

DISSERTATION ABSTRACT

Doctor of Ministry
Emphasis in Mission

Adventist University of Africa

Theological Seminary

Title: ACCEPTABLE USE OF MUSICAL INSTRUMENTS IN WORSHIP
IN OSUN CONFERENCE OF THE SEVENTH-DAY ADVENTIST
CHURCH, NIGERIA

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Problem

There is division in the church among the clergy and the laity on the acceptable use of musical instrument in worship. A group agrees that hymns should be used mainly in the church. Another group is of the opinion that hymns and choruses accompanied with musical instruments should be allowed. In a church where the pastor is not favourably disposed to the use of musical instruments in worship, even if the whole congregation likes it, the wish of the pastor typically upholds. In such a church, there is disunity. The members are not allowed to worship their creator as they deemed fit because the pastor is asserting his authority. When the members are determined to have their wish carried out, confusion becomes inevitable. This project therefore, was set to develop, implement and educate members on the biblical

principles concerning musical instruments in worship. Also, to train members as skilful instrumentalists.

Method

The quantitative method of research was used. Questionnaires were administered in the four churches in Ayetoro district of the Seventh-day Adventist Church, in Osun Conference, Nigeria. The result of the findings led to the design of the intervention. Sermons were preached on the acceptable use of musical instruments in worship. Interested candidates were encouraged to enlist for musical instruments training. Participants were gathered at the Alaafia Church every Sabbath after worship for training.

Results

At the end of the intervention program it was evident that instrumentation in worship had improved. The church service was reported to be more engaging. The hymns and choir specials have been transformed. The training continues in order to keep improving the instrumentalists and allow other who are interested to join.

Conclusion

As shown by the research, training church members to serve as church instrumentalists can be of immense advantage to the church. Musicians who were trained as a part of this intervention, appear to be committed and dedicated to service in the church. This benefits the church and music functions as an integral aspect of the worship.

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NIGERIA

A dissertation

presented in partial fulfillment
of the requirements for the degree
Doctor of Ministry

by

Samuel Olukayode Oyalabu

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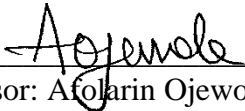
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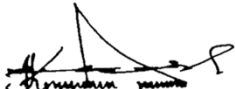
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Dedicated to

The Creator God Who alone is worthy to be worshipped

My beloved wife, Grace Idowu Oyalabu

My Children, Tosin, Toyin & Tobi Oyalabu

My late father, Isaac Olayiwola Oyalabu

My mother, Julianah Oyalabu

My music teachers, Pastor Uzoma Erundu, Mr. Amos Fasola & Kunle Sax

All my students and

Seventh-day Adventist Church instrumentalists worldwide

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CHAPTER 1

INTRODUCTION

The major reason for the existence of human beings is to worship God in truth and in Spirit. Knowing how to worship God is a task that every God- fearing person or group of persons should endeavour to seek earnestly. God should be worshipped in an atmosphere full of peace, without confusion or agitation. All the worshippers are to be in one accord as they worship the Creator.

Thus, this project seeks consider the acceptable use of musical instruments in worship in Osun Conference of Seventh-day Adventist Church, Nigeria.

Statement of Problem

Acceptability of musical instrument at worship services constitutes a major problem among the clergy and the laity in Osun Conference of Seventh-day Adventist Church. At the West Nigeria Conference Constituency held in the year 1982, a law was passed, which could be termed, “percussion instrument prohibition act,” which forbids the use of percussion instrument in worship on the Sabbath day. The reason given for the enactment was intemperance at the usage of percussion instruments in worship.

The report of the constituency given by the delegates generated a lot of problems, especially in the indigenous churches where the choir music rests solely on percussion instruments. The unavailability of the keyboard, coupled with lack of technical knowhow make the keyboard of no effect in some of those churches.

The churches were indifferent to the reason given. The notable indigenous churches that reacted then were: Sao, Omu-Aran, Osi, Arandun, and Rore, in Kwara State; Ipoti, Otun and Ikun in Ekiti State; and Oke-Ila Orangun in Osun State among others. The youth in Sao, challenged the premise on which the order against the use of instrument was passed, like youths and adults in other places. They gave a poser: “Is it biblical?” Sao youth stood on what the church was known for “Sola Scriptura”, the Bible and the Bible alone, as a guide for the actions.

The crisis became full blown in 1984 when Sao church became divided into two. The elders willing to enforce the law were worshipping inside the church and the youth, who were unwilling to abide, under the tree outside the church. It went on for about six weeks before a peace treaty was called, to save the church from further embarrassment.

Statement of the Purpose

The purpose of this dissertation was to develop, implement and evaluate a program to educate members on the biblical principles concerning musical instruments in worship. It also was designed to train those interested in the handling of musical instruments in worship. Above all, its purpose was to establish a team of skilful instrumentalist to minister in worship, as an example to other Seventh-day Adventist Churches within and outside Osun Conference.

Justification

The justifications for this work are as follows:

There is notable disagreement among the pastors to the type of music in service constitutes lack of direction to the church. The laity is also divided along the various camps of the clergy on the issue of acceptability of musical instruments in

worship, thus there is disunity in the church. The various camps created affect the free flow of the aura of the Holy Spirit that is expected at service.

The controversy on the acceptability of musical instrument in service may be due to lack of biblical understanding of the subject matter or the fear of been labelled, “being like others.” Ellen G .White admonished that, we should “let the talent of singing be brought into the work. The use of musical instruments is not at all objectionable. These were used in religious services in ancient times. The worshippers praised God upon the harp and cymbal, and music should have its place in our services. It will add to the interest.”¹

These are the reasons among others for writing this dissertation and implementing it in Seventh-day Adventist Church Alaafia, Osogbo District, Osun Conference, Nigeria.

Delimitation

This project cannot cover the entire Osun Conference of Seventh-day Adventist Church in Nigeria because of the time and the availability of personnel to work with. Moreover, the facilitator cannot effectively monitor the progress made by the learners at worship to correct the ministration and make meaningful contribution.

In order to have more concentration, effective input, and a worthwhile output, the project is delimited to Seventh-day Adventist Church Alaafia, Ayetoro District, Osogbo, Osun State, Nigeria. Participants from other churches in the district were asked to congregate at the chosen venue at the appointed time.

¹Ellen G. White, *Evangelism*, Complete Published Ellen G. White Writings {CD ROM} (Silver Spring, MD: Ellen G. White Estate, 1999), 151.

Description of Dissertation Process

The dissertation process starts with establishing the biblical foundation of the use of musical instrument in worship. The biblical/theological foundation of the subject matter is explored. The Spirit of Prophecy books are also considered, while not leaving out other literature. The dissertation process proceeds by obtaining permission to conduct the research. The permission from Osun Conference of the Seventh-day Adventist Church was first sought, while that of the local church, SDA Church, Alaafia, followed.

The aim and the objective of the research were explained to the local church. Questionnaires were administered in the four churches in the district. Members of the church cutting across different age groups and gender were involved. The outcome of the research determined the intervention. There were seminars on the acceptable use of musical instrument in worship. There were training sessions for those willing to learn musical instruments. Invitation was extended to those who were willing to learn musical instrument for church ministration. The days of meeting was announced. Those interested got prepared, making the days free for practice. Each determined the type of instruments to be learnt. It was expected that the joy of learning brought forth the required commitment and dedication.

Finally, the report was written, and recommendation submitted to the local church and the conference.

Chapter one of the study identified the problem, gave the description of ministry context, stated the problem, the purpose and justification, delimited the work, presented the description of the dissertation process and the expectations. Chapter two dealt with the biblical-theological foundation of musical instruments in worship. Also, the spirit of prophecy books was considered.

Chapter three looked into Seventh-day Adventist literatures on musical instruments in worship. Books from other Christian groups were also considered. Chapter four of the study presented the strategy design and presentation. The project setting was made known, the history of Seventh-day Adventist Church was presented, the research methodology and procedure considered with the program development. Chapter five looked into project narration, considered how the project came to mind, the concerns and intentions with implementation narration. Chapter six gave the final evaluation, summary, conclusion and the recommendations.

Expectations

At the end of this project, it was expected that:

1. Both the clergy and the laity were educated on what the Bible and the Spirit of Prophecy teaches on the use of musical instruments in worship.
2. The disagreement among pastors to the type of music to be employed in service was laid to rest.
3. The division among the laity along the various camps of the clergy on the issue of acceptable use of musical instrument in worship was over.
4. There was unity in the church on the issue of the use of musical instruments in worship. Thus, the influence of the Holy Spirit was more felt.
5. There were more skilled hands on the musical instruments at service.
6. Those trained were able to train others.
7. Alaafia church engages no longer the services of non-members as skilful instrumentalists.

CHAPTER 2

BIBLICAL-THEOLOGICAL FOUNDATION FOR THE USE OF MUSICAL INSTRUMENTS IN WORSHIP

This chapter looked into the biblical-theological foundation of musical instruments in worship. In order to promulgate a theology on the use of musical instruments in worship, there was need to explore the contents of the scriptures on the subject matter; because, “Our ministry could end up doing more harm than good if we fail to understand the scriptures”¹

The shape and character of our ministry is based on our theology². Theology was thus defined as “how we move from the text of Scripture to how we should live our lives today.”³ Whenever there is gathering in His presence, our song, our prayer, and practice should come from the Bible. In this trend, Scripture should direct the manner of music in worship. “Biblical theology is how we go about the task of reading the Word and ensuring that its God’s Word rather than our words that are shaping people’s lives.”⁴

Thus, the Bible was brought to shape our lives as a church as the Biblical Theological Foundation of instrumental music in worship was established. “Seventh-

¹Michael Lawrence, *Biblical Theology in the Life of the Church: A Guide for Ministry* (Wheaton, IL: Crossway, 2010), 11.

²Kelvin Okey Onongha, *Pentecostalism in Nigeria Phenomenon, Prospects, and Problems to Mainline Churches* (Nigeria: Ogun State; Babcock Consulting, 2011), 2.

³Lawrence, *Biblical Theology in the Life of the Church*, 14.

⁴Ibid.

day Adventists are distinguished first and above everything by their theology.”⁵This work looked at musical instruments in worship in the Bible, considering: worship, the Pentateuch, function of music in the Old Testament, the Levites and musical instruments, God’s Disposition to Musical Instruments, the Psalms, the New Testament; Spirit of prophecy: God’s disposition, the school of the prophets, ancient times, Sabbath worship, choir and congregation singing and New Jerusalem.

