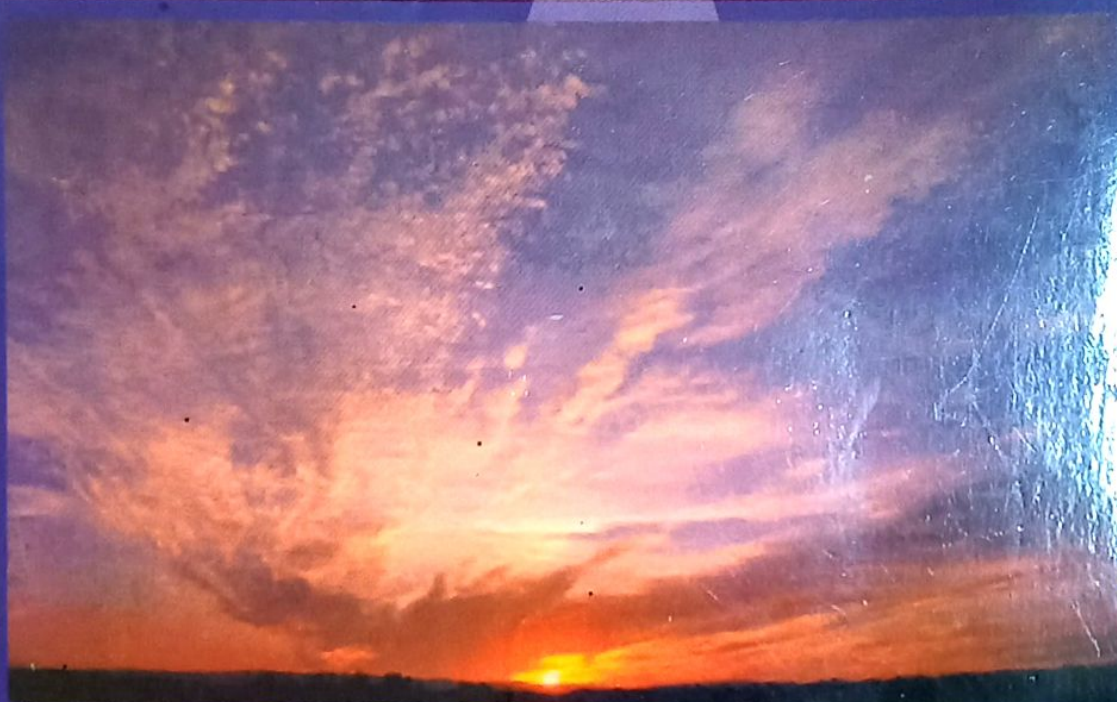


JANIM

No. 10

2016



JOURNAL OF THE ASSOCIATION OF
NIGERIAN MUSICOLOGISTS

Association of Nigerian Musicologists



JANIM

Dr TAIYE ADEOLA
DEPT OF THE PERFORMING ARTS
UNILORIN

JOURNAL OF THE ASSOCIATION OF NIGERIAN
MUSICOLOGISTS

No. 10
(2016)

Association of Nigerian Musicologists

JANIM

JOURNAL OF THE ASSOCIATION OF NIGERIAN MUSICOLOGISTS

**No. 10
(2016)**

Journal of the Association of Nigerian Musicologists

**JANIM is published by the
Association of Nigerian Musicologists**

ISSN: 1597-0590

Editorial Board

Prof. Christian Onyeji – Editor-in-Chief

Ass. Prof. Austin Emielu – Member

Prof. Femi Adedeji – Member

Abel Adeleke, PhD – Member

Prof. Isaac Idamoyibo – Member

Ngozi Okonkwo, Ph.D– Member

Prof. Charles Aluede – Member

Grace Ekong, PhD – Member

Alvan Nwamara, PhD – Member

‘Femi Olaleye – Business Manager

Editorial Advisers

Prof. R.C. Okafor (Nigeria)

Prof. Dan Agu (Nigeria)

Prof. Meki Nzewi (South Africa)

Prof. A.O. Vidal (Nigeria)

Prof. M.A. Omibiyi-Obidike (Nigeria)

Prof. Akin Euba (USA)

Prof. G.E. Idolor (Nigeria)

Other Reviewers

Prof. Onyee Nwankpa – (Musicology)

Prof. Agatha Onwuekwe – (Composition)

Femi Abiodun, PhD – (Musicology)

O.M.A. Daramola, PhD – (Musicology)

Funmi Odunuga – (Music Education)

Ife Olorunsogo, PhD – (Music Education)

Femi Faseun, PhD – (Music Education)

Adebowale Adeogun, DMus – (Music Education)

Prof. J.N. Mokwunye – (Musicology)

Kayode Samuel, PhD – (Music Education/Musicology)

AdeOluwa Okunade, PhD – (Music Education/Musicology)

Albert Oikelome, PhD – (Musicology)

©2016. Association of Nigerian Musicologists.

All Rights Reserved. Reproduction in whole or part or in other forms without written permission from the publishers is prohibited.

