

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Early Church Music was restricted to Church worship and religious ceremony. When the Children of Israel were asked to sing some of their songs in Babylonian captivity, they replied “How can we sing the Lord’s song in a strange land?” (Psalm 137:4) Christianity in Africa toed the same pathway at the early stage. The missionaries banned the use of traditional music in the Churches because they believed the music had pagan connotations. However, at the beginning of the twentieth century, the Missionaries grip of music in the Churches began to wane. One of the significant developments in Christianity in Nigeria since the beginning of the twentieth century is the rapid growth of indigenous Church music. According to Omojola (1995:9), factors responsible for this major development include, the emergence of Western educated elite, and a spirit of cultural awakening, when the educated elite in Nigeria realised that political and economic independence needed to be preceded by a greater awareness of their own culture. The style of church music introduced by the Missionaries was alien to the local populace, this inspired the need to Africanise the European hymns through translation of the lyrics into Nigerian indigenous languages. Vidal (2012), noted that Southern Nigeria started to develop its own brands of European Church music by the beginning of the twentieth century. Music is an integral part of Church worship. One can easily identify a particular denomination by mere hearing the songs from a distance. The Catholics, Anglicans, and Methodists are known for Hymns, chants and native airs, the Pentecostals perform mainly lyric airs and spirituals; while the Adventists are known for hymns and indigenous lyric airs. In recent times, the role of Church music in African societies has gone beyond denominational identity because it is now freely used for daily activities in our society. Church music is widely played and listened to at relaxation centres, Political rallies and social gatherings. The importance of indigenous Church music cannot be over emphasized, because of its lyrics which are mostly lifted from the Bible, it sermonizes, comforts, converts, condoles and teaches morality.

Liturgical Church music in Nigeria can be categorized under five main headings, namely: Hymns, Anthems, Spirituals, Chants and indigenous lyric airs.

This work focuses on the indigenous liturgical songs of the Seventh-Day Adventist Church in Ngwa land. The study traced the origin, efficacy, acceptability and impact of the songs on Christian worshippers. It transcribed and analyzed selected indigenous liturgical lyric airs, used for church worship, evangelism, wedding, burial, and other religious ceremonies in the Seventh Day Adventist faith.

1.2 Statement of the Problem

In spite of the large repertoire of indigenous songs used for worship in the Seventh Day Adventist Church in Ngwa land, no documentation of the original compositions is available. The songs are orally preserved. They are neither notated in staff nor in tonic-solfa, but they pass from generation to generation through the church song leaders and Choirmasters. This system carries along with it the problems of oral transmission method, such as variation of the original work and the identity problem. In other to ameliorate these problems, it is believed that documenting the songs through musical transcription will be appropriate.

1.3 Aims and Objectives of the Study

The aims and objectives of this research therefore are to examine the role of indigenous songs and its impact on the congregation of the Seventh Day Adventist Church in Ngwa land. The work sets out to study the forms and structural patterns of the lyric airs, and investigate the creative patterns, use of scales and adherence of the music to the tonal inflexions of the words.

1.4 Significance of the Study

The Seventh Day Adventist Church is one of the prominent Western Churches in Nigeria. It has a large fellowship. Studying its music is important for archival purposes and for the sake of posterity. This research is of great importance because it reintroduces the songs of the pioneer composers which have almost gone into oblivion, and uses them to educate the modern composers to maintain the legacy of composing songs that portray the fundamental beliefs of the Church. The study provides both scholarly and detailed ethno-musicological information on the liturgical songs of the Seventh Day Adventist church. Without bias, the study has immensely contributed to the knowledge of liturgical music in the Eastern states of Nigeria. The documentation and analysis of the music carried out in the study are of great value to scholars, pastors and choristers of the Seventh Day Adventist church, as well as professional musicians. It has opened more doors for similar studies on liturgical music of other churches in Abia State.

1.5 Research Methodology

The methodology used include, interviews and participant observation at choir rehearsals and Church services. The key informants were Choirmasters, instrumentalists, and Pastors of selected churches. Choirs from ten districts of the Seventh Day Adventist Church within Aba City formed the focus group. Data collected were later analyzed during deskwork. In the analysis, data collected were carefully weighed in the balances of the existing literature on the object of the study to ensure that the objectives were achieved. The research equipment used for the study includes tape recorder, digital camera, jotters and stationaries.

Participant observation method was primarily used in this work. Most of the song composers had already waxed some of the songs in DVDs and VCDs, so the researcher listened to them and joined the Choirs to perform the songs during church services before going to search for the composers. The researcher visited and interviewed the executive secretaries of Aba East and Aba South conferences and collected the membership records of the two conferences and the actual locations of the district headquarters. Furthermore, the researcher witnessed the Church organization of Ama-orji Ukwu church in Aba East conference, held on 26-27th April 2013.

The researcher also attended a workshop organized for Choir masters and songs leaders in Aba East conference, held on 5th May, 2013. At the conference choir rehearsal held on 19th May, 2013, the researcher had the opportunity of meeting with majority of the song composers within the Aba East conference, and subsequently visited ten district choirs within the two conferences during their monthly district choir rehearsals. The Districts visited are stated below.

- Seventh-Day Adventist Church Aba Central District. No. 1 School Road Aba. (13/9/2014; time: 9am to 4pm)
- Seventh-Day Adventist Church Aba East District. No. 1 New Umuahia Road Ogbor Hill Aba. (19/9/2014; time: 2pm)
- Seventh-Day Adventist Church Umuokahia Township District. No. 109 New Umuahia Road, Umuokahia. (19/9/2014; time: 4pm)
- Seventh-Day Adventist Church Mawa Farm District. No. 4 Ngozi Avenue/125 Faulks Road Aba. (21/9/2014; time: 12 noon).
- Seventh-Day Adventist Church Ngwa Road East District. No. 84a Ngwa Road Aba. (14/9/2014; time: 10:30 am).

- Seventh-Day Adventist Church Umuocham District. No. 120 Aba/Owerri Road Aba. (14/9/2014; time: 2pm).
- Seventh-Day Adventist Church Abayi, Abayi District Headquarters. No. 228 Aba/Owerri Road Aba. (28/4/2013; time: 2pm).
- Seventh-day Adventist Church Ogbor township District. No. 100/102 Ikot- Ekpene road Ogbor hill Aba. (5/10/2014; time: 10 am)
- Seventh-day Adventist Church Umukalika/Umuagu District. No. 82 Umuagu road, Umuagu Nkwonwaelechi Obi Ngwa L.G.A (5/10/2014; time: 2 pm.
- Seventh-day Adventist Church Ariaria District. Conner stone bus stop by Ezenwagbara round about Ariaria, Aba PH. Road. (time: 4:30pm).

1.6 Scope of the Study

This study is focused on ten districts out of the present fifty-four districts in Aba East and Aba South Conferences of the Seventh-day Adventist Church in Ngwa land, Abia State. The aspect of the study is indigenous liturgical songs composed by some members of the church between 1924 and 2014. In this study, the researcher documented the biographies of fifteen non art songs composers born between 1950's and 1980's. About ninety songs were collected and analyzed. The analysis covered text, melody, form, and scale patterns.

The musical background and training of the composers, learning process, mode and performance of the songs were also stated. The aspects that were not covered in this present work include harmonic principles, and the historical background of the composers that lived between 1923 and 1949. It is hoped that future researchers could continue from where the present work stopped.

1.7 Limitations of the Study

The researcher is well exposed to the musical traditions of the Seventh - day Adventists because he has been an active member of the Church right from childhood. While in the Youth department of the church in the early eighty's, the researcher participated actively in reciting short bible passages and singing of memory texts in songs especially during thirteenth Sabbath day celebrations. The researcher was privileged to join the adult choir earlier than his age mates, because of his musical enthusiasm. He has good idea about the qualities and characteristics of the liturgical choruses because he has joined in performing and teaching the songs. However, the researcher encountered many problems while conducting his fieldwork. The first problem was

“Personality Assumption”. The researcher first went into the field for data collection with the assumption that he was personally known by the Church leaders in his research area, but was disappointed when the Aba North Conference President of the Seventh-day Adventist church demanded for a letter of identification signed by the researcher’s supervisor. Though this problem was later solved when the researcher was introduced to the same church leader by one of his respected church elder during a wedding ceremony. Again, reaching the key informants-the composers was not an easy task, because of their different locations. Most of them are no longer living around Ngwa. It is very difficult to identify the original composers of most of the initial songs. The third problem was personal contact with the composers living around Ngwa. At the initial time, it was difficult for the researcher to meet with the composers in their individual houses because they are scattered all over the Aba City and its nearby towns. Therefore, the researcher resolved to meeting with them in their different churches. It is interesting to note that virtually every district of the church has more than three composers. However, many of the composers who were not serving choirmasters were difficult to reach because of their irregularity in attending rehearsals and church worship sessions in their resident localities. Working and schooling at the same time is stressful in Nigeria. Finally, the inability of the researcher to write musical scores with the computer, using the Sibelius or Finale, posed a great problem.

1.8 The plan of the Dissertation

This dissertation is arranged in five chapters. Chapter one contains the introduction, background to the study, statement of the problem, aims and objectives of the study, significance of the study, research methodology , scope of the study, limitations of the study, the plan of the dissertation, theoretical framework and literature review.

Chapter two deals with historical background of the Seventh day Adventist Church in Ngwa land, the role of the Conference Executive Committee, Departments or ministries in Seventh day Adventist Church, the primacy of liturgical lyric airs, learning and performance of liturgical songs.

Chapter three talks about the liturgy of Seventh day Adventist Church, worship and liturgy, the historical background of the Seventh day Adventist Church, congregational singing, Choir administration, and the musical background and training of composers.

Chapter four discusses analysis, melodic structure, tonality, structural form, scale patterns, pitch and melodic ranges, themes of of song texts.

Chapter five outlines some noticeable changes observed in the composition and performance of liturgical songs, suggests ways for improvement, and gives a general summary and Conclusion.

1.9 Theoretical Framework and Literature Review

1.9.1 Theoretical Framework

The theoretical framework of this study is based on the concept of identity. Identity has been defined as the individual characteristics by which a thing or person is recognized or known. Several scholars have used this concept in various ways. Strokes (1994) and Palmberg (2003), explained it as the unique individuality of a person, that trait that marks somebody or person out from someone else. Furthermore, Olajubu (2003) also noted that identity as a phenomenon encompasses a compendium of different elements that are nevertheless interconnected. According to him, ingredients for the construction of identity are supplied by a combination of culture, religion, power relations and myth. Ethnomusicologist, Waterman (2002) used the concept of identity to discourse the social role of music in post-colonial Africa. According to Waterman, this concept is related to the concept of 'self' and the 'person'. He depicted the concept of 'self' as the internal face of identity that is subjective, psychologically unified and real, while the 'person' refers to the external, socially constructed, represented and enacted identity of the individual. Waterman further scrutinized identity as a multi-dimensional product of interaction between self and the society. With this, he delineated the concept of the inner and outer eyes. The inner eye (ime anya), is the locus of contemplation, imagination and creativity, while the outer eye (azu anya) is the primary social organ, the locus of self-expression and the tactics of self-construction through interaction with others. The identity theory is very vital in the study of indigenous liturgical songs of the Seventh day Adventists because the songs are written in indigenous language which makes them different from the translated European songs.

1.9.2 Literature Review

Christianity which started as a small persecuted Jewish sect has now spread all over the continents with music as a major feature of its observance. The only record of communal song of the early church recorded in Matthew 26:30 was the last meeting of the disciples before the crucifixion, and outside the Gospels as recorded in Ephesians 5:19 and Collossians 3:16, saint Paul

encouraged the brethren to use Psalms, hymns and spiritual songs. (Wikipedia, 2014). Part of the genres that formed the musical traditions of the early church were Gregorian chant; Mass, a form of music that sets out the parts of the Eucharistic liturgy (chiefly belong to the Roman Catholic Church and the Anglican Communion) to music. For a composition to be a full mass, it must have the stipulated invariable five sections, which forms the ordinary of the mass- Kyrie (Lord have mercy), Gloria (Glory be to God on high), Credo (I believe in one God), Sanctus (Holy, Holy, Holy), Agnus Dei (Lamb of God). Another form of the early Christian music was Carol. Most of these forms are still in existence in many of the first line churches- Catholic, Anglican, and Methodist. However, a major form of church music emerged in the 1960s, and this can be classified under one umbrella as contemporary church music. This includes a range of styles often influenced by popular music.

“Musical literature is full of sacred expression that has expressed eternal truth from the soul of believers. Perhaps no vehicle of expression has more power than music to address the conscious and subconscious mind of humankind with information that will be retained.”

-Gordon L. Borrer (1982:10)

Gordon Borrer was right when he made the forgoing statement because music is generally believed to be the language of all living things. Apart from man, birds, animals and plants also express gratitude to their maker through singing. Infact, the waving of plant and flower leaves are musical expressions. Truths learned through singing have more positive impact on the mind because it retains as long as life lasts. It could be easily remembered whenever the demand arises. Music and culture are closely related. People’s culture can be better expressed in their musical practices

In discussing musical culture, Lederach (1995) defined culture as the shared knowledge and schemes created by a set of people. This idea means that musical culture varies from people to people. According to Akpabot (1986), one method of finding out the culture of a people is to examine how they conceptualize their music. Commenting on the importance of musical culture in Christendom, Ellen G. White (1915:168) asserts that music is one of God’s great gift to man and is one of the most important elements in a spiritual programme. She explained that music has power to subdue rude and uncultivated natures and promotes harmony of action. Pipim (2005:457) agrees with the assertions of Lederach and White and argued that any worship

intended to be the worship of God, must first examine the musical culture applied in the worship. Corbit (1998) further buttressed the facts by saying that any discussion of music in the context of Christianity must begin with God. Realising that God should always take the first position in whatever we do, Christians must seek to please God in the kind of musical they follow. It is expedient to follow the musical culture that is acceptable in religious worships because Pipim also observed that there is much that is spiritually uplifting and religiously valid in the music of the various cultural and ethnic groups; but his candid advice is that musical tastes and practices of Christians should conform to the universal value of Christ-like character. In the same vein, Johansson (1992) admitted that in the past, Christians have been influenced by the general culture into believing that there are no aesthetic absolutes in musical culture. As earlier observed, these contributions to musical culture claim that music which must achieve Godly standards must be devoid of secular influence; it must be beautifully composed and skillfully performed.

The Webster's Universal Dictionary and thesaurus (2010:361) defined philosophy as the study of the principles underlying conduct, thought, and the nature of the universe; general principles of a field of knowledge; a particular system of ethics; composure and calmness. The word philosophy can be termed a "mystery" because it has no single definite definition, but the different views of philosophers about philosophy are summarized in the Encyclopedia Britannica, inc; vol. 14, (1974:248). Rene Descartes' view of philosophy is a method of reflective thinking and inquiry. Writing under the caption, philosophy and vision of Women ministry in the Seventh-day Adventist Church, Ellen White noted that God has a work for women as well as for men. She explained that like the women of the bible, modern women can come close to the hearts of those whom men cannot reach. She advocated that the labour of women is needed now in the work of soul winning. (Welfare Ministry p.145; Testimony for the Church, vol. 4. P.642; Testimony Treasures, vol. 2, p. 405; Evangelism p. 404, 471).

To worship is to show love, devotion and honour to God (or a god), the most common worship is the gathering of people in a Church service or in a Mosque. Osadolor (1982), described worship in religious circle as "the veneration ascribed to a supernatural being and the series of ritual actions associated with the exercise." According to Allen W. Foster, worship in the Christian church begins and ends on the hope that Christ has died, risen, and will come again. Worship involves an attitude of mind and heart which enables man to love God with all his being. Worship complements liturgy, and Norval (1967) affirms this to be true in his comment on theology and liturgy. He explained that worship cannot take place without liturgy; he further argued that it is in

the order of service that theology and liturgy meet. According to him, they meet either to harmonise or clash. God alone is to be worshiped. Christians are admonished to avoid rivals in the worship of God. “Worship Him who made heaven and earth, the sea and springs of water.” (Revelation 14:7)

Webster’s Universal Dictionary and Thesaurus (2010:239) defined history as a record or account of past events. However, Nzewi (2007) in his historical arts of musical events expanded the definition of history thus:

History is a chronological record of events that have shaped the development/advancement of a people and/or ideas overtime. It is also a record of events and developments/advancements that have altered the normative state of a people and/or ideas. History, therefore, is about outstanding or extraordinary ideas and events in a given human geographical place at various periods in time, along with the key persons at the centre of such momentous occurrences. (p.185).

In a nutshell, Nzewi’s widened definition of history means that every individual, both young and old, living in a given environment, contributes to the historical records of that particular area. Child birth and dedication in a church or local naming ceremonies, the communal wars fought and won or lost, and so on, all make up the history of any particular area.

The term, liturgy means a ritual for public worship. Pope Benedict xvi (1995) explained that true liturgy instructs and uplifts the heart; it allows the buried song to resound in man once again. He argued that true liturgy is recognizable because it is cosmic and not limited to a group. He went on to say that true liturgy sings with the angels, and true liturgy is silent with the expectant depths of the universe. He concludes that true liturgy redeems the earth. From his explanations, we conclude that liturgy is of God, because it is God who created and who also redeems, and as the saying goes that for everything worthwhile there is a counterfeit, therefore, Christians should avoid a mixture of godly and worldly liturgy in singing. Singing of lyric airs is one aspect of a church’s liturgy.

Hustad (1993), and Barry Liesch (1996), and Faseun (2005) defined chorus or choruses (lyric airs) as “Spontaneous songs performed often in vernacular but sometimes in other languages. A short song which expresses a single idea of praise, thanksgiving and doctrine. Choruses

communicate freshness to our faith as well as relate Christianity to contemporary culture. Choruses are naturally simple to perform because of their short melodic motifs. They are also transmitted easily from one group of singers to another in African societies. Akpabot (1986), writing on the nature of African music explains that it is not written down; rather it passes from one generation to the other through oral tradition. Olaniyan (2002) supports this idea of musical proficiency passing on from one generation to the other with the example of the Yoruba dundun drumming and confirms that through this way, musical arts are perpetuated in a musical family.

Music is a universal language, but its texts are not universal because it varies. Texts of songs in Africa are usually written in accordance with the tonal inflections of the spoken language. According to Merriam (1964), music influences language as language also influences music. He explained that song texts reveal a number of problems bordering on the individual and the society at large, it shapes and enforces the molding of public opinion. Song texts according to him reflect the attitudes and values in African cultures. Agu (1984) supports this idea with the illustration of a pregnant mother who participates in musical activities with her child strapped firmly to her back. He argued that the child will eventually imbibe the musical culture of his/her parents through listening to the lullabies sung to lull the baby to sleep. Finally, Akpabot (1986) asserts that fourteen categories of song texts are easily recognizable in African music, he therefore grouped them under three main headings: Praise songs, songs of insult, and songs for entertainment.

Baptism and burial are spiritually connected. Baptism signifies burial of the old life and acceptance of new life in Christ. This is the meaning of the Bible verse which says "If any man be in Christ, he is a new creation." To be in Christ is to live a life of self-surrender to the will of God. Bonhoffer (1963) argued that by baptism, the old life is left behind; the baptized is dragged out his comfort zone into absolute surrender to truth. He went further to say that the first step that follows the call, cuts the Disciple off from his/her previous existence. John Paul II (1983) and Ngwoke (1987) assert that the sacrament confers on the baptized his ecclesiastical personality.

Dele Giwa in Okafor (1999) observed that death is so final that it brings grief, sorrow and tears, and strikes with such cruelty that it chooses often as victims the best among the living. It trumpets the worth of the dead who lived unsung and makes him a hero of some sort. This belief is true; the message is clearly driven home in the famous hymn written by CARRIE, E. ROUNSEFILL which says "only remembered by what we have done". A Pastor once preached that death is the most obedient messenger of God on earth. He argued that death is ever ready to kill anyone

immediately God permits. It does not waste a second to take its subject. The hope of every child of God is anchored in the words of Apostle Paul ...the trumpet shall sound, and the dead will be raised incorruptible, and we shall be changed

1.9.3 Emergence of New Musical Genres in Nigeria

Commenting on the emergence of Nigerian popular music, Euba (1977) posited that new types of popular music suitable for use in night clubs, which are mostly adaptations of traditional music, have been developed. On the other hand, Lynn (1967), talked about the early development of church music in Nigeria noting that melodies of songs used for traditional religious celebrations were fixed to new Christian texts in order to attract pagans to the church. The forgoing has become the basic projection of the contemporary Gospel music. She explained that one of the objectives of church music which is entertainment of Christians has become the mainstay of contemporary Gospel music bands. Furthermore, she noted that church music before 1920s, consists mostly of Christian hymns sung in English and indigenous languages. It is right here to say that Lynn's submission tallies with the advent of indigenous songs in the Seventh Day Adventist Church in Nigeria. Kehinde (1992), wrote that Gospel music in Nigeria developed from Ibadan by Akinpelu, the first to launch Gospel Choral Group in 1950, with the sole objective to evangelize and entertain within and outside the church, through waxing of records and public performances. One of his contemporary, Adeosun who started his Gospel music band in Lagos noted that two factors that propelled the launching of these groups were the growth of entertainment music, and the availability of western musical instruments like the guitar, horns and the electronic keyboards which were used together with the indigenous instruments. Consequently, other factors that contributed to the development of Gospel music include the rapid emergence of indigenous churches and the agitation to indigenize Christian method of worship. Adeosun also asserted that Nigerian Gospel music developed from celebrations of Christian festivals like Easter, Christmas and harvest thanksgiving. During the aforesaid occasions, special indigenous composed songs were performed by the Choir. In the beginning, English hymns and canticles were accompanied with the organ; rattle (sekere), bell (agogo) and drums were later added. In discussing Nigerian music as entertainment, Akpabot (1986), indirectly observed that Nigerian gospel music falls among other hybrid forms for entertainment at social gatherings. On the other hand, Ekwueme (1973/74) reiterated that one of the outstanding characteristics of African music in comparison with western music is its functionality. The African lifestyle is musical from cradle to the grave. Omibiyi (1979), discussing Nigerian composers, merged it with

the history of indigenous church music in Nigeria, which is in agreement with Sowande (1967:256). She further explained that indigenous church music provided the basis for Nigerian creative music, the type, she said belongs to Indigenous Gospel music. She claimed that the use of indigenous music in churches grew out of the need for the educated Christians to discover and preserve their culture. The contributions of these early church musicians helped to lay a solid foundation for modern Nigerian creative music. Etim (2006:20)

1.9.4 Worship Practice in the Seventh Day Adventist Church

One Adventist author wrote, “Worship involves an attitude of mind and heart which enables man to love God with all his being”. Norval (1967), commenting on the Adventist theology of liturgy posits that:

Worship cannot take place without liturgy. And it should be the right kind of liturgy, reflecting Seventh-day Adventist theological beliefs .It is in the order of service that theology and liturgy meet. Here they harmonize or clash.(p. 51)

Many people agree that worship is a time when we set aside our personal and ideological differences to worship our Creator with a unified spirit. Worship and theology are linked. Worship is the act of praising God for who He is, and theology is the act of discerning who God is and how He works in the world. Therefore, how we praise God will reflect our theological viewpoints and reveal what we truly think about Him. John Wesley, the founder of the Methodist Church, suggested that one’s theology is influenced by four factors. He identified the factors as faith, reason, Scripture, and tradition. He didn’t mean, however, that all sides are equally authoritative. He acknowledged that the Bible was foundational, but he also recognized that one’s individual faith, ability to reason, and religious tradition affect the way in which the Bible is interpreted.

In the Seventh-day Adventist Church, the major weekly church worship occurs on Saturday, typically commencing with Sabbath school which is a structured time of small-group study at church. All Adventist congregations make use of an officially produced “Sabbath School lesson guide”, which deals with a particular Biblical text or doctrine every quarter.

Special meetings are provided for children and youth in different age groups during this time (analogous to Sunday school in other churches). The Sabbath School study lasts between fifty minutes to one hour. After a brief break, the community joins together again for a church service

that follows a typical evangelical format, with a sermon as a central feature. Corporate singing, Choir renditions, Scripture readings, prayers and an offering, including tithing (or money collection), are other standard features. Between three to five persons officiate during this second segment of worship called “divine service”.

The end of each quarter is usually tagged high Sabbath or thirteenth Sabbath and is celebrated. The celebration gives every member of the local Church a quarterly opportunity to showcase his or her talent in special song renditions and recitation of memory verses and Bible passages committed to memory. This event also allows members to invite their friends and neighbors to attend Sabbath school with them. The Sabbath school department always encourage members to bring their lunch to church on the thirteenth Sabbath for everyone to eat together. The last Saturday of every month is also another high Sabbath for birthday celebrants. Everyone born within the month, including all that married, baptized or had any memorable event which occurred within that month are called out for special prayers during the Sabbath school session.

SABBATH SCHOOL PROGRAMME

TOPIC: CREATION, A BIBLICAL THEME
19-25, 2013.

DATE: January

SONG SERVICE: Conducted by Song leader/s -----

OPENING HYMN: SDAH/ABU OTUTO -----

OPENING PRAYER

BIBLEREADING

SUPERINTENDENT’S OPENING REMARK.....

SECRETARY’S REPORT

SPECIAL SONG

MISSION STORY

LESSON STUDY:

SMALL ACTION UNITS, OUTREACH ACTIVITIES, MISSING MEMBERS, LESSON APPLICATION.

Welcoming of Visitors

Family Song

SUPERINTENDENT’S CLOSING REMARK

CLOSING HYMN/ABU OTUTO

CLOSING PRAYER

DIVINE SERVICE PROGRAMME

Musical preludeOrganist/Choir procession

Ministers enter

Call to worship

Doxology

Invocation

Welcome

Opening song/HymnCongregational

Scripture reading

Pastoral prayer

Call for tithe and offering

Special MusicChoir rendition

Sermon

Closing song/HymnCongregational

Benediction.

1.9.5 Sabbath School Activities

The Adventist Sabbath School work, the general equivalent of Sunday school of other denominations, began in 1852, when James White wrote the first Sabbath School lesson guide. A Sabbath-keeping former Millerite preacher and one of the founders of the Seventh-day Adventist Church, White organized the first regular Sabbath School around 1853 in Rochester, New York. Early Sabbath Schools had only two divisions, one for children and one for the adult class. Teachers placed much emphasis on the memorization of Scripture.

In 1863, the first series of Sabbath School lessons adapted for Children was published in the *Adventist Review and Herald*. Uriah Smith, another early Adventist pioneer, made the publication possible. However, a major reorganization of the Sabbath School Department took place at the 1985 General Conference session when it became a part of the newly created Church Ministries Department. At the 1995 General Conference session, the Church Ministries Department was dissolved and the Sabbath School was re-established in combination with Personal Ministries. Presently, this Department is known as the Sabbath School/ Personal Ministries Department of the General Conference of the Seventh-day Adventists.

The Sabbath School has four specific objectives which include: Study of the word, Fellowship, Community outreach, and world Mission emphasis. NACHOR (2011) opined that:

The mission of the Sabbath School is to be a system of local church religious education that builds faith and practice. The Sabbath School is based at the local Church. It builds faith through the study of the Scriptures and the doctrines and teachings of the Seventh-day Adventist Church. It builds practice through the application of Biblical principles and the teachings of the Seventh-day Adventist Church to the individual lives of the Sabbath School members (P. 5)

To keep the weekly Sabbath holy, Adventists abstain from secular work on Saturday. They will also usually refrain from purely secular forms of recreation, such as competitive sport and watching non-religious programs on television. However, nature works, such activities that are compassionate in nature such as taking care of the sick, and visiting to console the suffering ones and providing their immediate needs to alleviate their sufferings, are encouraged. Much of Friday might be spent in preparation for the Sabbath; for example, preparing meals and tidying homes. Sabbath morning worship commences with song service, usually from 8: 30 am to 12 noon.

Sabbath afternoon activities vary widely depending on the cultural, ethnic and social background. In some churches, members and visitors will participate in a fellowship (or “potluck”) lunch and AYS (Adventist Youth Service). From about 4 pm to 6 pm, members gather again in the church for in-depth Bible study and close of the Sabbath at Sunset. Bible study equips the members for outreach and spirituality. Apostle Paul and Peter stated:

Study to show thyself approved unto God, workman that needeth not to be ashamed, rightly dividing the word of truth; Knowing this first that no prophecy of the scripture is of any private interpretation. For prophecy came not in old time by the will of man; but holy men of God spake as they were moved by the Holy Ghost.(2 Tim.2:15; 2 Peter 1:20,21).

The study is usually systematic, for it is done precept upon precept, here a little and there a little, comparing scripture with scripture. Much of the Bible study materials are taken from the spirit of prophecy writings of Ellen G. White, one of the coo-founders of the Church.

1.9.6 Weekly Activities

The three major weekly activities of the Seventh-day Adventist Church are Mid. Week prayer, Sundown worship, and cottage meetings.