Worship

“Mission is not the ultimate goal of the church. Worship is. Missions exist because worship doesn’t. Worship is ultimate, not missions, because God is ultimate, not man.”⁶At the second coming of Christ, when the redeemed of the Lord shall come together, then missions shall be no more “but worship abides forever.”⁷ Worship, is generally a form of “*shacha*”, that is Hebrew, which means “to bow down” and “to worship”. In Greek, it is generally “*Latreuo*”, which means “to serve”, “especially with respect to the outward form of worship.”⁸ Also the word “*proskuneo*,” in Greek, in respect to worship, means “to do obeisance,” to prostrate oneself,” and “to reverence”.

Thus, worship is “the attitude of humility, reverence, honor, devotion, and adoration that properly mark the relationship of created beings to their Creator,

⁵“Harp and Flute,” [Genesis 4:16-21], *SDABC*, rev., ed. ed. Francis D. Nichol (Washington, DC: Review and Herald, 1978),1.

⁶John Piper, “Let the Nations Be Glad!” in *Perspectives on the World Christian Movement A Reader*, ed. Winter D. Ralph and Steven C. Hawthorne, 4th ed. (California: William Carey Library, 2009).

⁷*Ibid.*

⁸“Worship,” *Seventh-day Adventist Bible Commentary (SDABC)*, rev. ed., ed. Horn H. Siegfried (Washington, DC: Review and Herald, 1979), 8.

especially in His presence.”⁹The only one worthy of worship is the Creator God. He commanded, “And God spoke all these words, saying: "I am the Lord your God, who brought you out of the land of Egypt, out of the house of bondage. ‘You shall have no other gods before Me (Exod. 20:1-3).” Worship has to do with the first commandment of God. God is interested in where He is worshiped, that is why He said let them make me a sanctuary that I may dwell among them (Exodus 25:8). The sanctuary is reckoned as the dwelling place of God. His reign will forever be established. This was stated emphatically in the Bible: “You will bring them in and plant them in the mountain of Your inheritance, In the place, O Lord, which You have made for Your own dwelling, The sanctuary, O Lord, which Your hands have established. The Lord shall reign forever and ever.” (Exodus 15:17-18)

Worship is of utmost importance to God. He demonstrated it in the case against Egypt. Israel was to start as a nation to demonstrate how God will be worshipped but Pharaoh became a hindrance. God killed the first born of the Egyptians to deliver His own first born (Exodus 4:23/12:29-31). God is to be worshipped in the beauty of His holiness (1Chron. 16:29). The manner of worship is to be directed by the Priest (2Kings 17:28). In the first covenant God gave regulations as to how He should be worshipped (Heb. 9:1). In order for worship to be acceptable to God it must be in accordance to His dictates. Any worship based on man’s reasoning is not acceptable before God. It is written, “And in vain they worship Me, Teaching as doctrines the commandments of men (Matt. 15:9).

It was buttressed again in His word:

Therefore the Lord said: "Inasmuch as these people draw near with their mouths And honour Me with their lips, But have removed their hearts far from

⁹“Worship,” *Seventh-day Adventist Bible Commentary (SDABC)*, rev. ed., ed. Horn H. Siegfried (Washington, DC: Review and Heralds, 1979), 8.

Me, And their fear toward Me is taught by the commandment of men,
Therefore, behold, I will again do a marvellous work Among this people, A
marvellous work and a wonder; For the wisdom of their wise men shall perish,
And the understanding of their prudent men shall be hidden (Isaiah 29:13, 14).

More importantly, God is to be worshipped with gladness in singing joyful songs
(Psalms 100:2).

The Pentateuch

In the first book of the Pentateuch, which is the first book of the Bible, the origin of music is cited. The origin of musical instruments is traced to the antediluvian period of biblical world history. When Cain left the presence of God, he settled in the land of Nod, which was east of Eden (Gen. 4:16). His wife gave birth to Enoch. Along the lineage came Lamech who married two wives. Adah, one of the two gave birth to Jabal and Jubal, known as the “father of all those who play the harp and flute.” The name Jubal means “joyful sound.”¹⁰

The history of musical instruments is almost as old as the history of the world. Not much could be said about the instruments of music at the antediluvian period, but Ellen G. White made it clear that much was the works of arts that was lost to the flood than we boast about in our today’s world. She asserted that both human skills and inventions were destroyed by the flood.¹¹

Since, it is not possible to bring back what has been lost in the flood, this project concentrated on what is available. Jubal the son of Adah to Lamech in the lineage of Cain was the father of all those who play the harp and flute. The Hebrew

¹⁰“Jubal” [Genesis 4:16-21], *Seventh-day Adventist Bible Commentary*, rev., ed. Francis D. Nichol (WA, DC; Review & Heralds, 1978), 1:243.

¹¹Ellen G. White, *Conflict and Courage*, Complete Published Ellen G. White Writings [CD ROM] (Silver Spring, MD: Ellen White Estate, 1991), Chapter 28.

word for Harp is *kinnor*. It is the world's first musical instrument. It is mentioned 42 times in the Old Testament.¹²

In Exodus, after Israel was delivered from the Egyptians at the Red Sea, Moses and all the children of Israel sang unto the Lord. Miriam, the prophetess took the timbrel and all the women went after her singing and with dances. "And Miriam answered them, sing ye unto the LORD, for he triumphed gloriously; the horse and his rider hath He thrown into the sea" (Exodus 15:21).

The instrument in the hand of Miriam is designated in Modern Hebrew and Arabic as hand drum. The hand of the player usually beats it. It is played by women in the Bible but at times by men. In the Old Testament the use was more for praise and merrymaking; the instrument was employed to accentuate the beat.¹³

The issue of dance is mentioned with the instrument. The use of dance is contrary to Western ideas of decorum in religious ceremonies, but has ever been acceptable to the Oriental mind and sentiment. "The dancing of Bible times was an outward expressing of holy joy, entered into in the same spirit as songs of praise or prayers of thanksgiving. It was distinctly an act of worship, and God accepted it as such."¹⁴ In ancient time dancing was an integral part of worship ritual.¹⁵

To the Western world, dancing has no place in their religious ritual. But to the Orientals it is a welcomed phenomenon. Will the Orientals now do away with what their culture permits in worship because it is not acceptable to the Western? No.

¹²Ellen G. White, *Conflict and Courage*, Complete Published Ellen G. White Writings [CD ROM] (Silver Spring, MD: Ellen White Estate, 1991), Chapter 28.

¹³"Took a timbrel" [Exodus 15:21], *SDABC*, rev., ed. Ed. Francis D. Nichol (Washington, DC: Review and Herald, 1978), 1:572.

¹⁴*Ibid.*

¹⁵*Ibid.*

Cultural differences should be noted in a cross cultural world. No culture is superior to another. Adherents of religion at every place must follow the Bible as much as possible, and not look inferior to other culture, or be unduly influenced by outside culture.

Functions of Music in the Old Testament

Music serves many functions in the Old Testament. The interaction of the prophets concerning music in worship is made more explicit in Jehoram saga. After the death of Ahab, his son Jehoram took over as king. The king of Moab rebelled against Jehoram. The king of Israel, Judah, and Edom went together against Moab. There was need to consult with the Lord at the request of the King of Judah. Elisha the prophet was visited:

And Elisha said, As the Lord of hosts liveth, before whom I stand, surely, were it not that I regard the presence of Jehoshaphat the king of Judah, I would not look toward thee, nor see thee. But now bring me a minstrel. And it came to pass, when the minstrel played, that the hand of the Lord came upon him. And He said, Thus said the Lord, make this valley full of ditches. ¹⁶(2 kings 3:14, 15)

The power of music in quieting the spirit and elevating the mind has been valued throughout the ages and in all parts of the world. “There are few means more effective for lifting the soul above the things of earth and into the atmosphere of heaven than appropriate music.”¹⁷ Music is said to have the power to quicken thought, banish gloom, promote courage, subdue ruffled spirits, and create an atmosphere of peace, joy, and hope. In the case of Elisha above, the effect of music in lifting the soul above the things of the earth into the atmosphere of heaven was clearly demonstrated.

¹⁶“Came upon him” [2 Kings 3:15], *SDABC*, 2:862.

¹⁷*Ibid.*

God's people do not realise as they should the value of music to help relieve them from weariness, to drive away the influence of evil angels, or to lift the soul above care, doubt, anger, bitterness, and fear. More singing of sacred songs in the home or the school would draw God's children closer to one another and nearer to God.¹⁸ It is expected of the people of God to accord music the required value in order to get the maximum benefit it could offer. The value placed on a thing is a function of the attention and thus the benefit.

Another explicit usage of instrumental music by the prophets is found the account of Saul and the prophets (1 Samuel 10:5). Here Saul met a company of prophets coming down from the high place with a psaltery; and a tabret, and a pipe, and a harp. It is suggested that the band of prophet were making use of the sacred music and song to refresh their minds concerning past providences of God. "This seems to have been one of the methods instituted by Samuel as a part of the curriculum of the schools he established, to refine and spiritualize their mind."¹⁹

The prophets of old made use of sacred music. They knew the importance of music in the prophetic office. It made for effectiveness in their duty as prophet. This is something to be emulated. If the footsteps of the prophets of old were followed, hearing from God will be made easier. Sacred music was accorded its right place and the effect was tremendous.

Instruments of music were used, as a weapon of war, to pull down the wall of Jericho (Josh. 6:1-21). God commanded Joshua to march round the wall with all the men of war and seven priests bearing seven trumpets of rams' horns before the ark. They marched round once a day for six days. On the seventh day, they marched

¹⁸"Came upon him" [2 Kings 3:15], *SDABC*, 2:862.

¹⁹"A company of prophets" [1 Samuel 10:5], *SDABC*, 2:494.

round seven times. The priests made a long blast, all the people shouted with a great shout, and the wall of Jericho fell down flat. God used instruments of music to defeat the enemy. The connection between the falling of the wall and the blowing of the trumpets assisted by the great shout of the people remains a mystery. Joshua followed God's directive and he obtained the required result.

