

## **SECTION FIVE**

### **FEATURES AND ROLES OF GOSPEL MUSIC**

Both articles are on Nigerian gospel music. One examines the therapeutic nature of gospel music at the individual, social and national levels. The other looks at the feature of using multiple languages for the text of songs of both the gospel and the contemporary Islamic music idioms.

# DISCOURSE ON ILLNESS AND HEALING IN SELECTED GOSPEL SONGS IN SOUTHWESTERN NIGERIA

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## Abstract

*The study examined the discourse on themes of illness and healing in gospel music in Southwestern Nigeria since the early 1980s. It also identified factors responsible for the regular occurrence of these themes in Nigerian gospel music recordings. Adopting contextual, cultural–hermeneutical, musicological and discographical approaches this study carried out a textual analysis of recordings of selected gospel musicians from the Southwestern part of Nigeria. Interviews were also conducted with some gospel musicians to obtain information about the theology underpinning their songs, and their perceptions of what they considered as illness and healing. Lastly, secondary sources such as books, articles in journals, newspaper articles, and internet sources were consulted. As will be demonstrated the findings show that gospel musicians perceived illness not only as a state of physical but also as a spiritual, social and even political disorder that all needed to be restored to optimum functionality.*

## Background

Gospel music is one of the musical types that have developed over the years in Nigeria and it has become popular, engaging various themes and discussing relevant contemporary issues as they affect the lives of Nigerians. There is a continuous adaptation of gospel music to the changing circumstances of the performers and the audience within a historical milieu.<sup>1</sup> The popularity of musicians has become so much that several of them are household names and are commonly featured on Nigerian radio, television stations and print media.

An examination of the content of the music as performed by these gospel musicians reveals the treatment of various themes and issues determined by a number of factors, such as the prevailing political, economic and social situation in the country as well as the personal experiences of the musicians. The religious belief of gospel musicians is rooted in the Bible and their music refer often to the social, political and economic disorders in the Nigerian society as 'sickness', and so put in place of systems and structures to remedy and 'heal' these disorders.

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1 Matthews A. Ojo, "Indigenous Gospel Music and Social Reconstruction in Modern Nigeria" *Missionalia* 26:2 (August 1998) pp. 210 - 231

According to Akpabot (1986:1) one of the chief characteristics of African music is its association with social and ritual ceremonies that reflect the cultural beliefs and traditions of people. A strong aspect of such ceremonies is that types of music are used to heighten the meaning and importance of such ceremonies. Adrian Hastings (1976), discussing patterns of healing in Africa says that African concepts of health and sickness were an absolutely integral part of the social and religious structure or mesh within which people unhesitatingly operated.

Today gospel musicians can be found at the length and breadth of the country, but it is observed that the contribution to the gospel music industry is greater from the Southwestern part of the country. This is evident in the number of musicians and the volume of recordings produced by these musicians. The concentration of the early recording studios in this part of the country and the early exposure of the people to Christianity and consequently to Western forms of music could be responsible for this high visibility. Many scholars, like to Femi Adedeji<sup>2</sup>, have traced the growth of gospel music in Nigeria to the 1930s choral and church music in the Southwestern part of the country. Adedeji also says that it was only in the 1980s that gospel music spread to the North. However, the preponderance of gospel musicians in the Southwestern part of the country since the 1970s is the reason for the concentration of this study on this part of Nigeria.

Existing literature have dealt extensively with the subject of illness and healing and how they affect the society in various ways, but none have specifically dealt with the subject with particular reference to the gospel musicians' perception of the subject. This paper therefore embarks on content analysis of some Nigerian gospel songs in order to discuss the manifestations of illness and healing as presented in song.

### **Illness and Healing among the Yoruba**

The World Health Organization defines health as a state of complete physical, mental, spiritual and social well-being, and not merely the absence of disease and infirmity.<sup>3</sup> Health according to the New World Encyclopedia is a term that refers to a combination of the absence of illness, the ability to manage stress effectively, good nutrition, physical fitness and a high quality of life. The World Health Organization's definition of health has been criticized as being too idealistic, as

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2 Femi Adedeji, "Pitch and Tonality in Contemporary African Music: Nigerian Gospel Music as a Case Study". *Research Review* NS 21.1 (2005) 1-10

3 World Health Organization. *Basic documents*. 39th ed. (Geneva:WHO, 1992)

some argue that health cannot be defined as a state at all, but must be seen as a process of continuous adjustment to the changing demands of living.

On the other hand the causes of diseases among the Yoruba were customarily attributed to several factors which Ade Dopamu<sup>4</sup> classified under three broad categories. Diseases can be explained in terms of natural or physical causation; secondly supernatural causation; and thirdly mystical causation. Consequently, the remedies to diseases have to be related to the beliefs about their causes. Scholars of African traditional religion as well as Islam and Christianity, generally agree that illness have both physical and metaphysical causations. A harmonious relationship with God maintains a balance and wellness in the society, while his wrath can result in both physical and social disorder with attendant consequences of sickness and infirmity. One remains healthy in a holistic sense, only by living in harmony with the whole creation. Effective healing therefore involves reconciliation with the entire cosmos.<sup>5</sup> Each of the religions has in it its own provisions for individual and societal health and wellbeing.

#### **Themes of illness and Healing in Nigerian Gospel Songs**

The presentations of themes about illness and healing in Nigerian gospel songs is done directly by reference to sickness as it affects the physical body, and also indirectly through the use of symbolic representations and satires as to how it affects the spiritual, social, economic, political aspects of life. Illness is perceived by the Nigerian gospel musicians as either a temporary or permanent damage that has been caused to individuals or the country as a result of personal carelessness, leadership selfishness, individual godlessness and national sinfulness. One can conclude that in the mind of the gospel musicians illness is not only considered in terms of a loss of physical health that requires medical attention, but also in terms of things not working as they should; such as disorder, hardship, suffering, chaos and poverty. The phenomena of illness are therefore applicable to all spheres of human life, and healing is simply the restoration, repair, or recovery through divine intervention that brings relief from the pains illness.

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4 P. Ade Dopamu, "Yoruba Magic and Medicine and their Relevance for Today". *Religions: A Journal of the Nigerian Association for the Study of Religion* Vol. 4, Dec. 1979

5 Andrew A. Kyomo, "The Environmental Crisis as a Pastoral Challenge in Africa". J.N.K Mugunbi and Mika Vahakanga (Eds), *Christian Theology and Environmental Responsibility* Nairobi, Action Publishers, 2001, p.58.

Evangelist Bola Are is one of the leading female gospel musicians in Nigeria and in the song excerpt below gives insight into the meaning of illness and healing.