All enquiries about this edition should be forwarded to:

**The Editor-in-Chief,
Association of Nigerian Musicologists
C/o Department of Music,
University of Nigeria,
Nsukka, Enugu State, Nigeria**

**Website: www.nigerianmusicologists.org
E-Mail: enquiries@nigerianmusicologists.org**

TABLE OF CONTENTS

What role for Nigerian Indigenous music in Today's Changing Times?	
- <i>Tunji Vidal</i>	1
Ma Gbagbe II: Repositioning African Identity in Contemporary Nigerian Art Music	
- <i>Myke Olatunji</i>	23
The Development of Indigenous/African Musical Theatre in Nigeria for the Advancement of Nigeria's Music Studies	
- <i>Chijioke Ngobili</i>	42
Developing Students Musical Aptitude through Music Performance Skills	
- <i>Odunuga, Adeola Funmilayo & Udok, Ekaette Clement</i>	63
Retaining African Identity in Music Composition through Rhythm: An Illustration from Agu's "I am Proud to be a Nigerian"	
- <i>Ayeyemi, Ebenezer Oluwatoyin & Okafor, Ifeanyi Onyedika</i>	78
The Metamorphosis of Music Pedagogy in Nigeria: The Year 2000 and Beyond. A Case Study with Federal College of Education, Eha-Amufu	
- <i>Ozoaghuta Paschal Chibuike & Onuora-Oguno, Nnamdi C.</i>	96
A Musical-Semiotic Analytic Appraisal of the Nigeria's 2015 Election Campaign Songs in Some Social Media	
- <i>Daramola, O. M. A & Olaosun, I. E.</i>	108
The "Youth Songs" as Major Derivatives of Igbo Traditional Songs	
- <i>Dan C. C. Agu</i>	123
From Medical Practice to Practical Musicianship: An Exploration into the Life and Works of Dayo Oyedun	
- <i>Samuel, Kayode M. & Ashaolu, Samuel Oluwaseun</i>	140
Moving Beyond the Craze for the 'Badagry Drum Ensemble' In Professional Dance Practice in Nigeria	
- <i>Emoruwa, Damilola Felix & Itsewah, Steve James</i>	156

Intentional Syncretism: A Musical Response to Cosmopolitanism and the Weakening of Traditional Structures in Badagry, Lagos

- **Joseph Kunnuji** 169

An Analysis of the Two Forms of the 'Konkonkolo' Rhythm in Sakara Music

- **Olupemi E. Oludare** 186

Indigenous Music Technology: The Construction of Slit Wooden Drum in Igbo Culture

- **Stella N. Nwobu** 197

Drum Rhythm Patterns in Yorùbá Wórò Music

- **Babatunji O. Dada** 220

'Gospeltainment': Towards a Theory for Nigerian Gospel Music

- **Adeola, Taiye Shola** 240

Managerial Strategies and Music Production Practices: Problem and Prospects

- **Efurhievwe, Margaret Akpevweoghene** 260

Excerption of Motivic Materials from Folk Songs as Tool for Contemporary Music Composition

- **Oluwatade, Joseph Olubukola** 278

Indigenous Music Theory in Yoruba Culture: The Heinrich Schenker's Approach

- **Olufemi A. Olaleye** 289

Expanding the Frontiers of Nigerian Art Composition through Potentials in Indigenous Scale System

- **Festus Ife Olisaeke & Emmanuel I. Aimiuwu** 300

An Analytical Study of Dan Agu's 'Udo Amaka': Focusing on Indigenous Music Elements

- **Mabel Ugochi Okpara** ... 312

The Role of Òkítóròkò Music during Ovia-Osese Festival among the Ogori of Kogi State

- **Omolaye, Bamidele Vincent** 331

Analytical Study of the Structures and Techniques of *Iban Isong* Musical Performance of the Ibibio in Akwa Ibom State

- **Udok, Ekaette Clement & Peter, Aniedi Effiong** 348

Rural Communities' Perception of the Use of Traditional Means of Communication in the 2015 Electioneering Campaigns in Imo State

- **Chinweobo-Onuoha, Blessing Ngozichika** 368

Revamping the Unpopularity of Music as a School Subject in Nigeria through Indigenization: A Proposal

- **M. C. Anya-Njoku & Samson Obialor Onu** 381

Changes in Performance practice and Context of *Àgídígbo* Music of the Yoruba, Nigeria

- **Adekola, Olaolu Emmanuel** 406

The Traditional Knowledge System as a Means of Propagating Indigenous Art: Benin Court Art in Focus

- **Princess Theresa Iyase-Odozi** 422

Indigenization of Liturgical Music in the Roman Catholic Church of Igbo Land: A Composer's Study of Ikorodo

- **Benedict N. Agbo** 445

'GOSPELTAINMENT': TOWARDS A THEORY FOR NIGERIAN GOSPEL MUSIC

Adeola, Taiye Shola

Introduction

The paper argues that there is a shift in the frontiers of the concept of entertainment and the concept of gospel music emphasizing the inseparability of entertainment from Nigerian gospel music performances. The debate on the spiritual and the entertainment content of gospel music in Nigeria has been on since the 1980s, especially between the gospel musicians who claim that they are not entertainers but ministers, patrons and analysts who see gospel musicians as entertainers of a sort. It is our intention in this paper to marry these two positions through a proposal of a "Gospel Entertainment Theory" within the theoretical praxis of *Gospeltainment* which rests on the notion that there is inherent entertainment in gospel music performance or that entertainment is generally inseparable from gospel music performance as there are underlining entertainment elements in gospel music performance which can be purely musical, extra – musical or both. These elements can also be latent, underlining or dominant and can either be intended or unintended. This paper challenges current notions of entertainment as limited to secular performances only and the notion that gospel music is not meant to entertain.

Current trends as evident in music performance and patronage in Nigeria reveal that religious music has become a force to reckon with. Gospel music is one of such musical types that have developed over the years in Nigeria and it has become popular, engaging various themes and discussing contemporary issues as they are find relevant from time to time. It adapts different performance modes and contexts in order to sell its appeal in the phase of keen competition between it and other forms of entertainment music that exists in the country.

