wá j'òtá lójú	My case astonished the enemy.
Èmi n wá nṣ'akọ ìgbàlà, ṣ'akọ ìgbàlà	I am now boasting of salvation, boasting of salvation,
Ṣ'akọ ìgbàlà	Boasting of salvation.
Torí Jèsù ṣe'yanu láyé mi.	Because Jesus has done wonders in my life.

Textual Summary

The text of this song attests to the miracle of salvation made available by the Lord Jesus. The worshipers are acknowledging how Jesus has made their lives remarkable. In this song, the enemy, *òtá* (which refers explicitly to Satan), saw the transformation that salvation brought into the lives of the people (the worshipers), and he was amazed. The enemy (*òtá*) in this song text may also refer to human enemies who are being used by Satan. When singing this song, worshipers who are already transformed are rejoicing and boasting of the miracle of new life that Jesus gave to them.

Theological/Biblical Foundation of the Text

The Lord Jesus is a wonderful counselor (Isa 9:6), and salvation belongs to him (Ps 27:1; 35:3; Rev 7:10). Redemption is available for everyone who believes, even the worst sinner (Rom 1:16). Amazingly, God loved the world so much that he gave his only son, Jesus Christ, who knew no sin, to die as a ransom for us sinners so that we might have eternal life (John 3:16). A sinner who is saved and delivered will rejoice in the salvation of the Lord (Isa 25:9).

Divine Titles and Images

In this song, Jesus is referred to as Lord, and he is described as wonderful.

Cultural Reference/Reflection of the Text

This song affirms the concept of the enemy (*òtá*)²⁴ in Yoruba culture. The Yoruba believe that some people have access to the invisible powers and manipulate the powers as they wish. *Òtá* is the devil (Satan) and all his agents. The power from *òtá* (enemy) can manifest itself in the form of incantations, medicines, magic, sorcery, and witchcraft, and they can put people in bondage.²⁵ The text of this song suggests that *òtá* was amazed to see the people who were once held in bondage now delivered, changed, freed, and rejoicing. The salvation that Jesus gave to those who believe in him and the transformation that takes place in the life of a believer is beyond what *òtá* (Satan and his agents) can snatch away.

Object/Direction of Address

This song is addressed to Jesus, self, other believers, and *òtá* himself.

²⁴ See chapter 2 and chapter 6 of this dissertation for discussions on the concept of *òtá* in Yoruba culture.

²⁵ See Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 69-91; Bolaji Idowu, "The Challenge of Witchcraft," *Orita* 4, no. 1 (June 1970): 9.

Themes

The song *Ìyanu L'Oluwa* expresses the themes of praise and testimony.

Spiritual Application

Sinners, whom the world has judged worthless, will be amazed when they realize that Jesus died because of them. If only they believe, confess their sins, accept Jesus Christ into their lives, turn away from their sinful way, and begin to live a new life in Jesus Christ, salvation is available for them. Satan, the enemy of believers, is never happy when sinners are saved and transformed by Jesus Christ. The Bible tells Christians to put on the whole armor of God to stand against the wiles of the devil (Eph 6: 10-11). Christians are warned that the enemy they fight is spiritual and not physical (Eph 6:12). Therefore, every believer should submit to God and resist the devil, the enemy of believers (James 4:7). Yoruba Baptists must be assured of the power they have in Jesus Christ.

Liturgical Usage

The song *Ìyanu L'Oluwa* may be sung as a response to the sermon or in conjunction with testimony or as a recessional song at the service's conclusion.

13. Alpha Omega

Yoruba	English
Alpha Omega,	Alpha, Omega,
Baba Ìwọ̀ lọ̀pẹ̀ yẹ	Father, you are worthy of praise.
Alpha Omega,	Alpha, Omega,
Jésù ọ̀pẹ̀ yẹ Ọ	Jesus, you are worthy of praise.

Textual Summary

In the text of the song *Alpha Omega*, the author declares that Jesus, the Alpha and Omega, and Father, is worthy of praise.

Theological/Biblical Foundation of the Text

The words “Alpha and Omega” are taken directly from the Bible. Jesus, the Alpha and the Omega, is worthy of our praise (Rev 1:8; 22:12; Rom 8:3; Phil 2:6-9 and Heb 2:17).

Divine Titles and Images

In this song, Jesus is referred to as the Alpha and Omega. He is also called Father.

Cultural Reference/Reflection of the Text

The text of the song “Alpha Omega” refers to Jesus as Father. As previously discussed in chorus #3, the word Father (*Bàbá*) in Yoruba culture connotes leadership, superiority, and a thing’s source. Referring to Jesus as *Bàbá* in this chorus proves that Jesus is supreme, and every other thing is subject to his authority.²⁶

Object/Direction of Address

This song is addressed to Jesus Christ.

Themes

The overarching theme expressed in this song is the theme of praise.

Spiritual Application

Jesus is worthy of our praise. He conquered death for us believers, and he gave us everlasting life. If believers fail to acknowledge what Jesus has done and refuse to praise and worship him, they become ungrateful.

²⁶ See Peel, *Religious Encounter and the Making of the Yoruba*, 72.

Liturgical Usage

The song “Alpha Omega” may be sung as a processional at the beginning of the service or as a response to Scripture reading or sermon. The song can be sung during the offering collection and also as a recessional song.

14. Halleluyah Méje Ò Tó

Yoruba	English
Halleluyah méje ò tó rárá	Seven Hallelujahs are not enough.
Halleluyah méje ò pàpòjù	Seven Hallelujahs are never too much.
F’óre ti Bàbá se nínú ayé mi	For the good the Father has done in my life,
Alleluyah méje ò pàpòjù	Seven Hallelujahs are never too much.
Alleluyah (7 times) Alleluyah	Hallelujah (7 times) Hallelujah.
Alleluyah méje ò pàpòjù.	Seven Hallelujahs are never too much.

Textual Summary

The song’s author asserts that seven repetitive hallelujahs are neither sufficient nor too much to praise the Lord for what he has done in believers’ lives. The author concludes this song with the singing of seven Hallelujahs.²⁷

Theological/Biblical Foundation of the Text

Hallelujah, glory, and power belong to God, and he reigns forever (Rev 19:1, 6). It is pleasant to sing praise to the Lord (Ps 135:3). The Lord is great, and he is to be praised for all he has done (Ps 145:3). The Lord is to be praised for his power and greatness (Ps 150: 1-2). He is to be praised for his goodness.

Divine Titles and Images

God is referred to as *Bàbá* (Father) in this song.

²⁷ The word “hallelujah” has been absorbed into the Yoruba language and has become a part of Christian Yoruba vocabulary.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in this song text.

Object/Direction of Address

The song *Halleluyah Méje ò Tó* is addressed to both self and other believers

Themes

This song expresses the themes of praise and exhortation to believers to praise.

Spiritual Application

No one can thank God enough for His goodness and loving-kindness. Every child of God should praise God for all he has done and encourage other believers to praise God at all times.

Liturgical Usage

Halleluyah Méje ò Tó may be sung as a processional song or a response to a sermon on God's goodness. This song may also be sung during the collection of offering or as a recessional song.

15. T'à L'àbá Fi Ó Wé

Yoruba	English
T'à l'àbá fi Ó wé	With whom can we compare You?
T'à ló lè bá Ó dógba	Who is Your equal?
Olórún to j'Olórún lọ	God who is supreme
T'à l'àbá fi Ó wé Olúwa	With whom can we compare You, Lord?

Textual Summary

The text of this song expresses the greatness of God. The author declares that there is none to be compared with the almighty God. He is superior to all idols. He is the God of gods. No one can stand as his equal.

Theological/Biblical Foundation of the Text

God Almighty is God of gods and Lord of lords (Deut 33:26; Ps113:5, 136:2). God does not share his glory with anyone, and there is nothing to be compared with him (Isa 40:18, 25; Neh 9:6).

Divine Titles and Images

In this song, God is referred to as God of gods (Ọlórún to j'Ọlórún lẹ).

Cultural Reference/Reflection of the Text

One of the Yoruba names for the Supreme Being is Ọlórún²⁸ (owner of heaven). He is the sky-God. The traditional Yoruba worship Ọlórún through the Ọ̀rìṣà̀s; he is not worshiped directly because Ọlórún is superior to all the Ọ̀rìṣà̀s.²⁹ A Yoruba adage says, “*kò sí ohun Ọlórún ko le se*” (there is nothing God cannot do) to prove the superiority and power of God overall, including the divinities. All other gods are subjects to Ọlórún, the creator of heaven, and the earth. There is no image to represent him, and he has no temple or shrine.

Object/Direction of Address

The song *T'a L'àbá fi Ó Wé* is directed to God Almighty.

Themes

Inherent in this song are the themes of praise, invocation, and God's supremacy over other gods.

Spiritual Application

God is both the creator and the ruler of heaven and earth. As the creator, every creature, which also includes the divinities, is subject to him. God has authority and

²⁸ See chapter 2 for a previous discussion on Yoruba names for God.

²⁹ See Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 12

power over persons and objects, including ones that have become little gods over people and places. He is the only one who can work in Christians to do his good pleasure (Phil 2:13). No one can be compared with God; his throne is high above every other throne where he does all things (Ps 115:3). Believers must stick to the true God of the Bible and avoid the falsehood of idols, *òrìṣà*, charms, amulets, magic, and sorcery, which cannot save. God Almighty, the creator of heaven and earth, deserves our total obedience, worship, and idolatry avoidance.

Liturgical Usage

The song *T'a L'àbá fi Ó Wé* may be sung as a song of invocation and praise at the beginning of the service. The song may also be sung as a response to Scripture reading or sermon.

16. Ìrì Ọrun S'òkalẹ̀

Yoruba	English
Ìrì ọrun s'òkalẹ̀,	Heavenly dew come down.
kó wá gbé wa ró	Come and strengthen us.
Àdàbà ọrun s'òkalẹ̀	Heavenly dove come down.
kó wá gbé wa wọ	Come and inhabit us.
Rọjo àánú (ifẹ) Rẹ	Rain your mercy (love)
Lé wa ní orí	Upon our heads.
Léyìn ipàdé wa yi	At the conclusion of this meeting,
Jé ká rí Ọ ká tó lọ	Reveal Yourself to us before we depart.

Textual Summary

The text of this song calls for the manifestation of the Holy Spirit in the gathering of God's children. In this song, worshipers ask the Holy Spirit, to whom they refer as heavenly dew and heavenly dove, to descend upon them, inhabit them, and strengthen them. Worshipers expect the Spirit of God to be present in their midst in the

form of rain upon their heads. Worshipers want to experience the manifestation of the Spirit of God before they depart from their gathering.

Theological/Biblical Foundation of the Text

The Spirit of God descended upon Jesus Christ like a dove as soon as he was baptized and came out of the water (Matt 3:16). On the day of Pentecost, when the disciples were all gathered together, the Holy Spirit came like tongues of fire from heaven and rested on each of them, and they were all filled with Holy Spirit (Acts 2:1-4). Jesus has promised believers that when the Holy Spirit, the Spirit of truth comes, he will guide believers into all truth (John 16:13). The presence of the Holy Spirit, the third member of the Trinity, makes the lives of believers pleasing to God (1 Peter 1:2) and empowers believers (John 14: 15-17).

Divine Titles and Images

In this song, the third person of the Trinity, the Holy Spirit, is referred to as heavenly dew and heavenly dove. The song depicts the Holy Spirit as a rain of mercy and love that showers upon believers' heads.

Cultural Reference/Reflection of the Text

There is no specific reflection of Yoruba culture in this song text.

Object/Direction of Address

The song *Ìrì Òrun S'òkalẹ̀* is addressed to the Holy Spirit, the third person of the Trinity.

Themes

This song expresses the themes of invocation and prayer.

Spiritual Application

The Spirit of God shows his presence whenever God reveals himself, and his people have an engagement with him through worship; God's people often expect blessings from him. The song *Ìrì Òrun S'òkalẹ̀* is a song of prayer for God to send his blessings on the people who have gathered to worship, so that by the conclusion of the service, they might have experienced God through the sending of his Holy Spirit like a dove and his showers of blessings (Ez. 34:26).

Liturgical Usage

The song *Ìrì Òrun S'òkalẹ̀* may be sung as an invocation at the beginning of the service. It may be sung as a prayer response to the scriptural call to worship.

17. Mò Nwojú Rẹ̀ Olórùn Mì

Yoruba	English
Mò nwojú Rẹ̀ Olórùn mì	I am looking at your face my God.
Mò nwojú Rẹ̀ Èlédá mì ³⁰ /2x	I am looking at your face my creator/2x
B'ómokùnrin ti nwo ọwọ̀ bàbá rẹ̀	Just as a son looks at the hand of his father,
B'ómọ̀binrin ti nwo ọwọ̀ iya rẹ̀	Just as a daughter looks at the hand of her mother,
Ni mò nwo Jèsù tí tí yíò fí dá mì lólá	I am looking unto Jesus until He blesses me.

Textual Summary

The text of this song expresses the need to focus on God to provide for one's needs. The worshipers, when singing this song, are committed to absolute dependence on God to provide for their needs, just as children depend on their parents to provide for their needs. The text underscores the fact that every blessing comes from God.

³⁰ The repetition indicated on the second line of this song text is not reflected in the melody provided.

Theological/Biblical Foundation of the Text

This song's text is based on Psalm 123:1-2 "To you, I lift up my eyes, O you who are enthroned in the heavens! Behold, as the eyes of servants look to the hand of their master, as the eyes of a maidservant to the hand of her mistress, so our eyes look to the Lord our God, till he has mercy upon us." God is sufficient to provide for the needs of his creatures through his immanence and omnipresence. Jesus wants believers to depend on God to give them their daily bread (Matt 6:11). God is more than able to supply every need of his children according to his riches in glory in Christ Jesus (Phil 4:19) as believers depend on him.

Divine Titles and Images

In this song, God is referred to as both owner of heaven (*Olórun*) and creator (*Elédá*). Also, God is depicted as a parent that provides for his children.

Cultural Reference/Reflection of the Text

There is no particular reflection of Yoruba culture in this song text.

Object/Direction of Address

The song is addressed to God, the creator.

Themes

Inherent in this song are themes of prayer, assurance, and providence.

Spiritual Application

God is not partial; he provides for all who trust in him. Jesus assures every believer that when they ask, it shall be given to them; when they seek, they shall find; and whenever they knock, the door shall be opened to them (Matt 7:7). Believers are expected to continue to trust Jesus and look unto him, who is the author and finisher of their faith (Heb 12:2).

Liturgical Usage

The song *Mò Nwojú Rẹ Ọlórún Mí* may be sung as a prayer response to Scripture reading and sermon on God's sovereignty and providence.

18. Èmi Ó Gbé Ọ Ga

Yoruba	English
Èmi yíò gbé Ọ ga, Ọlórún mí /3x	I will exalt You, my God
Ju gbogbo òrìsà tí nbẹ láyẹ.	above all idols of the world.

Textual Summary

The text of this song is a declaration and commitment to exalt the Lord high above all other gods in the world. As they sing this text, the worshipers acknowledge that there are *òrìsàs* in the world, which some people worship, but they will lift high only God Most High, their God above all earthly gods.

Theological/Biblical Foundation of the Text

The Lord, the Most High, is over all the earth, and he is exalted above all false gods of the earth (Ps 97:9). He alone is worthy of being praised (Ps 63:1; 145:3). God has declared that we should have no other gods besides him (Ex 20:3). God is great, and he is highly praised; he is feared above all gods. All the gods of the people are idols (Ps 96:4-5).

Divine Titles and Images

In this song, God is called *Ọlórún* (owner of heaven).

Cultural Reference/Reflection of the Text

The traditional Yoruba believe in the supreme Being whom they called *Ọlórún* and also in the existence of *òrìsàs* whom they refer to as God's intermediaries and messengers. God is not worshiped directly in Yoruba traditional religion. He is worshiped

through the *òrìsàs*, his intermediaries.³¹ In the text of the song *Èmi Ó Gbé Ọ Ga*, however, the singers are declaring their commitment to exalt the highly exalted Almighty God above all other gods.

Object/Direction of Address

This song addressed God Almighty only.

Themes

The song *Èmi Ó Gbé Ọ Ga* expresses the themes of commitment to praise God and superiority of God to earthly gods.

Spiritual Application

The Lord God Almighty is utterly different from any earthly gods, and he cannot be compared with any of them. He is the everlasting God, the creator of the whole earth (Is 40:27-28). God is greater than what anyone can understand (Ps 147:5), and he has commanded us not to make any graven image to represent him (Ex 20:4-6). God wants his children to worship him only and not follow other gods (Deut 6:13-14). Because of our sinful nature, we are prone to worship false gods. Our sinful nature often gravitates toward worshiping material gods, human-made gods (idols), power, and success. Believers should listen to this song's text and be committed to worshipping only the Triune God of the Bible and forsake earthly gods.

Liturgical Usage

The song *Èmi Ó Gbé Ọ Ga* may be sung as a response to Scriptural passages and sermons on the nature of God.

³¹ See previous discussion of the Supreme Being and the *òrìsàs* in chapter 2 of this dissertation.

19. Mo l'Ólúwa Tótó Gbójulé

Yoruba	English
Mo l'Ólúwa tó tó Gbójulé	I have a Lord who is dependable.
Mo l' Òlùgbàlà tó lágbára	I have a powerful Savior.
Ayé èsù èsè	The world, Satan, and sin
ko le gbà mí lówó Rẹ	cannot snatch me away from you.
Bàbá mo sin mi lé O	Father, I rest on you.

Textual Summary

The text of this song expresses that the Lord is dependable and powerful, and he is a Savior. The text highlights three things that may try to lure believers away from the Lord: the world, Satan, and sin. As they sing this song, the worshipers say the world, Satan, and sin cannot snatch them away from the Lord, who is Father, because they rest on him. This song underscores the fact that the Lord has power over the world, Satan, and sin.

Theological/Biblical Foundation of the Text

The Bible declares that everyone who has faith and is born of God overcomes the world (1 John 5:4). Jesus Christ assures believers that in him, they will have peace. Believers may have tribulations in the world, but they should take heart because Jesus has overcome the world (John 16:33). No one and nothing can separate believers from the love of God in Christ Jesus (Rom 8:35-39).

Divine Titles and Images

In this songtext, the Lord is described as dependable, powerful Savior, and Father.

Cultural Reference/Reflection of the Text

The Yoruba people believe that *Ayé* and *Èṣù* are supernatural forces that can control people's affairs. *Ayé* is more than the physical world in Yoruba traditional religious thought.³² *Ayé* is believed to be the world's powerful forces that always want to negatively control human beings' affairs and cause problems for them. *Èṣù* is one of the primordial divinities according to traditional Yoruba belief.³³ The traditional Yoruba believes that *Èṣù* is the author of all evils and his messengers, which he uses to carry out evils, include witches and wizards or sorcerers.³⁴ Although both *Ayé* and *Èṣù* may be regarded as powerful forces, the text of the song *Mo L'Ólúwa Tótó Gbójúlé* asserts that Jesus is more powerful than the two forces. *Ayé* and *Èṣù* cannot snatch a believer out of the salvation provided by Jesus. In this song, the author refers to God as *Bàbá*, a term in Yoruba culture that connotes source, superiority, or leadership.³⁵

Object/Direction of Address

This song is both a testimony and declaration to worshipers and indirect praise to the Lord.

Themes

The song expresses the themes of praise, trust, assurance, and testimony.

Spiritual Application

The pleasure of the world, Satan, who is the enemy of believers, and a life lived in sin, can distract believers. Jesus has overcome the world for whoever has faith and believes in him. However, believers must be determined to stay away from sin, the pleasure of this world, always resist the devil, and be committed to the Lord.

³² See the discussions of *Ayé* in chorus # 9 *Ó Ga Jù, Ó Tóbi* of this dissertation.

³³ See previous discussion of *Èṣù* in chapter 2 of this dissertation.

³⁴ See previous discussion of *Èṣù* in chapter 2 of this dissertation.

³⁵ See the previous discussion of the term *Bàbá* on of this dissertation.

Liturgical Usage

The song *Mo L'Ólúwa Tótó Gbólúlé* may be sung as a response to a sermon, Bible passage about the Savior, or as a recessional as the congregation departs to serve.

20. *Şékéşekè Kò Sí L'ẹ̀şẹ̀ Mi*

Yoruba	English
Şékéşekè kò sí l'ẹ̀şẹ̀ mi	Shackles are not on my legs.
Àgádágodo kò sí lẹ̀nu mi o	Padlock is not on my mouth.
Màá kọ rin màá kọrin màá jó	I will sing, I will sing, I will dance.

Textual Summary

The text of this song expresses a description of a person who is free and not enslaved. When singing this song, worshipers declare the reason why they want to sing and dance. Their legs are not shackled, and their mouths are not padlocked. In other words, the worshipers see themselves as free people who are not in bondage of any kind.

Theological/Biblical Foundation of the Text

Believers are admonished to come to the presence of the Lord with singing (Ps 100:2). They are encouraged to sing and praise the name of the Lord with dancing (Ps 149:1-3).

Divine Titles and Images

There is no specific title or image mentioned in this song.

Cultural Reference/Reflection of the Text

One way the worshipers in this song want to express their freedom is by dancing. In Yoruba culture, dancing is used as part of worship.³⁶

³⁶ See the previous discussion on the role of dance in Yoruba culture in chapter 2 of this dissertation. See also the discussion on chorus # 39 *Ijó L'ẹ̀mi Ó Ma Jó* for more on the use of dance as an expression of worship in Yoruba culture.

Object/Direction of Address

This song is explicitly addressed to both self and other worshipers. It is also implicitly addressed to God.

Themes

The theme of *Sékésékè Ko Si L'èsè Mi* expresses the themes of dance, freedom in worship, exuberant worship, praise, and testimony.

Spiritual Application

The freedom to worship God without being harassed or persecuted is not enjoyed by some believers who live in communities that are hostile to the gospel. Christians who live in societies where there is the freedom to worship and preach the gospel may take the freedom they have for granted. Believers should be encouraged by the lyrics of the song *Sékésékè Ko Si L'èsè Mi* and use their freedom in Christ to sing, praise, and worship the Lord.

Liturgical Usage

The song *Sékésékè Ko Si L'èsè Mi* may be sung as a processional song, a response to Scripture or sermon on praise and thanksgiving to God, or as a recessional.

21. Ẹ Bá Mi Gbé Jèsù Ga

Yoruba	English
Ẹ bá mi gbé Jèsù ga	Help me exalt Jesus.
Ọba nílá Ọba tó ga	He is a great and high King.
Ẹ gbé Jèsù yi ga	Exalt this Jesus,
Èdùmàrè Ọba tó ga	a great God and King.

Textual Summary

In the song *E Bá Mi Gbé Jèsù Ga*, worshipers as they sing the song invite others to join them to lift Jesus high. The reasons why the worshipers want to lift Jesus high are highlighted. Jesus is God, and he is also a great and high King.

Theological/Biblical Foundation of the Text

Jesus Christ has declared that when he is lifted up from the earth, he will draw all people to himself (John 12:32). Jesus is the king of kings and Lord of lords (1 Tim 6:15, Rev 17:14; 19:16). Being God and king of kings, Jesus Christ rules over all earthly kings.

Divine Titles and Images

In this song, Jesus Christ is referred to as *Èdùmàrè* (Yoruba name for God) and as *Ọba òlá Ọba tó ga* (great and high King).

Cultural Reflection of the Text

The song text reveals that Yoruba Christians have no problem worshiping Jesus as God. The name *Èdùmàrè* (God) is used for Jesus Christ in this song.³⁷ Jesus is the King of kings, underscores the fact that he is superior to Yoruba kings who the people set apart as sacred and powerful.³⁸

Object/Direction of Address

This song is directed to worshipers and indirectly to praise Jesus.

Themes

In this song, the themes of praise and exhortation to praise are expressed.

³⁷ See previous discussion on *Èdùmàrè* from chorus # 9 *Ó Ga Jù, Ó Tóbi* of this dissertation. Also, see chapter 2 of this dissertation for further discussion on *Èdùmàrè*.

³⁸ See the discussion on chorus # 49 titled *Halleluyah Jèsù J'Ọba* for further discussion on Yoruba king. For detailed discussion on Yoruba *Ọba*, see Eades, *The Yoruba Today*, 95-102; William Bascom, *The Yoruba of Southwestern Nigeria* (Prospect Heights, IL: Waveland, 1984), 30-41.

Spiritual Application

Jesus Christ is God and man (John 1:1-4, Col 1:15-17). He is also the eternal King whose kingdom has no end (John 14:1-7, Rev 1:4-8). Believers and unbelievers alike should worship him and lift him higher because he is worthy of being praised.

Liturgical Usage

The song *E Bá Mi Gbé Jèsù Ga* may be used as a call to praise before other songs of praise will follow. The song may be sung as a response to the sermon exhorting worshipers to lift Jesus. The song may also be used as a recessional.

22. Jèsù Mi Şeun Şeun

Yoruba	English
Jèsù mi şeun şeun	My Jesus, thank you.
Olórun mi şeun şeun	My God thank you.
Ma bèrè mólè Ma gbé ga	I will bend down to lift him up,
Ma gbé Jèsù mi gègè	I will carry my Jesus up.
Ọwó mi lókè yaya	I will lift up my hands high,
Ma k'állelujah reṣeṣe	I will shout hallelujah a lot.
Jèsù mi şeun şeun	My Jesus, thank you.
Olórun mi şeun şeun ³⁹ /3x	My God, thank you/3x

Textual Summary

The text of this song is an expression of thankfulness and praise to Jesus. The text, however, is not explicit of the things Jesus has done. The author wants to appreciate what Jesus has done by bending down to carry Jesus and lift him higher. The way Jesus will be lifted is described in the song text. Jesus will be lifted with hands lifted and shouts of repeated hallelujah.

³⁹ The sol-fa score does not indicate that the last line “*Olórun mi şeun şeun*” should be repeated three times.

Theological/Biblical Foundation of the Text

The Psalmist admonishes the servants of the Lord to bless the Lord with the lifting of their hands (Ps 134:1-2). From the revelation of Jesus Christ, which was shown to John, a great multitude in heaven, the twenty-four elders, and the four living creatures worshiped God with a shout of hallelujah (Rev 19:1-8).

Divine Titles and Images

In this song, Jesus is referred to as God.

Cultural Reference/Reflection of the Text

There is no specific cultural reference or reflection of Yoruba culture in this song.

Object/Direction of Address

This song is addressed to Jesus.

Themes

The song *Jèsù Mi Şeun Şeun* expresses the themes of thankfulness and praise.

Spiritual Application

Jesus offers eternal life to all who believe (Rom 6:23). It is amazing that someone will lay his life down for his friend so that they might live (John 15:13). Through his death and resurrection, we are cleansed from sin and reconciled back to God. When we ponder what Jesus has done, our response should be in praise and thanksgiving to him.

Liturgical Usage

The song *Jèsù Mi Şeun Şeun* may be sung as a processional, a response to a sermon, or as a recessional.

23. Ọpẹ Mi Kòì Tó O

Yoruba	English
Ọpẹ mi kòì tó o	My thanks is not yet enough.
Ojojúmọ ni n’ó ma dúpẹ	Every day I will give thanks.
Ọpẹ mi kòì tó o	My thanks is not yet enough.
Ojojúmọ ni n’ó mayò	Every day I will rejoice .
Ìwọ ńkọ?	What about you?
Ọpẹ mi kòì tó o (Repeat)	My thanks is not yet enough. (Repeat)

Textual Summary

The text of this song expresses the insufficiency of the thanks a person may give to God. The worshipers declare as they sing this song that their thanks are not yet enough. Every day, they will have reasons to give thanks and rejoice. The worshipers go further to ask a rhetorical question, “What about you?” and conclude by responding that their thanks are not yet enough.

Theological/Biblical Foundation of the Text

God is worthy of our thanks. The Scripture says, “What shall I render to the Lord for all his benefit to me?” (Ps 116:12). The Psalmist declares that he will sing God’s praise forever and not be silent (Ps 30:12).

Divine Titles and Images

There is no specific divine title mentioned in this chorus.

Cultural Reference/Reflection of the Text

There is no reference to or reflection of Yoruba culture in this song text.

Object/Direction of Address

This song consists of a declaration by self, an address to fellow worshipers, and indirect praise to God for his blessings.

Themes

The song *Ọpẹ Mi Kòìto* expresses the themes of testimony, praise, and exhortation to praise.

Spiritual Application

We cannot praise God enough for His goodness toward us and his inexpressible gifts. We should continue to give Him thanks (2 Cor 9: 15). For every blessing we receive each day, believers should give thanks to the Lord, for he is good, and his love toward us is forever (Ps 106:1). The author of *Ọpẹ Mi Kòìto* ponders what God has done and declares: “My thanks are not yet enough; I will give thanks every day.”

Liturgical Usage

The song *Ọpẹ Mi Kòìto* may be sung as a song of praise to God at the beginning of the service or as testimony after the sermon. The song may also be sung as a recessional after the benediction.

24. Ẹ Bá Mi Rá Bàbà F’ọba Ògo

Yoruba	English
Ẹ bá mi rá bàbà f’ọba ògo	Join me to grovel for the King of glory.
Ọba atérére kári ayé /2x	The king whose garment fills the whole earth.

Textual Summary

As they sing this song, worshipers invite others to join them to grovel to worship the king of glory whose garment spreads and fills the whole earth.

Theological/Biblical Foundation of the Text

God is great, and the whole earth is full of his glory. (Is 6: 1-3). The almighty God is sovereign. He is the king of glory (Ps 24). As the creator and king, God’s throne extends to all spheres in the earth, underneath the earth, and heaven (Ps 139:7-12).

Divine Titles and Images

In this song, God is referred to as the king of glory. The author uses a king's image whose robe spreads and fills the whole earth to describe God's transcendence and immanence.

Cultural Reference/Reflection of the Text

The songwriter uses the word *rà bàbà*, which is a Yoruba word for describing how adherents of Yoruba *òrìṣà* will grovel to worship a particular *òrìṣà*. The worshiper will stagger and then prostrate with their face to the ground in humility to indicate that the *òrìṣà* is everywhere. Similarly, the Yoruba may do the same for a king. Yoruba kings are respected as superior, and they are worshiped as representatives of *òrìṣà*.⁴⁰ The king is also worshiped or accorded the same respect given to the *òrìṣà*.⁴¹ In the above song, instead of the earthly king, the worshipers *rà bàbà* (grovel) for the Almighty God, the King of kings, to express their humility before him.

The composer uses *Atéřerę Kári Ayé* in this song, which is a Yoruba name for God. It means God spreads across the earth. A king in Yoruba culture is described as all-knowing because his chiefs, servants, and ministers who are often spread across the city usually bring reports of what is happening in the city to the king, making him all-knowing. The king is understood to spread across the city. The same concept is used for God in this song. In this case, God is the King that spreads across the whole earth. The Yoruba perceive God as *Atéřerę Kári Ayé* because he spreads all over the world and makes the world feel his presence.⁴²

⁴⁰ See the previous discussion of Yoruba kings from chorus #49 *Halleluyah Jésù J'Ọba* of this dissertation. See also Eades, *The Yoruba Today*, 95-102; Bascom, *The Yoruba of Southwestern Nigeria*, 30-41.

⁴¹ Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 110-11; Eades, *The Yoruba Today*, 95; Bascom, *The Yoruba of Southern Nigeria*, 30-31.

⁴² Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 16.

Object/Direction of Address

The song is addressed to other worshipers and unbelievers that may gather together with God's children. The song is also an indirect praise to God.

Themes

This song expresses the themes of praise and exhortation to praise.

Spiritual Application

God is all-knowing. He is both transcendent and immanent. He is highly exalted and separated. He is both unapproachable and dwells among his people.⁴³ God does not disengage from his creation. He does not stand aloof; he continues to engage his creation. He sits on his throne and reign over all his creation. He is worthy of all the praises of his children.

Liturgical Usage

The song *E Bá Mi Rábàbà Fọba Ògo* may be sung at the beginning of the service as a processional or the end of the service as a recessional.

25. Ògo Yi Í

Yoruba	English
Ògo yìí Olúwa yé è ògo yi/2x	This glory, Lord, oh this glory/2x
Má ẹ̀ jẹ́ kó bàjẹ́/3x	Never let it be destroyed/3x
Olúwa, yé è ògo yìí	Lord, oh this glory.

Textual Summary

This song's text expresses a prayer to the Lord to protect his glory in an individual's life. The author of this song emphasizes the importance of preserving the glory with the exclamation, "Lord, oh this glory." The author cherishes the glory so much

⁴³ See Allen P. Ross, *Recalling the Hope of Glory: Biblical Worship from the Garden to the New Creation* (Grand Rapids: Kregel, 2006), 45.

and does not want it (the glory) to be destroyed. The text says, “This glory, oh! Lord, never let it be destroyed.”

Theological/Biblical Foundation of the Text

God made human beings a little lower than the heavenly beings and crowned them with glory and honor (Ps 8:5; Heb 2:7). Jesus has also given believers the same glory which God the Father gave to him (John 17:22). As believers spend time with Jesus daily by faith, reflecting the glory of the Lord, we are being transformed daily from one degree of glory to another.

Divine Titles and Images

The word “glory” in the song may be interpreted as God’s presence in the life of an individual.

Cultural Reference/Reflection of the Text

This song does not have any reference to Yoruba culture.

Object/Direction of Address

This song is addressed to the Lord. However, the member of the Trinity that is directly addressed to is not explicit in the text.

Themes

The song *Ògo Yìí* expresses the theme of prayer.

Spiritual Application

God has created us in his image, and his works are wonderful (Gen 1: 27; Ps 139:14). Believers in Christ are not only created in the image of God; they have received through Jesus Christ the glory that God the Father gave to his son Jesus (John 17:22). However, believers still contend against the power of darkness and spiritual forces, which always work against the children of God (Eph 6:12). Believers must be firm in the Lord

and the power of his might (Eph 6:10). Praying to God not to allow one's glory to be destroyed is not enough. Instead, believers must live a pleasing life to the Lord, who has given them his glory.

Liturgical Usage

The song *Ògo Yìí* may be sung as a prayer response to a scripture passage or sermon on repentance or discipleship.

26. Tirẹ Ní Olúwa

Yoruba	English
Tirẹ ní Olúwa	It is yours, Lord.
Mo fi sílẹ̀ fún Ọ	I release it for you.
Òórò mi Ọsán mi Alẹ mi o	My morning, afternoon, and night,
Tirẹ ní Olúwa	It is yours, Lord.

Textual Summary

The text expresses a total surrender of every stage of life to the Lord. Worshipers declare as they sing this song that they surrender their morning, afternoon, and evening to the Lord. In other words, they are committing their entire lives to the Lord. The text underscores the importance of a life dedicated to God.

Theological/Biblical Foundation of the Text

Jesus Christ has made it clear that whoever loves his life will lose it, and those who hate their lives in this world will keep it for eternal life. Jesus wants all who will serve him to follow him (John 12:25-26).

Divine Titles and Images

There is no specific title mentioned in this chorus.

Cultural Reference/Reflection of the Text

There is no reference to Yoruba culture in this song text.

Object/Direction of Address

This song is addressed to the Lord

Themes

The song *Tirẹ̀ Ní Olúwa* expresses the themes of commitment, discipleship, and prayer.

Spiritual Application

Whoever will serve the Lord has to commit his or her entire life to follow Jesus (Matt 16:24). The disciples of Jesus demonstrated their total commitment to follow Jesus (Luke 18:28). Believers must be committed to surrender their whole lives, childhood, middle age, and old age, to following Jesus.

Liturgical Usage

The song *Tirẹ̀ Ní Olúwa* may be sung as a response to scripture reading or sermon on discipleship or commitment to serve Christ. This song may also be sung as a recessional after the benediction.

27. Mà F'owó Mi Yin Ọ́ Lógo

Yoruba	English
Mà f'owó mi yin Ọ́ lógo	I will glorify you with my money.
Mà f'ohun ti mo ni yin Ọ́ Bábá	I will praise you with what I have, Father.
Èrè kí ló lèjẹ́ fún mi	Of what benefit will it be for me
Ní gbàtí mo bá ti wọ́nú ilẹ̀ lọ	When I have entered the grave?
Èrùpẹ́ ilẹ̀ kò le yin Ọ́ lógo o	The dust of the ground cannot praise you,
Bàbá mímọ́	Holy Father.

Textual Summary

The text expresses a commitment to praise God with one's wealth. Money and wealth are beneficial to the owner only when the person is alive. After death, when the person has been buried, money and wealth are no more useful for the dead person. The song underscores the fact that the dust of the ground cannot praise God.

Theological/Biblical Foundation of the Text

“The dead do not praise the Lord, nor do any who go down into silence” (Ps 115:17). It is good to praise the Lord while one is still alive (Is 146: 2). Human beings are like a shadow, and no one knows who will gain and inherit the wealth a person gathered (Ps 31:6).

Divine Titles and Images

Bàbá mímó (Holy Father) is used in this song. The title may apply to God the Father or Jesus Christ.

Cultural Reference/Reflection of the Text

There is no reference to Yoruba culture in this song text.

Object/Direction of Address

This song is addressed to the Lord.

Themes

The song *Mà F'owó Mi Yín Ó Lógo* expresses the themes of commitment and stewardship.

Spiritual Application

The Bible says those who want to be rich fall into temptation. The love of money is the root of all kinds of evils (1 Tim 6:9-10). Believers are encouraged to store their treasure (wealth) in heaven and not on earth, where everything will soon be

destroyed (Matt 6:19-20). It is a blessing for believers to use their money to serve God while they are alive and store their treasure in heaven because, after death, all money and all we have will become somebody else's property.

Liturgical Usage

The song *Mà F'owó Mi Yín Ó Lógo* may be sung during offering or as a response to a sermon on commitment and stewardship, or as a recessional.

28. È Wá W'ohun t'Ólúwa Şe

Yoruba	English
È wá w'ohun t'Ólúwa şe fún mi/2x	Come and see what the Lord has done for me/2x
Èyí ló mú mi dúpé o/2x	For these I give thanks.
Mo léyì lo mú ni dúpé o	I say for these I give thanks.
Ó fún mi l'áya	He gave me a wife,
Ó fún mi l'òkò	He gave me husband,
Ó fún mi l'òmọ	He gave me children,
Èyí ló mú mi dúpé o/2x	For these I give thanks.
Mo léyì ló mú mi dúpé o	I say for these I give thanks.

Textual Summary

The text of this song expresses a testimony of what the Lord has done in individuals' lives. Worshipers, as they sing this song, recount what they have received from the Lord. They have received from the Lord the gifts of wives, husbands, and children according to each person's needs. They are giving thanks to the Lord for the gifts they have received. They are calling on others to come and see what the Lord has done for them.

Theological/Biblical Foundation of the Text

God has created man in his image; he created them male and female (Gen 1:27). God wants man and woman to multiply and procreate, and so he blessed them that they should be fruitful and increase (Gen 1:28). A man who finds a wife should give thanks to God for the blessing of a wife (Prov 18:22). Similarly, a woman who finds a husband should give thanks to God for receiving her coverage (Eph 5:23). Children are gifts and blessings from the Lord (Ps 127:3-5), and anyone who is blessed with them should give thanks to God.

Divine Titles and Images

In this song, the Lord is mentioned. However, the song text is not explicit of which person of the Trinity is referred to as Lord.

Cultural Reference/Reflection of the Text

In Yoruba culture, great value is attached to marriage and childbearing, and they are considered blessings and wealth.⁴⁴ Perhaps this is one reason why the author is calling on others to come and see how the Lord has blessed him or her. The Yoruba believe that they must experience a three-fold blessing to prosper in life: money, children, and good health. An adage in Yoruba says *ire owó, ire ọmọ, ire àlafià ni mo fẹ́* (blessings of money, children, and good health is what I want). The traditional Yoruba seeks a religion that will provide for their needs and solve their daily life challenges. As Kese-Amankwaa notes concerning the Africans, which is also true of the Yoruba, “Traditionally, African looks to his religion for everything. A religion that will not help one out of an existential difficulty is of no use to the traditional African. To him, suffering is

⁴⁴ See N. A. Fadipe, *Sociology of Yoruba* (Ibadan, Nigeria: Ibadan University Press, 1970), 81; William R. Bascom, “Social Status, Wealth and Individual Differences among the Yoruba,” *American Anthropologist* 53, no. 4 (1951): 497-502.

incompatible with the believer's closer walk with God. The average African traditional believer cannot imagine why anyone should not prosper."⁴⁵

Object/Direction of Address

The song *E Wá W'ohun T'Ólúwa Şe* is addressed directly to other worshipers (believers and unbelievers present), and it is also an indirect thanks to the Lord.

Themes

This song expresses the themes of testimony, praise, and exhortation to praise.

Spiritual Application

God is good, and he has blessed his children with good things. Believers should always remember to thank God for all the benefits they have received from God (Ps 103:1-5). God has blessed his people with life partners (husbands and wives), children, wealth, and good health. However, believers should not anchor their lives only on the benefits they receive from God. A meaningful life is not measured by wealth and how many blessings a Christian has received. Instead, a life spent in serving Christ and in obedience and commitment to his command is more meaningful.

Liturgical Usage

The *E Wá W'ohun T'Ólúwa Şe* may be sung during offering or as a recessional song.

29. Mo Ti Gba Létà Ayò

Yoruba	English
Mo ti gba létà ayò/3x	I have received a letter of joy.
Èmí ò ní sẹrú ayé mó	I will no longer be a slave to the world.

⁴⁵See Baafuor Kese-Amankwaa, *Indigenous Religion and Culture* (Legon, Ghana: Baafuor Educational Enterprises, 1980), 58.

Textual Summary

The text of this song depicts an individual who has received mail that contains a message of joy. The message in the mail suggests a pronouncement of freedom and deliverance from slavery. The worshipers declare as they sing this song that they will no longer be slaves to the world. The content of the mail has declared them free.

Theological/Biblical Foundation of the Text

Jesus says, “You will know the truth, and the truth will set you free” (John 8:32). Jesus has set us free from the bondage of sin, and we should not submit ourselves again to the yoke of slavery (Gal 5:1; John 8:36). Jesus canceled the written code against us; he took it away and nailed it to the cross (Col 2:15).

Divine Titles and Images

There is no specific divine title mentioned in this chorus.

Cultural Reference/Reflection of the Text

In this song, there is no specific reference to Yoruba culture.

Object/Direction of Address

This song is addressed to self, and it is also addressing believers and unbelievers that are listening to the testimony in song.

Themes

Inherent in this song are the themes of joy, testimony, and deliverance.

Spiritual Application

The Bible is filled with messages of the truth that liberates. Anyone who reads and receives the word of truth will know the truth, which can set people free. Salvation is the most important message that should lead to rejoicing. Nothing can be compared to the joy of deliverance from eternal death into eternal life through the death and resurrection

of Jesus Christ. Believers should rejoice and testify to the freedom they have received through Christ.

Liturgical Usage

The song *Mo Ti Gba Létà Ayò* may be sung as a response to scripture reading or sermon on forgiveness of sin and salvation. This song may be sung as a recessional song as the worshipers depart for service.

30. Ìwọ L'opé Yẹ

Yoruba	English
Ìwọ l'opé yẹ, Ìwọ, ìwọ, ìwọ, ìwọ;	You are worthy of thanks, you, you, you
Ìwọ nì yìn yẹ, Ìwọ, ìwọ, ìwọ, ìwọ,	You are worthy of praise you, you
Ìwọ l'opé yẹ o, Ọlórún ayò	You are worthy of thanks, God of joy.
Kò mà sèni bí re, ìwọ, ìwọ, ìwọ, ìwọ	There is no one like you, you, you, you
Kò mà sèni bí Jésù ìwọ, ìwọ, ìwọ, ìwọ	There is no one like Jesus you, you, you
Ìwọ l'opé yẹ o Ọlórún ayò	You are worthy of thanks, God of joy.

Textual Summary

This song's text attests to Jesus as the only one who is worthy of thanks and praise. The text declares that there is no one like Jesus, who is the God of joy.

Theological/Biblical Foundation of the Text

Honor and glory belong to God, the eternal king, immortal, invisible (1 Tim 1:17). God is the king of all the earth who is worthy of praise (Ps 47:7). He has made us glad by his works (92:4-5).

Divine Titles and Images

In this song, Jesus is referred to as God of joy.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in this song text.

Object/Direction of Address

This song is addressed to Jesus.

Themes

The song *Ìwọ L'Ọpẹ Yẹ* expresses the themes of praise and thanksgiving.

Spiritual Application

There is no one like Jesus. He offered himself as a sacrifice for our sins (Heb 10:12). Christ brought redemption and joy to us through his death and resurrection. He is our Counselor, the Mighty God, Everlasting Father, and also the Prince of Peace. He can keep us from stumbling and present us blameless with great joy (Jude 24). Jesus Christ, our Savior, is worthy of all our praises. He endured hostility because of sinners (Heb 12:4). Believers should continue to praise and worship him.

Liturgical Usage

The song *Ìwọ L'Ọpẹ Yẹ* may be sung as a response to scripture reading or sermon on forgiveness of sin, salvation, or Christ's redemption. This song may also be sung as a recessional.

31. Èmi Ni O Lò Fọgo Rẹ

Yoruba	English
Èmi ni o lò fọgo rẹ Olúwa	Use me for Your glory, Lord.
Má fòkúta rọpò mi o	Do not replace me with stone,
Ọba mímó	Holy King.

Textual Summary

The worshipers, when singing this song, are asking the Lord to use them for his glory. They are also pleading to the Lord not to replace them with stone.

Theological/Biblical Foundation of the Text

Jesus declared to the Pharisees who wanted to silence the disciples that if they ever shut the disciples' mouth not to praise him, the stones will cry out and praise him (Luke 19:39-40). It is not only human beings who can declare the praise and glory of the Lord. Creation also declares his glory and proclaims the work of his hand (ps19:1-6; 89:5).

Divine Titles and Images

In this song, the Lord is called the Holy King.

Cultural Reference/Reflection of the Text

There is no reference to or reflection of Yoruba culture in this song text.

Object/Direction of Address

This song is addressed to the Lord.

Themes

The song *Èmi Ni O Lò Fógo Rẹ* expresses the theme of prayer.

Spiritual Application

Jesus Christ wants believers to let their light shine and not be hidden (Matt 5:14-15). He also wants Christians not to allow their salt to lose its saltiness and become useless (Matt 5:13). When a person who should be useful in the service of God refused to make himself or herself available for God's use and continue to live in sin, the individual might soon become useless and be heading toward destruction unless he or she repents. The song's author is committing himself or herself to God to be used and not be replaced by a non-living thing, a stone.

Liturgical Usage

The song *Èmi Ni O Lò Fógo Rẹ* may be sung as a response to a call to worship. This song may also be sung as a response to a Scripture passage or sermon on discipleship and service.

32. Olùfẹ Ọkàn Mi

Yoruba	English
Olùfẹ ọkàn mi,	Lover of my soul,
ma kọrin, ma gbé ọ ga/2x	I will sing to lift you up.

Textual Summary

This song's text expresses an aspiration to sing to lift up a person who loves another person's soul. The text, however, is not explicit of who the lover is. As they sing, the worshipers describe how they will show affection to the one who loves their souls. They will do this by singing to lift the person.

Theological/Biblical Foundation of the Text

Greater love has no one than the one demonstrated by Jesus to his friend. He lay down his life for the sake of his friends (John 15:13)

Divine Titles and Images

This person that is sung to is referred to as "lover of my soul."

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in this song text.

Object/Direction of Address

The person to whom this song is addressed is referred to as "lover of my soul." Although the person's name is not explicit in the song text, the song may be addressed to any person of the Trinity.

Themes

This song expresses the themes of love, praise, testimony, and commitment to praise.

Spiritual Application

Christ demonstrated his love to us sinners by his death on the cross to save sinners (Rom 5:18; 1 Pet 3:18). Jesus Christ loved all who believe in him so much that he will not want their souls to perish and be destroyed in hell. One of the qualities of God is love. God is full of kindness, goodness, benevolence, grace, and faithfulness.⁴⁶ Believers should testify to Jesus' love for them as they continue to sing songs of praise to lift Jesus, who laid down his life to redeem their souls.

Liturgical Usage

The song *Olùfẹ́ Ọkàn Mi* may be sung as a response to Scripture reading or a sermon on the love of Jesus.

33. Ìwọ Ni Mo Wá Gbé Ga

Yoruba	English
Ìwọ ni mo wá gbé ga	It is you I have come to lift up.
Ìwọ ni mo wá fiyìn fún	It is you I have come to give praise.
Ọlórún mi tó ńgbé níbi gíga	My God who dwells in the high place.
Ìwọ ni mo wá gbé ga	It is you I have come to lift up.