**SÙGBÓN KAN Ñ BE LÁYÉ MI** <sup>6</sup>

**TRANSLATION**

**Chorus:**

*Sùgbón kan ñ be láyé mi  
Èmí kò fé e mó látòní lo  
Oba tó wo sùgbón Jábésì  
Wo sùgbón ayé mi*

There is a predicament in my life  
I do not want it from today henceforth  
The king who healed Jabesh's but  
heal the predicament in my life

**Solo:**

*Àìlówó lówó, sùgbón ni  
Àìrómo bí, sùgbon  
Gbèsè àti àgbàná, sùgbón ni  
Àìtegbé ñ kó?  
Àìréni-boni-lásìrì  
Ìsòro àtodúmódún  
O ñ sisé bí erin  
Ò ñ jèje ìlírì  
Àìlókò gidì  
Àìláyá rere  
Àìlówó lówó,  
Èmí èsè nínú ayé re  
Àìnisé lówó sugbon ni  
Àì tégbé ñkó  
Ó je tàárò kò sí talé  
Àìlálàáfíà ñ kó?  
Àìkólé ñkó  
Jésù jòwó ràn mí lówó  
Kójú ó t'elégàn mi láyé  
Oba tó wo sùgbón Jábésì  
Wo sùgbón ayé mi*

Poverty is a predicament  
childlessness is a predicament  
Debt and waste  
not measuring up to one's equal  
not getting help  
Persistent problems  
Working like an elephant  
but eating like a tiny ant  
Not having a responsible husband  
Not having a good wife  
Not having money  
The spirit of sin in your life  
joblessness  
not measuring up to one's equal  
eating breakfast and unable to eat dinner  
not having good health  
inability to build a house  
Jesus please help me  
let my mockers be put to shame  
The king who healed Jabesh's predicament  
heal the predicament in my life

The above song by Evangelist Bola Are is based on the Biblical story of Jabesh (1 Chronicles 4:9-10) who was named a child of sorrow because of the circumstances surrounding his birth: but after he prayed to God everything was turned around positively for him. Bola Are is based in Ibadan, Oyo State and is known for her unique style of praise and prayer songs. She used figurative and symbolic expression in this song to paint the picture of illness and healing. "Sugbon" which literally

<sup>6</sup> From her album titled Network News Ibadan: Okiki Jesu Record OJLP 28 Vol.28, 1990.

means “but” is a symbolic representation of predicament referred to in this song as a question mark, limitation or inadequacy in a person’s life that has to be healed by God. The illness which can manifest in form of poverty, hunger, joblessness, barrenness, and difficulty in getting a wife or husband is being presented in form of a prayer to God. Reference to healing in this song is specifically in the last two lines of the chorus, even though all those predicaments listed as “Sugbon” (but), i.e. things for which healing is required. For instance in the line “*Oba to wo sugbon Jabesi, wo sugbon aiye mi*”, the king (i.e. God) healed Jabesh’s: “but” (predicament) he should also heal the “but” (predicament) in my life. “Wo” in this song means heal and in the Yoruba context of traditional medicine “wo” can also literally mean to look after or take care of, all in the context of healing and restoration.<sup>7</sup>

A song by late Bayo Adegboyega also gives us insight into the gospel musicians’ concept of illness and healing. An excerpt is cited below:

### IRE OWÓ, OMO, ÀLÁÁFÌÀ<sup>8</sup>

#### TRANSLATION

#### Chorus:

<i>Má fi kan gbà kan lówó mi</i>	Do not give one and take another. I want
<i>Ire owó, omo, àláfíà ni mò ñ fíé o</i>	the blessings of money, children health

#### Solo:

<i>Bówó bá ti dé, kómo má mà kú</i>	My child should not die when I become rich
<i>Bówó bá ti wà, ká lálàáfíà</i>	When I have children let me have sound health
<i>Báfinisùn bá fejó mi sùn ó</i>	When the accuser reports me to you
<i>Bàbá mímó má se gbó o</i>	holy father do not listen
<i>Kókóró olá, kókóró iyè</i>	Key to wealth, key to life
<i>owó Olórun lo mà wà</i>	are in the hand of God
<i>Èdá, yéé léri mo nígbà tí Olórun ti jù ó lo</i>	The creature should stop bragging because God is greater than you
<i>Alèpara-má-lè-pokàn mi ò gbára lé o mó</i>	I no longer trust one who can kill the body and cannot kill the soul
<i>Nípa igbàgbó o, olúwa yóó sèyí tó dára</i>	By faith God will do that which is good

**All:** Repeat Chorus

**Solo:**

<sup>7</sup> “Wo” is related to the Yoruba word “iwosan” (healing) or “wosan” (heal).

<sup>8</sup> From the record album ‘Oro Aiye n’fe Adura’, Lagos: SAACO/LP/001 1986

*Wàhàlà, ìdààmú, ìpónjú,  
 mo mà ñ fé kó dópín  
 Àseèrí, àsedànù, àgbàná,  
 kó dohùn ìgbàgbé  
 Àrání, àsàsí ayé ò, kélérù kó forí gbé*

Problems, troubles and tribulation  
 should come to an end  
 Fruitless labour, wasteful efforts and  
 spending should be a thing of the past.  
 the wicked one should bear his  
 wickedness

The importance of good health and the need for its sustenance is emphasized in the above song by the late Bayo Adegboyega. The song rendered in form of a prayer suggests three blessings that humans hope they can receive from God: "Owo" (money or wealth); "Omo" (Children) and "Alafia" (good health). These three things are considered very important and anyone who lacks any of these is considered incomplete, deficient, afflicted or cursed. The prayer request in the song is that none of these three will be missing in one's life. "Alafia" (good health) among the Yoruba is described as "Baale oro" (chief of wealth or riches) or "Ipekun oro" (the height of wealth or riches), meaning that one is unable to enjoy any other form of wealth if "Alafia" (good health) is missing. In the second verse of the song, reference is made to specific problems that can befall a man for which healing has to be sought. "Wahala" (troubles), "Idamu" (chaos), "Iponju" (tribulation), "Ase iri" (fruitless labour), "Asedanu" (wasteful efforts), "Agbana" (wasteful spending). Hence, the prayer in the song that "Baba je ko dopin" or 'Father let it come to an end'.

The above songs by Bola Are and Bayo Adegboyega gives us insight into the gospel musicians' perception of illness as a state of disorder, inadequacy, lack, limitation, sinfulness, suffering, poverty as well as physical ailments. And their perception of healing is the removal, redress or restoration of abnormal situations. This agrees with D. Mechanic's (1968) definition of disease as some deviation from normal functioning that produces personal discomfort or adversely affects the individual's future health. One may then draw a conclusion that any unusual or abnormal situation, whether temporary or permanent, that brings discomfort; disgrace, hindrances, limitations or other undesirable consequences in the life of a person; group or nation is a form of illness. Healing is simply a restoration of the abnormal situation to normalcy.

### **Specific areas of Illness and Healing Mentioned in Nigerian Gospel Songs**

Analysis of some recordings of gospel songs reveals that the subject of illness and healing is related to specific areas of individual and social life. The following five areas are identified:

**ONE: Physical Illness and Healing**

Physical illness and healing are expressed in the concern and prayer for deliverance and healing from sicknesses of all sorts. References are made to "Arun" (infection) and "Aisan" (illness) in gospel songs. Physical illnesses and infirmities mentioned include malaria which is common in Nigeria and other diseases like diabetes, hypertension, stroke, sickle cell anemia, HIV and AIDS. The reality of physical illness and the need for physical healing is illustrated in the song by the Good Women Choir cited below:

**ARA MI YÓÒ YÁ GÁGÁ<sup>9</sup>****TRANSLATION****Chorus:**

<i>Bí mo bá fowó kan ìsétí aso rè ( x3)</i>	If I touch the helm of his garment
<i>Ara mi yóò yá gaga</i>	I will be made whole
<i>Ìgbàgò la fi ñ ríre gba lówó baba</i>	We receive good things from God by faith
<i>Sá figbàgbó rò méni tó lè gbà ó arakùnrin</i>	Brother hang on to the one that can help you
<i>Figbàgbó rò méni tó lè gbà ó arabinrin</i>	Sister hang on the one that can help you
<i>Ìgbà tí gbì ayé bá yí lù ó sá gbékè lé e</i>	When the storms of life turn at you just trust him
<i>Kó-gbogbo àníyàn re lólúwa sá ti gbàgbó</i>	and cast all your cares on God
<i>Obinrin onisun eje to f'igbagbo to Jesu wa</i>	The woman with the issue of blood who came to Jesus with faith
<i>Nibè ló ríre gbà, ìsun èjè sì dúró láí</i>	There she was blessed, The issue of blood ceased
<i>Torí pó gbàgbó, ara rè sì yá gágá x 2</i>	because she had faith her body was made whole
<i>Námánì figbàgbó we ninú omi, ó daségun</i>	Naman washed in the water by faith and he became victorious
<b>Solo:</b> <i>Ìwo arákùnrin</i>	You brother
<b>All:</b> <i>Sá ti figbàgbó rò mólúwa</i>	Just hold on to God by faith
<b>Solo:</b> <i>Ìwo arabinrin</i>	You sister
<b>All:</b> <i>Sa ti figbàgbó rò mólúwa...</i>	Just hold on to God by faith

9 From the Good Women Choir's (C.A.C Ibadan led by Mrs D.A Fasoyin) album 'Odun nlo Sopin' Ibukun Orison Iye Records MOLPS 66. 1979.