Apostle Paul admonished Christians not to forsake the assembling together of brethren (Hebrews 10:25) in response to Pauls’ admonition, Christian denominations assign certain days of the week, apart from the main worship day as special spiritual meeting days. In the Seventh-day Adventist Church, general prayer meetings are held every Wednesday morning or evening depending on the Choice of the local Church. In many of the township Churches, the Mid. Week prayer holds in the evening. It is usually preceeded by Sabbath School teachers class which holds for one hour, between 5:30 to 6:30pm. There is usually ten to fifteen minutes song service before commencing the prayer session at about 7 pm. Members meet to praise and thank God and also submit their prayer requests and pray in groups. During the service, members are given the opportunity for testimonies and special song renditions. One or two persons are usually assigned to coordinate the program each week.

...From the rising of the Sun even unto the going down of the same my name shall be great... and in every place incense shall be offered unto my name... says the Lord of hosts. (Malachi 1:11)

Before the setting of the Sun on Fridays it is required of every family to assemble to read God's word, to sing and pray. And as the Sun goes down on Saturday the members also gather in their family circles or preferably in the Church house at the close of the Sabbath to invite God's presence through the cares of the following week. Sundown worships are held on Friday evenings, from 6 to 7 pm, to welcome in the Sabbath; and on Saturday evenings from 5 to 6 pm for the close of the Sabbath. The Friday program is usually concluded with activities from the Youth Ministries Department.

Cottage meeting or house fellowship is held once a week, usually on Mondays. It is a Church programme designed to unite members of the Sabbath School units living in a particular area together. The venue for the meeting rotates among the members of a particular unit. It is written of the early Church, that they continued daily with one accord in the temple, and breaking bread from house to house, did eat their food with gladness and sincerity of heart, praising God, and having favor with all the people. (Acts 2: 46)

Through cottage meetings, the immediate needs of some church members are identified and attended to by the unit members or reported to the entire Church membership in some circumstances. Once a week, between 6 to 7 pm, unit members meet to sing, study the word and pray together. Many erring or backsliding members have returned back to the Church through the weekly cottage meeting activities.

CHAPTER TWO

HISTORICAL BACKGROUND

This chapter discusses the advent of the Seventh Day Adventist Church in Ngwa land, the role of the Conference Executive Committee, departments or ministries of the church, primacy of liturgical lyric airs in Adventist faith, learning and performance of liturgical songs.

2.1 Brief History of the Seventh-Day Adventist Church in Ngwa land.

According to Njoku (2013:11) The Seventh- day Adventist church was established in Aba in 1923, by Pastor Jesse Clifford and his wife. They arrived Aba in April, 1923 and settled at the area called “Umuola- Okpulo” located at Abayi Ama-irinasaa autonomous community, now “Umuola-Okpulo” autonomous community in Eastern Ngwa, Ogbor Hill area of Aba. The East Nigera Conference was organized in 1930; reorganized in 1971, 1977, 1986, and 2003. The further reorganization of the defunct East Nigeria Conference gave rise to a new Conference- the Aba South Conference in 2011.

The dream of Aba South Conference started as early as 1995, at the then Nigerian Union Mission sixth quinquennial session. There, the planning committee recommended to the then East Nigeria Conference (ENC) Executive committee to further reorganize ENC into Anambra-Imo Mission, Ubakala-Ngwa Mission and Aba South Mission. However, this idea went into coma as a result of ENC constituency held in January 1997 where Pastor G.C. Nwaogwgu took over from Pastor J. O. Achilihu.

Thirteen years later, during the Eastern Nigeria Union Mission (ENUM) constituency held in Port Harcourt, a recommendation was given to further reorganize Conferences within ENUM territory for administrative convenience. On February 18, 2011, this recommendation of ENUM was put into action by ENC (2011:51); on April 8, 2011, the executive Committee of ENC under Pastor M. C. Njoku as President voted into action the reorganization of the Conference into three Conferences (2011:101). As a result, stakeholders meetings were held for selection of name and site for the conferences. Consequently, Aba South Conference was unanimously accepted with its permanent site at Alaoma, along Aba Port Harcourt express way. By March 17, 2012, Aba South Conference was inaugurated as an administrative unit. When the West-Central African Division (WAD) survey team led by Pastor Onaolapo Ajibade visited the area in August 2012, they were satisfied with the progress so far made. As a result by January 3, 2013, Aba South Conference

received a Conference status. The Seventh-day Adventists are well known for their Biblical faith, quality hospitals and good educational institutions. The directors of Aba South Conference are as follows:

Pastor N.N.C ONWTUEBE (Youth, Stewardship and Sabbath School Department) Pastor O. H. EKEKE (Ministerial Secretary) Pastor AHUAMAH LEVI DOBSON (Sabbath School, personal ministry and Evangelism Department) Pastor S.N. ONWUNATA (Publishing, SOP, VOP) MRS. ULOMA EMELOGU (Adventist Women Ministries Department) DEACNS. IJEOMA UKOHA (AWM Asso. Director) DR. ELEWEKE N. (Health and Temperance) MRS. ADAKU CHINAGOZI (AWM Secretary) BARR. I. S. NWOGU (PARL and Legal Adviser) MRS. SAL EGBULEFU (Education) ELD. IHESIABA I. EGBU (Asso. Dir. Education-ASC).

2.2 The Role of the Conference Executive Committee.

What are the duties of an Executive Committee?

According to Blake Ryan (2014) An Executive Committee makes decisions on behalf of the board of Directors. An Executive Committee is a group of Directors that are chosen to act on behalf of an organization's board of Directors. Normally, an Executive Committee is composed of a Chairman, Vice Chairman, Secretary, and Treasurer. There are many duties they perform as an executive Committee such as making policies, budget planning, coordination and review of budgets, confirmation of appointments etc.

The Executive Committee of the Seventh-day Adventist Church is elected at regular Quadrennial sessions. It includes the Conference administrators, departmental directors, the manager of the denomination's institutions (Schools and Colleges), lay representatives, and the Maranatha press. The Conference President chairs the executive committee, while the conference Secretary serves as Secretary. The Executive Committee members list include:

Administrators

1. The President
2. Secretary
3. Treasurer

Departmental Directors

4. Children/Women Ministries

5. Communication/Education
6. Personal Ministries/Sabbath School
7. Youth/Chaplaincy
8. Public Affairs and Religious Liberty-PARL
9. Publishing Ministry
10. Ministerial Secretary/Stewardship
11. Frontier Missions-Adventist Relieve Agency(ADRA)
12. Planned Giving and Trust Services.

It is the duty of the Administrators, in consultation with each other, to carry forward the work according to plans, policies and programs voted by the constituency and /or the Conference's Executive Committee. These plans, policies and programs are in harmony with the doctrines and actions adopted and approved by the General Conference of Seventh-day Adventists in its quinquennial sessions.

2.3 Departments or Ministries in Seventh Day Adventist Church

Over ten ministries exist within the Seventh-day Adventist church, but a brief history of the three prominent departments or ministries shall be discussed in this work. The departments are: The youth ministry, Women ministry, and Men's organization.

The Church is the Christian community. The growth and popularity of any community depends on her vision for the young people, because it is often said that the young people are the leaders of tomorrow. The four dynamics of a Christian community which are judiciously employed by the Church for the proper upbringing of the youths include: Fellowship, Nurture, Worship, and Mission. The Biblical base for the youth ministry is taken from Deuteronomy and Isaiah:

“Hear, O Israel: The Lord our God is one. You shall love the Lord your God with all your soul, and with all your might. And these words which I command you today shall be in your heart; you shall teach them diligently to your children and shall talk of them when you sit in your house, when you walk by the way, when you lie down, and when you rise up”. “All your children shall be called of the Lord and great shall be the peace of your children”. (Deuteronomy 6; Isaiah 54:13).

For the first forty years (1840-1879), it was taken for granted that the youths were members of the Church. However, in 1879, young Luther Warren and Harry Fenner began the first youth society

in Luther's home. They were seventeen and fourteen years old respectively. Their initial plan was to raise money for missionary work that could promote the cause of temperance and wide distribution of literature. Consequently, their vision gave rise to the first youth group called the Sunshine Bands in 1901. In 1907, the name was changed to Seventh -day Adventist young people's Department of Missionary Volunteers MV. In 1972, it was called youth Department of missionary volunteers YDMV. In 1979—Adventist youth Department. In 2005, it became a full fledged Church ministry, with the name Youth ministries Department, comprising Adventurer club, Pathfinder club, and the senior youth society.

Every member of the Church is supposed to have full participation in the youth ministry. The Adventurer club accommodates the children from age 6-9; Pathfinder club, age 10- 15, senior youth, age 16-30 years; Adventist youth volunteers fall under the age group of 31 and above. The principles of the youth ministry include instructing them in the requirements and commandments of God; reminding them of God's leading in the past, and challenging them to live by God's word in the future. Ellen White in her messages to young people noted that:

Preachers, or laymen advanced in years, cannot have on half of the influence upon the young that the youth, devoted to God' can have on their associates... with such an army of workers, as our youth, properly trained, might furnish, how soon the message of a crucified, risen, and soon coming Savior might be carried to the whole world (P.25, 196).

The primary focus of the youth ministry is the salvation of Youth through Jesus Christ. Their task is to lead youth to discover their individual worth and to develop their spiritual gift and abilities; to equip and empower youth for a life of service within God' Church and community; to ensure the integration of youth into all aspects of Church life, which means full participation in the mission of the Church. The most outstanding club in the Adventist Youth ministries is the Pathfinder Club.

The Pathfinder Club is the equivalent of the Scout Association. The pathfinder Club is a world wide program organized and directed by the youth Department of the General Conference of the Seventh-day Adventist Church. It offers a wide range of learning experiences for young people, between 10 to 15 years of age and is operated by the local Seventh-day Adventist Church under the direction and control of the local Conference youth director.Each Pathfinder Club is administered by a club director, deputy directors, counselors, instructors, chaplain, secretary, and

treasurer. The club is divided into separate units, each unit average is between six to eight Pathfinders, including a captain and scribe. The Pathfinder Club has a flag, bearing the Pathfinder's Club Emblem. The flag is flown at local Church and conference Pathfinder programs and activities. There is a specially designed full-dress uniform and also a field uniform. The Pathfinder Club has a pledge and law, highlighting the spiritual basis on which the Club is built. The Club operates on a 9, 10, 11, or 12 month calendar year, with a weekly or biweekly program of at least one and half, two, or three hours duration. Within this one and half, two, or three hour period, the Pathfinders perform drill and marching, crafts and/or hobbies and games, as well taking part in devotional activities and classwork. There are six classes, with given names, which begin at 10 years of age and conclude at 15 years.

The Pathfinder Anthem Oh, we are the Path-finders strong; the servants of God are we, faithful as we march a long, in kindness, truth and purity a message to tell to the World, a truth that will set us free, King Jesus the Savior is coming back for you and me.

THE PATHFINDER ANTHEM



Oh, we are the path - fin-ders strong, The serv - ants of God are we

faith - ful as we march a - long, in kind - ness, truth and pu - ri - ty A

mes - sage to tell to the world, A truth that will set us free king

Je - sus the Sav - iour's com - ing back for you and me.

The Adventist Women Ministry (AWM) is another vibrant department in the Seventh-day Adventist Church. The Adventist Women's Ministries in Nigeria started as Dorcas Welfare Society in 1914. It operated on local Church, District, Mission and Conference levels nationwide. Its first national convention in Nigeria was held in Aba in 1978. Since then, national conventions in different parts of the Country have followed every three years. In 1990, Women's ministries Department was established at the General Conference, World Headquarters of the Seventh-day Adventist Church. This led to the transformation of Dorcas Welfare Society into Adventist Women's Ministries in Nigeria in 1994.

The Adventist Women's Ministries in Nigeria is among the registered Non-Governmental Organisations (NGO) with the Co-operate Affairs Commission (CAC) of Nigeria. Past and present Directors of the Adventist Women's Ministries in Aba East, South, and North Conferences include: Mrs. Miranda Jumbo, Mrs. Roseline Wagbara, Dr. Mrs. Sal Okwubunka, Mrs. C. Uloma Emelogu, Mrs. Ahurue C. Ubani-Ukoma, and Mrs. Bridget Ndulewe.

The goals and objectives of the Women Ministries include: Providing support system for hurting Women suffering from divorce, abuse or loneliness caused by abandonment; developing the potentials of women in the mission of the Church and in their endeavour through leadership training; improving the health status of women through advocacy, information, education and communication (IEC) and development of health-related projects; improving the economic status of women through self-reliant skills and revolving loan scheme; raising the literacy level of women through functional literacy programmes; supporting indigent young Adventist Women educationally through scholarship programme etc.

Some of the activities of the Adventist Women's Ministries include: Organizing the International Women's day of prayer, which holds first Sabbath in March yearly; organizing a yearly Women's Ministries Day every second Sabbath in June; participating in Area-wide retreats and crusades; organizing prayer groups and prayer chains; Welfare services to members and non-members; skill acquisition projects(Sewing and typing institutes);Income generating projects(Gari processing, Soap making, Farming etc).

Before stating the philosophy, vision and statement of purpose of the Women Ministries, it is imperative to define the word philosophy. What is philosophy? Okafor (1984 :9), opined that, from early times the term philosophy came to stand for knowledge in general, about man and the universe. He argued that philosophy means the study of wisdom.

There is no one authentic or conclusive definition of the word philosophy because human wisdom is limited and varies from one philosopher to another. Everyone endowed with wisdom is a philosopher. According to Rene Descartes: Philosophy is a method of reflective thinking and inquiry. Consequently, the different views of philosophers about philosophy is summarized in the Encyclopedia which stated that:

... Throughout its long and varied history in the west, “philosophy” has meant many different things. Some of these have been a search of the wisdom of life (the meaning closest to the Greek words from which the term is derived); an attempt to understand the universe as a whole; an examination of man’s moral responsibilities and his social obligations; an effort to fathom the divine intentions and man’s place with reference to them; an effort to ground the enterprise of natural science; a rigorous examination of the origin, extent, and validity of men’s ideas; an exploration of the place of will or consciousness in the universe; an examination of the values of truth, goodness, and beauty; an effort to codify the rules of human thought in order to promote rationality and the extension of clear thinking. Even these do not exhaust the meanings that have been attached to the philosophic enterprise, but they give some idea of its extreme complexity and many-sidedness (Encyclopedia Britannica, inc., Vol. 14, 1974:248).

From the explanations, it could be deducted that philosophy is an attempt by human beings to tackle the numerous problems that impact on their very existence. The Department of Women’s Ministries is committed to encouraging, challenging, equipping, and nurturing Seventh- day Adventist Women as they do their part in carrying the gospel message to the World. Ellen White in her book, Welfare Ministry noted that:

The Lord has a work for women as well as for Men. They may take their places in His work at this crises, and He will work through them... They can do in families a work that Men cannot do, a work that reaches the inner life. They can come close to the hearts of those whom men cannot reach. Their labor is needed (p. 145).

The spiritual vision of Women’s Ministries is to know Jesus passionately and to serve and disciple other Women. Their primary purpose is to nurture, facilitate, and support Women in their Christian lives as disciples of Jesus Christ. Ellen G. White also posited that:

We may do a noble work for God if we will. Woman does not know her power... There is a higher purpose for Woman, a grander destiny. She should develop and cultivate her powers, for God can employ them in the great work of saving souls from eternal ruin (Testimonies for the Church, vol. 4, p. 642).

The Department of Women Ministries focuses on the six challenges identified by the Women Ministries directors as being barriers that prevent Women from reaching their full potential. The challenges are: Illiteracy, Poverty, Threats to health, Length of workday and poor working conditions, Abuse, and the need for training and mentoring for greater involvement in the mission of the Church. The Women Ministries mission is the same as that common to all Christians in other denominations, which is up- lifting Christ in the Church and in the world. Their slogan is Women for Christ, lift Him up; I'm a woman of value; I'm a Woman God can use; I love my husband.

Ellen White, commenting on the work designed for Women noted that When a great and decisive work is to be done, God chooses men and Women to do this work, and it will see the loss if the talents of both are not combined. She further stressed that: All who work for God should have the Martha and Mary attributes blended—a willingness to minister and a sincere love of the truth. She advised that self and selfishness must be put out of sight. She noted that:

God calls for earnest Women workers, workers who are prudent, warmhearted, tender, and true to principle. He calls for persevering Women who will take their minds from self... and will center them on Christ, speaking words of truth, praying with the persons, to whom they can obtain access, laboring for the conversion of souls (Testimony Treasures, vol.2, p.405).

Based on the writings of Ellen White quoted in this work, the Women ministries in the Christian Churches claim that they are called to : Elevate women as persons of inestimable worth because they have been created and redeemed; enable women to deepen their faith and experience spiritual growth and renewal; build networks among women in the world Church to encourage bonds of friendship and mutual support and the creative exchange of ideas and information; mentor young Christian women, encouraging their involvement, and creating paths for them as they reach for their potential in Christ; address the concerns of women in a global context; bring women's unique perspectives to the issues facing the world Church; seek expanding avenues of dynamic Christian service for women; challenge each woman with her potential to complement the gifts

given to other women and men as they work side by side to further the global mission of the Seventh-day Adventist Church. Ellen G. White, in her book, *Evangelism*, also noted that:

Women can be instruments of righteousness, rendering holy service. It was Mary that first preached a risen Jesus... If there were twenty women where now there is one, who would make this holy mission – one –to-one ministry their cherished work, we should see many more converted to the truth. The refining, softening influence of Christian women is needed in the great work of preaching the truth (p. 471).

The work of women Ministries in Christian Churches today is the same as that of Dorcas in the holy writ. Women have the compassionate mind of providing food for the lowly and suffering persons in our society. Ellen white, in *Testimony Treasures*, comments that the Lord has a work for women as well as men to do. She stressed that they may accomplish a good work for God if they will first learn in the school of Christ the precious, all-important lesson of meekness. She admonished that they must not only bear the name of Christ, but possess His spirit. They must work as He walked, purifying their souls from everything that defiles. Then they will be able to benefit others by presenting the all- sufficiency of Jesus (vol.2, p.404).

The next important organization in the Seventh-day Adventist church is the Adventist Men's organization (A.M.O)

“The just man walketh in his integrity; his children are blessed after him”. (Proverbs 20:7) The Adventist Men's organization (A.M.O.)has been established primarily to promote programmes and activities, designed to foster the spiritual, intellectual, social, moral, health and physical well-being of students, working class, business men, professional men etc., to give them opportunities to understand the responsibilities of Adventists men and to engage them in evangelistic activities.

The mission statement of Adventist Men's organization include: To provide spiritual strength and unity amongst men. To guide, teach, counsel and mentor other men so they can become godly men, faithful fathers, loving husbands and leaders with integrity. The Men's ministry objectives are (a) To have our matured men be committed and dedicated mentors for our young men. (b) To train our men to be effective priest loving husbands and dedicated fathers at home. (c) To increase our respect and appreciation for our women. (d) To help all menand boys develop a richer and

deeper relationship with God. Commenting on the want of honest Men, Ellen White, in her book, *Happiness in Education* wrote:

The greatest want of the World is the want of men, Men who will not be bought or sold, Men who in their inmost souls are true and honest, Men who do not fear to call sin by its right name, Men whose conscience is as true as needle to the pole, Men who will stand for the right though the heavens fall.(p.63).

She explained that such a character is not the result of accident; it is not due to special favours or endowment of providence. A noble character is the result of self-discipline, of the subjection of the lower to the higher nature- the surrender of self for the service of love to God and man.

Members of Adventist Men's organization are guided by some core values. Some of the values include:

Dependability: Dependability means God and His people can count on them. They will be there when they are needed. They will always do what they promise to do.

Honesty: Honesty is truthfulness. It means they will not lie or cheat or steal. Honesty is a cardinal building block of a strong character and should be in play every day of their lives.

Integrity: Integrity is like a code of honor. If you have integrity, you have certain values and beliefs that you live by. It also means you respect the values and beliefs of others. Integrity is also one of the building blocks of character.

Loyalty: Loyalty is allegiance. It means standing by someone even when times get tough. Loyalty is an important part of friendship.

The membership of Adventists Men's Organization (AMO) is open to married men and responsible bachelors in the church. The church nominating committee nominates the AMO leader at the end of each year. The leader and the financial secretary of AMO coordinate the activities of the Men. There are three types of AMO in the Seventh-day Adventist Church- local church AMO, District AMO, and Conference AMO.

AMO Theme Songs:

Call	Response
Adventist Men	Mission to neighbor
Adventist Men	Arise and shine
Adventist Men	Mission to neighbor
Adventist Men	Arise and shine

Adventist Men arise,

God's men of valour arise

Arise and shine

For your light has come

The light of salvation

God's Men of valour

Arise and shine

May the Lord depend on you.

God's men of valour arise

Make mission to neighbours

Your focal point and vision bright

To serve our Master and King

Arise and shine

For your light has come

The light of victor

Words and Music by Elder N. H. A. Nwafor (Ph.D)

AMO THEME SONGS



Ad-ven-tist men, mis-sion to neigh-bour, Ad ven-tist men A-rise and shine,



Ad-ven-tist men, mis-sion to neigh-bour, Ad-ven-tist men, A-rise and shine.



Ad-ven-tist men a - rise, God's men of val - our'a-rise, A - rise and shine



for your light has come the light of sal - va - tion God's men of va -



lour a - rise and shine may the Lord de - pend on you

2.4 The Primacy of Liturgical Songs in Seventh day Adventist Church

Adventists are known to be conservatives in their choice of songs. The scriptures echo with the sound of singing. At Creation “the morning Stars sang together, and all the sons of God shouted for joy” (Job 38:7). The Psalmist declared, “I will sing unto the Lord as long as I live: I will sing praise to my God while I have my being” (Ps. 104:33). The Apostle Paul declared that Christians should encourage one another in the faith with Psalms and hymns and spiritual songs (Col. 3:16). The first angel of Revelation 14 asks God’s people to give glory to Him,... and worship Him that made heaven, and earth, and the sea, and the fountains of waters (Rev. 14:7).

Liturgical music exists in all religious traditions. In the historic Christian liturgical traditions, music whose origins came from ancient Greece and Judaism, gave rise to a body of liturgical music that developed within specific liturgical rites to serve as the vehicle for the prayer and praise offered to God. Pope Benedict XVI (1995) posited that:

True liturgy, the liturgy of the communion of Saints, gives man once again his completeness. It instructs him once again in silence and in singing by opening for him the depths of the sea and by teaching him to fly- the existence of the angels. By “lifting up the heart;” true liturgy allows the buried song to resound in man once again. Indeed, we could now actually say that true liturgy can be recognized by the fact that it librates from everyday activity and restores to us both the depths and the heights: Silence and singing. True liturgy is recognizable because it is cosmic and not limited to a group. True liturgy sings with the angels, and true liturgy is silent with the expectant depths of the Universe. And thus true liturgy redeems the earth. (p.12)

The musical forms of the early Christian worship were initially Jewish (for instance, the chanting of Psalms) and as the Gentile missions began, Greek music, based on the eight Greek modes were incorporated. Following the Reformation, the Protestant Churches that emerged either modified the western liturgical music traditions to suit their own theology and rites, or developed new musical forms to complement their worship practices. The liturgical Choruses used by the Seventh-day Adventists in Ngwa land are sustained by the Youth and Women ministries, choirs, and local Sabbath School congregations. The songs are grouped under the following headings: Adoration and praise, morning and evening worships, love of God, Majesty, faithfulness, grace,

mercy, and power of God. Others include: First and second advent of Christ, life and ministry of Jesus, consecration, faith and trust; Wedding, outreach evangelism, baptism and burial songs.

Faseun (2005) defined choruses or lyric airs as spontaneous songs performed often in vernacular but sometimes in other languages. He goes on to explain that the term chorus is an unconventional type of music that was developed for worship, which has clear distinct messages and appeal. Hustad (1993) commenting on church music in worship also defined chorus as a short song which expresses a single idea of praise, thanksgiving, and doctrine. Barry Liesch (1996) talking about the efficacy of choruses posits that choruses communicate freshness to our faith as well as relate Christianity to contemporary culture.

Lyric airs in the Adventist perspective are songs composed by the members of the Church who are endowed with musical aptitude and knowledge. The songs may be short or long and written mostly in the local dialect. This musical genre was first introduced in Umuola-Okpulo, Ogbor Hill Church, in 1924. Many of the initial composers were converted to Adventist faith from other Christian denominations; they were already composing choruses based on their knowledge of traditional folk music. After being instructed in the theological beliefs of their new faith, they began to add styles that portray the beliefs of their new faith. Akpabot (1986), commenting on the nature of African music wrote that:

In its traditional setting, African music is not written down. In conception and performance, it is an oral tradition handed down from generation to generation and jealously preserved by those who have come to be known as master musicians. (p.62)

As earlier noted, the initial composers of the songs were among the first converts to Adventist faith in Ngwa land. However, lack of documentation made it impossible to know their exact names, but their songs passed from generation to generation through the song leaders and Choirmasters. The songs play the role of preparing worshipers to assimilate the message from the pulpit during worship. The songs entertain during weddings, express gratitude during harvest thanksgiving, water down the message during evangelisms, console during burials and draws hearts closer to God at all times. The lyrics of the songs are usually lifted from the Bible. Three of the initial songs that have not been forgotten are based on the Ten Commandments (Exo. 20), Christ's letters to the churches (Rev. 2 & 3), and the three angel's message of Revelation 14:6-12. Example: Chineke wee kwue okwu ndia nile si.

And God spoke all these words saying.

Degara nzuko Efesos akwukwo.

Write a letter to the Ephesian Church.

Mu wee hu mozi ozo k'ona-eke netiti elu igwe.

I saw another angel flying in the midst of heaven.

Seventh-day Adventists believe and claim that the proclamation of the messages conveyed in the texts of these three songs to the world, forms the basis of the existence of the Christian Church.

From ancient times it has been the custom of famous composers to cluster in certain cities. History records that Paris has been the main hub for Classical music of all times. It was ranked fifth in the 15th and 16th centuries but first in the 17th and 20th centuries. London was the second most meaningful city: eight in the 15th century, seventh in the 16th, fifth in the 17th, second in the 18th and 19th centuries, and fourth in the 20th century. Rome topped the rankings in the 15th century, dropped to second in the 16th and 17th centuries, eight in the 18th century, ninth in the 19th century but back at sixth in the 20th century.

Berlin appears in the top ten ranking only in the 18th century, and was ranked third most important city in both the 19th and 20th centuries. New York entered the rankings in the 19th century (at fifth place) and stood at second rank in the 20th century.

Ngwa land, especially the city of Aba, has been the clustering city for composers in the Adventist faith in Eastern Nigeria since April, 1923. The Seventh-day Adventist Church in Ngwa land is blessed with many composers. The ratio of the composers is between three to five composers in every District. Some of the prominent Composers include: Katchy Nwagbara, Christian Ubochioma Owens, Emmanuel Chinedu Erundu, Ugonwanyi Chinasa Ikpe, Emmanuel Chinkata Emem, Nathaniel U. Erundu, Sunday U. Nworgu, Onyekwere Ugochukwu Chinedu, Samuel Francis Oganiru, Paul Nworgu, Chimechefulam Omenihu, Okechukwu Adonis Nwakanma, Saturday Nwali Nwankwo, Bright Chidiadi Williams, and Uzochi Winner Emerole.

2.5 Learning and Performance of Liturgical Songs

Song rehearsals and performances in the Seventh-day Adventist Church is basically the duty of the church Choir. Rehearsals usually take place two or three times a week, within the Church premises. The adult church choir rehearses inside the church building, while others like the Children ministries choir and the youth choir holds their rehearsals either in their worship halls or in the school hall or under any shade within the Church premises. Each group chooses days and time suitable for its members. Adult Church Choir rehearsals are held on Sundays between 3 to 6 pm, and on Thursdays between 6 to 8:30 pm, and Fridays between 6:30 to 8 pm.

Learning is the process of imparting knowledge to human beings. Onyiuke (2005) explained that learning is based upon the plasticity of the brain... and Merriam (1964) posits that the concept of learning is even more closely related to culture in general, and specifically to the problem of change and stability. Okafor (1991) agrees with the views stated above when he argued that:

Through song texts, a person learned moral codes of his land, its chronology and history, and the guiding principle and ethics of his land, He also learned his own language, the things his people lived by, and how the society worked. All these were learned through music that ranged from simple folk tunes to highly specialized ritual music, including chants, incantations and minsrrely (p.60)

The traditional Igbo method of learning songs are by rote, that is teaching songs phrase by phrase. In the Seventh- day Adventist Church, rote method of learning songs is applied only by song leaders when teaching congregational songs, which are usually sung in unison, but the choir sings in four parts. The choirmaster and his assistants teach the choristers. In most cases, some church choirs invite composers from other sister churches to teach their newly composed choruses to the choir during rehearsals. Many composers have become popular in the Churches through teaching in choirs outside their districts.