Textual Summary

The text of this song expresses a commitment to praise God, who dwells in the high places. As they sing this song, the worshipers declare that it is God who they have come to lift up and not any other person. They describe where their God dwells. He dwells not in a low place but in a high place.

⁴⁶ See Aída Besançon Spencer, "The God of the Bible," in Spencer and Spencer, *The Global God*, 32.

Theological/Biblical Foundation of the Text

God's throne is in heaven, and his footstool is the earth (Ps 66:1). He is great and worthy to be praised. It is greatness no one can fathom (Ps 145:3). Give thanks and sing praise to the Lord Most High (Ps 7:17). He sits enthroned on high (Ps 113:5-6).

Divine Titles and Images

In this song, God is described as the one who dwells in a high place.

Cultural Reference/Reflection of the Text

There is no specific reflection of Yoruba culture in this song text.

Object/Direction of Address

This song is directed to God.

Themes

The song *Ìwọ̀ Ni Mo Wá Gbé Ga* expresses the themes of praise and exaltation.

Spiritual Application

God's throne is higher than every other throne. The Scripture declares that even the highest heaven cannot contain God (1 King 8:27). His ways are higher than our ways as the heavens are higher than the earth (Is 55:9). God is worthy of our praises.

Liturgical Usage

The song *Ìwọ̀ Ni Mo Wá Gbé Ga* may be sung as a processional song at the beginning of the service or a response to the call to worship.

34. Ẹ Bá Mi Gbé Jèsù Ga

Yoruba	English
Ẹ bá mi gbé Jèsù ga ⁴⁷	Join me to exalt this Jesus.
Ọba nílá Ọba tó ga	He is a great and high King.
Ẹ bá mi gbé Jèsù ga	Join me to exalt this Jesus.
Èdùmàrè Ọba tó ga	God and high King.
O sẹ o sẹ o	Thank you, thank you,
O sẹ o O sẹ Bábá	Thank you, thank you, Father.

Textual Summary

This song text expresses the need to exalt Jesus. Worshipers, when singing this song, invite others to join them to lift Jesus up. They want to exalt Jesus because he is a great and mighty King.

Theological/Biblical Foundation of the Text

Jesus Christ is King of kings and Lord of lords (1 Tim 6:15, Rev 17:14; 19:16). He is a great King, and his kingdom is without end (Luke 1:32-33). Give thanks to the Lord and make his deeds known (Ps.105:1-5).

Divine Titles and Images

In this song, Jesus is referred to as *Èdùmàrè* (God), and *Ọba nílá Ọba tó ga* (great and high king).

⁴⁷ See previous discussion on *Èdùmàrè* from chorus # 9 *Ó Ga Jù, Ó Tóbi* of this dissertation. Also, see chapter 2 of this dissertation for further discussion on *Èdùmàrè*.

Cultural Reference/Reflection of the Text

In this song, Jesus is called *Èdùmàrè*, a Yoruba name for the most high God.⁴⁸ Jesus is also called a high King. He is superior to the Yoruba kings, who are respected, feared, and set apart as sacred.⁴⁹ He is king to the Yoruba kings.

Object/Direction of Address

This song is addressed to fellow worshipers, and it is indirect to praise Jesus.

Themes

In this song, the themes of praise and exhortation to praise are expressed.

Spiritual Application

Jesus Christ, the King of kings and Lord of lords, is exalted, and God has given him a name that is above all other names (Phil 2:9). Believers are to live their lives to lift Jesus and do all things to glorify him (1Cor 10:31).

Liturgical Usage

The song *E Bá Mi Gbé Jèsù Ga* may be sung as a response to a Scripture or a sermon. The song may also be used as a recessional.

35. Qlórùn ayò mo dúpè

Yoruba	English
Qlórùn ayò mo dúpè	God of joy, I thank you.
Qlórùn ayò o ãun	God of joy, thank you.
Qlórùn ayò mo yìn Ó	God of joy, I praise you.

⁴⁸ See previous discussion on *Èdùmàrè* from chorus # 9 *Ó Ga Jù, Ó Tóbi* of this dissertation. Also, see chapter 2 of this dissertation for further discussion on *Èdùmàrè*.

⁴⁹ See the discussion on chorus # 49 titled *Halleluyah Jèsù J'Oba* for further discussion on Yoruba king. For detailed discussion on Yoruba *Oba*, see Eades, *The Yoruba Today*, 95-102; Bascom, *The Yoruba of Southwestern Nigeria*, 30-41.

Ọlórún ayò o ẹun ò

God of joy, thank you.

O ẹ́, O ẹ́.

Thank you, thank you.

Textual Summary

The text of this song expresses praise and thanks to the God of joy. In this songtext, three different levels by which the God of joy will be appreciated are highlighted by the author. The first step says, “I give thanks,” followed by “thank you,” and the last step says, “I praise you.” this song text concludes with an emphasis on thanks, “Thank you, thank you.”

Theological/Biblical Foundation of the Text

God Almighty is the God of joy. In his presence, there is fullness of joy (Ps 16:11). He is worthy to receive thanks, for he is good, and his love endures forever (Ps 136:1). It is fitting to praise God (Ps 33:1).

Divine Titles and Images

In this song, God is referred to as the God of joy.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in this song text.

Object/Direction of Address

This song is addressed to God.

Themes

The song *Ọlórún Ayò Mo Dúpẹ* expresses the themes of joy, praise, and thanksgiving

Spiritual Application

The Lord makes known the path of life to his children and fills them with joy (Ps 17:11). In the midst of natural disasters, epidemics, disease, poverty, and attacks from

evil forces, the children of God can remain joyful because God's abiding presence is with them. God's peace, which surpasses all understanding, guard the hearts and minds of believers in Christ (Phil 4:7).

Liturgical Usage

The song *Olórún Ayò Mo Dúpè* may be sung as a response to Scripture reading or sermon on God's love. This song may also be sung as a recessional.

36. Ó tí sé o Bàbá tí sé o

Yoruba	English
Ó tí sé o Bàbá tí sé o 2x	He has done it Father has done it 2x
Ohun tí à òbèrè	What we are asking for
Bàbá tí sé o	Father has done it.
Pàtẹ̀wọ̀ rẹ̀, kó má ró	Clap your hands let it sound.
Méjì, méjì o kó máa ró	Clap it twice, let it sound.
Mẹ́ta, mẹtá o kó máa ró	Clap it three times, let it sound.
Márùn, márùn o kó máaró	Clap it five times, let it sound.
Ohun tí à òbèrè	What we are asking for,
Bàbá tí sé o	Father has done it.

Textual Summary

The text of this song expresses God's answer to people's requests and the joyful celebration that God has answered their prayer. The worshipers, as they sing this song, attest that God has done for them what they were asking from him. The singers ask others to clap their hands and let them sound loud as part of celebrating what God has done. The text of this song articulates the number of times worshipers should clap their hands and how loud it should sound.

Theological/Biblical Foundation of the Text

The Bible admonishes the people of God to clap their hands and shout to God with singing for the wonderful things he has done (Ps 47:1-6)

Divine Titles and Images

There is no specific divine title mentioned in this chorus.

Cultural Reference/Reflection of the Text

In Yoruba culture, as in other African cultures, hand-clapping is an integral part of music-making.⁵⁰ In the absence of other percussive instruments, hand-clapping may serve as an instrumental accompaniment. The author of *Ó Tí Se O Bàbá Tí Sé O* requests the singers to clap their hands to accompany the singing as a sign of the joy that their prayer has been answered. Further, it must be noted that the Aladura churches in Yorubaland have promoted the practice of hand clapping in Christian worship. As Vicki Brenna notes, “Vigorous clapping is a distinct marker of *Aladura* musical styles, and many Cherubim and Seraphim church members noted that clapping was one of the oldest musical techniques used in the church.”⁵¹ Perhaps, the composition of the chorus was influenced by these practices whereby the composer prescribes the number of times that the hand-clapping has to be repeated. An act of worship of Yoruba traditional religion also involves hand clapping.⁵²

Object/Direction of Address

The song *Ó Tí Se O Bàbá Tí Sé O* is addressed directly to other worshippers. This song is also indirectly addressed to God, who has granted the request of his people.

⁵⁰ See Kofi Agawu, *The African Imagination in Music* (New York: Oxford University Press, 2016), 89.

⁵¹ Vicki L. Brennan, *Singing Yoruba Christianity: Music, Media, and Morality* (Bloomington: Indiana University Press, 2018), 36.

⁵² See the previous discussion on Yoruba traditional religion in chapter 2 of this dissertation.

Themes

This song expresses the themes of testimony and thanksgiving.

Spiritual Application

Believers should give thanks to God for answering their prayers. God does not withhold any good things from those who walk upright before him (Ps 84:11). We serve and worship a big God who is able to do all things. We often limit God in our thoughts, forgetting that he is able to do abundantly above all that we can ask or think (Eph 3:20). Whenever we receive answers to our prayers, God deserves our thanks.

Liturgical Usage

The song *Ó Tí Se O Bàbá Tí Sé O* may be used as a response to prayer. This song may also be sung as a recessional.

37. Ọpẹ L'óyẹ Ọ

Yoruba	English
Ọpẹ ló yẹ Ọ Bàbá Olóre	You deserve thanks, gracious Father.
Ìyìn l'ó yẹ Ọ, Ọlórún Ọba	You deserve praise, God the King.
Hossanah yẹ Ọ, O sé ò Bàbá	You deserve hosanna, thank you Father.

Textual Summary

This song text expresses the worthiness of God to receive praise and thanks. Worshipers, as they sing this song, assert that God deserves thanks, praise, and hosanna.

Theological/Biblical Foundation of the Text

God, who has done marvelous and wonderful things in the lives of his children, is worthy of praise from his people for all he has done (Is 25:1). Praise awaits God, who hears and answers prayers (Ps 65:1-2). God deserves praise from everything that has breath (Ps 150:6).

Divine Titles and Images

In this song, God is referred to as a gracious Father and king.

Cultural Reference/Reflection of the Text

There is no reference to Yoruba culture in this song text.

Object/Direction of Address

This song is addressed to God.

Themes

This song expresses the themes of thanks and praise.

Spiritual Application

God is gracious to all his children. He does not treat us according to our sins (Ps 103:10). He is our Father in heaven who provides for his creation. It is so good and fitting to sing praises to his name (Ps 147:1) and to bless God who is king eternal (Ps 145:1-3)

Liturgical Usage

The song *Ọpẹ L'ó Yẹ Ó* may be sung as a response to scripture reading or sermon on the goodness of God. This song may also be sung as a recessional song.

38. Gbọ'pẹ Mi Olúwa

Yoruba	English
Gbọ'pẹ mi Olúwa	Accept my thanks, Lord.
Ọ̀ṣùbà Rẹ mà rẹ é	Here is your praise.
Sára Rẹ ná rẹ é o	Here is your appreciation.
Bi o ti n se pẹ̀lú mi	As you are doing for me,
Ní ki o máa se	Continue to do so.

Textual Summary

Worshippers, as they sing this song, plead that God will accept their thanks. They want God to continue to do to them as he has been doing.

Theological/Biblical Foundation of the Text

The Almighty God does great wonders in the life of his creation. He provides for every creature. He is worthy of praises and adoration (Ps 136:25; 63:1).

Divine Titles and Images

The divine title mentioned in this chorus is *Olúwa* (Lord).

Cultural Reference/Reflection of the Text

The author uses different Yoruba methods of giving thanks or appreciation to a superior. Two Yoruba gestures are mentioned *òṣùbà* and *sárá*.⁵³ If a person is offering *òṣùbà* he or she will put his or her clenched fist together, first raise it up and touch his or her forehead, then bend low on his or her knee and offer the clenched fist to the superior. The superior will collect it if it is accepted. In the case of *sárá*, the two-clench fist will be lifted up but not put together and shaken as if something is inside both hands that should shake. As the person does this, the superior may smile and nod his or her head as a sign that he or she accepts the *sárá*. The person will gesticulate *òṣùbà* and *sárá* as a sign of appreciation. Yoruba people love to give respect to their superiors.⁵⁴

Object/Direction of Address

This song is addressed to the Lord.

Themes

The song *Gbọ Ọpẹ Mi Olúwa* expresses the theme of thanksgiving.

⁵³ The hands are used to give *òṣùbà* and *sárá* to a superior in Yorubaland.

⁵⁴ See chapter 2 for previous discussion on respect as an aspect of Yoruba culture.

Spiritual Application

Believers should be thankful to God and worship him with gestures appropriate for worship (Heb 12:28-29). He has given victory through our Lord Jesus Christ to those who believe in him (1 Cor 15:56-57).

Liturgical Usage

The song *Gbo Opé Mi Olúwa* may be sung as a response to Scripture reading or sermon on thanksgiving. The song may also be sung as a recessional song.

39. Ijó L'èmi Ó Ma Jó

Yoruba	English
Ijó l'èmi ó ma jó	I will keep on dancing,
Èrín l'èmi ó ma rín	I will keep on laughing,
Olùgbàlà ti dá mi láre	The Savior has justified me!
Halleluyah	Hallelujah!

Textual Summary

In *Ijó L'èmi Ó Ma Jó*, worshipers declare that they will keep on dancing and laughing because the Savior has justified them. The text is an expression of joy. The song ends with the biblical exhortation to praise the Lord using the Hebrew word “Hallelujah.”⁵⁵

Theological/Biblical Foundation of the Text

Believers are to praise the Lord, to sing and rejoice in their Maker and Redeemer, and to appreciate him for their justification. Believers have been pardoned for their sins and reconciled with God through the death of Jesus Christ (Rom 5: 1,9; 1 Cor 6:11; 2 Cor 5:21; Titus 3:7). Praising God should involve all our senses. Just as we praise

⁵⁵ For Christian congregations, the word “hallelujah” has been absorbed into the Yoruba language, and it has become a part of Christian Yoruba vocabulary.

him with the sound of musical instruments, we may praise him with dancing as well (Ps 150:4).

Divine Titles

In the song above, Jesus is referred to as the Savior.

Cultural Reference/Reflection of the Text

One way by which the author of *Ijó L'èmi ó Ma Jó* wants to express gratitude is with dancing, a reflection of Yoruba traditional culture. In Yoruba traditional religion, dancing is part of worship. It is a way of showing appreciation to the Supreme Being or the *òrìṣà*. For example, a ceremony or ritual in Yoruba traditional religion is not complete without music and dance.⁵⁶ When the congregation sings *Ijó L'èmi ó Ma Jó*, therefore, they are expressing their decision to continue to dance and rejoice in the presence of the Lord because he has been set them free.

Object/Direction of Address

This song is directed to God, self, and others in the worship gathering. As the singers are stating their desire to express their gratitude through dancing, their dancing is also offered to God.

Themes

Inherent in this song are the themes of joy, thanksgiving, salvation through justification, praise, and dancing.

Spiritual Application

Jesus Christ, our Savior, is worthy of our praise and thanksgiving for laying down his life for us. We are justified and set free through the blood that He shed for us in

⁵⁶ The roles of dance in Yoruba culture have been discussed in chapter 2 of this dissertation. See Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 106-7. For further discussions on roles of dance in Yoruba and other Nigerian cultures, see also M. V. Nabota, "The Use of Dance in Urhobo Beliefs and Worship" *Orita* 22, no. 1 (June 1990): 1.

Jesus Christ. Through his blood, we receive forgiveness for our sins. Believers, therefore, will rejoice and give thanks to God for the pardon received for their sins and because God has clothed them in the righteousness of Jesus Christ, his son.

Liturgical Usage

The song *Ijó L'èmi ó Ma Jó* is a song of rejoicing to praise God. It may be used as a recessional as the congregation departs to witness and serve.

40. Àwa Náà Ree Oluwa

Yoruba	English
Àwa náà ré Oluwa/2x	We are here, Lord/2x
Àwa dúpé ore àtoḍúnmodún	We give thanks for yearly blessings.
Àwa dúpé ore àtoṣùmòṣù	We give thanks for the monthly blessing.
Àwa dúpé ore ìgbàgbogbo	We give thanks for daily blessings.
Àwa náà ré Olúwa	We are here, Lord.
È mi náà ré Olúwa/2x	I am here, Lord.
Mo dúpé ore àtoḍúnmodún	I give thanks for yearly blessings.
Mo dúpé ore àtoṣùmòṣù	I give thanks for the monthly blessing.
Mo dúpé ore ìgbàgbogbo	I give thanks for daily blessings.
È mi náà ré Olúwa	I am here, Lord.

Textual Summary

The text of this song expressed gratitude for the blessing received from God. The worshipers, as they sing this song, give thanks to God for yearly blessings, monthly blessings, and daily blessings received from him.

Theological/Biblical Foundation of the Text

The steadfast love of God does not cease. His mercy never comes to an end; they are new every morning (Lam 3:22-23).

Divine Titles and Images

The divine title mentioned in this chorus is *Olúwa*.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in this song text.

Object/Direction of Address

This song is directed to the Lord.

Themes

The song *Àwa Náà Réè Olúwa* expresses the theme of thanksgiving.

Spiritual Application

Believers should be committed to giving thanks to God always for the blessings received year-round. Daily, weekly, monthly, seasonal, and yearly, our Lord never stops his blessing on us. His love toward his children endures forever (1 Chr. 16:34).

Liturgical Usage

The song *Àwa Náà Réè Olúwa* may be sung during annual thanksgiving as a response to scripture reading or prayer.

41. Bàbá Mo Dúpé

Yoruba	English
Bàbá mo dúpé	Father, I give thanks.
Látorí mi dé sàlẹ̀	From my head to my toes
Iṣẹ́ ọwọ́ rẹ̀ ni	they are your handiwork.
Bàbá mo dúpé	Father, I give you thanks.

Textual Summary

The worshipers, as they sing this song, express thanks to God for their existence. They attest to the fact that everything about them, from their head to feet, is the handiwork of God.

Theological/Biblical Foundation of the Text

The Almighty God created human beings in his own image (Gen 1:27). We are his handiwork created in Christ Jesus (Eph 2:10). We are fearfully and wonderfully made by God (Ps. 139:14).

Divine Titles and Images

The divine title mentioned in this chorus is *Bàbá*.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in this song text.

Object/Direction of Address

The song *Bàbá Mo Dúpé* is addressed to God.

Themes

The overarching theme in this song is thanksgiving.

Spiritual Application.

The works of God are wonderful and marvelous. God creates everything about a person. Our existence depends on God. Believers should continually praise God, who created them in His image (Gen 1:27; 9:6).

Liturgical Usage

The song *Bàbá Mo Dúpé* may be sung during a child dedication service. This song may also be sung as a response to a sermon on the creation or as a recessional song.

42. O Şeun O Bàbá

Yoruba	English
O şeun o Bàbá, O şé o Jesús/2x	Thank you, Father, thank you, Jesus,/2x
Kí ni ma fi san ore re	What can I offer to pay for your blessings
Bí ó ti pò tó láyé mi	That is so numerous in my life?
Egbèrún ahòn kò tó	Thousands of tongues are not sufficient
Fún yìn re	For your praise,
O şé o Jesús	Thank you, Jesus.

Textual Summary

The text of this song expresses thanks for what Jesus has done. While singing this song, worshipers assert that there is nothing they can offer to pay Jesus that can be commensurate with the numerous blessings they receive from him. A thousand tongues are not sufficient to offer praise to Jesus.

Theological/Biblical Foundation of the Text

How can people repay the Lord for all his goodness toward them? (Ps 116:12). Nothing can be paid for God's blessings that will be sufficient. The Psalmist says, "My mouth will tell of your righteous acts, of your deeds of salvation all the day, for their number is past my knowledge" (Ps 71:15).

Divine Titles and Images

Jesus is addressed as Father in this song text.

Cultural Reference/Reflection of the Text

In Yoruba culture, a person may be referred to as *Bàbá* not necessarily because he is the biological father, but to prove his superiority over others.⁵⁷ *Bàbá* provides for

⁵⁷ See the discussion on chorus # 3 Alpha Omega above for previous discussion on *Bàbá*.

his household and members of his family. Jesus is called *Bàbá* in this song text to assert that he is the source of the blessings received by the people.

Object/Direction of Address

This song is addressed to Jesus Christ, who is *Bàbá*.

Themes

The song *O Şeun O Bàbá* expresses the themes of thanksgiving and praise.

Spiritual Application.

What can believers offer back to Jesus as a payment for his goodness and love? Even a thousand tongues will not be enough to praise his holy name. Believers should praise him all day long (Ps 35:28). Apart from Jesus Christ, there is no salvation. There is nothing that a person can give that can be equal to the blessings that God freely gives. This song expresses the love that God shows to us through Jesus Christ. One of the ways God communicates with his children is through his blessings toward them. He promises never to forsake his children. He is God that sees; God who will always be present. He is God of hosts, God the healer, God the deliverer, God the creator, God who is compassionate and holy.⁵⁸

Liturgical Usage

The song *O Şeun O Bàbá* may be sung as a response to Scripture reading or sermon on the love of God or salvation. This song may also be sung as the offering is collected and as a recessional.

⁵⁸ See Spencer, "The God of the Bible," 21-36.

43. Mèlò Ni N ó rò Nínú Ore

Yoruba	English
Mèlò ni ñrò nínú ore	How much will I recount of the good
ti Bàbá se, (Jésù se)/2x	the Father (Jesus) has done/2x
Ore rè mà pò	His goodness is so plenty.
Ó ju yanrìn òkun lọ	It outnumber the sand of the sea.
Mèlò ni ñrò yìn	How much shall I report
À fi ki n sá ma dúpé	Than to keep giving thanks.

Textual Summary

The text of this song expresses a contemplation of the goodness of God. The author says, “How much will I recount of the good the Father has done?” The goodness of God cannot be fully communicated. His gracious acts outnumber the grains of the sand of the sea. There is nothing to use to count it or measure it. Instead of embarking on a futile effort by counting God’s goodness, the best thing a person can do is to continue to give thanks to God.

Theological/Biblical Foundation of the Text

No one can recount the goodness of God. It is too much to tell (Ps 40:5). The total of God’s gracious deeds to his children outnumbers the grains of sand (Ps 139:17-18). They are more than anyone can count.

Divine Titles and Images

In this song, the uncountable demonstration of the goodness of God is compared to the grains of the sand of the sea.

Cultural Reference/Reflection of the Text

God is called *Bàbá* in this song text to affirm that he takes care of his children. The concept of *Bàbá* and what a person is referred to as *Bàbá* in Yoruba culture has been discussed previously in chorus #42 *O Şeun O Bàbá* above.

Object/Direction of Address

The object of address in this song is *Bàbá* (either God the Father or God the Son (Jesus Christ)). Both of them are qualified to be referred to as *Bàbá*.

Themes

The song *Mélò Ni N ó rò Ninú Ore* expresses the theme of thanksgiving.

Spiritual Application.

The love of God to the world is so much that no one can measure it (John 3:16). His love for us is beyond what we can comprehend. The blessing God's children receive from him is far-reaching. They are uncountable, and they outnumber the grains of the sands of the sea. Just as one will try for nothing by counting the grain of sand at the beach of the sea, so it will be a fruitless effort trying to fully tell of the goodness of God. Instead, believers should just continue to give thanks to God for his uncountable blessings.

Liturgical Usage

The song *Mélò Ni N ó rò Ninú Ore* may be sung as a recessional song after the benediction or sung during thanksgiving service.

44. Tani Ká F'opé Fún?

Yoruba	English
Tani ká f'opé fún	To whom shall we offer thanks?
Jésù ni ká f'opé fún/2x	To Jesus we shall offer thanks.
Ká f'iyìn opé fún	We will give praise and thanks.

ká forí balẹ̀ fún	We will put our heads on the floor.
Ká fàyà balẹ̀ fún	We will put our chests on the floor.
ká forí balẹ̀ fún	We will put our heads on the floor.
Torí fẹ́ Jèsù lase wà láyé yi	Because of Jesus' love, we are in this world.
Torí fẹ́ Jèsù lase wà láyé yi/2x	Because of Jesus' love, we are in this world.

Textual Summary

The text of this song underscores the fact that Jesus Christ is worthy of praise and thanksgiving. The song text begins with a rhetorical question. The author of this song asks, "To whom shall we offer thanks?" The worshiper, as they sing this song, affirms that thanksgiving should go to Jesus because we are all alive in this world because of the love of Jesus. The worshipers go further to highlight the different ways by which they will offer thanks to Jesus. First, they will give praise and thanks to him. Second, they will worship him, and third, they will prostrate for him.

Theological/Biblical Foundation of the Text

God forgives us all our sins and makes us alive with Christ. The written code that was written against us was taken away by Jesus and nailed to the cross (Col 2:13-14). Jesus offered himself to be sacrificed so that we may have life. He is the good shepherd who laid down his life for his sheep (John 10:11-134)

Divine Titles and Images

There is no specific divine title or image mentioned in this chorus.

Cultural Reference/Reflection of the Text

The song text mention forí balẹ̀ (to worship) and fàyà balẹ̀ (to prostrate), which are different ways by which the Yoruba worship and show respect to either an òrìṣà, an

elder, or a superior. In Yoruba traditional religion, prostrating before the òrìṣà is a sign of worship, reverence, and submission.⁵⁹

Object/Direction of Address

The song *Tani Ká F'Opé Fún?* is directed to fellow worshipers and it is also indirect praise to Jesus.

Themes

This song expresses the themes of praise, thanksgiving, and exhortation to praise.

Spiritual Application

Believers have life today because Jesus Christ has paid the price by offering himself to be sacrificed for all who believe in him (John 15: 13). Jesus is worthy of our thanksgiving, praise, and worship. We are all alive, not because of our own righteous deeds, but because Jesus has conquered death (Titus 3:5).

Liturgical Usage

The song *Tani Ká F'Opé Fún?* may be used as a response to Scripture reading or sermon on the love of God. This song may also be sung as a recessional song. The song will remind backsliders of Christ's love toward them, and it may help them return to Christ.

45. Bàbá O Sẹ

Yoruba	English
Bàbá O sẹ, O kú ìtójú mi	Father, thank you for caring for me.
Jésù O sẹ, o kú ìtójú mi	Jesus, thank you for caring for me.

⁵⁹ See chapter 2 for the discussion on Yoruba traditional religion and worship. See also Bascom, *The Yoruba of Southwestern Nigeria*, 52-53.

Ìbá má se pé mo ní Jésù ní Baba/2x

Has it not been that I have Jesus as
Father/2x

Ogun ayé ibá bori mi

War from this world would have
overcome me.

Textual Summary

The author of this song text expresses appreciation to Jesus for the care received. As they sing this song, worshipers acknowledge that if not because of the protection and care they receive from Jesus, the host of the enemy from this world would have conquered them.

Theological/Biblical Foundation of the Text

The Lord is our refuge and our portion in the land of the living (Ps 142:5). If the Lord has not been on the side of his children, the host of the enemy would have crushed them (Ps 124:1-8). Everyone who believes in Jesus and has been born of God overcomes the world (1 John 5:4-5).

Divine Titles and Images

In this song, Jesus is referred to as Father.

Cultural Reference/Reflection of the Text

Jesus is called *Bàbá* in this chorus. In Yoruba culture, a person referred to as *Bàbá* may and may not necessarily be biological fathers. The Yoruba uses the word *Bàbá* for a person or an object to prove that the person or thing is superior, a source from where other things come, or a leader.⁶⁰ Jesus is called *Bàbá* in this chorus to prove that he is all in all. He takes care, he protects, and he delivers.

Object/Direction of Address

This song is addressed to Jesus.

⁶⁰ See the discussion on chorus #3 Alpha Omega, and chorus #42 *O Seun O Bàbá* for previous discussion on *Bàbá*.

Themes

The song *Bàbá O Şé* expresses the theme of thanksgiving.

Spiritual Application

Jesus has declared that he is the good shepherd who lays down his life for the sheep (John 10:11). Jesus protects his own from the enemy, the accuser of brethren. The author of this song acknowledges that if not because Jesus protects and cares for believers, the enemy and his host would have overpowered the believers. Everyone who believes in Jesus has been given victory over the world and overcomes through Jesus Christ.

Liturgical Usage

The song *Bàbá O Şé* may be sung as a response to a Scripture passage or sermon on the power of God to deliver. This song may also be sung as a recessional song.

46. Ìwọ l'opé yẹ

Yoruba	English
Ìwọ l'opé yẹ	You are worthy of thanks.
Ìwọ niyìn yẹ	You are worthy of praise.
Ìwọ l'opé yẹ	You are worthy of thanks.
Jésù Ọba ògo	Jesus, the King of Glory.

Textual Summary

This song text expresses praise to Jesus, the king of glory. The author of this song declares that Jesus is worthy to receive thanks and praise.

Theological/Biblical Foundation of the Text

Jesus Christ, the King of kings and Lord of lords, is worthy of praise and thanks (Rev 19:11-16). He is the King of glory, the Lord Almighty (Ps 24: 7-10). The

love of Christ is beyond human knowledge (Eph 3:19). He is worthy to receive glory and honor and power (Rev 4:11).

Divine Titles and Images

In this chorus, Jesus Christ is referred to as *Ọba ògo* (King of Glory).

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in this song text.

Object/Direction of Address

The song *Ìwọ L'ọpẹ Yẹ* is directed to Jesus Christ.

Themes

This song expresses the themes of praise and thanksgiving.

Spiritual Application

Jesus is worthy of our praises and thanksgiving. All things were made through him (John 1:3). He is King. In contrast to other kings, he is referred to as the King of glory in this song text. That is, his kingship is glorious. He suffered for us sinners and then entered his glory (Luke 24:26). He is coming back in his Father's glory to repay all the people according to what they have done (Matt 16:27).

Liturgical Usage

The song *Ìwọ L'ọpẹ Yẹ* may be sung at the beginning of the service after the call to worship. This song may also be sung as a response to Scripture reading or sermon on Jesus' redemptive works.

47. Ìdè Mi Já

Yoruba	English
Ìdè mi já o halleluyah	My bond is broken hallelujah.
Mo dé'lé ayò	I have reached the house of joy.

Ìdè mi já o, halleluyah	My bond is broken hallelujah .
Mo dé'lé ayò	I have reached the house of joy.
Èwòn mi tu o halleluyah	My chain is loosened hallelujah.
Mo dé'lé ayò	I have reached the house of joy.
Èwòn mi tu o halleluyah	My chain is loosened hallelujah.
Mo dé'lé ayò	I have reached the house of joy.
Ayò mi kun o,	My joy is full.
È bá mi yò mo dúpé Jésù	Rejoice with me, I give thanks to Jesus.
Ayò mi kun o,	My joy is full.
È bá mi yò mo dúpé Jésù	Rejoice with me, I give thanks to Jesus.

Textual Summary

The text of this song expresses praise for deliverance. When singing this song, worshipers declare that they are free from bondage and have reached the house of joy. Their shackles have been broken, and their chains have been loosened. The worshipers give a resounding hallelujah! for the freedom received; they call on others to rejoice with them. This song text ends with thanks to Jesus.

Theological/Biblical Foundation of the Text

God brought us out of the darkness and burst our bonds apart (Ps 107:14). Jesus completed the work of our salvation on the cross and said, “It is finished” and gave up his spirit (John 19:28-30). Jesus declared that if the son set us free, we are free indeed (John 8:36).

Divine Titles and Images

This song text paints an image of a slave whose bond has been broken and has been released and set free.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in this song text.

Object/Direction of Address

This song is addressed to fellow worshipers, self, and Jesus Christ.

Themes

Inherent in this song are the themes of deliverance, praise, thanksgiving, and testimony.

Spiritual Application

Every believer who understands the freedom he or she has in Jesus will be happy to testify to what Jesus has done. Christians have been delivered from the shackles of the enemy. Jesus breaks the chains of our enslavement to sin and death; he forgives us of our sins and gives us salvation. Believers, however, do not receive the spirit of slavery to go back to sin. A life lived in sin is a life of bondage. Believers should walk as Jesus did because their sins have been forgiven (1 John 2:12).

Liturgical Usage

The song *Ìdè Mí Já* may be sung as a recessional song as worshipers depart for service.

48. Agbára èsù dà?

Yoruba	English
Agbára èsù dà	Where is Satan's power
Níbi tí Jèsù gbe ñjọba?	Where Jesus is the reigning king?
Agbára èsù dà?	Where is Satan's power?
Ko sí o, ó ti wo 2x	It does not exist, it has fallen.

Textual Summary

This song text expresses the superiority of Jesus' power over Satan's power. The song underscores the defeat of Satan through the reign of Jesus Christ. The worshipers, when singing this song, declare that wherever Jesus is reigning as king, Satan cannot withstand the power of Jesus and stay there and begin to exercise his power. The song concludes by saying that Satan's power has fallen, and it does not exist anymore. Satan has no power wherever Jesus is present.

Theological/Biblical Foundation of the Text

Jesus disarmed rulers and authorities; he put them to shame openly and triumphed over them (Col 2:15). Jesus has declared that all authority in heaven and on earth has been given to him (Matt 28:18), and God has put all things in subjection under Jesus' feet (1 Cor 15:27). Unto Jesus has been given dominion and glory and kingdom; his dominion and kingdom are everlasting (Dan 7:13-14). The reason Jesus appeared was to destroy the works of Satan (1 John 3:8).

Divine Titles and Images

There is no specific divine title or image mentioned in this chorus.

Cultural Reference/Reflection of the Text

The traditional Yoruba person believes that Satan (*Èsù*) and his demons are always around to harm human beings. Therefore, they must be appeased through sacrifice offered to the *Òrìṣà* who will protect them from the attack of *Èsù* (the devil) and his demons. The *Òrìṣà* will not help any human who does not offer sacrifice. A traditional Yoruba person, therefore, fears the devil and the evil spirits.⁶¹

⁶¹ See chapter 2 of this dissertation for a previous discussion on *Èsù* and *òtá* in Yoruba traditional religious belief. For further discussion on the concept of *Èsù* in Yoruba belief, see also Wande Abimbola, "Gods versus Anti-Gods: Conflict and Restoration in Yoruba Cosmos," *Dialogue and Alliance* 1, no. 1 (1994): 76-87.

Object/Direction of Address

The direction of address in this song is declarative. While this song text is an indirect praise of Jesus, the song is a declaration heard by self, fellow worshipers, unbelievers, and the forces of darkness.

Themes

This song expresses the themes of testimony, victory, power, assurance, and superiority of Jesus' power over other powers.

Spiritual Application

Satan's power is rendered powerless wherever Jesus is reigning as king. The Bible teaches that Jesus Christ has been made a sacrifice for all who believe. He has defeated Satan through his death, blood, and resurrection (Col 2:15), and he has given believers authority over all the power of the enemy (Luke 10:19). Believers should be confident and rejoice and give thanks that Jesus's power rendered Satanic power useless.

Liturgical Usage

The song *Agbára Èsù Dà?* may be sung as a response to Scripture reading or sermon on the power of Jesus. This song may also be sung as a recessional.

49. Halleluyah Jèsù J'òba

Yoruba	English
Halleluyah Jèsù j'Òba/2x	Hallelujah, Jesus is king!
Sátánì kò rí pá kan sà mọ	Satan no longer has any power;
Halleluyah Jèsù j'Òba	Hallelujah, Jesus is king!

Textual Summary

The text of *Halleluyah Jèsù J'Òba* portrays Jesus as King. In the song, the author gives praise to God because Jesus reigns. He says, "Hallelujah! Jesus reigns as

king.” The song underscores the defeat of Satan. The song says that Satan has been rendered powerless through the reign of Jesus Christ.

Theological/Biblical Foundation of the Text

By the blood of Jesus Christ, Satan has been defeated. Satan has been bound, and he has been cast into the lake of fire (Rev 20: 2-3). Satan has fallen like lightning from heaven (Luke 10:18). Jesus reigns forever (Matt 1:33). He rules to the ends of the earth (Ps 72:8). All who believe in him will be received into his eternal kingdom (2 Pet 1:11).

Divine Titles

In this song, Jesus is referred to as the king.

Cultural Reference/Reflection of the Text

The reign of Jesus connotes authority and power. He rules over all kingdoms and powers. Although there is no specific meaning of Yoruba culture in the song text, the concept of kingship and rulership in Yoruba culture is taken as sacred. Yoruba kings are distinguished, set apart from people by their spiritual power and authority. Yoruba kings are seen and respected as superior. They are the owners of the land.⁶² A Yoruba Christian has no problem understanding the absolute power Jesus has over Satan as a reigning king because the Yoruba have an understanding of how powerful and superior a king is. Jesus, the king, is superior to all his subjects, including Satan.

Object/Direction of Address

The direction of the address is declarative. While this song text may be interpreted as indirect praise honoring Jesus, the song is a strong declaration heard by the church, the unbelieving world, the forces of darkness, and Satan himself.

⁶² See Eades, *The Yoruba Today*, 95-102; Bascom, *The Yoruba of Southwestern Nigeria*, 30-41.

Themes

The song *Halleluyah Jésù J'Ọba* expresses the themes of victory, assurance, testimony, and praise.

Spiritual Application

Jesus is King. He is sovereign. He is superior, and under his superiority as King, are all spiritual powers, which also include Satan. Because Jesus reigns and he has power over Satan, he deserves our praise, worship, thanksgiving, and celebration. Satan has no power over a child of God who has given his or her life to Jesus and has allowed him to be king over all facets of his or her life.

Liturgical Usage

The song *Halleluyah Jésù J'Ọba* is a song of victorious praise to Jesus Christ, the Savior of the world. The song may be used as a basis for a petition or request in prayer. It may be sung as a response to scripture reading or sermon about the death and resurrection of Jesus. The song may also be sung as a recessional.

50. Dìde t'ogun-togun

Yoruba	English
Dìde t'ogun-togun	Arise as a warrior.
Dìde t'ìjà-t'ìjà	Arise to fight.
Dìde nínú agbára Rẹ	Arise in your might.
Dìde Ọlórún mi	Arise, my God,
Kó wá ẹ̀rànwó f'òkàn mi	Come and help my soul.

Textual Summary

The text of this song expresses a plea to God to arise in his might like a warrior and fight. Worshipers, as they sing this song, declare that their souls are in need of help. They acknowledge God to be a mighty warrior who is able to fight on their behalf and deliver them. They tell God, “Arise as a warrior, arise to fight.”

Theological/Biblical Foundation of the Text

God is our refuge, and our present help in times of trouble (Ps 46:1). He is the King of Glory and the Lord of Hosts. He is strong and mighty in battle (Ps 24:6, 8-10). The Lord is a warrior (Ex 15:3). He is the God of the armies of Israel (1 Sam 17:45).

Divine Titles and Images

In this song, God is referred to as a warrior.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in the song text.

Object/Direction of Address

The song *Dìde T'ogun-T'ogun* is addressed to God

Themes

This song expresses the themes of prayer, God as a warrior, and deliverance.

Spiritual Application

God fights the battle for his children whenever his children call on him for deliverance (Is 42:13). The Lord is mighty. The Bible presents him as the Lord of Hosts (Num 1:3-4, 26:31; Deut 20:9; Josh 4:13). That God is the Lord of Hosts gives believers confidence since no enemy can defeat him. He is able to protect and defend his children. When God arises, his enemies will be scattered (Ps 68:1). The Bible makes it clear that believers do not wrestle against flesh and blood but against the power of darkness, spiritual forces of evil (Eph 6:12). The author of *Dìde T'ogun-T'ogun* calls on the Lord of host for help.

Liturgical Usage

The song *Dìde T'ogun-T'ogun* may be sung as a prayer song during prayer service.

51. Ohun Kóhun

Yoruba	English
Ohunkóhun tí yío dé mí	Whatever will prevent me
l' ónà iyè	From the way to salvation,
Métalókan bá mi mú kúrò	Trinity, help me remove it.
Bo ş'owó ni	If it is money,
Ohunkóhun tí yío dé mí	Whatever will prevent me
l' ónà iyè	From the way to salvation
Métalókan bá mi mú kúrò	Trinity, help me remove it
Bo ş'aşo ni	If it is clothe.
Ohun kóhun etc.	Whatever etc.
Bo şe ilé ni	If it is house
Ohunkóhun etc.	Whatever etc.

Textual Summary

The text of this song expresses a prayer to the Triune God to remove everything that might serve as hindrances to the way of salvation. Examples of what might serve as potential hindrances are highlighted in the song text, such as money, clothes, and a house. Worshipers, when singing this song, ask the Trinity to remove the hindrances for them.⁶³

Theological/Biblical Foundation of the Text

Jesus has declared that no one can serve two masters at the same time. Either the person will hate one and love the other (Matt 6:24). Through craving for money, some have wandered away from the faith (1 Tim 6:10).

⁶³ This song text is a direct opposite of chorus #28 titled *E Wá W'ohun T'Ólúwa Şe*. In chorus #28, the text calls other people to come and see how God has blessed the author while in this chorus the text is praying to the Trinity to remove blessings that may serve as hindrances to the way of salvation.

Divine Titles and Images

The divine title mentioned in this song text is the Trinity, *Métalòkan*.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in the song text.

Object/Direction of Address

This song is addressed to the Trinity *Métalòkan*.

Themes

The song *Ohun Kòhun* expresses the themes of prayer and commitment.

Spiritual Application

The craving for wealth and material things of this world can easily take away believers' affection from devotion to serving Christ. The rich ruler in Mark 10:17-22 was not happy to sacrifice his wealth and follow Jesus. Following Jesus Christ requires a life of sacrifice to seek God's kingdom and not material wealth. Walking with Jesus calls for forsaking earthly priorities. Believers should avoid craving for material things that may not allow them total devotion to serving Christ. This text refutes prosperity doctrine.

Liturgical Usage

The song *Ohun Kòhun* may be used as a response to a sermon on the commitment to serving Christ or on the error of prosperity teaching.

52. Agbára Níbẹ̀ Nínú Èjẹ̀ Jẹ̀sù

Yoruba	English
Agbára níbẹ̀ nínú èjẹ̀ Jẹ̀sù	There is power in the blood of Jesus.
Agbára níbẹ̀ nínú èjẹ̀ Rẹ̀	There is power in his blood.
Agbára níbẹ̀ nínú èjẹ̀ Jẹ̀sù	There is power in the blood of Jesus.
Agbára níbẹ̀ nínú èjẹ̀ Rẹ̀	There is power in his blood.

Ìwòsàn ñbẹ nínú èjẹ̀ Jészù⁶⁴ etc. There is healing in the blood of Jesus.
Ìgbàlà ñbẹ nínú èjẹ̀ Jészù etc. There is salvation in the blood of Jesus.

Textual Summary

The text of this song expresses assurance in the efficacy of the blood of Jesus. The author highlights what the blood of Jesus is potent to perform. There is power, healing, and salvation in the blood of Jesus.

Theological/Biblical Foundation of the Text

The blood of Jesus brought near sinners who were once far away from God (Eph 2:13). We who were once sinners now have fellowship with God, and the blood of Jesus cleanses us from our sins (1 John 1:7). The great dragon, which is called the devil and Satan, has been conquered by the blood of the Lamb (Jesus) (Rev 12:11).

Divine Titles and Images

There is no divine title or image mentioned in this chorus.

Cultural Reference/Reflection of the Text

The concept of blood sacrifice is known to the traditional Yoruba.⁶⁵ Before the advent of Christianity in Yorubaland, human sacrifice was part of the ancient Yoruba sacrifice tradition. Blood was shed in some circumstances to appease the gods.⁶⁶ However, for a Yoruba Christian, the concept of the atonement of the blood of Jesus Christ is meaningful because it has replaced the traditional understanding of sacrifice. That is why

⁶⁴ The texts *Ìwòsàn ñbẹ nínú èjẹ̀ Jészù* (there is healing in the blood of Jesus) and *Ìgbàlà ñbẹ nínú èjẹ̀ Jészù* (there is salvation in the blood of Jesus) do not have sol-fa notes. However, no distortion of meaning will result if the sol-fa notes for *Agbàrà ñbẹ nínú èjẹ̀ Jészù* (there is power in the blood of Jesus) is used for the words.

⁶⁵ See the previous discussion on Yoruba traditional religion worship and offering of sacrifice in chapter 2 of this dissertation.

⁶⁶ For a detailed discussion on sacrifice in Yoruba traditional religion, see Awolalu, *Yoruba Belief and Sacrificial Rites*, 143-82.

a Yoruba Christian can sing that there is power in the blood of Jesus, and the blood is enough.

Object/Direction of Address

The song *Agbára M̀bẹ̀ Nínú èjẹ̀ J́ésù* is indirect praise to Jesus. This song is also a strong declaration heard by fellow worshipers, unbelievers, Satan, and dark forces.

Themes

This song expresses the themes of testimony, assurance, and power.

Spiritual Application

In Jesus, believers have redemption through his blood. Our sin has been forgiven through the blood of Jesus that was shed for us (Eph 1:7-8). Under the law, almost everything is purified with blood. There is no forgiveness of sins without the shedding of blood (Heb 9:22). The blood of Jesus has now justified believers, and we are saved from the wrath of God (Rom 5:9). There is power in the blood of Jesus. Through his blood, Satan has been defeated (Re 12:11).

Liturgical Usage

The song *Agbára M̀bẹ̀ Nínú èjẹ̀ J́ésù* may be sung as a response to a sermon on the death and resurrection of Jesus Christ.

53. Mo L'áyò

Yoruba	English
Mo l'áyò pé mo jé ti J́ésù	I have joy that I belong to Jesus.
Pé mo jé ti J́ésù pé mo jé t'Olúwa	That I belong to Jesus, that I belong to the Lord.
Mo l'áyò pé mo jé ti J́ésù	I have joy that I belong to Jesus.
Pé mo jé ti J́ésù, pé mo jé t'Olúwa	That I belong to Jesus that I belong to the Lord.

Textual Summary

The text of this song expresses joy in belonging to Jesus, who is Lord. As they sing this song, the worshipers declare that they have joy because they belong to Jesus.

Theological/Biblical Foundation of the Text

There is no condemnation for those who are in Christ Jesus (Rom 8:1). There is a joy for those who belong to Jesus. Anyone who is in Christ has become a new creation. The old has passed away, and the new has come (2 Cor 5:17). In Jesus, we have redemption through his blood, and we receive forgiveness of sins (Eph 1:7). The people who belong to Jesus, therefore, have reason to be glad.

Divine Titles and Images

In this song, Jesus is referred to as Lord.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in the song text.

Object/Direction of Address

The song *Mo L'áyò* is addressed to self, and it is also a declaration heard by fellow worshipers and the unbelieving world.

Themes

The overarching theme in this song is joy. The song also expresses the theme of testimony.

Spiritual Application

There is joy in salvation. Those who have confessed Jesus as Lord and have believed in him are justified, and they have reasons to be joyful (Rom 10:9-10). Through Jesus, believers receive a pardon from their sins (Rom 6:23), they have eternal life (John 3:36), and have become members of the family of God and joint-heirs with Jesus (Titus

3:7). Believers should be joyful that they belong to Jesus. They have been given the right to become children of God because they received Christ and believed in him (John 1:12-13).

Liturgical Usage

The song *Mo L'áyò* may be sung as a response to Scripture passage and sermon on Jesus and his redemptive work. The song may also be sung as a recessional song.

54. Kò S'ágbára Tó Dàbí Ti Jèsù

Yoruba	English
Kò s'ágbára tó dàbí ti Jèsù	There is no power like that of Jesus.
Kò s'ágbára tó dàbí ti Bàbá	There is no power like that of Father.
Kò s'ágbára tó dàbí ti Jèsù	There is no power like that of Jesus.
Agbára/3x tó ju agbára lọ	Power/3x that surpasses power.

Textual Summary

This song text expresses assurance in the superiority of the power of Jesus Christ. Worshipers declare when singing this song that there is no power like that of Jesus. His power surpasses other powers.

Theological/Biblical Foundation of the Text

God has highly exalted Jesus Christ and gave him a name that is above every other name, and unto him, every knee should bow (Phil 2:10-11). All authority in heaven and on earth has been given to Jesus (Matt 28:18). There is no power like that of Jesus. His power surpasses all other power.

Divine Titles and Images

There is no specific divine title or image mentioned in this chorus

Cultural Reference/Reflection of the Text

Jesus is referred to as *Bàbá* (Father) to assert his superiority over other powers. The word *Bàbá* in Yoruba culture connotes superiority.⁶⁷

Object/Direction of Address

The song *Kò S'ágbára Tó Dàbí Ti Jésù* is indirect praise to Jesus. The song also is a declarative heard by self, fellow worshipers, the unbelieving world Satan, and the evil powers.

Themes

The song expresses the themes of testimony, assurance, and superiority of Jesus' power over other powers.