This song is a declaration of faith that gives Biblical examples of people who were healed from sicknesses and delivered from situations that are considered unusual or abnormal. The song encourages people to demonstrate their faith in order to get healed as did the people mentioned in the song. The chorus and the first verse are based on the Biblical story of the woman with the issue of blood (as recorded in Matthew.9:20-21) who was miraculously healed by Jesus by touching his garment. "Ara mi yio ya gaga" (my body will be made whole) refers to expectation for physical healing after touching Jesus. "Ara" refers to the part of the body that is usually affected or infected with diseases, "ya" means healed while "gaga" implies the totality or perfection of the healing. Other references in the song are to Naaman who was healed of leprosy (2 Kings. 5:9 – 14) and Hannah who was healed of barrenness (1 Samuel.1:9 – 20).

### *TWO: Spiritual Illness and Healing*

Reference to spiritual illness is in respect to the subject of sin which is believed to be responsible for many forms of illnesses. Sin involves insensitivity to the things of God, worldliness, a lack of zeal for the things of God, fighting in the church and disobedience of all sorts. Spiritual illness is evident in the moral decadence in the society, unrighteousness in the nation and a lack of faith which makes people, even Christians, to trust in other gods or idols for help. It is believed that it is because there is spiritual sickness that things have gone wrong in the nation as well as with individuals. Healing from spiritual sickness as found in gospel songs is by accepting Jesus Christ as Savior who will help individuals and the nation to live righteously and run away from the vices. The state of the Christian church is generally assessed by the quality of the lives of individuals that make up the church, and this is usually cited as a reflection of the spiritual state of the nation. The misdeeds, misconducts and shortcomings found in the church and in the lives of professed Christians are considered to be spiritual illnesses and repentance is believed to bring about the required healing. An examination of the next song by Evangelist Bola Are gives a clearer picture of what the gospel musicians perceive as spiritual illness.

#### **NÀJÍRÌÀ PADÀ WÁLÉ<sup>10</sup>**

*Nàjírìà padà walé o ojó ñ lo*  
*Nàjírìà padà wálé o baba re ñ retí re*

*Epo tá a gbójú lé tì tán*  
*Kòkò, obì, òpe, kofí*  
*Kò mà mú èso-wá mó-òn*

#### **TRANSLATION**

Nigeria return home, time is going  
 Nigeria return home your father is  
 expecting you  
 The crude oil you trust in is exhausted  
 Cocoa, kolanut, palm trees, coffee  
 no longer yield fruits

<sup>10</sup> From the record album 'Nigeria Pada wa'le', Lagos: Polygram Records, OJLP 22. 1986

*E rántí pé nígbà tómo onínàákúnàá  
parí ogún*

*Ó sá padà wálé baba rè  
Nàìjíríà ronú kó o pìwàdà lónìí o  
Nàìjíríà padà wálé o, baba re ñ rėti re*

*Ìwo ilè Nàìjíríà, gbórò olúwa  
Ìwo èdà inú rè, gbórò olúwa  
Ó tó géé kí o yí padà sí Olórun  
tó sèpìlè re*

*Alámò tó mo Nàìjíríà ló ñ pè é kó  
padà wá sílè  
Kó má bàà tú ká yángá...  
Ìrànlówó Nàìjíríà kò sí lówó  
ènyàn rárá*

*Bí kò se lówó Olórun oba  
E tètè wá Olórun kásìkò tó pé jù o...*

Remember that when the prodigal  
son exhausted his inheritance he  
ran back  
to his father's house  
Nigeria, think and repent today  
Nigeria return home your father's  
expecting you

Land of Nigeria, hear the word of the Lord  
All creatures in it, hear the word of the Lord  
It is time for you to turn to the Lord  
your maker

The potter who formed Nigeria is  
calling her to return home  
so that it will not scatter  
Nigeria's help is not in the hand of humans

It is in the hand of God the king  
Quickly seek the Lord before it is too late

From the above song we can infer that spiritual illness is perceived to be turning away from God by individuals or a nation towards wealth. Nigeria trusted in crude oil and other agricultural produce which brought her wealth. As in 1986, when the song was released, Nigeria was going through an economic recession. It was a time when natural resources failed to sustain its economy. Nigeria in this song is likened to the biblical "prodigal son" (in Luke.15:11 – 32) who getting his inheritance from his father spent it lavishly in riotous living, that rendered him so destitute that at a point he had to serve as a slave in another man's farm. Wandering away from God brings suffering upon the nation and its citizens such as poverty, joblessness and other calamities. The song therefore calls Nigerians to return to God who is waiting, like a father, for his prodigal son. The song writers' call can be summarized in the words of Ijiomah J.N when he said there is an inner voice speaking to humanity that something is fundamentally wrong with mankind. Man, the crown of God's creation, needs to rethink, retract his steps, and take careful inventory of his whole life.<sup>11</sup> A call for 'rethink' or repentance is made in the words "*Nigeria ronú kó pìwàdà lónìí o*". According to this song by Bola Are, spiritual illness is also manifested in disunity among the Christian churches and religious leaders, hence the call for unity.

11 Ijiomah J.N. "A Biblical Response to Globalization" in *Ogbomosho Journal of Theology*. Number 10, December, 2005, pp. 50-56

### THREE: Social Illness and Healing

Society is said to be sick when because its wellbeing is threatened by such vices as cultism, drugs, rubbery and laziness. The social structures are also referred to as being sick when water, electricity, good roads and shelter are not readily available or functioning optimally. The concerned citizens express this through various means, one being some of the songs of the gospel musicians. They also indirectly use satirical stories in their songs that present solutions. One of the issues commonly raised by gospel musicians as a social illness is penury. This may lead to sickness through expensive health services, the inability to pay house rents or build one's own house, and pupils dropping out of school which breeds miscreants in society. When poverty plagues the people it is believed by the gospel musicians that this is the work of the devil which must be put to an end by God.

Issues about relationships between husbands and wives, parents and children also form part of the sociological issues raised in Nigerian gospel music. Appeals are made for good relationships between husbands and wives, and parents are encouraged to raise their children in a godly way. Calls are often made for unity, understanding and togetherness between the various ethnic groups in the country. When there is problem of relationship in the home and in society, this is regarded as a social illness and healing occurs through the restoration of good relationship. Example of this is seen in songs by the late Bayo Adegboyega such as "*Oko nse bebe*"<sup>12</sup> and "*Ife laarin toko taya*"<sup>13</sup> "*Ododo ni ngborile ede leke*"<sup>14</sup>. In the following song Bayo Adegboyega paints a picture of what was wrong with Nigeria as a nation in different spheres of her life namely: economic, political and spiritual.