Group performances of any kind, require collaborative effort. Collaboration is considerably enhanced when those engaged in this share the same artistic values and are well-disposed toward each other. Nketia (1975:21), noted that: ...Music making is generally organized as a social event, and Okafor (2005), commenting on traditional Music asserted:

In the African culture, music is an entity rather than a mere mental reaction or conception. It reflects and interprets the man in a specific environment, and is

often the key, which opens the gates to spiritual, mental, emotional, psychological, social, and mystic realms (p. 88).

The performance of liturgical songs in the Seventh-day Adventist Church is limited to religious services conducted by the Church within and outside the Church environment. Every Church member participates in one way or the other. For example, during outreach evangelisms when tracts are distributed to the public, the Church choir leads out on road March singing while the entire congregation follows behind, singing and distributing the tracts. The same process is applicable in burial ceremonies.

In the Seventh-day Adventist Church the Choir can be easily identified because they are the only group that makes use of costume while performing liturgical Choruses. The performance of liturgical choruses by the Choir is usually in two segments on worship day because the worship is usually in two segments, Sabbath School section and the divine service section. During the Sabbath School section, the choir costume in most churches consist of white long-sleeve shirts, black skirts and trousers, black shoes or sandals. These are sometimes alternated with traditional attire especially in the township Churches. The choir sits by the right hand side facing the officiating Sabbath School crew during the Sabbath School section and performs from where they are seated. After the Sabbath School, the choir goes out to put on the choir robes for the second segment of worship which is divine service. The choir robes are usually of the same color with the exception of the Choirmaster's robe which may be differently designed. In the second segment of worship, the choir comes in with a processional song which may be a chorus or hymn and sits at the altar behind the officiating ministers. During Choir renditions, the choirmaster stands on an elevated podium made of wood to direct or conduct the Choir. Choir renditions in the Church service are limited to two slots, one slot during the Sabbath School and another one before the sermon.

The Choir performs extensively during choir day celebrations, annual camp-meetings, burials and evangelisms. In such occasions the choir may perform for about fifteen to twenty minutes uninterrupted. For the combinations to blend, Agu (1984:106) explained that the songs should:

- (1) Be of the the same type and be appropriate for the same performance situation
- (2) Have textual relationship for the sake of intelligibility and uniformity
- (3) Have the same melodic and harmonic framework

- (4) Have about the same tonal range
- (5) Have the same rhythmic pattern.

All the songs performed in succession are not usually written in the same pitch level, but their combinations are always good because most of the soloists are experienced choirmasters.

2.6 Acceptability and Impact of the Liturgical Songs

Music constitutes an integral part of religious worship. In the Seventh-day Adventist Church, music is one of the elements that attract people to join the church. There is no proper worship without music. Music can reach, touch and move people in countless ways. Music is as essential to worship as the sermon is, so plenty of time is usually given to music in the Adventist religion. Sri Chinmoy, commenting on the relationship between music and religion observed that:

Music and religion are like the obverse and reverse of the same reality- coin. Music in its purest sense is religion and religion in its purest sense is music. Onl Music and religion can transform and perfect humanity. this music-religion, this code of life, this universal language of the soul, can only be offered, it cannot be purchased or sold. Music and religion are for the seekers, for the music- lovers, for the truth servers. Money- power or earthly name and fame cannot lord it over these two immortal realities, these two earthly and heavenly treasures. (2009)

The liturgical songs are highly accepted by the worshipers because they satisfy the cultural aesthetics of the people in religious matters. Dahlhaus (1982) explained that aesthetics are the attributes of art that make it good, and these attributes are culturally constructed. People's values, preferences and tastes are strongly tied to cultural factors. In African societies, music is always seen as inseparable from human existence. It carries long traditions and values that are associated with the people and represents part of their identity. Therefore, a positive response to the aesthetic value of music occurs when the musicians link everyday existence to values and tradition.

Agu (1984:103) opined that factors which determine the aesthetic values of songs include:

- (a) The choice and arrangement of notes and intervals for specific words to enhance proper expression and achieve the desired effect on the textual content and verbal expression of the words.

(b) The use of wide melodic ranges which creates more room for improvisation and extemporization. He explained that melodies based on limited ranges and fewer notes hardly provide this opportunity, and are therefore ranked lower aesthetically.

(c) The effective use of short durational values as the basis of movement is preferred to that of long durational values, because it provides, good metric organization and a more appreciable rhythm for the songs. It also tends to express words and their meanings more effectively, if well utilized, since it complies with the relative durational values of syllables of the texts of the songs.

(d) Felicitous choice of pitch, intervals and timbre; and the assumption of the mood of the text by the melody for better expression, interpretation and communication.

(e) Good allocation of musical notes to words or syllables in such a way that melisma is reduced to the barest minimum. He argued that the aesthetic values of African songs are judged by the presence and good application of these qualities.

Commenting on the stability of songs, Blacking (1971) wrote: music stands or falls by virtue of what is heard and how people respond to what they hear in the notes. As earlier stated, the liturgical choruses of the Seventh-day Adventist Church have great impact on the congregation because they are specifically composed to meet the spiritual needs of the people musically. The songs arouse the spiritual thoughts of the worshipers, thereby helping them to focus heavenward. The simplicity of the tunes makes it easier for the congregation to learn the songs without much difficulty. The choruses play great roles in converting, spiritualizing, condoling, evangelizing, socializing, and entertaining in godliness. Testimonies abound about people who were converted through liturgical choruses. No wonder Lovelace and Rice (1960) asserts that music can be an evangelizing agent in drawing persons to the church and its message.

CHAPTER THREE

LITURGY OF SEVENTH DAY ADVENTIST CHURCH

3.1 Worship and Liturgy

The Oxford Dictionary defined worship as “the feeling or expression of reverence and adoration for a deity, and liturgy “as a form or formulary according to which public religious worship, especially Christian worship is conducted. The foregoing explained that worship is an internal experience that takes place in human beings, while liturgy consists of the external forms and rituals believers use in their worship ceremonies. Historically, liturgy is known by its activity. As we experience rituals, they become part of who we are. We belong to the liturgy, and the liturgy belongs to us. With repetition, liturgy becomes second nature. According to Fernando (2011), the way God is understood (theology) determines worship liturgy. Commenting on the liturgy of Seventh Day Adventists, Fernando explained that Adventists believe that liturgical forms must be compatible with the spiritual nature of worship and fit Christ’s thoughts and truth (Jn.4:24). Based on the foregoing, a publication of the Adventist Theological Society recognized four basic principles of liturgy.

A. Principle of Creativity: Obedience to Christ. Worship liturgy must be attractive and testify to the worshiper’s personal commitment to Christ (Jn.12:32)

B. Principle of Content: Distinguishing Between the Holy and the Common. Nadab and Abihu, sons of Aaron, presented strange fire before God (Lev. 10:1, 3, 10 KJV) in these verses, God expressed an important general principle of liturgy, “You must distinguish between the holy and the common, between the unclean and the clean (Gen. 7:2)

C. Principle of Suspicion. Careful application of the principle of suspicion is necessary because in liturgy formation, creativity may spring at times from the sinful desires of disobedient hearts. Example, the case of Gideon (Judges 8:26, 27)

D. Principle of Spiritual Effect. The Seventh Day Adventist Church believe that liturgical forms influence the human spirit. Therefore, the forms should motivate, facilitate, express, and enhance the experience of individual and congregational worship. Liturgical forms should inspire a sense of awe, reverence, and expectation, for the presence of God is a necessary condition of worship.

In the Old Testament, God commanded, “Have reverence for my Sanctuary. I am the Lord” (Lev.19:30, NIV). Paul also instructed New Testament believers to offer God “an acceptable worship with reverence and awe” (Heb. 12:28). Reverence and awe are appropriate spiritual effects of liturgy because they prepare our spiritual capacities for receiving the presence of God in His word. Worship and liturgy should reflect something far more than culture or personal preference. Fernando (2011:1).

3.2 The Historical Background of the Seventh-Day Adventist Church

A body of Christian believers having a common creed constitutes a Church. Burton in Adult Sabbath School Bible study guide, June (2014), observed that: we can speak of a church of Christ only since the New Testament era, when believers first testified to the life, death and resurrection of Jesus. However, he explained that we can see Christ’s Church in a broader context. The Greek term for Church is ekklesia. Borrowed from the secular world, it refers to those who have been called out. In every generation God has called out a people to reflect His will by lives of faithfulness, trust, love, and obedience. Church is therefore the entire membership of a Christian denomination. (p.275).Consequently, the Seventh day Adventist Church manual (2015:20) stated that scripture uses various expressions to describe the Church, such as “the Church of God” (Acts 20:28), “the body of Christ” (Eph. 4:12), and the Church of the living God” (1 Tim.3:15) and uses the word Church in at least two senses: a general sense, applying to the Church in all the World (Matt. 16:18; 1 Cor. 12:28) and a particular sense, applying to the Church in a City or a Province, such as to those at Rome, Corinth, Thessalonica, Galatia, Asia, Syria, and Cilicia(Acts 15:41).

The Seventh-day Adventist church is a Protestant Christian denomination distinguished by its observance of Saturday, the original Seventh day of the Judeo-Christian week, as the Sabbath, and by its emphasis on the imminent second coming (advent) of Jesus Christ. The denomination grew out of the Millerite movement in the United States during the middle part of the nineteenth century. Though few in number, often with unhappy memories of having been cast out of their former churches because they had accepted the Advent doctrine, the movement’s pioneers walked uncertainly at first. They were sure of the doctrines they held, but unsure as to the form of organization, if any, that they should adopt. Indeed, most of them sharply remembered how strong, well-organized church bodies had used that strength to oppose the Advent truth, that they instinctively feared any centralized order and government. Nevertheless, certain pioneer leaders

saw with increasing clarity that some kind of government was imperative if good order was to prevail and the movement grows strong. Their conviction was greatly strengthened by messages coming from the pen of Ellen G. White.

The result was that in 1860 a church name, Seventh-day Adventist, was chosen and a legal body created to hold church property. This was followed, in 1861, by the organization of the first conference in Michigan. This involved the organizing of local churches, with the members signing a church covenant, and the organizing of the various churches into one united body to constitute what is now called a local conference. Action was also taken to give identifying papers to ministers, thus protecting the churches against impostors who might seek to prey upon them.

In 1863 the General Conference was organized, thus gathering into one organization a number of local conferences which had been created by that time. This set the Advent Movement on a coordinated, organized course. (S.D.A Church Manual (2005: Xix)

Much of the theology of the Seventh-day Adventist church corresponds to protestant Christian teachings such as the Trinity and the infallibility of the scripture. Their distinctive teachings include the unconscious state of the dead and the doctrine of an investigative judgment. The church is also known for its emphasis on diet and health, its holistic understanding of the person, its promotion of religious liberty, and its conservative principles and lifestyle. The world church is governed by a General conference, with smaller regions administered by divisions, union conferences and local conferences. It currently has a worldwide baptized membership of about 17.2 million people. As at May 2007, it was the twelfth- largest religious body in the world, and the sixth- largest highly international religious body. It has a missionary presence in over 200 countries and territories and is ethnically and culturally diverse. The church operates numerous schools, hospitals and publishing houses worldwide, as well as a humanitarian aid organization known as the Adventist Development Relief Agency (ADRA).

The government of the Seventh-Day Adventist Church is democratic in its dealings with the entire membership of the Church. The Seventh Day Adventist Church Manual (2005:25) recognized four forms of church government.

- A. Episcopal- the form of church government by bishops usually with three orders of ministries, as bishops, priests, and deacons.

- B. Papal- the form of church government in which the supreme authority is vested in the pope. From him the church is governed by cardinals, archbishops, bishops, and priests. The local church or individual member has no authority in church administration.
- C. Independent- the form of church polity that makes the local church congregation supreme and final within its own domain. This is usually referred to as congregationalism.
- D. Representative- the form of church government which recognizes that authority in the church rests in the church membership, with executive responsibility delegated to representative bodies and officers for the governing of the church. This form of church government recognizes also equality of the ordination of the entire ministry. The representative form of church government is that which prevails in the Seventh-day Adventist Church.

Among Seventh- day Adventists, there are four constituent levels leading from the individual believer to the worldwide organization of the work of the church:

- A. The local church, which is a united organized body of individual believers.
- B. The local conference or local field|mission, a united organized body of churches in a state, province, or territory.
- C. The Union conference or mission, which is a united body of conferences, missions, or fields within a larger territory.
- D. The General Conference, the largest unit of organization, embraces all Unions in all parts of the world. Divisions are sections of the General conference, with administrative responsibility assigned to them in designated geographical areas. Ellen G. White, in her book, Testimonies for the church, vol. 8, posited that:

Every member of the church has a voice in choosing officers of the church. The church chooses the officers of the state Conferences. Delegates chosen by the state conferences choose the officers of the Union conferences, and delegates chosen by the Union conferences choose the officers of the General Conference. By this arrangement every Conference, every institution, every church, and every individual either directly or through representatives, has a voice in the election of the men who bear the chief responsibilities in the General Conference. (pp. 236, 237).

The Seventh-day Adventist Church is administratively structured into five segments: The general Conference (the highest administrative body); Division (a group of Unions); Union (a group of Conferences and Missions); Conference or Mission (a group of Churches in a designated territory), and the Local Church Congregation.

The mission of the Seventh-day Adventist Church is to make disciples of all people, communicating the everlasting gospel in the context of the three angel's messages of Revelation 14:6-12, leading them to accept Jesus as personal Savior and unite with His remnant church, discipline them to serve Him as Lord, and preparing them for His soon return. Adventists believe in the work of the Holy Spirit in realizing Christian missions. Their mission is therefore pursued through:

1. Preaching- Accepting Christ's commission (Matt. 28:18-20), we proclaim to all the world in these last days the everlasting gospel of God's love, most fully revealed in His Son's life, ministry, atoning death, resurrection, and high priestly ministry. Recognizing the Bible to be God's infallible revelation of His will, we present its full message, including the second advent of Christ and the continuing authority of His Ten commandment law with its reminder of the Seventh-day Sabbath.
2. Teaching-Acknowledging that development of mind and character is essential to God's redemptive plan, Adventists therefore, promote the growth of a mature understanding mind that maintains good relationship with God, His word, and the created universe.
3. Healing- Affirming the Biblical principles of the well-being of the whole person, Adventists make the preservation of health and the healing of the sick a priority and through their ministry to the poor and oppressed, cooperate with the Creator in His compassionate work of restoration.
4. Discipling- Affirming the continued Spiritual growth and development of all members, Adventists nurture the newly converted, instruct them in righteous living, train them for effective witness, and encourage their responsive obedience to God's will.
5. Vision- In harmony with the great prophecies of the Scriptures, we see as the climax of God's plan, the restoration of all His creation to full harmony with His perfect will and righteousness.

3.2.1 The Local Church Congregation.

As earlier noted, the leadership structure of the Seventh-day Adventist Church is primarily based on the strength of the local Congregations. A local congregation starts as a branch Sabbath School and becomes a full-fledged church after its organization. The importance of organization cannot be over emphasized.

Just as there can be no living active human body unless its members are organically united and functioning together, so there can be no living, growing, prospering church unless its members are organized into a united spiritual body, all performing their God-given duties and functions under the direction of a divinely constituted authority. Without organization no institution or movement can prosper. A nation without organized government would be chaos. A business enterprise without organization would fail. A Church without organization would disintegrate and perish. (Review and Herald Publishing Association, 2010: 27).

Following the organization of a Church is its administration. The local Church Congregation is administered by the resident Pastor and Church officers who are elected every one or two years through an appointed nominating Committee.

At the beginning of every last quarter of the church year, organized churches elect nominating committees who in turn elects church officers that will serve the church for the following one or two years. The Committee brings its report to the Church, which then acts on the names presented. This procedure enables the Church to give careful study to each name prior to election, and avoids the public competitive element that may arise when nominations are made from the floor. The all important duty of the nominating Committee is to study the needs of the Church and make careful inquiry into the fitness of members to serve in the different offices. The size of the nominating Committee ranges from five members in a small Church to a larger number in a large Church. Only members who are in regular standing are chosen to serve on the nominating Committee. Such members are also those who are considered to be of good judgment, which also have the welfare and prosperity of the church at heart. The nominating Committee deals with the following: Elders, Deacons, Deaconesses, Children ministries coordinator, Church chorister or song leader, Organist or pianist, Education secretary, Family ministries leader, Women ministries leader, Personal ministries leader and secretary, Interest coordinator, Sabbath School

superintendents, Men's organization leader and secretary, Youth ministries leader, Parl leader, Health ministries leader, Stewardship leader.

3.2.2 Fundamental Beliefs of Seventh Day Adventist Church

Seventh – day Adventists accept the Bible as their only creed and hold certain twenty-eight fundamental beliefs to be the teaching of the Holy Scriptures. The Seventh Day Adventist Church manual, (2005) edition, stated that:

These beliefs, as set forth... constitute the Church's understanding and expression of the teaching of Scripture. Revision of these statements may be expected at a General Conference session when the church is led by the Holy Spirit to a fuller understanding of Bible truth or finds better language in which to express the teachings of God's Holy Word. (P.9-19)

Seventh Day Adventists Believe... In the Word of God, In the Godhead, In God the Father, In God the Son, In God the Holy Spirit, In God as the Creator of all things, In the Nature of Man, In the Great Controversy between Christ and Satan, In the Life, Death and Resurrection of Christ, In the experience of Salvation, In Growing in Christ, In the Church as Community of Believers, In the Remnant and its Mission, In Unity into the Body of Christ, In Baptism by Immersion, In the Lord's Supper, In Spiritual Gifts and Ministries, In the Gift of Prophecy, In the Law of God, In the Seventh Day Sabbath, In Stewardship, In Christian Behaviour, In Marriage and the Family, In Christ's Ministry in the Heavenly Sanctuary, In the Second Coming of Christ, In Death and Resurrection, In the Millennium and the End of Sin, In the New Earth as the Home of the Righteous.

3.3 Congregational Singing in the Seventh Day Adventist Church

Commenting on the importance of music, Berkley in Onu (2010) stated:

“Surely music, of all our earthly pursuits, comes closest to stimulating for us a taste of heaven. Yet music is one church enterprise we seem to have such a difficult time getting right.” (p.4)

Berkley's assertion of not getting music right is true in congregational singing, especially in the Seventh-day Adventist church, but the question we may ask is this, is it possible for imperfect humans to always get music right even with proper training?. The answer is both yes and no. The

untrained ears will quickly answer yes to this question, but to the highly trained critic ears, there are always a few slight mistakes in every congregational singing. Since there is no fixed time for congregational singing rehearsals, the difficulty of getting music right has therefore persisted in most congregations. However, this difficulty is minimal in churches that have standard choirs because the choristers will always lead out for the congregation to follow. In small congregations, one song leader is enough to lead out in choruses or sometimes hymns singing prior to the announcement of the opening song during Sabbath school session each Sabbath morning. In recent times, congregational singing is no longer restricted to the early morning hours before the entrance of the Sabbath school officers, but the interval between the close of Sabbath school and divine service session is also used for congregational singing to prepare worshipers for divine worship.

As part of religious service, singing is much an act of worship as is prayer. Van Christy (1961:1) defined singing as enlongated, intensified speech; She went further to say that singing is an art and science in which both the mental and physical play important and coordinated parts...singing is the extension of the speaking voice. In the same vein, Taiwo (1994) opined that:

Singing affords one the opportunity of enriching one's imagination. Through singing, one's culture becomes widened as it makes it possible to have an insight into other people's feelings. Singing improves the power, quality, endurance and correctness of the speaking voice. This is because good singing itself is not without a correct and beautiful diction (p.19)

Every normal human being can sing to a certain extent, but training makes the difference. Onu (2010) writes: Music has always been an effective tool in worship, evangelism, education, and in creating various emotional states in people. Despite its immense benefits and blessing, in every age, Church music has never been without a problem. Commenting on congregational singing, Stevenson in Onu (2010) also stated that:

Music is one key to the heart dimension of worship, whether people are gathered in a stadium, large church, hundred-seat sanctuary, or home bible study. Singing has the power to help people freely express their feelings for God. That's why an important part of the task of worship leaders is to involve the entire congregation in the ministry of music. Although the chancel choir (Church Choir), the Soloist, and the instrumentalists are all contributors to the music of worship, the most important

Choir is made up of men and women with untrained voice who sit in the pews.
(p.5)

The major problem of Church music in some Christian churches especially in the Seventh-day Adventist Church has been lack of training. Both congregational singing and singing in church choirs require some training especially in voice culture and diction. According to Ekwueme (1993) diction is the art and technique of enunciating words so that they are clearly heard and understood by the average listener. He argued that for normal speech to be clear it has to be articulate and the words and consonants well enunciated. Music used for the praise of God must be performed in a style that will be acceptable to heaven. Great improvement can be made in singing. Some think that the louder they sing the more music they make. Good singing is like the music of the birds- subdued and melodious. This is the kind of music that angels would like to join in singing. Music forms part of God's worship in the courts above. We should endeavor in our songs of praise to approach as nearly as possible to the harmony of the heavenly Choirs. In view of this, the Church advocates sound musical cultures.

Musical culture varies from church to church, because its determinant factor is dependent on the fundamental beliefs of a particular church. Lederach, (1995) defined culture as: "The shared knowledge and schemes created by a set of people for perceiving, interpreting, expressing, and responding to the social realities around them" (p.9).

The Seventh day Adventist church like other churches, believe that music is of heavenly origin, that it is a powerful gift of God which along all other good gifts, is to be employed for the advancement of His kingdom and the glory of His name. Music is conspicuous in the pages of sacred history. From Job we read that at the creation of the world, "the morning stars sang together and all the angels shouted for joy" (Job 38:7). In Genesis we learn of Jubal, "the father of all who play the harp and flute" (Genesis 4:21).

We have record of the uses and misuse of music in the history of ancient Israel. Early in Exodus, Miriam, who was richly endowed with the gift of poetry and music, led the women of Israel in song and dance on the shore of the Red sea. After that comes the sad story of the idolatry at the golden calf, which included music and dancing of different sort. Then, throughout the rest of the Old Testament, music was used in conjunction with war and worship, however, at the very heart of it all was the hymnal of hymnals, the Psalms.

The New Testament has little mention of music, but we do know that it was music from the angelic throng that thrilled the hearts of the shepherds on Bethlehem's plains and swept round the world when the Savior of mankind was born. It is in music that our praises rise to Him who is the embodiment of purity and it is with music and songs of victory that the redeemed of all ages shall finally enter upon the immortal reward. Therefore, our music culture here should by all means be a resemblance of that of the heavenly choir. It should all gear towards the praise of the creator, not the creature. Based on this premise, Ellen G. White (1930:168) wrote that:

Music is one of God's great gifts to man and is one of the most important elements in a spiritual program. It is an avenue of communication with God, and "is one of the most effective means of impressing the heart with spiritual truth" Dealing as it does with matters of eternal consequence, it is essential that music's tremendous power be kept clearly in mind. It has the power to uplift or degrade; it can be used in the service of good or evil. "It has power to subdue rude and uncultivated natures; power to quicken thought and awaken sympathy, to promote harmony of action, and to banish the gloom and foreboding that destroy courage and weaken effort" (ibid,pp.167-168).

The Church insists that those who select music for the distinctive purpose of her mission must exercise a high degree of discrimination in its choice and in its use. In their endeavors to meet the musical needs of the church, more than human wisdom is needed. Based on this understanding, Pipim (2005), asserted:

If our worship is intended to be the worship of God, then a discussion of worship styles would be incomplete unless we offer some practical guidelines on the kind of music that is consistent with the message and mission of the Seventh-day Adventist Church. During the past three or so decades the Adventist Church has produced two major guidelines on music. The first one was voted at the Annual council meeting of Church leaders in Mexico City, Mexico, October 14-19, 1972. The most recent one was approved on October 12, 2004 at the Annual Council meeting in Silver Springs, Maryland, USA. These two documents provide parameters or

directions for those who seek to know the mind of the World Church as to what God expects from his people in our choice and use of music. (p. 457).

The Seventh Day Adventist Church advocates primitive godliness and primitive musicality. The Church's leadership teaches that an ideal Church Music should be one that will glorify God and edify the body of Christ. Corbit (1998), posited that:

Any discussion of Music in the context of Christianity must begin with God. It does not really begin with music. For without understanding this history of God's active role in creation, fall, and ultimate redemption of the World, the music of Christians is no different than reflection, and proclamation of the message of God's redemption of a fallen world (p.39)

Adventist worship is generally restrained and carefully organized. Ellen White, on the topic of appropriate music, referred Adventists to the Bible and her writings. She encouraged believers to use judgment and hindsight when considering music that is uplifting. She said, "those things which have been in the past will be in the future". Satan will make music a snare by the way in which it is conducted. God calls upon His people, who have the light before them in the word and Testimonies, to read and consider, and to take heed. Clear and definite instruction has been given in order that all may understand. But the itching desire to originate something new results in strange doctrines, and largely destroys the influence of those who would be a power for good if they held firm the beginning of their confidence in the truth the Lord had given them. Believers should not abandon music has been proven beneficial in order to chase after new, popular, or secular forms of music. In consonance with the pen of inspiration, the General conference of SDA church, voted to propose a list of general music guidelines based on the principles that "music is not morally and spiritually neutral" and that "we cannot be indifferent to it". The church therefore holds the following ten principles as her commandments of music. The music should:

1. Bring glory to God and assist us in acceptably worshiping Him
2. Ennoble, uplift, and purify the Christian's thoughts.
3. Effectively influence the Christian in the development of Christ's character in his life and in that of others.

4. Have a text (words, lyric, message) which is in harmony with the scriptural teachings of the church.
5. Reveal compatibility between the message conveyed by the words and the music, avoiding a mixture of the sacred and the profane.
6. Shun theatricality and prideful display.
7. Give precedence to the message of the text, which should not be overpowered by accompanying musical elements.
8. Maintain a judicious balance of the emotional, intellectual, and spiritual elements.
9. Never compromise high principles of dignity and excellence in efforts to reach people just where they are.
10. Be appropriate for the occasion, the setting, and the audience for which it is intended (Evangelism, pp.507-508).

Though the SDA church maintains a very unique standard of musical tradition, yet it does not discriminate or disregard the musical cultures of various ethnic groups. To buttress this idea, Pipim (2005), opined that:

There is much that is spiritually uplifting and religiously valid in the music of the various cultural and ethnic groups; however, the musical tastes and practices of all should conform to the universal value of Christ-like character, and all should strive for oneness in the spirit and purpose of the gospel, which calls for unity rather than uniformity. Care must be exercised that worldly values in music which fail to express the high ideals of the Christian faith be avoided. (p.458-459).

Music is poetic in nature, it is thought provoking, it has the capacity to enhance good and long lasting memory when it is used appropriately. Music that must achieve godly standards must be devoid of worldliness; it must of necessity be beautifully composed and skillfully performed to achieve godliness. Johansson (1992) noted that: In the past, Christians have been influenced by the general culture into believing that there are no aesthetic absolutes or standards. We have believed aesthetics to be a matter of personal taste, a matter of subjective discrimination.

The Church Choir is attached to the Youth Ministry and saddled with the responsibility of providing appropriate music during worship sections. God has given all of us talents to be used for His service. The beautiful voices that God has blessed many with are combined to praise His name every Sabbath day. The church slogan for the youth and choir is “if you have a talent, use it for the Lord, if you do not use it, you will surely lose it”. The slogan is taken from the parable of the talents recorded in the scripture:

For the kingdom of heaven is as a man travelling into a far country, who called his own servants, and delivered unto them his goods... one he gave five talents, to another two, and to another one; to every man according to his several ability (Matthew 25:14-30).

The Choir is made up of dedicated members organized to sing praises to God. The blending of their voices in harmonic tone is a preview of the beautiful music that we will hear when we shall join the angels to sing His praises in heaven. The Psalmist declares: “Praise ye the Lord. Praise God in His Sanctuary: Praise Him in the firmament of His power... Let everything that hath breath praise the LORD” (Psalms 150:1-6).

At the end of each year, the nominating committee of the church nominates church officers for the following year and reads their report to the Church for approval. The administration of the Choir in the Seventh-day Adventist Church rests solely on the Choirmaster and his/her assistants and the Choir Elder, appointed or nominated yearly. The choir appoints choir executive members- Chairman, Financial Secretary, Publicity officer, provosts and the four voice representatives. Their duty is to help for the smooth running of the Choir. The choir is not independent of the Church rather it takes order from the Church board. No choir programme is allowed to hold without the approval of the Church board. The church funds all choir programmes, because the church maintains only one treasurer and all Church expenditure must be approved by the Board. The choir elder serves as the choir representative at Church board meetings.

The procedure for Choir membership is simple. It is open to every baptized church member who is prepared to comply with the rules of the choir. Towards the end of each year, choir enrollment forms are made available for church members to pick and fill and return same to the choir executive through the choirmaster. This exercise usually lasts for one month, after which the choirmaster organizes a simple orientation programme for new members and then forwards their

names to the Church leadership for screening. A day is usually set aside for choir consecration by the Pastor or serving elders within the first quarter of every year.