Many researchers have conducted in-depth studies into various aspects of gospel music in Nigeria. For example Adegbite (1994) wrote about the influence of the missionaries on church music in Yoruba land; Similarly, Femi Adedeji (2004, 2008, 2013, 2014) has written extensively on styles and form in Nigerian Gospel Music, focusing essentially on the musical content and styles of performance and scholars like Gbadegesin (2005) and Owoeye (2007) have researched into the aspect of gospel music therapy. Other scholars like Samuel (2013, 2014), Agbo (2013) and Daramola (2012) have also written on contemporary issues in Nigerian church music. Although so much work has been done in the study of Nigerian gospel music, there seem not to be any one that have delved into propounding a gospel entertainment theory as we intend to do in this study. The need to be grounded in the theory and the study of Nigerian gospel music gives justification to this study. A study such as this geared towards propounding a theory for Nigerian gospel music in particular is important in the field of musicology and no doubt contribute to existing body of knowledge in the area of Nigerian gospel music as well as the sociology of music in general.

The growth of gospel music in Nigeria is traced to the 1930s with choral and church music in the Southwestern part of the country. This position is corroborated by Adegbite (1994, p.18), Omibiyi-obidike (1994, p.6), Ojo (1998, p.215) and Olatunji, Babalola and Daramola (2011, pp.153 – 154). According to Adedeji (2004, p. 166), it was in the 1980s that gospel music spread to the North. The preponderance of gospel musicians in the Southwestern part of the country since the 1970s and their progressive domination of the gospel music scene even to date is obvious.

An examination of the content of the music as performed by these gospel musicians also reveals the treatment of various themes ranging from theological and social, to cultural, economic, and political. The treatment of the various issues by different gospel musicians is also determined by a number of factors such as the prevailing political, economic and social situation in the country as well as the personal experiences of the musicians. The performance content and context of gospel music in Nigeria which have assumed diversified dimensions

Adeola, T. S.: 'Gospeltainment': *Towards a Theory for Nigerian Gospel Music.*

especially since the 1980s also reveal that gospel musicians offer more than just the gospel that they claim to their audience especially at performance. There are elements of entertainment blended in their performances even when it is not intended as well as intentional generation of entertainment elements to heighten the appeal of their music to the audience. Gospel musicians in Nigeria play dual roles as spiritual awakeners and social commentators the same way that gospel music have become both religious and popular musical type in Nigeria employed even at social functions.

Many Nigerian gospel musicians however, do not accept this inseparability of gospel music and entertainment in performance on the grounds of spirituality. There is a conscious resistance and rejection of associating their art with entertainment as they claim that their activities are purely spiritual exercises that minister to people's soul and not just entertain them. They therefore, do not see themselves as entertainers but ministers of the gospel. Entertainment is considered secular and therefore seen by the gospel musicians as a negative term to describe their activities. We intend through this study to reinstate the dual role of gospel music as a tool for ministration as well as motivational medium to present the gospel as well as entertain the audience.

It is our position in this paper, that beyond the sole spiritual relevance and focus of gospel music, which the gospel musicians claim, and project gospel music to serve, gospel music is a social commodity that influences and is being influenced by the society in which it exists. As such, the blend of, and the tendency to drift towards entertainment in the process of performance of gospel music as a means of propagating the gospel is inevitable. The inseparability of entertainment from the performance of the Nigerian gospel music notwithstanding the context of performance is also an undeniable reality. The claim that gospel musicians do not entertain as they minister (perform) is therefore simply a denial of existing realities. This is because they do more than preach the gospel; hence, we can classify their art as *Gospeltainment*. Different levels of entertainment can be observed in the Nigerian gospel music some intended and some unintended. Whereas some gospel music in style and performance are clearly entertaining, others

Adeola, T. S.: *'Gospeltainment': Towards a Theory for Nigerian Gospel Music.*

reflect entertainment without diminishing the spirituality or downplaying the gospel content of the music

The methods employed in this study are largely cultural-hermeneutical, content analysis, case study and descriptive methods. Cultural – hermeneutical method deals with the interpretation of texts within the context of a culture and the discography and media analysis methods relies on existing recorded discs as resources for investigation. The content analysis which relies on the song text of the music involves a careful analysis of the overall meanings implied and generated by the various themes developed in the music. The performance analysis looks into the acts and procedures in gospel music performance practice of selected gospel musicians.

Participant–observation using interview is employed as instrument of data collection. Unstructured interview method is used to elicit information from the audience. Secondary sources such as books, articles in learned journals, newspaper articles and internet sources are consulted to ascertain the extent of research already done on the subject matter. This will allow us to determine our take-off point.

Conceptualization of Gospel Music

There seems to be an interchangeable use of the terms Church music, Christian music and Gospel music by scholars. It is therefore necessary to situate the Nigerian gospel music in its proper context for purpose of our discourse.

Christian music is a generic term embracing all forms of music that developed or emerged from the musical practices of the Christian faith whether in the strict liturgy in the church or in the adaptive contexts outside of the church. It is the religious music of the Christian faith that gives expression to the Christian doctrines. It is like an umbrella under which the church music and gospel music reside or can be located as the tree out of which other branches like the church music and gospel music shoot out.

Gospel music is a branch of Christian music employed essentially for the proclamation of the Christian message and the singing of the praise of God. Defining Christian music, Agbo (2013, p.196) says it is all music meant for worship and the glory of God ranging from purely

Adeola, T. S.: 'Gospeltainment': Towards a Theory for Nigerian Gospel Music.

liturgical to general spiritual/sacred music. As a branch of Christian music, gospel music is not restricted to the formal Christian liturgy but adaptable to Christian activities outside the liturgical strict settings such as social functions.