#### ÀÌRÍNÁ, ÀÌRÍLÒ OLÚWA JÉ KÓ DÓPIN<sup>15</sup>

#### TRANSLATION

<p><b>Chorus:</b> <i>Ipá èsù gbogbo kó dópín x 2</i>  <i>Àìríná, àìrílò tó wà nígboro</i>  <i>Àìrísé, àìrìjé tó gbayé kan</i></p>	<p>All of Satan's power should cease            Poverty and lack is prevalent in the town            Joblessness, hunger that has overtaken the world</p>
<p><i>Èmí òkùnkùn tí ñ gbéraga</i>  <i>níwájú ìmólè</i>  <i>Isé èsù ní, a fé kó dópín</i></p>	<p>The spirit of darkness that brags before            the light            It's Satan's work we want to cease</p>

12 From Bayo Adegboyega's record album 'Ilu le koko', Lagos: Ibukun Orisun Iye Records, SAACO/LP/002 1987

13 Ibid.

14 Ibid.

15 From the record album 'Oro aiye n'fe adura', Lagos: SAACO/LP/001 1986

- All:** Repeat Chorus
- Solo:** *Gbogbo agbára láyé àtòrun* All power on earth and in  
*ñ be lówó Jésù* heaven is in the hand of Jesus
- All:** *Ki Jesu yara wa o bawa t'aye se* Jesus come quickly to restore the world
- Solo:** *Ilè tó ñ sàń fún wàrà àti fún oyin* Nigeria is a country flowing with  
*ni Nigeria* milk and honey
- All:** *Sùgbón àwon jegúdújerá* But the destroyers (spendthrifts)  
*Won ti solè yíí dahoro* have made the rich house desolate
- Solo:** *Bóbá ayé kò mú won,* If the earthly king does not catch them  
*Won ò le bó lówó oba òrun* they cannot escape the king of heaven
- All:** *Orí aláìsè tó ñ ìyà lówólówó á* The head of the sinless who is suffering  
*dá won léjò* will judge them
- Solo:** *Ni asiko yi t'oro aje wa o se dede* This time that our economy is not  
*se agbe* doing well
- All:** *Ki gbogbo Nigeria ka tera mo* Let all Nigerians work hard farming
- Solo:** *Ní àsìkò yìí tí owó epo* This time that crude oil price is unstable  
*ñ se ségesège*
- All:** *Kí joba Nàìjíríà ko mú ìwúrí bá* the Nigerian government should  
*isé àgbè o* encourage farming
- All:** Repeat Chorus
- Solo:** *Eni bá létí kó fi gbó* Whoever has ears should hear  
*Eni bá lógbón kó gba x 2* Whosoever is wise should accept what  
*Ohun tí èmí Olórun ñ wí* the spirit of God is saying to Nigeria  
*fún Nàìjíríà...*

The first part of the song makes direct reference to the negative predicaments of citizens and the writer prays for divine intervention because he saw these things as the work of Satan. The predicaments listed in the song include "Airina" (poverty); "Airilo" (lack); "Airise" (joblessness); "Airije" (hunger). This was the situation in Nigeria in 1986 when late Bayo Adegboyega released the album. It was a time when the military ruled the country and things were really difficult for the citizens, mainly because of the dictatorial style of the military and also the sanctions placed on the country by other countries as a protest against military rule. The song also discussed the political situation of the country and particularly the financial recklessness of the leaders who more or less ruined the economy of the nation. This is presented in the phrase "*Ile to nsan fun wara ati fun oyin ni Nigeria, Sugbon awon jegudujera won ti so'le yi dahoro*" meaning 'Nigeria is a blessed country flowing with milk and honey but the destroyers or wasters have turned it to a desolate country'. "*Wara*" (milk) and "*Oyin*" (honey) are symbolic objects signifying blessing and abundant resources with which the country Nigeria is blessed, but these resources are not enjoyed by the citizens because of the corrupt leaders who embezzle and mismanage them. These leaders are referred to as "*Jegudujera*" which translated literally means one who eats without leaving a trace. "*Won ti so'le ola d'ahoro*" is a description of the extent of destruction done to the economy of the nation by the leadership of that time. When the country is ill, relationships are affected, social amenities are inadequate, citizens live with suspicion and social vices increase. No wonder the song writer prayed for healing and that the evil that plagued the society should "*Ko do pin*", or come to an end.

#### **FOUR: Political Illness and Healing**

The political situation of Nigeria is plagued by many vices, which make not only the gospel musicians but every citizen say that the Nigerian political system is sick due to tribalism, thuggery and other negativities. A.U. Iwara defined this situation as 'identity politics'. According to him, it is a situation in which considerations of ethnicity, cultural and religious affinity predominates and influences decision-making, in terms of political appointments and the type and location of government projects to be executed. He further states that identity politics refers particularly to the political system in this country in which politicians campaigning for votes tend to rely, not so much on the strength of their political ideas and programs, but primarily on their ethnic, religious and social affiliations and connections<sup>16</sup>. Nigerian politics could be described as being plagued by corruption, killings, bad leadership,

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<sup>16</sup> Iwara A.U. "Identity Politics, Globalization and Socio-Political Engineering in Nigeria" in Duro Oni, Suman Gupta and others (Eds) *Nigeria and Globalization Discourses on Identity Politics and Social Conflict*. Lagos: Centre for Black and African Arts and Civilization. pp. 19–36 (2004)

embezzlement, rigged elections not fulfilling election promises and insensitivity to the needs of the citizens and so on. 'God fatherism' or when that people get to power without the necessary qualifications is another bane in Nigeria's politics today. All of these have grave consequences on the citizens and are criticized by gospel musicians. Bola Are's song "Nigeria Pada Wa'le" and Bayo Adegboyega's "Airina, Airilo, Oluwa je ko dopin" cited earlier for instance s gives us insight to the gospel musician's perception of political illness.

#### **FIVE : Economic Illness and Healing**

Economic crisis breeds poverty in the nation and is a major subject of concern for the gospel musicians. When the economy is not doing well it is said to be ill, and needs healing in form of a positive turn-around of the economy. Economic illness is manifested in the citizen's inability to make ends meet or get the basic comforts of life. It is also evident in the collapse of people's business and joblessness. One aspect of economic illness is the inflation that is prevalent in the country and the weakness of the Nigerian currency when compared to international countrys. This is illustrated in the excerpt from a song titled "Ilu le Koko" by Bayo Adegboyega.<sup>17</sup>

#### **ÌLÚ LE KOKO**

#### **TRANSLATION**

##### **Chorus:**

*Ìlú le koko o, Olórún wá sòlú dèrò*

The country is very hard, God come  
and soften it

*Ká rí je, ká rí mu, ká rí ná, ká rí lò*

Let's have enough to eat, drink, spend,  
use

*Ká rówó fí sìn ó*

Let us have money to serve you

*Olórún wá sòlú dèrò*

God come and soften the country

##### **Solo:**

*Ìlú o déédé le, àwon aráábí ní e bi*

The country is not just hard, ask these  
people

*Àwon jegúdújerá, àwon aráábí ní e bi*

Those who eat and finish everything

*Àwon àfèmi, àfèmi, àwon aráábí ní e bi*

Those who knows only about themselves

*Àwon bó-ti-le-rí-ó-rí, àwon aráábí ní e bi*

Those who don't care what happens

*Gbogbo àwon ajunilo, àwon aráábí ní e bi*

all those who are big

*Àwon kénimánìí, àwon aráábí ní e b*

Those who don't want others to have

*Àwon igi dá, eye fò, àwon aráábí ní e bi*

Those who fly when the tree brakes  
the country is hard to the point that

*Ìlú le débí wí pé*

*Baba ò le bi omo bóyá ó ti yó*

A father cannot ask if the child is filled

<sup>17</sup> From the album 'Ilu Le Koko'. Lagos: Ibukun Orisun Iye Records, SAACO/LP/002 1987