The consecration programme may take place during the morning Church service or at the evening service. The Choir plays very important role in the music ministry of the Church. Three types of choirs exist in every local church, and two types of choirs exist in the Seventh-day Adventist Church. The local church choirs are: Children's choir, Youth choir, and the Adult choir. District and Conference Choirs are the larger choirs.

The Church choir activities revolve within the church. The choir sings in all church programmes from Sabbath school to Divine service, and other programmes like evangelism, wedding, baptism, condolence visits, burials, and Holy Communion service. A church choir rehearsal holds twice a week from about 6 or 7 pm on the days approved by the church leadership. The District choir is made up of selected choristers from the churches that constitute the District. The district choirmaster and his assistants are appointed by the District Council every year. A choirmaster that serves well may be retained for two or more years, depending on the decision of the Council. The district choir ministers in every district activity, especially camp-meetings, organization of new Churches, outreach public campaigns, welcome and sent-forth of pastors.

The apex Choir in the Seventh-day Adventist Church is the Conference Choir. The Conference Choir performs at all conference activities and supervises the District choirs to ensure uniformity in the music ministry of the Church. Membership of the Conference Choir is open to all Church and District Choirmasters and choristers nominated by the districts within the Conference. The Conference executive committee appoints the Conference choirmaster once in every four years. A conference choir rehearsal holds once a month at the Conference headquarters church.

The first Conference Choir in Ngwaland started in 1950, at Ogbor Hill Church Aba, the headquarters of the then east Nigeria Conference of Seventh-day Adventists. In 1966, late President Z. Imo formed the first Conference music committee that led to the constitution and consecration of the conference choir members in the same year. In 1970, the first meeting of the Choirmasters was convened to enlighten the church choirmasters on the rudiments of singing. The conference choir consists of church and District choirmasters and their assistants, and other choristers as approved by the Church board or District councils of various churches within the Conference.

The Conference choir performs at all conference programs, which include: Ordination and consecration of conference officers, evangelisms, conference burials, weddings, inauguration of Districts, etc. The conference choir executive oversees the smooth running of church and District choirs, organizes singing competitions to encourage the growth of younger choirs. The choirmasters are nominated by the Conference Executive Committee. Elder Mark Onuoha, a professional tailor and gifted musician is the longest served conference Choirmaster in the then East Nigeria Conference of Seventh-day Adventists.

3.4 The Musical Background and Training of Composers

All the Composers mentioned in this work are non-art composers with varied musical backgrounds, but having a common religious belief. In order to find out their musical background and training, learning process, acceptability and impact of the lyric airs; the reearcher posed some fifteen vital questions to each one of the composers. The questions are:

1. Kindly tell us about yourself: childhood experience, educational background, vocation or profession, etc.
2. At what point did you get involved in musical practice or composition?
3. Did your involvement in musical practice start from the community or the church in terms of active participation?
4. Have you ever had any formal musical training or indirect training through a trained musician or trained Church Choirmaster?
5. Would you say that your childhood experience in your community in terms of musical activities had any impact in your liturgical compositions?
- 5b. If yes, what is the Church's reaction to that?
6. Why do you choose to compose your songs in your indigenous language?
7. What method of music writing do you use, is it staff or tonic-solfa notation or oral method?
8. How do you teach your choir members or singing group?
9. Is your style of composition purely indigenous especially in the area of instrumentation?
10. What type of instrument/s do you use in accompanying your music after composition?
11. Do you also write instrumental accompaniments?
12. How do you get people to perform your works?
13. What type of documentation do you adopt for preservation purposes?

14. Do you think you have the opportunity to train people to compose after your style?
- 14b. If yes, what training method have you adopted?
15. Who is your audience, and what is their reaction to your works?

It was observed that there is no established formal training school for composers in the area under study. However, each one of the composers had one form of informal training or the other. Among the fourteen composers interviewed, only the two female composers, Ugonwanyi Chinasa-Ikpe and Uzochi Winner Emerole, did not have the opportunity of participating in the musical traditions of their communities. The other twelve male composers participated in the early childhood music games and story telling in their different communities. This is basically where their musical background and training started. Their training was later developed in the church through participation in quartets, group singing and the church choirs.

Elder Kacthy Nwagbara actively participated in traditional music making in his community when he was twelve years of age. He played the local “Mbarimba” wooden xylophone and the “opi” local flute with the elders of his community during the annual new yam festivals and Christmas activities. He learnt to compose folk songs as he listened to village square stories from the elders. His musical training came to a climax few years after he joined his local church choir. At first, he was unable to differentiate between folk tunes and church liturgical choruses. His initial compositions had biblical lyrics but folklike tunes. He improved in composing liturgical songs through daily bible reading and listening to recorded hymns from tapes. However, the criticisms and encouragements from elderly church members and the clergy at the early stage also served as training lessons, which helped him in correcting his mistakes in musical compositions.

Christian Ubochioma Owens was born when masquerade dance, wrestling contexts, and age grade music groups flourished in Ohanze community. His first musical training started with his involvement in age grade music group, masquerade dance and wrestling fan club membership. He was an excellent soloist in fan club songs, traditional war songs and masquerade dance. His early childhood experience in musical performance encouraged him to make a vow of singing to the Lord all the days of his life time. He learnt the rudiments singing, and writing tonic-solfa notation at the then JAC’s music preparatory centre Aba. His musical talent and training was fully developed through his active participation in leading choirs, associating with composers from the Anglican and Apostolic churches, and listening to gramophone music. He also attended several locally organized workshops for singing competitions within and outside the Seventh - day

Adventist church in Ohanze community. His profession of choir-robe making also exposed him to some talented musicians from other denominations, which helped him to constantly evaluate his style of compositions.

Emmanuel Chinedu Erondur's musical training also started in his community when he actively participated in moonlight story telling and games. His keen interest in listening to stories about the tortoise and other animals sported him out among his mates because the elders who narrated the stories noted him as a boy who would do well musically in future. Consequently, his musical aptitude began to manifest when he started asking the elders to tell him how they were able to compose songs to match with each animal's story they narrated. In answer to his question, one of the elders told him that the songs were composed by spirits and transmitted to them by their fore-fathers.

Since Emmanuel was not satisfied with the answer, he demanded to see and interact with the spirits, but the elders quickly deferred showing him the spirits during the next day's moonlight story hour. The next day, Emmanuel was the first to reach the village square, anxiously ready to be introduced to the spirits. Again, he was told that the spirits could only be seen in the thick night when everybody had gone to bed and sleeping. The next day he decided to sleep early so that he could wake up in the thick night and communicate with the spirits. That night he dreamt and saw himself singing and dancing with his late grand father. The next day, he narrated the dream to the elders and in response to him, they echoed that he had actually seen and interacted with the spirits of their fore-fathers.

When he became a choir boy, he picked interest in conducting choirs because of Mr. Samuel Nwankwo's gestures in choir conducting. He attached himself to the man and served under him for many years in the music ministry. He learnt the art of arranging songs in tonic-solfa notation from his master, Mr. Samuel Nwankwo. In appreciation of his master's good gesture in bringing him up in music writing, he also decided to organize training class for the younger composers within his reach. Ugonwanyi Chinasa-Ikpe, Emmanuel Chinkata Emem, Nathaniel Erondur, Onyekwere Ugochukwu Chinedu, Francis Oganiru, Paul Nworgu and many others were trained to sing and write tonic-solfa notation by Emmanuel Erondur.

Ugonwanyi Chinasa-Ikpe did not have the privilege of participating in the musical traditions of her community. She only learnt to play children games accompanied with folk tunes during her

primary school days. Her musical background and training was basically achieved in the church, through participation in children choirs, Youth and adult Church choirs and singing groups.

Deacon Sunday U. Nworgu was an active member and soloist of Umunze-Umuokohia age grade dance band. The dance band was popular in the community in the late 70's that almost every youth in the area indicated interest in joining the band, but many who failed the screening exercise were not permitted to become members of the band. The band performed in many cultural and social activities in Umunze-Umuokohia and Obikabi communities in the early 80's. Sunday Nworgu learnt to play the local membrane drums from the master drummers who were often hired to train the dance band during festive periods. His musical training he received from the community helped him a great deal to learn more when he later joined the Apostolic Church. He was trained as a jazz drummer in the apostolic church, Aba. Mr. Rogers, a black American musician who visited their church for a three days musical concert in 1980, introduced him to the keyboard music and he quickly picked up from where the man stopped, and today, he is one of the best church organists in Aba East conference of the Seventh - day Adventist church. Late Mr. Sylvanus Nwogbe trained him in staff notation and sight reading. Ngozi Eziuzo of the choir Ibo church and the senior organist of St. Michael's Anglican Church Aba also contributed immensely in training him musically.

Onyekwere Ugochukwu Chinedu got involved in liturgical musical practice at the age of twenty-four. Before then, he was a traditional flutist of a cultural dance troop in his village. When he got baptized in the Seventh-day Adventist church, he quickly resigned his membership of the cultural dance group and joined his local church choir. Mr. Samuel Oganiru Francis trained him in the rudiments of tonic-solfa notation and fixing tunes to biblical lyrics and children's Sabbath school memory verses. His musical training improved tremendously as he served as assistant choirmaster under the leadership of Elder Levi Frank.

Elder Saturday Nwali Nwankwo was trained by many master musicians. His elder brother Mr. Samuel Nwankwo taught him how to write very simple tunes. He picked interest in reading music while in Jos Plateau. Dr. Negel taught him the rudiments of writing music and singing it. Furthermore, he freely associated with choirmasters and organists from the Catholic church, Goodnews church, ECWA church, and Choir-Ibo church. He gained more musical knowledge from the organists and choirmasters he came in contact with. Another man who also contributed immensely to his musical training was a renowned Ghanaian organist, Mr. Yabua Akwame.

Swanson (1969) stated that:

Research today tells us that learning begins in the cradle. As a child grows, his active response to his environment shapes the development of his senses and his speech as well as his physical dexterity and his formulation of concepts. Parents as well as teachers bear unique responsibilities for providing environment and stimulation that will lead to the optimum growth of the child musically as well as in all other ways (p.15)

The Seventh day Adventist church no. 1 school road Aba is another local training ground for all the composers mentioned in this study. Because of their musical talents, they were all members of the defunct East Nigeria conference choir led by elder Mark Onuoha, and they all received training through singing workshops organized by the conference choir annually at no.1 school road church Aba.

The musical training of the average Igbo starts from his/her mother's womb, and passes through infancy to adolescence. As Agu(1984:79) noted,

A pregnant mother, who participates in a limited number of musical activities, is believed to be introducing the baby in the womb to rhythmical movements. When a baby is born, he/she gradually becomes acquainted with musical sound through the lullabies sung to lull him/her to sleep and through the mother's continuous musical involvement, with the baby strapped firmly to her back. Since all Igbo music, including lullabies, are affected by the constitution of the society as well as governed by convention, children are led to absorb these conventions through music right from the cradle; because the Igbo believe that through this practice children become fully enculturated into the music system by the time they grow up.

According to Onyiuke (2005) every child can learn music just as he or she can learn how to speak. Okafor (2005) also noted that:

A child comes into the world enclosed with some natural traits. The child is influenced by the prevalent social habits of his time and place. Like culture, the child is largely characterized by his environment, and is, therefore, attained in the musical process and products of his community (p. 45)

The musical training of children in the Igbo society is numerous. The most effective and affective musical training is achieved through folktale stories and singing of folk songs. Talking about the efficacy of folk music in the Igbo society, Nzewi (1980) wrote that:

Folk music is an ubiquitous social organizer, it supervises the operation of established government. Assists in the maintenance of the laws of the land. Safeguards and perpetuates traditions, discourages the degeneration of personal or corporate morals, promotes social equity and fights injustice, enforces public health programmes, generally organizes and enlivens all purpose of communal get-together (p. 15)

All the composers mentioned in this study, especially those born from 1950 down to 1965, participated actively in folktale stories and singing of folk songs. Their compositions are always the delight of both young and old because they learnt the musical needs of the people from the folk songs that the people were initially used to, therefore they compose to satisfy the musical lifestyle of their audience. However, being born into a musical family also has a great advantage. Olaniyan (2002) amplified this musical advantage by stating that:

In our traditional set up, some people become musicians because their Parents are musicians. The art of music is passed from hand to hand and from an older generation to the younger one. In this way, children of drummers become drummers. In Yoruba tradition, for example, the Ayan family passes the art of dundun drumming from one generation to another (p.39).

It is important to note that from Olaniyan's explanation, the musical skills of individuals vary greatly, and could be assessed in varying degrees. There are specialists who have shown remarkable proficiency in their various musical areas. Right from childhood, musical prodigies are easily identified. They tend to assume leadership roles in their groups, and they also perform well too.

The Greeks taught that music represents the passions and states of the soul. For example, Susanne Langer, and Gordon Epperson in Pipim (2005:406) noted that "the tonal structures we call music bear a close logical similarity to the forms of human feeling...the pattern of music is that...form worked out in pure, measured sound and silence. Music is a tonal analogue of emotive life."

“Music is the expression...of the emotions; an aural image of how feelings feel, how they operate.” In the same vein, Clynes, described how Musicians can manipulate the pitch and loudness of individual tones to embody what he called essential forms in a melody line. He wrote that:

In producing a melody, a Composer places the notes so that they in effect fit the outline of the appropriate essential form...Musical tones are placed at suitable points along the path of an essential form so that internally they can act as markers in the generation of the form. That is to say, the musical tones engender internally the motor pattern of essential form corresponding also to program points of a touch expression of the same quality (p.406)

According to Pipm, when Composers construct well and performers read and enliven their compositions accurately, powerful communication takes place. Agu (1984:250), described songs as meditated thoughts on specific topics, issues, situations, events and activities, designed for specific uses in the society. They are developed within the mind, under the influence of creative forces, and guided by the socio-cultural demands and requirements of the Composer’s society. They are sung out either for the praise of the Creator or the creatures. Liturgical choruses are mainly based on religious issues, with religious texts, because they are composed to serve religious purposes. Merriam (1964) noted that composition is part of the same learning process, shaped by the public acceptance or rejection, learned by the individuals who practice it, and contributing to music change and stability.

Onwuekwe (2007) explained that the Composer is one who puts down sounds systematically to produce music; while Idamoyibo (2012) argues that the Composer is a creative source through whom instructional materials are made available in the society. Onwuekwe’s explanation is very definite, while Idamoyibo’s assertion goes beyond musical composition because gathering of instructional materials could also mean assembling of unmusical materials and ideas. Speaking at the second International Symposium on Music and Medicine at Ludenscheid, West Germany, in (1984), Manfred Clynes opined that “Music is an organization created to dictate feelings to the listener. He argued that the Composer is an unrelenting dictator and we choose to subject ourselves to him, when we listen to his music”. Nevertheless, commenting on the procedure for composition, Agu (2012) wrote that:

As a composer sets out to compose a new song he involves himself in two mental exercises which are based on two main lines of interdependent thought. One is creative, which is aroused by fantasy, imagination and inspiration. The second is method which is shaped and determined by the musical system of the society. (p.34)

Agu's explanation agrees with Ellen White who opined that:

Inspiration acts not on the Man's words or his expressions but on the man himself, who, under the influence of the Holy Ghost is imbued with thoughts. But the words receive the impress of the individual mind. The divine mind is diffused. The divine mind and will is combined with the human mind and will; thus the utterance of the man are the word of God. (Selected messages, bk. 1, p.21).

It was observed that most of the composers cannot fully explain the methods they used in composing their songs. When asked to explain their procedures, majority said that it is by divine inspiration; Oganiru Francis said he follows his masters' pattern, while others said it is their natural gift, and so they do it as the spirit directs. But elder Katchy added that his acquaintance with South African and Congo tunes, his personal study of the methods employed in choral anthem books makes his compositions different from that of his colleagues.

In conclusion, a closer study of the songs shows that the compositional procedures of the liturgical song composers do not always adhere to the speech tone patterns of both African and Western techniques. This mixture of techniques was as a result of the composers self taught knowledge in reading and writing music. Most of them were exposed early to music making through the performances in their various church choirs, which focused initially in Choral Anthem books and hymn singing.

3.4.1 List of Informants

Informants used in this study include:

1. Elder Kachy Nwagbara Song composer, S.D.A Church, Mawa Farm District.
2. Christian Ubochioma Owens Song composer, S.D.A Church Ohanze District.
3. Emmanuel Chinedu Erondu Song composer, S.D.A.Church Aba Township 1
4. Onyekwere Ugochukwu Chinedu Song composer, S.D.A Church Umuikaa District.
5. Francis Oganiru Choirmaster, S.D.A Church Owerrinta
6. Paul Nwogu Song composer, S.D.A.Church No. 1 School Road Aba.
7. Deacon Sunday Nworgu, Song composer and Organist, Aba East Conference headquarters.
8. Elder Saturday Nwali Nwankwo Song composer S.D.A Church Abayi District.
9. Elder Mark Onuoha Choirmaster, S.D.A Church Mawa Farm District.
10. Mrs. Uloma Emelogu---- Director of Women Ministries, Aba South Conference.
11. Miss. Uzochi Emereole----- Song composer, S.D.A Church, Ngwa Road District.
12. Mrs. Ugonwanyi Chinasa-Ikpe -----Song composer, S.D.A Church Umuokahia District.
13. Mr. Chimechefulam Omenihu-----Song composer----- S.D.A Church, Mawa Farm District.
14. Mr. Nathaniel Erondu---- Song composer, S.D.A Church, No. 1 School Road, Aba.
15. Mr. Emmanuel Chinkata Emem--- Song composer, S.D.A Church, Ariara District.
16. Pastor V. C. Nwosu---- Executive Seceretary, Aba East Conference.
17. Pastor J. N. Ubani President of Aba East Conferenc.

CHAPTER FOUR

ANALYSIS

Introduction

Musical analysis is the endeavour to answer the question ‘how does it work’? The method used to answer this question varies from one analyst to the other, and according to the purpose of the analysis. The songs used in this study are analysed under the following musical elements and themes: Style, Melodic structure, Tonality, Form, Scale, Pitch, and Themes of Song Texts.

4.1 Style: The concept of style have been defined and expressed in varied ways by many Scholars. Style has been simply described as “a characteristic way of doing something”. According to Pipim (2005) style is a term used almost exclusively of human actions or creations. It designates a product of human choices. He argues that in musical compositions, humans do not create the tones, but the way tones are combined, how they are sounded, how they are organized in time, is all a product of human choice. Therefore, these factors become known as characteristics of a particular style. On the hand, Apel (1973) defined style as “mode of expression or of performance, methods of treating all the elements like form, melody and rhythm in a musical composition. Nwankpa (2003) agrees with Apel’s definition and writes that a musical style involves technical elements associated with the notational aspect of music, and aesthetic elements associated with performance aspects. Carter (2002) explained that style is that distinctive and identifiable form in an artistic medium. Crystal and Davy (1969) posits that style is the utilization of the wide range of resources made available to an individual to express his/her ideas as different from someone else. Furthermore, Sandell (1977) explained it as a way of making choices which perfectly distinguishes comparable users of language, meaning that a writer is faced with two or more prototype. According to Oikelome (2008) style is characterized by the distinct personality of an individual in creating a peculiar idiomatic feature that marks it out from others.

The liturgical songs of the Seventh Day Adventist Church can be classified into three stylistic periods, namely: The early period (1924-1934), Middle period (1934-1949), and the present period (1950-present). The initial songs of the early period especially, (Iwu Iri, Nzuko Efesos, and Ozi Mozi ato) in 3.5 are longer, having 95, 63, and 76 bars. They are written in the form of sacred choral works, reflecting just the basic beliefs of the Church. The songs of the middle and present periods are simpler and short, having mainly 4, 8, 16, and 24 bars. They are generally simple,

making use of pentatonic, hexatonic, and heptatonic scales. Stylistically, the songs in the perspective of the Church are grouped under “Gospel Songs”, this is because they are performed within the context of religious worship and ceremonies. Adedeji(2004) defined “gospel music” as a type of Christian music that preaches the good news of Jesus Christ made popular by public performances, the electronic media and information technology such as radio, television, the recording world and the internet. According to Nwankpa (2003:50) Gospel music can be defined as composed vibrant songs or hymns influenced by Negro spirituals, blues and jazz rhythms. The texts are religious, devotional and inspirational, drawing from Biblical and evangelical contexts. Blues has been defined as a style of both vocal and instrumental music, generally in slow tempo, and based on Black American work songs and spirituals. Jazz is a musical art form whose principal characteristics include improvisation and swing feelings. The indigenous lyric airs of the Seventh Day Adventists generally possess all the elements of folk music, which are: simple repetitive melodic lines, based on simple modes and scales. Generally strophic or through composed. The lyrics of the songs are based on the common beliefs of Christians. Its harmonies are simple, not based on any approved or regulated procedures. They are derived from local resources. Finally, their method of dissemination is through oral transmission. The songs can be generally classified under three styles, namely: Negro Spirituals, Hymns, and Folk.

Negro Spirituals: Song numbers 1, 9, 10, 11, and 19

Hymns: Song numbers 2, 4, 7, 16, 17, 22, 23, 26, 27, 30, 33, 35, 39, 40, 42, 43, 47, 51, 52, 55, 58, 60, 61, 64, 65, 67, 68, 70, 71, 74, 75, 76, 77, 78, 81, 83, 84, 85, 86, 87, and 88.

Folk: Song numbers 3, 5, 6, 8, 14, 15, 18, 20, 21, 24, 25, 28, 29, 31, 32, 34, 36, 37, 38, 41, 44, 45, 46, 48, 49, 50, 53, 54, 56, 57, 58, 62, 63, 66, 69, 72, 73, 79, 80, and 82.

4.2 Melodic Structure: In music, structure relates to the composition of a musical piece. It describes the arrangement of different notes in making a line or piece of music. Musical pieces are arranged in a way that there must be a beginning, middle and an end. Form is the basic structure of music. Every piece of music has an overall plan or structure. Agu (1999) identified five main structural forms of African songs as- Solos, the call and response, the call and refrain, the Solo and chorused refrain, and the mixed structural forms. He posits that:

Most African songs are characterized by short melodic motifs which serve as the basis for repetition, variation and extemporization. Longer melodies occasionally occur, but with motifs reappearing repeatedly in different forms. In other words, African songs are generally short, orally transmitted and easily committed to memory as a result of their short length and method of transmission.(p.33)

The criteria for good structural analysis of African songs posted by Agu, include: Identification, the form, the basic structural forms, rhythmic structure of the melody, phraseology, tonal shifts, harmonic principles and styles, performance/ presentational form.

4.2.1 Harmony Harmony helps to fortify, contrast, beautify, balance and arouse interest in musical renditions. The songs used in this study are harmonized according to the aural perceptions of the voice parts responding to the melodies. This is in consonance with what Adedeji (2009:2, 3) noted that harmonic organization in traditional African music is not based on the aesthetics of Western harmony, but on talents of the singers. However, to the western music trained ear, discordant intervals exist in most of the song renditions.

4.2.2 Metre/Time Signature The term metre is used in music to show regular succession of rhythmical impulses, or beats. Three kinds of metre employed in this work are: simple duple-2/2 and 2/4 time, simple quadruple- 4/4 time and compound duple- 6/8 time. Each of the metre structures used in the songs showed rhythmic durations and subdivisions of notes within the metre structures, resulting to wild uses of African rhythmic techniques known as polyrhythm.

4.2.3 Medium The human voice is the medium of all the songs. The voice parts are usually mixed except in a cappella style of singing which is exclusively for male voices.

4.3 Tonality Tonality is the centering of pitches around a particular pitch. (Hoffer 1985; Scholes, 1975; Aluede 2008). The term tonality is used to describe the organization of music around a single pitch; more especially, the Western system of keys that grew out of the modal music of the Renaissance in the seventeenth century. It is often used to refer to the network of relationships implicit in the seven principal tones of a given key, each of which has the potential to become the tonic temporarily by means of modulation, whereby a new network of relationships arises. Agawu (2010) defined tonality as a colonizing force in African Music. Agawu's assertion agree with Bascom and Herskovits who stated that "there is no African culture which has not been affected in some way by European contact and there is none which has entirely given way

before it.” In all the genres of liturgical songs of the Seventh-day Adventist Church discussed in this dissertation, tonality of one song is different from the other. This is because the composers composed from different backgrounds and their level of musicality also differs. Secondly, the tonalities of the songs are not purely African, but an unconscious mixture of both western and African tonality. There is no trace of any previous documentation in staff notation of the Seventh-day Adventist Church liturgical lyric airs. The keys in which the various songs are performed before now are determined by the song leaders. The songs are not also accompanied with any musical instrument, this often results to shift in tonal centre, which Agu (1999) identified as shifting tonality. According to Blacking (1967:176) the broad principles of tonality, and the relationships of people’s music to other aspects of their culture and social life, are important features which gives a musical tradition its intrinsic character.

In accordance with Igbo choral music practices, the songs conform to the principles guiding the relationship between speech-tone and melody. The Igbo language is tonal; therefore, it influences the patterns of melody in both liturgical and non-liturgical songs of the people in every locality. The three tonal levels in Igbo are Low, Mid, and High. The Low and High tones are more prominent than the Mid.

4.4 Style/ Form

Style is a way of expressing something in language or art that is characteristic of a particular person or group of people or period. Pascal (1992) defined style as manner, mode of expression and type of presentation. Africans have different styles of expressing their culture musically. The varied styles existing in African music, identified by African music Scholars include: Afrobeat, Apala, Highlife, and Reggae. Amadi (1985) posits that:

Reggae represents a viable form of folk music which got international recognition as the music of Jamaica, an English-speaking island in the West Indies. Nevertheless, reggae is not just a musical art form but also a socio-political movement of Jamaican black youths whose one main objective was and still is to protest against man’s inhumanity to man (p. 1)

Most of the liturgical songs in some denominations are basically rendered in reggae style by the choristers. Reggae style of music propels both the performers and the listeners to swing, tap their fingers and occasionally jump up while singing. The stylistic feature of reggae is in its enhanced

singing style, characterized by light instrumental texture and pulsating rhythm. The liturgical choruses of the Seventh-day Adventist Church are performed aca-pella; however, composers arrange the songs in a style that the male voices provide the equivalent of the instrumental textures vocally.

Elements of these varied musical styles, especially those that originated in Nigeria are found in almost all the liturgical songs of the Seventh-day Adventist Church. The songs are a mixture of western and Nigerian folk music styles. Lomax (1968) posits that folk song style is a culture indicator of its users. Adventist congregations in the area under study are easily identified by the type of liturgical choruses they perform in their worship centres and other outdoor religious activities. The songs are carefully selected to suit every activity in the church's calendar of events. According to Okafor (2005) songs can be a tonic and can also incite. To incite is to urge to action, to arouse. The liturgical songs of the Seventh-day Adventists as earlier stated are categorized in a way that meets the need of individual listeners at any particular occasion. Example: song number 1, "ayi nazo ije ila" (we are marching to go) incites the women ministry whenever they meet for their women activities; and song numbers 7 and 51, incites the congregation to give willing offerings.

Randel (2001) opined that form is the shape of a musical composition as defined by all of its pitches, rhythms, dynamics and timbres. In this sense, there can be no distinction between musical form and specifically musical content, since to change even a single pitch or rhythm that might be regarded as part of the content of a composition necessarily also changes the shape of that composition, even if only in detail. (p. 320)

Form is the basic structure of music. Every piece of music has an overall plan. According to Nketia (1974) form may be influenced not only by the roles assumed by various members of a performing group or by the context of a performance, but also by the nature of the movements and expressions with which music is integrated. The liturgical choruses of the Seventh-day Adventist Church are categorized under vocal forms. Agu (1999) explained that the commonest forms of vocal music include: solo and chorus alternations, solo and chorused refrain and solo and chorus alternations with ostinato accompaniment. He further noted that the vocal techniques are based on antiphonal exchange between the soloist(s); (leader) and the Chorus or Choir (congregation or member of the performing group. Vidal (1981) categorized the musical form of Yoruba songs as "call and response" which he further grouped into three-namely, strophic form

used for lyrics, strophic-responsorial form and through-composed form. Onwuekwe (2011) sees form as a building plan; she explained that a building plan is to a house what form is to music.

The main structural forms of songs notated in this thesis include: Call and response, solo and chorused refrain, and mixed form. A closer study of these main forms reveals eight other complex structures inherent in these main structural forms.

- (a) Songs in Solo and chorused refrain with the same text and melody. See song 84.
- (b) Songs in solo and chorused refrain with different text or melody (A-B)
- (c) Songs in solo chorused refrain with overlapping
- (d) Songs in solo and chorused refrain with short leading phrases (S.L.P.) either in the soloist's part or in the chorus part.
- (e) Songs in solo and chorused refrain with short introductory passages or recitatives in the soloist's part.
- (f) Songs in solo and chorused refrain in which counterpoint or canon feature.
- (g) Songs that are in the mixed structural forms. That is songs that possess more than one of the main features.
- (h) Songs that are accompanied by recitatives. See songs 69, 85.