Samuel (2013, pp.32 – 45) in his discussion of "Church Music in Nigeria: A Historical Trend", identifies gospel music as one of the new forms that emerged from the Liturgical music of the church in Nigeria which has become the most popular with the general public out of the various musical forms practiced as church music in Nigeria today. In his view, gospel music is one of the most widely accepted musical genre in contemporary Nigeria and above all incontrovertibly the most controversial, because of its popular status, it is highly variegated, and has witnessed a lot of revolutionary changes especially in recent times. This position has earlier been taken by Ojo (1998, pp.210 -231) in his assertion that there is a continuous adaptation of Gospel music to the changing circumstances of the performers and the audience within a historical milieu. The popularity of gospel music and musicians have become so much that several of them are household names and have become common features on the radio and television stations and in print media in Nigeria.

Samuel (2013, p.33) suggests that the definition of Church music covers any music used as part of liturgical service. These include hymns, psalms and canticles, special choir renditions and so on. Also included in the definition of church music by Samuel is vocal and instrumental music used by Christian faithful or bands at socio-religious activities outside church divine services. He traced the origin of church music in Nigeria to the advent of Christian missionary activities of the second half of the nineteenth century. The music, which was initially strictly reserved for worship purposes later grew, developed, and became fluxiative and variegated.

The inclusion of gospel music in Samuel's definition of church music is worthy of note. That gospel music is a branch of Christian music and an off shoot of church music is a fact that cannot be overlooked in our discourse of gospel music. We are however, of the opinion that having developed from church music gospel music carves for itself a personal identity that distinguishes it from church music especially in terms of its

Adeola, T. S.: *'Gospeltainment': Towards a Theory for Nigerian Gospel Music.*

performance context and styles. Gospel music can therefore be regarded as church music only when it forms part of the liturgy in Christian worship. We consider church music to be more restrictive and confined to the four walls of the church and gospel music as a variation of the church music taken out of the restrictions of the church and employed in social functions and serving in some cases as entertainment music which the church music does not permit. A distinguishing feature between church and gospel music is the sanctity and sacredness of church music because of its use in worship as part of the liturgy and the adaptive nature of gospel music to different contexts within and outside the church, and the liberty that the performers have in the employment of the music. Robertson (1950, p.13) alluding to the sacredness of church music states as follows:

There was, indeed a marked antithesis between the secular music of the time (Time of the early church fathers) and the kind of music felt to be suitable for Christian worship: restraint, tranquillity, nobility and solemnity were not qualities to be found in theatrical entertainment or at private parties, nor could such be said to express states of the soul.

Adedeji (2014, pp.103-117) used the term sacred music to describe church music defining it as the music of the Christian liturgies or music used for Christian worship. It is a sanctified, holy, revered music for the worship of God. Robertson (1950, p.70) had earlier given the meaning of liturgical music as 'the kind of music which spiritually, aesthetically, and practically consorts most closely with the sacred words of the Christian liturgies'. Sacred music according to Adedeji (2014, 110) is the theological term for church music. Church music according to Robertson (1950, p.71) is 'the liturgy set to music, not the liturgy as an excuse for music, we may then raise the question about the pureness of the sacredity of the Nigerian gospel music when measured by the standards described by Robertson and Adedeji above. This position further reinforces our definition of gospel music as a branch of Christian music or church music taken outside of the church to meet social or entertainment needs of the church members especially at social functions.

Adeola, T. S.: *'Gospeltainment': Towards a Theory for Nigerian Gospel Music.*

A progression of the growth, evolvement or off shoot of these three can be plotted as follows: Christian Music giving rise to church music and church music producing gospel music. Our position that gospel music is an off shoot of church music is supported by Omibiyi–Obidike (1994, p. 6) and Ojo (1998, p.215) as both of them traced the origin of gospel music in Nigeria to the church. According to Omibiyi–Obidike:

Gospel music originally was used in the church and was performed at special festivals such as harvest, thanksgiving and so forth. However, with the electronic technology and the need for youths to have the type of music that caters for their social interest, gospel music was taken out of the church.

In the words of Ojo:

Moreover, it soon became apparent that a different kind of Christian music was needed for festival occasions, for example, harvest rituals, funeral ceremonies, births and marriages. Initially, church choirs had provided music at such occasions.

We agree with these two submissions that gospel music developed from the adaptation of church music to meet the social needs of the church members thereby taking the church music outside of the church and adapting same in other contexts developed into a new form later known as gospel music. This purpose of gospel music is still obvious to date in the use of gospel music for social functions and at times serving pure entertainment purposes at such functions.

Operational Definitions of Terms and Concepts

Nigerian Gospel music: refers to the Christian branch of religious music employed for the purpose of propagating the gospel of Christ to non-Christians and edifying the believers through its performance in both strict religious context (in the church) and social/entertainment context (outside the church) which has been made popular by the electronic media, technology and its performance.

Entertainment: The Microsoft Encarta Dictionary (January, 15, 2015) defines entertainment as the various ways of amusing people,

Adeola, T. S.: 'Gospeltainment': Towards a Theory for Nigerian Gospel Music.

especially by performing for them. It states further that entertainment is enjoyment which is the amount of pleasure or amusement somebody gets from something. The same source defines entertainment simply as performance or exhibition that is something produced or performed for an audience. In this study adopting these definitions of entertainment we conceptualize entertainment as the art of and acts in the performance of Nigerian gospel music that are intended to or even when unintended generates amusement, enjoyment or gives pleasure and appeal to the audience.

Gospeltainment: This is the theoretical praxis for gospel entertainment theory. It is a blend of the word gospel and entertainment and it is used to connote the hybrid of gospel and entertainment demonstrated and executed in the performance of the Nigerian gospel music. *Gospeltainment* is therefore, entertainment in gospel music. The theory being proposed is that entertainment is inseparable from the performance of Nigerian gospel music as there are inherent entertainment elements in them. These elements can be latent, underlining or dominant and can either be intended (deliberate) or unintended (incidental).