<i>Àyàfi bóyá ó ti jeun</i>	but whether he has eaten
<i>A ò lè jehun tó wù wá mó,</i>	We can no longer eat what we desire
<i>Ohun tí a rí là ñ je</i>	We eat what we find
<i>A ò lè sisé tó wù wá mó,</i>	We can no longer have a job that we desire
<i>Ohun tí a rí là ñ se</i>	We do whatever job we find
<i>A ò le gun mótò tó wù wá,</i>	We can no longer ride the car of our desire
<i>Okò tí a rí là ñ gùn o</i>	We ride whatever car we find
<i>A ò lè woso tó wù wá mó,</i>	We can no longer wear clothes that we desire
<i>aso tí a rí là ñ wò o</i>	We put on whatever clothes we find
<i>A ò lè gbélé tó ù wá mó,</i>	We can no longer live in the house that we desire
<i>Ilé tí a rí là ñ gbé o</i>	We live in any house that we find
<i>Oluwa wá pàgbà yí dà x 2</i>	Lord come and change this season
<i>Kó o bá wa múgbà tó dùn wá</i>	bring to us a good season
<i>Baba bojú wolè , dákun wá pàse ìtura</i>	Father look down, please command a refreshing time to us

In the above song Bayo Adegboyega sings about the poor state of the Nigeria economy in 1987 and the attendant effects on the citizens manifesting in joblessness, hardships and financial constrains. He also talks about the cause of economic illness which fundamentally includes corrupt leadership and over-dependence on crude oil. He goes further to give suggestions of what he thinks are the way out. The song prays for healing of the economy by asking God to change the season of lack and poverty and bring in season that refreshes the country.

### Conclusion

It has been observed that there are terms, descriptions and symbolic representations in the gospel songs of south-western Nigeria for illness and healing that are connected with the expressions used in the context of the culture and traditions within which the musicians grow. Ideas for compositions and issues raised in the Nigerian gospel music are drawn from the daily occurrences in the society and are reflections of the social, economic, political and religious realities of the country.

It has therefore been observed that illness as reflected in gospel music refers not only to physical disability or ailments but also to sociological, economic, political and religious disorders. These phenomena are considered in gospel songs not only as they affect individuals, but also as they affect social groups, communities and the nation at large. The concepts of illness and healing in gospel songs reflect the

realities as they are experienced by the musicians themselves and the general masses which they often represent. In short the study showed that gospel musicians perceived illness not only as a state of a physical ailment or dysfunction but also a social disorder.

An attempt has also been made in this work to analyze the content of some gospel music recordings to bring out the manifestations of illness as perceived by the musicians who have evolved terms and expressions related to these states of health. Issues about illness in Nigerian gospel songs touch specific areas of human lives that are capable of being infected with one form of illness or the other: namely physical illness, spiritual illness, social illness, political illness and economic illness. However, gospel songs also centre on spiritual healing and resolution for both individual and of Nigeria as a nation. Nigerian gospel musician therefore not only use their music for as a tool for social commentary, but also in that it helps create an agenda for social reconstruction.

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# BI AND TRI-LINGUALISM: A REFLECTION OF CODE MIXING AND SWITCHING IN CONTEMPORARY YORUBA CHRISTIAN GOSPEL AND ISLAMIZED MUSIC

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## **Abstract**

*The relationship between music and language is primordial. Since the Renaissance Period of the European vocal music there had been a concerted effort towards "Word Painting," a phenomenon in which word or text was made to govern the music. The melodic contour of a vocal music was usually a reflection of the mood of its text. A keen observation of Yoruba Gospel and Islamized music scenes in contemporary times among reveals the fact that many innovations have been introduced into the use of languages of these musical genres. On one hand, this is evident in the use of the Arabic, Yoruba, and English languages by the musicians whose brand of music has become very popular among Yoruba Muslims. On the other hand, it has resulted in the use of Yoruba, English and occasionally other Nigerian language such as Hausa or Igbo by the brands of music has become very popular among the contemporary Yoruba Christians. In fact, you can hardly listen to any of such music now without noticing the creative use of these three languages - and sometimes also the Pidgin variety. The language effect on the rendition of Yoruba Gospel or Islamized music is what is referred to in this paper as "Bilingualism or Trilingualism". This paper attempts to critically examine the level of cultural relevance and national identity (if any) in this stylistic innovation and investigates the attendant implication(s) it portends in the cultural milieu.*

## **Background**

Music as a language and a mode of communication sometimes requires the use of language and dance to effectively communicate its ideals and meanings to its audience. The age-long relationship between music and language has made the tie between the two an inseparable entity. In actual fact, though music itself is a non-verbal medium of communication, the use of correct features of language enhances musical expression. There has been a lot of detailed discussion on this aspect of ethnomusicology from Seeger (1962) and Bright (1963) to date. Language has been identified as having a far-reaching influence especially on vocal music which has verbal texts to which songs are set. In African tradition, unlike in the European/Western world, songs are treated as though they were speech utterances. Even drum languages are usually surrogates from the language of the people.

According to Nettl (1964:281), interest in language-music interrelationships ranges from the very detailed and specific links between the words and the music of a song to philosophical speculation about the symbolic significance of musical

elements and the primordial connection between music and language. The Renaissance period of the European music witnessed a phenomenon known as “Word Painting” among composers of the Madrigals and Motets. This was a deliberate act of depicting the mood of the texts in the melodic contour of the music. “Word Painting” reached its developed stage in the hands of the Baroque composers, especially composers of genres such as the Opera, Oratorio, Madrigals and Cantata. In giving a graphic illustration of the use of “Word Painting” by Baroque composers, Kamien (1988:138) says *inter alia*,

Heaven might be set to a high tone, and *hell* to a low one. Rising scales represented upward motion, descending scales depicted the reverse. Descending chromatic scales were associated with pain and grief. This descriptive musical language was quite standardized: a lament for a lost love might call forth the same descending chromatic scale used to depict suffering in the *Crucifixus* of the mass.

Also, since the said musical period, there has been a concerted and deliberate effort to accord superiority on vocal lines over instrumental accompaniment in any performance. This was reflected in the popular phrase among Baroque composers “Word must govern the music”. This, in practical terms, means that even if a thousand-piece orchestra is performing with a solo voice, the orchestra is only playing an accompaniment role, hence its volume should not in any way overshadow the audibility and clarity of the vocal line and texts.

In Islamized music, the connection between music and language is especially close partly because a great deal of the music is vocal. Another reason is because the majority of Muslims tunes are regarded as “good”, “beautiful” or ‘*halam*’ when the text is based on lawful thoughts, while tunes become “bad” or “ugly” or ‘*haram*’ when the text exhibits indecency. Therefore, music in Islamic settings does not follow the conventional aesthetic for judging music alone as “good” or “bad”, but relies on the text and context of rendition, no matter how many people find it beautiful. This implies that creativity in the use of language is more vital to music-making than any other musical considerations. Hence, the empathy for vocal music over that of instrumental counterpart in Islam.

The Yoruba Islamized music favours vocal medium for its rendition, albeit the place of instrumental accompaniment cannot be underrated. Beside the Arabic language which is dominant in the rendition of the music, other languages used for the performance include the Yoruba and English languages. The major languages for religious activities among the Yoruba Muslims are Arabic, Yoruba and English. These

languages are freely code-mixed during performances of their music. Arabic is the indigenous language of Islam while Yoruba is the indigenous language (mother tongue) of the people, and English is the official language in the country. Music, as partly a model of man's experiences and activities, prominently exhibits the reflection of interaction (code-mixing) among these languages as a phenomenon in contemporary Yoruba Islamized music.

The data for this study is based on observation of some of the Yoruba Christian Gospel and Islamized musical performances. We also relied on lyrics, ditties and songs which pervade the electronic media when programmes on each of the religions of our focus are being aired. This method is premised on the assertion that activities other than musical designs could serve as characteristics of the manifestation of change and continuity in a musical practice. This is the theory on which this paper is hinged.