All the structural forms are characterized by short melodic motifs which serve as the basis for repetitions, variation, and extemporization.

4.5 Scale patterns

The concise Oxford Dictionary of Music defined scale as a stepwise arrangement (for a theoretical purpose, or for vocal instrumental practice of all the chief notes in a particular passage of music or in the musical system of some period or people. The scales used in traditional African music ranges from four to seven notes. They are Tetratonic-four notes, Pentatonic- five notes, Hexatonic-six notes, and Heptatonic-seven notes, the equivalent of Diatonic of the Western music scale. The greater percentage of the songs notated in this work are written in the heptatonic scale, followed by hexatonic scale, pentatonic and none in the tetratonic. Example:

Heptatonic Scale/Song No.	Hexatonic Scale/Song No.	Pentatonic Scale/Song No.
1, 7	3, 4	2, 5
8, 10	9, 11	6, 12
13, 14	17, 20	16, 23
15, 18	21, 24	34, 41
19, 22	25, 26	45, 83

Heptatonic Scale/Song No.	Hexatonic Scale/Song No.	Pentatonic Scale/Song No.
27, 28	30, 33	nil
29, 31	36, 39	nil
32, 35	40, 44	nil
37, 38	46, 48	nil
42, 43	59, 60	----
47, 49	61, 62	---
50, 51	63, 64	nil
52, 53	65, 75	nil
54, 55	77, 78	nil
56, 57	80, 81	nil
58, 66	nil	nil
67, 68	nil	nil
69, 70	nil	nil
71, 72	nil	nil

73, 74	---	----
76, 79	---	----
82, 84	---	----
85, 86	---	-----
87, 88	nil	nil.

4.6 Pitch and Melodic Ranges

The pitch of the songs depends solely on the voice quality of the song leaders and also the vocal capabilities of the choristers who have the responsibility of leading out in songs while the congregation follows. Varied pitch levels are noticeable in every congregation, which makes it possible for them to follow the song leaders except in extreme high or low pitches. Achinivu in Idmoyibo (2005:157) observed that the key of a song is determined by the convenience of cantor in African traditional music. He explained that the cantor leads the song and others follow, continue or stop depending on the convenience of the key. If the key is too low or too high they stop to start again. According to Agu (p.212) pitch levels and tonal ranges of the Igbo differ according to areas and locations. He noted that there are areas noted for singing in sonorous high-pitch voices, and there are areas where the opposite pertains. However, differences in voice quality and capability are not so much noticeable in the liturgical songs of the Seventh day Adventists in the area under study because the choristers are always there to leadout with right pitching. The pitches of the songs are determined by the voice quality of the soloist. The song leaders simply intone the songs vocally, that is without the use of musical instruments. The pitches used in the songs are all definite, there are no indefinite pitches.

4.7 Themes of Song Texts

Texts of songs contain messages that could affect the listener positively or negatively. In African societies, song texts are considered one of the most effective means of correcting societal ills and revealing secretes. Nketia (1974) observed that themes of songs tend to centre around events and matters of common interest and concern to the members of a community or the social groups within it.They may deal with everyday life or with the traditions, beliefs, and customs of the society. Akpabot (1986)noted that fourteen categories of song texts are easily recognizable in African music- (1) historical (2) social control (3) insult (4)obscence, (5) praise, (6) children's, (7)

funeral, (8) work, (9) war, (10) humorous, (11) communication, (12) women's, (13) philosophical, (14) ritual. All these can be grouped under three main headings: (a) praise songs, (b) songs of insult, (c) songs for entertainment. In the Christian world, song texts are considered one of the best means of teaching worshipers Christian behavior. In order to reach this needed goal, it is imperative to use musical idiom and language that can be easily assimilated by worshipers. Composers in the Seventh-day Adventist Church in Ngwa land are mainly non-art music composers, who rely generally on inspiration and use of Biblical texts in their compositions. Their song texts amplify the doctrinal beliefs of the Seventh-day Adventist Church. Merriam (1964) wrote that:

Texts reflect mechanisms of psychological release and the prevailing attitudes and values of a culture, thus providing an excellent means for analysis. Mythology, legend, and history are found in song texts, and song is frequently used as an enculturative device... songs lead as well as follow, and political and social movements, often expressed through songs because of the license it gives, shape and force the moulding of public opinion (p.208)

The Seventh-Day Adventist Church like any other protestant Church has specific purposes for all its musical activities; therefore, song texts depict the kind of worship or ceremony going on at any particular period.

The song texts used in this research cover a wide range of the theological beliefs of most Christian Churches, because they are almost biblically based. The composers of the songs compose only to praise God; therefore their focus is only religious sacred music. The song texts cover all aspects employed by mortal man to praise the only immortal God. According to Merriam (1964:208),

Song texts provide a number of insights into questions of primary concern to students of human behavior. The art of music- language relationships is important to the ethno- musicologists and the linguists, as well as the student of poetry, for music influences language and language influence music... we find as well that song texts reveal a number of problems as they concern the individual and the society at large. Texts reflect mechanisms of psychological release and the prevailing attitudes and values of a culture, thus providing an excellent means of analysis... finally, songs lead as well as follow, and political and social

movements often expressed through song because of the license it gives, shape and force the molding of public opinion.

Christian sacred music spans a wide range of forms, from early and historic plain chant, to highly sophisticated Medieval Byzantine chant, to Renaissance polyphony, to Russian choral music, and the wide range of Protestant musical expression. Sacred music can be categorized in terms of distinctive elements: plain chant, harmonized chant (or choral music), music accompanied by instruments or instrumental compositions. In its broadest sense, sacred music is that which is arranged or composed for the purpose of worship. In the Christian context, therefore, it is imbued with Christian scripture, teaching and theology, and has the purpose of facilitating the prayer and worship of the faithful.

The Choir, Youth and the Women Ministries in the Adventist faith are the sustainers or perpetuators of liturgical choruses. Because of the Women's involvement in musical activities, it is believed that the musical training of every Igbo Child starts from the womb. Agu (1984) posited that:

A pregnant mother who participates in a limited number of musical activities is believed to be introducing the baby in the womb to rhythmical movements. When the child is born; it gradually becomes acquainted with musical sound through lullabies sung to lull it to sleep and the mother's continuous musical involvements with the baby strapped firmly to her back. And since all Igbo music, including lullabies are affected by the constitution of the societies as well as governed by conventions right from the start... through this practice, children become fully enculturated into the music system by the time they grow up (p.135)

Generally, African mothers play important roles in the upbringing of children by engaging them in various musical activities either as baby sitters at homes or as Sabbath and Sunday school teachers in their various churches.

Out of the eighty-eight songs of the liturgical choruses of the Seventh-day Adventist Church notated in this work, the researcher considered it necessary to give full texts of fifty-two with brief explanations. The songs were transcribed from recorded fieldwork tapes, VCD and DVD tapes produced by the singing groups and various Choirs directed by some of the composers whose brief biographies are given in this work.

The themes of the Songs are centered on: Adoration and Praise, Faith and Trust, Outreach evangelism, first and Second Advent of Christ, baptism, wedding, harvest thanksgiving, and burial.

4.7.1 Adoration and Praise

Man was created for the glory of God. (Isaiah 43:7) we glorify God by constantly doing His will and singing praises to His name both individually and collectively. The researcher's study of selected texts of liturgical choruses of the Seventh-Day Adventist Church collected from the field indicated that the members of the Church have a unique way of expressing their joy and happiness to God. Every church activity starts with song service and many of the choruses belong to this category of adoration and praise. Example of such choruses are chorus Numbers 2(NAGA DIKA EZE)8, 15, 20(NAM, NAM,NAM), 22(K'ORA TOBE IKE JISOS), 26, 28, 30, 33(CHERUBIM NA SERAPHIM), 36, 40, 51, 61, 63(EZI AHA MARA NMA), 68, 72, 80, 81(HOZANA DIRI EZE AYI), and 85

4.7.2 Faith and Trust

Christians believe that faith without works is dead, and without faith it is impossible to please God. (James 2:26; Hebrews 11:6) Apostle Paul also admonished that our faith should not stand in the wisdom of men but in the power of God, because it is written "cursed is the man who trusts in man and makes flesh his strength" (1 Corinthians 2:5; Jeremiah 17:5) Christians remain committed to God in every circumstance because their faith has already found resting place not in a man-made creed. Many of the choruses are expressive of this fact. Example: chorus Numbers 4(NNA AYI NKE BI N'EL'IGWE), 6(ZION OMA), 9(MADU ABUA GAYIKOTA?), 12(BIA NYERE AYI AKA), 14(EZI OLU), 17, 24, 25, 31(AKA NGOZI JEHOVAH), 32, 37, 41, 44, 46, 48, 49, 53(ESETIRIM AKA), 54,57, 60(OBU N'AMARA), 67, 69, 74, 83, and 88.

4.7.3 Outreach Evangelism

The main reason for the existence of the Church is to point humanity to Christ, and prepare willing souls for the coming kingdom of God.

The Church encourages members to participate in house to house discussion of God's word. The Church also engages in public evangelism, using the media to reach even the most remote areas in all parts of the world. The most outstanding satellite channels of the Church are "Hope Channel

and 3 ABN.” Local Church public evangelism usually lasts fourteen days, after which those who gladly accept the messages are buried in the watery grave; this qualifies them as members of the Church worldwide

The mandate of Christ to Christians is to “go into the entire world and preach the gospel to every creature” He says “you shall be my witness in all parts of the world” (Mark 16:15-16; Acts 1:8) outreach evangelism is the main stay of the Christian church worldwide. Adventists consider it their only reason for existence as a Church and all aspect of their worship system is geared towards reaching their immediate environment with the message of Christ’s second coming. Showing love to one another, living godly lifestyle, and preaching the gospel in both word and songs constitute Biblical evangelism. Many of the choruses are simply sermons that cannot be ignored by those who listen to them being performed. They call for self-examination, and the scripture admonished us to examine ourselves wheather we are in the faith. (1 Corinthians 13:5) example: song number 58 is reminding us that a time is coming when we shall no longer be on this earth, and it concludes with a question, where shall my journey end? Other songs in this category are song Numbers 3(JISOS NAKPO GI), 46(BIA N’ULOM) 10(DOZIE UZO GI), 13 (BIA ENYIM), 18(ODAWO BU BABYLON UKWU AHU), 23 (ABUM OBIA N’EBEA), 27(ONYE NEW’YI NASI GI BIA), 34, 35(K’AYI GA N’IRU), 38, 43, 52, 70, 76, 78, and 84(OBODO OMA NKE CHINEKE)

4.7.4 First and Second Advent of Christ

The hope of every Christian is anchored in this threefold truth “Christ has died, Christ is risen, and Christ will come again.” According to Allen W. Foster (1940-1984), worship begins and ends on this hope. Song number 82(ONABIA N’IKE N’EBUBE) is expressive of the Christian hope.Others are song Number 1(AYI NAZO IJE ILA), 5, 16(ALA EZE CHINEKE), 21(N’OKE UBOCHI AHU), 29(UNU MERE NK’OMA), 39, 62, 64(NERU ULO), and 66.

4.7.5 The ordinance of Holy Communion

Adventists believe that the Holy Communion or the Lord’s Supper is a Christian ordinance established by the Lord Jesus Himself, for the celebration of His death till He returns in glory. This ordinance is based on two New Testament accounts stated by Christ and amplified by Apostle Paul.

... Which is broken for you: this do in remembrance of Me... For as often as you eat this bread, and drink this cup, ye do show the Lord's death And He said unto them, with desire I have desired to eat this Passover with you before I suffer... And He took the cup, and gave thanks, and said, Take this, and divide it among yourselves... And He took bread, and gave thanks, and brake it, and gave unto them, saying, this is my body which is given for you: This do in remembrance of Me... This cup is the New Testament in my blood which is shed for you. For I have received of the Lord that which also I delivered unto you, that the Lord Jesus, the same night in which He was betrayed, took bread: And when He had given thanks, break it, and said, Take, eat; this is my body till He comes. (Luke 22:15-19; 1 Corinthians 11:23-26)

Adventists usually practice communion service four times a year. The communion is an open service that is available to members and Christian non- members. It commences with a foot washing ceremony, known as the "ordinance of humility", based on the gospel account of (John 13:13-15). The ordinance of humility is meant to symbolize Christ's washing of His disciples' feet at the last supper and remind participants of the need to humbly serve one another. During the service, participants segregate by gender to separate rooms for foot washing, although some congregations allow married couples to perform the ordinance on each other and families are often encouraged to participate together. After its completion, participants return to the main sanctuary for consumption of the Lord's Supper, which consists of unleavened bread and unfermented grape juice. The communion service is usually celebrated in the evening hours and is open to only baptized members of the Church. Song number 11 expresses the death of Jesus.

4.7.6 Baptism

Baptism is a public declaration of denial of the old life of sin, and a new life of righteousness through faith in Christ Jesus. Bonhoeffer (1963) commenting on the cost of Discipleship wrote:

The old life is left behind and completely surrendered. The disciple is dragged out of his relative security into a life of absolute insecurity (that is, in truth, into the absolute security and safety of the fellowship of Jesus... If we would follow Jesus we must take certain definite steps. The first step, which follows the call, cuts the Disciple off from his previous existence... The cross is laid on every Christian.

The first Christ-suffering which every man must experience is the call to abandon the attachments of this world... When Christ calls a man He bids him come and die.(p.62,63,66, 67,99)

The Seventh-day Adventist Church administers only one form of baptism, which is by immersion and baptizes only those who believe. Commenting on the importance of baptism, (John Paul 11, 1983: Cann 96,204) and Ngwoke (1987) wrote:

Born into the Church not by natural generation, by status or desire but by the only divinely established means of this Spiritual birth namely baptism (Can 96). It is that sacrament that confers on the baptized his ecclesiastical personality, a subject of ecclesial rights and duties possession of these rights and duties is however in degrees. (Pp.1-2).

The researcher observed that in the typical villages in Ngwaland, the Choir and the entire Church escorts newly baptized members to their respective homes with singing on road march. In Many Christian congregations, the baptism is performed in a nearby river or swimming pool or in the Church's baptistery. A baptized member is expected to live a new lifestyle, having put on Christ. Song number 47(Baptism) echoes what happened after the baptism of Christ. Other songs in this category are: No. 19(Mgefe Lakuru Nnam), 42(Moo Nso), 59(Tutu Amua Gi), and 48(Jisos bu Uzo).

4.7.7 Wedding/Harvest Thanksgiving

Whoso findeth a wife findeth a good thing, and obtaineth favor of the Lord.(Pro.18:22) Marriage is honorable (Hebrews 13:4). The Church recognizes three forms of marriage- traditional, white wedding and marriage blessing. The Church discourages any form of putting asunder after marriage. Marriage must be between two opposite sex- male and female adults. But from the beginning of the creation God made them male and female. For this cause shall a man leave his father and mother, and cleave to his wife... what God hath joined together, let not man put asunder. (Mark 10:6-9) Song No. 79 expresses marriage between Mankind and God, and between man and woman.

4.7.8 Harvest Thanksgiving

Every ordinance of the Christian Church is symbolic of a Biblical event. Harvest which is celebrated towards the end of the year reminds Christians of the harvest that will take place at the return of their only savior Jesus Christ. It is written: “While the earth remains, Seedtime and harvest, Cold and heat, winter and summer, and day and night shall not cease.” He answered and said to them “He who sows the good seed is the Son of Man, the field is the world, the good seeds are the sons of the kingdom, but the tares are the sons of the wicked one... the harvest is the end of the age, and the reapers are the angels... Thrust in your sickle and reap, for the time has come for you to reap, for the harvest of the earth is ripe (Genesis 8:22; Matthew 13:37-39; Revelation 14:15). In the Seventh-day Adventist Church, two categories of harvest are observed every year. The Ingathering and the general Church harvest thanksgiving. The Ingathering precedes the general thanksgiving harvest. It lasts for a month and involves every member of the church in personal outdoor appeal to the public for the support of the less privileged and the orphans (Matthew 25:31-40). The general thanksgiving harvest is typical of what happens in other Christian denominations. Example of the songs are song Numbers 55 (Jehova nagba uwa oto), 56 (Oke ihe di ebube), 71 (Onu uzo oma neche), and 73 (N’ikpe azu nke uwa)

4.7.9 Burial Service or Ceremony

The general belief of both Christians and non Christians is that death is inevitable; it awaits everyone born by woman. Death is cruel to mankind, it separates loved ones. Writing about death, Okafor (1999) amplified Dele Giwa, 1976, *High in Death*)

There is nothing so final as death... It brings deep grief, sorrow and tears, and strikes with such cruelty that it chooses often as victims the best among the living. It trumpets the worth of the dead who lived unsung and makes him a hero of some sort.

If a man dies, shall he live again? Job asked and answered “... all the days of my appointed time will I wait, till my change comes. You shall call, and I will answer you: You will have a desire to the work of your hands (Job 14:14-15).

“Precious in the sight of the Lord is the death of His saints” (Psalms 116:15). To the Christian, death is not the end of life but the end of suffering that will usher in a more blissful and unending life when the saints are called up to receive the rewards of their faithfulness to God at the last

trumpet call of Jesus. Apostle Paul declares “we shall all be changed... for if we believe that Jesus died and rose again, even so them also who sleep in Jesus will God bring with Him... comfort one another with these words (1 Corinthians 15: 50; 1 Thessalonians 4:14-18)

Burial time provides an opportunity for the living to ex-ray their lifestyles and make necessary effort to tow the part of righteousness, because there is no repentance in the grave (Ecclesiastics 9:5-6; Revelation 14:13). Example of burial songs are song Numbers 45(Paradise), 50(Elu Igwe) 58(Oge Nabia), 65(Otu Ubochi Di), 75(Gee Nti Kam Gwa Gi), 77(Otu Ubochi), and 86(Ole Ebe Bu Ulom?)

No. 1 **AYI N'AZO IJE**

$\bullet = 120$

U - a - yi n'a - zo'i - je i - la u o - bo - do'n - ke chi - ne - ke u -

6

a - yi n'a - zo'i - je i - la e - be na - ni ji - sos bu'e - ze

NO.2 N' AGA DIKA EZE

N'a - ga di - ka e - ze Ho - za - na k'e - bo dum n'e - ti o' nye'n

5

zo - pu - ta ga n'u - zo gi k'a - tu sa - ra i - gu'n - kwu.

NO. 3 JISOS N' AKPO GI



O bu gi ka Ji - sos n'a-si kwa, bia ka'm zo-pu-ta gi nwa nnem Bia, bia



bia ka'm zo-pu-ta gi k'o-nye nwe ayi na - si bia ka'm zo-pu-ta gi nwa nnem.

NO. 5 JEHOVA UKU



Bia'n - gwa'n - gwa Je - ho - vah'u - ku o-kwu-gi bu e na A - men



Bia'n - gwa'n - gwa Je - ho - vah'u - ku o - kwu gi di'e - bi - ghe - bi.

NO. 7 OG' ERU WO



O - - - ge - ru wo o - - - ge' - ru wo



mgbe ndi ma - ra'i - he g'e - bi - li i - za' ku o nye nwayi na kpo.

NO. 8 BULIE OKOLOTO



Bu-lie'o-ko - lo - to Chi-ne - ke g'u-zo n'a-ga n'i - ru i - bu a - gha



me - gi-de'n-d'i - ro ndi n'e - so gbu krist n'hi na Chi - ne-ka a - nyi ne - dum.



ka ndi Chi - ne-ke bi li-we gu - zo yi - ri - ihi a-gha' yi no - na nche



mgbe o - ko - lo-to Chi - ne-ke na ga-ni ru ka ndi Chi - ne-ke bi - lie wee so.

NO. 9 MADU ABUA



Ma du a-bu-a g'e-yi ko ta je i - je ma o bu-ru na ha e-zu te ghi?

NO. 10 DOZIE UZO GI

Do-zie'u - zo gi Do-zie'u - zo gi Do-zie'u - zo gi Do-zie'u-zo gi o -

5

nye nwe'a yi n'a-bia o - na - bia ngwa, ngwa o - nye nwe'a - yi n'a-bia o n'a-bia ngwa.

NO. 11 HA GBURU ONYE NWE AYI JISOS

Le - nu ha gbu - ru'o - nye nwe' yi Jisos le - ha kpo - gi - de ya n'o - be

5

le - nu ha me - re ya i - he'o - chi b'o - nye na di - ghi i - he'o - me - re.

NO. 12 BIA NYERE AYI AKA

Bia nye-re ayi, ka Bia nye'-re ayi ka Bia nye'-re nyia - ka a - yi b'u - mu nke gi.

NO. 13 BIA ENYIM



Bia enyi bia k'i - so - ro a - nyi baa n'u - bo chi - zi - ke chu - kwu



Bia enyim bia k'i so - ro'a - yi - k'i-- gha -- ra'i - kwa- kwa - ma - kwa - ra. - -

NO. 14 EZI OLU



U - nu ndi na lu e - zi o - lu _ lu sie ya i - ke u - nu n - di n'a - lu



ezi o - lu _ lu sie ya i - ke u - nu ndi na - lu e - zi o - lu



lu sie ya i - ke u - nu'a - da - la mba n'i - lu o - lu lu si - e ya i - ke

NO. 15 EKELE



Nye ya e - ke - le ndi ni - le o me-re nma ndi ni - le o me-re



nma n - di ni - le'o - me - re mma bia nu k'a - yi ke - le ya.

NO. 16 ALA EZE CHINEKE



A - l'e - ze Chi - ne - ke na bia A - l'e - ze Chi - ne - ke na bia

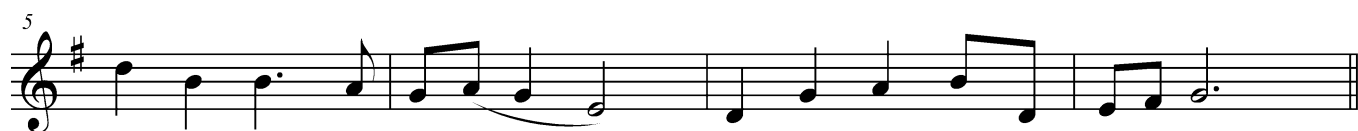


i - kpo - ro ndi nke ya bu ndi ru - be - re i - si n'o - kwu ya.

NO. 17 N'EDUM JEHOVA



N'e - dum gi Je - ho - vah_ O - nye'n - che na mgb'o - ki - fu - fe



N'e - dum gi Je - ho - vah_ du - zie u - kwum kam gha - r'i - da.

NO. 18 ODAWO

Mo - zi'o-zo bu nke'a-bua we so kwa si o - da wo o - da wo bu Ba-by-lon u - ku - a -

5

hu Mo - zi'o-zo bu nke'a bu we so kwa si o - da - wo o - da-wo

9

bu Ba - by - lon u - kwu - a - hu Ba - by - lon u - kwu'a - hu o - da - wo

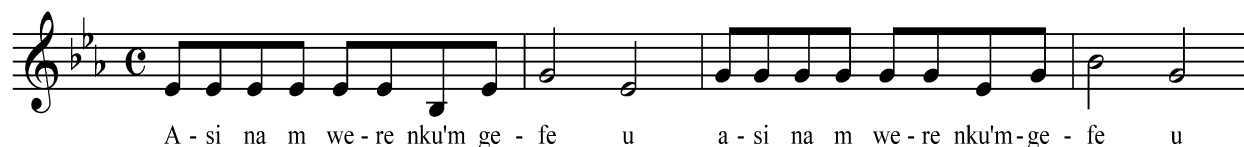
13

Ba - by - lon u - kwu'a - hu o - da -

14

wo Ba - by - lon u - kwu'a - hu o - da - wo ne - zie o - da - wo ne - zie.

NO. 19 M'GEFE LA KURU NNAM



NO. 20 NAM NAM NAM



NO. 21 OKE UBOCHI



N'o ke u - bo-chi'a-hu n'o-ke u - bo-chi'a-hu Ji-sos ge-ti-wa-ra di ka nya nwu



ayi ga nu-ri o-nu mgbe ayi g'e - zu te ya ayi ga si ya a-yi e le-wo'a - nya ya.

NO. 22 K'ORA TOBE IKE JISOS



Ha-le-lu-ya k'o - ra to-be i-ke nke Ji - sos ka ndi mo - zi Ya da n'a-la n'u - kwu



ya we pu - ta o-kpu e ze bia nu me ya bia nu me ya e - z'o - ra.

NO. 23 ABUM OBIA N'EBEA



A bu m o - bia n'e-bea i-gwe bu u - lom A-bu m o - bia n'e-bea i-gwe bu u - lom.

NO. 24 OBUURU NA JEHOVAH ECHEGHI OBODO

O - bu - ru na Je - ho - vah e - che - ghi o - bo - do n' e - fu ka o - nye nche mu - wo - ro' a - nya

n' e - fu k' o - nye nche mu - wo - ro' a - nya ne - fu ka o - nye nche mu - wo - ro' a - nya.

NO. 25 JEHOVAH NEDU AYI N'AGA

Je - ho - va ne dua' yi na ga a - yi a - ga ghi' a - tu e - gwu m - gbe

u - wa na gba nwe ni - hi na chi ayi bu' e - ze.

NO. 26 JEHOVAH BU EZE

Je - ho - vah bu e - ze k' u - wa te - gha - ria e - gwu o - nu

Je - ho - vah bu e - ze k' u - wa te - gha - ria e - gwu o - nu.

NO. 27 ONYE NWE'YI N'ASI GI BIA

O - nye nweayi na - si gi bia a - no - loe o - du i bia

5 mi - ri'o - zu - zo i - ke - pe'a - zu u - ru nso gi - ni ge - gbo chi gi nwam.

NO. 29 UNU MERE NK'OMA

U - nu me-re nk'o - ma Bia nu zu ri - ke u - nu'e-me - ri - wo

6 u - nu'e-me-ri-wo *Fine* bia - nu n'a-ka nrim zu ru i - ke *Solo* N'u-bo-chi'a-hu mgbe Jis - os g'a-bia.

11 i - kpe n - di ni - le i - kpe n - di di ndu na ndi nwu - ru'a - nwu. ha ga pu-ta n'o -

16 che i-kpe ndi'o-jo' mu-me ni-le k'o - ga chi ba n'o-ku ndi'e-zi'o-mu-me ni-le k'o-ga si bia nu.

NO. 31 AKA NGOZI JEHOVAH

A - ka ngo - zi Je - ho - vah di n'a - ru ayi bua Ha - li - lu - yah Ha - li - lu - yah

5

Bua Ha - li - lu - yah Ha - li - lu - yah_ A - ka ngo - zi Je - ho - vah di n'a - ru ayi.

NO. 32 CHUKWU MERE NDI NADIGHI IKE AMARA

Solo

O bu ru na i - ny'a - ka si na ka gi i - ke nk'o - nye nwe'a - nyi ji - agwo ndi oria Nna a - yi ne - ru da - ta

6

la n'i - ru gi k'i - gwe gwo o - ria dum gbo' kpa dum nke ma - du n'i - le e - bu - muo - ma du n'a - di - ghi ke ne -

11 Tutti

zie Chu - ku me - re ndi na di - ghi ike a - ma - ra me - re ndi na - di - ghi' - ke a

16

ma - ra bu ndi'e - kwe'n su bo - ro'i bu di'a - ru me - re ndi na di - ghi - ke A - ma - ra.



NO. 34 UNU ANUWO NA PAUL ZIRI OZI OMA?



NO. 35 K'AYI GA N'IRU



NO. 36 CHUKWU AYI DI NMA

Chu - ku di nma o di nma - mgbe ni - le e

5

Chu - ku di nma Chu - ku di nma - mgbe ni - le.

NO. 37 N'IHI NA AGAKPO ULOM

N'i-hi na a-ga kpo u - lom u - lo e - kpe-re N'i-hi na a-ga kpo u - lom u -

6

lo e - kpe-re. Di-ri n - di-ni-le di i-che-che Di-ri n - di-ni-le di - i - che-che Di-ri n -

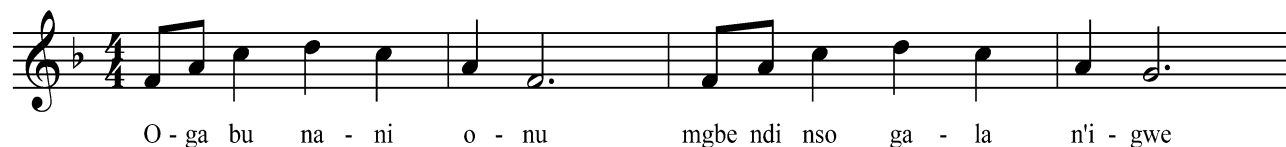
11

di-ni-le di i-che che N'i-hi na a-ga kpo u - lom u - lo e - kpe-re

NO. 38 ONYE OGU

O-nye'o-gu yi-ri i - ke'n - ike di-kwu'i - ke na - gha na-ha nke Chu - ku.