Theoretical Framework

This study draws from existing theories on gospel music which are applied to the Nigerian gospel music as basis of our discourse and proposal of *gospeltainment* theory.

Functionality or Role, Ministration and Aesthetic theories on Christian Sacred Musicology by Adedeji are instructive in our proposal of *Gospeltainment* theory. Functionality or Role theory as proposed by Adedeji (1999, p.9) opines that no sacred music is or should be without a purpose; otherwise it loses its sacredness. Considering the sacredness of religion and how it serves as a way of understanding and worshipping the supernatural and since according to Mircea (1987) music is a handmaid of religion, it follows that music assumes different functions and plays diverse roles. We agree with Adedeji on this submission on role theory but want to submit that entertainment can therefore be a derivative of a more superior purpose in the performance of Nigerian gospel music. Whereas the purpose or target of the Nigerian gospel music is proclaiming the gospel, the process of

doing it produces entertainment. We should however observe also that in some cases entertainment can be the real focus and this is demonstrated in skilful and loud performances by the musicians and supported with a verse of the scriptures in Psalms 33:1-3 which states as follows: "Rejoice in the LORD, O ye righteous: for praise is comely for the upright. Praise the LORD with harp: sing unto him with the psaltery and an instrument of ten strings. Sing unto him a new song; play skilfully with a loud noise".

It is our view that Adedeji's Functionality or Role theory is rooted in functionalist's theory which is one of the major theoretical perspectives in sociology. It has its origins in the works of Emile Durkheim. The functionality theory has also found its relevance in the study of religion to which gospel music is associated. As Samuel (2013, pp.32 -33) observes:

What is quite unmistakable is that Christianity as a living faith has adapted itself to changes within its society. The situation therefore with regard to contemporary Christian practices and this includes music in Nigeria cannot and has not been in any way different. All these point to the fact that Christianity as an integral part of the Nigerian societal gamut continually lends itself to the theory of continuity and change.

The ministration theory as proposed by Adedeji (2014, p.112) is an offshoot of his functionality or role theory. This theory tries to set a distinction between sacred music as 'ministrative' and its secular counterpart in their renditions as 'performative' holding that the sacredness of sacred music does not emphasize performance but amplifies ministration. This is the stand of most gospel musicians who emphatically say they are ministers and not entertainers. Our opinion about this theory is that while trying to defend sacredness it neglects the reality of the inevitability of performance and the implications of it in trying to achieve the 'ministrative' in sacred music. Can there be the desired ministration without performance? The answer is No, Ministration is certainly 'performative' and performance can be 'ministrative'. This theory reinforces our position about Nigerian gospel music as entertainment infused because ministration which is intended by the gospel musician is realized through the vehicle of performance

Adeola, T. S.: 'Gospeltainment': Towards a Theory for Nigerian Gospel Music.

and performance is entertainment driven. This is because artistry and demonstration of skill are involved.

Gospel Entertainment (Gospeltainment) Theory

We propose *gospeltainment* theory as follows: There are inherent ministration and entertainment elements in every gospel music performance which can be purely musical, extra-musical or both. These elements can be latent or dominant and can either be intended or unintended.

Gospeltainment in this study expounds that the Nigerian gospel music is a blend of entertainment with gospel music as there are inherent or underlining entertainment elements in the performance of Nigerian gospel music. Hence, any gospel music that employs entertainment as a tool for the delivery of the gospel message through music whether deliberately or unintentionally qualifies as *gospeltainment*. Although it can be observed that certain gospel musicians are tending towards secularism, it must be stated that gospel music being entertaining and appealing does not make it entertainment in the secular sense. Entertainment is not used in this study to mean secularity but used in the sense of appeal and causing excitement, arousement or motivation that comes from listening to or participating in the music.

Certain categories of gospel music can be classified as *gospeltainment* because of their compositional and performance style. Nigerian Gospel musicians that engage in cross-religious and popular culture currents in their music fall in this category. Some musical types are regarded as either having some religious influence in their origin or having come to be associated with adherents of some religious faiths. Popular musical genres like *Dadakuada*, *Senwele*, *Fuji*, *Waka*, and *Baalu* were known to be performed by Muslims but in recent times Christians began to have their own versions of the musical types such as "Senwele Jesu", "Gospel Fuji" "Gospel Waka" and others. Evangelist Rachel Olubukola Akinade popularly called "Senwele Jesu" is known for her style of presenting gospel music using the popular Waka and Senwele styles. Another musician in this category is Dekunle Fuji who has 'fuji' as an acronym to his name because he sings gospel fuji.

Adeola, T. S.: 'Gospeltainment': Towards a Theory for Nigerian Gospel Music.

The use of popular and secular styles such as Hip Hop, Blues, Funk, Rap and so on also give entertainment colour to gospel music and the entertainment elements as we find in the popular culture are employed in the presentation of the gospel songs. Frank Edwards "Fire go" is an example of gospel music presented in Hip Hop style which reflects entertainment elements both in conception and realization, even the title is entertaining as well as the rendition and instrumentation. Titles of albums like 'Mo precious', 'Mega Mercy', and 'Beautiful Testimonies' by Bukola Akinade, are examples of entertainment in themes and contents of songs.

Other gospel music that can be classified as *gospeltainment* qualify on account of their aesthetic impacts and influences reflected in their performance and content analysis. Although popular secular styles are not employed, like the first group in the art and acts of performance entertainment is inevitable even when unintended. Femi Adediji (1997) raised and answered some questions in his submission on Aesthetic theory on Christian sacred music: Is it possible to theorize on sacred music aesthetics without biblical insights? Does the Bible have anything to offer on aesthetic? He submits that the Bible recognizes beautiful music and artistry, and therefore recommends that as far as Christian musical aesthetics are concerned, music however spiritual must conform to principles of physical sound organization and artistic creativity. This in our own opinion will give rise to entertainment even when it is not intended. Beautiful music will appeal to the listener leading to amusement or arousing of emotions and an appreciation of same and this is what entertainment is about.