Spiritual Application

There is no other power that can compare with Jesus' power. Christ has the power to deliver and to save. He has the power to deliver from sin, demons, and fears.⁶⁸ It is not uncommon to find adherents of *Òrìṣà* who might come around to attack and test their power whenever the children of God are gathered to preach and worship the God of the Bible. Whenever this happens, God has always been victorious because there is no power like that of Jesus. Jesus, the Son of God, has destroyed the devil's work (1 John 3:8). While principalities and powers may try to afflict, they are always failing because Yoruba Christians understand the efficacy, potency, and superiority of the power of Jesus Christ over evil forces. Christians must be encouraged to be strong in the power and might of Jesus Christ that evil forces cannot withstand.

⁶⁷ For previous discussion on the concept of *Bàbá* in Yoruba culture see choruses #3 Alpha Omega, #42 *O Seun O Bàbá*, and # 45 *Bàbá O Sè ?*

⁶⁸ See Kofi Appiah-kubi, "Christology," in *A Reader in African Christian Theology*, ed. John Parratt (London: SPCK, 1987), 79.

Liturgical Usage

The song *Kò S'ágbára Tó Dàbí Ti Jésù* may be used as a response to Scripture reading or sermon on the power of Jesus.

55. O Şé Bábá

Yoruba	English
O şé Bábá	Thank you, Father.
O şé Omo	Thank you, Son.
Agbani lágbà tan o	You gave complete deliverance.
O şé Bábá	Thank you, Father.
Bi ko bá si i Re	If it were not for you
Ayé wo ni nbá gbé	What life would I live?
Bi ko bá si i Re	If it were not for you
Ní bo ni mbá wá o	Where would I be?
Agbani lágbà tán o	You gave complete deliverance.
O şé Bábá	Thank you, Father.

Textual Summary

This song text expresses thanks to God, the Father, and God the Son for deliverance. When singing this song, worshipers ponder the kind of life they would have been living and the place they would be if not because of God the Father and God the Son. Worshipers give thanks to God the Father and God the Son, who gave complete deliverance.

Theological/Biblical Foundation of the Text

Jesus has been made a sacrifice for sinners once and for all. He has given complete deliverance (Gal 3:13). He gave his life to set us free (John 10:15). If not because of Jesus, there would have been no hope for sinners.

Divine Titles and Images

Two persons of the Trinity are referred to in this song: God the Father and God the Son.

Cultural Reference/Reflection of the Text

In Yoruba culture, the word *Bàbá* connotes leadership, superior, or the source of something.⁶⁹ However, the concept of the Trinity is not known in Yoruba traditional religion. In this song, *Bàbá* is used perhaps because the person referred to in the song text is superior and able to deliver.

Object/Direction of Address

The song *O Šé Bàbá* is directed to God the Father and God the Son. (Two-person of Trinity)

Themes

This song expresses the themes of thanks, praise, and deliverance.

Spiritual Application

One may be surprised to find some Yoruba Christians reverting to traditional practices during a life crisis. People who lack wholeness in their commitment to Christ may backslide. Such individuals need to be restored and helped to understand and appreciate the suffering of Jesus on the cross of Calvary that completed the work of salvation of a believer.⁷⁰ Many have been deceived into playing dual allegiance amid life troubles, but when Jesus delivers, it is always complete, and this calls for thanksgiving. Our God can save completely because there is no incomplete salvation.

⁶⁹ See the previous discussion on chorus #3 Alpha Omega, and chorus #42 *O Seun O Bàbá* of this dissertation.

⁷⁰ See Lynne Louise Abney, "Demons in the First Century," *Ogbomoso Journal of Theology* 2 (December 1987): 50.

Liturgical Usage

The song *O Šé Bábá* may be used as a song of response to scripture reading or a sermon on salvation.

56. Ìbùkún Tí Mo Rí Gbà

Yoruba	English
Ìbùkún tí mo rí gbà	The blessing I have received
Á bá mi dé'lé	Will follow me home.
Ìbùkún tí mo rí gbà	The blessing I have received
Á bá mi dé'lé	Will follow me home.
Ìdùnù tí mo rí gbà	The joy that I have received
Á bà mi dé'lé/2x	Will follow me home.
Ore-òfẹ́ tí mo rí gbà	The grace that I have received
Ma mú dé'lé/2x	I will take home 2x

Textual Summary

This song's text expresses confidence that the blessing, joy, and grace received will not be lost in transit. While singing this song, worshipers declare that they will take home with them the blessing, joy, and grace they have received.

Theological/Biblical Foundation of the Text

The joy that Jesus gives is an everlasting joy that no one can snatch. Jesus wants his joy to remain in believers (John 15:11). The redemption that Jesus provides is everlasting. Every gift that a child of God receives is perfect, and it is from above (James 1:17).

Divine Titles and Images

There is no specific divine title or image mentioned in this chorus.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in the song text.

Object/Direction of Address

The song *Ìbùkún Tí Mo Rí Gbà* is directed to self. The song is also a declarative heard by fellow worshipers.

Themes

This song expresses the themes of assurance and testimony.

Spiritual Application

Jesus wants his joy to be complete in believers (John 15:11). The joy, blessing, and grace which the children of God receive through Jesus Christ are to be used to bless others

Liturgical Usage

The song *Ìbùkún Tí Mo Rí Gbà* may be sung as a recessional after the benediction as the worshipers depart to serve.

57. Inú Mi Dùn Torí Mo Jé Onígbàgbó

Yoruba	English
Inú mi dùn torí mo jé onígbàgbó	I am happy because I am a Christian.
Inú mi dùn torí mo j' ọmọ Ọlórún	I am happy because I am a Child of God.
Congratulation, ọré mọ wọ rẹ wá	Congratulations my friend, bring your hand.
Ọré mọ wọ rẹ wa	My friend, bring your hand.
Ọré mọ wọ rẹ wa/2x	My friend, bring your hand/2x
Congratulation, ọré mọ wọ rẹ wá	Congratulations, my friend, bring your hand.
Inú mi dùn torí mo r'ọjó òní	I am happy because I witness today.
Inú mi dùn wípé òní sojú mi	I am happy because I am alive today.

O seun Jèsù	Thank you, Jesus.
Bàbá mo wá sọpé	Father, I come to offer thanks.
O seun Jèsù	Thank you, Jesus.
Bàbá mo wá sọpé	Father, I come to offer thanks.

Textual Summary

This song text expresses the joy of being a Christian and a child of God. While singing this song, worshipers express their joy and congratulate others and shake their hands, perhaps to welcome them to the family of God’s children.

Theological/Biblical Foundation of the Text

Through faith in Christ, we all become children of God (Gal 3:26). Through Jesus, we have access to God, and we are no more strangers but members of the household of God (Eph 2:18-20). As Christians, we are children of God and joint-heirs with Christ (Gal 4:9-7; Titus 3:7).

Divine Titles and Images

There is no specific divine title or image mentioned in this chorus.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in the song.

Object/Direction of Address

The song, *Inú Mi Dùn 'Tori Mo J' Ónìgbágbòl*, is directed at both self and other believers.

Themes

The song expresses the themes of joy and testimony.

Spiritual Application

Most of us may never have direct access to kings and the presidents of countries, but as Christian, we are children of God, and we have direct access to God, the creator of heaven and earth. There is no condemnation to those who are in Christ Jesus (Rom 8:1). As Christians, believers belong to the family of God. Members of the household of God will be happy to congratulate other members as they celebrate the day they were converted and also give thanks to God who brought them to his kingdom as his children (Col 1:13).

Liturgical Usage

The song *Inú Mi Dùn 'Tori Mo J' Ónìgbágbò* may be used as a recessional song. This song may also be used after the invitation during revival or open-air crusade.

58. Ìràwò Wa Sì Ma Tàn Si

Yoruba	English
Ìràwò wa sì ma tàn si,	Our stars will shine more.
Yóò sì ma tàn	They will continue to shine.
Ìràwò wa sì ma tàn si	Our stars will shine more.
Àwa ó ma yò	We will continue to rejoice .
Jésù ti sọ fún wa pé	Jesus has told us that
Ìràwò wa sì ma tàn si	Our stars will shine more.

Textual Summary

The text expresses the assurance of stars that will continue to shine. When singing this song, worshipers declare that their stars will shine more. They express assurance that Jesus has told them that their stars would shine more. Because of this, they will continue to rejoice.

Theological/Biblical Foundation of the Text

The Bible declares to the children of God to arise and shine, for their light has come, and the glory of God rises upon them (Is 60:1). Jesus calls believers the light of the world, and believers should let their light shine before men (Matt 5:14-16). Jesus, however, did not call believers stars; instead, he called them the light of the world.

Divine Titles and Images

In this song, *Ìràwò* is used to describe light

Cultural Reference/Reflection of the Text

The Yoruba believe that every person is born with a special *Ìràwò* (star) which *Olódùmarè* (God) has given to the person. However, witches and wizards can tamper with a person's destiny by studying the brightness of the person's *Ìràwò* (star) and try to prevent it from shining bright.⁷¹

Object/Direction of Address

The song *Ìràwò Wa Sì Ma Tàn Si* is addressed to fellow believers and the unbelieving world.

Themes

This song expresses the themes of joy, assurance, and testimony.

Spiritual Application

Jesus calls believers the light of the world, and he wants them to continue to shine their lights in the darkness of this world (Matt 5:14-16). The light that Christ gives to us believers should radiate so that people will see it and give glory to God. Wherever light is, everything is made visible, and darkness will disappear (Eph 5:11-12). The world

⁷¹ See Olaleye Samuel Kayode, "Trend and Status in Yoruba Communities of South Western Nigeria," *Ilorin Journal of Religion Studies* 4, no. 1 (2014): 84-90; Wande Abimbola, *Ifa: An Exposition of Ifa Literary Corpus* (Ibadan, Nigeria: Oxford University Press, 1976), 113-18.

cannot quench the light of Christ in us. However, a life lived in sin cannot shine forth the light of Christ. Believers should stand out against the ways of this dark world.

Liturgical Usage

The song *Ìràwò Wa Sì Ma Tàn Si* may be sung as recessional song.

59. Jèsù Şe Fún Mi

Yoruba	English
Jèsù şe fún mi/2x	Jesus did it for me/2x
Ohun táyé kò lè se	What the world cannot do.
Bàbá şe fun mi	Father did it for me.
Jèsù şe fún mi/2x	Jesus did it for me/2x
Ohun tó rè kò lè se	What a friend cannot do
Bàbá şe fún mi	Father did it for me.

Textual Summary

This song's text expresses acknowledgment of what Jesus alone can do and what he has done for believers. When singing this song, worshipers affirm that what the world and friend cannot do, Jesus has done it for them.

Theological/Biblical Foundation of the Text

Jesus Christ offered himself freely to be killed as a sacrifice to redeem sinners, whom he called his friends (John 10: 15-18). Rarely will an earthly friend die freely, but Jesus Christ demonstrated his love to every believer with his death on the cross that reconciled man to God (Rom 5:9-11).

Divine Titles and Images

In this song, Jesus is referred to as *Bàbá* (Father).

Cultural Reference/Reflection of the Text

In this song, Jesus is called Father. In Yoruba culture, a person is referred to as *Bàbá* not necessarily because he is the biological father but to prove that he is either superior or a source of a thing or a leader.⁷² Jesus is referred to as Father in this chorus as he takes care of believers like a father would his children.

Object/Direction of Address

This song is addressed to Jesus. The song is also a declaration heard by fellow worshipers and unbelievers.

Themes

The son *Jèsù Še Fún Mi* expresses the themes of thanks and testimony.

Spiritual Application

Jesus did for believers what neither the world (*ayé*) nor an earthly friend can do. He laid down his life as a sacrifice to redeem his friends (John 15:13). The word *ayé* in this song refers to the people of this world. Because of Jesus' sacrificial death, believers are reconciled back to God, and they can approach God boldly. Jesus died for the whole world (*ayé*), not for an individual. This song affirms that the people of this world (*ayé*) cannot die for one.

Liturgical Usage

The song *Jèsù Še Fún Mi* may be sung as a response to scripture reading or sermon on salvation.

⁷² See the discussion on chorus #3 Alpha Omega, chorus #42 *O Seun O Bàbá* and chorus # 45 *Bàbá O Šé* for previous discussion on *Bàbá*.

60. Mo Yege Halleluyah Mo Yege

Yoruba	English
Mo yege halleluyah mo yege	I have overcome hallelujah, I have overcome.
Jésù rí mi l'ómọge	Jesus found me a virgin
O sì gbé mi n'íyàwó	And he married me.
Halleluyah mo yege.	Hallelujah, I have overcome.

Textual Summary

The song text expresses praise to God. Worshipers, when singing this song, declared that they have overcome. They figuratively addressed themselves as virgins worthy of being married to Jesus, their husband. Each of them declares, “Jesus found me a virgin, and he married me. Hallelujah, I have overcome.”

Theological/Biblical Foundation of the Text

Believers are betrothed to Jesus, and they are to present themselves as pure virgins to Christ (2 Cor 11:2-3). So that when Christ returns, he may find them worthy to take home with himself (Rev 7:4).

Divine Titles and Images

This song text depicts believers as a virgin while Jesus is presented as the groom.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in the song text.

Object/Direction of Address

This song is addressed to self.

Themes

The song *Mo Yege Halleluyah Mo yege* expresses the themes of joy and testimony.

Spiritual Application

As a virgin is betrothed to a man for marriage, believers are betrothed to Jesus. Every member of the family of God should aspire to remain steadfast and not go astray, so that when Jesus Christ returns, he may find them pure. Believers should anticipate the day of the coming of the Lord (Rev 22:12).

Liturgical Usage

This song may be sung as a response to an invitation after a sermon. The song may be sung as a recessional song.

61. Jèsù Nìkan

Yoruba	English
Jèsù nìkan ni mo ní ní Bàbá/2x	Jesus alone is who I have as Father/2x
Pè é, ẹ bá mi kó kíkí Rẹ/2x	Call him, join me to acclaim him.
P è é, ẹ bá mi kó kíkí Rẹ	Call him, join me to acclaim him.
Jèsù nìkan ni mo ní ní Bàbá	Jesus alone is who I have as Father.

Textual Summary

The text of this song expresses a commitment to having Jesus alone as a father. When singing this song, worshipers call on others to join them in praising Jesus as their Father. They stress the need to hail Jesus. As they declare Jesus alone as their father, worshipers tell others, “Call him, join me to acclaim him.”

Theological/Biblical Foundation of the Text

Anyone who belongs to Jesus will not be ashamed to proclaim him as Lord (Mark 8:38; Luke 9:26). Jesus is the vine; we are the branches. Anyone who abides in Jesus bears much fruit. Apart from Jesus, we can do nothing (John 15:5).

Divine Titles and Images

In this song, Jesus is referred to as a father.

Cultural Reference/Reflection of the Text

The author of this chorus refers to Jesus as *Bàbá*. A Yoruba term used for a person or an object to prove either that the thing is superior, or it is the source from where other things come from. The term *Bàbá* in Yoruba culture also connotes leadership.⁷³ Jesus is called *Bàbá* in this chorus because he is all-sufficient. The text of the song above attests to the humanity of Jesus. He is a Father. However, Jesus is Lord and father to the whole world, not only to the songwriter or the singers. Because of what Jesus has done, an African believer might want to say that Jesus is for him or her alone. However, Jesus is a universal Savior.⁷⁴

Object/Direction of Address

This song is addressed to fellow worshipers, self, and it is indirect praise to Jesus.

Themes

The song *Jésù Nìkan* expresses the theme of praise, assurance, and testimony.

⁷³ For previous discussion of *Bàbá* see the discussion on chorus #3 Alpha Omega, chorus #42 *O Seun O Bàbá* and chorus # 45 *Bàbá O Šé*.

⁷⁴ See Bediako, "Biblical Christology," 81-121.

Spiritual Application

Jesus has declared that he is the vine, while believers are the branches (John 15:5). As branches, we believers cannot do anything apart from Jesus, who is *Bàbá*. Anyone who is a child of Jesus must, however, live a life that is pleasing to Jesus and be ready and proud to proclaim him for the world to hear.

Liturgical Usage

The sung *Jésù Nìkan* may be sung as a response to an invitation after the sermon or as a recessional song.

62. Ìwọ́ Lọ́ Tó Bẹ̀ẹ̀

Yoruba	English
Ìwọ́ ló tó bẹ̀ẹ̀ Ìwọ́ ló tó o	You are most worthy, You are worthy.
Ìwọ́ ló tó láti gba ògo	You are worthy to receive glory.
Ìwọ́ ló tó Bàbá	You are worthy, Father.

Textual Summary

This song's text expresses the Father's worthiness (the first person of the Trinity) to receive glory. When singing this song, worshipers declare that God the Father is the only one worthy to receive glory.

Theological/Biblical Foundation of the Text

Our Lord, our God, is worthy to receive glory and honor and power (Rev 4:11). The Lord has declared that he is the Lord, and he will not give his glory to another or his praise to idols (Is 42:8).

Divine Titles and Images

There is no specific divine title or image mentioned in this chorus.

Cultural Reference/Reflection of the Text

This song refers to God as *Bàbá* (Father) to affirm the superiority of God. The word *Bàbá* in Yoruba culture means a superior.⁷⁵ He is the only one as *Bàbá* to receive all glory.

Object/Direction of Address

The song *Ìwọ Ló Tó Bẹ̀ẹ̀* may be directed to God the Father and God the Son as *Bàbá*.

Themes

This song expresses the themes of praise and worship.

Spiritual Application

God is worthy to receive all glory, honor, and adoration. His name is majestic in all the earth, and he has set his glory above the heavens (Ps 8:1). There is none like unto our God whose throne is established from old. He lives from everlasting to everlasting (Ps 93:2).

Liturgical Usage

The song *Ìwọ Ló Tó Bẹ̀ẹ̀* may be sung as a response to a call to worship or as praise in song after the opening prayer at the beginning of the service.

63. No. 1 Miracle

Yoruba	English
No. 1 miracle l'Olúwa fore tẹ̀mi se/2x	Number one miracle is what God made my blessing.
Ó forin sí mi lẹ̀nu	He puts songs in my mouth,
Ó ní kí nma kọ̀lọ	He said I should sing on.
Ó filú sí mi lẹ̀sẹ̀	He puts drum on my feet,

⁷⁵ For previous discussion of *Bàbá* see the discussion on chorus #3 Alpha Omega, chorus #42 *O Seun O Bàbá*, chorus # 45 *Bàbá O Şé*, and chorus 61 *Jésù Nìkan*.

Ó ni ki majo nso	He said I should keep on dancing.
Ó fayọ si mi lókàn	He put joy in my heart,
Ayọ ayérayé o	Everlasting joy.
No. 1 miracle l’Olúwa fore tẹmi se	Number one miracle is what God made my blessing.

Textual Summary

This song's text expresses the joy of being the first to receive a miracle ahead of others. When singing this song, worshipers attest that God makes their blessing the first miracle. They metaphorically depict God as a musician to describe the joy of celebrating their miracle and blessing. They attest that God puts a song in their mouth and tells them to continue to sing. He plays drums for them and asks them to keep on dancing. The miracle they received from God gave them everlasting joy.

Theological/Biblical Foundation of the Text

At the pool of Bethesda laid an invalid man who could not get ahead of others to receive his healing whenever the water was stirred up. When Jesus saw him lying at the pool, he healed the man completely, and the man did not need to struggle to get into the pool anymore (John 5:1-9).

Divine Titles and Images

This song depicts an image of God singing and playing an instrument like a musician.

Cultural Reference/Reflection of the Text

In Yoruba culture, one way of expressing joy and thankfulness is by singing and dancing to the drum's beats. The author of *No. 1 Miracle* celebrates the miracle he received by singing and dancing to the beat of the drum. Singing and dancing to the drum beats are ways by which the Yoruba worship and give thanks to the Supreme Being.

Object/Direction of Address

The song *No 1 Miracle* is addressed to self (the singers), and it is a testimony heard by fellow worshipers.

Themes

This song expresses the themes of praise and testimony.

Spiritual Application

God has not stopped working miracles in the life of his children. The Bible declares that every good and perfect gift is from the Father above (James 1:17). In a society where people struggle to get their entitlement, portion, and benefits, there is always the temptation to beat others and be the first to get. The disabled people at the Bethesda pool struggled to get into the pool first whenever the water was stirred. The author of *No 1. Miracle* describes how he or she rejoices and celebrates the miracle received by singing and dancing. Every child of God who receives miracles and blessings from God should give thanks to God and rejoice (Ps 150:4). However, believers should not celebrate their blessings and miracles with the intent of outshining others.

Liturgical Usage

The song *No. 1 Miracle* can be sung as testimony during the time of sharing testimony.

64. Èmi Pèlú Wọ̀n Ni Yíò Kọ̀

Yoruba	English
Èmi pẹ̀lú wọ̀n ni yíò kọ̀	I will join them to sing
Orin ayò lójó naa/2x	A song of joy on that day/2x
Orin ayò ti iràpadà	A song of joy, of redemption,
Orin ayò ti mètálókan	A song of joy, of Trinity.
Èmi pẹ̀lú wọ̀n ni yíò kọ̀	I will join them to sing
orin ayò lójó naa	A song of joy on that day.

Èmi pẹ̀lú wọ̀n ni yíò de	I will join them to wear the
Adè ògo lójó náà etc.	Crown of glory on that day etc.
Èmi pẹ̀lú wọ̀n ni yíò wọ	I will join them to wear
Asọ àlà lójó naa.	White robe on that day.

Textual Summary

This song's text expresses the assurance of singing the song of joy with the saints in glory. The singing will be done by those wearing the white robe and a crown of glory on that day.

Theological/Biblical Foundation of the Text

A great multitude from every nation, all tribes, peoples, and languages, stand before the throne wearing white robes worshipping before the throne of God (Rev 7:9-17).

Divine Titles and Images

There are no divine titles mentioned in this chorus. However, this song depicts a picture of a child of God who is joining the saints to worship before the throne of God in heaven.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in this song text.

Object/Direction of Address

The song *Èmi Pẹ̀lú Wọ̀n Ni Yíò Kọ* is addressed to self, and it is also a declaration heard by the church and the unbelieving world.

Themes

This song expresses the theme of assurance and testimony.

Spiritual Application

As recorded in the revelation of Jesus Christ, which God gave to John (Rev. 4: 1-11, 5:1-14, 19:1-8), there will be worship in heaven before the throne of God. The author of *Èmi Pèlú Wọ̀n Ni Yìò Kọ* looks forward to the day when he or she will join the great multitude of saints in heaven to sing and worship God wearing the crown of glory. Every believer should look forward to this day, be obedient, and be committed to the Lord till the end.

Liturgical Usage

The song *Èmi Pèlú Wọ̀n Ni Yìò Kọ* may be sung as a response to a scripture passage and/or sermon on eternity. It may also be sung as a recessional song.

65. Lẹ̀yìn Jẹ́sù Kò Sẹ̀nikan O

Yoruba	English
Lẹ̀yìn Jẹ́sù kò sẹ̀nikan o	Beside Jesus, there is no other.
Ọ̀ba mímọ̀ l'Ọ̀ba tí mò n sìn	Holy King is the king I serve.
Lẹ̀yìn Jẹ́sù kò sẹ̀nikan o	Beside Jesus, there is no other.
Alágbára mo mọ̀ orúkọ Rẹ	The Mighty One, I know your name.
Ìgbà ìjì ayé bá dé o	When the wild wind of the world comes,
Bàbá mímọ̀ mo sá tọ̀ọ̀ wá o	Holy Father I run to you for cover.
Dákùn gbà mi	Please accept me,
Dákùn gbayé mi yi la o	Please accept this life of mine.
Bàbá Mímọ̀ mo mọ̀ orúkọ Rẹ	Holy Father, I know your name.
Chr. Lẹ̀yìn Jẹ́sù kòsẹ̀nikan o.	Besides Jesus, there is no other.
Ọ̀rẹ̀ ayé kí ló já mọ̀ o	The earthly friend, what does it amount to?
Ohun asan omulẹ̀ mofo ni	Vanity, only vanity.
sùgbọ̀n Jẹ́sù ni	But Jesus is one
Aduró ti ni lójọ̀ ìsòro	Who stands by one in time of trouble.
Bàbá atófarati mo.	Father upon whom I can rest,

mo orúkọ Rẹ etc.	I know your name.
Kí lohun to nda ọ lókan rú o	What is it that is troubling you?
Kò mà sòro f'Èlédumárè	It is not difficult for God to solve
Sá ti ní gbàgb ọ kún f'ádùrà ọre	Just believe and be prayerful, friend
Ọrò rẹ àdayò	Your situation will turn to joy.
wak'álleлуйah so gbọ mi ... etc.	You will shout hallelujah, do you hear me?
Mo gbójú mi sori oke wọn ni	I lift up my eyes unto the hills,
Nibo ni iranlọwọ mi yio ha ti wa	Where does my help come from?
Ìrànlọwọ mi a to ọwọ Jehovah mi wá	My help comes from my Jehovah.
Bàbá Mímó Atóbijú	Holy Father, great One,
mo mó orúkọ Rẹ	I know your name.
ma dojú tì mí o.../2x	Do not let me be put to shame.
Ọlórún fẹ aráyé to bẹ gè é	God so loved the world,
To f'omọ bíbí Rẹ kan soso fun wa	He gave his only Son to us.
Pé ẹnì tó bá gbàgbò	That whosoever believes in him,
ko le ni iyè	Should have live everlasting.
Jésù Kristi gba aye mi la o.	Jesus Christ, save my life.

Textual Summary

The text of this song gives expression to the truth that Jesus is all-powerful, all-knowing, and nothing is difficult for him to do. The text affirms that Jesus keeps his promise. He does whatever he says he would do. When singing this song, worshipers affirm that besides Jesus, there is no other person for them. They declare that they know the names that Jesus bears. He is the Holy King, the mighty One, Holy Father. Worshipers want Jesus to deliver them when they are faced with the troubles of the world, “Please save this life of mine” is their plea. They discard earthly friends and call them vanity. But they rest on Jesus, who is a father they can rest upon. The text of this song goes further to exhort fellow believers who are facing troubles. Worshipers exhort

that whatever may be the trouble facing a believer, prayer and faith will settle the problem, and the individual will shout hallelujah. The worshipers express assurance that their help comes from Jehovah and pray that he should not let them be put to shame. This song text concludes with a paraphrase of John 3:16: God so loved the world, and He gave his only son to us. Whosoever believes in him should have everlasting life. It also ends with a response of prayer, “Jesus Christ, save my life.”

Theological/Biblical Foundation of the Text

There is no one like Jesus. All things were made through him and for him (John 1:3; Col 1:16). Through Jesus, God created the world (Heb1:3). He is the holy one of God (Mark 1:24). Jesus has all authority in heaven and on earth (Matt 28:18). There is salvation in no one else (Acts 4:12). God so loved the world that he gave his only son (John 3:16). Believers’ help comes from the Lord who, who made heaven and earth (Ps 121:2).

Divine Titles and Images

In this song, Jesus is referred to as Holy King (*Ọba mímó*), Holy Father (*Bàbá mímó*), one upon whom we can lean (*Atófaratì*), Mighty One (*Alágbára*), and Great One (*Atóbijú*).

Cultural Reference/Reflection of the Text

The author of the song expresses different names of God, which reveals the Yoruba concept of God.⁷⁶ First, it has to be noted that for the Yoruba Christians, there is no problem using the same name for God and Jesus because Jesus has said that he and the Father are one, and whoever has seen the Son has seen the Father (John 10:30; 14:9).

⁷⁶ See chapter 2 of this dissertation for previous discussion on Yoruba names for supreme Being. See also the discussion on chorus #4 *Oyígíyigì Olú-Ọrun* for more discussion of Yoruba praise name of God.

Names among Yoruba are very significant. Nearly every name has meaning, and it depicts a significant character and the circumstances that surround the birth of the bearer of the name.⁷⁷ The author of the above song says he knows the name of Jesus, who is God. He attests to it that besides Jesus, there is no other. He called Jesus Holy King (*Oba mímó*), Holy Father (*Bàbá mímó*), Father upon whom I can rest (*Bàbá atófarati*), Mighty One (*Alágbára*), Great One (*Atóbijú*). Each of the names describes the attributes of God.

Object/Direction of Address

The song is addressed to self, fellow believers, and the unbelievers who may be hearing the song.

Themes

The song *Léyìn Jèsù Kò Sènikan O* expresses the themes of praise, testimony, assurance, and exhortation.

Spiritual Application

There is no one like Jesus. He alone has promised rest to those who are heavy laden (Matt 11:28-29). He changes not, and whatever he promised, he fulfills (Heb 13:8). Every believer should cast their burden on him because he cares for his own (Ps 55:22). The author of *Léyìn Jèsù Kò Sènikan O* attests that there is no one like Jesus. God's children need to know God's name. The Scripture is filled with different names that describe the attributes of God. The author of this song attests to knowing the name of God. When a child of God knows the name of God, that individual will have a better understanding of how to address God using his names.

⁷⁷ For more explanation on Yoruba names and their importance, see Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 4-16.

Liturgical Usage

This song may be sung as a response to a Scripture passage or sermon on the redemptive work of Jesus.

66. Alágbára

Yoruba	English
Alágbára/2x	Mighty, mighty
L'Ọlórún tí mo ńsín	Is the God I serve.
Bó bá s ọrò a múṣẹ	Whatever he says, he does.
Jésù alèwí lèṣe	Jesus, who does what he says.

Textual Summary

The text of this song expresses assurance of the faithfulness of Jesus and the efficacy of his power. When singing this song, worshipers affirm that Jesus, who is God is mighty, and he fulfills his promises.

Theological/Biblical Foundation of the Text

Jesus Christ never changes. He is the same yesterday, today, and forever (Heb 13:9). The earth should stand in awe of the Lord. Whenever he speaks, it comes to pass, and when he commands, it stands (Ps 33:8-9). Jesus says heaven and earth will pass away, but his words will not pass away (Matt 24:35).

Divine Titles and Images

In this song, Jesus is referred to as *Alágbára* (mighty) and *Alèwílèṣe* (one who does what he says).

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in this song text.

Object/Direction of Address

The song *Alágbára* is an affirmation. The song text is both indirect praise to Jesus and a strong declaration heard by fellow worshipers, unbelievers, and the forces of darkness.

Themes

This song expresses the themes of praise, assurance, and testimony.

Spiritual Application

Jesus is mighty. He is not a weak god; He has power, almighty power. Jesus Christ disarmed the principalities and powers of evil by making an available example and triumphing over them.⁷⁸ Jesus never changes, and he never drives away whoever comes to him (John 6:37). He cares for those who trust in him. He is the Lord who does what he says. Believers should cast their burdens on him. Jesus cares for His own (1 Pet 5:7).

Liturgical Usage

The song *Alágbára* may be used as a recessional song for the congregation to sing as they depart for service.

67. Agbára Bàbá Ká

Yoruba	English
Agbára Bàbá ká o	Father's power is sufficient.
Agbára Jèsù ka, ó ká	Jesus' power is sufficient, it's sufficient
Agbára Bàbá ka o	Father's power is sufficient
Agbára Jèsù ka	Jesus' power is sufficient
Gbogbo isòro tó wà láyé mi o	All the troubles in my life
Agbára Jèsù ka, ó ka ò ka	Jesus' power is sufficient, it's sufficient, its sufficient
Agbára Bàbá ka o etc	Father's power is sufficient.

⁷⁸ See Millard J. Erickson, *Christian Theology* (Grand Rapids: Baker, 1985), 65.

Textual Summary

The text of this song expresses assurance in the power of Jesus. When singing this song, worshipers declare that the power of Jesus is sufficient to solve every problem that may be in their lives.

Theological/Biblical Foundation of the Text

Jesus has all authority in heaven and on earth (Matt 24:18). There is nothing too difficult for God to do (Luke 1:37). He can deliver and help those who trust in him (Ps 37:40).

Divine Titles and Images

In this song, Jesus is referred to as Father.

Cultural Reference/Reflection of the Text

Jesus is referred to as *Bàbá* in this song. Although Jesus is God, he is equally taken and accepted as *Bàbá* (Father) in Yoruba culture because he has the quality and characteristics of everything the Yoruba refer to as *Bàbá*. The role of *Bàbá* played by Jesus underscores his humanity.⁷⁹

Object/Direction of Address

The song *Agbára Bàbá Ká* is indirect praise to Jesus and a declaration heard by fellow believers and the unbelieving world.

Themes

The song expresses the themes of praise, testimony, and assurance.

Spiritual Application

We worship Jesus, who is victorious over the power of darkness (Col 2:15).

⁷⁹ For previous discussion on the concept of *Bàbá* in Yoruba culture see choruses #3 Alpha Omega, #42 *O Seun O Bàbá* # 45 *Bàbá O Šé*, and # 61 *Jésù Nìkan*.

Life's challenges may make a child of God have a low view of Jesus and his power. We often think some problems are beyond what Jesus can solve. Every problem that may be in the life of a believer is not more than what Jesus can solve. As this song claims, "Jesus' power is all-sufficient."

Liturgical Usage

The song *Agbára Bábá Ká* may be sung as a response to prayer (opening or closing prayer), confirming what Jesus is able to do.

68. Èrù Rẹ̀ M̀bà Mí

Yoruba	English
Èrù Rẹ̀ m̀bà mí/2x	I fear you/2x
Ọba tó fì dí ayé sọlẹ̀	The king who laid the foundation of the earth,
Èrù Rẹ̀ m̀bà mí	I fear you.

Textual Summary

The text of this song expresses the greatness of God. He is the King who laid the foundation of the earth. When singing this song, worshipers declare that they tremble before God for his deeds as the creator of the world. The text underscores the gap between God and His creation.

Theological/Biblical Foundation of the Text

God created the heavens and the earth (Gen 1:1). He stretched and spread them out, including everything that comes from it (Is 42:5). Such knowledge is too wonderful to comprehend (Ps. 136:6). It makes one tremble before the Lord. God, as the creator of

heaven and earth, originated everything that was created. God created out of nothing (*ex nihilo*).⁸⁰ God, as creator, owns and possesses everything he created.⁸¹

Divine Titles and Images

In this song, God is referred to as the king.

Cultural Reference/Reflection of the Text

The concept of God as the creator of heaven and the earth is not debatable among the Yoruba.⁸² The Yoruba believe that there is a Supreme Being who created everything as Omosade Awolalu attests,

Among the indigenous Yoruba people, the existence of the Supreme Being is taken as a matter of course. It is rare, if not impossible, to come across a Yoruba who will doubt the existence of the Supreme Being or claim to be an atheist. If there is anyone like that, further investigation will reveal that he has been exposed to non-African cultural influences. In other words, we are suggesting that an indigenous Yoruba has a belief in the existence of a self-existent being who is believed to be responsible for the creation and maintenance of heaven and earth.⁸³

Object/Direction of Address

This song is addressed to God.

Themes

The song *Èrù Rẹ̀ Mbà Mí* expresses the themes of praise and the greatness of God.

Spiritual Application

The creator of the world is in control of everything. Understanding who God is will cause one to want to reverence him. He is awesome in his deeds. When one ponders

⁸⁰ Daniel A. Akin, *A Theology for the Church* (Nashville: B & H, 2007), 254.

⁸¹ Bruce Ware, *God's Greater Glory: The Exalted God of Scripture and the Christian Faith* (Wheaton, IL: Crossway, 2004), 62.

⁸² See chapter 2 of this dissertation for previous discussion of Yoruba and the concept of God.

⁸³ Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 3.

what God has done, one will tremble before him. The Psalmist says God will instruct the men who fear God in the way they should go (Ps 25:12). When children of God reverence God, the one who laid the foundation of the earth, they will not act unruly whenever they come before his presence to worship.

Liturgical Usage

The song *Èrù Rẹ̀ mbà mí* may be sung as a response to Scripture reading or sermon about the greatness of God.

69. Mo Ti Mọ Ọ̀nà Ìyè Yí Ná

Yoruba	English
Mo ti mọ ọ̀nà ìyè yí ná	I have known the way of life already.
Rárá nkò ni padà	No, I will not turn back.
Jésù l'ọ̀nà ìyè ná	Jesus is the way of life.
Tó lọ silé ògò	That leads to the house of glory.

Textual Summary

This song's text expresses a commitment to continue to walk in the way of salvation and never turn back. When singing this song, worshipers attest that they already know Jesus as the way to heaven.

Theological/Biblical Foundation of the Text

Jesus is the way, the truth, and the life. He is the only way to heaven (John 14:6). There is salvation in no one else except Jesus (Acts 4:12)

Divine Titles and Images

In this song, Jesus is referred to as the way to salvation.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in this song text.

Object/Direction of Address

The song is addressed to self (the singer). It is also a declaration heard by fellow believers and the unbelieving world.

Themes

The song *Mo Ti Mọ Ọnà Ìyè Yí Ná* expresses the theme of assurance and testimony.

Spiritual Application

Jesus is the only way that leads to heaven. Everyone who believes in him will receive forgiveness of sins and have everlasting life (Acts 10:43; John 3:16). Believers should rejoice that they have known the way of salvation and continue to walk in it and never turn back.

Liturgical Usage

The song *Ti Mọ ọnà iyè Yí Ná* may be sung as a response to a sermon on salvation. This song may also be sung as a recessional song.

70. Jésù Ngbàlà

Yoruba	English
Jésù ngbàlà	Jesus is saving,
Jésù n̄wòsàn	Jesus is healing.
Ará ọré	Relations and friends
Ẹ wá tọwọ oyin mọmọ	come, have a taste, it is honey.

Textual Summary

The text of this song gives expression to the salvific work and healing performed by Jesus. The text declares that Jesus saves, and Jesus heals. When singing this song, worshipers invite relations and friends to come and have a taste of who Jesus is and the work of salvation and healing that he does. They declare that it is very sweet.

Theological/Biblical Foundation of the Text

Jesus can save those who draw near to God through him (Heb 7:25). He is the Lamb of God, who takes away the sins of the world (John 1:29). He bore our sins in his body that we might die to sins (1 Pet 2:24). Jesus healed and delivered the sick and oppressed (Matt 8:1-16, 9:20-22, 35; Mark 2:9-12; Luke 17:12-16; John 9:6-7).

Divine Titles and Images

There is no specific divine title or image mentioned in this chorus.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in the song text.

Object/Direction of Address

The song *Jèsù ÑGbàlà* is addressed to unbelievers and self. It is indirect praise to Jesus.

Themes

This song expresses the themes of testimony and an invitation to receive Christ.

Spiritual Application

No one knows how sweet honey is unless one has a taste of it. Jesus died on the cross for sinners. Anyone who has come to the love of Christ and has tasted it should share his love with others so that they might know the Lord is good (Ps. 34:8). Jesus is still saving and healing those who come to him.

Liturgical Usage

The song *Jèsù ÑGbàlà* may be sung as a testimony in song. This song may also be sung as a recessional song after the benediction as the congregation departs to serve.

71. Mo L'òrè Kan

Yoruba	English
Mo l'òrè kan	I have a friend
Tí kì dójú ti ni	Who does not put one to shame.
Mo l'òrè kan	I have a friend
Tí kì tan ni jẹ	Who does not deceive.
Agbára rẹ ló pín òkun ní yà	His power parts the sea.
Orúkọ rẹ ló gbani là.	His name saves.

Textual Summary

The song text expresses assurance about the faithfulness of Jesus. When singing this song, worshipers declare that they have a friend that neither puts one to shame nor deceive. The friend is so powerful that his power parts the sea, and his name saves.

Theological/Biblical Foundation of the Text

Jesus has declared that all that God the Father has given Him will come to him, and anyone who comes to him, he will not cast away (John 6:37-38). Jesus can save those who draw near to God through him (Heb 7:25-26). His name only is the name that saves. There is no other name under heaven by which we must be saved (Acts 4:12).

Divine Titles and Images

There is no specific divine title or image mentioned in this chorus.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in this song text.

Object/Direction of Address

This song is addressed to self, and it is indirect praise to Jesus. It is a testimony heard by fellow believers and the unbelievers.

Themes

The song *Mo L'òrè Kan* expresses the themes of praise, testimony, and assurance

Spiritual Application

The purpose for which Jesus came to the world is that the world might be saved through him (John 3:16-17). Although this song's text is not explicit about the friend's name, no earthly friend qualifies to do all mentioned in the text. From the Scripture, it is clear that the only person that qualifies to be the friend mentioned in the song text is Jesus Christ. He is a friend that never deserts, forsakes, or deceives. He has the power to deliver and to save.

Liturgical Usage

The song *Mo L'òrè Kan* may be sung after the call to worship. This song may also be sung as a recessional song.

72. B'íná Bá Njọ

Yoruba	English
B'íná bá njọ èmi ó tẹlé Jèsù	If fire is burning, I will follow Jesus.
B'ójò bá nrọ èmi ó tẹlé Jèsù	If rain is falling, I will follow Jesus.
B'íná bánjo B'ójò nrọ ngó tẹlé	If fire is burning, if rain is falling, I will follow him.
Dúró dè mí Jèsù kí n le tẹlé ọ dópín (Alleluyah)	Wait for me Jesus, that I may follow you Till the end (Hallelujah).

Textual Summary

This song text expresses the decision to be committed to following Jesus in every situation of life. When singing this song, worshipers assert that they will follow Jesus even if a fire is burning or rain is falling. They ask Jesus to wait for them to be able to follow him till the end.

Theological/Biblical Foundation of the Text

Jesus wants whoever will come after him to deny themselves, take up his cross, and follow him (Matt 16:24). He says that all will hate believers for his name's sake, but those who endure to the end will be saved (Matt 10:22). However, no Scripture passage says Jesus will wait. Instead, a believer will determine to go to Jesus and follow him.

Divine Titles and Images

There is no specific divine title or image mentioned in this chorus.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in the song text.

Object/Direction of Address

This song is addressed to both self (the singer) and Jesus

Themes

This song expresses the themes of commitment and discipleship.

Spiritual Application

Christians are often confronted with hindrances and obstacles that might affect their commitment to serving God. These may be the weight that must be laid aside (Heb 12:1) or challenges of life that the enemy puts in one's way (Rom 8:35-39). Whatever the situation, a child of God, must be committed to following Jesus to the end. Fire may be burning, or it may be raining, nothing shall serve as a hindrance or obstacle in following Jesus.

Liturgical Usage

The song *B'íná Báhjó* may be sung as a response to a sermon on the commitment to Christ or discipleship. This song may also be sung as a recessional song.

73. Ọ̀rò Ti Mo B'áráyé Sọ

Yoruba	English
Ọ̀rò ti mo b'áráyé sọ	The conversation I had with the world
T'ó nyí bírí, t'ó nyí bírí	That is turning and turning,
Ọ̀rò ti mo bényàn sọ	The conversation I had with people
Tó nyè gèrè tó nyè gèrè	That is shifting that is shifting,
Ma kúnlẹ ma gbádúrà	I will kneel down and pray
Ma b'Èlédà mi sọ̀rò pọ̀ /2x	And talk to my Maker.
Oore Oore Jèsù se	The blessing Jesus provides,
Báyí lótó O to bàyí	It is as big as this. It is so big,
Ó f è báyí ...	It is this wide...

Textual Summary

The text of this song expresses the importance of prayer. When singing this song, worshipers express that they will take their turning and shifting conversations to their maker (God) in prayer. Worshipers go further to describe how big the blessing they have received from Jesus is. They say it is so big and wide.

Theological/Biblical Foundation of the Text

God wants his children to talk to him, and he will answer them (Jer 33:3). Jesus has said that believers should pray to their Father, who is in secret and that He will reward them (Matt 6:6). In everything, believers are to make their requests known to God by praying (Phil 4:6).

Divine Titles and Images

In this song, God is referred to as creator *Èlédà*.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in the song text.

Object/Direction of Address

The song *Òrò Tí Mo B'áráyé sọ* is addressed to self.

Themes

This song expresses the themes of assurance and exhortation to pray.

Spiritual Application

God neither abandoned nor deserts his creatures. He continues to take care of all he has created. He is always attentive to the cry of his children. God is our confidant. We can safely confide in him and be assured that he will not leak our secrets or disappoint us. People of the world may disappoint or desert one, but God, our maker, will not. He is our present help in trouble (Ps 46:1). It is better to trust him than to put confidence in people (Ps 118:9).

Liturgical Usage

The song *Òrò Tí Mo B'áráyé Sọ* may be sung as an exhortation to pray during prayer service.

74. Gbogbo Agbára

Yoruba	English
Gbogbo agbára/2x	All power, all power,
Jésù l'ówó rẹ́ ló wà	Jesus, is in your hand.
Kò si l'ówó àjé o	It is not in the hand of the witch,
kò si l'ówó oşó o, rárá	It is not in the hand of the wizard, never
Gbogbo agbára/2x	All power, all power,
Jésù l'ówó rẹ́ ló wà	Jesus, is in your hand.

Textual Summary

The text of *Gbogbo Agbára* expresses the sufficiency and supremacy of the power of Jesus. The song compares Jesus' power with other powers and declares no other

power like the power of Jesus. The author of the song declares and testifies to Jesus that his power is the only power. He affirms, “All power, Jesus, is in your hand.” Power is neither in the hand of witches nor in the hand of wizards. The text underscores the absolute power of Jesus and the fact that there is no power in sorcery, conjure, spiritualists, or witchcraft, but only in Jesus.

Theological/Biblical Foundation of the Text

Jesus Christ has declared that he is the one that has all power and authority (Matt 28: 18). All power is in the hand of Jesus. God has exalted him, and at the mention of the name of Jesus, every knee shall bow (Phil 2: 10-11). Jesus says he is the first and the last, and he holds the keys of death and Hades (Rev 1: 18).

Divine Titles

In this song, there is no specific divine title mentioned.

Cultural Reference/Reflection of the Text

Principalities and powers are realities in the Yoruba worldview. Traditional Yoruba people see themselves as open to the attack of the invisible powers and evil forces, which may bring them constant natural disasters beyond their control.⁸⁴ They believe that there is always a spiritual source for everything around them, whether God or evil power. Although God is invisible, the Yoruba believe that there are invisible forces that are evil and mysterious, making use of witches, wizards, and other evil spirits to inflict evil on people.⁸⁵ However, God’s word attests that the power that witches and wizards might claim to have is nothing compared with the power of Jesus.

⁸⁴ See Adeyemo, “Unapproachable God,” 131.

⁸⁵ See Segun Gbadegesin, *African Philosophy: Traditional Yoruba Philosophy and Contemporary African Realities* (New York: Peter Lang, 1991), 102.

Object/Direction of Address

This is a hymn of praise to Jesus. The object of address in *Gbogbo Agbára* is Jesus.

Themes

The following themes are inherent in this song: power, victory, the superiority of Jesus' power over other powers, and assurance.

Spiritual Application

Believers must be encouraged to understand the efficacy of the power in the name of Jesus. Witches and wizards may claim to have power, and they may disguise themselves and even attend worship services and as they try to test and attack children of God. It is not uncommon to find in churches wolves among the sheep (Matt 7:15). These are agents of darkness who have come to steal, kill, and destroy the sheep. However, whenever such agents of darkness who pretend to be Christians come to test the power of God, they are often arrested by the Holy Spirit and the power in the name of Jesus. There have been instances where many had confessed wicked deeds they had done before they were delivered.⁸⁶ The song *Gbogbo Agbára* is one of the songs used to testify to the power of Jesus and encourage Christians to be powerful in the name of Jesus.

Liturgical Usage

The song *Gbogbo Agbára* is an affirmation and a statement of faith. It may be sung as a response and an affirmation of faith to a sermon on the name, power, or blood of Jesus. It may also be sung during a prayer of warfare,⁸⁷ or before or after testimony.

⁸⁶ For more studies on mysterious power, see Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 137-3 Idowu, "The Challenge of Witchcraft," 7-9; Abimbola, "Gods versus Anti-Gods," 75-87.

⁸⁷ A prayer of warfare is the type of prayer the believers pray during a prayer revival that may be focused on deliverance and healing.

75. Òun L'òba

Yoruba	English
Òun l'Òba/3x	He is king/3x
L'áyé l'òrun	On earth and in heaven.
Jesu l'Òba àwọn ọba	Jesus is the King of kings,
Òun l'Òba tó ga jù lo	He is the highest King.

Textual Summary

The text of this song expresses Jesus as the king both on earth and in heaven. Worshipers, while singing this song, attest that Jesus is the King of kings and the highest king.

Theological/Biblical Foundation of the Text

Jesus is King of kings and Lord of lords (Rev 19: 13,16). His kingdom is forever (Isa 9: 6-7; Ps 146:10; Rev 11:15).

Divine Titles and Images

In this song, Jesus is referred to as the King of kings.