NO. 39 OGABU NANI ONU



NO. 40 LE NU JISOS



NO. 42 MOO NSO

Solo

Mgbe Ji-sos si n'u-l'u - wa ri-go n'i-gwe _ o-kwe-re nkwa nke moo nso Ha wee no n'o-tu o-

6

Tutti

lu n'o-li-lea-nya _ ne-che-re mgbe o-ga bia ha dum na ta-r'i-ke n'u-bo - chi Pen-ti - kos

11

n'o - tu n'o - tu i-he ha dum wee to n-di Jew dum u - to i-gwe ma-du che-gha ria.

NO. 43 NDI OGU KRAIST

Ga ba u - nu ndi'o - gu Krist ga ba k' - a na - gha

5

e - be o - be nke Ji - sos na ga n' - i - ru nu.

NO. 45 PARADISE

O - pa - ra - dise pa - ra - dise a - li - zu'i - ke o - nye ga ju a - li - zu'i - ke

6

pa - ra - dise a - la'i - zu'i - ke - o - nye ga ju a - la'i - zu'i - ke

NO. 46 BIA N'ULOM

Bia n'u-lom Ji-sos na-si gi bia n'u-lom bia n'u-lom a-tu la'e-gwu nme-hie ni - le

5

bia n'u - lom bia na - ra nzo - pu - ta ne - fu bia n'u - lom bia n'u - lom.

NO. 47 ELU IGWE

E - lu'i-gwe bu - lo nke Chi - ne - ke E - l'u - wa bu'o-lu'a - ka ya

5

A - l'e - ze b'u - lo ndi mo - zi ya a - yi ni - le ge - zu - ko - ta

CHAPTER FIVE

Summary and Conclusion

5.1 Summary

The main thrust of this study is analysis of indigenous liturgical songs of the Seventh Day Adventist Church in Ngwa land. The study used ethnomusicological method of research I getting its results. This has to do with acquisition of knowledge on the subject matter through fieldwork and data collection for content analysis. The researcher employed participant observation methodology in getting the desired results. The result of this study was presented in five chapters. Chapter one introduced the subject matter and discussed the problem, objectives, significance and scope of the study, theoretical framework and literature review. The theoretical framework was based on the theory of identity. This theory was used to establish the difference between the European songs and the indigenous songs of Ngwa people. Chapter two dwelled on the historical background of the Seventh Day Adventist Church in Ngwa land. It was observed that Pastor Jesse Clifford and his wife established the Church in 1923. The indigenous songs was first introduced in 1924 in Umuobiakwa District. The songs have great spiritual impact on the congregation. Chapter three discussed the liturgy of Seventh Day Adventist Church and observed that four basic principles prevail in their liturgy. They are: Principle of Creativity, Principle of Content, Principle of Suspicion, and Principle of Spiritual effect. Congregational singing and musicality of the composers was also discussed I chapter three. The fourth chapter dwelt on analysis of the songs. It discussed the musical elements and themes of song texts. Chapter five was based on summary, research findings, recommendation and conclusion. It was observed that education brought about certain positive changes in the composition and performance of the songs.

According to Ozongwu and Okorie (1999:84), education is the process of making the learner share in evolved patterns of his culture, a formal process by which the elders or rulers select and transmit patterns of behavior of their choice. No matter how rigid a culture may be, proper education will eventually break the execeses. Consequently, education helps people to make choices according to the conviction of their hearts and not according to what culture says or demands. Herskovits and Bascon (1959:2) argued that: If culture changes, if culture is dynamic, it must be studied in its historical dimension as well as in terms of the relationships among its components. Similarly, Nash (1961:81) stated that every musical, as well as social event involves a mixture of stability and change. Of course we do know that learning propels change. In

discussing the concept of learning, Merriam (1964) asserted that the concept of learning is more closely related to culture in general, and especially to the problem of change and stability. He went further to say:

...culture provides the conditions for learning; secondly, culture systematically elicits appropriate responses. Thirdly, culture through its products or agents provides reinforcements. Finally, the culture of a society has certain self-perpetuating tendencies, so long as the human population which manifests the culture gains its stability, for members of one generation to teach members of succeeding generations what culture is and does (p. 161)

Because the Igbo musicality is deeply rooted in cultural heritage, foreign influences did not completely change the basic musical concepts of liturgical songs in the Seventh-day Adventist Church.

Socio-cultural change affects the social behavior of a people especially in the aspects that showcase their culture. In recent times, three types of change which are noticeable in the composition and performance of liturgical choruses are internal, acculturation, and commercialization. Each of these changes has one way or the other contributed to the growth, development and continuity of the songs. The changes are normal in every growing society.

The initial song composers were few and their songs were lengthy but less complex. For easy rendition during church services, they were performed by selected few who later formed the church choirs in their various churches. Most often members pay transport to meet the composers in their villages to learn the songs. With the growth of Church Choirs, new composers began to emerge, and new songs with varied styles were introduced. The annual camp-meetings, where about three to five district choirs perform at a particular camp centre helped a great deal to enhance the continuation of the choruses. The combination of different melodious choruses by a choir to form a single uninterrupted performance during music time in camp-meetings became a new welcomed innovation. This innovation was first introduced by the old Umuobiakwa District Choir at their zonal camp-meeting held in Aba headquarters Church in 1985. In fact, during music time at camp-meetings, the atmosphere is always charged and campers seem to be elevated to a higher spiritual pedestal. The composers in the choirs that perform well are always held in high

esteem by members of the congregation because of their sensitivity in providing lyric airs that satisfy the musical taste of the church society.

The second type of change which is acculturation is minimal in the composition of the liturgical songs. The reason is that majority of the composers do not have formal education, they are home based. When the researcher had an oral interview with five of the composers during one of their Conference choir rehearsal, three of them responded as follows: “We compose by inspiration, we do not know whether inspiration also acculturate, but we still maintain the basic compositional techniques we learnt from the beginning.” The other two responded in similar way by saying that they only know that composing songs is a spiritual gift, and when the composer is loyal to the spirit, he keeps on composing being unconscious of acculturization. However, elements of acculturization like instrumentation and extemporization are only noticeable in the compositions of the few who engage in waxing albums for commercial purposes. Example: the song titled “oge nabia mgbem gakwusi ibu abu” was accompanied with Western instruments instead of African traditional instruments. For the songs to sell they must satisfy the musical demands of the general public; therefore the texts are a mixture of vernacular and English with instrumental accompaniments.

The third type of change which is commercialization has much positive impact on the liturgical choruses. Firstly, it helped to introduce the composers and their music to the general public. Secondly, it has become a little source of income to many of the composers. Thirdly, it has helped to revive many choirs; hence almost all the district choirs are now engaged in waxing musical albums to represent their districts in the repertoire of liturgical choruses in the Seventh-day Adventist Church. At the initial time, commercialization of the choruses were regarded as a denominational taboo, the songs were only used in church services, but now that which was formerly a taboo, has received the blessing of contemporary Church leadership.

Continuity and change is unavoidable in human societies, they are only inimical when allowed to obliterate the basic foundation upon which musical composition and performance are based. Only new tested and proven ideas in the performance of liturgical choruses are imbibed in the performance of the songs by both the Church choirs and the congregations. One of such changes in the performance of the choruses has to do with the usual audience participation in the performance of known tunes by a group or the choir. The congregation is encouraged to listen carefully and applaud by saying a louder Amen after a group or choir rendition. In order to avoid

compromise or a deviation from the unique style of liturgical chorus performance, it is important to follow new ideas carefully.

5.2 Research Findings

Based on historical facts and research interviews, it was observed that the Seventh-day Adventist Church is one of the Protestant Sabbath keeping Churches. The Church is universal and no one individual claims to be its founder. The Church was founded by the Millerite movement after the great disappointment of October 22, 1844. The Church celebrated her one hundred years existence in Nigeria (1914-2014) in March 2014.

The Seventh-day Adventist Church is well known for her quality hospitals, educational system, and Bible based lifestyle ministry. The Church, like other Christian denominations, engages her entire membership in both personal and public preaching for the spreading of the gospel of Christ. The local Church leaders are determined by the entire Church membership through a yearly nomination by a properly constituted Church nominating Committee. The Church is financed through tithes, offerings, and free-will donation from members. The greater percentage of the Seventh-day Adventist Church membership in Eastern Nigeria is found in Ngwa land, with three Conferences. Aba East, with headquarters at Ogbor Hill Aba, Aba South, with headquarters at Alaoma, located along Aba Port Harcourt express way, and Aba North, with headquarters at Uhum, located along Aba- Umuahia express way.

In this study also, it was discovered that the musical heritage of the Seventh-day Adventist Church has not been compromised with secular musical standards. Lyric airs, hymns and anthems are the three categories of liturgical music employed in worship, but the more prominent category is lyric airs written mainly in the vernacular. There are five types of choirs in every local Congregation-Children Choir, Youth, Women ministries Choir, Men's organization Choir, and the Adult Church choir. The Adult church choir performs every Sabbath, but the other choirs perform occasionally. Majority of the choristers and choirmasters are naturally talented musicians and singers without any formal musical training. However, many of them are professionals in other fields of human enterprise.

The Conference Choir music committee serves as the monitoring music committee in both the local and District Choirs. It was observed that the recent choice of only one center for camp-meetings and the formation of camp choirs in some quarters have reduced the zeal for choristers'

participation in camp-meetings. The most important finding is that there is no proper documentation of the liturgical songs. Most of the choirs interviewed were not able to preserve the files containing what they call “old songs”, and some who claim to have their old song files were not able to provide index for the songs for preservation.

The lyric airs are short, repetitive, danceable, and mainly written in simple quadruple time. The dominant scale patterns are pentatonic, hexatonic, and heptatonic. The forms used in the songs include: Call and response, Solo and chorused refrain, and the mixed structural forms. The melody of the songs adheres to the tonal inflexion of the words. This makes a distinction compared to the translated European hymns which do not regard the tonal inflexions in the translation.

5.3 Recommendations

It is believed that the post filed analysis of this study satisfied the statement of the problem stated in chapter one. It is hereby recommende that further studies should be encouraged on liturgical songs of the Seventh Day Adventist Church. For continuity sake, the researcher is therefore making the following recommendations to the Conference executive committee and the various local Church boards.

- (a) The monitoring of local church choirs by the Conference music committee should be made more effective. The committee should wake up to their responsibility or be desolved.
- (b) Music week should be organized yearly because the last music week held in May, 2010 helped to revive some church choirs.
- (c) Singing competitions should be re-introduced to enhance improved singing standards.
- (d) Congregational song leaders should be trained yearly to enable them meet up with modern trends in congregational song leading. (e) Composers summit should be organized to everluate the liturgical choruses in the repertoire of various church choirs.
- (f) Zonal camp-meetings should be re-introduced because it helps to highten the spiritual heights of Choristers and music lovers.
- (g) Music workshops for choirmasters and choristers should be encouraged in every District headquarters.

(h) Instrumental accompaniment using both African and Western instruments to accompany the choruses is another method of making the songs livelier.

(i) Annual or biannual awards for committed composers, choirmasters, and choristers should be instituted.

It is hoped that the music ministry of the Church will be elevated to meet up contemporary challenges in the performance of liturgical songs in the Seventh-day Adventist Church, if the aforementioned recommendations could be implemented.

Conclusion

The indigenous liturgical songs have been found to be acceptable to the Parishioners because of their originalty and relationship to African music patterns. This work does not claim to have covered all aspects involved in determining what makes a music type good or bad, but serves as a pace setter to go deeper for better insight, because the church seems to be silent in contributing to the repertoire of liturgical music among art Musicians. It is hoped that this research will pave way for studio recordings, documentation and for further research.

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APPENDICES

APPENDIX 1

TEXTS AND TRANSLATIONS

1. Naga Dika Eze

Na-ga dika Eze, hosanna k'ebo dum n'eti, onye Nzoptam gaa n'uzo gi, 'ke atusara igu nkwu.

Translation: Ride on like a king, hosanna is what echoes everywhere, my savior, ride on, on your road that is decorated with palm fronds.

The triumphal entry of Jesus into Jerusalem was accompanied by men, women and children with palm fronds in their hands, signifying the coronation of Jesus as king of kings and Lord of Lords. This song serves as a reminder of what happened in Jerusalem over two thousand years ago. It was taken from the gospel of Mark chapter 11.

K'ora Tobe Ike Jisos

Haleluya, K'ora tobe ike Jisos ka ndi- mozi ya daa, n'ala n'ukwu ya, weputa okpu nke e-ze bia mee ya bianu mee ya, bia mee ya, eze-o-ra.

Translation: Let all praise the power of Jesus, let His angels bow down, bring forth the crown of a king, and crown Him Lord of all.

Cherubim Na Seraphim

Che-ru-bim na se-ra-phin, ha nile neto gi Nna, nabu nso, nso, nso, nye onye nadi mgbe dum, bianu k'ayi soro ha nabu, n'to Jisos Eze, nihi n'okwesiri inara otuto umu ya.

Translation: Cherubim and seraphim all praise thee Father, singing holy, holy, holy, to him that is everlasting; come let us join to praise Jesus our king, because He is worthy to receive praise from His children.

2. Ezi Aha Mara Nma

Ezi aha mara nma, Ezi aha mara nma ka Jisos bu, ezi aha mara nma e, ezi aha mara nma, ezi aha mara nma ka Jisos bu, ezi aha mara nma n'lu uwa nile.

Translation: Good and beautiful name, good and beautiful name is the name of Jesus in the entire World.

3. Lenu Jisos

Le-nu Jisos kiriibenu, o-si nagma naputa, o-meriwo ndi iro ya k'ora daa n'kwu ya me ya Eze. Mee ya Eze, mee ya Eze, o-kwesiri okpu eze, mee ya Eze, mee ya Eze, o-kwesiri okpu Eze.

Translation: Behold Jesus, and rejoice, He is coming out from war. He has conquered His enemies, let everyone bow before His feet and crown Him king.

4. Nam, Nam, Nam

Belu'ayi nekwu mgbe dum, bianu, bianu , bianu, 'tutu'bochi izu'ke nile, nke taa puru iche, ndi'obu'bu nasi, bianu taa; nam,nam, nam, nam, nam, nam, bianu, bianu, oge'ruwo, ka'yi baa n'ulo Chukwu gbue'ikpere.

Translation: Our bell is ringing all the time, come, come, come, every Sabbath morning, the one of today is special, the choristers are calling, come today; come, come, come, come that we may enter the house of God and kneel down.

5. Hozana Diri Eze Ayi

Hozana diri Eze Jisos okpara Chukwu onye si n'lu'igwe bia, hozana diri, diri eze Jisos, hozana diri eze anyi.

Translation: Hosanna to King Jesus, the Son of God who came down from heaven, hosanna to our king.

6. Nna Ayi Nke Bi N'el'Igwe

Nna ayi nke bi n'elu igwe k'edokwa 'ha gi nso, d'ke 'si mee ya n'elu'igwe, k'eme ya n'uwa nka.

Translation: Our Father in heaven, hallowed be Thy name, as it is done in heaven, let it be done on earth. The lyrics of the song were taken from the Lord's Prayer in Matthew chapter six. It is both a prayerful song and a confirmation of faith in the Almighty God, whose awesome name alone should be hallowed on earth. It is based on Mtthew chapter six.

7. Esetirim Aka

Esetirim gi aka enwghim o-nye ozo, esetirim gi aka enweghim o-nye ozo. Esetirim gi aka ole ebe kam geje? Esetirim gi aka enwghim o-ny ozo, mo'bughi gi.

Translation: I lift up my hands to you, I have no other person. I lift up my hands to you, where else can I go? I lift up my hands; I have no other person but you.

8. Obu N'Amara

Obu n'amara obu n'amara, n'amara nke Jehovah k'ayi din du, obu n'amara obu n'amara, n'amara nke Jehovah k'ayi di ndu. **Translation:** It is by grace, it is by grace, and it is by the grace of Jehovah that we are alive.

9. Aka Ngozi Jehovah

Aka ngozi Jehovah di na-arụ ayi, bua ha-li-lu-ia, hali-luia, buanu halilulia, hali-luia, aka ngozi Jehovah di n'aru ayi.

Translation: God's blessings are upon us, sing haleluia, haleluia, sing haleluia, haleluia, the blessing of Jehovah is upon us.

10. Zion Oma

Zion oma , ayi na-la na Zion, ayi na-la na zion, obodo di n'lu, ayi na-la na zion, ayi na-la na Zion, onwu adighi ya, ikwa akwa adighi ya, obodo mara nma, obodo Chineke.

Translation: Beautiful Zion, we are heading to Zion, we are heading to Zion, city built above, there's no death there, no crying there, beautiful city, the city of God.

11. Ezi Olu

Unu ndi nalu ezi'olu lusie ya ike, unu ndi nalu ezi olu lu-sie ya ike, unu ndi nalu ezi olu, lu-sie ya ike, unu adala mba n'lu olu lusie ya ike.

Translation: You that are doing good works work harder 3times, don't be weary in doing good works, work harder.

12. Madu Abua Gayikota?

Madu abua gayikota je ije, ma o-buru na ha ezutegh?

Translation: Can two walk together, except they agree to walk together? (Amos 3:3)

13. Bia Nyere Ayi Aka

Bia nyere ayi aka, bia nyere ayi aka, bia nyere ayi aka, ayi bu umu nke gi.

Translation: Come and help us, come and help us, come and help us, we are your people.

14. Jisos Nakpo Gi

Obu gi ka Jisos nasikwa, bia kam zoputa gi nwa nnem. Obu gi ka Jisos nasikwa, bia kam zoputa gi nwa nnem. Bia, bia, bia kam zoputa gi, k'onye new ayi nasi, bia kam zoputa gi nwa nnem.

Translation: You are the one that Jesus is calling to come, that He may save you 2times. Come, come, come that I may save you, says our Lord, and come that I may save you brother/sister.

This song is a gospel call for repentance. God's plan of salvation was devised to conquer sin, not to excuse sin and give license to transgression. Since the fall of man, Jesus has been standing at the door of our hearts, pleading for entrance so that we can be saved. Those who hear his voice and respond to the call have assurance of salvation, and he promises to cleanse them from all unrighteousness. A popular hymn of invitation to repentance goes as follows:

The savior is waiting to enter your heart,
 why don't you let Him come in? There's
 nothing in this world to keep you a-part,
 What is your answer to him? Time after
 time He has waited before, and now He
 is waiting again. To see if you're willing
 to open the door: O how He wants to come in.

(Ralph Camichael 1927-)

15. Bia N'ulom

Bia n'ulom Jisos nasi gi bia n'ulom, bia n'ulom, atula egwu nmehie gi nile, bia n'ulom, bia nara nzoputa nefu, bia n'ulom, bia n'ulom.

Translation: Come to my house says Jesus, come to my house, don't be afraid of all your sins, come to my house, come and receive salvation free, come to my house, come to my house.

16. Dozie Uzo Gi

Dozie uzo gi, dozie uzo gi, dozie uzo gi, dozie uzo gi, onye nweayi nabia ngwa, o- nabia ngwa, onye nweayi nabia ngwa, o- nabia ngwa.

Translation: Prepare your way, prepare your way, prepare your way, prepare your way, the Lord is coming soon, He's coming soon, the Lord is coming soon it won't be long.

17. Odawo Bu Babylon Ukwu Ahu

Solo: Mozi ozo bu nk'abua wee so kwa si. 2 times

Chorus: Odawo, odawo bu babilon uku ahu 2times.

Refrain: Babilon ukwu ahu odawo, babilon ukwu ahu odawo, babilon ukwu ahu odawo, nezie odawo nezie.

Translation: Another angel, the second followed and said, fallen, fallen, is Babylon the Great. That great Babylon is fallen, truly, it is fallen.

18. K'ayi Ga N'iru

Ka'yi gaa n'iru nekwusa ozi nk'onye new ayi, ka ayi gaa n'iru, ka ayi gaa n'iru, ka ayi gaa n'iru nekwusa ozi nk'onye new ayi, nkaa bu olu diri ayi.

Translation: Let's go ahead preaching the message of our Lord, let's go ahead, let's go on preaching the message of our Lord, this is the work meant for us.

19. Obodo Oma Nke Chineke

Obodo oma nke Chineke, obodo nke mara mma site na ntuala ya, obodo oma nke di n'lu, obodo oma nke o-l'edo. English translation: Beautiful city of God, city beautified from its foundation, beautiful city above, beautiful city made of gold.

Solo: Akwadowo uwa nye oku , uwa gerepia gho ntu, ulo oma gi,ugbo ala gi, ego gi di n'ulo aku, ha gaburu gi ibu aru, iwe ghara 'soro ayi, iba n'obodo oma 'huo, edoziri ndi nso

Ttranslation: The earth has been prepared for fire, the earth will burn up to ashes, your beautiful houses, your car, your bank account, they shall be impediment for you, that you may not join us to enter that city prepared for the Saints.

Solo: Onwu adighi n'ala oma ahu, anya miri adighi ya, ita ahuhu, nkpoch'iru, iru- uju n'isu ude, agaghi adi moli, ogabu ihe oke onu, iba nobodo oma ahuo, edoziri nye ndi nso.

Translation: No death in that beautiful land, no tears there, no suffering, disappointment, mourning and groaning will never be there, it will be a great joy to enter that city prepared for the Saints.

Solo: Nani nwo-ge nta onu uzo nke amara g'emechi, ge nti oz'oma , Rapu ih' uwa, k'h'uwa we ra-gi aka, igano n'ichu ego ,Edesia aha ndi nso, iwe soro uwa la n'iyi, ogaburu gi ihe aruo.

Translation: Just a little time remains for probation to close, listen to the gospel message, leave the things of the world, so that worldliness may leave you, you may continue pursuing money till the saints names are completed, and you perish with the world, it will be abomination to you.

Solo: Aka ka igba bia n'uwa, aka k'igagba-ala, ichu alili, oke ochicho, aku ikpadoro n'uwa, ha ganochiri g'uzo, iwe ghara 'isoro ayi, iba n'obodo 'ma huo edoziri ndi nso.

Translation: You came to the world with nothing, you will go with nothing, preventing shame, covetousness and your earthly wealth will stand your way, and hinder you to follow us to enter that city prepared for the Saints.

20. Onye Nwe Ayi Nasi Gi Bia

Onye new ayi nasi gi bia, anola odu i-bia, miri ozuzo ikpe azu neru nso, gini gegbochi nwam?

Translation: Our Lord is calling you, come, do not delay to come, the later rain is about to fall, what shall prevent you from coming?

21. Bia Enyim

Bia enyim bia k'isoro ayi baa n'ubochi izu ike Chukwu, bia enyim bia k'isoro ayi, k'ighara ikwa akwa nmakwara.

Translation: Come my friend and join us to enter into God's rest day. Come my friend and follow us, so that you may not say had I known.

22. Abum Obia N'ebea

Abum obia n'ebea, igwe bu u-lom, abum obia n'ebea igwe bu ulom.

Translation: I am a stranger here, heaven is my home. I am a stranger here, heaven is my home.

23. Onabia N'ike N'ebube

Akwukwo nso agwawo anyi, Na Jisos gabia ozo, e onabia n'ike n'ebube. Oghayi imezu dika akwukwo nso siri kwue, chetakwa n'okwu ya nadi rue mgbe ebighibi, e onabia n'ike n'ebube.

Translation: The Bible tells us that Jesus is coming again, yes; He is coming with power and glory. It must surely happen as the Bible predicted, remember that His words endures for ever, yes, He is coming with power and glory.

24. N'oke Ubochi Ahu

N'oke ubochi ahu, n'oke ubochi ahu, Jisos getiwara dika anyanwu, ayi ganuri onu, mgbe ayi gezute ya, ayi gasi ya ayi elewo anya gi.

Translation: On that great day, on that great day, Jesus will appear like the sun, we shall be glad, when we shall meet Him, we shall tell Him we have looked for Him.

25. Ayi Nazo Ije Ila

U---- ayi nazo ije ila, u--- obodo nke Chineke, u--- ayi nazo ije ila ebe nani Jisos bu eze. (aka ikpe, aka nri)

Translation: oh---- we are marching to go, oh--- the beautiful city of God, oh---- we are marching to where only Jesus is King.

26. Unu Mere Nk'oma

Solo: N'ubochi ahu mgbe Jisos gabia, ikpe ndi nile ikpe, ndi di ndu na ndi nwuru anwu, ha gaputa n'ochi ikpe; ndi ajoo omume nile ka agachiba n'oku, ndi eziomume nile k'ogasi bianu. Tuti: U-nu mere k'o-ma, bianu zuru ike, u-nu emeriwo, u-nu emeriwo, bianu naka nrim zurui-ke.

Translation: On that great day when Jesus shall come, to judge everybody, the living and the dead shall appear on the judgment seat. The unrighteous shall be cast into the fire, to the righteous he will say come; you have done well, come and rest at my right hand side.

27. Neru Ulo

Neru ulo, neru ulo, Jisos nedu ayi, ayi ne-ru ulo, neru ulo, neru ulo, Jisos nedu ayi ayi ne-ru ulo.

Translation: Travelling home, travelling home, led by Jesus we are travelling home, travelling home, travelling home led by Jesus we are travelling home.

28. Ala Eze Chineke

A-la eze Chineke nabia a-la eze Chineke nabia, i-kporo ndi nke ya, bu ndi rubere i-si n'okwu ya; ala eze Chineke.

Translation: The kingdom of God is coming; the kingdom of God is coming, to take His own, those that were faithful to his word.

29. Ha Gburu Onye Nwe Ayi Jisos

Lenu ha gburu 'onye Nwe ayi Jisos lee, ha kpogide ya n'obe, e—ha mere ya ihe'ochi, bu onye nodighi ihe'omere.

Translation: See they killed my Lord Jesus, behold they nailed Him to the cross, yes, they made Him a laughing stock, He who did nothing wrong.

30. Mgbe Emesiri Jisos Baptism

Mgbe emesiri Jisos bap-tism o-lu si n'elu igwe daa. Mgbe emesiri Jisos bap-tism, o-lu si n'elu igwe daa. Kaa bu okparam nkem huru n'anya onye ihe ya dim ezi nma nuru olu ya, nka bu okparam nkem huru n'anya onye ihe ya dimezi nma nuru olu ya.

Translation: After the baptism of Jesus, a voice was heard from heaven, saying, this is my beloved Son, in whom I am well pleased hear you His voice.

31. Mu gefe lakuru Nnam

A-si na mu nwere nku, 'ge-fe, 'ge-fe, a-a-asi na mu nwere nku'gefe lakuru Nnam n'igwe.

Translation: If I had wings, I will fly, I will fly. Oh If I had wings, I would have flown to meet my Father in heaven.

32. Moo Nso

Mgbe Jisos si n'elu 'wa rigo n'igwe, okwere nkwa nke Moo Nso, ha wee noo n'out olu n' olile anya n'chere mgbe o-gabia. Ha dum na-tara ike n'ubochi pentikost no-tu, no-tu, ihe ha dum wee too ndi Jew dum uto, igwe madu chegharia.

Translation: Before Jesus ascended back to heaven, He promised to send the Holy Spirit, and the disciples were together in one accord waiting for the promised Holy Spirit. All received power on the day of pentecost one by one; the Jews were pleased with them, and many people repented.

This is a reference to the promise of the Holy Spirit that will empower the disciples to do more exploit for God when their master is taken away from them to heaven. In order to be empowered, they were instructed to remain at Jerusalem while waiting for the promise. They did not wait there aimlessly; the waiting provided an ample opportunity for them to right the wrongs, forget about self and focus on the work they were commissioned to do for their master. As soon as they amended their ways, the Holy Spirit descended on them on pentecost day. See Acts chapter 2. This song teaches the need for obedience and readiness at all time.

33. Tutu Amua Gi

Tutu amua gi, amaram onye ibu, tutu amua gi amaram onye ibu, gini mere iji nafuli onwe gi elu, gini mere ina-anya isi, ibu onye, ibu onye, ibu onye madu, obu aja k'ibu, tutu amua gi, amaram onye ibu.

Translation: Before you were born, I knew who you are, before you were born, I knew whom you are. Why are you liting yourself up, why are you proud? Who are you, who are you mankind, you are but sand. Before you were born I knew you.

34. Jisos Bu Uzo

Jisos bu uzo, uzo na eziokwu na ndu, onye nke kwere na ya, genwe ndu ebighebi, wee nwebigaya oke.

Translation: Jesus is the way, the truth and the life; whosoever believes in Him, shall have an abundant eternal life.

35. Moo Nso Na Nwanyi Analu Ohuu Nasi

Moo Nso Na Nwanyi ahu, ana-lu ohu nasikwa, bia, bia, bia aa, o-nye nanu, ya sikwa bia. (2times)
onye akpiri nakpo nku ya bia, onye akpiri nakpo nku ya bia, onye nanu, bia nara miri nke ndu ahu
n'efu, bia nara miri nke ndu ahu n'efu, onye nanu, ya sikwa bia.