Entertainment Elements in Nigerian Gospel Music

While many Nigerian gospel musicians insist that they are ministers and not entertainers a few of them agree with the fact that there are entertainment elements in their performance and their music can therefore entertain as well as it ministers. In our interaction with some of the musicians in the process of carrying out this study Evangelist Bola Are, Pastor Sunday Adelakun, and Evangelist Florence Babalola insist that they are purely ministers and not entertainers in any way while gospel musicians like Evangelist Rachel Bukola Akinade, Evangelist Dupe Olulana admit that their music through the style of

Adeola, T. S.: *'Gospeltainment': Towards a Theory for Nigerian Gospel Music*.

compositions and performance context can entertain but insist that the spiritual content still remains and the intention to minister is not diminished.

Ojo (1998, pp. 210 -231) observes that the Nigerian gospel musician's defence of their music and activities as ministration and themselves as ministers is reflected in the titles that the musicians now bear such as Pastors, Evangelists and Prophets. It is also reflected in their utterances at performances. It is not unusual to hear the musicians say "We have not come to entertain but to minister". Adedeji (2014, pp 103 -117) and Samuel (2013, pp.32 - 45) have identified the dichotomy between the sacred and the secular in gospel music in their discussions of sacred musicology and church music respectively. Both scholars identify the entertainment tendencies in the Nigerian gospel music orchestrated by the influence of the popular musical culture. In an earlier submission Adedeji (2008, p.18) said that the Nigerian public sees gospel music as many things in terms of its function, some see it as entertainment and to many it is a devotional music while to others it is just like any other music.

The use of musical instruments in terms of their blend, the harmony and blend of voices, the flow of the music and the color of sounds produced so beautifully that it appeals not only to the soul but also to the emotions to a point of enjoyment is entertainment. It should be observed however, that some gospel music that are purely contemplative in conception and realization may escape being classified as *gospeltainment* while others cannot. The categories of contemplative music that may escape being categorized as *gospeltainment* include the music of musicians like Pastor Shola Rotimi, Evangelist Niyi Adedokun and Evangelist Ojo Ade, Evangelist Emmanuel Bamidele and others whose songs are often directed at making people think about heaven by living right on earth and doing away with sin. Their music is usually with very light musical accompaniment especially the accordion. We should observe however, that some of the stories infused into their songs though spiritual can be entertaining in its presentation. A consideration of the content of songs by Evangelist Emmanuel Bamidele also known as "Aiyeariwi" in his release "Mo mo riri re" which focuses on giving thanks and appreciating

Adeola, T. S.: 'Gospeltainment': Towards a Theory for Nigerian Gospel Music.

God for being a man, woman, ability to eat and fart (mess), being slim or fat in stature is presented in a funny manner that amusement and laughter are inevitable. An excerpt is hereby presented:

Translation

Refrain: *Momo riri re x3 Olorun Alagbara*
Solo: *Eyin obinrin gbogbo ti e ngbo mi*
Gbogbo yin pata o e masi se binu
Lai si obinrin o okunrin ko le si

Se bi eyin na sa ni iyaa wa
Eyin le bi gbogbo awon okunrin
T'eba dana tan o ninu ilee yin

Se be eyin gangan o le o ko to wo
Tan ba b'omo wa lowo o ninu ile,
apoo yin lo nlo
Fun idi eyi o oluwa a mo riri re

Refrain:
Mori auti kan o nile iwosan
Opolopo ojo o kole jeun
Ara nni mi o lanti yen nkigbe

Mo wa bere lowo o dokitaa re

E ba mi fun lonje, Won so pe ko tii so
Eyin ti e le so e juwo s'oluwa

Mo mo riri re oOlorun alagbara

I appreciate you almighty Go
All the females listening to me
All of you should not be angry
Without the females there cannot
be males
You are our mothers
You gave birth to the males
When you finish cooking in your
homes
You are always the first to taste it
Money gifts for the children goes
into your pauses
For this reason Lord we
appreciate you

I saw a lady at the hospital
For many days she could not eat
She kept saying she is
uncomfortable
I asked her doctor to give her
food
He said she has not farted
those who can fart waive your
hands to God
I appreciate you almighty God

Entertainment elements are also visible in the use of costumes and dance by the Nigerian gospel musicians. The use and the handling of costumes by the gospel musicians at performances add aesthetic values and generate a level of entertainment. It is common to have group uniform for the musicians which can be determined by roles played in the performance. There can be a general costume worn by all members of the band except the leader who is usually costumed in a

Adeola, T. S.: 'Gospeltainment': *Towards a Theory for Nigerian Gospel Music*.

manner that makes him or her stand out. The group of instrumentalists can also be costumed differently from the group of singers. Of particular interest in the area of entertainment is the handling or management of the costume in performance especially by the leader and the chorus group who double as dancers. The deliberate handling of the costume to heighten carriage and communicate (though extra-musical) generates a level of entertainment.

Choreographed dancing and use of popular dance steps to generate amusement is a common feature with Nigerian gospel musicians. There does not seem to be a dichotomy between sacred and secular dance in performance. The body movements are deliberately used to heighten performance appeal. There are instances in Nigerian gospel music performance that the lead singer takes time to teach the audience some dance movements to go along with some songs to heighten the meaning and carry the audience along. There can be solo dance by the leader or another member of the band, there can also be group dance that are choreographed as well as free dance. Dance moments are created in performance as interludes to display the performer's dance prowess and the audience are also encouraged to "dance unto the Lord" Entertainment is inevitable when dance is infused and employed in this manner.