Cultural Reference/Reflection of the Text

Jesus is the King of kings. That is, he is also king over Yoruba kings. Although there is no specific meaning of Yoruba culture in this song's text, it addresses the concept of a king. The Yoruba understands the significance of kings. Yoruba kings are seen as superior and Yoruba people respect them.⁸⁸ Yoruba kings are respected as powerful and sacred, but Jesus is the highest king and the King of kings.

⁸⁸ See discussion on chorus #49 *Halleluyah Jésù J'Òba* in this dissertation for a previous discussion on Yoruba king. For further discussion on Yoruba king, see Eades, *The Yoruba Today*, 95-102; Bascom, *The Yoruba of Southwestern Nigeria*, 30-41.

Object/Direction of Address

The song *Òun L'Óba* is addressed to fellow believers and unbelievers. This song is also an indirect praise to Jesus.

Themes

This song expresses the theme of praise.

Spiritual Application

Jesus is King on earth and in heaven. He is in control of heaven and earth (Is 66:1), and he controls other kings (Prov 21:1). Christians should be glad that the Lord they serve is the King of kings.

Liturgical Usage

The song *Òun L'Óba* may be sung as a response to the sermon.

76. Orúkọ Jèsù Yi L'ágbára

Yoruba	English
Orúkọ Jèsù yi l'ágbára,	The name of Jesus is powerful.
Orúkọ Jèsù yi l'ágbára	The name of Jesus is powerful.
Osó gbọ́ ó sá wọlé	Wizard heard it and ran inside.
Àjé gbọ́ ó wọlé lọ	Witches heard it and sank into the ground.
Orúkọ Jèsù yi l'ágbára	The name of Jesus is powerful.

Textual Summary

The text of this song gives expression to the power in the name of Jesus. When singing this song, worshipers declare that when wizards heard the name of Jesus, they ran inside. Witches also heard the name, and they sank. The name of Jesus is powerful.

Theological/Biblical Foundation of the Text

Jesus Christ has been given a name that is above every name. At the mention of his name, every knee bows (Phil 2:9-11) and every other power trembles. The seventy-two followers of Jesus returned with joy, saying that the demons are subject to them in Jesus' name (Luke 10:17). The name of Jesus is mighty. Jesus declares that in his name, devils will be cast out (Mark 16:17).

Divine Titles and Images

There is no specific divine title or image mentioned in this chorus.

Cultural Reference/Reflection of the Text

The Yoruba people, in their tradition, attach great importance to a name. Nearly every name given by the Yoruba depicts a significant meaning.⁸⁹ Every name given to the Supreme Being in the Yoruba language depicts his attributes. An adage in Yoruba says *Oruko omo ni ro omo* (The name of a child tells much about his behavior). The name of Jesus tells much about Jesus.

Object/Direction of Address

This song is indirect praise to Jesus and also a strong declaration heard by the church, the unbelieving world, Satan, and the forces of darkness.

Themes

The song *Orúkọ Jésù Yi L'ágbára* expresses the themes of praise, assurance, and testimony.

⁸⁹ See previous discussion on Yoruba names for chorus #65 *Léyìn Jésù Kò Sènikan O* of this dissertation. For more discussion on Yoruba names and their importance see Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 4-16

Spiritual Application

Forces of darkness cannot withstand the power in the name of Jesus. Paul, the apostle, cast a demon out of a girl in Philippi in the name of Jesus (Acts 16:16-18). Certain Jewish exorcists hypocritically used the name of Jesus to cast out the devil. Although they failed, the devil recognizes the name and authority of Jesus (Acts 19:13-16). Jesus Christ is victorious over Satan through his death and resurrection.⁹⁰ Jesus Christ is supreme over principalities and power (Col 2:10). Leon Morris says, “Through the cross, Christ stripped off the principalities and broke their dominion and routed them.”⁹¹ Although the enemy may confront and attack a Christian, the fight is already won through Jesus Christ. A Christian is victorious despite the formidable confrontation of the enemy.⁹²

As this song text affirms, “the name of Jesus is powerful” Even when Satan and his agents in the form of witches and wizards attempt to attack Yoruba Christians, Jesus has already conquered Satan and his agents and is victorious over them. The victory of Jesus Christ over Satan is available and secure for every Yoruba who will accept Jesus Christ as his or her Lord and Savior.

Liturgical Usage

The song *Orúkọ Jèsù Yi L’ágbára* may be sung as praise to Jesus or as a response to prayer.

⁹⁰ Thomas N. Finger, *Christian Theology: An Eschatological Approach* (Nashville: Thomas Nelson, 1985), 321.

⁹¹ Leon Morris, *The Cross in the New Testament* (Exeter, England: Paternoster, 1967), 228-29.

⁹² Morris, *The Cross in the New Testament*, 354.

77. Ìyanu L'olúwa

Yoruba	English
Ìyanu l'Olúwa ⁹³	Wonderful is the Lord.
Ó fá yé mi ẹ̀ 'yanu	He made my life wonderful.
Òrò mi wá j'òtá lójú	My situation astonished the enemy.
Èmi ná wá ñyayò ìgbàlà,	I am now rejoicing in salvation.
Yayò ìgbàlà	Rejoicing of salvation,
Torí Jèsù ẹ̀ 'yanu láyé mi.	Because Jesus has done wonders in my life.

Textual Summary

The text of this song attests to the wonders of salvation. When singing this song, worshipers testify to the miracle that the Lord has done in their lives. They declare that the Lord is wonderful, and he has done marvelous things in their lives. The enemy is astonished at their situation, but they are rejoicing in the salvation that Jesus made possible in their lives.

Theological/Biblical Foundation of the Text

God is wonderful. He deserves our praises because he is greater than we can understand (Ps 145:3-5). Salvation belongs to God (Is 12:2; John2:9). God loved the world so much and gave his only begotten Son that the world may be saved through him (John 3:16-17). The transformation that takes place in a believer's life is foolishness in the sight of the enemy of the gospel (1 Cor 1:18). A sinner who has been saved should sing to the Lord for the marvelous things the Lord has done and for the salvation he provided (Ps, 98:1).

Divine Titles and Images

In this song, Jesus is referred to as Lord, and he is described as wonderful.

⁹³ This chorus appears similar to chorus #12 *Ìyanu L'Olúwa*. Although there are differences in the text, the chorus seems like an extension of chorus #12 *Ìyanu L'Olúwa*.

Cultural Reference/Reflection of the Text

This song affirms the concept of *òtá* (enemy).⁹⁴ *Òtá* is the devil (Satan) and his agents. The traditional Yoruba believe that the power from *òtá* (enemy) can manifest itself in the form of incantations, medicines, magic, sorcery, and witchcraft, and they can put people in bondage.⁹⁵

Object/Direction of Address

This song is addressed to Jesus, self, other believers, and *òtá* himself.

Themes

The song *Ìyanu L'Olúwa* expresses the themes of praise and testimony.

Spiritual Application

Satan, the enemy of the gospel and its agents, is never happy when a believer is saved. The expectation of the enemy is for a person to perish in sin. The transformation that salvation brings to a former sinner's life will astonish Satan and his agents because a sinner is saved by grace through faith alone (Eph 2:8-9). It is a miracle. A person who believes in the Lord Jesus will be saved (Acts 16:31) and will continue to live a new life in Christ Jesus (Gal 2:20). Believers should continue to rejoice in the salvation which they have received through faith in Christ Jesus and let their lives testify to his saving grace.

Liturgical Usage

The song *Ìyanu L'Olúwa* may be sung as a response to a sermon or as a recessional song as worshipers depart for service.

⁹⁴ See chapter 2 and chapter 6 of this dissertation for discussions on the concept of *òtá* in Yoruba culture.

⁹⁵ See the discussion on chorus #12 *Ìyanu L'Olúwa*.

78. Ìwọ Lorísun Ayò Mi

Yoruba	English
Ìwọ lorísun ayò mi/2x	You are the source of my joy/2x
Jésù wa lèhìn mí o	Jesus is my supporter.
Ìwọ lor ísun ayò mí	You are the source of my joy.
Nitori rẹ̀ mo se	For these reasons, I am
N yin Bàbá ... etc.	Praising the Father.

Textual Summary

The text of this song expresses Jesus as the source of joy and the supporter of an individual. When singing this song, worshipers declare that Jesus is the source of their joy. They are rejoicing because Jesus is backing them up. Worshipers also declare that because of Jesus, they are praising the Father (God the Father).

Theological/Biblical Foundation of the Text

Jesus puts his joy in believers, and he wants their joy to be full (John 15:11). Through Christ, believers have peace with God, having been justified by faith (Rom 5:1-5).

Divine Titles and Images

There is no specific divine title or image mentioned in this chorus.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in this chorus.

Object/Direction of Address

The song *Ìwọ Lorísun Ayò Mi* is addressed to Jesus.

Themes

This song expresses the themes of joy and testimony.

Spiritual Application

When believers ponder on what Jesus has done in their lives, they will give thanks and rejoice. The source of joy that believers have is Jesus, and the joy that Jesus gives no one can take it away from those who believe in him (John 16:22). Believers are to rejoice always, pray always, and give thanks (1 Thess 5:16-18). Jesus makes it clear that he will be with believers always to the end of the age (Matt 28:20)

Liturgical Usage

The song *Ìwọ Lorísun Ayò Mi* may be sung as a response to scripture reading or as a recessional song as the congregation departs to serve.

79. Bàbá F’agbára Rẹ Hàn

Yoruba	English
Bàbá f’agbára Rẹ hàn/2x	Father manifest your power.
Kí gbogbo aráyé ⁹⁶ le mò dájú wípé	That the whole world may know
Jésù nìkan l’Ọba l’órí ayé gbogbo	That Jesus alone is King over the whole earth.
Bàbá f’agbára Rẹ hán	Father manifest your power
Nínú ilé mi	In my home.
Bàbá f’agbára Rẹ hàn	Father manifest your power
Níbi isé mi	In my job.
Bàbá f’agbára Rẹ hàn	Father manifest your power
Kí gbogbo aráyé le mò dájú wípé ...etc.	

Textual Summary

The text of this song expresses a request to Jesus to manifest his power so that the world may know that he alone is king over the whole earth. When singing this song, worshipers request that Jesus should manifest his power in their homes and job.

⁹⁶ The word *aráyé* was spelt *aráiyé* originally in the hymnal without the Yoruba accent marks. I changed it to *aráyé*, which is the correct modern Yoruba spelling of the word.

Theological/Biblical Foundation of the Text

All authority in heaven and on earth has been given to Jesus Christ (Matt 28:18). At the mention of the name of Jesus, every knee bows, in heaven, on earth, and under the earth (Phi 2:10). Jesus rules to the ends of the earth (Ps 72:8). Jesus reigns, and his throne is everlasting (Ps 93:1-2).

Divine Titles and Images

Jesus is referred to as king in this song.

Cultural Reference/Reflection of the Text

Jesus is called *Bàbá* in this song. He is not referred to as *Bàbá* because he is the biological father of the worshipers, but because he has the qualifications and characteristics of who *Bàbá* is in Yoruba culture.⁹⁷

Object/Direction of Address

This song is addressed to Jesus

Themes

The song *Bàbá F'agbára Rẹ̀ Hàn* expresses the theme of prayer

Spiritual Application

There is power in the name of Jesus, his resurrection, and his suffering. Jesus has the power to forgive sins, work miracles, provide salvation, and destroy the works of Satan. Marvelous and wonderful things happen wherever the power of Jesus is manifested. When God's power is manifested in his worship, it will flow into the life of the worshipers. The above song implies that the manifestation of the power of God is for his glory. The author says, "So that the whole world may recognize Jesus as king." The

⁹⁷ See discussions on choruses #3 Alpha Omega, #42 *O Seun O Bàbá*, # 45 *Bàbá O Sẹ́*, and # 61 *Jésù Nìkan*, and #67 *Agbára Bàbá Ká*, for previous discussion on the concept of *Bàbá in Yoruba culture*

Worship leaders in Yoruba Baptist churches will guide worshipers to be sensitive to the presence of God in their midst.⁹⁸

Liturgical Usage

The song *Bàbá F'agbára Rẹ̀ Hàn* may be sung as a prayer song at the beginning of the service or as the closing prayer.

80. Oloóre Ọ̀fẹ̀

Yoruba	English
Oloóre ọ̀fẹ̀	Gracious One,
Ẹ̀lẹ̀rù níyìn	Fearful in praises ,
Ọ̀lórún àgbáyé	God of the whole universe,
Mo gbé Ọ ga	I lift You up.

Textual Summary

The text of this song expresses the attributes of God. When singing this song, worshipers praise God with his praise names. They declare that God is the gracious One, fearful in praises, and God of the whole universe. They conclude by saying, “I lift you up.”

Theological/Biblical Foundation of the Text

There is no one like Almighty God. He is glorious in holiness, fearful in praises, doing wonders (Exod 15:11). Whenever God’s children praise Him, He does incredible things on their behalf that always make his enemies tremble. God is gracious, righteous, and merciful (Ps 116:5). He is worthy of praise.

⁹⁸ Osadolor Imasogie, “The Influence of African Traditional Religious Ideas of Worship on the Christian Worship Practices in Nigeria,” *Ogbomoso Journal of Theology* 6 (December 1991): 18.

Divine Titles and Images

In this song, God is referred to as gracious (*Oloóre Ọfẹ*), fearful in praises (*elérù níyìn*), and God of the whole universe (*Olórún àgbáyé*).

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in this song.

Object/Direction of Address

The song *Oloóre Ọfẹ* is directed to God

Themes

This song expresses the themes of praise and invocation

Spiritual Application

God is gracious. He pardons iniquity and forgives. He does not retain his anger forever (Micah 7:18-20). He is slow to anger (Nahum 1:3). God does wonderful and fearful things on behalf of his children when praised (Ex 15:11). He is God of the universe (Heb 11:3). Exalt the Lord and praise his name forever (Ps 145:1-3).

Liturgical Usage

The song *Oloóre Ọfẹ* may be sung as an invocation at the beginning of service.

81. Wá Wá Wá, Ẹ̀mí Mímó

Yoruba	English
Wá wá wá, Ẹ̀mí Mímó	Come, come, come, Holy Spirit.
Ẹ̀mí Olórún	Spirit of God!
Wa wa wa, Alágbára,	Come, come, come, the Almighty One.
Alágbára	The Almighty One.
Wá o, wá o, wá o, Ẹ̀mí Mímó.	Come now, come now, come now, Holy Spirit!

Textual Summary

The text of *Wá Wá Wá Èmí Mímó* requests the Holy Spirit to come. He is asked to come without delay. The author of the song emphasizes the urgent need for the Spirit to come by repeating the word *wá o* (come now) three times.

Theological/Biblical Foundation of the Text

The Holy Spirit is the third person of the Trinity. According to Bruce Ware, “The Father, Son, and Holy Spirit are each and fully God, each equally God, each possessing fully the one undivided divine nature.”⁹⁹ The presence of the Holy Spirit is always having an impact on believers wherever they are gathered. The Holy Spirit makes all things known to the believers; he inspires, illuminates, and reveal the secret things of the Lord (John 16:13-15). The Holy Spirit gives power (Acts 1:8; 2:1-4). The Holy Spirit empowers believers. His presence is needed in the life of Christians.

Divine Titles

In this song, *Wá Wá Wá Èmí Mímó*, the Holy Spirit, the third member of the Trinity, is addressed as the Spirit of God and the Almighty One.

Cultural Reference/Reflection of the Text

Wá Wá Wá Èmí Mímó is sung to invite the Holy Spirit to come and empower the worshipers with his presence.¹⁰⁰ In Yoruba traditional religion, worshipers usually offer adoration and praise to invoke their worship object to pay attention to the worshipers, their worship, and their requests and wishes. In doing this, the worshipers may sing, dance, and pour libation to invite the particular divinity’s spirit.¹⁰¹ In Africa, as it is common for

⁹⁹ Bruce Ware, *Father, Son, and Holy Spirit: Relationships, Roles, and Relevance* (Wheaton, IL: Crossway, 2005), 131.

¹⁰⁰ Michael C. Hawn, *Halle, Halle: We Sing the World Round* (Garland, TX: Choristers Guild, 1999), 70.

¹⁰¹ See Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 99-105.

the Yoruba, many believe that evil spirits are everywhere, and the spirits have to be appeased for one to be free from their attack. However, African Christians believe that the Holy Spirit's presence in their gathering will ward away evil spirits and all evil forces.¹⁰² It is believed that when the Holy Spirit is present, every evil force will flee and will not be able to attack the children of God. This song is one of the most widely sung songs that Yoruba Christians sing to invoke the Holy Spirit's presence.

Object/Direction of Address

The object of address in this song is the Holy Spirit, the third member of the Trinity.

Themes

From *Wá Wá Wá Èmí Mímó* the following themes are expressed: invocation, Holy Spirit, prayer, and power of God/Spirit.

Spiritual Application

Jesus Christ has promised to send the Holy Spirit from the Father to the believers (John 15:26). It is the Holy Spirit who illuminates, guides, and empowers believers to understand and do the will of God as they worship the triune God (John 16:13; Acts 1:8). Michael Reeves notes concerning the Holy Spirit that as he indwells believers, the Holy Spirit opens their hearts and enlightens them to know the love of God. The Holy Spirit also opens the eyes of believers and unbelievers to see the glory of Christ.¹⁰³

¹⁰² John Mbiti, *Bible and Theology in African Christianity* (Oxford: Oxford University Press, 1986), 134-35.

¹⁰³ Michael Reeves, *Delighting in the Trinity: An Introduction to the Christian Faith* (Downers Grove, IL: Intervarsity, 2012), 91.

Liturgical Usage

The song *Wá Wá Wá Èmí Mímó* is frequently used as a hymn of invocation at the beginning of the worship service. This song may also be used as a processional or as prayer.

82. Wá Lò Mí Ọlórún Mí

Yoruba	English
Wá lò mí Ọlórún mí, wá lò mí	Come and use me, my God come and use me.
Wá lò mí	Come and use me
kín le jísé to rán mí	That I may do the work you assigned me.
Wá lò mí	Come and use me
kín le bó àjàgà ayé yi sílẹ̀	That I may lay aside the burdens of this world.
Lò mí lò mí.	Use me use me.

Textual Summary

The text of this song gives expression to an aspiration to be used by God. As they sing this song, Worshipers plead that God should come and use them that they may be able to do the work he has assigned to them and lay aside the burden of this world. They conclude by pleading to God, “use me; use me.”

Theological/Biblical Foundation of the Text

The Lord asks whom shall I send, and Isaiah replied, “Lord, send me” (Is 6:8). Jesus tells his disciples to go and make disciples of all nations (Matt 24:19).

Divine Titles and Images

There is no specific divine title or image mentioned in this chorus.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in this chorus.

Object/Direction of Address

The song *Wá Lò Mí Qlórún Mí* is addressed to God.

Themes

The song expresses the themes of prayer and commitment.

Spiritual Application

Believers need to examine themselves daily to consider their walk with God. In his subtle way, the enemy may put obstacles on the ways of Christians that may hinder them from doing the will of God (Heb 12:1; Rom 12:2). A believer should be available for God's use and continue to seek the kingdom of God (Matt 6:33).

Liturgical Usage

The song *Wá Lò Mí Qlórún Mí* may be sung as a prayer in song or as a response to a sermon on commitment and discipleship.

83. Ẹní Bá More Jésù

Yoruba	English
Ẹní bá more Jésù	Those who know the blessing of Jesus
Kó bá mi gbega/2x	Join me to lift him up/2x
Ògbìgbà ti ngba ẹlẹsẹ	Deliverer of sinners,
Mo júbà Rẹ	I worship you.
Láyò, láyò l'emi	With much joy,
O woḷẹ fún Ọ	I will bow before you.
Ọba tí kò jẹ kí	The king who did not allow
Ìjì ayé gbé mi lọ	The storm of the world to sweep me away.

Textual Summary

The text of this song gives expression to the need to praise Jesus for what he has done. He is the deliverer of sinners. When singing this song, worshipers request those

who understand Jesus' blessings to exalt Jesus, who delivers sinners. They declare that they will bow down before him joyfully. He is the king who did not allow the worshipers to be swept away by the whirlwind of the world.

Theological/Biblical Foundation of the Text

We have redemption and forgiveness of our trespasses through Jesus' blood (Eph 1:7). Christ suffered for our sins that he might bring us to God (1 Peter 3:18). Extol him and bless his name forever (Ps 145:1-2).

Divine Titles and Images

In this song, Jesus is referred to as *Ògbìgbà ti ngba ẹlẹsẹ* (Deliverer of sinners) and *Ọba* (King).

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in this song text.

Object/Direction of Address

The song *Eni Bá More Jésù* is both an exhortation directed to other believers and a directed Jesus

Themes

This song expresses themes of praise and exhortation to praise.

Spiritual Application

Jesus Christ can do immeasurably more than what one can ask. His grace, mercy, and blessings have no limit (Eph 1:19). Only those who understand his loving-kindness will praise him. He is the deliverer of sinners. He delivered his own from the troubles of this world. Believers should praise him and lift him as a testimony to the people of this world.

Liturgical Usage

The song *Ení Bá More Jésù* may be sung as an exhortation to praise Jesus.

This song may also be sung as a recessional song.

84. Gb'álánu Dìde Sími Ò

Yoruba	English
Gb'álánu dìde sími ò Bàbá,	Raise a compassionate person for me, Father.
Gb'álánú dìde sími ò	Raise compassionate person for me.
Kí nwo wájú kí nró lóre	Let me look ahead and find a kind person.
Kí nwèyìn wò kí nró lóre	Let me look back let me find a kind person.
Àtòtún àtòsi kí nbá lánú pàdé	Both right and left, let me meet helpers.
Gb'álánú dìde fún mi ò Bàbá	Raise helper for me, Father.

Textual Summary

The text of this song expresses a plea to the father (God the father) to raise help for an individual. When singing this song, worshipers request that God surround them with both helpers and those who will show them mercy. Whenever they look front or back, they want to meet helpers. At their right and left sides, they want to meet those who will show them mercy.

Theological/Biblical Foundation of the Text

God is a present help in trouble (Ps 46:1). Our help comes from the Lord, the maker of heaven and earth (Ps 121:1-2). We can say with confidence that the Lord is our helper (Heb 13:6).

Divine Titles and Images

There is no specific divine title or image mentioned in this chorus.

Cultural Reference/Reflection of the Text

This chorus refers to God as *Bàbá*. Yoruba people call a person *Bàbá* to indicate that the person is either a superior, a source of something, or a leader.¹⁰⁴ God is called *Bàbá* in this chorus to affirm his supremacy and care for his children.

Object/Direction of Address

This song is addressed to God

Themes

The song *Gb'álánu Dìde Sími Ò* expresses the theme of prayer

Spiritual Application

God knows what our needs are, and he may use people to support and help us. For example, knowing Aaron's, the priest's need, God gave him the Levites to him as helpers (Num 3:6-9). God provides helpers for his children in need.

Liturgical Usage

This song may be used as a prayer song during prayer service.

85. Ọba Ti Ọ́darí Afẹ́fẹ́

Yoruba	English
Ọba ti ọ́darí afẹ́fẹ́/2x	The king who directs the wind/2x
Darí ayò mi síbi ti mo wà,	Direct my joy to where I am.
Ọba tí ọ́darí afẹ́fẹ́	The king who directs the wind.

Textual Summary

The text of this song is a prayer to God. When singing this song, worshipers request God, who is the King that can direct the wind to direct their joy to where they are. The text underscores the fact that God has control over everything.

¹⁰⁴ For previous discussion on the concept of *Bàbá* in Yoruba culture see choruses #3 Alpha Omega, #42 *O Seun O Bàbá*, # 45 *Bàbá O Sẹ́*, # 61 *Jésù Nìkan* page, and #67 *Agbára Bàbá Ká*.

Theological/Biblical Foundation of the Text

When God remembered Noah and all that were with him in the ark, God made a wind to blow over the earth, and the waters subsided (Gen 8:1). Jesus rebuked the whirlwind and commanded the sea to be still, the wind ceased, and there was a great calm (Mark 4:39).

Divine Titles and Images

In this song, God is referred to as the king.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in the song text.

Object/Direction of Address

The song *Ọba Ti Ẹ̀dàrí Afẹ́fẹ́* is addressed to God.

Themes

This song expresses the theme of prayer.

Spiritual Application

God has power over his creation. When the wind blows, it blows wherever it pleases (John 3:8), but Jesus has power over the wind. He rebuked it (Mark 4:39). He who can control the wind also has control over every blessing. Every good and perfect gift is from God (James 1:17), and he can bless his children with them, including joy, which is one of the fruits of the spirit (Gal 5:22-23).

Liturgical Usage

The song *Ọba Ti Ẹ̀dàrí Afẹ́fẹ́* may be sung as a recessional song. This song may also be sung as a prayer in song during prayer service.

86. Jẹ́ Kí Ìjoba Rẹ́ Dé

Yoruba	English
Bàbá yé jẹ́ kí ìjoba Rẹ́ dé	Father, please let your kingdom come/2x
Bàbá yé jẹ́ kí ìjoba Rẹ́ bèrè	Father, please let your kingdom begins.
Káşẹ Rẹ́ bèrè l'òrí mi/2x	Let your authority begins from me/2x
Kí success bèrè laye mi/2x	Let success begins in my life/2x
Kí prosperity bèrè laye mi/2x	Let prosperity begins in my life/2x
Kí failure danù l'òrí mi/2x	Let failure be removed from my head/2x

Textual Summary

This song text gives expression to the need for God's kingdom to come in the life of an individual. When singing this song, worshipers request that God should let his kingdom come, and it should begin. They further highlight other things they want God to begin in their lives. They want the authority of God to begin from them. They want success to begin from them; they also want prosperity to begin from them. Finally, they mention what they do not want. They ask God to let failure be removed from their head.

Theological/Biblical Foundation of the Text

Jesus teaches his disciples to pray to God, “let your kingdom come” (Matt 6:10). However, the kingdom of God is not a matter of eating and drinking, but it is for righteousness, peace, and joy in the Holy Spirit (Rom 14:17). God leads the prisoners to prosperity, but the rebellious dwell in a parched land (Ps 68:6), and his delight is in the welfare of his people (Ps 35:27). The blessing of the Lord is for all his children, not just for an individual.

Divine Titles and Images

There is no specific divine title or image mentioned in this chorus.

Cultural Reference/Reflection of the Text

God is referred to as *Bàbá* to demonstrate that he can take care of his children as a Yoruba *Bàbá* would.¹⁰⁵

Object/Direction of Address

The song *Jé Kí Ìjoba Rẹ́ Dé* is addressed to God.

Themes

The overarching theme in this song is prayer.

Spiritual Application

God does not withhold good things from those who walk uprightly before him (84:11). He can do far more than what we ask or think (Eph 3:20). When the children of God ask for the kingdom of God to come to their lives, they want God to come and govern everything and take control of their whole lives. However, the Bible declares that God's kingdom is not for eating and drinking but righteousness (Rom 14:17). Believers may pray to God for blessings, but we should be careful about selfish prayers. When believers seek first the kingdom of God, Jesus has promised that all other things will be added to them (Matt 6:33).

Liturgical Usage

This song may be sung as a prayer in song during prayer service or as a recessional song as the congregation departs to serve.

87. Wọ Nú Mi O

Yoruba

English

Wọ nú mi o ko wá bá mi sòrò/2x Enter me and speak to me/2x

O wọ nú Mósè

You entered Moses,

¹⁰⁵ For previous discussion on the concept of *Bàbá* in Yoruba culture, see choruses #3 Alpha Omega, #42 *O Seun O Bàbá*, # 45 *Bàbá O Sẹ́*, # 61 *Jésù Nikan*. #67 *Agbára Bàbá Ká*, and #84 *Gb'álánu Dide Sími*.

Mósè bá òkun s'òrò òkun gbó	Moses spoke to the sea, the sea obeyed.
O wọ nú Èlìjàh	You entered Elijah,
Èlìjàh bá iná s' òrò iná gbó	Elijah spoke to the fire, fire obeyed.
O wọ nú Màrià	You entered Mary,
Màrià bí Olùgbàlà aráyé	Mary gave birth to the Redeemer of the world.
Wónú mi o (Èmí Olórun)	Enter me (Spirit of God)
Ko wá bá mi sòrò	And speak to me.

Textual Summary

The text of this song expresses the need for the Spirit of God to indwell an individual. When singing this song, worshipers request that the spirit of God should enter them and speak with them. They remark those whom the Spirit of God entered and what he did in the individuals' lives. The spirit of God entered Moses and Moses commanded the sea, and the sea obeyed. The Spirit of God entered Elijah, and he spoke to the fire, and the fire obeyed him. When the Spirit of God entered Mary, she gave birth to the Savior of the world. Worshipers conclude by asking again that the Spirit of God should enter them.

Theological/Biblical Foundation of the Text

The word of God is powerful and active (Heb 4:12). In the beginning, was the word, and the word was God himself (John 1:1). The word God spoke to Moses to stretched out his hand over the sea to divide the water of the red sea so that the Israelites can go through the sea on dry ground (Ex 14:15-18). The word of God worked through Elijah, and he called down fire from heaven to the sacrifice at Mount Carmel (1 Kgs 18:36-38). The word of God entered Mary, and Mary gave birth to our Lord Jesus Christ (Luke 2:26-37). Believers will receive power when the Spirit of God has come upon them (Acts 1:8).

Divine Titles and Images

In this song, *Olùgbàlà aráyé* (Redeemer of the world) is mentioned.

Cultural Reference/Reflection of the Text

There is no specific reference to Yoruba culture in the song text.

Object/Direction of Address

This song is addressed to the Holy Spirit, the third person of the Trinity.

Themes

The song *Wọ Nú Mi O* expresses the themes of prayer and invocation.

Spiritual Application

The song's writer underscored some individuals in the Bible who demonstrated God's power when the Spirit of God empowered them. The biblical doctrine of the Holy Spirit is essential for Christians, and it must be made to bear in the Yoruba Baptist worship experience. The activities of Jesus Christ and God the Father are always evident in the Holy Spirit's activities. The Holy Spirit still guides and intervenes in every life circumstance of the believer.¹⁰⁶

This song's text may help Yoruba Christians remember that the Holy Spirit is available for them. Christians should not backslide to continue to seek spiritual guidance from the diviners. Jesus himself promised the church that he would ask the Father to give believers the Holy Spirit (John 14: 15-18, 26).

Liturgical Usage

The song may be sung as a prayer song at the beginning or at the end of the service.

¹⁰⁶ Allan Anderson, "Pentecostal Pneumatology and African Power Concept: Continuity or Change?" *Missionalia* 19 (April 1990): 71-72.

88. Ìbà Rẹ̀ Jẹ́sù

Yoruba	English
Ìbà rẹ̀ Jẹ́sù	I salute you, Jesus.
Ìbà rẹ̀ o Bàbá/2x	I salute you Father/2x
Mo júbà rẹ̀ o Ọmọ Ọlórún	I salute you, Son of God.
Ìbà rẹ̀ o Bàbá	I salute you, Father.
Mo júbà rẹ̀ o Ọmọ Ọlórún	I salute you, Son of God.
Ìbà rẹ̀ o Bàbá	I salute you, Father.

Textual Summary

The text of this song expresses greetings to Jesus. When singing this song, worshipers offer salutation to Jesus and refer to him as a father (*Bàbá*) and son of God (*Ọmọ Ọlórún*). They say, “I salute you, Father;” “I salute you, Son of God.”

Theological/Biblical Foundation of the Text

Jesus Christ is worthy of our praise. He is the begotten Son of God (John 3:16; Ps 2:7; 1 John 5:20). He is God (John 10:27-30; 14-9).

Divine Titles and Images

In this song, Jesus is referred to as Father and Son of God.

Cultural Reference/Reflection of the Text

In this song, the writer uses the word *Ìbà*, a Yoruba term that means salute or homage. In Yoruba culture, *Ìbà* is a verbal salute to the powers that rule the Yoruba world (both natural and supernatural powers). *Ìbà* is an expression of respect for elders and one’s superior. Most Yoruba traditional musical performances usually begin with an *Ìbà* as a sign of respect to the elders, one’s superior, the gods, and the powers that rule the

land.¹⁰⁷ In this song, the writer starts with *Ìbà* to pay homage to Jesus. The writer also refers to Jesus as *Bàbá*, a term used in Yoruba culture for elders, superiors, leaders, and the source of something. A person that is called *Bàbá* in Yoruba culture may not necessarily be the biological father.¹⁰⁸

Object/Direction of Address

The chorus *Ìbà Rẹ̀ Jẹ̀sù* is addressed to Jesus Christ

Themes

This song expresses the themes of praise and invocation

Spiritual Application

Jesus is worthy of our praises. He is the begotten son of God that God gave us to die for our sins (John 3:16). He is equally our father. He and God the Father are equal (John 5:18-27). Jesus demonstrates father-like attitude to us as he takes care of us.

Liturgical Usage

The song *Ìbà Rẹ̀ Jẹ̀sù* may be used as a response to a call to worship. This song may also be sung as a prayer in song during prayer service.

89. F'ọwọ́ Tọ́mi O Jẹ̀sù

Yoruba	English
F'ọwọ́ tọ́mi O Jẹ̀sù	Touch me, Jesus.
F'ọwọ́ tọ́mi O Bàbá	Touch me, Father.

¹⁰⁷ See chapter 2 of this dissertation for previous discussion of *Ìbà*. For further discussion of the concept of *Ìbà*, see Oludare Olajubu, "Iwì Egúngún Chants: An Introduction," *Research in African Literature* 5, no. 1 (Spring 1974): 31-51.

¹⁰⁸ The concept of *Bàbá* has been discussed previously in this dissertation. See discussion of the following choruses: #3 Alpha Omega, #42 *O Seun O Bàbá*, # 45 *Bàbá O Şé*, and # 61 *Jẹ̀sù Nìkan*, #67 *Agbára Bàbá Ká*.

Má jẹ kí nwà bákaná mọ

Never let me remain the same again.

F'owó tómi O Bàbá

Touch me, Father.

Textual Summary

The text of this song expresses the importance of Jesus' touch in the life of an individual. When singing this song, worshipers request that Jesus should touch them. They plead that Jesus should not let them remain the same anymore.

Theological/Biblical Foundation of the Text

There is no one Jesus touches that remains the same. Jesus touched the man blind since birth, and he received his sight (John 9:1-12). Jesus touched a man full of leprosy, and he was cleansed (Mark 1:40-45; Luke 5: 12-16). When Jesus touched the coffin that carried the widow's dead son at Nain, the young man came back to life (Luke 7:11-17). The author of *F'owó tómi O Jésù* prays to God to touch him also so that he will never remain the same again.

Divine Titles and Images

There is no specific divine title or image mentioned in this chorus.

Cultural Reflection of the Text

In this chorus, Jesus is called *Bàbá*, which is a term used in Yoruba culture to refer to a person who is a leader, superior, or a source of something.¹⁰⁹

Object/Direction of Address

The song *F'owó Tómi O Jésù* is addressed to Jesus Christ.

Themes

This song expresses the theme of prayer.

¹⁰⁹ See the previous discussion of the concept of *Bàbá* in Yoruba culture from the following choruses: #3 Alpha Omega, #42 *O Seun O Bàbá*, # 45 *Bàbá O Şé*, # 61 *Jésù Nìkan*, #67 *Agbára Bàbá Ká*, and #88 *Ìbà Rẹ Jésù*.

Spiritual Application

Jesus Christ is still touching people today, and he is still changing lives. As many as will come to him by faith, he has promised that he will not cast them away. (John 6: 37). When Jesus touches a person, the life of that particular person will be transformed.

Liturgical Usage

The song *F'owó Tómi O Jésù* may be sung as a prayer song in response to a call to worship. This song may also be sung as a prayer during prayer service.

90. Tiyìn, Tiyìn

Yoruba	English
Tiyìn, tiyìn /2x	With praise/2x
Tiyìn, tiyìn mo wá s'ódò rẹ	With praise, I come to you.
Olórun Oba/2x	God the King.

Textual Summary

This song's text expresses the importance of not coming to God's presence empty-handed. When singing this song, worshipers declare that they have come to God with praises.

Theological/Biblical Foundation of the Text

Come to the presence of the Lord with thanksgiving and sing a song of praise to him (Ps 95:1-2). The Lord is good, and his mercy endures forever (Ps 100:5)

Divine Titles and Images

In this song, God is called the king.

Cultural Reference/Reflection of the Text

In Yoruba tradition, when worship is performed, it is never performed empty-

handed. If the worshiper does not have much to offer, the person may express his or her worship by words or deeds which include prostration, praying, invoking and hailing the spirit of the object of worship, making an offering, sounding the bell or gong, singing, drumming, and dancing as occasion demands.¹¹⁰ Coming to the King of kings' presence to worship should therefore involve the totality of the worshiper as they participate in the worship encounter.

Object/Direction of Address

The song *Tiyìn, Tiyìn* is addressed to God.

Themes

This song expresses the themes of praise and commitment

Spiritual Application

God is worthy of the praise of his creation. We should not come to worship him empty-handed. In appreciation of what the Lord has done, believers are encouraged to come before his presence with thanksgiving and worship him with singing.

Liturgical Usage

The song *Tiyìn, tiyìn* may be sung as a response to a call to worship. A song like the above may help the worshiper to enter into worship with his or her full attention.

¹¹⁰ See chapter 2 of this dissertation for a previous discussion of Yoruba Traditional Religion and Worship. For detail discussion of Yoruba traditional worship see Awolalu, *Yoruba Beliefs and Sacrificial Rites*, 99.

CHAPTER 6
INTERPRETATIONS, CONCLUSION
AND RECOMMENDATIONS

This chapter summarizes the preceding chapters, interprets the analyses, concludes, and makes recommendations towards the future edition of the Yoruba Baptist Hymnal.

Summary

This study was presented in six chapters. The first chapter introduces the study and discusses the significance of congregational church hymn singing to the Yoruba Baptist churches of the Nigerian Baptist Convention. It also outlines how biblically grounded, theologically sound, and culturally relevant choruses are essential for developing Yoruba Baptist hymnody, churches, and worshipers. Chapter 1 provides a brief overview of the history, culture, and religion of the Yoruba people and the methodology utilized for this study.

Chapter 2 presents more in-depth analysis and discussions on the Yoruba people, their language, culture, and traditional religion. Details on the functionality of tone and variation of dialect are provided. Chapter 2 also delineates the role of music and dance in Yoruba culture and concludes with a brief discussion of orality and literacy in Yoruba society.

Chapter 3 gives an overview of the history of the Nigerian Baptist churches from British colonialism. An overview of Christianity and Baptist mission work in Yorubaland, discussions on Yoruba Christianity's development and practices, and Yoruba hymnody's rise in the Yoruba church are provided. The chapter also includes discussions on the African Indigenous churches and their hymnic tradition in Yorubaland.

Chapter 3 concludes with a presentation of twentieth-century musical movements influencing Yoruba Baptist Worship.

Chapter 4 presents a history of the YBH 2000, the hymn sections' organization, and the theoretical setting of the *Orin Ìdàrayá* section. Chapter 5 presents analyses of the ninety choruses of the *Orin Ìdàrayá* section, and transcriptions and textual analysis of each song. Each chorus was examined for its textual meaning, theological/Biblical foundation, inherent divine titles and images, cultural reference/reflection, object of address, and themes. Each analysis concluded with a suggestion of possible liturgical usage of the songs.

Interpretation of the Analysis

Having examined the textual content of the choruses to ascertain the Biblical/theological meaning and cultural reflection of the text, one question that further calls for our response before a conclusion can be made on the choruses is: How do *Orin Ìdàrayá* choruses shed light on the understanding of God, Jesus Christ, the Holy Spirit, humankind, and the created world? Before any meaningful response can be provided, we shall first examine the concept of God as expressed in the choruses.

God in Orin Ìdàrayá

What do *Orin Ìdàrayá* choruses say about God the Father? The analyses reveal that twenty-eight out of the ninety choruses are either addressed to God directly or indirectly. Some examples of choruses that are addressed to God directly are choruses #5 *Àwa Yin Ó Olórún Wa* (We Praise You Our God) and #15 *T'à L'àbá Fi Ó Wé* (With Whom Can We Compare You). Examples of choruses that indirectly address God are choruses #19 *Mo L'ólúwa Tótó Gbólúlé* (I Have a Lord Who is Dependable) and #36 *Ó Tí Se O Bàbá Tí Sé O* (He Has Done It Father Has Done It). For example, in these songs, while the singer is testifying what the Lord has done in the presence of fellow worshipers, the song's testimony also serves as indirect praise to God. God is honored in testimony.

In the twenty-eight choruses addressed to God both directly and indirectly, God is usually addressed by his attributes or biblical titles such as *Oyígíyìgì* (Immortal), *Olú-Òrun* or *Olórun* (the owner of heaven), *Atóbá jayé* (one who is sufficient to enjoy life with), and *Elédá* (The creator of all), *Olúwa* (Lord),¹ *Èdùmàrè*,² *Óba ògo* (King of glory),³ *Bàbá mímó* (Holy Father),⁴ *Agbani- lágba- tan* (one who delivers completely),⁵ *Alágbára* (might One),⁶ and *Elérù níyìn* (fearful in praises)⁷. The choruses also express both the transcendence and immanence of God. The texts of *Orin Ìdàrayá* underscore the fact that God is both far and near. The following names of God used in the choruses express it: *Olórun- to- j'Olórun ló* (God who is above other gods),⁸ *Atérere- kári- ayé* (He who spreads all over the earth)⁹ *Olórun-to- n-gbé- ni- ibi- gíga* (God who dwells in the high places).¹⁰ Further, God in the choruses is depicted as benevolent and

¹ See the examples in chorus # 4 *Oyígíyìgì Olú-Òrun* (*Oyígíyìgì Owner of Heaven*), see also #8 *Olúwa Orúkọ Rẹ Ti Níyìn Tó* (*O Lord, How Excellent Is Your Name*), and #17 *Mò Nwojú Rẹ Olórun Mi* (*I Am Looking unto Your Face, My God*).

² See example in chorus #9 *Ó Ga Jù, Ó Tóbi* (*He Is the Most High and Big*).

³ See example in chorus #24 *È Bá Mi Rábàbà Fòba Ògo* (*Join Me to Grovel for the King of Glory*).

⁴ See example in chorus #27 *Mà F'owó Mi Yin Ó Lógo* (*I Will Glorify You with My Money*).

⁵ See example in chorus #55 *O Šé Bàbá* (*Thank You, Father*).

⁶ See example in chorus #66 *Alágbára* (*Mighty*).

⁷ See example in chorus #80 *Oloóre Òfẹ* (*Gracious One*).

⁸ See example in chorus #15 *T'à L'àbá Fi Ó Wé* (*With Whom Can We Compare You*).

⁹ See example in chorus #24 *È Bá Mi Rábàbà Fòba Ògo* (*Join Me to Grovel for the King of Glory*).

¹⁰ See example in chorus #33 *Ìwo Ni Mo Wá Gbé Ga* (*It Is You I Have Come To Lift Up*).

providential,¹¹ and fearful in praises,¹² and a powerful warrior.¹³ In these songs, God is usually praised,¹⁴ thanked,¹⁵ and prayed to,¹⁶ or called upon for protection¹⁷

Jesus In Orin Ìdáráyá

Jesus is prominently referred to in the choruses. Whenever the term “Lord” is used in the chorus, it may refer to God the Father or Jesus Christ. Thirty-four out of the ninety choruses are addressed to Jesus both directly and indirectly. This reveals that the choruses focus more on Jesus than God the Father, perhaps because God is not worshiped directly in Yoruba culture. He is worshiped through the *Òrìṣà*. The titles frequently used for Jesus in the choruses portray him as a Friend,¹⁸ King of kings,¹⁹ Alpha Omega,²⁰

¹¹ See examples in chorus #17 *Mò Nwoju Re Olórun Mi* (I Am Looking unto Your face, My God) and #80 *Oloóre Òfẹ́* (Gracious One).

¹² See examples in choruses #68 *Èrù Re Mbà Mí* (I Fear You) and #80 *Oloóre Òfẹ́* (Gracious One).

¹³ See examples in chorus #50 *Dide T'ogun-Togun* (Arise as a Warrior) and #66 *Alágbára* (Mighty).

¹⁴ See examples in chorus #3 Alpha Omega, #5 *Àwa Yin Ó Olórun Wa* (We Praise You Our God), also #8 *Olúwa Orúko Re Ti Niyin Tó* (O Lord, How Excellent Is Your Name), #15 *T'à L'àbá Fi Ó Wé* (With Whom Can We Compare You?), and #55 *O Sé Bàbá* (Thank You, Father).

¹⁵ See example in chorus #35 *Olórun Ayò Mo Dúpè* (God of Joy I Thank You).

¹⁶ See examples in chorus #17 *Mò Nwoju Re Olórun Mi* (I Am Looking unto Your face, My God), #25 *Ògo Yii* (This Glory), #79 *Bàbá F'agbára Re Hàn* (Father Manifest Your Power), and #84 *Gb'álánu Dide Sí Mi* (Raise Helper for Me).

¹⁷ See examples in chorus #50 *Dide T'ogun-Togun* (Arise as a Warrior), #79 *Bàbá F'agbára Re Hàn* (Father Manifest Your Power), and #84 *Gb'álánu Dide Sí Mi* (Raise Helper for Me).

¹⁸ See examples in chorus #6 *Èmi Ni Jésù Fẹ́* (I am the One Jesus Loves), #65 *Léyìn Jésù Kò Sènikan O* (Beside Jesus There Is No Other), and #71 *Mo L'òrè Kan* (I Have a Friend).

¹⁹ See examples in chorus #11 *Ìyìn Ògo Ye Ó* (Praises and Glory Befit You), #30 *Ìwo L'opé Ye* (You Are Worthy of Thanks), #34. *E Bá Mi Gbé Jésù Ga* (Help Me To Exalt Jesus), and #75 *Òun L'òba* (He Is King).

²⁰ See examples in chorus #3 Alpha Omega and #13 Alpha Omega.

Jesus who does wonders,²¹ or Jesus who has power over Satan and evil spirits.²² Two songs talk about salvation through Jesus.²³ It is noteworthy that, although the name of Jesus is mentioned in the chorus, none of the choruses refer to him as Christ. Instead, the emphasis is laid more on the power in the name and blood of Jesus in the choruses.²⁴ Jesus is never called upon to teach in the choruses. However, one will find more emphasis laid on his friendship,²⁵ care,²⁶ protection,²⁷ and blessings.²⁸

It is also noteworthy that both God the Father and Jesus (God the Son) is referred to as *Bàbá* (Father) in the choruses.²⁹ At the same time, the Bible makes it clear that God is our Father (1 Cor 8:6; Eph 4:6; Matt 23:9). Jesus Christ himself refers to God

²¹ See examples in chorus #10 *È Bá Mi Yin Jèsù* (Join Me to Praise Jesus), #28 *È Wá W'ohun T'Ólúwa Şe* (Come and See What the Lord Has Done), and #36 *Ó Ti Se O Bàbá Ti Sé O* (He Has Done It Father Has Done It).

²² See examples in chorus #48 *Agbára Èsù Dà?* (Where Is Satan' Power?), #49 *Halleluyah Jèsù J'oba* (Hallelujah Jesus King), and #76 *Orúkọ Jèsù Yi L'ágbára* (The Name of Jesus Is Powerful).

²³ See examples in chorus #6 *Èmi Ni Jèsù Fẹ* (I am the One Jesus Loves) and #10 *È Bá Mi Yin Jèsù* (Join Me to Praise Jesus).

²⁴ See examples in chorus #52 *Agbára Níbẹ́ Nínú Èjẹ́ Jèsù* (There Is Power in The Blood of Jesus) and #76 *Orúkọ Jèsù Yi L'ágbára* (The Name of Jesus Is Powerful).

²⁵ See examples in chorus #6 *Èmi Ni Jèsù Fẹ* (I am the One Jesus Loves), #32. *Olùfẹ́ Okàn Mi* (Lover of My Soul), and #71 *Mo L'órẹ́ Kan* (I Have a Friend).

²⁶ See examples in chorus #10 *È Bá Mi Yin Jèsù* (Join Me to Praise Jesus), #45 *Bàbá O Şé* (Father Thank You), and #83 *Èní Bá More Jèsù* (Those Who Know the Blessing of Jesus).

²⁷ See examples in chorus #54 *Kò S'ágbára Tó Dàbí Ti Jèsù* (There Is No Power Like That of Jesus) and #65 *Léyìn Jèsù Kò Sènikan O* (Beside Jesus There Is No Other)

²⁸ See examples in chorus 28 *È Wá W'ohun T'Ólúwa Şe* (Come and See What the Lord Has Done), #42 *O Şeun O Bàbá* (Thank You, Father), and #43 *Mélò Ni Ó Rò Nínú Ore* (How will I Recount of the Good).