Translation: The Spirit and the Bride say come, the Spirit and the Bride says come. He who hears say come, say come, he who hears come and take the water of life freely.

36. Jehova Nagba Uwa Oto

Le ka Jehovah nagba uwa oto onemekwa k'otogboro n'efu, mee ka ndi bi n'ime ya gbasaa, n'ihio
k'odiri onye uku, ka odiri onye nta.

Translation: See how God is making the world naked, He is making it to lie in waste, and dispersed its inhabitants, because as it is for the great, so is also for the lowly.

37. Oke Ihe Di Ebube

Lenu oke ihe di ebube nke negosi n'obiba nke onye new ayi din so, aghara nile, aghara ganogide
rue mgbe uwa gagwu.

Translation: Behold wonderful things that show the coming of our Lord is near. War, Wars shall continue till the end of the world.

38. Onu Uzo Oma Neche

Onu'zo oma neche, ndi nketa nke ala eze, ndi gabia n'ime ihunanya Nna. Ndi were okwukwe nara
iwu Chineke, site n'obara nke Jisos Kraist.

Translation: A beautiful gate is waiting for the Citizens of the Kingdom, those that are coming with the love of the Father; those that accepted the law of God through faith in the blood of Jesus Christ.

Koros: Onu 'zo 'ma neche, Onu 'zo 'ma neche, onye obula nke gabia ugbua, oge neme ngwa igwu mgbe agemechi onu uzo, dika mgbe emechiri Iden, Onu 'zo 'ma neche, oneche mu na gi, k'ayi were onu lo-t'lo.

Translation:

A beautiful gate is waiting; a beautiful gate is waiting for anyone that will come now. Time is running out, when the gate will be closed like when the Eden gate was closed. A beautiful gate is waiting for me and you to gladly come back home.

Onu uzo oma neche, onechere gi taa, nihi na ibu oluaka Chuku, ochoghi ka ila, nodoku nke ala muo, onu uzo oma nechere gi ta

Translation:

A beautiful gate is waiting, it is waiting for you, because you are the handwork of God, he does not want you to perish in hell, a beautiful gate is waiting for you today.

Onu uzo oma neche, ndi nele anya Jisos, ndi kwere na Kraist nazoputa, onu uzo ma neche ndi nadighi ada mba, n'ije ozi nke osiri ayi je.

Translation:

A beautiful gate is waiting for those who are expecting Christ's return, those who believe that Christ saves, a beautiful gate is waiting for those who are not weary in doing the things Christ wants us to do.

39. N'ikpe Azu Nk'Uwa

N'ikpe azu nke uwa, n'ikpe azu nk'uwa, otutu ihe iriba ama gadi na anyanwu na onwa, otutu ihe iriba ama gadi n'uwa, otutu ihe iriba ama gadi na anyanwu n'onwa, otutu ihe iriba ama gadi n'uwa.

Translation: In the last days, in the last days of the earth, there shall be many signs in the Sun and the Moon; there shall be many endtime signs in the World.

40. Paradise

Call: (O paradise) Response: Paradise ala izu ike, onye gaju, ala izu ike.(O paradise) paradise ala izu ike, onye gaju, ala izu ike.

Translation: O paradise, who will ever say no to the land of repose. This song is usually performed at the grave side during interment. It reminds the living that death is inevitable. When it occurs, the diseased can not say no to unconscious rest at death.

41. Elu Igwe

E-lu igwe bu ulo nke Chineke, e-lu uwa bu olu aka ya, a-la eze bu ulo ndi Mozi ya, ayi nile gezukota.

Translation: Heaven is the home of God, the earth is His handiwork, and the Kingdom is the house of His angels; all of us shall gather together in God's Kingdom.

42. Oge Nabia

O-ge nabia mgbem gaghi adikwa n'uwa, o-ge nabia mgbem gagwusi i-bu abu, o-ge nabia mgbe ijem n'uwa gagwu, mgbem no nezi'ke n'ala bu a-ja. Ole ebe ka ijem n'uwa gedurum jee, n'oku moo, mobu nala eze nke onye new ayi, n'aka nri mobu n'ala eze nke Chi-neke, ole ebe ka ijem gagwusi?

Translation: The time is coming when I shall no longer be in this world, the time is coming when I shall stop singing, the time is coming when my journey here on earth shall end, when I shall be resting in the grave. Where shall my journey on earth lead me to, to hell fire or to God's kingdom, to the right hand or the left hand of God, where shall my journey on earth end?

43. Otu Ubochi Di

Otu ubochi di e mgbem gapu najoo uwa nka, ndi enyim gachom ha agaghiahukwam ozo, mgbem mu geje ikoro onye nzopotam otum si je ije n'uwa.

Translation: A day is coming, yes, when I shall depart from this sinful world, my friends shall look for me but they will not see me again; when I shall go to tell my Savior how I walked in the world.

44. Gee Nti Kam Gwa Gi

Ge nti kam gwagi ihe madu bu, madu dika okoko osisi n'ohia, nke kponwuru mgbe anwu wara, owee kubie ume nwua.

Translation: Listen let me tell you what human beings are, human beings are like fig trees in the bush that weathers when the sun is shining, and stops its breath and dies.

45. Otu Ubochi

Otu ubochi di mgbem ga-ada n aura onwu na elu uwa nka, mgbm gechere onye nzopotam rue ubochi oma ahu. Ole ebem gano mgbe olu gada ni'gwe? Mu gekeka oke na nbilite nonwu nke ezi omume?

Translation: A day is coming when I shall sleep the sleep of death in this world; when I shall wait for my Savior till He comes. Where shall I be when the trumpet shall sound from heaven? Shall I take part in the resurrection of the righteous?.

46. Ole Ebe Bu Ulom?

O-le ebe bu ulom, ole ulom o-nye mara? E-bem gano mgbem nwuru la na ili izuru ike? Nokporo uzo onwu mgenwe olile anya, nochichiri ili mgenwe olile anya, mgbe opi ike ga-ada, ole ebem gala, mgbe Jisos gabia ikporo ndi ya?

Translation: Where is my home, where is my home, who knows? Who knows where I shall be when I die and go to rest in the grave? On the road of death, shall I have hope? In the darkness of the grave shall I have hope? When the trumpet shall sound, where shall I go, when Jesus shall come to redeem His people?

Appendix 2 Transcribed Songs

N0. 1 AYI N'AZO IJE

u _____ a - yi n'a-zo'i-je i - la u o - bo-do'n-ke chi-ne-ke

u _____ a - yi n'a-zo'i-je i - la e - be na - ni Ji - sos bu'e - ze

N0. 2 N'AGA DI KA EZE

N'a - ga di-ka e - ze Ho - za - na k'e-bo dum n'e - ti o'nye'n

zo - pu - ta ga n'u-zo gi k'a - tu sa - ra i - gu'n - kwu

N0. 3 JISOS N'AKPO GI

o bu gi ka Ji - sos n'a-si kwa, bia ka'm zo-pu-ta gi'n-wa nnem Bia, bia

bia ka'm zo-pu-ta gi k'o-nye nwe ayi na-si

N0. 4 NNA AYI NKE BI N'EL'IGWE

Nn'a - yi k'e - bi n'e - lu'i-gwe ke do kwa' ha gi'n - so

2

di - ke - si me ya n'e - lu i - gwe ke me ya n'u - wa'n-ka

N0. 5 JEHOVA UKU

Bia'n-gwa'n-gwa Je - ho -vah'u-ku o-kwu-gi bu e na A - men

Bia'n-gwa'n-gwa Je - ho -vah'u-ku o-kwu gi di'e-bi - ghe - bi.

N0. 6 ZION OMA

Zi-on o-ma ayi na - la na zi - on A - yi na-la za - on

N0. 7 OG'ERU WO

o - ge - ru wo o - ge' ru wo mgbe ndi ma-ra'i-he g'e -

38

bi - li i - za' ku o nye nwayi na kpo

N0. 8 BULIE OKOLOTO

Bu-lie'o-ko - lo - to Chi-ne-ke g'u-zo n'a-ga n'i - ru i - bu a - gha
 ndi - - -
 me - gi-de'n-d'i - ro n'e-so gbu Krist n'hi na Chi - ne-ke a - nyi ne - dum.

8 Solo
 ka ndi chi - ne-ke bi li-we gu - zo yi - ri - ihe a - gha' yi no - na nche

12
 mgbe o - ko - lo - to chi - ne-ke na ga-ni ru ka ndi chi - ne-ke bi - lie wee so.

N0. 9 MADU ABUA

Ma du a - bu - a g'e-yi ko ta je i - je ma o bu - ru na ha e - zu te ghi?

N0. 10 DOZIE UZO GI

Do-zie'u - zo gi Do-zie'u - zo gi Do-zie'u - zo gi Do-zie'u - zo gi o -
 nye nwe'a yi n'a-bia o - na-bia ngwa, ngwa o - nye nwe'a - yi n'a-bia o n'a-bia ngwa

N0. 11 HA GBURU ONYE NWE AYI JISOS

Le - nu ha gbu - ru'o - nye nwe' yi Jisos le - ha kpo - gi - de ya n'o - be
 le - nu ha me - re ya i - he'o - chi b'o - nye na di - ghi i - he'o - me - re


2

N0. 12 BIA NYERE AYI AKA




Bia nye-re ayi, ka Bia nye'-re ayi ka Bia nye'-re yia-ka a - yi b'u-mu nke gi

N0. 13 BIA ENYI M



Bia enyi bia k'i - so - ro a - nyi baa n'u - bo chi - zi - ke chu - kwu



Bia enyim bia k'i - so - ro'a - yi k'i - gha - ra'i - kwa kwa nma - kwa - ra.

N0. 14 EZI OLU



u - nu ndi na lu e - zi o - lu__ lu sie ya i - ke u - nu n - di n'a - lu ezi o - lu__ lu




sie ya i - ke u - nu ndi na - lu e - zi o - lu lu sie ya i - ke




u - nu'a - da - la mba n'i - lu o - lu lu si - e ya i - ke.

N0. 15 EKELE



Nye ya e - ke - le ndi ni - le o me - re nma ndi ni - le o me - re



nma n - di ni - le'o - me - re mma bia nu k'a - yi ke - le yas

N0. 16 AL'EZE CHINEKE

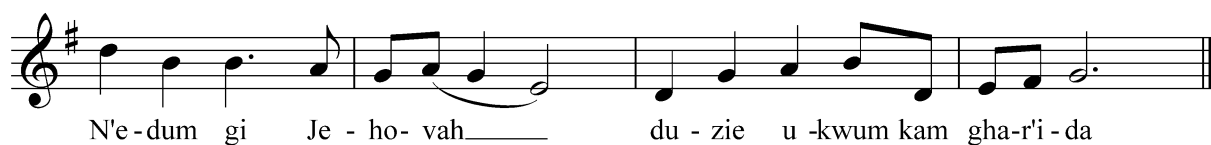
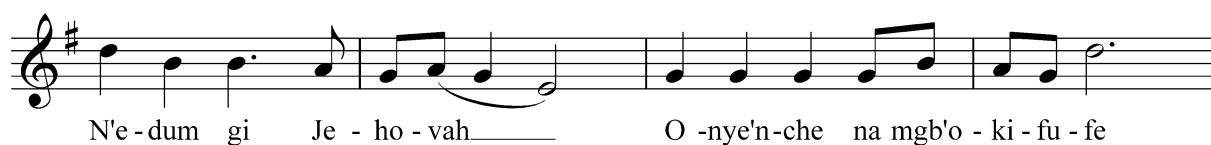


A - l'e - ze Chi - ne - ke na bia A - l'e - ze Chi - ne - ke na bia

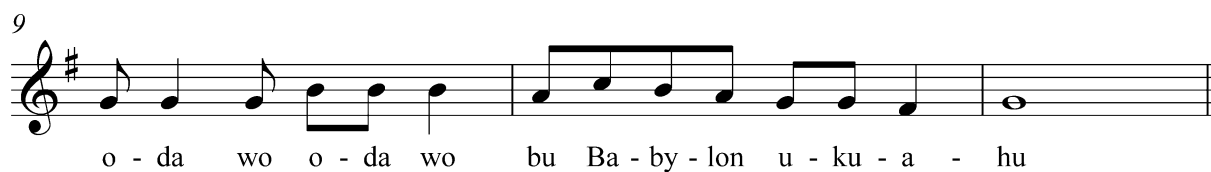


i - kpo - ro ndi nke ya bu ndi ru - be - re i' - si n'o - kwu Ya.

N0. 17 N'EDU M JEHOVA



N0. 18 ODA WO



NO. 19 M G'EFE LA KURU NNA M



A-si na m we-re nku'm ge - fe u a-si na m we-re nku'm-ge - fe u

5



m ge-fe fe la gha fe la gha_gha, gha fe la gha gha gha m ge fe la

9



n'e-lu'o - si - si A - si na m nwe-re nku m ge fe m-ge fe.



A-A-si na m nwe-re n - ku m'ge fe - la ku - ru nna'm n'i - gwe.

NO. 20 NAM NAM NAM



Be-lu'yi ne-kwu mgbe dum bia-nu bia-nu bia-nu tu-t'u-bo-chi i-zu'i - ke ni-le



nka ta pu-ru'i-che ndi'o -bua-bu na - si bia nu taa Nam Nam Nam Nam Nam



Nam bia nu bia nu o - ge ru - wo e k'a - yi

26



bia na' - u lo chu - ku gbue'i - kpe - re.

N0. 21

N'o ke u-bo-chi'a-hu n'o-ke u - bo-chi'a-hu Ji-sos ge-ti-wa-ra di ka nya nwu

ayi ga nu-ri o-nu mgbe ayi g'e - zu te ya ayi ga si ya a-yi e le-wo'a-nya ya

N0. 22 K'ORA TO B E IKE JISOS

Ha-le-lu-ya k'o - ra to-be i-ke nke Ji - sos ka ndi mo - zi Ya da n'a-la n'u-kwu

ya we pu - ta o-kpu e ze bia nu me ya bia nu me ya e - z'o - ra

N0. 23 ABUM OBIA N'EBE A

A bu m o-bia n'e-bea i-gwe bu u-lom A-bu m o-bia n'e-bea i-gwe bu u-lo m

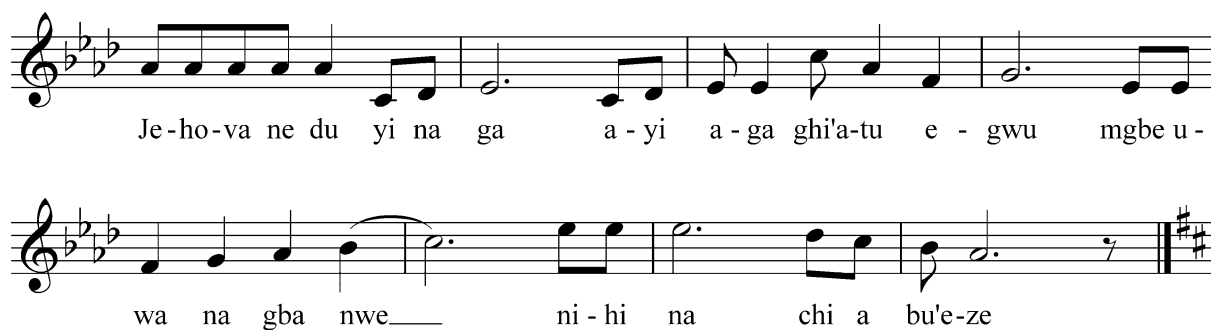
N0. 24 OBURU NA JEHOVA ECHEGHI OBODO

O - bu-ru na Je-ho - vah e-che - ghi o-bo-do n'e - fu ka o-nye nche mu-

wo - ro'a-nya n'e - fu k'o - nye nche mu - wo - ro'a-nya

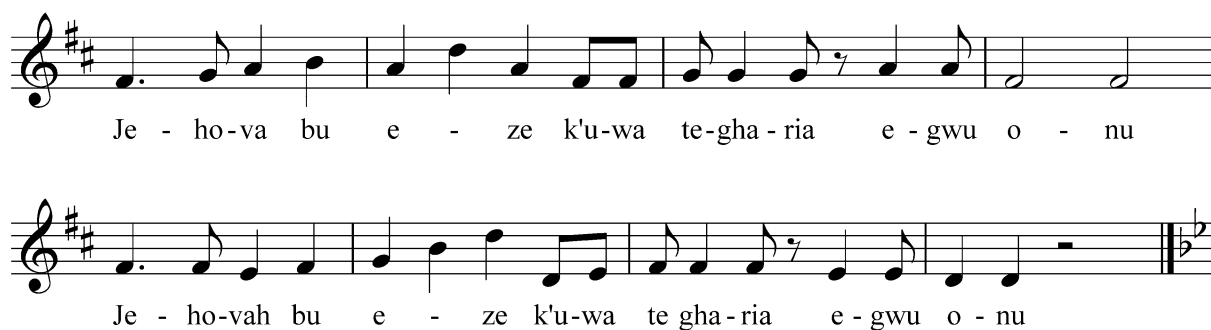
ne - fu ka o - nye nche mu - wo - ro'a - nya.

N0. 25 JEHOVA NEDU AYI N'AGA




Je-ho-va ne du yi na ga a-yi a-ga ghi'a-tu e - gwu mgbe u -
wa na gba nwe___ ni - hi na chi a bu'e-ze

N0. 26 JEHOVAH BU EZE



Je - ho-va bu e - ze k'u-wa te-gha - ria e - gwu o - nu
Je - ho-vah bu e - ze k'u-wa te gha - ria e - gwu o - nu

N0. 27 ONYE NWE'YI N'ASI GI BIA



O-nye nweayi na - si gi bia a - no -loe o - du i bia
mi -ri'o -zu - zo i - ke-pe'a-zu u - ru nso gi - ni ge-gbo chi gi nwam

N0. 28 CHUKWU AYI DI NMA



E - wo chu kwu'ayi di-nma chu - kwu di nma o di nma o
di nma ne zie chu -kwu'ayi di nma chu-kwu ayi di nma mgbe ni - le.

N0. 29 UNU MERE NK'OMA

U - nu me-re nk'o - ma Bia nu zu-mi - ke u - nu'e-me-ri-wo

6 u - nu'e-me-ri-wo bia - nu n'a-ka nrim zu ru i - ke N'u-bo-chi'a-hu mgbe Jis -

os g'a-bia i - kpe n - di ni - le i - kpe n - di di ndu na

ndi nwu - ru'a - nwu. ha ga pu - ta n'o - che i - kpe

ndi'o-jo' mu - me ni - le k'o - ga chi ba n'o - ku ndi'e -zi'o-mu - me ni - le

N0. 30 N'ABU NU ABU

k'o - ga si bia nu. Na - bu Na - bu na - bu

15 A - bu n'e - to n'e - to nwa tu - ru chu - kwu.

N0. 31 AKA NGOZI JEHOVAH

A-ka ngo-zi Je-ho-vah di n'a - ru ayi bua Ha-li-lu-yah Ha-li - lu-yah

Bua Ha-li-lu - yah Ha-li - lu - yah A-ka nngo-zi Je-ho-vah di n'a - ru ayi.

N0. 32 CHUKWU MERE NDI NADIGHI IKE AMARA

Solo

O bu ru na i-ny'a-ka si na ka gi i-ke nk'o-nye nwe'a-nyi ji agwo ndi oria Nna

a - yi ne-ru da-ta la n'i - ru gi k'i-gwe gwo o-ria dum gbo' kpa dum nke ma-du n'i-

Tutti

le e-bu-muo-ma du n'a-di-ghi ke ne - zie Chu-ku me - re ndi na di-ghi ike a-ma-ra

me - re ndi na - di- ghi-ke a ma -ra bu ndi'e-kwe'n

su bo-ro'i bu di'a - ru me - re ndi na di-ghi-ke A ma ra

N0. 33 CHERUBIM NA SERAPHIM

Che-ru - bim na Se - ra-phim ha ni-le ne-to gi nna na bu n-so n-so n-so

ny'o-nye na di mgbe dum bia nu k'a - yi so - ro ha n'a-bu n'e-to Ji-sos

E - ze n'ih i n'o - kwe-si - ri na r'o - tu-to'u - mu ya.

N0. 34 UNU ANUWO NA PAUL ZIRI OZI OMA?

U-nu anu-wo na Paul zi-ri o -zi'o-ma u-mu ma-du gi-ni ka u-nu ne che?

N0. 35 K'AYI GA N'IRU

K'ayi ga n'i-ru ne-kwu sa o -zi nk'o-nye nwe ayi k'ayi ga n'i-ru k'a-yi ga n'i-ru

k'a-yi ga n'i-ru ne-kwu - so-zi nke'o-nye nweayi ka bu o - lu di - ri ayi

N0. 36 CHUKWU AYI DI NMA

Chu - ku di nma o di nma — mgbe ni - le e

chiu - ku di nma chu-ku di n - ma mgbe ni - le

N0. 37N'IHI NA AGAKPO ULOM

N'i-hi na a-ga kpo u-lom u - lo e - kpe-re N'i-hi na a-ga kpo u-lom u -

lo e - kpe-re Di-ri ndi - ni-le di ich-che Di-ri ndi ni-le di chi-chi

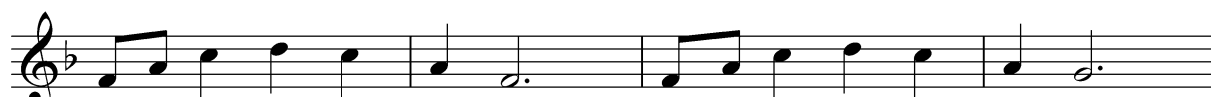
Di-ri ndi ni-le di iche iche ni-hi na a-ga kpo u-lom u - lo e - kpe-re.

N0. 38 ONYE OGU



o-nye'o-gu yi-ri i-ke'n-ike di-kwa i-ke nagma na-ha nke chu-ku

N0. 39 OGABU NANI ONU



O - ga bu na - ni o - nu mgbe ndi nso ga - la n'i - gwe



mgbe a-ga-kpo aha ndi'n-so n'gwe i-ge-so o-tu n'ime ha?


N0. 40 LE NU JISOS




Le nu Ji-sos ki ri- be - nu o si na'-gha na-pu - ta O - me ri'-wo n



di - ro - ya k' ora da nu'-kwu ya me ya e - ze me - ya E - ze me - ya E - ze



O kwe - si - ri o' - kpu'e - ze me ya E - ze



me - ya E - ze o - kwe - si - ri o' - kpu'e - ze.

N0. 41 MEE YA N'ELU IGWE



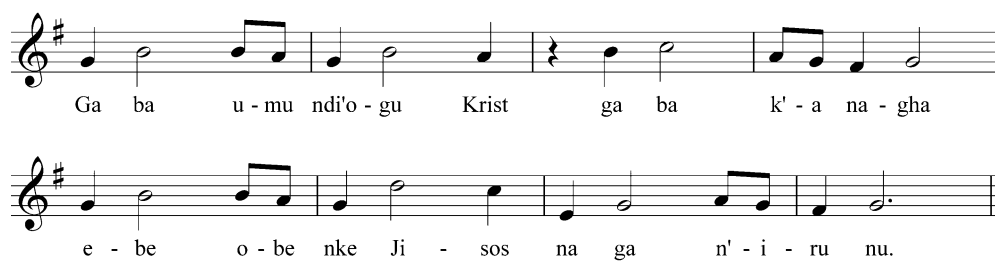
Mee ya n'e-lu'i-gwe Nna me ya n'e-l'u-wa mee ya n'e-lu'i-gwe Nna mee ya
 n'e-lu'-wa di k'u - che gi si - ri di Nna mee ya n'e-l'u-wa
 di k'u - che gi si - ri di Nna mee ya N'e - l'u - wa

N0. 42 Moo Nso



Solo
 Mgbe Ji-sos si n'u-l'u - wa ri-go n'i- gwe... o-kwe-re nkwa nke moo nso
Tutti
 Ha wee no n'o - tu o - lu n'o-li-lea- nya... ne-che-re mgbe o - ga bia ha dum
 na ta - r'i - ke n'u-bo - chi Pen - ti-kos n'o - tu n'o - tu i - he
 ha dum wee to n - di Jew dum u - to i - gwe ma-du che - gha ria.

N0. 43 NDI OGU KRAIST



Ga ba u - mu ndi'o - gu Krist ga ba k' - a na - gha
 e - be o - be nke Ji - sos na ga n' - i - ru nu.

NO. 47 BAPTISM

5 mgbe' me-si - ri Ji-sos bap - ti - sm o - lu si n'e-lu'i-gwe daa
 mgbe' me-si-ri Ji-sos bap-ti - sm o - lu si n'e-lu'i-gwe daa. ka bu o-kpa-ram
 8 kem hu-ru na'-nya'o-nyi'-he ya dim e-zi nma nu-ru o-lu ya ka bu o-kpa-ram'
 kem hu-ru na'-nya'o-nyi'-he ya dim e-zi nma nu - ru - o - lu ya.

NO. 48 JISOS BU UZO

Ji - sos bu'-zo' u - zo n'e-zi'o - kwu na ndu o - nye nke kwe-re na
 ya _____ ge nwe ndu e - bi-ghe-bi wee nwe-bi-ga ya'o - ke.

NO. 49 DEBE IHE NILE ONYERE N'IWU

o - bu-ru ma'-n'a - cho i-ba n'a - la - ze Nnam de-be'i-he ni -le'o-nye-re n'i-wu
 o bu-ru ma'-n'a - cho i - ba n'a - la ze Nna de-be'i-he ni -le'o-nye-re n'i - wu
 ihe'o-nye-re n'i-wu i-he ni-le i-he -ni-le i-he ni le'o-nye-re n'i-wu.

N0. 50 ELU IGWE

E- gwe bu-lo nke Chi - ne - ke E - l'u-wa bu'o-lu'a-ka ya
A - l'e-ze b'u-lo ndi mo - zi ya ayi ni__ le ge-zu ko ta

N0. 51 N'UKWU YA

N'u-kwu ya, m-ge we - ta i-he ka-cha-si nma wee to-gbo ha ni-le n'u-kwu ya

N0. 52 OZI OMA

Je zi sa o - zi'o-ma nke m rue' be u wa so tu-ru rue' be u
15
wa so tu-ru rue' be u - wa so - tu - ru Je - zi - sa O -
18
zi'o - ma nke m rue' - be u - wa so - tu - ru

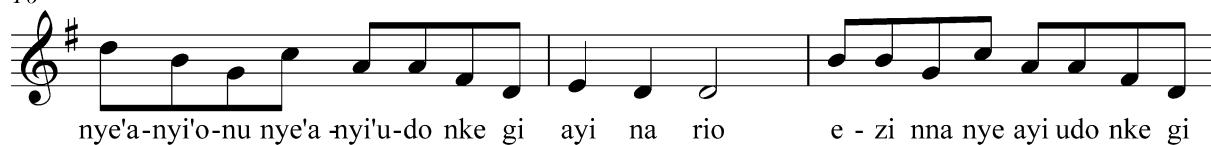
N0. 53 ESETIRIM AKA

E - se - ti - rim gi a - ka e - nwe ghim o - ny'o-zo E - se - ti - rim gi'a-ka
23
e - nwe-ghim o - nye'o-zo E - se - ti - rim-gi a - ka o - le' - be kam g'e je?
26
e - se - ti - rim gi'a-ka e - nwe-ghim o - ny'o-zo m'o-bughi gi.

NO. 54 AMARA N'UDO



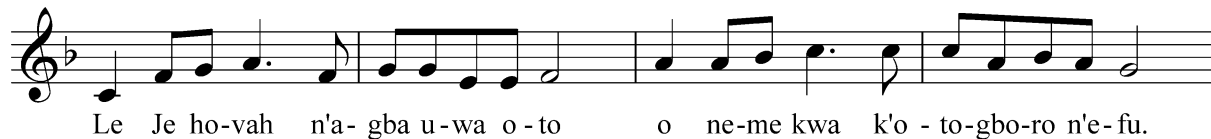
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NO. 55 JEHO VAH NAGBA UWA OTO



N0. 56 OKE IHE DI EBUBE




Le nu le nu o-ke'i-he di e-bu-be o-ke'i-he di e-bu-be nke
 ne go si n'o-bo bia nk'o-nyenweanyi di nso a-gha-ra ni-le
 a-gha-ra ga no-gi-de rue mgbe'u-wa ga gwu

N0. 57 JEE DINA ALA

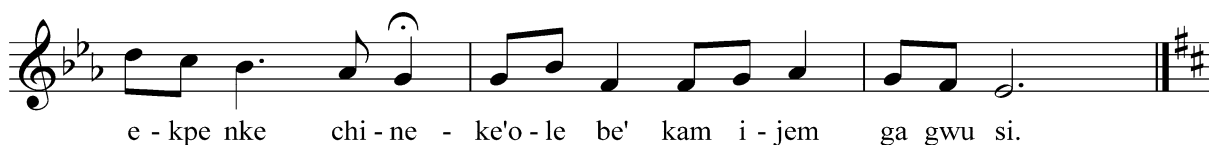


Jee di na la o-bu-ru na o-kpo gi kwue Je-ho-vah n'i-hi n'o-ru gi na nu.