Another instance of the function of music in the Old Testament was the account of David and King Saul (1Sam 16:14-23). Due to Saul's disobedience against God's command, he was rejected as king. The Spirit of God departed from him. Evil spirit possessed him. Saul was advised to get a skilful musician to play when he is afflicted by the evil spirit. One of the young men in Saul's court declared: "Behold, I have seen a son of Jesse the Bethlehemite who is skilful in playing, a man of valour, a man of war, prudent in speech, and a man of good presence; and the LORD is with him" (1 Sam 16:18). Saul sent for David who became Saul's armour bearer. "And whenever the evil spirit from God was upon Saul, David took the lyre and played it with his hand; so Saul was refreshed, and was well, and the evil spirit departed from him"(1 Sam 16:23).

The Levites and Musical Instruments

God elected the Levites to oversee the temple ministrations. They were not to be numbered among the children of Israel. God appointed them over the tabernacle of the testimony: to set it up, to take it down, to carry it and all its furnishings, to tend it and to encamp around it (Num 1:48-51). King David followed the Lord's command concerning the Levites in the arrangements for the Temple service. He chose twenty-four thousand out of the thirty-eight thousand men numbered of the Levites that were above thirty years of age to have charge in the work of the house of Lord. Of them, "six thousand shall be the officers and judges, four thousand gatekeepers, and four

thousand shall offer praises to the LORD with the instruments which I have made for praise” (1 Chron 23:1-5). They are meant to stand every morning , evening, and whenever burnt offerings are offered to the LORD on Sabbaths, new moons, and feast days, thanking and praising the LORD, “according to the number required of them, continually before the LORD” (1 Chron 23:30-31).

From the above account, it is evident that the work of musical ministration before God is not just for whosoever but someone dedicated to serve. It is also clear that no day was left out without the use of musical instruments before the LORD, including the Sabbath.

God’s Disposition to Musical Instruments

Worship is about God and not man. The congregation is to worship God according to His disposition. The Bible is the main source to know the heart of God. God’s disposition to the use of musical instruments in His presence was demonstrated at the occasion when King Solomon brought the Ark of the Covenant of the LORD into the temple.

After King Solomon has completed the temple, he brought in all the materials dedicated to it by King David, his father. In the seventh month, he decided to move the Ark of Covenant to its place in the Temple. Solomon assembled all the people of Israel. The priests and the Levites sanctified themselves. They took the Ark, the tabernacle of meeting and all the holy furnishing that were in the tabernacle and moved them into the temple.

On that day, there was a great sacrifice, of which uncountable sheep and oxen were slaughtered. The priests set the Ark of the Covenant in its right place in the Most Holy place under the wings of the cherubim. Then they came out.

The Levites, who were the singers, were already positioned at the east end of the alter, in their white linen, with “cymbals stringed instruments and harps, and with them one hundred and twenty priests sounding with trumpets –indeed it came to pass, when the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the Lord, and when they lifted up their voice with the trumpets and cymbals and instruments of music, and praised the Lord,”(2 Chron 5:12,13) that, “the house of the Lord, was filled with a cloud, so that the priests could not continue ministering because of the cloud; for the glory of the Lord filled the house of God”(2Chron 5:14).God is favourably disposed to the use of musical instruments in His house, before His presence.

In the Psalms

The issue of music in worship is most established in Psalms. The English title given to the book of Psalms or Psalter is taken from the LXX title of the collection, *Psalmoi*, the plural of *psalmos*. It thus designates a song to be sung to the musical accompaniment of stringed instruments.²⁰ The Greek word *Psalmos* is the translation of the Hebrew word ‘*mizmor*’ which is a technical designation for many of the psalms. “The root of *mizmor* is *zamar*, which means “to sing with instrumental accompaniment, or simply “to sing” or “to Praise.” In the Hebrew Bible it is titled *Tehillim* meaning “praises” while in the rabbinical literature it is *SepherTehillim*, which means “book of praises.” *Tehillim* is derived from the root ‘halal’ “to praise.”

²⁰“The book of psalms introduction,” *SDABC*, 3:165.

Halal in English is Hallelujah.²¹ The present name is derived from the Latin Vulgate that followed the Septuagint.²²

The psalms are not the work of one person. A number of authors inspired by the Holy Spirit produced the collection: Ezra, Nehemiah, or some of the scribes immediately following their period brought the collection together in its final form. In the collection eight names appear on the superscriptions. These are the names of authors, contributors, compilers, musicians, or others associated with the composition, compilation, and use of the sacred lyrics. The names are David, Asaph, Korah, Moses, Heman, Ethan, Solomon and Jeduthun.²³

There have been arguments for and against David's authorship of the psalms, nevertheless, David emerged outstanding among the authors of the book. Twelve psalms carried the phrase "of Asaph", eleven with the phrase "for the sons of Korah," one psalm (Ps. 88) has two designation: "for the sons of Korah" and "Maschil of Heman the Ezrahite." One psalm is designated to "Maschil of Heman the Ezrahite." Two psalms (72, 127) in the titles have the phrase "for Solomon [*lishlomoh*]." One psalm is designated "A Prayer of Moses." There are also anonymous psalms carrying no superscription, about one third.

The Book of Psalms has its universal theme the restlessness of man in its diverse troubles and the relief that comes from God. The psalter provided material for both private prayer and public devotion. "It has served with equal satisfaction as the formal liturgy for the Hebrew Temple and synagogue, as the hymnbook of the

²¹"The book of psalms introduction," *SDABC*, 3:615.

²²"Introduction to the psalms," Harper Study Bible The Holy Bible, ed. Harold Lindsell (Canada: Zondervan Corporation, 1983), 769.

²³"The book of psalms introduction," *SDABC*, 3:616.

Christian Church, and as the prayer book of the solitary child of God, regardless of race or creed.”²⁴ It simply means that the psalms “were used liturgically in ancient times, just as they have been in the life of the church.”²⁵

In the Temple, the prominent part of worship was the singing, or chanting, of psalms by antiphonal choirs, or by the choir and the congregation in responsive style. The great feasts had selected psalms allotted to them: the Passover, (Ps. 113-118); Pentecost, Tabernacles and the Dedication, (Ps. 118); New Moon, (Ps. 81); and so on. “According to the Mishnah and the Talmud, a psalm was assigned to each day of the week, to be sung after the daily sacrifice when the drink offering is being poured.”²⁶

In essence, every day, a joyful noise was heard in the Temple. The psalms satisfy all moods of man. The discouraged, the aged, the despair, the sick, the sinner, the hopeful and the faithful among others are catered for in the psalms. “There are psalms in which the saint of God joins the vast assembly of worshippers in the great congregation, and, to the accompaniment of all manner of instruments, shout aloud the praise of God.”²⁷ It has never been a forbidden thing for people of God to come together praising God with all manner of instruments. Fifty-eight of the psalms bear the designation in Hebrew “*mitsmor*” and in Greek *psalmos*, which means a psalm, known to be “a lyric ode, or a song set to music; a sacred song accompanied with a musical instrument.”²⁸

²⁴“The book of psalms introduction,” *SDABC*, 3:619.

²⁵“Introduction to the psalms,” Harper Study Bible The Holy Bible ed. Harold Lindsell (Canada; Zondervan Corporation, 1983), 769.

²⁶“The book of psalms introduction,” *SDABC*, 3:619.

²⁷*Ibid.*

²⁸Easton's Bible Dictionary, PC Study Bible formatted electronic database, Copyright © 2003, 2006 Biblesoft, Inc.

The psalms went through many phases of development in the treatment of the great theme. The outcome brought forth statements of special importance which include:

Real religion is an intensely joyous experience, abounding in all manner of expression, requiring the consecration of all human values to the praise of God... Petition and thanksgiving should go hand in hand. Prayer and praise are partners. When the psalmist asks God for a blessing, he praises Him for the abundance of His blessings and thanks Him for the blessing as if it were already received.²⁹

On the psalms are superscriptions which designate the collections of the psalms, the types of the psalms, musical melodies, the instrumental accompaniment and the facts about authorship and occasion.³⁰ The Psalm 150 goes thus:

- 1 Praise the Lord! Praise God in His sanctuary; Praise Him in His mighty firmament!
- 2 Praise Him for His mighty acts; Praise Him according to His excellent greatness!
- 3 Praise Him with the sound of the trumpet; Praise Him with the lute and harp!
- 4 Praise Him with the timbrel and dance; Praise Him with stringed instruments and flutes!
- 5 Praise Him with loud cymbals; Praise Him with clashing cymbals!
- 6 Let everything that has breath praise the Lord. Praise the Lord!

The psalm starts with praise the Lord. Who is he to be praised? There is no other person worthy of our praise but the Creator God. Spurgeon wrote, "To give the least particle of his honour to another is shameful treason; to refuse to render it to him is heartless robbery."³¹ The devil wants to wrestle the praise and worship due to God with Him by seeking that man should worship the devil instead of God (Exod 20:1-3; Matt 4:10).

Where Should He Be Praised?

²⁹"The book of psalms introduction," *SDABC*, 3:619.

³⁰*Ibid.*

³¹Charles H. Spurgeon, *The Treasure of David*, vol. 3 (Peabody, MA: Hendrickson), 463.

“Praise the Lord! Praise God in His sanctuary; Praise Him in His mighty firmament!” He should be praised in His sanctuary: A place where God has chosen to meet with His people. Worship is about God. He has the final say as to what happens in His presence. God will not indulge lawlessness in His presence. He gives directives that could not be toiled with in His service. Nadab and Abihu the children of Aaron brought strange fire before Him in the desert of Sinai, they died (Numbers 3:4). Coming to His presence must be with all reverence.

Only what He permits should be done, and what He disapproves should not be allowed, so as not to incur His wrath. He is to be praised, worshiped in His sanctuary with all honour due unto Him as the almighty. It is not the best thing to come before the presence of God to misbehave so as not to incur His wrath, just like Ananias and Sapphira (Acts 5). In the presence of God is blessing and curse, it depends on what each one will choose. God is always delighted in blessing His people. Come before His presence with thanksgiving and praise, and then your blessings shall be bestowed. Why must He be praised?

Praise Him for His mighty acts; Praise Him according to His excellent greatness! Psalm 150:2 In this verse the reason for His praise is of two dimensions. Firstly, He is to be praised for His mighty acts; “for his mightiness (so the word is), for all the instances of his might, the power of his providence, the power of his grace, what he has done in the creation, government, and redemption of the world, for the children of men in general, for his own church and children in particular.”³²³³ Apart from the corporate acts of God mighty acts, individuals should praise Him for what

³²Matthew Henry, *Matthew Henry's Commentary on the Whole Bible*, PC Study Bible Formatted Electronic Database, Copyright © 2006 by Biblesoft, Inc. All Rights reserved.

³³“The book of psalms introduction,” *SDABC*, 3:619.