²⁹ For example, chorus #14 *Halleluyah Méje Ò Tò* (Seven Hallelujahs Are Not Enough) uses *Bàbá* for God the Father and chorus #42 *O Şeun O Bàbá* (Thank You, Father) is referring to Jesus as *Bàbá*.

as Father (John 10:30; 14:6, 28). It is also worthy to note that *Olúwa* (Lord) is used interchangeably for both God the Father and Jesus in the choruses.³⁰

Holy Spirit in *Orin Ìdáráyá*

Songs containing references to the Holy Spirit and his works are not many. Three choruses out of the ninety choruses referred to the Holy Spirit directly and indirectly.³¹ The name Holy Spirit is mentioned in one chorus,³² while two other songs referred to the Holy Spirit metaphorically. He is called heavenly dew,³³ heavenly dove, and word.³⁴ In the choruses, the Holy Spirit is usually invited to come and indwell the believers and empower them.

Humanity in *Orin Ìdáráyá*

In the choruses, believers are generally depicted as facing and battling the challenges of life. They are either praising God and Jesus for blessings,³⁵ deliverance,³⁶ or asking for divine intervention.³⁷ Four choruses out of the ninety speak directly about

³⁰ For example, chorus #5 *Àwa Yin Ó Olórún Wa* (We Praise You Our God) uses *Olúwa* (Lord) and it is referring to God the Father. Chorus #10 *E Bá Mi Yin Jésù* (Join Me to Praise Jesus) uses *Olúwa* and it is referring to Jesus.

³¹ See examples in chorus #16 *Ìrì Òrun S'òkalẹ̀* (Heavenly Dew Come Down), #81 *Wá Wá Wá Èmí Mímó* (Come, Come, Come Holy Spirit), and #87 *Wọ'nú Mi O* (Enter Me).

³² See example in chorus # 81 *Wá Wá Wá Èmí Mímó* (Come, Come, Come Holy Spirit).

³³ See example in chorus #16 *Ìrì Òrun S'òkalẹ̀* (Heavenly Dew Come Down).

³⁴ See example in chorus #87 *Wọ'nú Mi O* (Enter Me).

³⁵ See examples in chorus #28 *E Wá W'ohun T'Ólúwa Ẹ* (Come and See What the Lord Has Done), #36 *Ó Tí Se O Bàbá Tí Sé O* (He Has Done It Father Has Done It), and #63 *No I Miracle* (First Miracle).

³⁶ See examples in chorus #20 *Ẹkẹ̀şẹ̀kẹ̀ Kò Sí L'ẹ̀şẹ̀ Mi* (Shackles Are Not on My Legs), #29 *Mo Ti Gba Léta Ayò* (I Have Received a Letter of Joy), and #47 *Ìdè Mi Já* (My Bond Is Broken).

³⁷ See examples in chorus #17 *Mò Nwoju Rẹ Olórún Mi* (I Am Looking unto Your face My God) #50 *Dìde T'ogun-Togun* (Arise As a Warrior), #79 *Bàbá F'agbára Rẹ Hàn* (Father Manifest Your Power), and #84 *Gb'álánu Dide Sí Mi* (Raise Helper for Me).

the need to live a life of commitment.³⁸ Other choruses portray humankind as suffering or under the attack of the enemy.³⁹

Created World in *Orin Ìdàrayá*

The world in the choruses is depicted as unfriendly and evil. Reference to Satan and evil spirits are evident in the choruses.⁴⁰ Generally, the choruses seem to be silent about heaven, repentance, and confession of sins.

Blessing in *Orin Ìdàrayá*

Some of the choruses express the concepts of blessings that appear not to derive from scripture but emanate from the traditional Yoruba worldview and Pentecostal prosperity gospel preacher's rhetoric.⁴¹ For example, in chorus 28, *È Wa W'ohun T'Ólúwa Se* (come and see what the Lord has done),⁴² the singer is inviting people to see what the Lord has done for him or her. The person highlights what the Lord has done as the blessings of husband, wife, and children. The author is giving thanks because of the earthly blessings. The concept of earthly blessings is rooted in Yoruba culture. For the traditional Yoruba, blessings are measured by money, marriage, family, children, sound health, and other material things.⁴³ Biblically, the reasons for giving thanks should not be

³⁸ See examples in chorus #26 *Tirẹ̀ Ní Olúwa* (All Are Yours Lord), #51 *Ohun Kóhun* (Whatever), #72 *B'ina Banjo* (If Fire Is Burning), and #82 *Wá Lò Mí Olórún Mí* (Come and Use Me My God).

³⁹ See examples in chorus #45 *Bàbá O Sẹ̀* (Father Thank You), #47 *Ìdè Mí Já* (My Bond Is Broken), and #55 *O Sẹ̀ Bàbá* (Thank You, Father).

⁴⁰ See examples in chorus #48 *Agbára Èsù Dà?* (Where Is Satan's Power?), #49 *Halleluyah Jèsù J'oba* (Hallelujah Jesus King), and #76 *Orúkọ̀ Jèsù Yi L'agbára* (The Name of Jesus Is Powerful).

⁴¹ See chapter 2 for previous discussion on Yoruba worldview and Pentecostalism.

⁴² See example in chorus #28 *È Wá W'ohun T'Ólúwa Se* (Come and See What the Lord Has Done).

⁴³ See N. A. Fadipe, *Sociology of Yoruba* (Ibadan, Nigeria: University Press, 1970), 8; William Russell Bascom, "Social Status, Wealth and Individual Differences among the Yoruba," *American Anthropologist* 53, no. 4 (1951): 490-505.

for earthly blessings alone but for every blessing that comes from God. The Bible says, “Give thanks in all circumstances; for this is the will of God in Christ Jesus for you” (1 Thess 5:8).

Similarly, the author of chorus #86 *Jé Kí Ìjoba Rẹ́ Dé* is associating the kingdom of God with success and prosperity. At the same time, the Bible teaches that the kingdom of God does not consist of eating and drinking but for righteousness (Rom 14:17). This kind of teaching is from the Pentecostal prosperity gospel preachers. Also, in their teachings, the African Independent Churches (AIC) usually attach importance to the blessings of material things.⁴⁴ Such teachings are reflected in the choruses, as mentioned earlier.

Evil in Orin Ìdáráyá

There is no denying that there are opponents of the church.⁴⁵ The Bible talks about Satan's malevolent nature, but the Bible also says he has been defeated by Christ Jesus (Col 2:15). It is evident in the choruses that the composers were conscious of the presence of evil, Satan, and enemies. For example, the concerns of chorus #9 *Ó Ga Jù, Ó Tóbi* (He Is the Most High and Big),⁴⁶ chorus #47 *Ìdè mi já* (My bond is broken),⁴⁷ chorus #48 *Agbàra èsù da?* (Where is the power of Satan?),⁴⁸ chorus #49 *Halleluyah Jèsù j'Ọba* (Hallelujah Jesus is King),⁴⁹ chorus #50 *Dìde t'ogun-togun* (Arise as a

⁴⁴ See Paul Makhubu, *Who Are the Independent Churches?* (Johannesburg: Skotaville, 1988), 65; Deji Ayegboyin and Ademola S. Ishola, *African Indigenous Churches, An Historical Perspective* (Lagos, Nigeria: Greater Heights Publication, 1999), 9.

⁴⁵ Peter T. O'Brien, “Principalities and Powers: Opponents of the Church,” *Evangelical Review of Theology* 16, no. 4 (1992): 50.

⁴⁶ See chorus #9 *Ó Ga Jù, Ó Tóbi* (He Is the Most High and Big).

⁴⁷ See chorus #47 *Ìdè Mi Já* (My Bond Is Broken).

⁴⁸ See chorus #48 *Agbàra Èsù Dà?* (Where Is Satan's Power?).

⁴⁹ See chorus #49 *Halleluyah Jèsù J'ọba* (Hallelujah Jesus King).

warrior),⁵⁰ and others⁵¹ are about Satan, evil, or the enemy. As discussed earlier, the Yoruba are always conscious of the presence of evil around them.⁵² Even though the enemy may confront a Christian, the fight is already won through Jesus Christ. A Christian is victorious despite the formidable confrontation of the enemy.⁵³

Survey of Themes in the Choruses

The texts of the ninety songs examined indicate the theology, worldview, and feelings of the Yoruba Baptists who are using them. The different composers of the choruses portray theology, worldview, and feelings. In the texts, one may identify the hopes, aspirations, anxieties, and beliefs of Yoruba Baptist congregations as the choruses address Christians' different situations and needs. In the ninety choruses, thirty-one themes are expressed.⁵⁴ While some of the choruses examined express only one theme per chorus, others have more than one theme per chorus. For example, chorus #1 *Kíni Ni Ayò Rẹ* (What Was Your Joy) expresses the themes of joy, testimony, and assurance, while chorus #3 Alpha Omega expresses a theme of praise.⁵⁵ Also, many of the themes are related together. For example, the theme of praise is related to thanksgiving. Worshipers are praising God for the same reason they are giving him thanks. Examples of choruses that express both themes of praise and thanksgiving are #22 *Jésù Mi Şeun Şeun* (My Jesus Thank You); #30 *Ìwọ L'ọpẹ Yẹ* (You Are Worthy of Thanks); #35 *Olórún Ayò Mo Dúpẹ* (God of Joy I Thank You); #37 *Ọpẹ L'ó Yẹ Ó* (You Deserve

⁵⁰ See chorus #50 *Dìde T'ogun-Togun* (Arise as a Warrior).

⁵¹ Similar examples of the choruses are #52 *Agbára Níbẹ́ Nínú Èjẹ́ Jésù* (There Is Power in the Blood of Jesus), #54 *Kò S'ágbára Tó Dàbí Tí Jésù* (There Is No Power Like That Of Jesus), #74 *Gbogbo Agbára* (All Power), and #76 *Orúkọ Jésù Yi L'ágbára* (The Name Of Jesus Is Powerful).

⁵² See chapter 2 of this dissertation.

⁵³ Leon Morris, *The Cross in the New Testament* (Exeter, England: Paternoster, 1967), 228-29.

⁵⁴ See appendix 2 for a listing of all the themes expressed in each chorus.

⁵⁵ See appendix 2 for a listing of chorus first line titles and the themes expressed by each chorus.

Thanks); and #39 *Ijó L'èmi Ó Ma Jó* (I Will Keep on Dancing). The theme of joy also relates to the theme of testimony. As worshipers rejoice, they also testify to what gives them joy. Examples of choruses that express both themes of joy and testimony are #1 *Kini Ni Ayò Re* (What Was Your Joy); #2 *Aláyò Ni Mí* (I Am a Joyous Person); #60 *Mo Yege Halleluyah Mo Yege* (I Have Overcome Hallelujah I Have Overcome); #78 *Ìwo Lorísun Ayò Mi* (You Are the Source of My Joy).

The themes expressed in the ninety choruses are shown in table 1 and are represented in figure 1.

Table 1. Themes and numbers of choruses

No.	Theme	Number of Songs
1	Praise	47
2	Testimony	38
3	Assurance	19
4	Thanksgiving	17
5	Prayer	15
6	Exhortation	12
7	Joy	10
8	Commitment	8
9	Invocation	6
10	Deliverance	4
11	Victory	3
12	Supremacy of Jesus' Power	3
13	Worship	2
14	Love	2
15	Greatness of God	2
16	Dance	2
17	Discipleship	2
18	Salvation/Redemption	2
19	God's supremacy over other gods	2
20	Power	2
21	Friendship	1
22	Freedom	1
23	Stewardship	1
24	Holy Spirit	1
25	Attributes of God	1
26	Adoration	1
27	Trust	1
28	God as a warrior	1
29	Power of God	1
30	Providence	1
31	Invitation	1

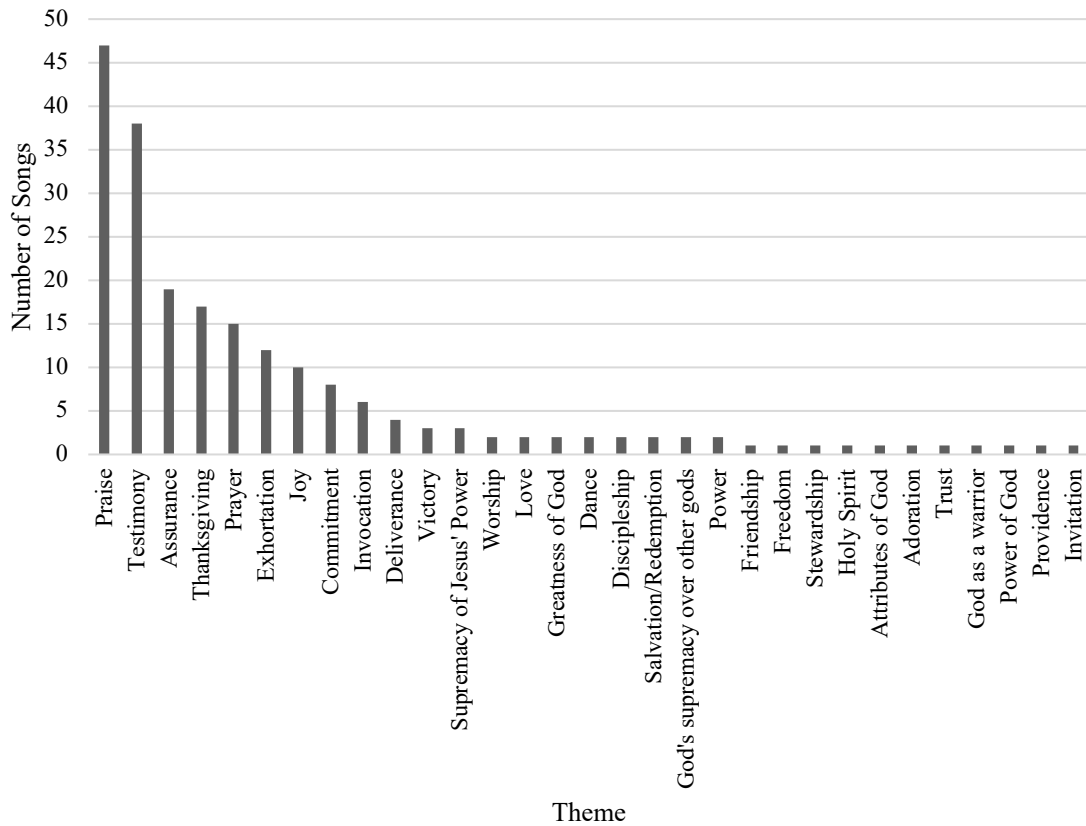


Figure 3. Themes and the chorus numbers

Table 1 and figure 3 reveal that choruses of praise are more than any other song in the book, having a total of forty-seven. Next in the level are choruses of testimony, which have a total of thirty-eight choruses, followed by choruses of assurance with a total of nineteen. Choruses that express thanksgiving account for a total of sixteen. The next most frequent are choruses of prayer, which are fifteen in number. Exhortation to praise choruses account for a total of twelve choruses. Choruses that express commitment are eight in number. The least frequent themes, with only the themes of providence, friendship, trust, stewardship, God as a warrior, power, Holy Spirit, and power of God/Spirit. All the themes at the bottom level of the ladder have one chorus each.

Songs and Object/Direction of Address

As the songs are written to address believers' issues and needs, they also express different directions. While some songs are directed either as prayer or praises to God the Father,⁵⁶ some are directed to Jesus Christ,⁵⁷ some to the Holy Spirit,⁵⁸ some are directed to the particular user (i.e., the singer),⁵⁹ and some are directed to fellow believers as an exhortation.⁶⁰ Some of the choruses have more than one direction. The choruses may be directly addressed to an object and, at the same time, indirectly referring to another object. For example, chorus #12 *Ìyanu L'Olúwa* (wonderful is the Lord) is directed to self, but it is also indirect praise to Jesus and a declaration heard by *òtá* (enemy)⁶¹. Some choruses are addressed to the Lord. As a result, they are not explicit of the person of the Trinity they are directly addressing.⁶² Some choruses have in the same chorus a declaration intended to be heard by fellow believers, unbelievers, and forces of darkness.⁶³

Table 2 and figure 4 show that the number of songs heard by the worshippers and unbelievers in the course of worship is more than songs in the other categories, as shown in the table and the chart. Thirty-six songs address both believers and unbelievers.

⁵⁶ Examples of songs directed to God the Father include #4 *Oyígíyigì Olú-Òrun* (Oyígíyigì Owner of Heaven) and #9 *Ó Ga Jù, Ó Tóbi* (He Is the Most High and Big).

⁵⁷ Examples of songs directed to Jesus Christ include #11 *Ìyìn Ògo Yẹ Ó* (Praises and Glory Befit You) and #42 *O Şeun O Bábá* (Thank You, Father).

⁵⁸ Examples of songs directed to the Holy Spirit include #3 *Alpha Omega*, #81 *Wá Wá Wá Èmí Mímó* (Come, Come, Come Holy Spirit), and #87 *Wọ'nú Mi O* (Enter Me).

⁵⁹ Examples of songs directed to user include #29 *Mo Ti Gba Léta Ayò* (I Have Received a Letter of Joy) and #39 *Ijó L'èmi Ó Ma Jó* (I Will Keep on Dancing).

⁶⁰ Examples of songs directed to fellow believers include #1 *Kíni Ni Ayò Rẹ* (What Was Your Joy) and #7 *La Ènu Rẹ Kí O Yin Olúwa* (Open Your Mouth and Praise the Lord).

⁶¹ Examples of similar choruses with multiple direction include #6 *Èmi Ni Jésù Fẹ* (I Am the One Jesus Loves) and #54 *Kò S'ágbára Tó Dàbí Ti Jésù* (There is no Power Like That of Jesus).

⁶² Examples of choruses directed to the Lord are #25 *Ògo Yíi* (This Glory) and #38 *Gbọ Opé Mi Olúwa* (Accept My Thanks, Lord).

⁶³ Examples of choruses that are declaration heard by fellow believers, unbelievers, and forces of darkness include #52 *Agbára Nbe Nínú Èjẹ Jésù* (There Is Power in The Blood of Jesus) and #76 *Orúkọ Jésù Yi L'ágbára* (The Name of Jesus Is Powerful).

The reason is that when the worshipers are singing in corporate worship, unbelievers are in attendance and are also hearing the songs. The table and the chart further reveal that songs addressed to Jesus significantly outnumber songs addressed to God the Father. Songs addressed to Jesus are thirty-four, while songs addressed to God the Father are twenty-eight. After songs addressed to God comes songs addressed to self with a total of twenty-six. Songs addressed to the Lord and songs that are heard by fellow believers, unbelievers, and forces of darkness are both six in number. At the bottom of the list are songs addressed to the Holy Spirit, which numbers up to three.

Table 2. Summary of the object/direction of address and number of songs

Object/Direction of Address	Number of Songs
God	28
Jesus	34
Holy Spirit	3
Lord (God/Jesus)	6
Self	26
Fellow Believer/Worshipers	36
Unbelievers	17
Declarations heard by fellow believers, unbelievers, and forces of darkness	6

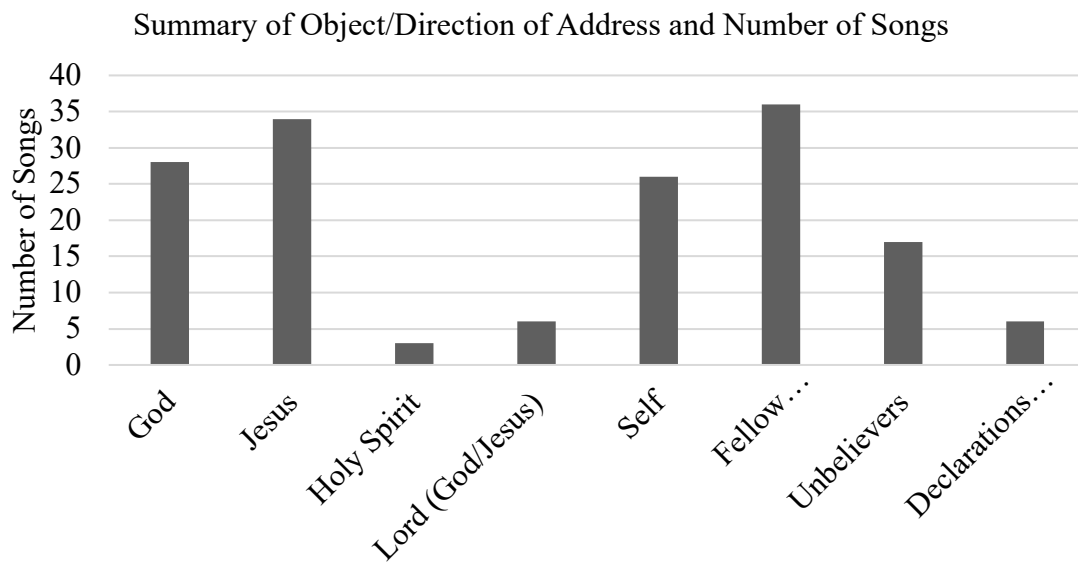


Figure 4. The object/direction of address and number of songs

Summary of Cultural Reference/Reflection in the Choruses

Thirty-seven of the ninety songs reference Yoruba culture, while fifty-three do not reflect any specific Yoruba culture. Some of the songs analyzed allude to dance, drumming, and clapping to give thanks to God, which are expressions of Yoruba traditional culture. The Yoruba dance to show appreciation to the Supreme Being or the *Òrìṣà* and also to express their joy. Examples of choruses that contain the use of either dancing, drumming, or clapping are #20 *Ṣékéṣékè Kò Sí L'ẹ̀ṣẹ̀ Mi* (Shackles Are Not on My Legs); #36 *Ó Tí Se O Bàbá Tí Sé O* (He Has Done It Father Has Done It); and #39 *Ijó L'èmi Ó Ma Jó* (I Will Keep on Dancing).

Some of the choruses analyzed reflect the concept of kingship or rulership. In Yoruba culture, a ruling king is always distinguished, set apart, and respected as superior. In some choruses, God the Father or Jesus is referred to as a king. Examples of choruses that reflect the Yoruba concept of kingship include #21 *Ẹ Bá Mi Gbé Jésù Ga* (Help Me Extol Jesus), #49 *Halleluyah Jésù J'ọba* (Hallelujah Jesus is King).

The fear of supernatural forces, evil, and the reality of witches and wizards, which are significant in Yoruba culture, are expressed in some choruses. In Yoruba culture, invisible powers, curses, and evil forces are believed to cause disasters and inflict evil on people. Examples of choruses that reflect the reality of supernatural forces of evil are #19 *Mo L'ólúwa Tótó Gbójúlé* (I Have a Lord Who is Dependable); and #74 *Gbogbo Agbára* (All Power).

In some of the songs analyzed, Yoruba culture is reflected in the title *Bàbá* for either God the Father or Jesus Christ. The word *Bàbá* in Yoruba culture connotes superiority, leadership, or a source of something. God and Jesus are referred to as *Bàbá* in some of the choruses to prove that they are superior and that they are the source of all that humans are and where they have come from. Examples of choruses that make use of *Bàbá* are #3 *Alpha Omega*, and #45 *Bàbá O Ṣé* (Father Thank You).

Some choruses are expressions of invocation which reflect practice in Yoruba culture. Invocation to attract the worship object or invoke its spirit is a common practice in Yoruba traditional religion.⁶⁴ Some examples of songs of invocation are #81 *Wá Wá Wá Èmí Mímó* (Come, Come, Come Holy Spirit) and #87 *Wọ́ 'nú Mi O* (Enter Me).

Yoruba names, praise names, and expressions of God's attributes, taken from Yoruba culture, are used in some choruses. Examples of choruses that express Yoruba praise names of God are #4 *Oyígíyigì Olú-Òrun* (Oyígíyigì owner of heaven), and #9 *Ó Ga Jù, Ó Tóbi* (He Is the Most High and Big).

Summary of Divine Titles and Images

In the ninety choruses analyzed, different titles and images describe God the Father, Jesus, and the Holy Spirit.⁶⁵ Examples of divine titles and images used for God include *Bàbá*, Alpha Omega (for example, chorus #3 Alpha Omega Pages ?), *Oyígíyigì* (Immortal), *Olú-Òrun* (Owner of Heaven), *A-tó-bá jayé* (All-Sufficient), *Èlédá ohun gbogbo* (Creator of all things).⁶⁶ *Ọba* (King).⁶⁷ *Oloóre Ọfẹ́*, *Èlérù Niyìn*, and *Ọlórún Àgbáyé* (Gracious One, fearful in praises, and God of the whole universe).⁶⁸ Examples of divine titles and images used for Jesus include *Bàbá* (Father),⁶⁹ *Ọba Mímó* (Holy King), *Bàbá Mímó* (Holy Father), *Atófaratì* (one upon whom we can lean), *Alágbára* (Mighty

⁶⁴ See chapter 2 of this dissertation on “Yoruba traditional Religion and Worship” pages.

⁶⁵ See appendix 2 for a listing of the divine titles and images used in the ninety choruses.

⁶⁶ See examples in chorus #3 Alpha Omega #4 *Oyígíyigì Olú-Òrun*. 42 *O Şeun O Bàbá* (Thank You, Father), and #45 *Bàbá O Şé* (Father Thank You).

⁶⁷ See the only example in chorus #11 *Ìyìn Ọgo Yẹ O* (Parises Glory Benefit You), #12 *Ìyanu L'olúwa* (Wonderful Is the Lord), #24 *È Bá Mi Rábàbà Fọba Ọgo* (Join Me to Grovel for The King of Glory), #49 *Halleluyah Jèsù J'ọba* (Hallelujah Jesus King), and #68 *Èrù Rẹ Mbà Mí* (I Fear You).

⁶⁸ See the only example in chorus #80 *Oloóre ọfẹ́*.

⁶⁹ See examples in chorus #13 Alpha Omega, #42 *O Şeun O Bàbá* (Thank You, Father), #45 *Bàbá O Şé* (Father Thank You), and #59 *Jèsù Şe Fún Mi* (Jesus Did It for Me).

One), *Atóbijú* (Great One),⁷⁰ and *Ònà Ìyè* (The Way to Salvation).⁷¹ The Holy Spirit is depicted as *Ìrì Òrun* (Heavenly Dew), *àdàbà òrun* (Heavenly Dove)⁷² *Èmí Olórun* (Spirit of God), and *Alágbára* (Almighty One).⁷³

Summary of Spiritual Applications

From the choruses analyzed, different spiritual insights and lessons for spiritual growth can be learned. Some of the songs encourage believers to be faithful and be committed as Christians. Examples of choruses that encourage our commitment are Chorus #26 *Tirẹ Ní Olúwa* (It is Yours Lord), #27 *Mà F'owó Mi Yin Ó Lógo* (I would spend my money to praise You); #31 *Èmi Ni O Lò Fógo Rẹ* (I am the one You should use for Your Glory), #72 *B'íná Bánjọ* (When fire rages), pages; #82 *Wá Lò Mí Olórun Mi* (Come and use me, my God). Some choruses encourage believers to praise and give thanks.⁷⁴ There are songs that believers may sing as praises to God.⁷⁵ Some choruses are songs of prayer that believers may sing as prayer in song. Examples of songs of prayer are #73 *Òrẹ Ti Mo B'aráyé Sọ*, #84 *Gb'álánu Dìde Sí Mi*, #89 *F'owọ Tọmi O Jésù*. Some of the choruses encourage believers to have assurance and trust in the power of God and Jesus. Examples of choruses of assurance are #9 *Ó Ga Jù, Ó Tóbi*, #49 *Halleluyah Jésù J'oba*, #54 *Kò S'ágbára Tó Dàbí Ti Jésù*, #67 *Agbára Bàbá Ká O*.

⁷⁰ See examples in chorus #31 *Èmi Ni O Lò Fógo Rẹ* (Use Me for Your Glory) #65 *Léyìn Jésù Kò Sènikan O*, (Beside Jesus There Is No one), and #66 *Alágbára* (Mighty).

⁷¹ See the only example in chorus #69 *Mo Ti Mọ Ònà Ìyè Yí Ná*.

⁷² See the only example in chorus #16 *Ìrì Òrun S'òkalẹ*.

⁷³ See the only example in chorus #81 *Wá Wá Wá Èmí Mímọ*.

⁷⁴ Examples of choruses that exhort believers to praise and give thanks are #7 *La Ènu Rẹ Kí O Yin Olúwa* (Open Your Mouth and Praise the Lord), #10 *È Bá Mi Yin Jésù* (Help Me to Praise Jesus), and #21 *È Bá Mi Gbé Jésù Ga* (Help Me to Exalt Jesus).

⁷⁵ Examples of songs of praises are #5 *Àwa Yin Ó Olórun Wa* (We Praise You Our God), #8 *Olúwa Orúkọ Rẹ Ti Níyìn Tó* (O Lord How Excellent Is Your Name), and #11 *Ìyìn Ógo Yẹ O* (Praises and Glory Befit You).

Summary of Liturgical Usages of the Choruses

The ninety-choruses analyzed provide songs that may be used in a variety of ways in a worship service. Most of the choruses may be sung as a call to worship, response to scripture reading, sermon, testimony, or as recessional songs.⁷⁶ Some of the songs may best be used in a particular part of a service. For example, chorus #1 *Kini Ni Ayò Rẹ* (What Was Your Joy) may be sung as either a response to the sermon, testimony or as a recessional. Similarly, chorus #49 *Halleluyah Jèsù J'òba* (Hallelujah, Jesus is King) may be sung as a response to a scripture reading or as a recessional song. However, Chorus #50 *Dìde T'ogun-Togun* (Arise as a warrior) will be best used as a prayer, not as a processional or as a recessional. The text of Chorus *Dìde T'ogun-Togun* expresses a plea to God to arise and fight to deliver believers. Singing *Dìde T'ogun-Togun* apart from prayer time during worship service might cause the song to be misinterpreted to mean that the congregation is having a physical fight.

Some of the choruses may be best used as invocational songs at the beginning of the service only. For example, chorus #81 *Wá Wá Wá Èmí Mímó* (Come, come, come Holy Spirit), and chorus #87 *Wọ'nú Mi O* (Enter Me) will be best used at the beginning of the service, not as a recessional song. While some choruses may be best used as an invocation at the beginning of the service, others may be best used as recessional. For example, chorus #39 *Ijó L'èmi Ó Ma Jó* (I will keep on dancing) is most effective when used as a recessional. Similarly, chorus #56 *Ìbùkún Tí Mo Rí Gbà* (The blessings I have received) is best used as a recessional, not at the beginning of the service. Worshippers may continue to dance as they depart from the service and may also continue to sing that they will take home with them the blessing they have received.

⁷⁶ See chapter 5.

Summary of the Theological/Biblical Meaning of the Texts

In general, the texts of *Orin Ìdàrayá* choruses analyzed indicate that they are rooted in a firm biblical foundation and are biblical in meaning. The authors of the choruses demonstrated overall an orthodox understanding of Scriptures. Some of the choruses indicate either a direct quotation or a paraphrase of scriptural passages. For example, chorus #8 *Olúwa Orúkò Rẹ̀ Ti Níyìn Tó* (O Lord, How Excellent Is Your Name) is taken from Psalm 8:1 “O Lord Our Lord, how majestic is your name in all the earth!” Chorus #17 *Mò Nwoju Rẹ̀ Olórún Mí* (I Am Looking unto You My Lord) is a paraphrase of Psalm 123:1-2, while chorus #3 and #13 *Alpha Omega* contain words taken from Revelation 1:8; 22:12.

However, not all the choruses are completely true to the Scriptures. Some of the choruses express questionable or poor theology. For example, chorus #6 *Èmi Ni Jésù Fẹ́* (I am the One Jesus Loves) indicates a soteriology that is self-oriented rather than a biblical theology of the universal love of God. The Bible says, “For God so loved the world” (John 3:16) not for God so loved only me. The author of the chorus *Èmi Ni Jésù Fẹ́* (I am the One Jesus Loves) directs the love only to himself. Also, the author of chorus #86 *Jẹ́ Kí Ìjoba Rẹ́ Dé* (Father Please Let Your Kingdom Come) asks that the kingdom of God starts with him or her only, whereas the kingdom of God is for every believer. Jesus instructed his disciples to pray to God, “Your kingdom come, your will be done on earth as it is in heaven” (Matt 6:10). Another example is chorus #63 titled *No I Miracle*. The song implies self against others. The author expresses the desire to receive his or her miracle ahead of others. These types of choruses seem to promote selfishness and competition among believers.

Another example of a chorus with poor theology is #58 *Ìràwọ̀ Wa Sì Ma Tàn Sì* (Our Stars Will Shine More). The chorus's statement that “Jesus has told us that our stars will shine once more” is found nowhere in the Scripture. It is wrong teaching. Jesus talked about light, not about stars. He wants believers to let their light shine before men

so that people may see the good deeds of believers and praise God (Matt 5:14-16; Mark 4:21; Luke 8:16).

Some of the choruses indicate the influence of practices and traditions that are not from Baptist tradition and theology⁷⁷ but are common to Yoruba culture, African Independent Churches (AIC), and Pentecostal prosperity gospel.⁷⁸ For example, the text of choruses #14 *Halleluyah Mèje Ò Tò* (Seven Hallelujahs Are Not Enough), encourages worshipers to sing seven hallelujahs and more to thank God for what he has done. Singing or shouting of prescribed hallelujahs during worship is a tradition common to the African independent churches (AICs).⁷⁹ Other examples of choruses that indicate the influence of AIC traditions are #22 *Jèsù Mi Şeun Şeun* (My Jesus Thank You); and #36 *Ó Tí Se O Bàbá Tí Sé O* (He Has Done It Father Has Done It). In these choruses, worshipers are encouraged to clap their hands a specified number of times, a practice that is common to the AICs. The texts of chorus #37 *Opé L'ó Yẹ Ó* (You Deserve Thanks) encourages the worshipers to sing hosanna to the Lord. Singing and shouting hosanna in the course of worship is a practice common to the AIC. More examples where worshipers are encouraged to sing hallelujah are choruses #49 *Halleluyah Jèsù J'oba* (Hallelujah Jesus King) and #60 *Mo Yege Halleluyah Mo Yege* (I Have Overcome Hallelujah I Have Overcome).

Choruses #74 *Gbogbo Agbára* (All Power), #76 *Oríkọ Jèsù Yi L'ágbára* (The Name of Jesus Is Powerful), #79 *Bàbá F'agbára Rẹ Hàn* (Father Manifest Your Power) indicate the influence of Yoruba cultural beliefs. The text of the choruses indicates the supremacy of Jesus' power over invisible powers and evil forces. In the Yoruba

⁷⁷ See appendix 5 for the Nigerian Baptist statement of faith, belief, and message.

⁷⁸ See chapter 3 for discussion on African Independent Churches and influence of Pentecostalism on Yoruba Baptist worship.

⁷⁹ See Afe Adogame, "Aiyé Lojá, Orun Nile: The Appropriation of Ritual Space-Time in the Cosmology of the Celestial Church of Christ," *Journal of Religion in Africa* 30, no. 1 (February 2000): 3-29; Ayegboyin and Ishola *African Indigenous Churches*.

worldview, just as in the New Testament, principalities and power are spiritual realities (Eph 6). Yoruba Christians might want to prove to the invisible forces and mysterious powers that the power of Jesus is superior. Although Baptist congregations may sing hallelujah because it is scriptural (Rev 19:1, 3, 4, and 6), it is not indicated in the Nigerian Baptist faith and practice that Baptist may prescribe the number of hallelujahs to be shouted or sung during worship service.⁸⁰

Further, choruses #16 *Ìrì Òrun S'òkalè* (Heavenly Dew Come Down), #79 *Bàbá F'agbára Rẹ̀ Hàn* (Father Manifest Your Power), and #81 *Wá Wá Wá Èmí Mímó* (Come, Come, Come Holy Spirit) indicate the tradition of singing songs to invite the presence of the Holy Spirit during worship. The choruses mentioned above indicate the invocation of God's Spirit to manifest during worship. Invocation to conjure the heavenly host during worship is a tradition common to AIC and Yoruba traditional religion.

Chorus #86 *Jé Kí Ìjoba Rẹ̀ Dé* (Father Please Let Your Kingdom Come) indicates the influence of the Pentecostal gospel whereby prosperity is taken as a yardstick of divine favor. Whoever is poor, according to the teaching, is a sinner and not a born-again Christian.⁸¹ Of all the ninety choruses, there are none on the confession of sin, forgiveness of sin, repentance resurrection, atonement, baptism, family, or fellowship

Further, in some songs, the object of the address is unclear. For example, songs #32 *Olùfẹ̀ Ọkàn Mi* (Lover of My Soul), #41 *Bàbá Mo Dúpé* (Father I Give Thanks), and #62 *Ìwọ̀ Ló Tó Bẹ̀ẹ̀* (You Are Most Worthy) may be directed to anybody because the direction is not clear.

From the preceding analysis, one will observe that praise songs are prominent in the selections. In the Yoruba traditional worship experience, praise is paramount. It

⁸⁰ See appendix 5.

⁸¹ See chapter 3 for a previous discussion of prosperity gospel. See also Ngbea Gabriel, "Influences of Pentecostalism on the Mainline Churches in Nigeria," *Archives of Business Research* 3, no. 3 (June 2015): 67-76; Deji Ayegboyin and Emiola Nihinlola, "Pentecostalism and the Nigerian Baptist Convention Churches: The Way Forward," *Ogbomosho Journal of Theology* 8, no. 2 (2008): 213-29.

appears that the Yoruba usually give praise and thanks to almost everything. The reasons for this may be deduced from some of their proverbs such as *Bi ọmọdẹ ba dúpẹ ore àna a ri omiran gbà* (If a child gives thanks for the blessing of yesterday, he or she will receive another one). *Eniyàn yin ẹni kì ẹni le se òmíràn* (A person should appreciate another person so that he or she may render further help). *Ẹni tí a se lóore ti ko dúpẹ o dabi igba ti ọlọsa kó ni lẹrù lẹ* (when an individual blesses a person and he or she does not give thanks, it may be likened to being robbed of one's property by an armed robber).⁸² Praise songs are usually full of expression about the attributes of God and Jesus, which includes their greatness, power, glory, honor, and majesty. Singing of praise to God and Jesus Christ at times may become more of what the congregation does together as God's creation. As Michael Hawn notes, "Singing and praying together helps become an inclusive sign of God's purpose for creation."⁸³

Conclusion

The present study traces how Yoruba Baptist indigenous hymnody developed and how it grew from the early European and American missionaries who brought Christianity to Yorubaland in the nineteenth century. The result of the resilience of Yoruba Baptist in Nigeria is the inclusions of indigenous choruses in the hymnal, which are being used freely today in Yoruba Baptist churches. Despite the challenges the early Baptist missionaries faced and the frustrating circumstances of the early years of Christianity in Yorubaland, worship resources were made available for the people. After the Nigerian Baptist Convention was organized in the early twentieth century, in the year 2000, an edition of YBH with indigenous choruses was produced for the people. The

⁸² The Yoruba proverbs are common sayings among the Yoruba that are transmitted orally. They are words of the elders that may not have a particular source.

⁸³ Michael Hawn, *Gather into One: Praying and singing Globally* (Grand Rapids: Eerdmans, 2003), 6.

analysis of the indigenous chorus section of the hymnal titled *Orin Ìdàrayá* is the focus of this study

Having studied, examined, and analyzed the *Orin Ìdàrayá* choruses of the YBH 2000, certain conclusions are made from the study. First, the Yoruba Baptist congregation fueled the agitation for indigenous choruses in the worship context. The YBH 2000 reveals a change in the worship song repertory of the Yoruba Baptist. It shows a shift from only singing translated English hymns to singing indigenous choruses in worship services. Although choruses have been used among Yoruba Baptist Christians, they were not used for worship purposes. Instead, choruses were used for entertainment, for energizing the worshipers, and for singing to children. Further, choruses were used at open-air crusades and revivals to prepare the worshipers and charge them for the sermon time.

Secondly, based on the characteristics feature of the *Orin Ìdàrayá* choruses analyzed in the course of this study, one concludes that the choruses are referred to as *Orin Ìdàrayá* not because they cannot function in worship but only because they are short songs. *Orin Ìdàrayá* choruses are scripturally grounded and culturally relevant songs. The songs' rhythm is such that Yoruba indigenous drums can accompany them. Except for a few songs that have been identified to have poor theology, *Orin Ìdàrayá* choruses can be used to edify and teach worshipers. They can also contribute to the flow of worship.

Thirdly, the songs are written in the literary style of the Yoruba language. The songs are intelligible and do not lose their meaning even when some of the texts and melody do not entirely match. Further, *Orin Idaraya* composers' worldview impacts the text of the songs. One may be right to say that as a composer thinks, so he or she writes. Just as the scripture says, as a person thinks, so he is (Prov 23:7). Understanding the composer's background and worldview allows one to appreciate what the writers of *Orin Ìdàrayá* have done. As Bruce Watke notes, "Our worldview is like the umpire at a ball

game. He seems unimportant, and you are hardly aware of him, but in reality, he decides the ball game.”⁸⁴

Fourthly, the edition of YBH 2000 has generated a variety of songs to use by the Yoruba Baptist congregation. The inclusion of 660 hymns and ninety indigenous choruses is undoubtedly an innovation on the earliest efforts. The congregation now has at their disposal translated English hymns and indigenous choruses.

Although the inclusion of the indigenous choruses, *Orin Ìdàrayá*, is a laudable effort, the Nigerian Baptist Convention is left with the task of harvesting more indigenous Christian choruses. The convention has the responsibility of expanding the current edition of YBH to include more indigenous Yoruba choruses that are biblically grounded and doctrinally sound for the use of the Yoruba Baptist congregation. Composition with shallow or poor theology should be avoided, but theologically and biblically grounded songs should be affirmed. There is no doubt that YBH has developed from the singing of only historical hymns to a combination of indigenous choruses and hymns. However, the Yoruba Baptist churches must move forward. Nothing is static; the congregation is growing in membership, so also the musical taste of the members is growing. A step further will be to build upon the current edition and improve the song repertory to meet users’ current needs.

Suggestions for Further Research

While this study has demonstrated the theological/Biblical, musical, and cultural meaning of *Orin Ìdàrayá* and has identified the inherent themes in the locally composed choruses, further works still need to be done in the study of *Orin Ìdàrayá* by interested scholars.

First, this study focused on ninety of the locally composed choruses called *Orin Ìdàrayá*. This compilation is very restricted. There are several other locally

⁸⁴ Bruce K. Waltke, *Creation and Chaos* (Portland, OR: Western Conservative Baptist Seminary, 1994), 3.

composed Yoruba choruses used by Yoruba speaking congregation that were not included in YBH that need to be studied and analyzed for worshipers' use.

Second, the transcription provided in the choruses is just a beginning, and they need to be refined. The present work is a groundwork for future refinement. Both the text and the melodic transcription of the text have to be refined in future studies.

Third, further studies need to be carried out on the formal analysis of the melodic structure of *Orin Ìdàrayá* and other indigenous Yoruba religious music used in worship. The present study does not include a formal melodic analysis of the choruses.

Fourth, more study is needed in the area of distorted meaning that results when a melodic setting of a text does not follow the tonal inflection of the spoken text. How much distortion could be tolerated? Fifth, a comparative study of Yoruba Baptist hymnody and other evangelical denominations should be carried out in the future.

Recommendations

Due credit must be given to the compilers of the *Orin Ìdàrayá* choruses in YBH 2000. There is no doubt that much effort has been put in place before a compilation of such could be achieved. There are many reasons to commend the compilation of *Orin Ìdàrayá* choruses. One reason is that the Nigerian Baptist Convention has made songs that can be used for worship purposes and worshipers' edification available to Yoruba members. Another reason is the provision of tunes for each chorus in solfa notation and the selected choruses' publication. Although indigenous choruses abound in the Yoruba Christian community, out of the several indigenous choruses in Yorubaland, which may soon perish and vanish in the nearest future, ninety choruses have been collected, notated, and published. This effort will make the songs available for the future generation that may be interested in them. Sadly, many songs have lost their originality as they are transmitted orally from one generation to another. In line with the conclusion made above, the following recommendations are made towards the future edition of YBH.

First, an effort should be made by the Music Department of the Nigerian Baptist Convention in collaboration with the Church Music department of the Nigerian Baptist Seminary, Ogbomosho, to expand the content of the YBH 2000 to include more indigenous choruses and worship aids that might encourage and guide the users. There is very little on the love of God in YBH 2000. For Example, the current edition has only two songs on the love of God. The choruses are #6 *Èmi Ni Jésù Fẹ́* (I Am the One Jesus Loves) and #32 *Olùfẹ́ Okàn Mi* (Lover of My Soul). The fact that only two choruses out of the ninety speak of God's love should be a concern for a subsequent edition of YBH. The Bible makes it clear that God is love, and he loves us (John 3:16; 1 John 4:7-8; Eph 2:4; Rom 5:8). This truth should be reflected in the way Christians portray him to unbelievers, even in our songs. The current edition of YBH lacks choruses on repentance, confession of sin, baptism, holiness, imitation of Christ, reconciliation, death on the cross, resurrection, ascension, and the second coming of Christ. More songs should be included to fill the lacunae in the subsequent edition. Further, currently, there are no scriptural passages that are supporting the choruses. Efforts should be made to provide the scriptural basis of the choruses in the subsequent editions. For example, some of the Bible passages used in the above analysis may serve as a guide.

Second, efforts should be made to provide hymnals with musical scores in the nearest future. Most of the songs and their original tunes may be lost if nothing is done to score them properly. Again, the musical score provided by the writer in the analysis section may serve as a guide. The Nigerian Baptist churches have enjoyed the privilege of having the correct tunes of most of the hymns available to them because the missionaries left them copies of the hymnals with the score. This heritage should be upheld. Hymnals with hymn tunes and choruses' tunes should be produced. The faculty of Church Music at the Nigerian Baptist Theological Seminary is more than qualified to handle such a project if the Nigerian Baptist Convention funds it.

Third, the tonic sol-fa notation used in scoring the choruses should be corrected and updated for future purposes. The typographical errors have affected some of the sol-fa notations provided in the YBH 2000. Trained musicians may not interpret some of them even with magnified lenses because any altered marks and dots may suggest different pitches and duration of pitches. It will be worthwhile if subsequent editions of YBH have both staff and sol-fa notations made available. The church might lose some of the songs' original tunes if proper care is not taken to notate them. The faculty of the Nigerian Baptist Theological Seminary Ogbomosho should be involved in the scoring. Graduates of the Church Music Department may also be consulted.

Fourth, songs must be critically examined and studied by trained Baptist church musicians and theologians before being included and promoted in the hymnal. The church's hymns and songs should tell the whole story of God's grace from creation to consummation.⁸⁵ Hymns and song texts should encourage us to have faith in God and worship him. As Brian Wren notes, "A hymn invites us, not to step back from faith and examine it, but to step into faith and worship God."⁸⁶ When the church of God sings the scripture's truth together, the words seem to stick and shape the people of faith than many sermons.⁸⁷

Efforts should be made to give a project like this to only Baptist trained church musicians and theologians because of belief, doctrine, and practices and distinctive of Baptist as a denomination which may be different from other denominations. Because a person is trained in music and theology does not necessarily qualify him or her to handle projects like this. The person must be a trained Baptist theologian to qualify. Further, due to the collaboration between denominations in Yorubaland to preach the gospel,

⁸⁵ See Paul Westermeyer, "A Hymnal's Theological Significance," *Dialog: A Journal of Theology* 48, no. 4 (Winter 2009): 313.

⁸⁶ Brian Wren, *Praying Twice: The Music and Words of Congregational Song* (Louisville: Westminster John Knox, 2000), 351.

⁸⁷ Don E. Saliers, "The integrity of Sung Prayer," *Worship* 55 (July 1981): 294.

denominations might share in singing songs. However, if Yoruba Baptist shares or borrows songs from other denominations, the songs must be well examined for their biblical basis, doctrine, and cultural meanings before they are promoted. The faith of Yoruba Baptist Churches may be corrupted by the songs they are exposed to because a person is usually impacted by what he or she sings. As Brian Castle notes

When we sing a hymn, we are allowing that hymn to penetrate into our being and frequent singing has the power to tap emotional well- springs that are not wholly conscious or rational; in this way we acknowledge and accept the theological background and sociological presuppositions and all its implication from which the hymn has emerged and which the hymn enshrines. Thus, we are shaped by what we sing.⁸⁸

Fifth, compositions of new songs should be encouraged. Efforts should be made to encourage trained church musicians and musically gifted Christians to compose new songs. The Bible is filled with passages that encourage the singing of new songs (Ps 33:3; 40:3; 96:1; 98:1; 144:9; 149:1; Isa 42:10; Rev 5:9; 14:2). It is a command that should be yielded to.