Performance acts and activities also present entertainment elements in Nigerian gospel music. There are songs that can be classified as action or activity songs that naturally generate entertainment when performed. Such songs motivate the performers and the audience into doing something to demonstrate what is being sung. Action and motivational songs at such moments brings in a level of entertainment. There seem to be acceptable mode or pattern of responses to certain phrases when rendered in Nigerian gospel music. For example a call to the phrase "Praise the Lord" gets the verbal response of "Halleluiah" with automatic raise and waving of hands; a call to give glory to God as in "Eyin Oluwa l'ogo" gets the response "Ogo..." with the two hands thrown up tight fist. Examine the words of this song:

Adeola, T. S.: 'Gospeltainment': Towards a Theory for Nigerian Gospel Music.

Translation

*E kawo soke,
Ka yin eledumare
Oba to da wa sii
A o ma rohin re*

Lift up your hands
Let us praise the Almighty
The King who kept us alive
We shall speak of you

Gospel musicians take advantage of moments like this to create excitement and interact with the audience. In this song the audience is made to wave their hands in patterns given by the singer creating some fun for the audience.

Entertainment elements are inherent in the use of speech and language during performances. Statements are made to excite the audience, prepare them or arrest their attention. Speeches are made before, during and after renditions. There are interjections during singing and break during performance to actually make speeches in form of testimonies or to give instructions on what they are expected to do when the performance is on. It is common to hear slogans or slangs at performances by gospel musicians, even the pattern or manner of the shout of halleluiah can be entertaining. This is usually intended to motivate or mobilize the audience during performances. For example "God is present to give presents to those who are present in His presence". This statement by a gospel musician Pastor Philip Adika based in Lagos was made at the beginning of a performance to prepare the audience before he began his song ministration. He made the audience to repeat the statement several times moving round telling one another.

The use of local dialects like Ekiti, Ijesha, Yagba, Igbo, Itsekiri, Hausa, Isoko and so on to appeal to the audience in context is also a feature that generates entertainment. The use of local dialect is motivated by the musician's ability to speak the dialect either because he or she belongs to the tribe or understands the dialect. It can simply be to appeal to the people that speak the dialect that are identified in the context of performance.

Adeola, T. S.: 'Gospeltainment': Towards a Theory for Nigerian Gospel Music.

Conclusion

It is our conclusion in this paper that beyond the sole spiritual relevance and focus of gospel music which the musicians claim and project, gospel music has become a social commodity that influences and is being influenced by the society in which it exists. As such, the blend of, and the tendency to drift towards entertainment in the process of performance of gospel music as a means of propagating the gospel is inevitable. The inseparability of entertainment from the performance of the Nigerian gospel music notwithstanding the context of performance is also an undeniable reality. The claim that the gospel musicians do not entertain as they perform (minister) is therefore simply a denial of existing realities; this is because they do more than preach the gospel, hence, we can classify their art as *Gospeltainment*.

It has been shown through this work that different elements of entertainment are present in the performance of Nigerian gospel music. Though gospel musicians claim to be ministering, they deliberately embark on things that amount to entertainment in order to achieve audience appeal, to sell their music and to remain relevant in the music scene. This is evident in the content and themes of the songs, the contexts and styles of performance, compositional styles and devices, costumes, dance, dialogue and other acts during their performances. We submit further that the position that there is a clear dichotomy between gospel music and entertainment in its performance content and context cannot be sustained as the inseparability of both has been demonstrated through this work. We therefore recommend that gospel musicians should explore the window of entertainment more to further enhance the dissemination of gospel message through music by accepting the inseparability of entertainment from gospel music performance but at the same time retain the spirituality and sacredity that gospel demands as well as avoiding a tilt towards secularity.

Gospel entertainment theory being proposed can be the basis for further studies in entertainment and religious music having established the inseparability of both in gospel music, further research can be carried out in the application of this theory to Islamic religious music as well as traditional religious music all of which are already being

Adeola, T. S.: 'Gospeltainment': Towards a Theory for Nigerian Gospel Music.

influenced by popular culture and being taken out of its strict religious context to the public view.

References

- Ackley, K. A. (2001). *From Contemporary Culture*. Fourth Edition, U.S.A: Harcourt College Publishers.
- Adedeji, F. (1999). *The Role of Music in God's work*. Ile-Ife: Bolakay Prints.
- Adedeji, F. (2001). Definitive and Conceptual Issues in Nigerian Gospel Music. *Nigerian Music Review, Vol 2 (Special Edition)*, Department of Music, Obafemi Awolowo University, Ile-Ife, Nigeria, p. 48.
- Adedeji, F. (2004). *Nigerian Gospel Music: A study of its Styles*. Unpublished Ph.D Thesis, University of Ibadan, Ibadan
- Adedeji, F. (2004). Classification of Nigerian Gospel Music Styles. *Nigerian Music Review, Vol.5, pp.62 – 80*
- Adedeji, F. (2005). Pitch and Tonality in Contemporary African Music: Nigerian Gospel Music as a Case Study. *Research Review, NS 21(1) pp.1- 10*
- Adedeji, F. (2005). Historical Development of Nigerian Gospel Music Styles. Ibadan: *African Notes. Journal of the Institute of African Studies, University of Ibadan, Nigeria, Volume 29 Nos 1&2*
- Adedeji, F. (2014). Theories in Christian Sacred Musicology: An African Perspective. *African Musicology: Past, Present and Future (A Festschrift for Mosunmola Ayinke Omibiyi-Obidike)*, Charles Aluede and others Eds. Ile – Ife: Association of Nigerian Musicologists, pp.103 – 117.
- Adegbite, A. (1994). Christian Missionaries and their Impact on Church Music in Yoruba Land. In *Christoph et al (Eds.) Africana Marburgensia*, (Special edition) pp. 83-94.
- Adeleke, A. (2012). *Guidepost to Effective Music Ministry in the Church*. Ibadan: Titles Publishers. pp. 8 – 14.
- Adeola, T. S. (2011). Application of Functionalist Perspectives in Religion to Sociological Issues in Contemporary Nigerian Popular Music. *Journal of Black and African Arts and Civilization, Vol.5. No1. 23, 2011.*
- Agbo, B.N. (2013). Nigerian Church Music and Culture in Dialogue:

Adeola, T. S.: 'Gospeltainment': Towards a Theory for Nigerian Gospel Music.

Challenges of Development in a New Techno – Social Environment. In *Nsukka Journal of Musical Arts Research*, Volume 2, pp.195 – 202

Ajire, T. and Alabi, W. (1992). *Three Decades of Nigerian Music: 1960 –1990*. Lagos: Limelight Showbiz Publication.

Best, H. (1993). *Through the eyes of Faith*. New York: Harper Collins Publishers

Blacking, J. D. (1973). *How musical is Man?* London: Faber and Faber. p.60

Chernoff, J. M. (1979). *African Rhythm and African Sensibility: Aesthetics and Social Action in African Idioms*. Chicago: University of Chicago press.p.1540

Costen, M.W. (2004). *In Spirit and in Truth: The Music of African American Worship*, Louisville: Westminster John Knox Press.

Curry T. R. J. and Kent S. (1997). *Sociology for the twenty first century*. New Jersey: Prentice –Hall Inc.

Daramola, Y. (2013). *Christian Music as a Discipline: A Religious Appraisal of Christian Music in Nigeria Today*, Cyberjournal for Pentecostal-Charismatic Research.

Darden, R. (2005). *People Get Ready: A New History of Black Gospel Music*. U.S.A: Continuum International Publishing Group.

Emielu, A. (2010). Music and Pentecostalism in Nigeria: The Afro – American Influence Oyewole, S.O. and others (Eds) *Science in the perspective of African Religion (AFREL), Islam and Christianity*. Ilorin: LSI and NASTRENS. PP.287 – 298.

Ogunbameru, O. A. (2003). *Research Methods in Social Sciences*. Norway: D-Net Communications. Pp.179 -186

Ojo, M. A. (1998). Indigenous Gospel Music and Social Reconstruction in Modern Nigeria. *Missionalia*, 26 (2): 210 – 231

Olatunji, M., Babalola, D. and Daramola, Y. (2011). Bi and Tri-Linguanism: A Reflection of Code Mixing and Switching in Contemporary Yoruba Christian Gospel and Islamized Music. *Journal of Performing Arts*, Volume 4, 2011 Number 2.

Publication of the School of Performing Arts, University of Ghana, Legon. Accra.

Omojola, B. (Ed). (2000). *Music and Social Dynamics in Nigeria* Ilorin: Department of Performing Arts, University of Ilorin. P.3

Adeola, T. S.: 'Gospeltainment': Towards a Theory for Nigerian Gospel Music.

Parenti, M. (1991). Political Entertainment. Ackley, K. A. (Ed) *From Contemporary Culture*, Fourth Edition U.S.A: Harcourt College Publishers.

Robertson, A. (1950) *Sacred Music*, London: Max Parrish and Co.

Samuel, M. K. (2013) Church Music in Nigeria: A Historical Trend. *Abuja Journal of Philosophy and Religions*, A publication of the Department of Philosophy and Religions, University of Abuja. Vol. 2, 2012/2013.

Interviews

No	Name of persons Interviewed	Description	Place of Interview	Date of Interview
1	Evangelist Dupe Olulana	One of Nigeria's female gospel musicians She is 55 years (08/01/60), and has been in the music scene for about twenty six years now.	Ilorin	Monday 30 th September, 2013
2	Evangelist Bola Are	One of the foremost and older generation of female gospel musicians in Nigeria who has been performing for more than forty years. She is sixty one years (01/10/54) based in Ibadan and has released 70 albums.	Ibadan	Friday 13 th December, 2013
3	Evangelist Bukola Akinade	Popularly known as Senwele Jesu. She is one of the leading gospel musicians in Nigeria based in Ibadan. She is thirty nine years (14/7/75). With several recordings in market.	Ilorin	Saturday 24 th May, 2014

Adeola, T. S.: 'Gospeltainment': Towards a Theory for Nigerian Gospel Music.

4	Evangelist Florence Babalola	A female gospel musician based in Ilorin. She has seven albums to her credit.	Ilorin	Sunday 4 th January, 2015
5	Pastor Emmanuel Bamidele	A young male gospel musician and clergy based in Ilorin popular for his use of accordion. He is forty years of age	Ilorin	Tuesday , 27 th Februar y, 2015
6	Mr Titilayo Dada	A gospel music record seller who has been in the business for thirty years. He is sixty eight years	Ilorin	Wednes day 15 th April, 2015

Discography

Akinade, O.R. (2010) *Mo Precious*, Audio Compact Disc, Ibadan: Galaxy Music

Edwards, F.U. (2013) *Fire Go*, Lagos: Rocktown Records,

Akinade, O.R. (2014) *Mega Mercy*, Audio Compact Disc, Ibadan: Galaxy Music

Bamidele, E.O. (2014). *Mo mo riri re*, Ilorin: Audio Compact Disc by Aiyeariwi Gospel Singers Intl.