### Music as Language

Although music is not identical with language it resembles a language. The resemblance extends from the whole work, the temporal sequence and organized linking of significant sounds, right down to the single sound - the note as the threshold of merest presence, the pure vehicle of expression.

The analogy between music and language goes beyond the organized connection of sounds and extends materially to structures. The traditional musical theory of form employs such terms as sentence, phrase, segment, punctuation, exclamation and parenthesis. Subordinate phrases are ubiquitous; voices rise and fall, and all these terms of musical gesture are derived from speech. If there is disagreement as to what music expresses, there is at least general agreement that music is intended to and does - through its form, its content, or both - produce in us emotions, be they strictly musical or extra-musical. So, clearly music gives us stimulus and information. But that is hardly evidence of its being a language. Before proceeding further, it is necessary to establish a working definition of *language*.

Language is a set (vocabulary) of *symbols* (*signifiers*, to use the terminology of semiotics), each of which refers to (indicates, *signifies*) one or more concrete things or abstract concepts. These symbols are combined according to a more or less strict *grammar* of rules. The combination of the symbolic units in a specific grammatical structure produces new, further *significance*. This is the way in which verbal languages work, as well as such specialized written languages such as those of mathematics and computer programming.

Does music then conform to this definition of language? There have been attempts throughout history to answer in the affirmative - from Plato's *"Republic"* to the *musica reservata* of the sixteenth century, to the *doctrine of "affections"* of the eighteenth century to Cooke's *"Language of Music"*. However, all these theoretical formulations of a "language of music" have either proved applicable only to a particular period and style, or have not been at all widely accepted as a significant system. However, there does exist purely functional communicative forms of music in a great many cultures and periods that use widely accepted sonic symbols, as found in language. Such symbols are a subset of musical sounds or phrases that are recognized as known musical objects which we usually term "*clichés*". Knowledge of these musical symbols and clichés, is essential to musical understanding, because they have musical or extra-musical significance in that particular society of time period.

In fact though, music made up entirely of sonic symbols is extremely rare. Symbols and other clichés are almost always merely a *subset* of the acceptable sounds of a musical culture or style, and that culture or style is in turn merely a subset of music. So, while music may contain discernible symbols, these are almost invariably only a small subset of any piece of music.

The conclusion one reaches, then, is that although a given style of music often includes linguistic elements like symbols and also may employ some type of logical rules or grammar of construction, music is not itself a language. It is even more untenable to say that music (independent of style) is a language, and completely untenable to say music is a "universal" language. Music is not a "universal language" any more than the sum total of all vocal sounds can be said to be a universal spoken language. Whatever linguistic elements music may possess are dependent on explicit and implicit cultural associations, all of which are in turn dependent on the particular society the individual is situated. Even though media and telecommunications are increasing the awareness of the music of other cultures, most individuals are still no closer to knowing all music than they are to knowing all languages.

One must also bear in mind that symbolic representation is not the only means of expression. Music can, by its very form (that is, the abstractions we derive from its form), express abstract or visual concepts, or it may present a visceral, immediate appeal to our senses (our unconscious response). These are not modes of expression that depend upon language, yet few would deny their existence in music.

## Lyricology and Musical Stylistics

Music is a key component in any kind of culture; it is a way to express the ideas and beliefs of that culture. Music has been a powerful force throughout history and has affected all aspects of people's lives. The ideas and attitudes people have toward their society can easily be seen in their music. Expression in music comes in every emotion; sad, happy, mellow, anger, peaceful and many others. Music, especially in today's society, brings about certain ways of life or attitudes about life. The key to the success of most music is however the lyrics or words of a song that are used to convey and perform the essence of music.

Some language experts would say that you can listen to someone speaking a language you do not understand yet still know whether the speaker is excited or tired, angry or delighted. In this case you would be making musical-like interpretations based upon speech patterns: loud or soft, high-pitched or low-pitched, rapid and bitten off, or slow and smooth. Although there is no general agreement as to exactly what music communicates many have believed that music possesses great powers of communication. Most ancient Greek philosophers believed that listening to music based on certain of the modes in use at the time was beneficial to the development of a young person's character, and warned that listening to music based on certain other modes would have harmful effects. For centuries, Chinese beliefs about music were influenced by the philosophy of Confucius, whose music was not to entertain but to purify one's thoughts.

These various perspectives on the role and influence of music have therefore led many scholars into studying music and its lyrics. One core idea is musical stylistics and the idea of choice. Sandu-Dediu (1997) says "the acceptance of style as deviation does not exclude the choice of one style, which other literary theorists operate with, thus explaining the option of the author within the elements provided by a given system." In corroboration of this idea, there is the musicological approach of Leonard B. Meyer (1990) which grounds the idea of choice in musical stylistics. He claims that "style is a replication of patterning, whether in human behaviour or in the artifacts produced by human behaviour, which results from a series of choices made within some set of constraints." In the context of language he is referring to the lexical, grammatical and syntactic choices in a given language, and from which the user makes a selection to suit the purpose of their discourse. This leads him on to the premise that the entire human behaviour (including music making) appears as a result of a choice. Consequently a stylistic analysis of music and musical texts

must involve attention being paid to the various choices made by the lyricist towards a definition of the style inherent in the work.

We will proceed to this topic of choice and in respect to sociolinguistic code switching and mixing by current Yoruba performers of gospel and Islamic music. But I will first say something about the origins and nature of these two religious genres which were both influenced by foreign religions and popular music styles

### **Yoruba Christian Gospel Music: The Past and the Present**

The proliferation of churches especially among the so called “Pentecostal” Christian Fellowship Missions in Nigeria in the late 1980s is believed to have ushered in multifarious and multidimensional doctrines and styles of worship which, in all ramifications, are a departure from their orthodox counterparts. Among other things, Olatunji (2002) believes that the organ, which used to be the cynosure of the Orthodox Church, has now given way to a consortium of musical instruments from the popular music genres. Also, there now seems to be an end to the era of hymnody and psalmody as well as other types of music that used to form part of the liturgical proceedings in most of these denominations. These “modern” churches have in no small measure contributed to the growth and development of the genre known as the Gospel Music.

Scholars have come out with divergent views with regard to finding a definition for the genre known as Gospel Music. Adegbite (1994:18) defines it as “a new type of Church music brought about by the wave of religious fanaticism which has resulted in the proliferation of Christian churches in Nigerian society”. But according to Robert (1973:17).

Gospel music is the music addressed to the people as an expression of personal testimony. Its purpose is to direct the mind inward to one’s own experience and needs; to warn...us of the consequences of sin and give us the promise of spiritual release.

Adedeji (2004:2) defines it as,

a type of Christian music that preaches the “good news” of Jesus Christ and made popular by public performances, the electronic media and Information Technology such as Radio, Television, the recording world and the Internet.

While we quite agree with Adegbite's submission that the proliferation of Christian churches in Nigeria is consequential to the growth and development of Gospel music, we want to disagree with the aspect of fanaticism brought into the discourse. Neither the Pentecostalism nor the Gospel music could be viewed as being fanatical in concept and mode of operation. In the same vein, since the scope of Gospel music transcends Evangelism and Sermonizing, we also disagree with the definitions of Robert and Adedeji in this regard.

There seems to be a consensus among the Nigerian scholars, however, on the origin of Gospel music in Nigeria as most of them traced the origin of the genre back to the church. According to Omibiyi-Obidike (1994:6),

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

This view was corroborated by Ojo (1998:215), when he asserts that,

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

From the foregoing, our definition of Gospel music is a type of Church music whose concept, content and context explicate Christianity; which performs both entertainment and evangelism functions; and which is performed both within and outside the church. It is interesting that most of its practitioners started from the church, yet despite their freelance nature, which makes them independent to perform at functions outside the church and also to record and release their music on audio and video tapes, they still keep contact with their respective home churches for identity and sometimes for inspiration.