Six, the faculty of Church music of the Nigerian Baptist Theological Seminary and annual National Baptist Music workshop should be consulted for sources. Compositions of students of church music at the Nigerian Baptist Theological Seminary may be compiled and published. Such an effort could produce a great harvest of new original indigenous compositions. Further, the indigenous composition from the annual Nationwide music workshop could be sourced by the Nigerian Baptist Convention. The Nigerian Baptist Convention should provide resources for the faculty of church music of the Nigerian Baptist Theological Seminary to compile, give credit to the composers, and publish upon authors' agreement. Efforts like such will yield a surprising harvest of newly composed indigenous Christian choruses.

⁸⁸ Brian C. Castle, *Hymns: The Making and Shaping of a Theology for the Whole People of God: A Comparison of the Four Last Things in Some English and Zambian Hymns in International Perspective* (New York: Peterlang, 1990), 192.

Seventh, selections of choruses for the future edition of YBH should consider avoiding songs that use improper language. A song may sound good and may even be a paraphrased Bible passage but spoiled by inappropriate language inclusion. This study has shown how the Yoruba people pay attention to the message and meaning of words. Careless use of words in songs may suggest insult, abuse, or discrimination. Further, songs that invoke God's wrath and cruel treatment of enemies should be reexamined.

Eighth, the scripture should be the authority that guides both the composition and selection of the songs included in the YBH. As Ezekiel Ajibade notes, "Christian music ought to contain so much information about God, our world, Christian living, and many other teachings from the Bible that will eventually lead to transformation."⁸⁹ For a song to qualify to be included in the YBH therefore, it must first and foremost be true to the scripture. Further, songs that should be compiled for the Baptist congregation should be based on what Baptists believe and teach. The chosen songs indicate the theology, doctrine, and belief system of the denomination. Songs that are not true to the scripture and songs that are not teaching what the Baptist believe and practice should be removed and not included in the subsequent editions of YBH.

The following choruses in the current edition of YBH 2000 should be removed or revised because they are not completely true to the scriptures.

1) Chorus #6 *Èmi Ni Jésù Fẹ́* (I Am the One Jesus Loves) expresses the statement that "I am the one Jesus loves more than any other person." This statement has no foundation in the Bible, and it has a tendency to promote self against others whenever the text is expressed in song. The scripture makes it clear that the love of God is directed to everyone who believes (John 3:16; Rom 5:8). Jesus loves the whole world, not just a believer.

⁸⁹ Ezekiel Adewale Ajibade, "The Challenge of Lyrical Content of Nigerian Church Music: Towards A Theological Solution," (2014): 11, accessed October 17, 2017 <https://www.academia.edu/34673520/>.

2) Chorus #58 *Ìràwò Wa Sì Ma Tàn Si* (Our Stars Will Shine More) is another chorus that should be either revised or removed from YBH. The text of this chorus expresses the statement that “Jesus has told us that our stars will shine more.” The expression cannot be established in the scripture. Jesus never said that believers’ star would shine more. Instead, he wants believers to let their light (not stars) shine before men (Matt 5:14-16; Mark 4:12; Luke 8:16).

3) The text of chorus #63 No 1 Miracle (First Miracle) expresses the desire to receive God’s blessing ahead of others. The song text expresses rejoicing over a blessing received ahead of others, which can promote rivalry and competition among brethren. Believers are encouraged to do nothing out of rivalry and look not only to their interests (Phil 2:3-4).

4. Chorus #86 *Jé Kí Ìjoba Rẹ Dé* (Let Your Kingdom Come) expresses the need for the kingdom of God to begin in the life of an individual. The chorus’ author equates the kingdom of God with success and prosperity,⁹⁰ which is not true to the scriptures. The kingdom of God is for righteousness (Rom 14:17), and it calls for repentance (Mark 1:15).

⁹⁰ See the previous discussion of chorus #86 in chapter 5.

APPENDIX 1

ORIN ÌDÁRAYÁ FIRST LINE TITLES

Table A1. *Orin Ìdàrayá* first line titles

NO	Yoruba	English
1	Kíni Ni Ayò Rẹ	What Was Your Joy
2	Aláyò Ni Mí	I Am a Joyous Person
3	Alpha Omega	Alpha Omega
4	Oyígíyigì Olú-Òrun	Oyígíyigì Owner of Heaven
5	Àwa Yin Ó Ọlórún Wa	We Praise You, Our God
6	Èmi Ni Jésù Fẹ	I Am the One Jesus Loves
7	La Ẹnu Rẹ Kí O Yin Olúwa	Open Your Mouth and Praise the Lord
8	Olúwa Orúkọ Rẹ Ti Níyìn Tó	O Lord, How Excellent Is Your Name
9	Ó Ga Jù, Ó Tóbi	He Is the Most High and Big
10	Ẹ Bá Mi Yin Jésù	Join Me to Praise Jesus
11	Ìyìn Ògo Yẹ Ò	Praises and Glory Befit You
12	Ìyanu L'olúwa	Wonderful Is the Lord
13	Alpha Omega	Alpha Omega
14	Halleluyah Méje Ò Tò	Seven Hallelujahs Are Not Enough
15	T'à L'ábá Fi Ó Wé	With Whom Can We Compare You?
16	Ìrì Ọrun S'òkalẹ	Heavenly Dew Come Down
17	Mò Nwoju Rẹ Ọlórún Mí	I Am Looking unto Your Face My God
18	Èmi Ó Gbé Ọ Ga	I Will Exalt You
19	Mo L'ólúwa Tótó Gbójúlé	I Have a Lord Who Is Dependable
20	Şékẹşekẹ Kò Sí L'ẹşẹ Mí	Shackles Are Not on My Legs
21	Ẹ Bá Mi Gbé Jésù Ga	Help Me Extol Jesus
22	Jésù Mi Şeun Şeun	My Jesus Thank You
23	Ọpẹ Mí Kòìto	My Thankfulness Is Not Yet Enough
24	Ẹ Bá Mi Rábàbà Fọba Ògo	Join Me to Grovel for the King of Glory
25	Ògo Yíí	This Glory
26	Tìrẹ Ní Olúwa	All Are Yours, Lord.
27	Mà F'owó Mí Yín Ó Lógo	I Will Glorify You with My Money

Table A1 continued

NO	Yoruba	English
28	È Wá W'ohun T'Ólúwa Şe	Come and See What the Lord Has Done
29	Mo Ti Gba Léta Ayò	I Have Received a Letter of Joy
30	Ìwọ L'opé Yẹ	You Are Worthy of Thanks
31	Èmi Ni O Lò Fógo Re	Use Me for Your Glory
32	Olùfẹ̀ Okàn Mi	Lover of My Soul
33	Ìwọ Ni Mo Wá Gbé Ga	It Is You I Have Come To lift up
34	È Bá Mi Gbé Jèsù Ga	Help Me to Extol Jesus
35	Ọlórún Ayò Mo Dúpẹ̀	God of Joy, I Thank You
36	Ó Tí Se O Bàbá Tí Sé O	He Has Done It Father Has Done It
37	Ọpẹ̀ L'ó Yẹ Ọ	You Deserve Thanks
38	Gbọ Ọpẹ̀ Mi Olúwa	Accept My Thanks, Lord
39	Ijó L'èmi Ó Ma Jó	I Will Keep on Dancing
40	Àwa Náà Réeè Olúwa	We Are Here Lord
41	Bàbá Mo Dúpẹ̀	Father, I Give Thanks
42	O Şeun O Bàbá	Thank You, Father
43	Mélò Ni Ó Rò Nínú Ore	How will I Recount of the Good
44	Tani Ká F'opé Fún?	To Whom Shall We Offer Thanks?
45	Bàbá O Şé	Father Thank You
46	Ìwọ L'opé Yẹ	You Are Worthy of Thanks
47	Ìdè Mi Já	My Bond Is Broken
48	Agbára Èsù Dà?	Where Is Satan's Power?
49	Halleluyah Jèsù J'ọba	Hallelujah, Jesus Is King
50	Dide T'ogun-Togun	Arise As a Warrior
51	Ohun Kóhun	Whatever
52	Agbára Nbe Nínú Èjẹ̀ Jèsù	There Is Power in The Blood of Jesus
53	Mo L'áyò	I Have Joy
54	Kò S'ágbára Tó Dàbí Ti Jèsù	There Is No Power Like That of Jesus
55	O Şé Bàbá	Thank You, Father
56	Ìbùkún Tí Mo Rí Gbà	The Blessing I Have Received
57	Inú Mi Dùn Torí Mo J'ẹ̀ Onígbàgbọ̀	I Am Happy Because I Am a Christian
58	Ìràwọ̀ Wa Si Ma Tàn Si,	Our Stars Will Shine More
59	Jèsù Şe Fún Mi	Jesus Did It for Me
60	Mo Yege Halleluyah Mo Yege	I Have Overcome Hallelujah I Have Overcome
61	Jèsù Nikan	Jesus Alone
62	Ìwọ̀ Ló Tó Bẹ̀ẹ̀	You Are Most Worthy
63	No 1 Miracle	First Miracle

Table A1 continued

NO	Yoruba	English
64	Èmi Pèlú Wọ̀n Ni Yíò Kọ	I Will Join Them to Sing
65	Léyìn Jésù Kò Sénikan O	Beside Jesus There Is No Other
66	Alágbára	Mighty
67	Agbára Bàbá Ká O	Father's Power Is Sufficient
68	Èrù Rẹ̀ M̀bà Mí	I Fear You
69	Mo Ti Mọ̀ Ọ̀nà Ìyè Yí Ná	I Have Known the Way of Salvation Already
70	Jésù N' Gbàlà	Jesus Saves
71	Mo L'òrẹ̀ Kan	I Have a Friend
72	B'íná Bájójó	If Fire is Burning
73	Òrò Ti Mo B'áráyé Sọ	The Conversation I Had with the World
74	Gbogbo Agbára	All Power
75	Ọ̀un L'ọ̀ba	He Is King
76	Orúkọ Jésù Yi L'ágbára	The Name of Jesus Is Powerful
77	Ìyanu L'olúwa	Wonderful Is Lord
78	Ìwọ̀ Lorísun Ayọ̀ Mi	You Are the Source of My Joy
79	Bàbá F'agbára Rẹ̀ Hàn	Father Manifest Your Power
80	Oloóre Ọ̀fẹ̀	Gracious One
81	Wá Wá Wá Èmí Mímó	Come, Come, Come Holy Spirit
82	Wá Lò Mí Ọ̀lórùn Mi	Come and Use Me, My God
83	Èní Bá More Jésù	Those Who Know the Blessing of Jesus
84	Gb'álánu Dìde Sí Mi	Raise Helper for Me
85	Ọ̀ba Ti Ndarí Afẹ̀fẹ̀	The King Who Directs the Wind
86	Jẹ́ Kí Ìjọba Rẹ̀ Dé	Let Your Kingdom Come
87	Wọ̀nú Mi O	Enter Me
88	Ìbà Rẹ̀ Jésù	I Salute You, Jesus
89	F'ọ̀wọ̀ Tọ̀mi O Jésù	Touch Me, Jesus
90	Tiyin, Tiyin	With Praise

APPENDIX 2

THEMES, OBJECT/DIRECTION OF ADDRESS, DIVINE TITLES AND IMAGES, AND CULTURAL REFLECTION
IN *ORIN ÌDÁRAYÁ*

Table A2. Themes, object/direction of address, divine titles, and images, and cultural reflection in *Orin Ìdáráyá*

No	<i>Orin Ìdáráyá</i> First lines titles		Themes	Object of Address	Divine Titles and Images	Cultural Reflection
	Yoruba	English				
1	Kíni Ni Ayò Re	What Was Your Joy	Joy, testimony, and assurance	Believers and self	None	None
2	Aláyò Ni Mí	I Am a Joyous Person	Joy and testimony	Believers and self	None	None
3	Alpha Omega	Alpha Omega	Praise	God the Father	Alpha, Omega & <i>Bàbá</i> (Father)	<i>Bàbá</i> as superior, or leader, or source of something in Yoruba
4	Oyígíyig ì Olú-Ọrun	Oyígíyigì Owner of Heaven	Praise, attributes of God, and worship	God	<i>Oyígíyigì</i> (Immortal), <i>Olú-Ọrun</i> (Owner of heaven), <i>Atóbá jayé</i> (All sufficient), <i>Elédá ohun gbogbo</i> (Creator of all things)	The names mentioned in this song are Yoruba praise names describing the greatness of God.
5	Awa Yin Ọ Qlọrun Wa	We Praise You Our God	Praise and testimony	God Almighty	<i>Qlọrun</i> (owner of heaven) and <i>Olúwa</i> (Lord)	<i>Qlọrun</i> (owner of heaven), and <i>Olúwa</i> (Lord) used to refer to God in Yoruba. <i>Iná (fire) Owó (money) Aşọ (clothes)</i> serve as lord to some people

Table A2 continued

No	Orin Idárayá First lines titles		Themes	Object of Address	Divine Title and Images	Cultural Reflection
	Yoruba	English				
6	Èmí Ní Jèsù Fẹ́	I Am the One Jesus Loves	love, testimony, friendship, joy of salvation and redemption	Self, believers, and unbelievers	òrẹ́ (friend)	None
7	La Ẹnu Rẹ́ Kí O Yín Olúwa	Open Your Mouth and Praise the Lord	Praise and exhortation	Self and other believers	Olúwa (Lord)	None
8	Olúwa Orúkọ Rẹ́ Tí Níyín Tó	O Lord, How Excellent Is Your Name	Praise and testimony	God	Olúwa (Lord)	None
9	O Ga Jù, O Tóbi	He Is the Most High and Big	Praise, testimony, and greatness of God	God	Edùmàrè (God)	Edùmàrè (Yoruba name for God), <i>ayé</i> (both physical and supernatural world)
10	Ẹ Bá Mí Yín Jèsù	Join Me to Praise Jesus	Praise, testimony, and exhortation to believers	Believers and indirectly addressed to Jesus	Olúwa (Lord/ Jesus)	None
11	Iyìn Ogo Yẹ́ Ọ	Praises and Glory Befit You	Praise and adoration	Jesus	Ọlòrun (God) and Ọba (King)	None
12	Iyanu L'olúwa	Wonderful Is the Lord	Praise and testimony	Jesus, self, believers, and òtá (Enemy)	Iyanu (Wonderful) Olúwa (Lord)	òtá (enemy)
13	Alpha Omega	Alpha Omega	Praise	Jesus	Alpha, Omega, and Bàbá (Father)	Bàbá
14	Halleluyah Méje O Tò	Seven Hallelujahs Are Not Enough	Praise and exhortation	Self and other believers	Bàbá (Father)	None

Table A2 continued

No	Orin Idaraya First lines titles		Themes	Object of Address	Divine Title and Images	Cultural Reflection
	Yoruba	English				
15	T'a L'abá Fi Ó Wé	With Whom Can We Compare You?	Praise, invocation, God, and other gods compared.	God Almighty	<i>Olórun to j'olórun</i> (God of gods)	<i>Olórun</i> (Yoruba name for God)
16	Iri Orun S'òkalè	Heavenly Dew Come Down	Invocation and prayer	Holy Spirit	<i>Iri òrun</i> (Heavenly Dew) <i>àdàbà òrun</i> (Heavenly Dove)	None
17	Mò Nwoju Re Olórun Mi	I Am Looking unto Your Face My God	Prayer, assurance, and providence	God, the creator.	<i>Olórun</i> (owner of heaven) <i>Elédá</i> and creator	None
18	Emi O Gbé O Ga	I Will Extol You	Commitment to praise God and God's supremacy over other gods.	God Almighty	<i>Olórun</i> (owner of heaven)	<i>Olórun</i> (Yoruba name for God)
19	Mo L'ólúwa Tótó Gbójulé	I Have a Lord Who Is Dependable	Praise, trust, assurance, and testimony	Worshippers and Indirect Praise to the Lord	<i>Olúwa</i> (Lord) <i>Òlùgbàlà</i> (Savior) <i>Bàbá</i> (Father)	<i>Olúwa</i> (Lord) <i>Òlùgbàlà</i> (Savior). <i>Bàbá</i> (Father) <i>Ayé</i> (both physical and supernatural world or forces) and <i>Èṣù</i> (Satan)
20	Ṣékéṣékè Kò Sí L'èṣè Mi	Shackles Are Not on My Legs	Dance, freedom, praise, and testimony.	Self, worshippers, and implicit addressed to God	None	Dancing is part of worship in Yoruba.
21	E Bá Mi Gbé Jésù Ga	Help Me Extol Jesus	Praise and exhortation to praise	Worshippers and indirect praise to Jesus	<i>Edùmàrè</i> (God). <i>Oba ñlá Oba tó ga</i> (great and high king).	<i>Oba ñlá Oba tó ga</i> , (King of kings)
22	Jésù Mi Ṣeun Ṣeun	My Jesus Thank You	Thankfulness and praise	Jesus	<i>Olórun</i> (God)	None

Table A2 continued

No	Orin Idaraya First lines titles		Themes	Object of Address	Divine Title and Images	Cultural Reflection
	Yoruba	English				
23	Opé Mi Kòito	My Thankfulness Is Not Yet Enough	Testimony, praise, and exhortation to praise.	Self, fellow worshipers, and indirect praise to God	None	None
24	E Bá Mi Rábàbà Fòba Ogo	Join Me to Grovel for The King of Glory	Praise and exhortation to Praise	Worshipers, unbelievers, and indirect praise to God	<i>Ọba ògo</i> (King of glory) <i>Ọba atèrèrè Kàri Ayé</i> (God's transcendence and immanence).	<i>Rábàbà</i> (Grovel)
25	Ogo Yíí	This Glory	Prayer	Lord	<i>Ogo Yíí</i> (This glory)	None
26	Tire Ni Olúwa	All Are Yours Lord	Commitment, discipleship, and prayer	Lord	None	None
27	Mà F'owó Mi Yin Ọ Lógo	I Will Glorify You with My Money	Commitment and stewardship	Lord	<i>Bàbá mímó</i> (Holy Father)	None
28	E Wá W'ohun T'Olúwa Se	Come and See What the Lord Has Done	Testimony, praise, and exhortation	Worshipers and indirect thanks to the Lord	<i>Olúwa</i> (Lord)	<i>Aya, óko, ómọ</i> (Yoruba belief these things to be part of prosperity/ blessings)
29	Mo Ti Gba Léta Ayò	I Have Received a Letter of Joy	Joy, testimony, and deliverance	Self, believers, and unbelievers	None	None
30	Iwo L'opé Ye	You Are Worthy of Thanks	Praise and thanksgiving	Jesus	<i>Ọlórún ayò</i> (God of joy)	None
31	Emi Ni O Lò Fógo Re	Use Me for Your Glory	Prayer	Lord	<i>Ọba mímó</i> (Holy King)	None

Table A2 continued

No	Orin Idaraya First lines titles		Themes	Object of Address	Divine Title and Images	Cultural Reflection
	Yoruba	English				
32	Olùfẹ́ Ọkàn Mi	Lover of My Soul	Love, praise, testimony, and commitment to praise	Person of Trinity	None	None
33	Iwo Ni Mo Wa Gbé Ga	It Is You I Have Come To lift up	Praise and exaltation	God	None	None
34	E Bá Mi Gbé Jésù Ga	Help Me To Exalt Jesus	Praise and exhortation -on to Praise	Worshipers and indirect praise to Jesus	<i>Edùmàrè</i> (God). <i>Ọba ńlá Ọba tó ga</i> (great and high king).	<i>Ọba ńlá Ọba tó ga</i> , (King of kings)
35	Olórun Ayò Mo Dúpè	God of Joy I Thank You	Joy, praise, and thanksgiving	God	<i>Olórun ayò</i> (God of joy)	None
36	O Tí Se O Bàbá Tí Sé O	He Has Done It Father Has Done It	Testimony and thanksgiving	Worshipers and indirect to God	None	<i>àtẹwọ́</i> (hand clapping may serve as an instrumental accompaniment in Yoruba culture)
37	Opé L'ó Yẹ Ọ	You Deserve Thanks	Thanks, and praise	God	<i>Bàbá Olóre</i> (gracious Father), <i>Olórun Ọba</i> (God the king)	None
38	Gbo Opé Mi Olúwa	Accept My Thanks, Lord	Thanks- giving	Lord	None	<i>òsùbà</i> and <i>sára</i> (Yoruba ways of giving thanks or appreciation to a superior)
39	Ijó L'èmi Ó Ma Jó	I Will Keep on Dancing	Joy, thanksgiving salvation, justification -on, praise, and dancing.	God, self, and other worshipers	<i>Olùgbàlà</i> (Savior)	<i>Ijó</i> (Dancing)
40	Awa Nàà Rée Olúwa	We Are Here Lord	Thanks- giving	Lord	None	None

Table A2 continued

No	Orin Idárayá First lines titles		Themes	Object of Address	Divine Title and Images	Cultural Reflection
	Yoruba	English				
41	Bàbá Mo Dúpé	Father, I Give Thanks	Thanks-giving	God	None	None
42	O Şeun O Bàbá	Thank You, Father	Thanks-giving and praise	Jesus Christ	<i>Bàbá</i> (used for Jesus)	<i>Bàbá</i>
43	Mélò Ni Ó Rò Nínú Ore	How will I Recount of the Good	Thanks-giving	God the Father and God the Son	<i>Ore</i> and <i>yanrin okun</i> (goodness and sand of the sea)	None
44	Tani Ká F'opé Fún?	To Whom Shall We Offer Thanks?	Praise, thanks-giving, and exhortation -on to Praise	Fellow worshipers and indirect Praise to Jesus	None	None
45	Bàbá O Şé	Father Thank You	Thanks-giving	Jesus	<i>Bàbá</i> (used for Jesus)	<i>Bàbá</i>
46	Iwo L'opé Ye	You Are Worthy of Thanks	Praise and Thanks-giving	Jesus	None	None
47	Idè Mi Já	My Bond Is Broken	deliverance, praise, thanks-giving, and testimony	Fellow worshipers, self, and Jesus	<i>Idè</i> and <i>Èwòn</i> (image of bond and chain)	None
48	Agbára Èsù Dà?	Where Is Satan's Power?	Testimony, victory, power, assurance, and Jesus' power over other powers	Indirect praise of Jesus, self, fellow worshipers, unbeliever and Forces of darkness	None	<i>Esù</i> (Satan)

Table A2 continued

No	Orin Idárayá First lines titles		Themes	Object of Address	Divine Title and Images	Cultural Reflection
	Yoruba	English				
49	Halleluyah Jésù J'òba	Hallelu- jah, Jesus Is King	Victory, assurance testimony, and praise	Indirect praise to Jesus, other worshippers & Satan	<i>Ọba</i> (King)	<i>Ọba</i> (King)
50	Dìde T'ogun- Togun	Arise As a warrior	Prayer, God as a warrior, and deliverance	God	<i>t'ogun-togun</i> (warrior) <i>agbára</i> (might)	None
51	Ohun Kóhun	Whatever	Prayer and commitment	Trinity	<i>Métalókan</i> (Trinity)	None
52	Agbára Nbe Nínú Èjè Jésù	There Is Power in The Blood of Jesus	Testimony, assurance, and power	Fellow worshippers, unbelievers, Satan, and forces of darkness	None	<i>èjè</i> (blood)
53	Mo L'áyò	I Have Joy	Joy and testimony	Self, fellow worshippers , and unbelieving world	None	None
54	Kò S'ágbára Tó Dàbí Ti Jésù	There Is No Power Like That of Jesus	Testimony, assurance, and superiority of Jesus' Power	Indirect praise to Jesus, self, fellow worshippers, unbelieving world, Satan, and evil power	None	None
55	O Sé Bàbá	Thank You, Father	Thanks, praise, and deliverance	God the Father and God the Son	<i>Bàbá</i> (God the Father) <i>Ọmọ</i> (God the Son)	<i>Bàbá</i>
56	Ìbùkún Tí Mo Rí Gbà	The Blessing I Have Received	Assurance and testimony	Self and fellow worshippers	None	None

Table A2 continued

No	Orin Idárayá First lines titles		Themes	Object of Address	Divine Title and Images	Cultural Reflection
	Yoruba	English				
57	Inú Mi Dùn Torí Mo J'ẹ Onígbaḡ bò	I Am Happy Because I Am a Christian	Joy and testimony	Self and other believers	None	None
58	Ìràwò Wa Sì Ma Tàn Si,	Our Stars Will Shine More	Joy, assurance, and testimony	Fellow believers & the unbelieving world	Ìràwò (Star)	Ìràwò (Star)
59	Jésù Ẹ Fún Mi	Jesus Did It for Me	Thanks, and testimony	Jesus, fellow worshippers, and unbelievers	Bàbá (used for Jesus)	Bàbá
60	Mo Yege Halleluy ah Mo Yege	I Have Overcome Hallelujah I Have Overcome	Joy and testimony	Self	ómọḡe (virgin)	None
61	Jésù Nìkan	Jesus Alone	Praise, assurance, and testimony	Fellow worshippers, Self, and indirect praise to Jesus	Bàbá (used for Jesus)	Bàbá
62	Iwọ Ló Tò Bẹẹ	You Are Most Worthy	Praise and worship	God the Father and God the Son	None	None
63	No 1 Miracle	First Miracle	Praise and testimony	Self and fellow worshippers	Image of God singing and playing an instrument	Orin and Ijó (singing and dancing are ways of expressing thankfulness and joy in Yoruba culture)
64	Emi Pẹlú Wọn Ni Yìò Kọ	I Will Join Them to Sing	Assurance and testimony	Self, believers, and unbelieving world	Image of a child of God worshiping before the throne of God	None

Table A2 continued

No	Orin Idárayá First lines titles		Themes	Object of Address	Divine Title and Images	Cultural Reflection
	Yoruba	English				
65	Léyìn Jésù Kò Sènikan O	Beside Jesus There Is No Other	Praise, testimony, assurance, and exhortation	Self, believers, and unbelievers	<i>Ọba mímó</i> (Holy king) <i>Bàbá mímó</i> (Holy father), <i>Atófàratì</i> (one upon whom we can lean) <i>Alágbára</i> (Mighty one) and <i>Atóbijú</i> (Great one)	<i>Ọba mímó</i> (Holy king) <i>Bàbá mímó</i> (Holy father), <i>Atófàratì</i> (one upon whom we can lean) <i>Alágbára</i> (Mighty one) and <i>Atóbijú</i> (Great one)
66	Alágbára	Mighty	Praise, assurance, and testimony	Jesus	<i>Alágbára</i> (Mighty)	None
67	Agbára Bàbá Ká O	Father's Power Is Sufficient	Praise, testimony, and assurance	Self, indirect praise to Jesus, believer, and unbelieving world	<i>Bàbá</i> (use for Jesus)	<i>Bàbá</i>
68	Èrù Re Mbà Mí	I Fear You	Praise and the greatness of God	God	<i>Ọba</i> (King)	<i>Ọba tó fi dí ayé sòlè</i> (creator of the whole world)
69	Mo Tì Mọ Ọnà Ìyè Yí Ná	I Have Known the Way of Salvation Already	Assurance and testimony	Fellow believers and unbelieving world	<i>ọ̀nà ìyè</i> (way to salvation)	None
70	Jésù N Gbàlà	Jesus Saves	Testimony, and invitation	Indirect praise to Jesus, self, and unbelievers	None	None
71	Mo L'òrẹ Kan	I Have a Friend	Praise, testimony, and assurance	Indirect praise to Jesus, Self, believers, and unbelievers	None	None

Table A2 continued

No	Orin Idarayá First lines titles		Themes	Object of Address	Divine Title and Images	Cultural Reflection
	Yoruba	English				
72	B'íná Bájó	If Fire Is Burning	Commitment and discipleship	Self & Jesus	None	None
73	Orò Ti Mo B'aráyé Sọ	The Conversation I Had with the World	Assurance and exhortation to pray	Self	<i>Elédà</i> (Creator)	None
74	Gbogbo Agbára	All Power	Power, Victory, Superiority of Jesus' power, and Assurance	Jesus	None	<i>àjé</i> (witch) and <i>oşó</i> (wizard)
75	Oun L'oba	He Is King	Praise	Believers, unbelievers, and indirect praise to Jesus	<i>Oba</i> (King)	<i>l'Oba àwon oba</i> (King of kings)
76	Orúko Jésù Yi L'agbára	The Name of Jesus Is Powerful	Praise, assurance, and testimony	Indirect praise to Jesus, believers, unbelievers, Satan, and Forces of darkness	None	Orúko (name)
77	Iyanu L'olúwa	Wonderful Is Lord	Praise and testimony	Jesus, self, believers, and <i>òtá</i> (enemy)	<i>Iyanu</i> (Wonderful) <i>Olúwa</i> (Lord)	<i>òtá</i> (enemy)
78	Iwo Lorísun Ayò Mi	You Are the Source of My Joy	Joy and testimony	Jesus	None	None
79	Bàbá F'agbára Re Hàn	Father Manifest Your Power	Prayer	Jesus	<i>Oba</i> (King)	<i>Bàbá</i>

Table A2 continued

No	Orin Idarayá First lines titles		Themes	Object of Address	Divine Title and Images	Cultural Reflection
	Yoruba	English				
80	Oloóre Ọfẹ	Gracious One	Praise and invocation	God	<i>Oloóre ọfẹ</i> (Gracious One), <i>Elérù níyìn</i> (fearful in praises) <i>Olórun àgbáyé</i> (God of the whole universe)	None
81	Wá Wá Wá Èmí Mímọ	Come, Come, Come Holy Spirit	Invocation, Holy Spirit, prayer, and power of God/Spirit	Holy Spirit	<i>Èmí Mímọ</i> (the Holy Spirit), <i>Èmí Olórun</i> (Spirit of God), <i>Alágbára</i> , (Almighty One)	Invocation
82	Wá Lò Mí Olórun Mí	Come and Use Me, My God	Prayer and commit- ment	God	None	None
83	Èní Bá More Jésù	Those Who Know the Blessing of Jesus	Praise and exhortation to Praise	Jesus and believers	Jesus is referred to as <i>Ọgbìgbà ti ngba ẹlẹsẹ</i> (Deliverer of sinners) and <i>Oba</i> (King).	None
84	Gb'álán u Dìde Sì Mí	Raise Helper for Me	Prayer	God	None	None
85	Oba Ti Ndarí Afẹfẹ	The King Who Directs the Wind	Prayer	God	<i>Oba</i> (God is referred to as King)	None
86	Jẹ Kí Ìjoba Ré Dé	Let Your Kingdom Come	Prayer	God	None	None
87	Wọ'nú Mí O	Enter Me	Prayer and invocation	Holy Spirit	None	None
88	Ibà Rẹ Jésù	I Salute You, Jesus	Praise and invocation	Jesus	<i>Bàbá</i> (Father) <i>Omo Olórun</i> (Son of God)	<i>Ibà</i> (salute or homage), <i>Bàbá</i> (Father)

Table A2 continued

No	<i>Orin Idárayá</i> First lines titles		Themes	Object of Address	Divine Title and Images	Cultural Reflection
	Yoruba	English				
89	F'owo Tomí O Jésù	Touch Me, Jesus	Prayer	Jesus	None	None
90	Tiyìn, Tiyìn	With Praise	Praise and commitment	God	<i>Olórun Oba</i> (God the King)	<i>Tiyìn, tiyìn</i> (with praise)

APPENDIX 3

THEMES AND THEIR CORRESPONDING CHORUSES

Table A3. Themes and their corresponding choruses

No	Theme	<i>Orin Idárayá</i> First Lines Titles	
		Yoruba	English
1	Praise		
		#3 Alpha Omega	Alpha Omega
		#4 Oyígíyigì Olú-Ọrun	Oyígíyigì Owner of Heaven
		#5 Awa Yin Ọ Ọlórun Wa	We Praise You Our God
		#7 La Ẹnu Rẹ Kí O Yin Olúwa	Open Your Mouth and Praise the Lord
		#8 Olúwa Orúko Rẹ Ti Níyìn Tó	O Lord, How Excellent Is Your Name
		#9 Ó Ga Jù, Ó Tóbi	He Is the Most High and Big
		#10 Ẹ Bá Mi Yin Jèsù	Join Me to Praise Jesus
		#11 Iyìn Ogo Ye Ọ	Praises and Glory Befit You
		#12 Iyanu L'olúwa	Wonderful Is the Lord
		#13 Alpha Omega	Alpha Omega
		#14 Halleluyah Méje O Tò	Seven Hallelujahs Are Not Enough
		#15 T'á L'ábá Fi Ọ Wé	With Whom Can We Compare You
		#19 Mo L'olúwa Tótó Gbólúlé	I Have a Lord Who Is Dependable
		#20 Sẹkẹsẹkẹ Kò Sí L'ẹsẹ Mi	Shackles Are Not on My Legs
		#21 Ẹ Bá Mi Gbé Jèsù Ga	Help Me Extol Jesus
		#22 Jèsù Mi Şeun Şeun	My Jesus Thank You
		#23 Ọpẹ Mi Kòito	My Thankfulness Is Not Yet Enough
		#28 Ẹ Wá W'ohun T'Olúwa Şe	Come and See What the Lord Has Done
		#30 Iwo L'opẹ Ye	You Are Worthy of Thanks
		#32 Olùfẹ Ọkàn Mi	Lover of My Soul
		#33 Iwo Ni Mo Wá Gbé Ga	It Is You I Have Come To lift up
		#34 Ẹ Bá Mi Gbé Jèsù Ga	Help Me To Exalt Jesus
		#35 Ọlórun Ayò Mo Dúpẹ	God of Joy I Thank You
		#37 Ọpẹ L'ó Ye Ọ	You Deserve Thanks
		#39 Ijó L'ẹmi O Ma Jó	I Will Keep on Dancing

Table A3 continued

No	Theme	Orin Idarayá First Lines Titles	
		Yoruba	English
1	Praise		
		#42 O Şeun O Bàbá	Thank You, Father
		#44 Tani Ká F'opé Fún?	To Whom Shall We Offer Thanks?
		#46 Iwo L'opé Ye	You Are Worthy of Thanks
		#47 Idè Mi Já	My Bond Is Broken
		#49 Halleluyah Jèsù J'oba	Hallelujah, Jesus Is King
		#55 O Şé Bàbá	Thank You, Father
		#61 Jèsù Nikan	Jesus Alone
		#62 Iwo Ló Tó Bèè	You Are Most Worthy
		#63 No 1 Miracle	First Miracle
		#65 Léyìn Jèsù Kò Sènikan O	Beside Jesus There Is No Other
		#66 Alágbára	Mighty
		#67 Agbára Bàbá Ká O	Father's Power Is Sufficient
		#68 Èrù Rẹ Mbà Mí	I Fear You
		#71 Mo L'orẹ Kan	I Have a Friend
		#75 Oun L'oba	He Is King
		#76 Orúkọ Jèsù Yi L'ágbára	The Name of Jesus Is Powerful
		#77 Iyanu L'olúwa	Wonderful Is Lord
		#80 Oloóre Ofẹ	Gracious One
		#83 Èní Bá More Jèsù	Those Who Know the Blessing of Jesus
		#88 Ibà Rẹ Jèsù	I Salute You, Jesus
		#90 Tiyìn, Tiyìn	With Praise
2	Testimony		
		#1 Kíni Ni Ayò Rẹ	What Was Your Joy
		#2 Aláyò Ni Mí	I Am a Joyous Person
		#5 Awa Yin O Olórún Wa	We Praise You Our God
		#6 Èmi Ni Jèsù Fé	I Am the One Jesus Loves
		#8 Olúwa Orúkọ Rẹ Ti Niyìn Tó	O Lord, How Excellent Is Your Name
		#9 O Ga Jù, O Tóbi	He Is the Most High And Big

Table A3 continued

No	Theme	Orin Idárayá First Lines Titles	
		Yoruba	English
2	Testimony		
		#10 È Bá Mi Yin Jésù	Join Me to Praise Jesus
		#12 Iyanu L'olúwa	Wonderful Is the Lord
		#19 Mo L'ólúwa Tótó Gbólúlé	I Have a Lord Who Is Dependable
		#20 Šékéšékè Kò Sí L'èšè Mi	Shackles Are Not on My Legs
		#23 Ope Mi Kòito	My Thankfulness Is Not Yet Enough
		#28 È Wá W'ohun T'Olúwa Se	Come and See What the Lord Has Done
		#29 Mo Ti Gba Léta Ayò	I Have Received A Letter of Joy
		#32 Olùfè Okàn Mi	Lover of My Soul
		#36 Ó Tí Se O Bábá Tí Sé O	He Has Done It Father Has Done It
		#47 Idè Mi Já	My Bond Is Broken
		#48 Agbára Èsù Dà?	Where Is Satan's Power?
		#49 Halleluyah Jésù J'oba	Hallelujah, Jesus Is King
		#52 Agbára Nbe Ninú Ejè Jésù	There Is Power in The Blood of Jesus
		#53 Mo L'áyò	I Have Joy
		#54 Kò S'ágbára Tó Dàbí Ti Jésù	There Is No Power Like That of Jesus
		#56 Ibùkún Tí Mo Rí Gbà	The Blessing I Have Received
		#57 Inú Mi Dùn Torí Mo J'è Onígbàgbó	I Am Happy Because I Am a Christian
		#58 Iràwò Wa Sì Ma Tàn Si,	Our Stars Will Shine More
		#59 Jésù Še Fún Mi	Jesus Did It for Me
		#60 Mo Yege Halleluyah Mo Yege	I Have Overcome Hallelujah I Have Overcome
		#61 Jésù Nikan	Jesus Alone
		#63 No 1 Miracle	First Miracle
		#64 Èmi Pèlú Wòn Ni Yíò Kọ	I Will Join Them to Sing
		#65 Léyin Jésù Kò Sènikan O	Beside Jesus There Is No Other
		#66 Alágbára	Mighty
		#67 Agbára Bábá Ká O	Father's Power Sufficient
		#69 Mo Ti Mọ Onà Iyè Yí Ná	I Have Known the Way of Salvation Already
		#70 Jésù N Gbalà	Jesus Saves
		#71 Mo L'òrè Kan	I Have a Friend
		#76 Orúko Jésù Yi L'ágbára	The Name of Jesus Is Powerful
		#77 Iyanu L'olúwa	Wonderful Is Lord
		#78 Íwọ Lorísun Ayò Mi	You Are the Source of My Joy

Table A3 continued

No	Theme	Orin Idárayá First Lines Titles	
		Yoruba	English
3	Assurance		
		#1 Kíni Ni Ayò Rẹ	What Was Your Joy
		#17 Mò Nwoju Rẹ Olórun Mi	I Am Looking unto Your Face My God
		#19 Mo L'ólúwa Tótó Gbójúlé	I Have a Lord Who Is Dependable
		#48 Agbára Esù Dà?	Where Is Satan's Power?
		#49 Halleluyah Jèsù J'oba	Hallelujah, Jesus Is King
		#52 Agbára Nbe Nínú Ejẹ Jèsù	There Is Power in The Blood of Jesus
		#54 Kò S'agbára Tó Dàbí Tí Jèsù	There Is No Power Like That of Jesus
		#56 Ibùkún Tí Mo Rí Gbà	The Blessing I Have Received
		#58 Iràwò Wa Sì Ma Tàn Si,	Our Stars Will Shine More
		#61 Jèsù Nìkan	Jesus Alone
		#64 Emi Pèlú Wọ̀n Ni Yìò Kọ	I Will Join Them to Sing
		#65 Lẹ̀yin Jèsù Kò Sẹ̀nikan O	Beside Jesus There Is No Other
		#66 Alágbára	Mighty
		#67 Agbára Bàbá Ká O	Father's Power Is Sufficient
		#69 Mo Tí Mọ Ọ̀nà Iyè Yí Ná	I Have Known the Way of Salvation Already
		#71 Mo L'òrẹ Kan	I Have a Friend
		#73 Ọ̀rọ̀ Tí Mo B'aráyé Sọ	The Conversation I Had with The World
		#74 Gbogbo Agbára	All Power
		#76 Orúkọ Jèsù Yì L'ágbára	The Name of Jesus Is Powerful
4	Thanksgiving		
		#22 Jèsù Mi Seun Seun	My Jesus Thank You
		#30 Iwọ L'opé Ye	You Are Worthy of Thanks
		#35 Olórun Ayò Mo Dúpẹ	God of Joy I Thank You
		#36 O Tí Se O Bàbá Tí Sé O	He Has Done It Father Has Done It
		#37 Opé L'ó Ye O	You Deserve Thanks
		#38 Gbọ Opé Mi Olúwa	Accept My Thanks, Lord
		#39 Ijọ L'emi O Ma Jó	I Will Keep on Dancing
		#40 Áwa Náà Rée Olúwa	We Are Here Lord
		#41 Bàbá Mo Dúpẹ	Father, I Give Thanks
		#42 O Seun O Bàbá	Thank You, Father
		#43 Mèlò Ni O Rò Nínú Ore	How will I Recount the good
		#44 Tani Ká F'opé Fún?	To Whom Shall We Offer Thanks?
		#45 Bàbá O Sé	Father Thank You
		#46 Iwọ L'opé Ye	You Are Worthy of Thanks
		#47 Idè Mi Já	My Bond Is Broken
		#55 O Sé Bàbá	Thank You, Father
		#59 Jèsù Se Fún Mi	Jesus Did It for Me

Table A3 continued

No	Theme	Orin Idárayá First Lines Titles	
		Yoruba	English
5	Prayer		
		#16 Iri Orun S'òkalẹ̀	Heavenly Dew Come Down
		#17 Mò Nwoju Re Ọlórun Mi	I Am Looking unto Your Face My God
		#25 Ogo Yií	This Glory
		#26 Tire Ní Olúwa	All Are Yours Lord
		#31 Emi Ni O Lò Fogo Re	Use Me for Your Glory
		#50 Dide T'ogun-Togun	Arise As a Warrior
		#51 Ohun Kóhun	Whatever
		#79 Bàbá F'agbára Re Hàn	Father Manifest Your Power
		#81 Wá Wá Wá Emí Mímó	Come, Come, Come Holy Spirit
		#82 Wá Lò Mí Ọlórun Mi	Come and Use Me, My God
		#84 Gb'álanu Dide Sí Mi	Raise Helper for Me
		#85 Oba Ti Ndarí Afẹ́fẹ́	The King Who Directs the Wind
		#86 Jẹ Kí Ijoba Re Dé	Let Your Kingdom Come
		#87 Wọ'nú Mi O	Enter Me
		#89 F'owọ Tọmi O Jesús	Touch Me, Jesus
6	Exhortation		
		#7 La Enu Re Kí O Yin Olúwa	Open Your Mouth and Praise the Lord
		#10 E Bá Mi Yin Jesús	Join Me to Praise Jesus
		#14 Halleluyah Méje O Tò	Seven Hallelujahs Are Not Enough
		#21 E Bá Mi Gbé Jesús Ga	Help Me Extol Jesus
		#23 Opẹ Mi Kòito	My Thankfulness Is Not Yet Enough
		#24 E Bá Mi Rábàbà Fọba Ogo	Join Me to Grovel for the King of Glory
		#28 E Wá W'ohun T'Olúwa Se	Come and See What the Lord Has Done
		#34 E Bá Mi Gbé Jesús Ga	Help Me To Exalt Jesus
		#44 Tani Ká F'opẹ Fún?	To Whom Shall We Offer Thanks?
		#65 Léyin Jesús Kò Sẹnikan O	Beside Jesus There Is No Other
		#73 Orọ Ti Mo B'aráyé Sọ	The Conversation I Had with The World
		#83 Ení Bá More Jesús	Those Who Know the Blessing of Jesus

Table A3 continued

e	Theme	Orin Idárayá First Lines Titles	
		Yoruba	English
7	Joy	#1 Kíni Ni Ayò Re	What Was Your Joy
		#2 Aláyò Ni Mí	I Am a Joyous Person
		#6 Èmi Ni Jèsù Fẹ	I Am the One Jesus Loves
		#29 Mo Ti Gba Lẹta Ayò	I Have Received a Letter of Joy
		#35 Olórun Ayò Mo Dúpẹ	God of Joy I Thank You
		#39 Ijó L'ẹmi O Ma Jó	I Will Keep on Dancing
		#53 Mo L'áyò	I Have Joy
		#57 Inú Mi Dùn Torí Mo J'ẹ Onígbaḡbó	I Am Happy Because I Am a Christian
		#58 Iráwò Wa Si Ma Tàn Si,	Our Stars Will Shine More
		#60 Mo Yege Halleluyah Mo Yege	I Have Overcome Hallelujah I Have Overcome
		#78 Iwọ Lorisun Ayò Mi	You Are the Source of My Joy
8	Commitment		
		#18 Emi O Gbé O Ga	I Will Extol You
		#26 Tire Ní Olúwa	All Are Yours, Lord.
		#27 Mà F'owó Mi Yín O Lógo	I Will Glorify You with My Money
		#32 Olùfẹ Ọkàn Mi	Lover of My Soul
		#51 Ohun Kóhun	Whatever
		#72 B'íná Bájó	If Fire Is Burning
		#82 Wá Lò Mí Ọlórun Mi	Come and Use Me, My God.
		#90 Tiyin, Tiyin	With Praise
9	Invocation		
		#15 T'à L'àbá Fi O Wé	With Whom Can We Compare You
		#16 Iri Ọrun S'òkalẹ	Heavenly Dew Come Down
		#80 Oloóre Ọfẹ	Gracious One
		#81 Wá Wá Wá Èmi Mímó	Come, Come, Come Holy Spirit
		#87 Wọ'nú Mi O	Enter Me
		#88 Ibà Re Jèsù	I Salute You, Jesus
10	Deliverance		
		#29 Mo Ti Gba Lẹta Ayò	I Have Received a Letter of Joy
		#47 Idè Mi Já	My Bond Is Broken
		#50 Dide T'ogun-Togun	Arise As a Warrior
		#55 O Sẹ Bábá	Thank You, Father

Table A3 continued

No	The me	Orin Idárayá First Lines Titles	
		Yoruba	English
11	Victory		
		#48 Agbára Èsù Dà?	Where Is Satan's Power?
		#49 Halleluyah Jèsù J'ọba	Hallelujah Jesus Is King
		#74 Gbogbo Agbára	All Power
12	Supremacy of Jesus' Power		
		#48 Agbára Èsù Dà?	Where Is Satan's Power?
		#54 Kò S'ágbára Tó Dàbí Ti Jèsù	There Is No Power Like That of Jesus
		#74 Gbogbo Agbára	All Power
13	Worship		
		#4 Oyígyigì Olú-Ọrun	Oyígyigì Owner of Heaven
		#62 Iwọ Ló Tó Bẹ̀ẹ̀	You Are Most Worthy
14	Love		
		#6 Èmi Ni Jèsù Fẹ̀	I Am the One Jesus Loves
		#32 Olùfẹ̀ Ọkàn Mí	Lover of My Soul
15	Greatness of God		
		#9 O Ga Jù, O Tóbi	He Is the Most High and Big
		#68 Èrù Rẹ̀ Mbà Mí	I Fear You
16	Dance		
		#20 Sẹ̀kẹ̀şẹ̀kẹ̀ Kò Sí L'ẹ̀şẹ̀ Mí	Shackles Are Not on My Legs
		#39 Ijọ L'ẹ̀mi Ó Ma Jó	I Will Keep on Dancing
17	Discipleship		
		#26 Tìrẹ̀ Ní Olúwa	All Are Yours Lord
		#72 B'íná Bánjọ	If Fire Is Burning
18	Salvation/ Redemption		
		#6 Èmi Ni Jèsù Fẹ̀	I Am the One Jesus Loves
		#10 È Bá Mí Yin Jèsù	Join Me to Praise Jesus
19	God's supremacy over other gods		
		15 T'à L'àbá Fì Ọ Wé	With Whom Can We Compare You?