He has done in each one's life. What He has done in individual lives differs so much that the level of appreciation may differ at a point in time or at all times depending on what each one has experienced. Each one should not debar the other of his/her attitude of praise but all must be done in conformity with the decorum expected in His presence. No one is empowered by God to trample on the right of the other in praising God, his/her Father, in His house as allowed by God Himself.

The second reason for praising God in His presence, in the sanctuary is according to His excellent greatness, the glory and majesty of his being. It is "not that our praises can bear any proportion to God's greatness, for it is infinite, but, since he is greater than we can express or conceive, we must raise our conceptions and expressions to the highest degree we can attain to."³⁴

We must not be afraid of saying too much in the praises of God, as we often do in praising even great and good men. God is infinite so we cannot over praise Him. All we have to do is to praise Him as much as we know with all sincerity and it shall be acceptable before Him.³⁵ God is to be praised always by His creatures either for what He has done for an individual or an institution, or for whom He is.

How should He be praised?

- 3 Praise Him with the sound of the trumpet; Praise Him with the lute and harp!
- 4 Praise Him with the timbrel and dance; Praise Him with stringed instruments and flutes!
- 5 Praise Him with loud cymbals; Praise Him with clashing cymbals!

The Psalmist gave a list of instrument to be used in praising God in His sanctuary. The first on the list of the instruments was "trumpet". In Hebrew, the word

³⁴Matthew Henry, *Matthew Henry's Commentary on the Whole Bible*, PC Study Bible Formatted Electronic Database, Copyright © 2006 by Biblesoft, Inc., All Rights reserved.

³⁵Ibid.

is 'shophar', horn. The shophar was mentioned 72 times in the Old Testament. In the KJV it is translated 'cornet' four times, and 68 times as trumpet. God ordered Moses to construct 'two trumpets of silver' made of a whole piece. The Hebrew trumpets were used for alarm (Num. 10:9), and also in conjunction with the Temple music.³⁶ It is an instrument that must be noted. God Himself ordered Moses to construct the instrument. It was used in the Temple worship. The second set of instrument listed was lute and harp! The Hebrew word for harp is *kinnor*. It was referred to as the national instrument of the Hebrews.

Musical instrument was invented by Jubal (Gen. 4:21). It was used as an accompaniment to songs of cheerfulness as well as of praise to God (Gen 31:27; 1 Sam 16:23; 2 Chr. 20:28; Ps 33:2; 137:2). This is one of the instruments that will still be made use of in heaven as the church in heaven is represented as celebrating the triumphs of the Redeemed "harping with their harps" (Rev 14:2).³⁷ It is used in praising the Lord.

The praise of God should include 'the timbrel and dance'. The Hebrew word *toph* is translated eight times as "tabret", and nine times as "timbrel" in the KJV, and "tambourine" or "timbrel" in the RSV. It was actually a hand drum, according to experts in ancient musical instruments.³⁸ Miriam played this instrument after the victory at the Red Sea. The prophets whom Saul met after his anointing to the kingship played this instrument. On the occasion of the transfer of the ark from Kirjath-jearim to Jerusalem, David made use of this instrument in the orchestra that

³⁶"Trumpet" [Numbers 10:9], *SDABC*, 3:39-41.

³⁷"Harp" [Revelation 14:2], *Easton's Bible Dictionary*, PC Study Bible formatted electronic database, Copyright © 2003, 2006 Biblesoft, Inc., All rights reserved.

³⁸"Timbrel," [Exodus 15:20], *SDABC*, 3:30

played. The use of this instrument in singing praises to the Lord was encouraged by the Psalmist.³⁹

Another thing mentioned together with timbrel is dance. The timbrel usually was played by the women in accompanying their sacred dances.⁴⁰ Going by the account in Judges 21:19-21, dancing was part of the worship activities. The psalmist knew what he was talking about when he said praise Him with timbrel and dance. Dancing in the temple was not a new thing to the Hebrews.

Another set of instruments used in praising God includes stringed instruments and flutes. All stringed instruments that were available were called for in praising the Lord. In the Bible, the popular stringed instruments are harp, lyre, and zither among others.⁴¹ They are to be used in the praise of the Lord. The flute belongs to the wind instruments. It was used in praising the Lord.

The last set of instruments mentioned was “loud cymbals, and high sounding cymbals.” The Hebrew word translated cymbal is “*selselim*”. It is from the verb “*salal*”, which means to “clash,” “jingle,” and “tingle,” showing that the sound of the name suggests the sound which the instrument produces. There is the differentiation between the cymbals. The word “loud” is in Hebrew “*shema*” which means “clear”, while the word “high” is “*teru’ah*”, which means “harsh,” and “noisy.” These cymbals were “mentioned when the ark was brought to Jerusalem and frequently in connection with temple music.”⁴² If they were mentioned in the temple music, and

³⁹“Drum” *SDABC*, 3:30

⁴⁰Psalms 150:3-6, “The Means of Worship: Musical Instruments and Human Voices” *The Bible Exposition Commentary: Old Testament* © 2001-2004 by Warren W. Wiersbe. All rights reserved.

⁴¹“Stringed Instruments,” *SDABC*, 3:33-36.

⁴²“Cymbals,” *SDABC*, 3:30-31.

the temple was the presence of God, and the temple was not desecrated by the usage then, it should be introduced in church music.

The psalmist concluded the psalm by calling all that has breath to praise the Lord. He did not mention people by name as he did the musical instruments. Rather, “it is now generalized to "the totality of breath," i.e., all the beings who were endowed by God with the breath of life (Chayiygmish-mat), i.e., to all mankind.”⁴³

In the New Testament

Music is mentioned in different places in the New Testament, but “Ephesians’ 5 contains one of the very few explicit references in the New Testament to music in church gathering.”⁴⁴ “Singing to yourselves in Psalms and hymns and spiritual Songs, singing and making melody in your heart to the Lord” (Ephesians 5:19).

The distinctions among these three types of praise may be as follows: In general, the psalms were the Old Testament psalms sung to instrumental accomplishment; the hymns, praises to God, composed by the believers and sung by the whole group; while the spiritual songs or odes were of a more general and meditative nature, with or without accompaniment. Praise is the most important part of worship⁴⁵

There is room for instrumentally accomplished songs as well as those without accomplishment. There should be a time for hymns, there should be a time for meditative songs without accomplishment, and there should be a time for choruses accomplished with musical instruments. If that is well understood, then there is room for all. No one should endeavour to lord his/her disposition of any of the three on the others. Since the Bible has a place for all, everyone should be accommodated.

⁴³Keil and Delitzsch *Commentary on the Old Testament: New Updated Edition*, Electronic Database, Copyright © 1996 by Hendrickson Publishers, Inc., All rights reserved.

⁴⁴Christopher Hayward-Jubilee Music, *Worship and the Church*, www.jubilee-centre.org/music-worship-and-the-church, accessed 18/05/2016.

⁴⁵“Psalms and hymns and spiritual songs” [Ephesians 5:19], *SDABC*, 6:1035.

Much has been said about the Old Testament wherein the use of instrument in worship was more vivid above disputation, but this verse in Ephesians' made it known also that, the Christian church should follow the order laid down by the ancestors of faith. Therefore, the spirit of prophecy books was considered.

In the Spirit of Prophecy

Ellen G. White had a lot of clear and unambiguous statements on the issue of music in worship. Her contributions were considered under various sub headings:

Music Neglected by the Church

Despite the great power that music had for good, the church was accused of not making the most use of this branch of worship. The required effect that music should have in the minds of people present at worship was lost because the singing was done generally from impulse or to meet special cases. Many times the singers are left to themselves to blunder thereby eroding the beauty, pathos and power that should have been witnessed through the ministration.

Thus, there was the call to “let the voices be lifted in songs of praise and devotion”, calling to our aid, “if practicable, instrumental music, and let the glorious harmony ascend to God, an acceptable offering.”⁴⁶ When the voices are lifted up in praising God, and the rightful instrument of music added, it will be an acceptable offering before God. The essence of worship is God and not man. What is pleasing to Him is what should be done in worship.

⁴⁶Ellen G. White, *Gospel Workers*, Complete Published Ellen G. White Writings [CD ROM] (Silver Spring, MD: Ellen White Estate, 1991), 92.

God's Disposition to Music

God is positively disposed to music in worship because, "Music forms a part of God's worship in the courts above."⁴⁷ The church is admonished to endeavour in songs of praise, so as to be close to that which is done by the heavenly choirs. The pen of inspiration made it known that "Singing, as a part of religious service, is as much an act of worship as is prayer. The heart must feel the spirit of the song, to give it right expression."⁴⁸ She declared, "I am glad to hear the musical instruments that you have here. God wants us to have them. He wants us to praise him with heart and soul and voice, magnifying his name before the world"⁴⁹.

God wants us to have musical instruments in worship. Worship is about God and not man. He is the only one that can effectively dictate what should happen in His presence. God has the final say on worship, not man. God is positively disposed to the use of instrumental music in His service and before His presence.

Music in the School of the Prophets

Moses was the first to establish the school of the prophets. The curriculum was heaven sent. "The chief subjects of study in these schools were the law of God, with the instructions given to Moses, sacred history, sacred music, and poetry"⁵⁰. The products of the school displayed the fruit of the Spirit. They displayed sanctified knowledge. In the school, the grand object of all study was to learn the will of God,

⁴⁷Ellen G. White, *Christian Education*, Complete Published Ellen G. White Writings[CD ROM] (Silver Spring, MD:Ellen White Estate,1991), 62.4.

⁴⁸Ibid.

⁴⁹Ellen G. White, *Review and Herald*, Complete Published Ellen G. White Writings [CD ROM] (Silver Spring, MD: Ellen White Estate, 1991), June 15, 1905 par. 24, 25.