### **Yoruba Islamized Music in Contemporary Times**

The use of Yoruba language alongside with Arabic as part of musical medium for communicating Islamic religious ideas and practices can be traced to the inception of the religion among the Yoruba. The pioneers of Islam used the two languages simultaneously to impress the tenets of the religion on the converts. The method

was a veritable means for carrying out *dawah* activities. According to Daramola (2008), Arabic was used in the reading of Quran and *Haddiths*, while interpretation in the native language (most often Yoruba) was usually done to ensure that the converts understand the discourse. At the emergence of Christianity and by extension, the introduction of Western education among the Yoruba, the English language and Latin which were languages of the new religion, came into the linguistic repertoire of the people. Thus, an average Yoruba Muslim who had the Western education became trilingual.

Any keen observer of Yoruba Islamized music scene in the contemporary time will readily agree with the fact that a lot of innovation has been introduced in the use of languages of rendition of musical genres, especially in the use of the Arabic, Yoruba, and English languages used by musicians who have become very popular among contemporary Yoruba Muslims, most especially, the youth. These musicians and entertainers have demonstrated creative ingenuity in the way they have blended these three languages. In fact, you can hardly listen to any of such music now without noticing the use of these three languages - and sometimes also Pidgin English. In some of these pieces of music, more than half of the songs are composed and sung in Arabic and Yoruba languages with either English or its Pidgin variety making up the rest. In some, the Yoruba language and English are mixed in equal proportion in composition and rendition of the music.

### **The Popular Music Input**

The musical genres of our discourse, gospel and Islamic music belong to the music of the mass culture – Nigerian popular music. Popular music itself is the music produced for and sold to a broad audience. This includes jazz, film music, musicals, country-and-western music, soul music, rock music and rap. Popular music is mostly delivered to mass market in inexpensive formats, such as records and CDs. It is also characterized, at the initial stage, by shortness of songs and also by love themes. According to Daramola (2001), contemporary popular music yields to the demand and taste of the people as well as the changes in culture. It is shaped by social, religious, economic and technological forces; hence it most often mirrors the social and sometimes religious identity of its performers and audiences. As mentioned contemporariness in the Yoruba Islamized music of this century is not only marked by the dominance of Western musical instruments and styles, but also in the use of code switching or code mixing among the Arabic, Yoruba and English languages. The use of popular music instruments, and code switching is also found in Yoruba gospel music.

## Types of Code-Switching and Code-Mixing

Code-switching and code-mixing are sociolinguistic terms and are products of bi/tri, or multi lingualism. This is because when languages are in contact, they are bound to influence each other in a number of ways. Notable among these ways are borrowing, code-switching/code-mixing, interference, negative or positive transfer and so on. Borrowing essentially involves the use of lexical items in the languages in question. But it must be noted that more often than not, it is the more prestigious of the languages (usually a foreign language) that has its vocabularies borrowed by the second language, which is almost invariably an underdog in terms of prestige.

These terms are used to describe the means of communication which involves a speaker alternating between one language and the other in communicating events. In other words, somebody who code-switches uses two languages (interlingua) or dialects (intra-lingua) interchangeably in a single communication. A communication which may involve a native tongue and a foreign language or two foreign languages or dialects of the same language can be initiated with one of the languages/dialects, and be concluded in other, e.g. starting a discussion in Yoruba and concluding it in English or vice versa.

Code-switching can be discussed from two different perspectives: the “functional type” perspective and the “formal type” perspective. The functional type of code-switching is divided into the *conversational*, *situational*, and *metaphorical*. In conversational code-switching the same speech act is involved, that is, the bi or trilingual is involved in the discussion of a particular topic depending on the number of languages being code-mixed. Such an individual may also be involved in a casual talk; and in an attempt to carry out the communication, the bilingual employs items from two different languages and tie them together by syntactic and semantic relations. Another characteristic of this switching is that participants are often unconscious of which language they are using at a point in time during the discussion. For instance if Hausa and Igbo are switched in a conversation, the co-participants may not be aware of who actually triggers the switch from one language to the other. The speakers are mainly concerned with the message content of the conversation and the mode of such conversation is always very difficult to recall in its entirety. Conversational code-switching is patterned much the same way as if it were following the grammatical rule for a single language. Thus, a bilingual who does not understand the structure of the language in a code-switching event may find it difficult to switch accurately. In other words, an understanding of the syntactic structure of the languages involved is a necessary prerequisite for an individual to be able to code-switch efficiently.

In situational code-switching two different languages are assigned to two or more different situations; the setting, activity and participants in such situations remain the same. An individual may have knowledge of all the languages associated with different situations; however, conversation etiquette required the use of only one language at a time. Violation of the code of etiquette may invoke unintended reactions from others in that speech community. For instance, in an English lecture classroom where all the participants are bilingual in English and Igbo, Yoruba and Hausa, it would be out of place for the teacher or anyone of the students to use their native language whenever they are given a point that will benefit the rest of the class. The culture of the classroom setting demands that English must be used all the time.

In metaphorical code-switching, the situational factors such as setting, activity and participants remain the same as in situational code-switching. However, the two languages in switching serve as a metaphor representing a different situation. This may be due to a change of subject or new set of role relations set up. For instance, a visitor to a government establishment may discover that a public servant with whom he is to interact comes from the same clan with him. He thus plays down the use of English, the official language of the office and uses his mother tongue for the exchange of pleasantries, before coming back to English to transact the business he came for.

The formal type of code-switching refers to the linguistic switching from one language to the other and comes in three sub-types. They are:

1. **Code change** – This refers to a complete change from one language to another in a communication. This gives the impression that the utterance being produced is neither wholly in language 'A' or 'B'. There is instead a blend of the two codes of communication involved in the fusion of languages in a communicative process. An inter-sentential code change realizes a switch that takes place across sentences. For instance:

Sanjo was at the party *onyere anyi nmaya*. After that, he introduced us to the celebrities *Obi toro ya n to*. [The switch is at the end of each sentence and we have a total change from one language to the other, i.e. English and Igbo].

2. **Intra-sentential code change.** This is the change which takes place within a sentence at major constituent boundaries such as noun phrases, verb phrases, or clauses e.g.

Badejo *kàn fún mí ní* part of the money *tí ó je mí* and said *ìyókù dí* next time. (Badejo gave me part of the money he owed me and promised to pay the rest next time)

3. **Code-mixing,** which is the third sub-type refers to a situation whereby two languages are used in a single sentence within major and minor constituent boundaries e.g.

*Àwon girls yen ló dè máa n* insult *àwon boys* (It is those girls that always insult the boys).

Code-switching and code-mixing are so much interrelated that the latter may trigger the former. It is always very difficult to separate the two. Indeed a speaker is not conscious of the fact that he is code mixing or code switching. It is a linguist that may distinguish the two in a given utterance. Code mixing or language juxtaposition is defined in this study as a deliberate combination of two or, in some occasions, three languages in the melodic line of a vocal music. Here, the language in which the song is composed remains as the anchor on which words, phrases or sentences from other languages are attached. It is very instructive and according to Olatunji (2001) for the effective performance of a song of this nature one should be at least bi-lingual. This means that one should have a good knowledge of one's mother tongue (in this case Yoruba) and the English language.

In their recent study of the use of code-switching in Nigerian hip-hop music, Babalola and Taiwo (2009: 3) note that:

code-switching In naturally occurring conversation is different from code-switching in music. It is a deliberate style used by the artist who would have prepared and reflected upon the lyrics before the release of the songs. Artists are conscious of the possibility that their words may be received by people outside their immediate context of language use.