Table A3 continued

No	Theme	Orin Idárayá First Lines Titles	
		Yoruba	English
20	Power		
		#48 Agbára Èsù Dà?	Where Is Satan's Power?
		#74 Gbogbo Agbára	All Power
21	Friendship		
		#6 Emi Ni Jésù Fẹ	I Am the One Jesus Loves
22	Freedom		
		#20 Sẹkẹşẹkẹ Kò Sí L'ẹşẹ Mi	Shackles Are Not on My Legs
23	Stewardship		
		#27 Mà F'owó Mi Yín Ọ Lógo	I Will Glorify You with My Money
24	Holy Spirit		
		#81 Wá Wá Wá Ẹmí Mímó	Come, Come, Come Holy Spirit
25	Attributes of God		
		#4 Oyígíyigì Olú-Ọrun	Oyígíyigì Owner of Heaven
26	Adoration		
		#11 Iyìn Ogo Yẹ Ọ	Praises Glory Befit You
27	Trust		
		#18 Ẹmí O Gbé Ọ Ga	I Will Extol You
		#19 Mo L'ólúwa Tótó Gbólúlé	I Have a Lord Who Is Dependable
28	God as a warrior		
		#50 Dide T'ogun-Togun	Arise As a Warrior
29	Power of God		
		#81 Wá Wá Wá Ẹmí Mímó	Come, Come, Come Holy Spirit
30	Providence		
		#17 Mò Nwoju Rẹ Ọlórun Mi	I Am Looking unto Your Face My God
31	Invitation		
		#70 Jésù N Gbàlà	Jesus Saves

APPENDIX 4

STAFF NOTATION OF *ORIN ÌDÁRAYÁ* CHORUSES

1. *Kini Ni Ayò Re*

Musical notation for the chorus 'Kini Ni Ayò Re'. It consists of four staves of music in a single system, all in a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the notes.

Ki ni a-yò re ni-gbà tí Jé-sù pè ò Ki ni a-yò re jò-wò so fún mi

5
Ki ni a-yò re ni-gbà tí Jé-sù pè ò Ó ò a-yò ó ò a-yò ni t'è-mi

9
A-yò a-yò ni t'è-mi A-yò a-yò ni t'è-mi o Ó ò a-yò ó ò a-yò ni t'è-

14
mi

2. *Aláyò Ni Mí*

Musical notation for the chorus 'Aláyò Ni Mí'. It consists of one staff of music in a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the notes.

A-lá-yò ni mí E-mi yìò ma yò Jé-sù la-yò mí È wá bá mí yò

3. *Alpha Omega*

Musical notation for the chorus 'Alpha Omega'. It consists of two staves of music in a single system, both in a treble clef with a key signature of one sharp (F-sharp) and a common time signature (C). The lyrics are written below the notes.

Al - pha, - O - me - ga, - Ì-wò ni mo fi-yin fún o Bà -

8
bá - - - Ì-wò ni mo fi - yin fún o Bà - bá - - -

4. Oyigiyigi Olú-Ọrun

Musical score for 'Oyigiyigi Olú-Ọrun' in 12/8 time. The score consists of three staves of music with lyrics underneath. The first staff starts with a treble clef and a 12/8 time signature. The lyrics are: O-yí gi - yi - gi O - lú - Ọ - run - - - A-tó-bá - ja - yé. The second staff starts with a measure rest of 4 measures, then continues with the melody. The lyrics are: Ẹ - lẹ - dá ohun gbo-gbo - Gbo-gbo à - gbá - yé i - bá mo-ri - ki Re - . The third staff starts with a measure rest of 7 measures, then continues with the melody. The lyrics are: Bá - wo ni - - - i - bá se òun tó.

5. Áwa Yin Ọ Ọlọrun Wa

Musical score for 'Áwa Yin Ọ Ọlọrun Wa' in 2/4 time. The score consists of four staves of music with lyrics underneath. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a repeat sign and ends with a double bar line and the word 'Fine'. The lyrics are: À - wa yin Ọ Ọ - lẹ - run wa À-wa jẹ-wọ Rẹ pé Ì-wọ l'Ọ-lú-wa. The second staff starts with a measure rest of 5 measures, then continues with the melody. The lyrics are: A-wọn mi-rán jẹ - wọ wi pé I-ná l'Ọ-lẹ-run wọn À-wọn mi-rán jẹ - wọ wi pé. The third staff starts with a measure rest of 8 measures, then continues with the melody. The lyrics are: O - wọ l'Ọ - lẹ - run wọn A-wọn mi-rán jẹ - wọ wi pé A - sọ l'Ọ - lẹ - run wọn. The fourth staff starts with a measure rest of 11 measures, then continues with the melody. It ends with a double bar line and the instruction 'D.S. al Fine'. The lyrics are: Sù - gbọn à - wa jẹ - wọ rẹ wi pé Ì - wọ l'Ọ - lú - wa.

6. Èmi Ni Jésù Fẹ̀

È-mi ni Jé - sù fẹ̀, Ó fẹ̀ mi yé - ye È-mi ni Jé -
 sù fẹ̀-ràn j'ẹ - ni - ké - ni lọ Ó rà mi pa - dà lọ - wọ i - ku ò - jì -
 A-yò i-gbà - là mi wá dí pù-pọ̀ rẹ-pẹ-ẹ Ẹ - ni - kan mbe
 t'ó fẹ̀ ràn - wa À Ó fẹ̀ wa I - fẹ̀
 Rẹ̀ ju ti - ye - kan - lọ À Ó fẹ̀ wa - - - - - Ò - rẹ̀
 a - yẹ̀ nkò wá si - lẹ̀ Bó - ni dùn ò - la le ko - rò
 Sù - gbón ò - rẹ̀ yìi kii tan - ni À Ó fẹ̀ wa

7. La Ẹ̀nú Rẹ̀ Kí O Yin Olúwa

La ẹ-nu rẹ̀ kí o yin O-lú-wa La ẹ-nu rẹ̀ kí o yin O-lú-wa
 La ẹ-nu rẹ̀ kí o yin O-lú-wa Yin O-lú-wa, O-lú-wa dá-ra - - -

8. Olúwa Orúkọ Rẹ Ti N'iyin Tó

O lú-wa, O-lú-wa wa O-rú-kọ Rẹ ti ní-yin tó Ni gbo - gbo a-
yé, O - rú - kọ Rẹ ti ní - yin tó

9. Ó Ga Jù, Ó Tóbi

Ó ga jù Ó tó - bi Ó ga È-dù-mà-rè
ga ju a - yé lọ

10. Ẹ Bá Mi Yin Jésù

Ẹ bá mi yin Jé - sù Ẹ bá mi gb'Ó - lú-wa ga Ì-ya-nu
l'ò-hun t'Ó - lú-wa ẹ Lá-yè mi o mo dú - pẹ Jé-sù gbà mi là mo ye-ge Jé-sù
wò mi san, mo ye - ge Jé - sù gbà mi là mo ye - ge

11. İyin Ògo Yẹ Ò



Ì - yin Ò - go yẹ Ò Ì - wọ Ò - lẹ - run mi



Ì - yin Ò - go yẹ Ò Jé - sù Ì - wọ l'Ò - ba à - won ọ - ba

12. İyanu L'Olúwa



Ì - ya - nu l'Ò - lú - wa - - - - Ó wá ş'a - yé mi




di - ya - nu - - - Ò - rọ mi wá j'ò - tá ló - jù È - mi n - wá n ş'a - kọ i - gbà - là




ş'a - kọ i - gbà - là ş'a - kọ i - gbà - là To - ri Jé - sù şè - 'ya - nu l'á - yé mi

13 Alpha Omega



Al - pha O - me - ga, Ba - ba Ì - wọ lẹ - pé yẹ Al - pha O - me - ga Jé - sù



ọ - pé yẹ Ò - - - - -

14. Halleluyah Méje Ò Tó

Hal-le - lu-yah mé - je ò tó rá-rá - - - Hal-le - lu-yah mé - je

7 ò pá-pò-jù F'ò-re tí Bà - bá şe - ni-nú a - yé mi Hal-le - lu-yah

14 mé - je ò pá-pò-jù *Fine* Al - le - lu-yah Al-le - lu-yah Al-le - lu-yah Al-le -

21 lu - yah Al - le - lu - yah Al - le - lu - yah Al - le - lu - yah *D.S. al Fine*

15. T'a L'à bá fi Ó Wé

T'a l'à bá fi Ó wé T'a ló lè bá Ó dó - gba T'a l'à bá fi Ó

6 wé T'a ló lè bá Ó dó - gba Ó - lò-run tó j'Ó-lò-run lọ T'a l'à bá fi Ó

12 wé

16. Ìri Ọrun S'òkalẹ

Ì-ri ọ-run s'ọ - ka - lẹ, ko wá gbé wa ró - - À-dá-
 5 bà ọ - run s'ọ - ka - lẹ ko wá gbé wa wọ
 9 Rọ-jò à - á - nú Rẹ Lé wa ní o - ri Lẹ-yin
 13 i - pà-dé wa yi Jẹ ká ri Ọ ká tó lọ

17. Mò Nwojú Rẹ Ọlọrun Mi

Mò nwo-jú Rẹ Ọ-lọ-run mi Mò nwo-jú Rẹ
 7 E - lẹ-dá mi B'ọ-mọ - kùn-rin tí ní - wo ọ-wọ Bà-bá rẹ
 13 B'ọ-mọ - bin-rin tí ní - wo ọ-wọ i - ya rẹ Ni mò nwo Jé - sù tí-tí
 19 yìò fí dá mi ló - - - lá

18. È-mi Ó Gbé Ọ Ga




È-mi yìò gbé Ọ ga, Ọ - lọ-run mi È-mi yìò gbé Ọ ga, Ọ - lọ-run

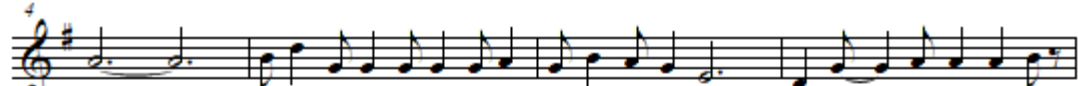


mi È-mi yìò gbé Ọ ga, Ọ - lọ-run mi ju gbo-gbo ò - ri-sà tí níbẹ lá - yé.

19. Mo L'Ólúwa Tótó Gbójulé



Mo l'Ó - lú-wa tó-tó Gbó - jú - lé - - - Mo l'Ó - lù-gbà - lá tó lá - gbá -



ra - - - A-yé è-sù è-sẹ ko le gbà mí lọ-wọ Rẹ Bà-bá - mo sin mi lé



0

20. Şẹkẹşẹkẹ Kò Sí L'ẹşẹ Mi



Şẹ-ké - şẹ-kẹ kò sí l'ẹ - şẹ mi - - - à - gá-dá - go-do kò sí lé - nu



mi o - - - mà-á kọ-rin mà-á kọ-rin mà-á jó - - - -

21. È Bá Mi Gbé Jèsù Ga

Musical score for 'È Bá Mi Gbé Jèsù Ga'. The score is written in a single system with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody consists of two lines of music. The first line contains the lyrics: È bá mi gbé Jé - sù yí ga Ọ-ba ní - lá Ọ-ba tó ga ẹ gbé - Jé-sù - yí. The second line starts with a measure rest (7) and contains the lyrics: ga È - dù - mà - rè Ọ - ba tó ga - - - .

È bá mi gbé Jé - sù yí ga Ọ-ba ní - lá Ọ-ba tó ga ẹ gbé - Jé-sù - yí

ga È - dù - mà - rè Ọ - ba tó ga - - -

22. Jèsù Mi Şeun Şeun

Musical score for 'Jèsù Mi Şeun Şeun'. The score is written in a single system with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody consists of three lines of music. The first line contains the lyrics: Jé-sù mi şeun şeun Ọ-lọ-run mi şeun şeun Mǎ bẹ-rẹ mọ-lẹ Mǎ gbé ga Mǎ. The second line starts with a measure rest (4) and contains the lyrics: gbé Jé - sù mi gẹ - gẹ Ọ-wọ mi ló-kẹ ya - ya Mǎ k'ál-le - lu-yah rẹ-pe - te. The third line starts with a measure rest (7) and contains the lyrics: Jé - sù mi şeun şeun Ọ - lọ - run mi şeun şeun.

Jé-sù mi şeun şeun Ọ-lọ-run mi şeun şeun Mǎ bẹ-rẹ mọ-lẹ Mǎ gbé ga Mǎ

gbé Jé - sù mi gẹ - gẹ Ọ-wọ mi ló-kẹ ya - ya Mǎ k'ál-le - lu-yah rẹ-pe - te

Jé - sù mi şeun şeun Ọ - lọ - run mi şeun şeun

23. Ọpẹ Mi Kòitó

Musical score for 'Ọpẹ Mi Kòitó'. The score is written in a single system with a treble clef, a key signature of two sharps (D major), and a 12/8 time signature. The melody consists of three lines of music. The first line contains the lyrics: Ọ - pẹ mi kò i tó o - - - o-jo - jú-mọ ni n'ó ma. The second line starts with a measure rest (4) and contains the lyrics: dú - - - ọ - pẹ mi kò i tó o - - - o-jo - jú-mọ ni n'ó ma. The third line starts with a measure rest (8) and contains the lyrics: yọ - - - .

Ọ - pẹ mi kò i tó o - - - o-jo - jú-mọ ni n'ó ma

dú - - - ọ - pẹ mi kò i tó o - - - o-jo - jú-mọ ni n'ó ma

yọ - - -

24. Ẹ Bá Mi Rábàbà Fọba Ọgo

Ẹ bá mi rá bá - bá f'Ọ - ba - ọ - go Ọ - ba a - tẹ - rẹ - rẹ
 7
 ká - - - ri a - yẹ

25. Ọgo Yii

Ọ - go yii - O - wa yèè ọ - go yii - - - Ọ - go yii - O - lú - wa
 7
 go yii - - - Má ẹ - jẹ kó bà - jẹ - - - Má ẹ - jẹ kó bà - jẹ -
 12
 Má ẹ - jẹ kó bà - jẹ - - - O - lú - wa, Yèè ọ - go yii

26. Tیره Ni Olúwa

Tí - rẹ ni O - lú - wa - - - mo fí sí - lẹ fún Ọ - - -
 5
 Ọ - rọ mi ọ - sán mi a - lẹ mi o Tí - rẹ ni Ọ - lú - wa - - -

27. Mǎ F'owó Mi Yin Ó Lógo

Mǎ f' - o - wó mi yin Ó - ló - go mǎ f' - o - hun ti mo ni

7
yin Ó - Bà - bá È - rè kí ló lè - jé fún mi Ni - gbà -

14
ti mo bá ti wọ - nú i - lẹ lọ È - rù - pẹ lẹ kò lẹ yin Ó go o Bà - bá

21
Mǎ - - - mó

28. È Wá W'ohun T'Ólúwa Şe

È wá w'ohun t'Ó - lú - wa şe fún mi _____ è wá w'ohun t'Ó - lú - wa

4
şe fún mi _____ è wá w'ohun t'Ó - lú - wa şe fún mi _____

7
_____ è wá w'ohun t'Ó - lú - wa şe fún mi _____ è - yi ló mú mi dú - pẹ o _____

11
_____ è - yi ló mú mi dú - pẹ o _____ Mo lé - yi ló mú mi dú - pẹ o _____

29. Mo Ti Gba Lẹ̀tà Ayọ̀

Musical notation for 'Mo Ti Gba Lẹ̀tà Ayọ̀' in 3/4 time. The melody is written on a single staff with a treble clef and a key signature of one flat. The lyrics are: Mo ti gba lẹ̀ - tà a - yọ̀ ___ mo ti gba lẹ̀ - tà a - yọ̀ ___ mo ti gba lẹ̀ - tà a - yọ̀ È - mi ò ni sẹ - rú ___ a - yé mọ

30. Ìwọ L'Ọpẹ̀ Yẹ

Musical notation for 'Ìwọ L'Ọpẹ̀ Yẹ' in 8/8 time. The melody is written on a single staff with a treble clef and a key signature of one flat. The lyrics are: Ì - wọ l'ọ - pẹ̀ yẹ, Ì-wọ, i-wọ, i-wọ, i-wọ; Ì - wọ ni yin yẹ, Ì-wọ, i-wọ, i-wọ, i-wọ, Ì - wọ l'ọ - pẹ̀ yẹ o - Ọ - lẹ - run a - yọ

31. Èmi Ni O Lò Fọgo Rẹ

Musical notation for 'Èmi Ni O Lò Fọgo Rẹ' in 8/8 time. The melody is written on a single staff with a treble clef and a key signature of one flat. The lyrics are: È-mi ni o lò fọ - go - rẹ O - lú - wa má fọ - kú - ta rọ - pọ mi o Ọ - ba Mí - mọ

32. Olùfẹ̀ Ọkàn Mi

O - lù-fẹ̀ ọ - kàn mi ma kọ-rin ma gbé ọ ga O - lù-fẹ̀ ọ -
kàn mi ma kọ - rin ma gbé ọ ga _____

The musical notation for 'Olùfẹ̀ Ọkàn Mi' consists of two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody starts with a quarter rest, followed by a series of eighth and quarter notes. The lyrics 'O - lù-fẹ̀ ọ - kàn mi ma kọ-rin ma gbé ọ ga O - lù-fẹ̀ ọ -' are written below the staff. The second staff starts with a measure rest marked with a '4', followed by a melody of eighth and quarter notes. The lyrics 'kàn mi ma kọ - rin ma gbé ọ ga _____' are written below this staff.

33. Ì-wọ Ni Mo Wá Gbé Ga

Ì-wọ ni mo wá gbé ga - Ì-wọ ni mo wá fí-yín fún -
- Ọ-lọ-run mi___ tón gbé ní- bi gi - ga___ Ì-wọ ni mo wá gbé - ga

The musical notation for 'Ì-wọ Ni Mo Wá Gbé Ga' consists of two staves. The first staff begins with a treble clef, a key signature of two flats, and a 3/8 time signature. The melody is composed of eighth and quarter notes. The lyrics 'Ì-wọ ni mo wá gbé ga - Ì-wọ ni mo wá fí-yín fún -' are written below the staff. The second staff starts with a measure rest marked with a '5', followed by a melody of eighth and quarter notes. The lyrics '- Ọ-lọ-run mi___ tón gbé ní- bi gi - ga___ Ì-wọ ni mo wá gbé - ga' are written below this staff.

34. Ẹ Bá Mi Gbé Jèsù Ga

Ẹ bá mi gbé Jé - sù yìi ga Ọ-ba ní - lá Ọ-ba tó ga ẹ gbé - Jé-sù - yìi
ga È - dù - mà - rè Ọ - ba tó ga - - - -

The musical notation for 'Ẹ Bá Mi Gbé Jèsù Ga' consists of two staves. The first staff begins with a treble clef, a key signature of two flats, and a 3/8 time signature. The melody is composed of eighth and quarter notes. The lyrics 'Ẹ bá mi gbé Jé - sù yìi ga Ọ-ba ní - lá Ọ-ba tó ga ẹ gbé - Jé-sù - yìi' are written below the staff. The second staff starts with a measure rest marked with a '7', followed by a melody of eighth and quarter notes. The lyrics 'ga È - dù - mà - rè Ọ - ba tó ga - - - -' are written below this staff.

35. Ọlọrun Ayò Mo Dúpẹ

Ọ - lọ - run a - yò mo dú - pẹ Ọ - lọ - run a - yò o ẹ - un

5 Ọ - lọ - run a - yò mo yin Ọ Ọ - lọ - run a - yò o ẹ - un ò O ẹ, O ẹ. ò.

36. Ó Tí Ẹ̀ O Bàbá Tí Ẹ̀ O

Ó tí ẹ̀ o Bà - bá tí ẹ̀ o Ó tí ẹ̀ o Bà - bá tí ẹ̀ o ohun tí a n ẹ̀ - rẹ̀

6 Bà - bá tí ẹ̀ o Pà - tẹ - wọ - re, kó má - ró Mě - jì, mề - jì o kó má a ró

11 Mề - ta, mề - ta kó má - a ró Mǎ - rùn, má - rùn o kó má - a ró Ohun tí a n ẹ̀ - rẹ̀

16 Bà - bá tí ẹ̀ o

37. Ọpẹ L'ó Yẹ Ọ

Ọ - pẹ l'ó yẹ Ọ Bà - bá O - ló - re Ì - yin l'ó yẹ Ọ, Ọ - lọ - run Ọba Hos-

10 sa - nah yẹ Ọ, O ẹ o Bà - bá

38. Gbọ Ọpẹ Mi Olúwa

Musical score for 'Gbọ Ọpẹ Mi Olúwa' in 12/8 time, featuring a single melodic line on a treble clef staff. The lyrics are written below the notes.

Gbọ' pẹ mi O - lú - wa _____ Ọ - sù - bà Rẹ mà rée _____

5 Sá - rá Rẹ ná - rẹ _____ é o Bì o ti ní ẹ pẹ - lú mi Nì kí o má a ẹ _____

9

39. Ijó L'èmi ó Ma Jó

Musical score for 'Ijó L'èmi ó Ma Jó' in 12/8 time, featuring a single melodic line on a treble clef staff. The lyrics are written below the notes.

I - jó - l'è - mi ó ma jó _____ È - rín l'è - mi

4 ó ma rín _____ O - lù - gbà - là tí dá mí là - re _____ Hal - le - lu - yah _____

40. Àwa Nàà Rée Olúwa

Musical score for 'Àwa Nàà Rée Olúwa' in 4/4 time, featuring a single melodic line on a treble clef staff. The lyrics are written below the notes.

À - wa ná - à re - O - lú - wa, À - wa ná - à re - O - lú - wa

5 À - wa dú - pẹ o - re à - to - dún - mó - dún À - wa dú - pẹ o - re à _____ to - sù - mó - sù

9 À - wa dú - pẹ o - re i _____ gbà gbo - gbo À - wa ná - à rẹ - O - lú - wa

41. Bàbá Mo Dúpé

Bà-bá mo dú-pé Lá - to-ri mi dé sà-lẹ́ ___ I-sẹ́ ọ-wọ rẹ ni ___ Bà-bá mo dú-pé

42. O Şeun O Bàbá

O şe-un o Bà - bá, O şe o Jé - sù O şe-un o Bà -
 7 bá, O şe o Jé - sù Kí ni ma fi san ___ o - re - re bí ó ti pọ
 12 tó ___ lá - yé - mi E - gbẹ-rùn ahòn kò ___ tó ___ fún yín rẹ O şe o Jé -
 17 sù

43. Mélo Ni N ó rò Ninú Ore

Mé lò ni ní rò ní-nú o-re ti Bà-bá şe, ___ Mé lò ni ní rò ní-nú
 4 o-re ti Jé-sù şe ___ O-re rẹ mà pọ ___ ó ju 'yan - rìn ò - kun lọ ___
 7 Mé - lò ni fírò - yín ___ à fi ki nsá ma dú - pé ___

44. Tani Ka F'Ọpẹ Fún?

Ta - ni ká f'ọ-pẹ fún Jé - sù ni ká f'ọ-pẹ fún Ta - ni ká f'ọ-pẹ fún

4
Jé-sù ni ká f'ọ-pẹ fún ká f'i__yin-ọ-pẹ fún ká fo - ri-ba-lẹ fún Ká fà - yà-ba-lẹ fún ká

8
fo - ri ba-lẹ fún to - ri 'fẹ Jé - sù la - se__ wà lá-yè yi to-ri fẹ Jé - sù

12
la - se__ wà lá - yè yi

45. Bàbá O Sẹ

Bà-bá O sẹ, O kú i-tọ - jù mi__ Jé-sù O sẹ, o kú i-tọ - jù mi

5
Ì-bá má se pé mo ni Jé-sù ni Ba - ba Ì-bá má se pé mo ni Jé-sù ni Ba - ba O-gun a-

10
yé i - bá bo - ri__ mi

46. Ìwọ L'ọpẹ Yẹ

Ì-wọ l'ọ-pẹ yẹ Ì-wọ ni-yin yẹ Ì-wọ l'ọ-pẹ yẹ Jé-sù Ọ - ba ò-go

47. Ìdè Mí Jà

Ì-dè mi jáo hal-le - yah mo dé - lé a-yò Ì-dè mi já hal-le-lu-yah mo

5
dé - lé a - yò

48. Agbára Èsù Dà?

A-gbá-ra è-sù dà - ní bi ti Jé-sù gbe níjọ-ba__ A-gbá-ra è-sù dà ko si

7
o, ó tí wo - ko sí o, ó tí wo ko sí o, ó tí wo - A-gbá-ra è-sù

14
dà - ní bi ti Jé - sùgbe níjọ-ba__ A-gbá-ra è-sù dà ko sí o ó tí wo

49. Halleluyah Jè sù J'Ọba

Hal-le - lu-yah Jé - sù j'Ọ-ba Hal - le lu yah Jé - sù j'Ọ-ba Sá-tá-

4
ni kò ri pá kan sà mọ Hal-le - lu - yah Jé - sù j'Ọ - ba

50. Dide T'ogun-T'ogun

Di - de t'ò - gun to-gun di - de t'ì - jà t'ì - jà di -
 6
 de ni nu a-gbá - ra Re - di - de Ọ - lẹ-run mi kó wá sẹ' ràn-wọ f'ọ - kàn
 11
 mi

51. Ohun Kóhun

O-hun-kó-hun tí yío dé mí l'ọ - nà iyè Mẹ-ta-lẹ-kan bá mi mú kú - bo s'ò-wó
 5
 ni O-hun-kó - hun tí yío dé mí l'ọ nà iyè Mẹ-ta-lẹ - kan bá mi mú kú-rò

52. Agbára Mibẹ Nínú èjẹ Jèsù

A-gbá - ra níbẹ ní-nú è-jẹ Jé - sù A-gbá - ra níbẹ ní-nú è-jẹ
 8
 Re A-gbá - ra níbẹ ní-nú è-jẹ Jé - sù A-gbá - ra níbẹ ní-nú è-jẹ
 16
 Re

53. Mo L'áyò

Musical score for 'Mo L'áyò' in 6/8 time, featuring a single melodic line in a key with one flat. The lyrics are: Mo l'á - yò pé mo jé ti Jé - sù pé mo jé ti Jé - sù pé mo jé t'O-lú - wa mo l'á - yò pé mo jé ti Jé - sù - pé mo jé ti Jé - sù, pé mo jé t'O - lú - wa

54. Kò S'ágbára Tó Dàbí Ti Jèsù

Musical score for 'Kò S'ágbára Tó Dàbí Ti Jèsù' in 6/8 time, featuring a single melodic line in a key with one flat. The lyrics are: Kò s'á-gbá - ra tó dà-bí ti Jé - sù kò s'á-gbá - ra tó dà-bí ti Bà - bá kò s'á-gbá - ra tó dà-bí ti Jé - sù a-gbá-ra a-gbá - ra a-gbá-ra t'ò jua-gbá - ra lọ - - - - -

55. O Şé Bábá

Musical score for 'O Şé Bábá' in 12/8 time, featuring a single melodic line in a key with one flat. The lyrics are: O şé Bábá O şé O-mọ A-gba-ni-lá-gbá-tan o O şé Bábá Bi ko bá si Ì - rẹ A - yé wo ni ní bá gbé bi ko bá si Ì - rẹ ni - bo ni m bá wá o A - gba - ni lá - gbá - tán o O şé Bábá

56. Ìbùkún Tí Mo Rí Gbà

Ì - bù - kún tí mo ri gbà Á bá mi dé - lé Ì - bù - kún tí mo ri gbà

Á bá mi dé - lé

57. Inú Mi Dùn 'Tori Mo J'Onígàgbò

I - nú mi dùn to - ri mo j'ò - ní - gbà - gbò i - nú mi dùn to - ri

mo j'ò - m'ò - l'ò - run con - gra - tu - la - tion, ò - r'è m'ò w'ò r'è wá

58. Ìràwò Wa Si Ma Tàn Si

Ì - rà - wò wa si ma tàn si Ì - rà - wò wa si ma tàn si À - wa yóò ma - yò

Jé - sù ti sọ fún wa pé Ì - rà - wò wa si ma tàn si

59. Jèsù Şe Fún Mi

Jé - sù şe fún mi Jé - sù şe fún mi O-hun tá-yé kò lè
 se Bà - bá şe fun mi

60. Mo Yege Hallehyah Mo yege

Mo ye-ge Hal - le - lu - yah mo ye-ge Mo ye-ge
 Hal - le - lu - yah mo ye-ge Jé - sù ní mi l'ò - mọ - ge O sí gbé mi ní - yà - wó
 Hal - le - lu - yah mo ye - ge.

61. Jèsù Nikan

Jé-sù ní - kan ní mo ní ní Bà - bá - Jé-sù ní - kan ní mo ní ní Bà -
 bá Pè é - ẹ bá mi kó-ki - ki Rẹ pè é, ẹ bá mi kó-ki - ki
 Rẹ Pè é - ẹ bá mi kó ò-ki-ki Rẹ Jé-sù ní - kan ní mo ní ní Bà -
 bá

62. Íwọ Ló Tó Bẹ̀ẹ̀

Í - wọ ló tó bẹ̀ ẹ̀ Í - wọ ló tó - o Í - wọ ló tó lá - ti gba ò -

5
go Í - wọ ló tó Bà - bá

63. No 1 Miracle

Num - ber one mi - ra - cle l'Ó - lú - wa fi - re tè - mi ẹ̀ Ó fo - rin sí mi lẹ̀ -

4
nu Ó ni ki n ma - kọ - lọ Ó fi - lú sí mi lẹ̀ - sẹ̀ Ó ni ki n ma - jo

7
n só Num - ber one mi - ra - cle l'Ó - lú - wa fi - re tè - mi ẹ̀

64. Èmi Pẹ̀lú Wọ̀n Ni Yìò Kọ

E - mi pẹ̀ - lú wọ̀n ni yìò - kọ o - rin a - yọ̀ lẹ̀ - jọ naa E - mi pẹ̀ - lú wọ̀n ni

6
yìò - kọ o - rin a - yọ̀ lẹ̀ - jọ naa o - rin a - yọ̀ ti - irà - pa - dá o - rin a - yọ̀ ti Mọ̀ - ta -

12
lọ - kan è - mi pẹ̀ - lú wọ̀n ni yì ò kọ o - rin a - yọ̀ lẹ̀ - jọ naa

65. Lẹyin Jẹsù Kò Sẹnikan O

Lẹ-yìn Jẹ-sù kò-sẹ-ni-kan o O-ba mi-mó l'Ọ-ba tí mo n sin

5 Lẹ-yìn Jẹ-sù kò-sẹ-ni-kan o A-lá-gbá-ra mo mọo-rú-kọ Rẹ

66. Alágbára

A-lá-gbá-ra A-lá-gbá-ra l'Ọ-lọrun tí mo ní - sin Bó bá s'ọ rọ a mú

7 sẹ Jẹ sù a - lẹ - wi lẹ - se


67. Agbára Baba Ka

A-gbá-ra Bà - bá ká o A-gbá-ra Jẹ - sù ka

8 Gbo-gbo i - sò - ro tó wá lá - yẹmi o A-gbá-ra Jẹ - sù ka,

16

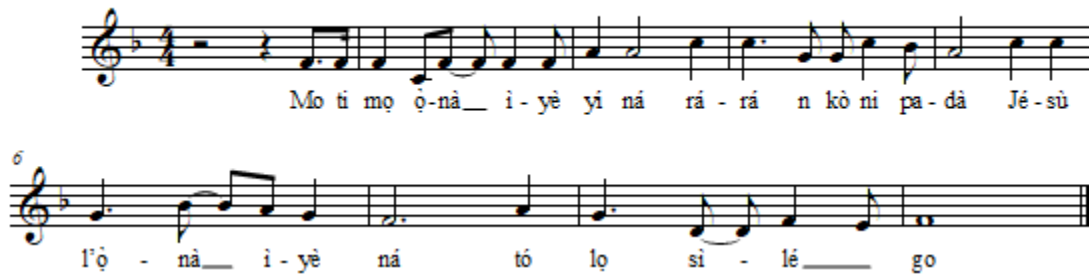
68. Èrù Rẹ̀ M̀bà Mí



Musical notation for song 68, consisting of two staves. The first staff contains the first six measures of the melody, and the second staff contains the remaining two measures. The lyrics are written below the notes.

È - rù Rẹ̀ m̀ b̀a m̀i è - rù Rẹ̀ m̀ b̀a m̀i Ọ - ba tó fí dí a - yè sọ -
lẹ̀ È - rù Rẹ̀ m̀ b̀a m̀i

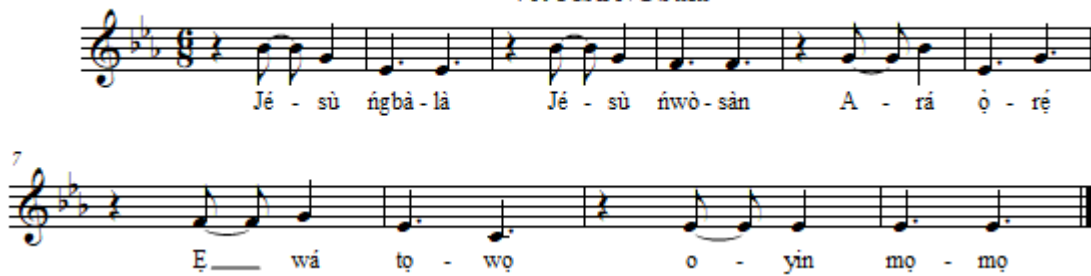
69. Mo Ti Mọ Ọ̀nà Ìyè Yí Ná



Musical notation for song 69, consisting of two staves. The first staff contains the first five measures of the melody, and the second staff contains the remaining two measures. The lyrics are written below the notes.

Mo ti mọ ọ̀ - nà__ i - yè yí ná rá - rá n kò ni pa - dà Jé - sù
l'ọ - nà__ i - yè ná tó lọ sí - lé__ go

70. J́ésù ǸGbàl̀à



Musical notation for song 70, consisting of two staves. The first staff contains the first six measures of the melody, and the second staff contains the remaining two measures. The lyrics are written below the notes.

Jé - sù ǹgbà - là Jé - sù ǹwò - s̀an A - rá ọ̀ - rẹ̀
È__ wá tọ - wọ o - yin mọ - mọ

71. Mo L'òrè Kan

Mo l'ò-rè kan ti ki dó - jú ti ni mo l'ò-rè kan ti ki tan ni je

5
A-gbá-ra rè ló pin ò - kun ni yà O-rú-kọ rè ló

15
gba - ni là.

72. B'íná Bánjò

B'i-ná bá n jò è-mi ó tẹ - lé Jé - sù b'ò - jò bá n rò

7
è-mi ó tẹ - lé Jé - sù B'i-ná bá - n jo b'ò - jò n rò ngó tẹ - lé dú-ró dè mi

14
Jé - sù kin le tẹ - lé ọ dó - pin (A - lle - lu - yah)

73. Ọrò Tí Mo B'aráyé Sọ

Ọ-rò tí mo b'á - rá-yé sọ t'ò nỳí bí - rí, t'ò nỳí bí - rí Ọ-rò tí mo bé -

6
ni - yàn sọ tó nỳẹ gẹ - rè tó nỳẹ gẹ - rè Mǎ kún - lẹ ma gbà - dú - rà ma

11
b'È - lẹ - dà mi sọ - rò pò

74. Gbogbo Agbára

Musical score for '74. Gbogbo Agbára' in 4/4 time, featuring a melody with lyrics in Yoruba. The score consists of three staves of music.

Lyrics:

Gbo-gbo a - gbá - ra Gbo-gbo a - gbá - ra Gbo-gbo a - gbá - ra Jé - sù l'ò - wọ rẹ ló

5
wà Kò sí l'ò - wọ à - jẹ o kò sí l'ò - wọ o - sọ o, rá rá Gbo - gbo a - gbá - ra

15
Gbo - gbo a - gbá - ra Jé - sù l'ò - wọ rẹ ló wà

75. Òun L'Óba

Musical score for '75. Òun L'Óba' in 4/4 time, featuring a melody with lyrics in Yoruba. The score consists of two staves of music.

Lyrics:

Ò - un l'Ó - ba Ò - un l'Ó - ba Ò - un l'Ó - ba l'á - yé ló -

5
run Jé - sù l'Ó - ba à - wọ n o - ba Ò - un l'Ó - ba tó ga jù ló

76. Orúkọ Jèsù Yì L'ágbára

Musical score for '76. Orúkọ Jèsù Yì L'ágbára' in 4/4 time, featuring a melody with lyrics in Yoruba. The score consists of three staves of music.

Lyrics:

rú - kọ Jé - sù yì l'á - gbá - ra o - rú - kọ Jé - sù yì

7
l'á - gbá - ra O - só gbọ ó sá wọ - lé à - jẹ gbọ ó wọ - lé lọ o - rú - kọ

14
Jé - sù yì l'á - gbá - ra

77. Ìyanu L'Olúwa

Ì - ya - nu l'O - lú - wa - - - - Ó - fa - yé mi

7
sè 'ya - nu - - - Ò-rò mi wá ríjò-tá ló-jú - È-mi ná - wá ríya-yò i-gbà-là

13
ya-yò i-gbà-là - - - - To ri Jé-sù sè-ya-nu l'á-yé mi

78. Ìwọ L'orisun Ayọ Mi

Ì-wọ l'o-ri - sun a - yọ mi ___ Ì-wọ l'o-ri - sun a -

4
yọ mi Jé-sù wa lẹ - hin mió Ì-wọ l'o-ri - sun ___ a - yọ mi Jé-sù wa lẹ -

7
hin mi Ì - wọ l'o - ri - sun ___ a - yọ mi

79. Bàbá F'agbára Rẹ Hàn

Bà-bá f'a-gbá - ra Rẹ hán ___ Bà-bá f'a-gbá - ra Rẹ hán ___

9
Kí gbo-gbo a-rá - yé le mò dá - jú wí-pé Jé - sù ni - kan l'O - ba l'ó - ri a -

16
yé gbo - gbo Bà - bá f'a-gbá - ra Rẹ hán ___

80. Oloóre Ọfẹ

O - loó-re ọ - fẹ e - lẹ - rù ni - yin

5
Ọ - lẹ - run à - gbá - yé mo gbé Ọ ga

81. Wá Wá Wá Ẹmí Mímọ

Wá wá wá Ẹ - mí Mí - mó Ẹ - mí - Ọ - lẹ - run Wá wá wá, A - lá - gbá - ra, A - lá - gbá - ra

5
Wá ò, wá ò, wá ò, Ẹ - mí Mí - mó

82. Wá Lò Mí Ọlọrun Mí

Wá lò mi Ọ - lẹ - run mi, wá lò mi kìn le jí - sẹ to rán

5
mi wá lò mi kìn le bọ - já - gá a - yé yi sí - lẹ

83. Ẹ-ni Bá More Jésù

E-ni bá mo-re Jé-sù kó bá mi gbe ga E-ni bá mo-re Jé-sù
 kó bá mi gbe ga Ò-gbì-gbà ti ngbaè-lé-se___mo jú-bà Rẹ Lá-yò, lá-yò l'e-mi
 o wo - lẹ fún Ọ Ọ-ba ti kò jẹ kii-ji a - yé gbé mi lọ

84. Gb'álánu Dide Sí Mi

Gb'á-lá - nu dí - de___ò___ Gb'á-lá - nú dí - de___sí mi
 ò___ wo wá-jú___n ró lo - re___ wẹ-yín wò kí n ró ló - re À-
 tò-tún à-tò - sí___kí___lá - pà-dé gb'á-lá - nú dí - de___fún mi ò___

85. Ọ-ba Tí Ndarí Afẹfẹ

Ọ-ba tí n da - ri a - fẹ - fẹ Ọ-ba tí n da - ri a - fẹ - fẹ
 da-ri a-yò mi___sí - bi tí mo wà, Ọ-ba tí n da - ri a - fẹ - fẹ

86. Jẹ Kí Ìjoba Rẹ Dé

Bà - bá yé__ jẹ kí - jọ - ba Rẹ dé Bà - bá yé__ jẹ kí - jọ - ba Rẹ

⁸
bẹ-rẹ Ká-sẹ Rẹ bẹ-rẹ - l'ò ri mi Ká-sẹ Rẹ bẹ-rẹ - l'ò ri mi Kí su-ccess bẹ-rẹ - là ye

¹⁴
mi Kí su-ccess bẹ-rẹ - là ye mi Kí pros-pe - ri ty bẹ-rẹ la-ye mi Kí pros-pe -

¹⁹
ri ty bẹ-rẹ la-ye mi Kí fai-lure da-nù__l'ò ri mi Kí fai-lure da-nù__l'ò ri mi

87. Wọ'Nú Mi O

Wọ nú-mi o ko wá bá mi sọ-rọ - Wọ nú-mi o ko wá bá mi

⁸
sọ-rọ__ O wọ nú Mó - sè Mó - sè bá ò-kun s'ọ-rọ ò-kun gbọ O wọ nú È-li-

¹⁴
jàh È-li-jàh bá i-ná s'ọ-rọ i-ná gbọ O wọ nú Mǎ-rí - à Mǎ-rí - à bí O-lù-

²⁰
gbà-là a - rá - yé Wọ - nú__ mi o Ko wá bá mi sọ-rọ__

88. Ìbà Rẹ̀ Jẹ̀sù

Ì-bà Rẹ̀ Jẹ - sù i-bà Rẹ̀ o Bà - bá i-bà Rẹ̀ Jẹ -
 7 sù i-bà o Bà - bá mo jú-bà Rẹ̀ o Ọ - mọ Ọ-lọ-run Ì-bà Rẹ̀ o Bà -
 13 bá mo jú-bà Rẹ̀ o Ọ - mọ Ọ-lọ-run Ì-bà rẹ̀ o Bà - bá

89. F'ọwọ Tọmi O Jẹ̀sù

F'ọ-wọ tọ-mi o Jẹ - sù F'ọ-wọ tọ-mi o Bà - bá má jẹ
 6 kinwà bá - kan-ná mọ F'ọ-wọ tọ - mi o Bà - bá

90. Tì-yìn, Tì-yìn

Tì-yìn, ti - yìn Tì-yìn, ti - yìn Tì-yìn, ti - yìn mo wá s'ọ - dọ
 4 rẹ Ọ - lọ - run Ọ - ba

**AWỌN ORIN IDARAYA
ORIN IYIN**

1 Kini Ni Ayo Re

s.s.s.m:d:t.d:r.d.t:l:s:
r.r.r.r:m:f:s:f:m:-
s.s.s.m:d:t.d:r.d.t:l:s:
d.t:l,l,r.d:t.t.l.t.d:- //
d.d:-d.d:t.d:r(s,l:t:l:s,)
r.r-r.r.d.r.m:
d.t:l:l.r.d:t.t.l.t.d:- //

Kini ayo re nigba ti Jesu pe o
Ki ni ayo re jowo so fun mi
Kini ayo re nigba ti Jesu pe o
O o ayo, oo ayo ni temi

Ayo, ayo ni temi (oo Ayo)
Ayo, ayo ni temi o
O ayo, oo ayo ni temi.

2 Alayo Ni Mi

-s,s:-m,f,s:-
-s,d:-t,l,s:-
-s,s:-m,d,r:-
-m,f:-m,r,d:- //

Alayo ni mi
Emi yio ma yo
Jesu layo mi
E wa ba mi yo.

3 Alpha Omega

s.m:-s.f.m:-
s.s.s.m:d,d:-m:r.s,s:-:-
s.s.s.m:d,d:-m:r:d,d:-:- //

Alpha Omega
Iwo ni mo fiyin fun o Baba 2x

4 Oyigiyigi Olu-Orun

s,s,s:d:d:s,l;-m:f:-
s:l:l:s:l:s:l:-f:m,m:m:
s.s.s.d:d:s:l:s:l:m:f:
l:-s:-r.f.r.t,d:- //

Oyigiyigi Olu-Orun
A-to-ba jaye, Eleda ohun gbogbo
Gbogbo agbaye i ba moniki Re
Bawo ni iba se dun to.

5 Awa Yin O Olorun Wa.

s₁:s₁:d,d:-m:d,l,l:-
r.r.r.d:t,t:-s₁,s₁:l,t,d:-:
s.s.s.m:d,m:m,m:
d.m.r.d,l:-
r.r.r.d:t,t,t,t,l,d:t:l,s,s:-
r.r.r.d:t,t:-s₁,s₁:t,t,d:- //

Awa yin o Olorun wa 2x
Awa jowo re pe iwo l'Oluwa
Awon miran jowo wipe
Ina l'Olorun won
Awon miran jowo wipe
Owo l'Olorun won
Awon miran jowo wipe
Aso l'Olorun won
Sugbon awa jowo re
Wipe iwo l'Oluwa Awa yin O
Olorun wa
Awa jowo re wipe iwo l'Oluwa.

6 Emi Ni Jesu Fe

s,s:-s,m:d,s:-
 d',d',-t,l:s:-
 .s,s:-s,m:d,m,d:-m:m,f,r,r:-
 s,s:-s,m,d,m,m:r,d,l; d,d:d //
 d:-r,m:s:l:s,s,f,m; /2ce
 m:-m:-r,d:-:-/2ce
 d',-t,l:s:l:s,s,f,m:
 s:-m,d',-t,l;s,s,f,m:
 d:-r,m:s:l:s,s,f,m:
 m:-m:-r,d;:-:- //

Emi ni Jesu fe, O fe mi yeye,
 Emi ni Jesu feran jenikeni lo
 O ra mi pada lowo iku ojiji
 Ayo igbala mi wa di pupo repete
 Enikan mbe to feran wa a O fe
 wa
 Ife re ju ti yekan lo a O fe wa
 Ore aye nko wa sile
 Bo ni dun ola le koro
 Sugbon ore yi ki tan ni
 A O fe wa.

7 La Enu Re Ki O Yin Oluwa

m,m,m,m:-r,d:r,d,l;:-:-
 r,r,r,r:-d,l;d:l,s:-:-
 m,m,m,m:-r,d:r,d,l;:-:-
 r,r,r,r:-d,m,r,m,d:-:- //

La enu re ki o yin Oluwa 3x
 Yin Oluwa, Oluwa dara.

8 Oluwa Oruko Re Ti Ni'Yin To

d,f:-:-s,f,m:-:-
 m,m:r,r,r:-d:r,m:-:-

d,f:-:-s,f,m:-:-
 m,m:r,r,r:-d:t,d:-:- //

Oluwa, Oluwa wa
 Oruko Re ti niyin to
 Ni gbogbo aye, Oruko Re ti
 niyin to.

9 O Ga Ju, O Tobi

.s:-m,d:-:-f:-m,r:-:-
 .s:-m,d,d,d,m,r,r:-m,d:-:- //

O ga ju, O tobi.
 O ga, Edumare gaju aye lo.

10 E Ba Mi Yin Jesu

m,m,m,f:-s,m,m,f,m:r,r,d,d /2ce
 m,m,m,f,f,s:-s,f,m:-:-
 m,f,m,r,r,m,m:
 s,s,m,f,r:-d;d;d;
 s,s,m,f,r:-s,s,s:
 s,s,m,f,r:-d;d;d //

E ba mi yin Jesu 2x
 E ba mi gb'Oluwa ga 2x
 Iyanu l'ohun t'Oluwa se
 Laye mi o, modupe
 Jesu gba mi la, mo yege
 Jesu wo mi san, mo yege
 Jesu gba mi la o mo yege
 E ba mi yin Jesu etc.

11 Iyin Ogo Ye O

d,d,d,f,r,m:-:-
 m,f,f,s,f,m:-:-
 d,d,d,f,r,m:-:-
 f,m,r,r,r,d,t,d:d:-:- //

Iyin Ogo ye O

Iwo Olorun mi
Iyin Ogo ye O,
Jesu iwo l'Oba awon oba.

12 Iyanu L'Oluwa.

m,s-s:s:l:s:-:-
s,s-m:s:m:d,r-r:-:-
d-r:m:d:l:f-f:f:-
d-r:m:d:m:d:d:s,s;d:d:s,s;
m-s:m:d:l,d-d:r:r:d:-:- //

Iyanu l'Oluwa
O wa s'aye mi diyanu
Oro mi wa j'ota l'oju
Emi n wa ns'ako igbala, sako
igbala
S'ako igbala
Tori Jesu se 'yanu laye mi.

13 Alpha Omega.

s,s,m:s:d:l:l:s:l:d's:-:
s,s,m:s:d:m,d:r:d:l,d:- //

Alpha Omega, Baba iwe lope
ye,
Alpha Omega Jesu ope ye O.

14 Halleluyah Meje O To.

.s,s,s,m:f:r:d:m:m.m:-:-
.s,s,s,m:f:r:d:d:d.d:-:-
.s,s,s,m:f:r:d:m:m.m:-:-
.s,s,s,m:f:r:-s,s,m:f:r:
.s,s,s,m:f:r:d:d:d.d:-:-
.m:-r,m,m:f:r,m,m:f:r,m,m:
f,r,m,m:f,r,m,m,f,r,m,m,f,r,m,m:-
.s,s,s,m:f:r:d:d:d.d:-:- //

Halleluyah meje O to rara /

Halleluyah meje O papaju 2x
F'ore ti Baba se
Ninu aye mi, Alleluyah meje o
papaju
Alleluyah (7 times) Alleluyah
Alleluyah meje o papaju.