⁵⁰Ellen G. White, *Christian Education*, Complete Published Ellen G. White Writings [CD ROM] (Silver Spring, MD: Ellen White Estate, 1991), 62.1.

and man's duty toward Him. "Sanctified intellects brought forth from the treasure-house of God, things new and old, and the Spirit of God was manifested in prophecy and sacred songs."⁵¹

Likewise in the school of the prophets founded by Samuel, the same curriculum was followed. They were taught following the instruction given to Moses, 'sacred history, sacred music and poetry.' The instructors were not only versed in divine truth but maintained close communion with God. They were well respected in the society. The people had confidence in them. "The power of the Holy Spirit was often strikingly manifested in their assemblies, and the exercise of the prophetic gifts was not infrequent."⁵²

Sacred music is an essential part of worship. The pastors who are to give direction of leadership are expected to know about music so as to know how to handle situations at worship. The impact of 'the school of prophets' in the time of Samuel could be much appreciated at the time Samuel anointed Saul as King, before Saul was brought forth before the people of Israel. As rightly prophesied by Samuel, Saul met "a band of prophets returning from "the high place" singing the praise of God to the music of the pipe and the harp, the psaltery and the tabret."⁵³ The prophets of God were singing praises to God. The use of instruments was employed. "As Saul approached them the Spirit of the Lord came upon him also, and he joined in their

⁵¹Ibid. 62.2.

⁵²Ellen G. White, "Schools Were Respected for Learning and Piety," in *SDABC*, 2:1037.

⁵³Ellen G. White, *Patriarchs and Prophets*, Complete Published Ellen G. White Writings [CD ROM] (Silver Spring, MD: Ellen White Estate, 1991),610.2.

song of praise, and prophesied with them.”⁵⁴ Music in worship has a vital role to play in getting the worshippers in tune with God.

One of the instruments in the hands of the prophets was tambourine. It is defined as “a percussion instrument consisting of a single drum skin stretched over a circular wooden frame with pairs of metal discs that jingle when it is struck or shaken.”⁵⁵ If the prophets could handle drums, there is no reason why drums should not be used in the church.

Music in Service in Ancient Times

In the ancient times musical instrument were employed at services. One of the instances was during the Feast of Tabernacles, commemorating the pillar of light that guided Israel in the desert. At the feast, “the priest dipped from the flowing waters of the Kedron a flagon of water, and, lifting it on high, while the trumpets were sounding, he ascended the broad steps of the temple, keeping time with the music with slow and measured tread, chanting, "Our feet shall stand within thy gates, O Jerusalem." Psalm 122:2⁵⁶ “At evening when the lamps were lighted, the court was a scene of great rejoicing. Gray-haired men, the priests of the temple and the rulers of the people, united in the festive dances to the sound of instrumental music and the chants of the Levites.” It is evident that musical instruments were used in ancient times in the Bible.

⁵⁴Ellen G. White, *Patriarchs and Prophets*, Complete Published Ellen G. White Writings [CD ROM] (Silver Spring, MD: Ellen White Estate, 1991),610.2.

⁵⁵Collins English Dictionary & Thesaurus 4th edition (UK, Glasgow; 2006), 877.

⁵⁶Ellen G. White, *Patriarchs and Prophets*, Complete Published Ellen G. White Writings [CD ROM] (Silver Spring, MD: Ellen White Estate,1991), 449.

Music in Service on the Sabbath

The Sabbath day should be treated separately because of the significance of the day. Generally, people attribute more holiness to worship on the Sabbath day than other days of the week but, the Lord is always present in His holy temple.

In the book *the Desire of Ages*, the clear picture of Sabbath day worship is given. It is still the temple, and it is still the same God. Ellen G. White wrote on the service held on the Sabbath between the ‘good Friday’ and the resurrection morning. The trumpets were sounded to signify that the Sabbath had begun on the preparation day, which was Friday.

On the Sabbath the courts of the temple were filled with worshipers. The high priest from Golgotha was there, splendidly robed in his sacerdotal garments. White-turbaned priests, full of activity, performed their duties. But some present were not at rest as the blood of bulls and goats was offered for sin. They were not conscious that type had met antitype that an infinite sacrifice had been made for the sins of the world. They knew not that there was no further value in the performance of the ritual service. But never before had that service been witnessed with such conflicting feelings. The trumpets and musical instruments and the voices of the singers were as loud and clear as usual.⁵⁷

From the above quotation, it is clear that on Sabbath days, during the services, the trumpets and musical instruments mixed with voices of the singers were loud and clear as usual. The use of ‘the trumpets and musical instruments’ were not only for that Sabbath day but the usual practice of the temple worship. It was the custom of the temple worship.

Choir and Congregational Song

At the gathering of the church for service, the two groups that sing are the choir and the congregation and musical instruments are allowed. “And let the singing

⁵⁷Ellen G. White, *Desire of Ages*, Complete Published Ellen G. White Writings [CD ROM] (Silver Spring, MD: Ellen White Estate, 1991), 775.

be accompanied with musical instruments skilfully handled. We are not to oppose the use of instrumental music in our work. This part of the service is to be carefully conducted; for it is the praise of God in song.”⁵⁸ The praise of God in song should be done with the use of instrumental music.

Music in the New Jerusalem

When all is over on earth and the Master takes His own home, music is still not left out. As Christ welcomes the redeemed, as He hands over to each a crown, so also a harp is given. “The commanding angels first struck the note, and then every voice was raised in grateful, happy praise; and every hand skilfully swept over the strings of the harp, sending forth melodious music in rich and perfect strains.”⁵⁹

There will surely be music there. “Such music and song as seen in the visions of God, no mortal ear has heard or mind conceived.”⁶⁰ There will the singers and instrumentalists there, singing for the majesty of the Lord (Isaiah 24:14). It is quite certain that there will be singers in heaven which shall be made up of the redeemed. Of a truth there will be music in the New Jerusalem where we Christians pray daily to be. God Himself will be our God.

Caution

There is the tendency to overdo that which is acceptable, thus the spirit of inspiration rolled out cautions to the use of music in the house of God. Ellen G. White

⁵⁸Ellen G. White, *Evangelism*, Complete Published Ellen G. White Writings [CD ROM] (Silver Spring, MD: Ellen White Estate, 1991), 507.

⁵⁹Ellen G. White, *Adventist Home*, Complete Published Ellen G. White Writings [CD ROM] (Silver Spring, MD: Ellen White Estate, 1991), 537.2.

⁶⁰Ellen G. White, *Education*, 307.1.

made it known, noise is not music. Singing loudly does not indicate better music.⁶¹ She noted that, she heard in some of Seventh-day Adventist Churches “solos that were altogether unsuitable for the service of the Lord's house. The long-drawn-out notes and the peculiar sounds common in operatic singing are not pleasing to the angels.”⁶² The singers are admonished to be spirit filled in their ministrations.

When writing on “Drums, Dancing and Noise”, she made use of the scripture that says, “Let all things be done decently and in order.” (1 Cor 14:40)⁶³ She advised that musical instruments should not be used to create a bedlam of noise because, “A bedlam of noise shocks the senses and perverts that which if conducted aright might be a blessing.”⁶⁴ The last statement if understood means that if musical instruments are well conducted it will be a blessing. She admonished that God's people should act well, “that the world will see that Seventh-day Adventists are an intelligent, thinking people, whose faith is based on a surer foundation than the bedlam of confusion.”⁶⁵

Conclusion

In conclusion, biblically it has been seen that musical instrument is not an abomination to worship before God. It has been part of the worship in both Old and New Testament. The prophets of old made use of musical instruments in the school of

⁶¹Ellen G. White, *Evangelism*, Complete Published Ellen G. White Writings [CD ROM] (Silver Spring, MD: Ellen White Estate, 1991), 510.4.

⁶²Ellen G. White, *Manuscript 91, 1903*, Complete Published Ellen G. White Writings [CD ROM] (Silver Spring, MD: Ellen White Estate, 1991).

⁶³Ellen G. White, {Mar 234.1} Complete Published Ellen G. White Writings [CD ROM] (Silver Spring, MD: Ellen White Estate, 1991).

⁶⁴Ellen G. White, *Selected Messages*, Complete Published Ellen G. White Writings [CD ROM] (Silver Spring, MD: Ellen White Estate, 1991).

⁶⁵Ellen G. White, *Manuscript 101, 1901*, Complete Published Ellen G. White Writings [CD ROM] (Silver Spring, MD: Ellen White Estate, 1991).

the prophets and in performing their prophetic duties. The psalmist gave the list of musical instruments available in the biblical times meant to be used in worship before God. At the dedication of the temple, in 2 Chronicles 7:6 it is written, “And the priests waited on their offices; the Levites also with the instruments of music of the LORD, which David the king had made to praise the LORD, because his mercy endureth for ever, when David praised by their ministry; and the priests sounded trumpets before them, and all Israel stood.” If the Levites waited before God with the instruments of music of the LORD, then who can say, such instruments of music should not be used before the LORD.

In the New Testament, Apostle Paul declared in Ephesians’ chapter five that none of the psalms, hymns and spiritual songs be left out in worship. Each has its place.

The Spirit of Prophecy made it clear that the church has neglected the effective use of music in worship, and that while the voices are lifted up backed up with instrumental music, it will ascend to God as an acceptable offering. Music is among the elements of service in God’s courts and God wants the congregation here on earth, to have musical instruments in worship.

On the Sabbath day, it is the custom of the worshippers, in Israel, to engage musical instruments in worship. Singing in worship should be accompanied with musical instruments but should be skilfully handled because it is the praise of God in songs.

CHAPTER 3

LITERATURE REVIEW ON THE USE OF MUSICAL INSTRUMENTS IN WORSHIP

In the previous chapter, the biblical theological foundation of music in worship was considered. In this chapter, books, journals, and other written documents on the subject matter was examined. Seventh-day Adventist literatures was considered before others.

Seventh-day Adventist Literatures

Many people have contributed to the discussion of musical instruments in worship among the Seventh-day Adventist scholars, with different dispositions, under different topics. Some of them were considered in this project.

Factors of Suitability

Vernon Andrews while focusing on ‘the intrusion of secular and commercial stylistic idioms and performance practice, opines that “there appears to be a very decided tension in musical circles of the Seventh-day Adventist Church today.”¹ He was much concerned with the use of different types and forms of instrumentation in the services today. He wondered if the injunction of Psalm 150:5-6: “Praise Him upon the loud cymbals: praise Him upon high sounding cymbals. Let everything that hath breath praise the Lord. Praise ye the Lord,” applied to the use of drums, bass

¹Vernon Andrews, “Musical Instruments in the Worship Service: An Overview,” *Journal of Adventist Youth Ministry*, vol. 3. No.1&2 (1993):74-79.

guitars, tambourines, cymbals, synthesizers and other electronic devices. Vernon cautioned that when considering the place of music in worship it must not be done in isolation.

He defined worship as “essentially the celebration of the acts of God in history--His creation, His providence, His covenant of redemption, His redemptive revelation through Jesus Christ in the incarnation, the cross and the resurrection and the manifestation of His power through the coming of the Holy Spirit and the blessed hope of His coming.”² Music, either vocal or instrumental is seen as a primary handmaiden of worship.