N0. 58 OGE NABIA



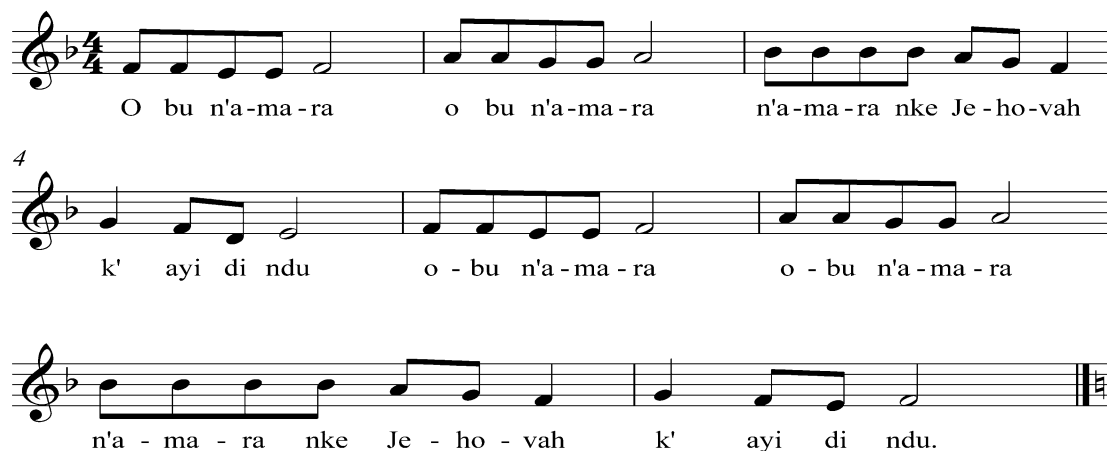
O - ge n'a - bia mgbem ga ghi a - di kwa n'u - wa'o - ge na - bia mgbe
 ga-kwu-si i-bu'a-bu o - ge na bia mgbe i-jem n'u-wa ga gwu mgbe no ne-zi
 ke n'a-la bu a - ja o-le'e-be kai-jem n - u-wa ge du rum je



NO. 59 TUTU AMUA GI



N0. 60 OBU N'AMARA



O bu n'a-ma-ra o bu n'a-ma-ra n'a-ma-ra nke Je-ho-vah

4
k' ayi di ndu o - bu n'a - ma - ra o - bu n'a - ma - ra

n'a - ma - ra nke Je - ho - vah k' ayi di ndu.

N0. 61 ENYI DI NMA BU JISOS

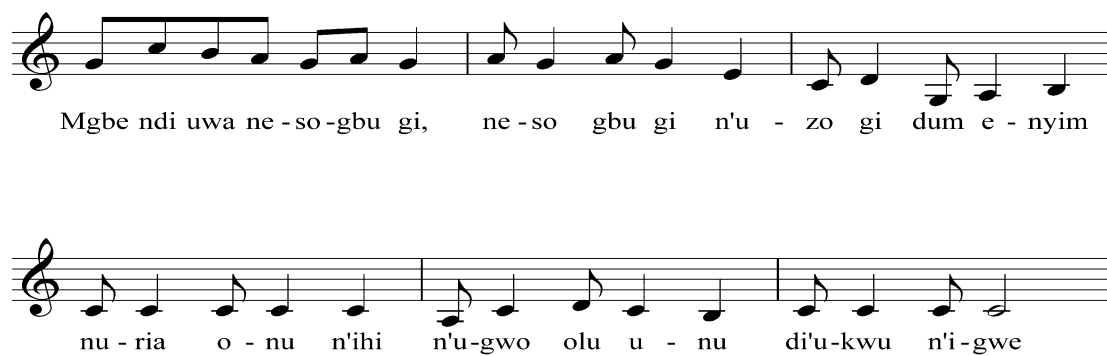


E-nyi di nma i nwe bu Ji - sos, E-nyi di nma i nwe bu Ji - sos

o - na - za mgbe'a-kpo - kuru ya o na eche bem k'am-ghari - da

e - nyi di nma i - nwe bu - Ji - sos.

N0. 62 NURIA ONU



Mgbe ndi uwa ne -so-gbu gi, ne -so gbu gi n'u - zo gi dum e - nyim

nu - ria o - nu n'ihhi n'u-gwo olu u - nu di'u-kwu n'i-gwe

2

Ha - pu - ru kwa ite gi'o-kpo ns ju kwa gi si who are you my friend

nu ria o nu n'ihl n'u-gwo ol'u-nu di u - ku n'i-gwe nu - ria

nu - ria o nu n'u-ria nu - ria o - nu ne-zie nu ria o - nu nihi

n'u - gwo ol'u - nu di u - kwu n'i - gwe.

N0. 63 EZI AHA MARA NMA

E - zi aha ma - ra nma E - zi aha ma - ra nma ka Ji - sos bu E - zi aha ma - ra

5
nma e E - zi'a - ha mara nma E - zi aha ma - ra nma ka Ji -

7
sos bu E - zi aha ma - ra nma n'e - lu' - wa ni - le n'u - wa ni - le.

N0. 64 NERU ULO

Ne - ru' lo ne - ru' - lo Ji - sos ne - du'yi a - yi ne - ru' - lo

ne ru' - lo n'e - ru' - lo Ji - sos ne - du'yi a - yi ne ru' - lo.

N0. 65 OTU UBOCHI DI

Otu' bo - chi di e mgbe mga pu na joo'u - wanka ndi'e - nyim ga chom ha ga ghi

ahu kwa ghi m o - zo mgbe m ge je iko - ro

o - nye nzo pu - tam o - tum si Je'i - jem n'u - wa.

N0. 66 N'OKE UBOCHI AHU

N'o-ke'u-bo-chi ahu mgbe Ji - sos ga bia Ha-li - lu ya ga na - da

Ha - li - lu ya ga - na da n'i-gwe Ha - li - lu - ya ga na - da.

N0. 67 DIKA OTU NDI

Di-ka o - tu ndi n'i-me'o tu'o-kwu-kwe bia-nu kayi so - ro bu-ku'i-bu ayi n'otu

otu a-ga bu mgbe' ze-yi ga lo - ta o-wee hu ka' yi ne che ya

N0. 68 NDI MOZI NETO NNA

Ndi mo - zi ne - to Nna_ ndi bi n'u-wa so-ro to_ ya ndi mo - zi

17

ne - to Nna_ ndi bi n'u-wa so-ro to_ ya n - di mo - zi nk'i-gwe na ndi

20

bi n'u - wa n - di mo - zi k'i - gwe na ndi bi n'u - wa

22

ndi mo - zi ne - to Nna_ ndi bi n'u - wa so-ro to_ ya.

2

ghi olo cha ma' bu o - la edo bi-lie je i - je n'a - ha ji - sos bi-lie ma ihe ayi nwe

re k' yi ge nte gi bi-lie je i - je n'a - ha Ji - sos bi-lie n'a - ha Ji - sos o nye Na

za re-th bi-lie je i - je n'a - ha Ji - sos bi-lie bi-lie je i - je n'a - ha Ji -

sos bi-lie je - i - je ayi enwe-yi o-lo-cha m'o-bu ola e - do bi-lie je i je

o - nye nwe ayi di ike i - zo - pu - ta rue o gwu-gwu rue

o - gwu-gwu Bi - lie je i - je n'a - ha Ji - sos bi - lie.

NO. 70 ANAM EDEGARA TIMOTHYAKWUKWO

A nam e-de-ga-ra Ti-mo- thy_ A-kwu-kwo bu e-zi nwam_ n'o-kwu-kwe

a- ma ra -na e - be ren'u - do di - ri gi k'e - si na - ka chi - ne - ke

bu nna yi na Kraist Ji - sos o - nye nw' - yi pu - ta

NO. 71 ONU UZO OMA NECHE

o-nu-zo-ma ne che o-ne che-re gi ta n'i-hi na i b'-ola ka Chu-ku

o-cho-ghi ka i - la no-do-ku nke ala moo o-nu-zo-ma ne-che-re gi ta

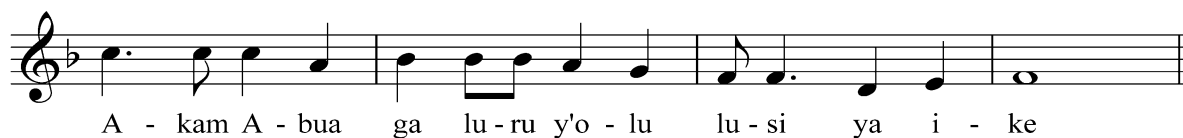
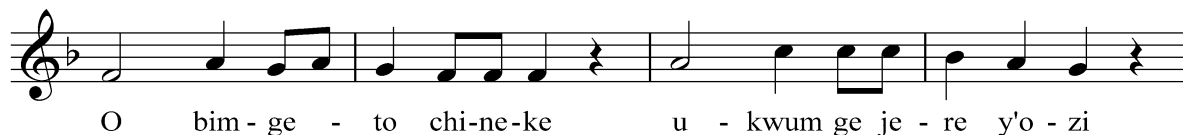
o-nu zo-ma ne-che o-nu-zo-ma ne-che o-nye obu-la nke ga-bia u-gbua

oge ne-me n-gwu i - gwu mgbe aga-gam-echio nu - zo di ka mgbe me -chiri

E - den o - nu uzo - ma ne che o - ne che mu

na gi k'ayi we - reo nu - lo ta ulo.

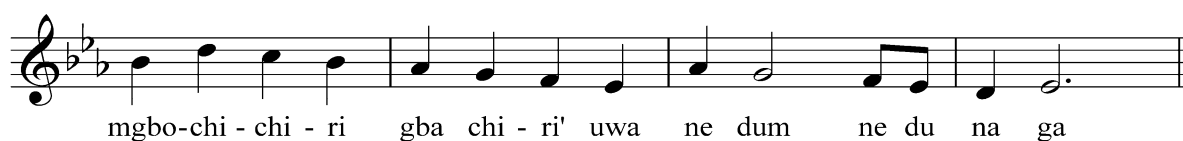
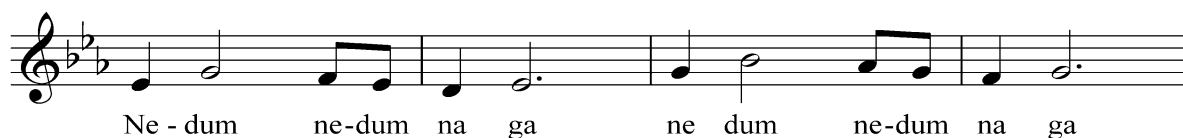
N0. 72 OBIM GA ETO CHINEKE



N0. 73 N'IKPE AZU NK'UWA



N0. 74 NEDUM NAGA



NO. 75 GEE NTI KAM GWA GI

Ge nti ka gwa gi, he ma du bu ma-du di k'oko -ko si -si n'o-hia
nk' kpo-nwu-ru mgbe a-nwu-wa ra o wee k'u-bi'u-me nwua

NO. 76 HA NWERE NTI ABU

Ha nwe-re ntia bua, ma ha' di ghi e-gen - ti o dighi i-ku me di
n'o - nu ha ndi ne-me ha ga di ka ha u - lo Mo-ses
go zie nu Je-ho-vah u - lo A-ron go zie nu Je-ho-vah u - lo Is-rael.
go zie nu Je-ho-vah u - nu ndi na-tu e - gwu Jeho-vah go-zie nu Je -
ho - vah o - nye a - go - zi - ri k'a - ha Ji - sos bu,
o - nye go - zi - r'a - gozi k'a - ha Ji - sos bu

N0. 79 MOO NSO NA NWANYI ANALU OHU NASI



N0. 77 OTU UBOCHI



o - tu' bo-chi di mgbe m ga da na u - ra on-wu n'e - lu' - wa nka



mgbe m ge-che ã'e'o -nye nzo-pu - ta m rue-bi - bo chi'o -ma hu - o - le e-bem



ga no - mgbe o - lu - ga da n'igwe? mge ke to' -ke



na nbi - li - te n'o - nwu nke zi, omu mee?

N0. 78 OLU EBERE N'AKPOM



o - lu nke chu - ku na kpom taa n'i - hi na kpa fu wom n'e-be di anya

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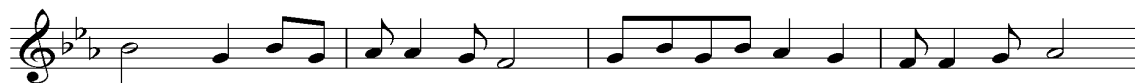


o ji'e-be-re na cho o bi fu-ru na njo 'ka na cho mgba gha-ra ya 'ke-zu-ru'o-ke



o-lu di e - bere na kpom na-kpom taa. - o-lu'i-hu na nya ji nwa yo n'a-kpo

N(



e, nna a-nam a bia ku-tei k'am nu k'o lu e - re gi na kpom ta.



E nna anam a - lo t'u - lo na - ram, sa-cha-kwam k'o - ma.



Ho-za-na di - ri di - ri'e - ze Ji - sos, Ho za - na di - ri'e - ze ayi

NO. 82 ONABIA N'IKE N'EBUBE

A-kwu-kwo nso a-gwa wo ayi na Ji-sos ga-bio'zo E o na bia n'i-ke n'e-bu-be

o-ghia-yi i-me-zu di ka'o-kwu nso si-ro kwue E o na bia n'i ke n'e-bu-be

NO. 83 ABIABUTEM GI JEGOVAH

A-bia ku-tem gi, Je-ho-vah u-ku n'o-gi-ge nke gi k'o-bim ge nwe i-zu'i-ke

A-bia ku-tem gi Je-ho-vah u-ku n'o-gi ge nke gi k'o-bim ge nwe i-zu' ke.

NO. 84 OBODO OMA NKE CHINEKE

O - bo - do 'ma__ nke Chi- ne - ke, o - bo - do 'ke ma - ra mma si - te na

'tu a a ya o - bo - do o - ma nke di n' 'lu, o - bo - do o - ma nke Chi - ne -

ke. A-kwa-do-wo u-wa nye o-ku. u-wa' g'e-re-pia gho-ntu. U-lo o-ma gi,

u - gbo a - la gi e - go gi di n' lo 'ku ha ga 'bu - ru gi - bu'a - ru

i-we gha-ra 'so - ro 'nyi i - ba n'o-bo-do ma huo e-do zi - ri ndi nso.

N0. 85

Le_ k'i - gwe ma - du n'e - zu - te E - ze 'nyi k' na 'bia A - le -
 lu - ya ka mba dum_ n'e - ti, Ho - za - na nye nwa Da - vid o - gba
 r'i - nyi - nya rue Je - ru - sa - lem bu nwa 'fa - Ma - ry. I b'ny' i - si g'a - di
 kwa - si n' bu ya. A g'a - kpo - kwa a - ha ya o ny' bu - be o - nye
 ndu - mo - du chi - ne - ke nke bu di - ke, N - na nke bu Nna, m - gbe ni - le 'bi - ghe - bi
 Ony' si u - do u - nu kpu - be y' o - kpu 'ze n' i - ru 'ra bu nwa 'fo Ma - ry.

N0. 86 OLE EBE BU ULOM?

O - le e_ be bu_ u - lom? O - le u - lom? O - nye ma - ra e -
 bem ga - 'no mgbe 'nwu - ru la n' i - hi i - zu - ru i - ke n' o - kpo - r' u - zo 'nwu
 m' g' nwe o - li - l' a - nya n' o - chi - chi - ri 'li, mg' e - nw' o - li - l' a - nya mgb' o - pi
 'ke ga - da o - le 'be m' ga - la mgbe Ji - sos ga - bia 'i - kpo - ro ndi ya?

NO. 87 CHETA UMU OGBONYE



Je-ho - vah e-ke - wo gi k' dfi-mma, k'i-bu - ru-kw'i-he di u m'i - l'a-nya



k'o-mu-mu gi mu-ba ka 'ku gi dum m'u-ba na ngo-zi ndia dum o



n'a-rio si mgb'i-n'e-ri che - ta-kw'u-muo-gbo-nye che ta-kwa di



'si na ndi ngwo - ro ha enwe - ghia - nu - ri



h'e-nwe-ghio-bi-'ma U - bo-chi ni - le ndu ha bu iru 'ju.

NO. 88 LEDATA ANYA EBERE



Le-da-ta'nya e-be-re n'a - ru u-mu gi Chi na-bo'me kpa ru ha



na - a - mu ba u - fo-du e-nwe-ghi 'he'o - ri - ri u - fo-du e-nwe-ghi



'he0 - yi - yi le - nu u - fo - du e - nwe - ghi nkpu - ru afo n'e - zi,



u - fo - du enwe-ghi ulo na a - la nna ha bia ka sie h' 'bi.

IWU IRI (Exo. 20:1-17)

Chi-ne-ke we kwue o-kwundia ni - le si, mu'o-nwem bu Je-ho vah chi-ne_ ke gi,

5 o-nye me-re k'i-si n'i-jipt, nu'-lo' ru pu ta. Gi'nwe la chi ozo ti - ye rem.

9 Gie me re-la o-nwe gi 'ru si 'pi ria 'pi ma'bu 'yi yi o bu la nke di n' lu igwe,

13 ma'bu nke di na u-wa na o kpu-ru ya ma'bu nke di na mi-ri na o kpu-ru 'wa

17 Gi'a kpo-la'i-si'a-la nye ha Gie' - fe kwa-la ha 'fu-fe ni - hi na muo-nwem bu Je-

20 ho-vah chi-ne - ke gi, bu Chi-ne-ke 'kwo-ro ne - we-re 'jo mu me

23 nke di bu nna le tau mu ha let' u mu mu nke 'to le ta kwa nk'a no bu ndi na kpom

27 a si ma anam e-mere nnu u mu abua no gui ri e be re bu ndi na hum

31 na 'nya de be kw'iwum ni - le gie bu ru la 'ha Je-ho-vah bu chi ne ke gi e

35 me ihe fu ni hi na Je-ho vah. na gu o nye ne bu aha ya ne mei he fu

2

40




no' nyi kpe ma - ra che ta' bo chi zi ke i do ya nso

44




u bo chi sii k'ga lu olu Jeo zi ni - le ma ibo chi nk'a-saa bu 'bo chi izu 'ke

48



'ke Je-ho-Vah bu chi ne ke gi nwe-re i ga ghi' jeo 'zio-bu-la ni - me ya

53



Gi o nwe gi na nwa gi nwo ke na nwa gi nwa nyi na 'nu-lo gi

57



no' bia nke di no nu zo 'ma gi n' - hi na u' bo-chi sii ka Je - ho-vbah

61



ke-re e-lui gwe n' wa n'oke si mi ri n' ihe ni-le nke di n'i-me ha

65




o wee zu ri ke n'u bo chi nke saa ni 'hi nka ka Je - ho-vah go zi ri ubo

69



chi zi 'ke do kwa ya nso so pu ru nna gi na nne gi ku' bo chii we dia nya

73




ne' lu-ala hu nke Je-ho-vah bu chi-ne-ke gi ne nye gi Gie gbu-la ma du

77



Gia kwa la 'ko Gie zu la o ri, Gia gba la ma' ugha me gi de ma dui be gi,

82



Gie, nwe la 'nya 'ku ne beulo ma du 'be gi di Gie 'nwe la 'nyau ku ne be

85



nwu nye ma du 'be gi no. m'obu n'e be 'ru ya bwo ke no m'o bu ne-be

89



oru ya nwa nyi no, m'o-bu n'e-be ehi ya di m'obu n'e be inyi nya ibu ya

92



di m'o bu n'e be i he' o bula di nke ma du ibe gi nwe re

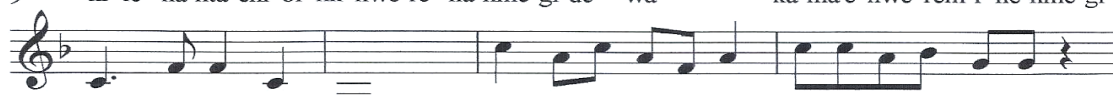
NZUKO EFESOS



5 DE-ga de-ga-ra nz -ko'e-fe sos a kwu kwo si ya a ma ram o lu gi no'-lu'a-ka gi



9 ni-le na nta chi 'bi nk' nwe re na nme gi de wa ka ma'e-nwe-rem i-he nme gi



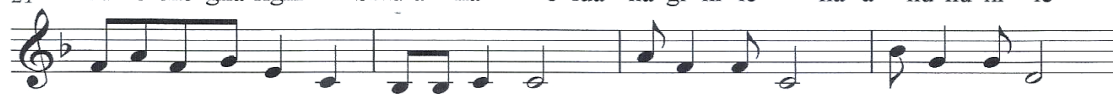
13 de ne be o no n'i - hi na 'ra pu wo i - hu na nya mbu ya



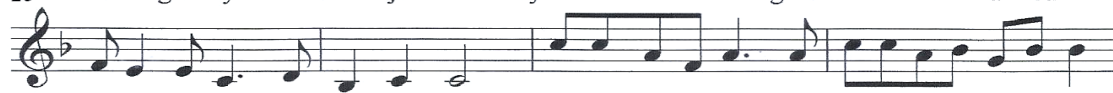
17 we la gha chi a zu na o-kwum ni - le a ga-ma bi ku ta ya — ngwa ngwa mo



21 bu no che-gha righi Smu a na o-lua ka gi ni-le na a hu-hu ni - le



25 na o-gbo-nye nk' bu ju rum a - nya A - tu - la egwu a da la mba



29 a - tu -la'u-jo a bum chu-kwui E-kwe-nsu ge me k' fo-du nu ba n-kpo-ro



33 E-kwe nsu-ga bia i nwa pu to 'kwu kwe i nwa pu ta, o'-kwu-kwe u mu chu-kwu



37 pa — ga mom u nu bi kwa e - be Se - tan bi o di kwa njo



jide sie o-kwu-kwe gi i - ke Taia-ta ra — Taia-ta ra — Taia-ta ra —

2

42



46 ama m o - lu gi nye Sa - dis a kwu kwo nye Sa - dis a kwu-kwo o - lu



50 ya ni le_____ o nwe ghi nke zu-ru oke-na nya nke chu kwu mu fo du ha kam-ge



54 we-re i'bue ezi-ndim fi la del_ fia ne zio kwu a ma ram o - lu gi n'i-me 'wa



58 ji - de sie 'kwu kwe gi i - ke Leo di sia i - di-ghi oku i - di



60 ghio yi ma ta na chu kwu na bia bi ko che



gha i kpe di ne che gi i la ni' yi.

OZI MOZI ATO (Rev. 14:1-12)

The image shows a musical score for the hymn 'OZI MOZI ATO (Rev. 14:1-12)'. It consists of ten staves of music, each with a line of lyrics underneath. The music is written in a single melodic line on a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are in English and are written in a simple, sans-serif font. The staves are numbered 6, 11, 16, 21, 26, 32, 37, 42, and 47, indicating the line number of the lyrics. The lyrics are: mu we hu Mo zi ozo ko ne fe ne ti tie' 'lu igwe ne nwe kwa o zi oma; 'bi ghe bi i zi sa ra ndi ni - le nu 'wa bu mba nile_ n'o bo ni-le; na ndi ni-le na-su su ni - le, o ne-we re ok' lu si, tua nue gwu chu kwu; nye kwa y'o tu to ni-hi na o ga' wa nk' ikpe ya e ru wo kpo i si 'la nye chi; ne - ke bu onye ke re 'lu igwe nu' wa no - keo si mi ri Mo zio 'zo bu nk' abu; we so kwa si, Ba bi lon o da wo o da wo o da wo, bu obo do ukwu ahu; nke me re mba dum ni-le k'o we nua ni-me ma nyi 'kw ko ya Mo zio zo bu nke; ato we so_ kwa ha we re' ok' lu si o bu ru no nyeo bu la a kpo i sia la; nye anu hia ahu ni' heo yi yi ya , na ta kwa' ka ra ya ne ge de ge 'ru_ mo' bu na 'kja; yo nwe ya ga nu kwa ni me ma nya nk' onu ma chi ne ke k'edo zi ri na gwai

6 mu we hu Mo zi ozo ko ne fe ne ti tie' 'lu igwe ne nwe kwa o zi oma

11 'bi ghe bi i zi sa ra ndi ni - le nu 'wa bu mba nile_ n'o bo ni-le

16 na ndi ni-le na-su su ni - le, o ne-we re ok' lu si, tua nue gwu chu kwu

21 nye kwa y'o tu to ni-hi na o ga' wa nk' ikpe ya e ru wo kpo i si 'la nye chi

26 ne - ke bu onye ke re 'lu igwe nu' wa no - keo si mi ri Mo zio 'zo bu nk' abu

32 we so kwa si, Ba bi lon o da wo o da wo o da wo, bu obo do ukwu ahu

37 nke me re mba dum ni-le k'o we nua ni-me ma nyi 'kw ko ya Mo zio zo bu nke

42 ato we so_ kwa ha we re' ok' lu si o bu ru no nyeo bu la a kpo i sia la

47 nye anu hia ahu ni' heo yi yi ya , na ta kwa' ka ra ya ne ge de ge 'ru_ mo' bu na 'kja

yo nwe ya ga nu kwa ni me ma nya nk' onu ma chi ne ke k'edo zi ri na gwai

2

52

a gwa A ga 'ji kwa 'ku na brim stone me kpa kwa ha 'ru ni 'ru ndi mo zi di

57

nso na ni 'ru nwa tu ru ahu ha di ghi ezi kwa i ke mo li e ni he na a ba

62

li bu ndi kpo ro 'sia la nye anu ohia hu n'ihe o yi yi ya na - ta kwa

68

'ka - ra ya n'i ru ha mo' bu na' ka ha ne' bia ka nta chio bi

72

'nke ndi nso di — bu ndi ne de be iwu onye nwe'yi no kwu kwe nke Ji - sos.

Scale types and melodic ranges of notated songs

	NOTES	RANGE	SCALE
12		 P. 5th	Pentatonic
13		 Comp. M 2nd	Heptatonic
14		 P. Oct.	Heptatonic
15		 P. Oct.	Heptatonic
16		 P. 5th	Pentatonic
17		 P. Oct.	Hexatonic
18		 P. Oct.	Heptatonic
19		 Comp. P4th	Heptatonic
20		 Comp. P4th	Hexatonic
21		 P. Oct.	Hexatonic
22		 Comp. M 2nd m 7th	Heptatonic
11		 P. Oct.	Hexatonic

Scale types and melodic ranges of notated SONGS

	NOTES	RANGE	SCALE
23			Pentatonic
24			Hexatonic
25			Hexatonic
26			Hexatonic
27			Heptatonic
28			Heptatonic
29			Heptatonic
30			Hexatonic
31			Heptatonic
32			Heptatonic
33			Hexatonic

Scale types and melodic ranges of notated songs

	NOTES	RANGE	SCALE
34			Pentatonic
		M 6th	
35			Heptatonic
		M6th	
36			Hexatonic
		M 6th	
37			Heptatonic
		M 6th	
38			Heptatonic
		P. 4th	
39			Hexatonic
		M 6th	
40			Hexatonic
		m 3rd	
41			Pentatonic
		P. Oct	
42			Heptatonic
		P. Oct.	
43			Heptatonic
		M. 6th	
44			Hexatonic
		M 6th	


Scale types and melodic ranges of notated songs

	NOTES	RANGE	SCALE
45			Pentatonic
46			Hexatonic
47			Heptatonic
48			Hexatonic
49			Heptatonic
50			Heptatonic
51			Heptatonic
52			Heptatonic
53			Heptatonic
54			Heptatonic
55			Heptatonic

Scale types and melodic ranges of notated songs

	NOTES	RANGE	SCALE
56			Heptatonic
57			Heptatonic
58			Heptatonic
59			Hexatonic
60			Hexatonic
61			Hexatonic
62			Hexatonic
63			Hexatonic
64			Hexatonic
65			Hexatonic
66			Heptatonic

Scale types and melodic ranges of notated songs

	NOTES	RANGE	SCALE
67		 M 2nd	Heptatonic
68		 M 7th	Heptatonic
69		 M 7th	Heptatonic
70		 M 2nd	Heptatonic
71		 P. 4th	Heptatonic
72		 M 7th	Heptatonic
73		 M 7th	Heptatonic
74		 P. Oct	Heptatonic
75		 M 7th	Hexatonic
76		 m 3rd	Heptatonic
77		 M 2nd	Hexatonic

Scale types and melodic ranges of notated songs

	NOTES	RANGE	SCALE
78			Hexatonic
79			Heptatonic
80			Hexatonic
81			Hexatonic
82			Heptatonic
83			Pentatonic
84			Heptatonic
85			Heptatonic
86			Heptatonic
87			Heptatonic
88			Heptatonic