Though their focus in their data analysis is on Nigerian hip-hop artists, their conclusion as noted below is very significant for the present study:

With this new wave of code-switching Nigerian musicians are stabilising unique identities for themselves and their music. As their music gains more fans at home, the continued global influence of the Yoruba language (particularly in the United States, Britain and Germany) has also made a positive impact on Nigerian hip-hop music, and this has encouraged hip-hopppers to improve in their creative efforts at blending the languages in their music.

For the purpose of this study the performance of translation of a song from its original language of composition to another is excluded. The reason behind this is that each version (either the original or translated version) can be sung independently. And this will definitely betray the concept of code mixing being portrayed in this study.

### *Yoruba Gospel Music*

Igbo:	Kpo ya Chukwu no ga za Kpo ya Chukwu no ga za gi ekpere Messaih onye obi oma Kpo ya Chukwu no ga za
Yoruba:	Ke pe Baba yoo si gbo Ke pe Baba yoo da o lohun Alagbawi eda Ke pe Baba yoo si gbo
Meaning:	Call on the "Father" (Jesus) He will hear Call on the Father he will answer He is the solicitor for his creatures Call on the Father He will hear
Or:	
Yoruba:	Gbogbo enyan n so pe o dara O dara Jehovah, O dara Gbogbo eniyan ni so pe o dara O dara Jehovah, O dara.
Igbo:	Mmadu nile nasi Ebube Ebube Jehovah mmara nma

Mmadu nile nasi Ebube  
Ebube Jehovah mmara nma.

Meaning:           Everybody testifies, you are good  
                          You are good Jehovah, you are good  
                          Everybody testifies you are good  
                          You are good Jehovah you are good.

It is in the premises of the formal type of code-switching, as explained above, that this paper looks at the use of code-switching in Yoruba Gospel and Islamized music. This is because there is always a blend between the three codes of communication involved in the fusion of languages in the performance of the music. Be that as it may, we need to state that except in few occasions, the anchor language of most songs composed by musicians of the musical genres in this study is Yoruba. It is upon this language that words, phrases or sentences in English and or other language(s) employed are premised. For example:

Oju ogun lobinrin wa, a fi k'Olohun sowa...  
Mama aburo e ku ewu, *congratulations* mo ki i yin...  
Biyawo bimo tan won a pe, ki lo bi...?  
*Number one* lokunrin wa, *number eight* ma lobinrin

In the above excerpt, the switch is both inter and intra-sentential but the communication is lucid and self-explanatory to an average Yoruba person either Muslim or non-Muslim. Other examples of this category run thus:

Jesu loba  
The Great I am  
The one that is more than enough  
My everything  
My all in all  
I will lift to praise your name  
*Gbogbo aye e wa bami gbe ga*) 4 times  
You are the everlasting God  
Who reigns over all the earth  
  
*Ogo ati iyin laso ibora re*  
*Mo fi gbogbo o?kàn mi gbé o ga.*

Or:

*Jesu, Oluwa mi o,  
I don't wana sise*

*Baba ma je n sise*

All the above listed are lyrics sung during the time of Praise and Worship in the church. One main feature or attribute of this type of songs is its short duration. Therefore, it is sung over and over before changing to another song. Another set of songs are those of longer duration.

Chorus: Ko S'oba bii re  
Ko si ko si  
Ko s'oba bii re  
Ko si ko si  
Laye yi ati lorun  
Ko s'oba bii re.

Lead Singer: Your love is so great  
You are merciful and gracious  
You redeemed my soul  
From every destruction  
I will sing your praise  
I will dance and lift you high  
You mean so much to me, Jesus  
No one like you

Or:

Ko soba bii re  
Ko si Baba bii re  
Ko ma s'Olorun bii re,  
Igwe (x4 times)  
E bami gb'Oluwa to bi  
Oba nla oba to ga  
E gb'Olorun tobi  
Edumare oba to ga.  
Igwe (x4 times)  
Eze ndi Eze  
Idi egwu  
Onye na bi a ozo

Idi egwu  
 Onye di ka gi  
 Onye di ka Chukwu  
 Omalicha...

However, a few others are anchored in English language upon which Yoruba is attached. These include:

We just want to thank you, Jesus  
 Thank you Jesus, thank you Jesus  
 Thank you ) 2ce  
*Àwa mà dúpé oore ànà*

*Oore òni, oore re lójójúmó) 2ce*  
*Oore re lójó gbogbo.*

Or:

Forget about yourself  
 Let us praise the Lord  
 Forget about yourself  
 Let us worship the Lord...  
 We call Him *Kábíyèsí*  
*Oba tó joba lo...*

### Yoruba Islamized Music

Each of the songs in this category features either bi- or tri-lingualism in its rendition. Yoruba Muslims are trilingual. Through their mother tongue (Yoruba), the language of their faith (Arabic) and English language which is the official language in Nigeria. The following lyrics serve as examples.

*Walahitalahi mo sori ire (2ce)*  
*There is no other God, a f'Olohun*  
*Astagafurulahi mo n bebe, eni l'Olohun can never be ashamed*  
*Mimo l'Olohun, Warasululai...*

Or:

Ayeloyun mo gboro de o oro lomo leti nje  
 Eni ba leti ko wa gbo o, ki won wa gba *lecture* orin  
*Elephant* ibikan, eera ibomiran ni...

Or:

Aditu nla loro Re o Oluwa mi

Odada ni O Oba to dale aye  
*Yarobi, mercy fun mi, saanu mi, you are my creator o*

Or:

Nibo la n lo nile yi o ko ye ni to ...  
*Education per excellence ko si mo*  
*Social etiquette iye ti fori son pon*  
 Obi to fe *good education* f'awon omo,  
 A fi ko mu lo *private school* ko le yege,  
 Atunse lawa n fe lori oro wa.

Or:

*Laila, lailaa, ilala laila, Uwa laila, ilala laila...*  
 Kii toogbe debi ti yo sun, Ajoke aye Olohun ma lo nje,  
 Asake orun, *my protector, security* Olohun ma ni mo n toro  
*Latekinatu niura makiri*, mase ja tanmoo ore Oba nla  
 Toba nbe Olohun oba ti ko ba gbo, adura yen nibi to n gba si  
*Continue* lati ma be Olohun *Taala o*

The examples of songs cited above are not only reflection of language mix but also of culture mix. Language does not exist in a vacuum. It reflects the culture of which values and mores it extols. It is a vehicle by which culture is identified in all its ramifications. Music's communication power depends on the language of the people or society use to relate in the most intimate manner to their world-view and life experiences. As an institution music therefore co-exists with other social institutions including the language of the people.

Bi- or Tri-lingualism is therefore a reflection of more than one culture existing in a society: the self culture, other local cultures and alien cultures. Most often, this practice not only enhances international relations, it also enhances internal development. Music has been found to be a veritable tool for the anchoring of such relations and developments.

### Conclusion

This paper has looked into the choice of language and the relevance of bi- and tri-lingualism in the performance of contemporary Yoruba Christian Gospel and Islamized music. The musical genres of our discourse reveals that the use of more than one language in their renditions is a reflection of the existence of more than one culture among the contemporary Yoruba. The peaceful co-existence and long duration of these cultures among the people have made many of them bi- or tri-lingual. The effect of this (bi- or tri-lingualism) is mostly felt in the music of the two

religions (Islam and Christianity) that are the basis for the entrenchment of the foreign cultures among the people.

It is established *inter-alia* that the blend of the three cultures (the traditional, Islamic and Christian) as reflected in the creative artistic code mixing and code switching during musical performance. This has not only enhanced relationships among the Yoruba, the Saudi Arabians and Westerners. This cross-cultural contact has also enhanced the professionalism and performance of the musicians of these two religious genres discussed.

In the final analysis, music (like language) has been portrayed in this paper as capable of promoting international relationship, religious and national identities (without subverting one for the other), stylistic innovations, interdisciplinary research and of course cross-cultural understanding.

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