In the work, Vernon categorizes the factors that make an instrument suitable or unsuitable into two categories: technical and non-technical. The technical suitability was divided further into six sections:

1. The instrument must have carrying power. The congregation must be able to follow.
2. The instrument must be able to carry a definite pitch. It must be tuneable.
3. The instrument must have some sustaining ability.
4. The range of the instrument must be wide enough to accommodate the requirements of all the music performed in the service.
5. The physical arrangement and preparation for the performance must not create any undue attraction or attention which might create an imbalance in the service.
6. There must be competent performers to handle the instruments.

He listed the non-technical as individual tastes, environmental and hereditary factors,

²Vernon Andrews, “Musical Instruments in the Worship Service: An Overview,” *Journal of Adventist Youth Ministry*, vol. 3. No.1&2 (1993):74-79.

and conditioning among others. From history, association and environmental factors in determining suitability or unsuitability of musical instruments have influenced the society. He quoted Clement of Alexandria to buttress his point: “We no longer employ the ancient psalter, and trumpet, and timbrel, and flute, which those expert in war and contemnor of the fear of God were wont to make use of also in the choruses at their festive assemblies; that by such strains they might raise their dejected minds”³

Vernon did not explain the quote by himself, but rather employed the work of Russell N. Squire to sum up like this:

There is reasonableness in the speculation that instrumental music was avoided because of (1) the adverse association circumstances in paganism; (2) the tradition in the synagogue; (3) the early Christians’ lack of proficiency upon instrument; (4) their feeling that instrumental performance on any elaborate scale would be impossible, unnecessary anyhow, and likely, for social reasons, to be out of Christian character; and (5) the very nature of the musical idiom of which made instruments for sacred usage practicable only for striking an occasional pitch and setting a rhythm.⁴

In the words of Vernon, people must come before music. Music communicates, affects, soothes, arouses, edifies ...and would continue the process, but the final word is, all of this happens to people.⁵ Thus, the instruments and the music must be viewed as offering to God.

Musical Instruments in the Bible

Afolarin Olutunde Ojewole in his work, “Biblical Musicians and Worship Responses” presented music as the speech of angels, which brings people near to the infinite. He said, the roles of musicians and worship responses that could serve as

³Vernon Andrews, “Musical Instruments in the Worship Service: An Overview,” *Journal of Adventist Youth Ministry*, vol. 3. No.1&2 (1993):74-79.

⁴Ibid.

⁵Ibid.

guide to worshippers today have been provided in the Bible. The discovery “in Palestine around the 4th and 5th century, of a group of Jewish “composers and singers of new liturgical prayers and hymns for Sabbaths and holy days” supports the fact that “the musical tradition of the Old Testament continued to progress.”⁶ The superscriptions on the psalms he says are technical terms referring to musical performance styles or other musical categories. The superscriptions may refer to instrumental tunings or pitches or music scales or punctuation of the melody line on an instrument.⁷

He explained that biblical stringed instruments are comparable to the lute, piano, organ, guitar, harp, lyre; winded instruments to the pipe, horn, flute, cornet, trumpet, shophar, and percussion instruments like bells, timbrel, tambourine, drums, triangle, cymbals, tabret, jingles, rattle, sistrum (2 Sam 6:5), and the loud gong (1 Cor. 13:1).⁸

In that case, the likes of the percussion instruments are to be used in our churches today. The knowledge of the bible is to be put into use and not the philosophy of people in power. Ojewole enumerates the record of different musical instruments in the New Testament: pipe/flute (Matt 9:23; 1 Cor. 14:7), lyre (1 Cor. 14:7; Rev 5:8; 14:2; 15:2), trumpet Matt 24:31; 1 Cor. 14:8), cymbals (1 Cor. 13:1), and sounding gong/brass (1 Cor. 13:1).

⁶Afolarin Olutunde Ojewole, “Biblical Musicians and Worship Responses,” in *Music and Worship in Africa Adventists’ Dialogue from Biblical, Historical, and Cultural Perspectives*, ed. Nwaomah M. Sampson et al. (Berrien Springs: Department of World Mission Andrews University, 2014), 4.

⁷Ibid.

⁸Ibid.

Christianity and Jewish Worship

Concerning the temple and synagogue services, Ojewole expressed that in the temple, musicians centrally participated in every aspect of worship just like priests. Also, synagogue services sometimes included the singing of psalms by Levites, as was done daily in the Temple. “They had a platform near the altar at the Centre of the court.”⁹ Thus, he suggested that it should be a lesson for every congregation today. Musicians and music should never be an afterthought but intentionally planned, scheduled, and delivered. The task of the singer/songwriter/ musician is to let the word of Christ dwell richly in our hearts by means of the Spirit”, he declared.

As Christianity did not initially invent new forms of worship but rather “entered into the inheritance of an already existing pattern of worship, provided by the Temple ritual and synagogue liturgy;” early Christianity worship was based on the two “Jewish institutions of the Temple and the Synagogue,” it should therefore not be difficult to allow what was practiced then, in churches today. Dancing was done during temple worship at some instances (Ps 30:11; 149:3). String, wind, and percussion instruments were used in temple worship. This means that solemn use of drum set should not be outlawed in our services wherever trained and sanctified drummers are available. He made the following submissions to summarize the work:

The biblical issue is not having musical instruments in worship, but having biblical musicians for worship. Almost any musical instrument can be used in worship and praise of God when manned solemnly by sanctified players. It is the dedication, sanctification, and consecration of the instrumentalists, musicians, and worshippers that determines how acceptable our worship is before the Almighty. Music school should be functional in each church to

⁹Afolarin Olutunde Ojewole, “Biblical Musicians and Worship Responses,” in *Music and Worship in Africa Adventists’ Dialogue from Biblical, Historical, and Cultural Perspectives*, ed. Nwaomah M. Sampson et al. (Berrien Springs: Department of World Mission Andrews University, 2014), 4.

ensure a constant supply of quality musicians. Each musician must always have students they are seriously engaging daily. Worship and liturgy should not be determined by personal taste or cultural preference but the Scripture. The worshipper's relationship with God, state of mind, and attitude of heart are essential for true worship to take place.

The mention of Psalm 149:1-3 should not be overlooked:

Praise ye the LORD. Sing unto the LORD a new song, and his praise in the congregation of saints. Let Israel rejoice in him that made him: let the children of Zion be joyful in their king. Let them praise his name in the dance; let them sing praises unto him with timbrel and harp.

Skilful use of musical instrument in worship, handled by skilful musicians, under the influence of the Holy Spirit, will lead the worshippers to feel the touch of God, while God Himself alone is glorified.¹⁰

Structure of Temple Worship

Another writer, Bediako Daniel, made contribution to the subject matter. He submitted that when King David handed over the plans for the temple to Solomon, he included the structure of the service, namely the divisions of the Priests and Levites. He mentioned that at the dedication of the temple, Solomon organized the elders and Priests/Levites to move the ark and the holy articles into the temple. As the Priests stationed the ark in the most holy place and the Levites singers sang with their instruments including 120 Priest-trumpeters, at the harmonious blending of voice with instruments- cymbals, harps, lyres, trumpets, and instruments of music – in praise of the Lord, the temple “was filled with a cloud” of “glory.”¹¹ The glory of God came

¹⁰Segun Ojuola &Gaius Umahi, “The Critical Role of Choir in the Liturgy of the Seventh-day Adventist Church in Nigeria,” in *Music and Worship in Africa Adventists’ Dialogue from Biblical, Historical, and Cultural Perspectives*, ed. Nwaomah M. Sampson et al. (Berrien Springs: Department of World Mission Andrews University, 2014), 172-180.

¹¹Daniel K. Bediako, “The Use of Musical Instruments in Worship: A study of 1-2 Chronicles,” in *Music and Worship in Africa Adventists’ Dialogue from Biblical, Historical,*

down at the ministrations. It is a confirmation that God approves the use of musical instruments in His presence as offering of praise. It is expected of God from His worshippers in singing His praise.

Bediako made some remarks that should be noted:

1. Only selected, skilled Levites were employed in the singing ministry
2. Singing was continual, namely “day and night”
3. Music ministry was considered as a form of prophesying
4. Only males of the tribe of Levi served as singers or instrumentalists for the sanctuary. Only the Priests blew the trumpets.
5. David prescribed certain musical instruments for the sanctuary/temple orchestra
6. The orchestral instructions of David seem to have become the sine qua non for the temple worship.

God and Musical Instruments

Bediako made it known that king David acted according to the command of the LORD through His prophets in instituting the temple orchestra, as recorded in 2 Chronicles 29:25: “And He set the Levites in the house of the LORD with cymbals, with psalteries, and with harps, according to the commandment of David, and of Gad the king’s seer, and Nathan the prophet: for so was the commandment of the LORD by his prophets. And the Levites stood with the instruments of David, and the priests with the trumpets.” King David appointed some Levites singers and instrumentalists

and Cultural Perspectives, ed. Nwaomah M. Sampson et al. (Berrien Springs: Department of World Mission Andrews University, 2014), 19-27.

to regularly minister before the ark when it was brought to Jerusalem. It should not be forgotten that the ark depicts the presence of God to the Israelites.

Bediako challenged some Christians who argue that toph – and by extension the drum – has no place in divine worship on the basis that it was excluded from the temple orchestra that they should not have allowed other instruments into the church such as “flute,” an instrument which, even though common in Israel (1 Sam 10:5), was equally excluded from the list of instruments for the temple orchestra. Better still, are they prepared to demand that only males be permitted to sing or play instruments during worship, as was characteristic of the temple orchestra.¹²

Bediako now raises a poser: “does the bible demand that we use only ‘Davidic’ instruments in our worship?” The answer he expected not to be in the affirmative so that we “may not be making a wild hermeneutical imposition that contravenes the rules of exegesis and common sense.”¹³ He buttressed his submission by reminding the readers that the Davidic instruments were products of Ancient Near Eastern culture, which are not available in some culture of our time. In some contemporary cultures, those instruments may not be meaningful. “Moreover, it has to be acknowledged that worship is both culturally defined and historically dynamic. Just as each culture appears foreign to the other, so must a church allow for the use of music and musical instruments available in each cultural setting to communicate its message, for it is a unity in diversity that beautifies a world church”¹⁴

¹²Daniel K. Bediako, “The Use of Musical Instruments in Worship: A study of 1-2 Chronicles,” in *Music and Worship in Africa Adventists’ Dialogue from Biblical, Historical, and Cultural Perspectives*, ed. Nwaomah M. Sampson et al. (Berrien Springs: Department of World Mission Andrews University, 2014), 19-27.