15 Ta L'aba Fi Q We.

d,d,m-r,m:m:m:s,d,m,r,m:d- /2ce
d,d:m,d:l,l,r,t:
s,s,d:-t,d:d:- //

Ta l'aba fi Q we
Ta lo le ba Q dogba
Olorun to j'Olorun lo
Ta la ba fi Q we Oluwa.

16 Iri Orun S'okale.

d,d,d,m,t,r:d:-:-
s:l-s:m:s:-:-
m,m:s:s:l:s:m:d:-:-
d:r-d:l,q,s:-:-:-
s,s-s,s:d'l:-:-
d'l:-d'l,m:s:-:-
m,m:s:s:l:s:m:d:-:-
d,d,d,m:s,m,d:r,r,d:d:- //

Iri orun s'okale, ko wa gbe wa ro
Adaba orun s'okale ko wa gbe
wa wo
Rojo anu (Ife) Re le wa ni ori
Leyin ipade wa yi
Jeka ri O ka to lo.

17 Mo Nwoju Re Olorun MI.

.s,s,l:s:-:-s:s,f:m- /2ce
s,s,s,f:m:r:d,d,r,f,m /2ce

s s s f m f r d d r k d d //
 Mo nwoju Re Olorun mi /
 Mo nwoju Re Eleda mi 2x
 B'omokunrin ti nwo owo baba re,
 B'omobirin ti nwo owo iya re,
 Ni mo nwo Jesu titi yio fi da mi
 lola

18 **EMI O Gbe Q Ga.**
 m m m m d d r m f r r
 r r r r t t d r m m r
 m m m m d d r m f r r
 r r r d t t d r m d r //
 Emi yio gbe Q ga Olorun mi 3x
 Ju gbogbo orisa ti nbe laye.

19 **MO L'Oluwa Toto Gboju Le.**
 m s s s m s s s s s s s s s s s
 m s s d d d m f m r r r r r r r
 m s s d d d d d d r d m r d d r
 k
 s s d d d r r r r m d r r r r r r //
 Mo l'Oluwa to to gbojule,
 Mo l'Olugbala to lagbara
 Aye esu ege ko le gba mi lowo Re
 Baba mo sin mi le O.

20 **Şekereke Ko Si L'ese Mi**
 s s m d d m f r m r r
 d s s m m d m f r m d r r
 d m r r l d t t l d r r r //
 Şekereke ko si l'ese mi
 Agadagodo ko si lemu mi o
 Man ko rin ma korin man jo

21 **E ba Mi Gbe Jesu Ga**
 s s m s l s m d d d d
 d d d r l m
 f m f f m f r t t t t d
 d r d r r // 3ce DC
 r m r r r m d d d d d d r
 k m
 f m f r t t t t d d r d //

E ba mi gbe Jesu ga
 Oba nla, Oba to ga,
 E gbe Jesu yi ga,
 Edumare Oba to ga.

22 **Jesu Mi Seun Seun.**
 s s d l l t d t l s s 2ce
 s s s d s l l l t d d t l s
 s s l s l m f f f s f s r m m
 d d m r r m f m r d d //
 Jesu mi seun, seun
 Olorun mi seun, seun
 Ma bere mole
 Ma gbe ga,
 Ma gbe Jesu mi gege,
 Owo mi loko yaya,
 Ma k'alleluyah repete
 Jesu mi seun, seun,
 Olorun mi seun, seun 3x

23 **Ope Mi Koito**
 s s s m f r r r r
 m m f f m f r m m
 s s s m f r r r r
 m m f f m f r d d r r r //
 Ope mi koi to o
 Ojojumo ni n' o ma dupe

Ope mi koi to o
 Ojojumo ni n'o ma yo.
 Iwo nko?
 Ope mi koi to o (repeat).

24 E ba Mi Rababa F'Oba Ogo.

.m:s.m:s,d:d:m,d:m:-
 d:d:m,d:d:m:m,d:m //

E ba mi ra baba f'Oba ogo
 Oba aterere kari aye 2x

25 Ogo Yii

d:r.m:-:f.m:r:-
 r:l.t.d:-:-
 d:r.m:-:f.m:r:-
 r:l.t.d:-:-
 .s:-s:f.m:-r,f:-:-
 -f:-f.m:-r,d,m:-:-
 -s:-s:-f.m:-r,f:-:-
 r.d:t:-r.l.t.d:-:-: //

Ogo yi i Oluwa ye e Ogo yi 2x
 Ma se je ko ba je 3x
 Oluwa, Ye e Ogo yi.

26 Tire Ni Oluwa.

.s:s.s:l:s:-:-
 .d:l:l:s:f.m:-:-
 .d:l:l:s:s.f.m:m.r.d:-
 .r:r.r;l;t:d:-:- //

Tire ni Oluwa, mo fi silẹ fun O
 Ooro mi, Qsan mi Ale mi o
 Tire ni Oluwa.

27 Ma F'owo Mi Yin Q Logo.

.d:-m:k:m:d,f:-m:r:-
 .r:-m:f:m:r,x:-f:m:-
 .d:-m:k:m:d,f:-m:r:-
 .r:-m:f:m:r,x:-f:m:-
 s:s.s.m:d:m.m:r.r.r.d:t
 l,t,d,d:- //

Ma f'owo mi yin Q logo,
 Ma f'obun ti mo ni yin Q Baba
 Ere ki lo leje fun mi,
 Nigbati mo ba ti wo 'nu ile lo
 Erupe ile ko le yin Q logo o
 Baba Mimo.

28 E Wa W'ohun T'Oluwa Se.

s.s.d',d,d',d',t:l:s:-:-
 s.s'l',l:l:l:s:f.m:-:-
 .s:s.s.m:l:l,s:-:-
 .s:d',d,d',t:l,l,s:-:-
 m:s:m:m:m.d:r,r,d:- //

E wa w'ohun t'Oluwa se fun mi 2x
 Eyi lo mu mi dupe o 2x
 Mo leyi lo mu ni dupe o
 Chorus: O fun mi l'aya
 O fun mi l'oko
 O fun mi l'omo
 Eyi lo mu mi dupe o 2x
 Mo leyi lo mu mi dupe.

29 MO Ti Gba Leta Ayo.

.s,x,s,l:-s,m:d:-
 .s,s,s,l:-s,m:r:-
 .s,s,s,l:-s,m:d:-
 d,r,d,m,r,d:-l,d,d //

Mo ti gba leta ayo 3x
 Emi o ni sru aye mo.

30 Iwo L'Ope Ye

-s.-s.d:t.t.t.t.t.t.t.t.t.t.
 -f.-f.r.d:s.s.s.s.s.s.s.s.s.
 .s.-s.s.l.,s.f.-
 -s:-l.s:f m:-m:f:f:m //

Iwo l'ope ye, Iwo, iwo, iwo, iwo;
 Iwo ni yin ye, Iwo, iwo, iwo, iwo,
 Iwo l'ope ye o Olorun ayo.

Ko ma seni bi re, Iwo, iwo, iwo, iwo,
 Ko ma seni bi Jesu, Iwo, iwo,
 iwo, iwo,

Iwo l'ope ye o, Olorun ayo.

31 Emi Ni O Lo F'Ogo Re.

d.m:m.,m.d.,s:-m:d.r.r.,m.r:-
 m.d.m.,r.d.,s:-l.s.l.l.,l.d.,d:- //

Emi ni o lo f'ogo re Oluwa ma
 f'okuta,
 Ropo mi o Oba Mimọ.

32 Olufe Okan MI

-s:-m:s.m:d.d:
 -m:m.m:s.s:f.f:
 -f:-r:f.r.t.t:
 -r.r.r.f.f.m.m 2ce

Olufe Okan mi, ma korin, ma
 gbe o ga 2x

33 Iwo Ni Mo Wa Gbega

d.d.d.d:m:m.,r:-:-:-:-
 r.r.r.r.f.r.,d:-m:-:-:-
 -s:s.m:d:-m:m.m.r.d:l:-:-
 t.t.t.t.r.r.,d:-:-:-:- //

Iwo ni mo wa gbega,
 Iwo ni mo wa fi yin fun
 Olorun mi to ngbe nibi giga
 Iwo ni mo wa gbe ga.

34 E Bami Gbe Jesu Ga.

.s:s.,m:s.l:s.m:d.,d.d.,d:
 d.,d.d.r:l.,m:
 f.,m:f.f.m.f.r.,t.t.t.t.,d:
 d.r.d:-:- /3ce D.C.
 r.-m:-:-:-r:-m.d.,d.d.,d.d.,d.r.l.,m:
 -f:-m:-f.r.,t.t.,t.t.,d.d.r.d //

E ba mi gbe Jesu yi ga
 Oba nla o ba to ga
 E ba ni gbe Jesu yi ga,
 Edumare o ba to ga
 O se o se o
 O se o, O se Baba //

ORIN IDUPE

35 Olorun Ayo Modupe.

m.s.m.m.d.m.,s:s:-:-:-
 m.s.m.m.d.r.,r.r:-:-:-
 m.s.m.m.d.l.,s:d:-:-:-
 m.s.m.m.d.r.r.,r.d // m.s.m.s // d.c

Olorun ayo modupe

Olorun ayo o seun
 Olorun ayo mo yin O
 Olorun ayo o seun o
 O se, O se.

36 O ti Se O Baba Ti Se O

d^ht, d^hl, - t d t, l s - /2ce
 d^hd^hs l s r m f m, r d
 s, d d, t l - -d^h d^h, t d -
 m r d, t l - -d^h d^h, t d -
 m r d^h j, - -d^h d, t d -
 m r d j, - -d d, t d -
 m r d, s, l - -d d, t d -
 d^h d s l s r m f m, r d - //

O ti se o Baba ti se o 2x
 Ohun ti a nbere,
 Baba ti se o
 Palewo re, ko ma ro,
 meji, meji o ko maaro
 Meta, meta o ko maaro
 Marun, marun o ko maaro
 Ohun ti a nbere
 Baba ti se o.

37 Ope L'o Ye O

m s s m s - s d^h t l s,
 s s d s l - s l r r
 m s f m f - r m t, d d //

Ope lo ye O, Baba Olore
 Iyin lo ye O, Olorun Oba
 Hossanah ye O, O se o Baba.

38 Gbo Ope Mi Oluwa.

m - s m r, m d - - - :
 d d d r d, m, - - - - :
 s - s m s, d - - d h - :
 s m s m d, m r,
 d d r, d d - //

Gbo'pe mi Oluwa

Osuba Re ma re e
 Sara Re na re e o
 Bi o ti nse pelu mi
 Ni ki o ma se.

39 Ijo L'emi O Ma Jo.

m - f - m, r d, r - m - - :
 - d - f - m, r d, r - m - - :
 m d d f m f m, f r - d m, r d - //

Ijo l'emi o ma jo
 Erin l'emi o ma rin
 Olugbala ti da mi lare
 Halleluvah.

40 Awa Naa Ree Oluwa.

d m s d m - - - : r m r - :
 m r d l r - - - : d r d - :
 r m m m d d l - d r r r - :
 r m m m d d h - d s l s - :
 m s s s m m d - d - r r - :
 m r d l r - - - : d r d - //

Awa naa re Oluwa 2x
 Awa dupe ore atodunmodun
 Awa dupe ore atosumosu
 Awa dupe ore igba gbogbo,
 Awa naa re Oluwa.

Emi na re Oluwa 2x
 Mo wa dupe ore atodunmodun
 Mo wa dupe ore atigba de gba
 Mo wa dupe ore igbagbogbo
 Emi na re Oluwa.

41 **Baba Mo Dupẹ**

s.s:l.t.d-m:
r.m.d.r.l.l.-
m.f.m.r.d.,d.-
l.r.t.d.d.- //

Baba mo dupẹ
Latori mi de saḷẹ
Iṣẹ ọwọ-rẹ ni
Baba mo dupẹ.

42 **O Seun O Baba.**

m.m.m.r.-l,l,d.-:- /2ce
d.r.t.-:-d:s,-/2ce
m.r.d.t.l,-r-r-t.d:-
d.t.l.s,t-r-r-t.d:-
r.d.m.m.l,-r-r-t.d:-:-
d.r.t.-:-d:s,- //

O seun o Baba, O se o Jesu 2x
Ki ni ma fi san ore rẹ bi o ti pọ
to laye mi,
Egberun ahon koto fun yin rẹ
O se o Jesu.

43 **Melo Ni N o ro Ninu Ore.**

s.s.s.f.m,m,r,m.f.m.r.d.-/2ce
m.m:s.s:d:-m:d.s,s;l,l:-
l,r,r.d.t.-s;t.t.r.t.d.d.- //

Melo ni uro ninu ore ti Baba
Jesu se 2x
Ore rẹ ma pọ o ju yanrin okun lo

Melo n nro yin a fi ki nsa ma
dupẹ.

44 **Tani Ka F'Opẹ Fun?**

s.,s.s.l.f.s:s.m.,m:m.f.r.m:m/2ce
m.m.,m:m.f.s.s:-r.r.,r.r.m:f.f/2ce
-,s.,s:-d':l:l:s.,s:-m:f.r.s:
m.,m:-s:f.f.m.,m:-d.r.t.d //

Tani ka f'opẹ fun Jesu ni ka
f'opẹ fun 2x

Ka fiyin opẹ fun, ka fori balẹ fun;
Ka faya balẹ fun, ka fori balẹ fun;
Tori fe Jesu lase wa laye yi
Tori fe Jesu lase wa laye yi 2x

45 **Baba O Se.**

d.d.m:s.m:s.d:m:r.d /2ce
s.s:d'l:s:m:s.m.d:m.r.r:-
m:m.m:s.d.m:r.d.l,d:- //

Baba O se, O ku itoju mi
Jesu o se, o ku itoju mi
Iba ma se pe mo ni Jesu ni
Baba 2x
Ogun aye iba bori mi.

46 **Iwo L'Opẹ Yẹ.**

d,d,r.m:d:-d,d,t.l:s:-
d,d,r.m:d:r.l,r:d.t.d:- //

Iwo l'opẹ yẹ, Iwo nyin yẹ,
Iwo l'opẹ yẹ, Jesu Oba Ogo.

ORIN ISEGUN

47 **Ide Mi Ja.**
 d:d.m:s:s.l:s:m.d:s:s.f.m.
 d:d.m:s:s.l:s:m.d:m.m.r.d //
 Ide mi ja o, halleluyah mo de'le
 ayọ
 Ide mi ja halleluyah mo de'le
 ayọ.
 Ewon mi tu o halleluyah mo
 de'le ayọ,
 Ewon mi tu o halleluyah mo
 de'le ayọ.
 Ayọ mi kun o, e ba mi yọ mo
 dupe Jesu,
 Ayọ mi kun o eba mi yọ
 modupe Jesu.

48 **Agbara Esu Da?**
 s:s:s:m:-d:-:-
 f:s:-l:-m:l:-s:s:-:-:-
 s:s:s:m:-d:-:-
 d:-m:r:-d:l:-d:-:-:-;(Fine)
 s:-d'l:-:-s:m:-s:-:-/2ce D.c.
 Agbara esu da nibi ti Jesu gbe
 njoba?
 Agbara esu da, ko si o
 O ti wo

Ko si o, o ti wo 2x
 Agbara esu da etc.

49 **Halleluyah Jesu j'Qba.**
 .m.m:s:s:l:s.r
 .m.:s:s.f.m.r.r.
 .sxd.d.m:m.d:l.f.
 .r.r.m.m:r.r.d.d. //
 Halleluyah Jesu j'Qba 2x
 Satani ko ri pé kan sa mo,
 Halleluyah Jesu j'Qba.

50 **Dide T'ogun-T'ogun.**
 .s:d,d-d,d,d
 .s:d,s:-s,s,s:
 .s,d,f:-m.f.r.r,
 .s,d,m:-d,r:l
 l.l.s,d:-r,t,d;- //
 Dide t'ogun-t'ogun,
 Dide t'ija-t'ija
 Dide ninu agbara Re
 Dide Olorun mi
 Ko wa se 'ranwo f'okan mi.

ORIN IGBAGEBO

51 **Ohun Kohun.**
 s.l:s:m:d'.d'.m.l:s:r:r:
 r.m:f:r:s.f.m.r.d.l':s.l:s:
 s.l:s:m:d'.d'.m.l:s:r:r:

r.m:f:r:s.f.m.r.d // d.c.
 Ohunkohun ti yio de mi l'ona iye
 Metalokan ba mi mu kuro;
 Bo s'owo ni.

Chorus: Ohunkohun etc.
Bo s'asọ ni.
Chorus: Ohunkohun etc.
Bo se ile ni.
Chorus: Ohunkohun etc.

Ko s'agbara to dabi ti Jesu,
Ko s'agbara to dabi ti Baba,
Ko s'agbara to dabi ti Jesu,
Agbara 3x
To ju agbara lo.

52 Aghara Mbẹ Ninu Eje Jesu.

s d m m : - m r d r m d : - : -
t d r r : - r r d r m m : - : -
s d m m : - m r d r m d : - : -
t d r r : - d t l t d d : - : - //

Agbara nbe ninu eje Jesu
Agbara nbe ninu eje Re
Agbara nbe ninu eje Jesu
Agbara nbe ninu eje Re.

Iwosan nbe ninu eje Jesu ... etc.
Igbala nbe ninu eje Jesu ... etc.

53 Mo Layọ.

s d m : - m m r d l :
f f f m r d : - s s s m f r : -
s f m : - m m m r d l :
f f f m r d : - m m m r d : - //

Mo l'ayo pe mo je ti Jesu
Pe mo je ti Jesu, pe mo je
t'Oluwa,
Mo l'ayo pe mo je ti Jesu
Pe mo je ti Jesu, pe mo je t'Oluwa.

54 Ko S'agbara To Dabi
Ti Jesu.

s s l s : - m d r d l s : - :
s s l s : - m d m r r r : - :
s s l s : - m d r d l s :
s l s : - s l s : - s l s : - m r m d d : - //

55 O Se Baba.

s - - l : - s : - s : - : - : - : - m : - : - f : - m m : -
- : - : - :
m m m s d m r : - : - : - : - d : - : - r : - d :
d : - : - : - :
d' s d' d : - m s : - : - : - : - s l f f m s s
- : - : - :
d' s d' d : - m s : - : - : - : - d' l l s d' m
s : - : - : - :
m m m s d m r : - : - : - : - d : - : - r : - d :
d : - : - : - : //

O se Baba

O se Omo

Agbani la gba tan o,

O se Baba.

Bi ko ba si Ire

Aye wo ni nba gba

Bi ko ba si i Re

Ni bo ni mba wa o,

Agbani la gba tan o,

O se Baba.

56 Ibukun Ti Mo Ri Gba.

s s d' s l s m :
s s s s : -
d d f m f m r :
d d d d : //

Ibukun ti mo ri gba
A ba mi de'le,

Ibukun ti mo ri gba, a ba mi de'le
Idanu ti mo ri gba, a ba mi de'le 2x
Ore-Ofe ti mo ri gba ma mu
de'le 2x

57 Inu Mi Dun 'Tori Mo
J' Onigbagbo.

.s.s.f:m:m.f:m.f.r.d:m:-
.s.s.f:m:m.f:m.f.m.f.r:-
m,m.m.s:d:d,m:r.d.l:d:- //

Inu mi dun tori mo je onigbagbo
Inu mi dun tori mo j'omog
Olorun,

Congratulation, ore mo wo re wa
Ore mo wo re wa, Ore mo wo re
wa 2x

Congratulation, ore mo wo re wa.

Inu mi dun tori mo rojo oni
Inu mi dun wipe ori soju mi
O seun Jesu Baba mo wa sope
Baba mo wa sope, Baba mo wa
sope
O seun Jesu Baba mo wa sope.

58 Irawo Wa Si ma Tan Si

d.d.d.m.d.r.t.d:-:-
m.m.m.s.m.f.r.m:-:-
s.m.d.f.m.r
r.r.r.m.f.r.m.
d.d.d.m.d.r.t.d:-:- //

Irawo wa si ma tan si, yoo si
ma tan,

Irawo wa si ma tan si.
Awa yoo ma yo
Jesu ti so fun wa pe

Irawo wa si ma tan si.

59 Jesu Se Fun Mi

.d'.d'.t.r,d'.d'.t.l.s /2ce
d',d'.d'.d'.m.s,f:-:s:l:s.f,m /2ce

Jesu se fun mi 2x
Ohun taye ko le se Baba se fun
mi.

Jesu se fun mi 2x
Ohun to re ko le se Baba se fun
mi.

60 Mo Yege Halleluyah
Mo Yege.

s:s,s:-:-:s:l:s.f:m:m,m:-:-/2ce
s.d'.d'.t.d'.l.l.l:-:-
d'.t.d'.t.l:s-d':-:-
m.f.m.r:d:d,d:-:- //

Mo yege Halleluyah mo yege 2x
Jesu ri mi l'omoge
O si gbe mi n'iyawo
Halleluyah mo yege.

61 Jesu Nikan.

d'.d'.d'.d'.s.s.l,l:-:s:-
m:m:m:m:d,d,r,r-d:d:-
m,s:-:s.s.s.l,s-m:d:-
l,d:-:-d:d,d,r,d-ls:-
l,d,s:-:s.s.s.l,s-m:d:-
-m:m:m:m:d,d,r,r-d:d:- //

Jesu nikan ni mo ni ni Baba 2x
Pe e e ba mi ko kiki Re 2x
Pe e, e ba mi ko Okiki Re
Jesu nikan ni mo ni ni Baba.

62 Iwo Lo To Beẹ

s.d.d.m.m.d
s.d.d.m.m.r
d.m.m.s.s.m.m.d.r.s.
t.t.r.r.d //

Iwo lo to be ẹ
Iwo lo to o
Iwo lo to lati gba Ogo
Iwo lo to Baba.

63 NO.1 Miracle.

m.m.s.m.r.d.r.m.m.d.d.t.d.d //ce
l.s.s.l.s.l.s.-l.l.l.s.l.s.l.s.
l.s.m.l.s.f.m.-l.l.l.s.l.s.f.m.s.
m.m.s.m.r.d.r.m.m.d.d.t.d.d //

No. 1 miracle l'Oluwa fire temi
se 2x
O forin si mi lewa, O ni ki nma
kolo
O fiha si mi lese, O ni ki mojo nso
O fayọ si mi lokan, ayo ayeraye o,
No. 1 miracle l'Oluwa fire temi se

64 Emi Pẹlu Wọn Ni Yio
Kọ ọ ...

d.d.d.m.m.f.s.-f.m.- //ce
d.d.d.r.m.r.d.-.- //ce
d.d.d.d.t.l.s.-f.m.-
l.l.l.s.l.s.f.m.-f.s.f.m.r.
d.d.d.m.m.f.s.-f.m.-
d.d.d.r.m.r.d.-.- //

Emi pẹlu wọn ni yio kọ orin ayo
* lojo naa 2x,
Orin ayo ti irapada
Orin ayo ti metalokan

Emi pẹlu wọn ni yio kọ orin ayo
lojo naa.

Emi pẹlu wọn ni yio de ade ogo
lojo naa ... etc

Emi pẹlu wọn ni yio wọ asọ ala
lojo naa ... etc.

65 Leyin Jesu Ko Sẹnikan O.

d.m.s.s.f.f.s.m.r.-.-.-
s.s.l.l.s.s.l.f.s.m.-.-.-
d.m.s.s.f.f.s.m.r.-.-.-
m.s.s.f.m.m.f.r.d.-.-.- //

Leyin Jesu ko sẹnikan o,
Oba Mimo l'Oba ti mo nsin
Leyin Jesu ko sẹnikan o
Alagbara mo mo oruko Re.

Igba iji aye ba de O
Baba Mimo mo sa tojo wa o,
Dakun gba mi dakun
Gbaye mi yi la o
Baba Mimo
Mo mo oruko Re.

Chr. Leyin Jesu ko sẹnikan o ... etc.

Ore aye ki lo ja mo o,
Otun asan omule mofo ni,
Sugbon Jesu ni aduro ti ni lojo
isoro
Baba atofarati mo mo oruko
Re, ... etc

Ki lohun to nda o lokan ru o
Ko ma soro l'Eledumare
Sa ti ni gbagbo kun l'adura ore
Oro re a dayo wak'alelluyah so
gbo mi ... etc.

Mo gboju mi sori oke won nu

Nibo ni iranlowo mi yio ha ti wa
Iranlowo mi a ti owo Jehovah
mi wa Baba Mimop
Atobiju mo mo Oruko Re, ma
doju ti mi o ... etc.

Olorun fe araye to be ge e
To somo bibi Re kan soso fun wa
Pe eni to ba gbagbo ko le ni iye
Jesu Kristi gba aye mi la o ... etc.

66 Alagbara

.s.,s.,d.d.-r,r,m,m:
-m,r,m,f.-r,m,d:
-m,m,t,t.-d,r,d:
-m,t,d,t.-r,t,d //

Alagbara 2x
L'Olorun ti mo nsin
Bo ba soro a muse
Jesu alewi lese

67 Agbara Baba Ka

.m,m,m,r,f,m:-r,d:-
.d,d,d,r,t,d:-:-:-
m,m,d,d,m:s,d,m,m,d,l,-:-
.d,d,d,r,t,d:-:-:- //

Agbara Baba ka o
Agbara Jesu ka, o ka
Agbara Baba ka a o
Agbara Jesu ka
Gbogbo isoro to wa laye mi o
Agbara Jesu ka , o ka oka
Agbara Baba ka o etc.

68 Eru Re Miba Mi

s.,s,l:s,m:s/2ce
.m,m,s,d,m,r,m,d,l,d:
d,d,r,d,l,d //

Eru re mba mi 2x
Oba to fi di aye sole
Eru re mba mi

69 Mo Ti Mo Qna Iye Yi Na

.d,d,d,s,d:-d,d,m,m:
.s,s,s,r,s,f,m:
.s,r,f,m,r,d:
m,r,l,d,t,d //

Mo ti mo qna iye yi na
Rara nko ni pada
Jesu l'qna iye na to lo silc Ogo.

70 Jesu Ngbala.

-s:-m:d,d:-
-s:-m:r,r:-
-m:-s:d,m:-
-r:-m:d,l:
-d:-d:d,d //

Jesu ngbala, Jesu nwosan,
Ara Ore e wa towo oyin momo.

71 Mo L'Ore Kan

's:s,l:s,m,d,l,l:-s:s:-
-s:s,l:s,m,d,m,m-r,r:-
-s:s,m,d,d,d,l,t,d,s:-
-s:s,m,d,m,r,r.-d:-:- //

Mo l'ore kan ti ki doju ti ni
Mo l'ore kan ti ki tan ni je
Agbara re lo pin okun ni ya

Oruko rẹ lo gbani la.

72 B'ina Banjo.

m, f, s, s, -s, l, s, f, m, s, - /2ce
 d', d', l, l, -d', s, s, -l, m, f,
 d', d', t, l, s, s, s, l, m, l, s, f, m:
 s, s, l, s //

B'ina ba njo emi o tele Jesu
 B'ijo ba nro emi o tele Jesu,
 B'ina banjo b'ijo nro ngo tele
 Duro de mi Jesu ki ntele o
 dopin (Alleluiah)

73 Orọ Ti Mo B'araye Sọ

d, d, s, m, s, s, s, m, s, s, s, s, s, s, s, -:
 d, d, s, m, s, d, d, r, s, d, d, d, s, d, d, d, -:
 s, l, s, m, r, m, d, r, m, m, m, d, r, d, d, d
 /2ce

Orọ ti mo ba raye sọ to nyi biri
 to nyi bin
 Orọ ti mo beniyani sọ to nye
 gere to nye gere
 Ma kunle ma ghadura ma
 b'Ele da mi soro po 2x
 Oore Oore Jesu se
 Bayi Loto, O to bayi,
 O fe bayi,...

74 Gbogbo Agbara

s, s, s, l, s, -:
 d', d', t, l, s, -:
 s, s, s, l, s
 m, d, m, f, m, r, d:
 s, d', t, d', t, l, s:
 m, l, s, l, s, f, m, -:
 s, s, s, l, s, -d', d', t, l, s:

m, d, m, f, m, r, d, - //

Gbogbo agbara 2x
 Jesu l'owo rẹ lo wa,
 Ko si l'owo aje o, kosi l'owo
 oso o rara
 Gbogbo agbara 2x
 Jesu l'owo rẹ lo wa.

75 Oun L'Qba.

d, m, m, m, -:
 d, r, r, r, -:
 d, m, m, m, -s, -s, s, r, -:
 s, d, m, m, -d, -f, -m, m, -:
 d, r, r, r, -m, -d, -l, d, - //

Oun l'Oba 3x
 L'aye lorun
 Jesu l'Oba awon oba,
 Oun l'Oba to ga ju lo.

76 Oruko Jesu Yi L'agbara

s, l, s, m, d, m, l, l, -s, -:
 s, l, s, m, d, m, f, m, -r, -:
 m, -s, s, m, s, -d, -m, m, m, d, l, d, s:
 l, s, m, d, r, r, r, -d, -: - //

Oruko Jesu yi l'agbara, Oruko
 Jesu yi l'agbara
 Oso gbo o sa wole, aje gbo o
 wole lo,
 Oruko Jesu yi l'agbara.

77 Iyanu L'Oluwa.

m, s, s, s, l, s, -:
 s, s, -m, s, m, d, r, r, -:
 d, -r, m, d, l, f, -f, -:
 -:

d-r m d m d d s, s d d s, s
m-s m d l d-d r r d:-:- //

Iyanu l'Oluwa, O la ye mi se'yanu
Oto mi wa njota l'oju, Emi na
wa nyayo igbala
Yayo igbala tori Jesu se'yanu
laye mi.

78 Iwo L'orison Ayo Mi

s s, s s, s:-l r r:-:-/2ce
-s s, s s, r-f m m:-:-/2ce

d m r d s d d d-d-r l, l,
m f m f r t t-d-r d d - - //
m f m f r t, t, t-d-r d d - -

Iwo l'orison ayo mi
Iwo l'orison ayo mi
Jesu wa lehun mi o
Iwo l'orison Ayo mi

Nitori Re ni mo se'nyin Baba,
etc.

ORIN FMI

79 Baba F'agbara Re Han.

s s m s:l:l s:-:-
m d d m f r d:-:-
s h m s:l:l l-f r s s s s
d'l d s:l s s m m d m f r d //

Baba f'agbara Re han 2x
Ki gbogbo araiye le mo daju wipe
Jesu nikan l'Oba l'ori aye gbogbo,
Baba f'agbara Re han
Ninu ile mi, Baba f'agbara Re han
Nibi ise mi, Baba f'agbara Re han
Ki gbogbo araiye le mo daju
wipe ... etc.

80 Oloore Ofe.

m:- f, r d, m:-:-
r:- d l, d, s:-:-
m:- f, r d, m:-m:-:-
r:- m d d:-:- //

Oloore Ofe
Eleru niyin

Olorun agbarye
Mo gbe O ga.

81 Wa Wa Wa Fmi Mimọ.

s s s f m f s s d'l l s
s s s m f m r-r m m r
m d:-r s:-m d:-:-://
(m f m f s)D.C.

Wa wa wa, Emi Mimọ, Emi Olorun
Wa wa wa, Alagbara, Alagbara.
Wa o, wa o, wa o, Emi Mimọ

82 Wa Lo Mi Olorun Mi.

-s-m s, s d'l, t l:-:-
-r-l, r'l l l d'l s:-
-s-m s f m r r r m f m r d:-:-
//

Wa lo mi Olorun mi, wa lo mi
Wa lo mi ki nle jise to ran mi,
Wa lo mi ki nle bo ajaga aye yi
sile, lomi lomi ... etc.

83 Eni Ba More Jesu

r.m.m:d.d.l.s:r.r.d.d:d- /2ce
 d.d.d.m:s.s.d-r.m.d.r.:
 .s.s.m:d.d.l.d.t.l.s:~
 d.d.d.m:s.m.d.r.r.r.d:d-//

Eni ba more Jesu
 Ko ba mi gbe ga /2x
 Ogbigba ti ngba elege, mo juba Re,
 Layo, layo l'eni o wole fun O
 Oba ti ko je ki iji aye gbe mi lo.

84 Gb'alanu Dide Si Mi O

s.s.m:s.d:-m:-:~:fr.d:-:~:~:~:
 s.s.m:s.d:-m:-:~:fr.d:-:~:~:
 l.s:l:l-l:l:l:l:s:s:
 l:s:m:m:m:-l:s:l:l:s:s:-
 m:s:-l:r.m:-d:-:~:~:
 m:m:r.m:m:r:l:-d:-:~:~:
 s:s.m:s.d:-m:-:~:fr.d:-:~:~://

Gb'alanu dide si mi o Baba,
 Gb'alanu dide si mi o
 Ki nwo waju ki nrolore
 Ki nweyin wo ki nrolore
 Atotun atosi ki nba lanu pade,
 Gb'alanu dide fun mi o Baba.

85 Oba Ti Ndari Afefe.

.d.d.m:r.-m:d:r:r.
 .d.d.m:r.-d:l:d:d:
 -r.m:r.d:r.-d:l:d:l:s:~
 .d.d.m:r.-d:l:d:d:-//

Oba ti ndari afefe 2x
 Dari ayo mi sibi ti mo wa,
 Oba ti ndari afefe.

86 Je Ki Ijoba Re De.

m:-:~:~:s:-:s:-:~:~:f:f.m:-:~:~:fr:-:m:-
 ~:~:~:~:~:
 m:-:~:~:s:-:s:-:~:~:f:f.m:-:~:~:fr:-:d:-
 ~:~:~:~:~:
 m:r,d:l:l:-:~:~:f:f.m:-:~:~:/4ce
 m:r,d:l:l:-:~:~:r.r.d:-:~:~:/4ce D.C.

Baba ye je ki'joba Re de,
 Baba ye je ki'joba Re bere
 Kase Re bere l'ori mi 2x
 Ki success bere laye mi 2x
 Ki prosperity bere laye mi 2x
 Ki failure danu l'ori mi 2x.

87 Wo 'Nu Mi O.

m:-:~:~:s:m:fr:-:~:~:~:~:~:~:~:s:-:l:-f:m:m
 ~:~:~:~:~:
 m:-:~:~:s:m:fr:-:~:~:~:~:~:~:~:m:m:-f:-r:d
 ~:~:~:~:~:
 m:m:-:~:~:s:m:fr:-:~:~:~:~:~:~:~:
 m:f:m:f:m:r:d:d:d:r:m:m:-?2ce
 d:-:~:~:m:d:r:t:-:~:~:~:~:~:~:~:
 m:f:-:m:-r:d:d:-:~:~:~:~:~:~:~://

Wo nu mi o. ko wa ba mi soro /2x
 O wo nu Mose,
 Mose ba okun s'oro okun gbo,
 O wonu Elijah,
 Elijah ba ina s'oro ina gbo,
 O wonu Maria,
 Maria bi Olughala araye,
 Wonu mi o (Emi Olorun)
 Ko wa ba mi s'oro.

88 Iba Re Jesu.

m.m.f:-:~:~:s:m:-:~:~:~:~:~:~:~:/2ce
 f.m:r:-:~:~:d:m:-:~:~:~:~:~:~:~:/2ce

d r d t i - f - m : r m : d : -
d r d t : - : s : d : - / 2 c e

Iba re Jesu
Iba re o Baba 2x
Mo juba re o
Omo Olorun
Iba re o Baba
Mo juba re o
Omo Olorun
Iba re o Baba

89 F'owo Tomi O Jesu.

m s s f m : - : s : d : -
m m f m r : - : d m :

m : d : i - f - r m : d : -
d r r d t : - : s : d : - //

F'owo tomi O Jesu
F'owo tomi O Baba,
Ma jeki nwa bakana mo,
F'owo to mi o Baba.

90 Tiyin Tiyin.

d, d, d, d : - : s, s, s, s : - :
d, d, d, d, m, s, m, d, r, d, r, d, d, d //

Tiyin, tiyin 2x
Tiyin, tiyin mo wa s'odo re
Olorun Oba 2x

APPENDIX 6
BELIEFS, POLICIES, AND PRACTICES OF THE
NIGERIAN BAPTIST CONVENTION

I. Introduction

From the beginning, human beings were created social beings with the inclination to adapt to the environment they find themselves in. But nature has so made it that every social group, be it religious or secular, has got its distinctions. These distinctions have to be protected, or they are lost. Different Christian denominations have either come up with laid down policies guiding them or are in the process of doing so. The Nigerian Baptist Convention needs to come up with its own policies to guide our people in setting the pace. The Nigerian Baptist Convention has observed with dismay the abuse of some policies and practices by our members that have consequently impacted negatively on our Christian witness. The argument has always been that they do not know the position of the Convention on these issues. This has made it necessary for us to express our belief system in clear and unambiguous terms. Our hope is to capture in the most practical way how we as Baptists should express our faith within the context of our diverse cultural backgrounds that many times differ from the Christian standards in substance and applications. Ceremonies and cultural practices are done by Baptists are expected to be modest in all ways. By modest, we mean not being extravagant, not pretentious in appearance, manner, and conduct.

The first edition of the booklet was published in 2005 when the Rev. Dr. C. A. Amadi was the Assistant General Secretary (Ministerial). Between 2005 and 2014, many more decisions have been reached by the Ministerial Board of the Nigerian Baptist Convention, which are in tandem with the policies and practices of the Baptist faith vis-a-

vis the policies and practices of the Nigerian Baptist Convention. Such beliefs and practices have been added hereto as part of our practices. We want to reiterate here that modesty is our watchword. Every Baptist man or woman should know that when Christ and culture clash, Christ is given the upper hand. May the Holy Spirit lead us to know what is modest and practice the same in Jesus' name. Amen.

Rev. Dr. Gold O. Anie
Vice President (Ministerial)
Nigerian Baptist Convention,
(2007 - 2014).

II. Articles of Faith

Articles of Faith are models of beliefs and practices of a given religious organization like the Nigerian Baptist Convention. They are clearly and comprehensively articulated to be worthy of acceptance as the common ground of beliefs, policies, and practices among members of the same family of faith as exemplified in the early New Testament church. Such common beliefs are here under articulated:

1. The Scriptures: The Scriptures of the Old and New Testaments were given by inspiration of God and are the only sufficient, certain, and authoritative rule of all saving knowledge, faith, and obedience. They comprise a collection of sixty-six books, from Genesis to Revelation, which, as originally written, does not only contain and convey the Word of God but IS the very Word of God (2 Tim. 3:16; 1 Pet. 1:20-21).

2. God: There is but one God, the Maker, Preserver and Ruler of all things, having in and of Himself all perfections, and being infinite in them all; and to Him, all creatures owe the highest love, reverence, and obedience, as one worthy of all honor, confidence, and love (Psalm 83:18; 90:2; Matt. 28:19; John 4:24; Jer.10:10).

3. The Trinity: God is revealed to us as Father, Son, and Holy Spirit, each with distinct personal attributes, but without division of nature, essence, or being; equal in

every divine perfection, and executing distinct but harmonious offices in the great work of salvation (Acts 5:30-32; 11:16; John 1:33).

4. Providence: God from eternity decrees or permits all things that come to pass, and perpetually upholds, directs and governs all creatures and all events; yet not in any wise to be the author or approver of sin nor to destroy the free will and responsibility of intelligent creatures (Job 42:2; CoI.1:15-20).

5. Election: Election is God's eternal choice of persons unto 'everlasting life not because of foreseen merit in them but of His mere mercy in Christ.' In consequence of which choice they are called, justified, and glorified (Rom 8:30; 9:10-13).

6. The Fall of Man: God originally created man in His own image and free from sin; but, through the temptation of Satan, he transgressed the command of God and fell from his original holiness and righteousness; whereby his posterity inherited corruption that is opposed to God and His law, therefore, he is under condemnation (Ezek.18:19-20; Romans 1:28; 20;2;32; Galatians 3:22).

7. The Mediator: Jesus Christ, the only begotten Son of God, is the divinely appointed mediator between God and man. Having taken upon Himself human nature, yet without sin, He perfectly fulfilled the law, suffered and died upon the cross for the salvation of sinners. He was buried, and rose again on the third day, and ascended to His Father, at whose right hand, He ever lives to make intercession for His people. He is the only Mediator, the Prophet, Priest, King, the Head of the Church, and He is coming again to receive His faithful followers to reign with Him (1 Tim. 2:5-6; Heb. 8:6; 9:15; 12:24).

8. Regeneration: Regeneration is a change of heart, worked by the Holy Spirit, who quickens those dead in trespasses and sins, enlightening their minds spiritually and savingly to understand the Word of God, and renewing their whole nature, so that they love and practice holiness. It is a work of God's free and special grace alone (John 3:3-5; 1 Cor. 5:17).

9. Repentance: Repentance is an evangelical grace, wherein a person being, by the Holy Spirit, made sensible of the manifold evil of his sin, humbles himself for it, with godly sorrow, detestation of it, and self-abhorrence, with a purpose and endeavor to walk with God so as to please Him in all things (Mark 1:15; Luke 3:8; 5:32; Acts 26:20; Rom. 10:9-11; 2 Cor. 7:10°).

10. Faith: Faith is the belief in God's authority of whatsoever is revealed in His Word concerning Christ, accepting and resting upon Him alone for justification, sanctification, and eternal life. It is done in the heart by the Holy Spirit, and is accompanied by all other saving graces, and leads to a life of holiness and eternal life (Eph. 6:16; Heb. 11: 1; 11:6).

11. Justification: Justification is God's gracious and full acquittal of sinners, who believe in Christ, from all sin, through the atoning work that Christ has made; not for anything done by them; but on account of the obedience and self-sacrifice of Christ, they receive and rest on Him and His righteousness by faith (Isa. 53:11; Hab. 2:4; Acts 13:39; Heb.10:38).

12. Sanctification: Sanctification means being holy and set apart. Those who have been regenerated are also sanctified by God's word and Spirit dwelling in them. This sanctification is progressive through the supply of Divine strength, which all saints seek to obtain, pressing after a heavenly life in cordial obedience to all Christ's commands (Lev. 20:7; John. 17:17)

13. Perseverance of the Saints: Perseverance of the Saints means those whom God has accepted and sanctified by His Spirit will never totally nor finally fall away from the state of grace, but shall certainly persevere to the end; and though they may fall, through neglect and temptation into sin, whereby they grieve the Spirit, impair their graces and comfort, bring reproach on the Church, and temporal judgments on themselves, yet they shall be renewed again unto repentance, and be kept by the power of

God through faith unto salvation (Mat. 3:6; 6:20; John 8:31-32; 10:28- 29; Phil. 1:6; 1 Pet.1:5).

14. The Church: The church is a group of baptized believers in Christ who have covenanted to worship, teach, evangelize, and co-operate with the Nigerian Baptist Convention and people of similar faith. It is, in essence, self-governing, self-funding, and self-propagating. The regular officers of a church are Pastors and Deacons. As Baptists, we also recognize other ministry gifts such as evangelists, teachers, and missionaries. (Lev. 27:31; Acts2:41-42; 6:5-6; 14:23; Col. 18:1).

15. Baptism: Baptism is an ordinance of the Lord Jesus, obligatory upon every believer wherein he is immersed in water in the name of the Father, and of the Son, and of the Holy Spirit, as a sign of his fellowship with the death and resurrection of Christ, of remission of sins, and of his giving himself up to God, to live and walk in newness of life. It is a prerequisite to church membership and to participate in the Lord's Supper. (Matt.3:6; 28:19-20; Romans 6:3-5; Act 8:36-39).

16. The Lord's Supper: The Lord's Supper is an ordinance of Jesus Christ, to be administered by an ordained minister with the elements of bread and wine, and to be observed by His church till the end of the world. It is designed to commemorate His death, to confirm the faith and other graces of Christians, and to be a bond, pledge, and renewal of their communion with Him and one another (Matt. 26:26-29; Mark 14:20-25).

17. The Lord's Day: The Lord's day (Sunday) is a day set apart for regular observance and should be employed in exercises of worship and spiritual devotion, both public and private, resting from worldly employments and amusements, except works of necessity and mercy only (Exo. 20:8; 31:14; Leut. 5:12). 18. Liberty of Conscience: Conscience is the faculty in man by which he distinguishes between the morally right or wrong, which urges him to do that which he recognizes to be right and restrains him from doing that which he recognizes to be wrong which passes judgment on his acts and executes that judgment within his soul. God alone is Lord of the conscience, and He has

left it free from the doctrines and commandments of men, which are in anything contrary to His word, or not contained in it (John 16:2; Acts 26:9; Titus 1:15; 1Tim.4:2).

19. The Resurrection: The bodies of men after death return to dust, but their spirits return immediately to God-the righteous to rest with Him; the wicked, to be reserved under darkness until the judgment day. On the last day, the bodies of all the dead, both just and unjust, will be raised, the just to eternal life and unjust to eternal damnation (Mark 16:1-8; Matt. 26:1-7).

20. The Judgment: God has appointed a day, wherein He will judge the world by Jesus Christ when every one shall receive according to his deeds: the wicked shall go into everlasting punishment and the righteous into everlasting life (2 Cor. 5:10).

APPENDIX 7

LETTER OF PERMISSION TO INCLUDE *ORIN ÌDÁRAYÁ*



Nigerian Baptist Convention

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November 4, 2020

Rev. Emmanuel Olusola Fasipe
The Southern Baptist Theological Seminary,
Louisville, Kentucky,
United States of America.

Dear Sir,

PERMISSION TO INCLUDE ORIN IDARAYA IN DISSERTATION

Greetings in Jesus' Name.

Sequel to your request on the above subject matter, I am glad to inform you that your request has been granted.

Kindly ensure that it is used solely for scholarly purpose as requested. Also ensure that proper credits are given where necessary.

I wish you success in your Ph.D programme.

Yours in the Master's Service,

Rev. Dr. Adelokoji Ijaola, FIIM, FIMC, FIMS.
Director of Publications,
The Nigerian Baptist Convention.

Executive President: Rev. Dr S. O. A. Ayokunle; *Vice President (Ministerial):* Rev. Dr Dickson Ovuerhiroe E. Madoghwe;
Vice President (Administration & Human Resources): Dn Emmanuel Musa Ubandoma; *Vice President (Finance & Investments)* Dn Joseph Abiodun Oloyede;
DIRECTORS: Rev. Dr Ijaola Adelokoji (Publications); Rev. Dr Femi Adewumi (Global Missions Board);
Rev. Dr Mrs Foluke Bosele Ola (Christian Education); Rev. Dr S. A. K. Olalaye (Youth & Students);
Pas. Dr Peter Olusola Elemile (Medical & Health Services); Rev. Dr Mrs V. T. Eniola (Social Ministries);
Rev. Dr Testimony O. O. Onifade (Ecumenism).

"Not by might, nor by power, but by my Spirit, says the Lord of hosts." (Zechariah 4:6)

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ABSTRACT

A STUDY AND CRITICAL ANALYSIS OF *ORIN IDARAYA* CHORUSES IN THE YORUBA BAPTIST HYMNAL (2000) OF THE NIGERIAN BAPTIST CONVENTION

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The purpose of the dissertation is to identify and critically analyze the ninety indigenous choruses titled *Orin Idaraya* in the Yoruba Baptist hymn book of the Nigerian Baptist Convention published in the year 2000. The study examines the choruses for their biblical, theological, and cultural meaning to ascertain their messages, evaluate their claims, and liturgical appropriateness. Before the advent of chorus songs, the song repertory used among Yoruba Baptist churches was characterized by congregational hymn singing and choral music. The inclusion of ninety indigenous choruses in the hymnal was a response to the craving of Yoruba worshipers for songs that would allow them to express their Christian faith in culturally appropriate ways. A comprehensive analysis of the lyrics of the Yoruba choruses in the hymnal is, therefore, essential to providing the church's leaders with a clear biblical perspective on the doctrines and cultural elements inherent in these songs before the songs are promoted for the use of the congregations.

Chapter 1 provides an introduction to the study. In this section, the significance of congregational church hymn singing to the Yoruba Baptist churches of the Nigerian Baptist Convention was explored. Chapter 2 presents a brief discussion of the Yoruba people, their traditional culture, language, and religion. Chapter 3 provides an overview of the history of the Nigerian Baptist churches from British colonialism through the

present. In the chapter, the rise of Yoruba hymnody in the church and the use of indigenous Yoruba indigenous Christian songs in worship were examined. Chapter 4 explores the history and organization of YBH 2000. In the chapter, a brief explanation of why the songs are referred to as *Orin Idaraya* was offered. Chapter 5 contains a critical analysis of the ninety choruses in the *Orin Idaraya* section. The analysis includes the identification of traditional and cultural elements employed in the song. The chapter concludes with a suggestion of possible liturgical usage of each of the songs. Chapter 6 presents a summary and interpretation of the analysis of the ninety Yoruba choruses, draws conclusions, and makes recommendations towards future editions of the Yoruba Baptist hymn book.

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