¹³Ibid.

¹⁴Ibid.

Musical Instruments and Dancing

Philemon Amanze submits “from the biblical point of view, when it comes to worship – Who to worship is unmistakable, when to worship is unquestionable; why we worship is undisputable; but how to worship seems to have become a crux interpretum, for many followers of Jesus Christ.” He defined dancing as “the continuous movement of the body to a certain rhythm within a given area for artistic, recreational, social, or religious purposes.” In the Bible this as an activity connected with rejoicing in a religious, social, festive, or joyous occasion.

Amanze differentiated between the dancing in the biblical times with contemporary dance and concluded that there is little resemblance. “It is usually performed by women, but when men are involved, there is usually no physical contact between the genders.”¹⁵ He submitted that of 107 times the word dance or dancing was mentioned in the Scriptures, four references were made to religious activities, but there was none made in conjunction with public worship in the Synagogue, Sanctuary, or in a Church.¹⁶ Amanze disagreed with those who cites David’s dance before the ark as an indication that dancing is acceptable in worship before God. Therefore, he concluded, dancing must not be allowed in service.

Contrary to this, the bible mentions that the daughters of Shiloh will come out to dance in the feast of the LORD yearly (Judges 21:19-21). Commenting on Psalms 122, Ellen White insists that, in the ancient times, musical instruments were employed

¹⁵Philemon O. Amanze, “A Contextual Study of Dancing as a Part of Worship Among Seventh-day Adventists: King David A Case Study,” in *Music and Worship in Africa Adventists’ Dialogue from Biblical, Historical, and Cultural Perspectives*. ed. Nwaomah M. Sampson et al. (Berrien Springs: Department of World Mission Andrews University, 2014), 28-39.

¹⁶Ibid.

during worship services. The most impressive ceremony of the feast, in the Temple, called forth greatest rejoicing, commemorating an event in the wilderness sojourn.¹⁷The people were filled with joy, making shouts of gladness, as the trumpets were sounding in a responsive manner.

Then the priest dipped from the flowing waters of the Kedron a flagon of water, and, lifting it on high, while the trumpets were sounding, he ascended the broad steps of the temple, keeping time with the music with slow and measured tread, chanting meanwhile, "Our feet shall stand within thy gates, O Jerusalem." (Psalm 122:2)

In the above description, it was clear that the use of instrumental music in the temple was a normal occurrence. It is a part of the worship. It has a perfect role to play. The priest in the description ascended the broad step of the temple, keeping time with the music with slow and measured tread. The movement of the priest was controlled by the music played. Everything was interwoven. The music dictated the steps of the priest to give order in the service. At the same time, the priest was chanting along Psalm 122 with other worshippers. The priest was dancing to the measure of the music.

The missionaries brought in Christianity with the coloration of their culture. The variance in culture did not accommodate the mode of worship expression of the Africans. The use of the European or American imposed hymns on African adherents of Christianity has yielded no good fruits as it makes the religion rather alien to the people. The National church leaders are thereby challenged to encourage the composition and usage of local songs and instruments in worship. The

¹⁷Ellen G. White, *Desire of Ages*, Complete Published Ellen G. White Writings [CD ROM] (Silver Spring, MD: Ellen White Estate, 1991), 448.4.

instrumentalists should be trained to be skilful in giving the required balance required in worship service.¹⁸

As a revealed religion, adherent of Christianity are expected to worship God in songs of praise, prayers, and words ministrations according to the Bible.¹⁹ It is noted that the Bible approves the use of musical instruments but did not show where dancing accompanied the use of instruments. The Bible must be thus followed.²⁰ In Seventh-day Adventist Church in Ghana, the faith has been well contextualized. Traditional musical instruments are integrated in worship. “Emotions are aroused, worship becomes lively and ecstatic, and they move the body rhythmically to the music being played.”²¹

The Church in Ghana made Adventism a house-hold religion rather than foreign as seen in many other places on African soil. The White people failed in rubbishing the Ghanaian culture or made it of second class value in the use of local musical instruments in worship. Better still, caution should be exercised in the

¹⁸Kelvin Onongha, “Nigerian Pentecostal Music Context, Content, and Challenge,” in ed. Nwaomah M. Sampson et al. (Berrien Springs: Department of World Mission Andrews University, 2014), 68-77.

¹⁹Francis K. Tenortey, Worship: “The Attitude of the Worshipper in the House of God in the Ghanaian Perspective,” in ed. Nwaomah M. Sampson et al. (Berrien Springs: Department of World Mission Andrews University, 2014), 142-154.

²⁰Adelowo F. Adetunji & S. Didam Audu, “A Comparative Study of Music and Dance in African Traditional Religion and Christianity,” in ed. Nwaomah M. Sampson et al. (Berrien Springs: Department of World Mission Andrews University, 2014), 89-101.

²¹Francis Opoku, “The Place of Traditional African Music in the Seventh-day Adventist Church: A Ghanaian Perspective,” in Nwaomah M. Sampson et al. (Berrien Springs: Department of World Mission Andrews University, 2014), 142-154.

selection of musical instrument to be employed in the church, be it local or foreign, that God's name be glorified.²²

No culture is better than another. No music is better than another. Music is like language, it serves as a medium of communication. Classical music developed from the Western culture while folk music developed in Africa. Both make impact better among the people of the culture of birth. Music in worship should thus follow the pattern of music of the people. In southern region of Cameroon, most of the Seventh-day Adventist churches make more use of choruses, "accompanied by clapping, and musical instruments such as drums, shakers, calabash (dried calabash bowl turned upside down and hit with the fist and fingers), guitar, bells, wood sticks, tom-tom, balophone, and whistles."²³

The influence of contemporary worship music is noticeable in the Seventh-day Adventist Church in Africa. There is need for proper education on the church musicians to know and ward off the excesses that imitation could bring to hinder the spirituality of the service.²⁴

²²A.A. Agordoh, "Keynote Address at the Inaugural Conference on Adventist Mission and Ministry in Africa," in Nwaomah M. Sampson et al. (Berrien Springs: Department of World Mission Andrews University, 2014), 190.

²³Vincent Roger Same, "Cultural Influences on Church Music," in ed. Sampson M. Nwaomah et al. *Music and Worship in Africa Adventists' Dialogue from Biblical, Historical, and Cultural Perspectives* (Berrien Springs: Department of World Mission Andrews University, 2014).

²⁴Sampson M. Nwaomah & Theodore U. Dickson, "Contemporary Worship Music and Its Implications for Adventist Music Ministry in Africa," in Nwaomah M. Sampson et al. ed. *Music and Worship in Africa Adventists' Dialogue from Biblical, Historical, and Cultural Perspectives* (Berrien Springs: Department of World Mission Andrews University, 2014), 56-67.

Characteristics of Church Music

Another writer Robert Osei-Bonsu presents worship as a principal act in the life of the Christian church which serves as the church's response to God's gift of Christ. The aim of worship, for Calvin should be for the glorification of God and salvation is connected to worship.²⁵ Church music should be characterized by devotion, praise, meditation, and worship.

Calvin promoted the use of the very word of God in His praise, hence his advocacy of the use of the Psalms in church music. He promoted the view that music be rendered without instruments and be sung in monophony to draw the attention of the worshippers to the text rather than the melody of the song. He was of the view that God be the Centre and Focus of worship and human exaltation should not be given any place in worship. Calvin also called on worshippers to worship in humility, hence his use of children to teach church music.²⁶

In trying to make God the essence of worship, Calvin prohibited many things in worship. Calvin was against the use of musical instruments in worship. His view that musical instruments were permitted in the old dispensation but abolished in the NT due to the fact that they were "shadow of things to come" which was fulfilled in Christ may seem incongruous with the Bible, says Robert. There is no strong biblical support in favour of the view that musical instruments were part of the ceremonial law that Christ fulfilled. While Calvin should be appreciated for promoting singing in the

²⁵Robert Osei-Bonsu, "John Calvin's Perspective on Music And Worship, And Its Implications For The Seventh-day Adventist Church," in Nwaomah M. Sampson et al., ed. *Music and Worship in Africa Adventists' Dialogue from Biblical, Historical, and Cultural Perspectives* (Berrien Springs: Department of World Mission Andrews University, 2014), 40-53.

²⁶Robert Osei-Bonsu, "John Calvin's Perspective on Music And Worship, And Its Implications For The Seventh-day Adventist Church," in Nwaomah M. Sampson et al., ed. *Music and Worship in Africa Adventists' Dialogue from Biblical, Historical, and Cultural Perspectives* (Berrien Springs: Department of World Mission Andrews University, 2014), 40-53.

vernacular in the church, Robert advocated skilful use of musical instruments by all Adventist worship leaders.

Use of Local Musical Instruments

Bruce Bauer agrees with Calvin about the use of vernacular in worship: “A basic missiological principle is that God can be worshipped in ways that are relevant and understandable within each local culture.”²⁷ He calls on national leaders to encourage local hymn writers to put into local music forms the great themes of the Bible, to use local instruments, to find local cultural forms that can carry the biblical message. Bauer supports the use of instruments in worship. He is well disposed to the use of local musical instruments in worship.

He submits that North Atlantic hymn tunes are not required to worship and praise God. He is in the known that in some parts of Africa, it is forbidden to sing any song for the worship hour if the hymn is not in the Adventist Hymnal. This type of slavish dependence on American forms alienates the younger generations and causes resentment, he said. He calls for a balance as Adventists around the world share a common heritage filled with meaningful memories, historical events, and a prophetic understanding. This shared heritage must be communicated to the next generation, but communication is always done best when using local forms and expressions.²⁸ In Bauer’s words, “the various cultures and languages of the world should be encouraged to develop and use local tunes, local instruments, and local

²⁷Bruce L. Bauer, “Christian Worship and Cultural Diversity: A Missiological Perspective,” in *Diversity Challenges and Opportunities Second Adventist Mission in Africa Conference*, ed. Bruce Bauer (Michigan: Department of World Mission Andrews University, 2010), 176-177.

²⁸Ibid.

idiomatic expressions to communicate Adventist themes like the Sabbath, the Second Coming, and God's protection and care."²⁹

In the *Seventh-day Adventist Elder's Handbook*, the issue of music is discussed. It is noted that when music is tastefully presented, it has an overwhelming influence in lifting the heart to God. Music is considered as much a part of service as prayer. "In fact, the spiritual experiences recorded by Christian hymn and song writers become the prayers of worshippers as they sing"³⁰ It is advised that a suitable person or persons be chosen to plan worshipful music. The people chosen should see that there is agreement between the team of the music and the sermon. If possible, both vocal and instrumental music should be included. It is encouraged that ways in each culture should be sought in incorporating instruments of music that will help in drawing people into a worship experience. "Although some worshipers can be led into worship by melody alone, many need words. Therefore, vocal music generally receives priority over instrumental."³¹

From the document above, it is clear that the Seventh-day Adventist Church has provision for instrumental music in worship, though many of its members are ignorant of this.

²⁹Bruce L. Bauer, "Christian Worship and Cultural Diversity: A Missiological Perspective" in *Diversity Challenges and Opportunities Second Adventist Mission in Africa Conference*, ed. Bruce Bauer (Michigan: Department of World Mission Andrews University, 2010), 176-177.

³⁰General Conference of Seventh-day Adventists, *Seventh-day Adventist Elder's Handbook* (Silver Spring, MD: General Conference of Seventh-day Adventists, 1994), 140.

³¹*Ibid.*

Seventh-day Adventist and Emotionalism

Adventist worship should be joyful. Revelation 14:2--3 describes the redeemed in worship: “The sound I heard was like that of harpists playing their harps. And they sang a new song” (NIV). Joy and feeling is obvious in the worship described in this text.

Our worship here on earth is expected to be like that of the redeemed because we look forward to being there. Our worship should be joyful. “It will include our thoughts and our feelings, demanding clear heads and warm hearts. It will include the study of God, and studying God results in love and joy for knowing Him better.”³² This instructional document strongly indicts the ministers and the laity on the issue of emotion. It looks into the disposition of the clergy to emotion in service: “Too many Adventist ministers have had the emotion educated out of them. They so fear emotionalism that they’re afraid of any emotion at all. But we are wrong in presuming we defend our pioneers when we defend only the formal and the exclusively rational.”³³

The same accusation goes for the worship leaders: “Too many Seventh-day Adventist worship leaders and their congregations have had the emotion educated out of them. We are right to oppose emotionalism. But we must not have such fear of emotionalism that we are afraid of any emotion at all.”³⁴ The fear of emotionalism has affected the worship in Seventh-day Adventist Church for a long time. Where the

³² General Conference of Seventh-day Adventists, *Seventh-day Adventist Elder’s Handbook*, 146.

³³*Ibid.*, 140.

³⁴*Ibid.*, 138.

pastor is affected by this syndrome, the whole congregation shall not be spared. It will surely affect the worship leader. If the worship leader is not well disposed to the pastor's syndrome there will be a clash. In such a case, the instrumentalists in such a congregation will not be allowed to function. In such cases the youth in the congregation will prefer to relocate to a nearby Seventh-day Adventist Church or move outside the church.

Seventh-day Adventist Philosophy of Music

On October 13, 2004 these guidelines were approved and voted by the General Conference of Seventh-day Adventists Annual Council. For the purpose of letting others know, it will be here presented to educate those that comes across this dissertation:

A Seventh-day Adventist Philosophy of Music. In this document the phrase; "sacred music"--sometimes referred to as religious music--designates music that focuses on God and on biblical and Christian themes. In most cases, it is music composed and intended for worship service, evangelistic meetings, or private devotion and may be both vocal and instrumental music. However, not all sacred/religious music may be acceptable for an Adventist. Sacred music should not evoke secular associations or invite conformity to worldly behavioral patterns of thinking or acting.

"Secular music" is music composed for settings other than the worship service or private devotion. It speaks to the common issues of life and basic human emotions. It comes out of our very being, expressing the human spirit's reaction to life, love, and the world in which the Lord has placed us. It can be morally uplifting or degrading. Although it does not directly praise and adore God, nevertheless it could have a legitimate place in the life of the Christian. In its selection the principles discussed in this document should be followed.

The music that Christians enjoy should be regulated by the following principles:

1. All music the Christian listens to, performs or composes, whether sacred or secular, will glorify God: "So whether you eat or drink or whatever you do, do it all for the glory of God."--1 Corinthians 10:31 This is the over-riding biblical principle. Anything that cannot meet this high standard will weaken our experience with the Lord.
2. All music the Christian listens to, performs or composes, whether sacred or secular, should be the noblest and the best: "Finally, brothers, whatever is true,

whatever is pure, whatever is right, whatever is admirable--if anything is excellent or praiseworthy--think about such things."--Phil 4:8. As followers of Jesus Christ who hope and expect to join the heavenly choirs, we view life on this earth as a preparation for, and foretaste of, the life to come.

On these two foundations--glorifying God in all things and choosing the noblest and the best--depend the other principles listed below for the selection of music by Christians.

3. It is characterized by quality, balance, appropriateness, and authenticity. Music fosters our spiritual, psychological, and social sensitivity, and our intellectual growth.
4. It appeals to both the intellect and the emotions and impacts the body in a positive way. It is wholistic.
5. Music reveals creativity in that it draws from quality melodies. If harmonized, it uses harmonies in an interesting and artistic way, and employs rhythm that complements them.
6. Vocal music employs lyrics that positively stimulate intellectual abilities as well as our emotions and our will power. Good lyrics are creative, rich in content, and of good composition. They focus on the positive and reflect moral values; they educate and uplift; and they correspond with sound biblical theology.
7. Musical and lyrical elements should work together harmoniously to influence thinking and behaviour in harmony with biblical values.
8. It maintains a judicious balance of spiritual, intellectual, and emotional elements.
9. We should recognize and acknowledge the contribution of different cultures in worshiping God. Musical forms and instruments vary greatly in the worldwide Seventh-day Adventist family, and music drawn from one culture may sound strange to someone from a different culture.

Seventh-day Adventist music-making means to choose the best and above all to draw close to our Creator and Lord and glorify Him. Let us rise to the challenge of a viable alternative musical vision and, as part of our wholistic and prophetic message, make a unique Adventist musical contribution as a witness to the world regarding a people awaiting Christ's soon coming.³⁵

³⁵Adventist.org is the Official website of the Seventh-day Adventist Church, World View Regions, Copyright@2015, General Conference of Seventh-day Adventists 12501 Old Columbia Pike, Silver Spring, MD 20904, USA 301-680-6000 (August 12th 2015).

Other Christians Literature

In the last section of this chapter, Seventh-day Adventist literatures were considered. Now, other Christian literatures are explored.

Arguments against Musical Instruments

The issue of musical instruments in worship is a household issue in the Seventh-day Adventist Church, as it is outside, among other denominations. There are some of other denominations that consider musical instruments in worship an anathema. It will not be allowed. One of such is “Church of Christ.”

It is maintained that one of the most striking differences between Church of Christ and most other religious groups is the fact that Church of Christ does not use instrumental (mechanical) music in worship. Non-members wonder why the denomination rejects the use of instrumental music in worship. Even, some of the members do not fully understand the absence of instrumental music from their worship.³⁶ Reasons for disallowing instrumental music in worship are enumerated and discussed as follows:

1. that instrumental music is not authorized by the New Testament, based on their interpretation and understanding of the some bible text in the New Testament. Even Revelation 14.2-4, the voice John heard speaking from heaven is said to be "like the sound of harpists playing on their harps." The use of the word ‘like’ in the passage enabled the argument that John did not hear harpists playing on their harps but rather something like it. Thus, it should not be taking that in heaven the usage of musical instrument is acceptable. They might have forgotten that the Revelator was reporting

³⁶www.churches-of-christ.net/tract/job117u.htm, accessed July 30th 2015.

in human language as much as possible what he heard. Thus, the argument may not really be upheld.

2. that musical instrument was not used by the New Testament Church, a submission that they claimed is known to bible scholars and historian of all faiths. This submission is controversial and will be tackled at the appropriate time in the work.

3. that the origin of instrumental music was the 2nd and 3rd century when simple worship was replaced with elaborate and liturgical ceremony by the Apostate Church. The purity of the church was tarnished by gradual departures from the New Testament pattern. The reformation was said to change alters to communion tables, take down religious statues and take out the organs.

4. that musical instrument is an element of division in the church. Adam Clarke was quoted thus: "Music as a science, I esteem and admire; but instruments of music in the house of God I abominate and abhor."³⁷

Responses to the Arguments

The Weatherly report posts: "Anyone who says that there are no references to believers worshipping God with musical instruments in early church history is either (1) ignorant of church history (2) extremely biased in their studies or (3) extremely lazy in their studies."³⁸ An early Christian sect, Phrygian known as the Montanist, the group came up around 157 AD and were on till about eight century. The founder was Montanus. The adherents recognized the group as the New Prophecy. They were said to share similar views about the tenets of Christian doctrine with other wider Church,

³⁷www.churches-of-christ.net/tract/job117u.htm, accessed July 30th 2015.

³⁸Ibid.

condemned by the Catholic Church as heretic, resulting in the excommunication of its adherents.³⁹

They were also indicted as practicing such as playing on the harp.⁴⁰ The Catholic historians admit that the Montanist worshipped God with musical instruments!!⁴¹

Church Fathers and Musical Instruments

The Church Fathers were aware of music in worship, though maintaining different dispositions. Clement of Alexandria was well known for specifically referencing musical instruments in his writings: “And even if you wish to sing and PLAY TO THE HARP or lyre, there is no blame.”⁴² This debunks claim of the Christ Denomination ministers’ that until year A.D. 666, the use of instrumental music in worship was not present in the Christian church. St. Augustin (A.D. 354-430) also encouraged the singing of psalms to lyre or psaltery.⁴³

Charles Spurgeon was not favourably disposed to using instrumental music in worship, but did not impose this on others, nor speak evil of those who deemed it fit to be used.⁴⁴ He, Spurgeon considered the individual disposition on acceptability of

³⁹www.en.m.wikipedia.org/wiki/Montanism, accessed May 30, 2016.

⁴⁰Introductory Note to the Pastor of Hermas, www.tertullian.org/.../ANF.../anf202-03.ht..., accessed May 30, 2016.

⁴¹www.theweatherlyreport.blogspot.com/.../..., accessed May 30, 2016.

⁴²Ante-Nicene Fathers, Vol II: Clement of Alexandria, www.sacre-texts.com/chr/ecf/002/0020268.htm, accessed May 30, 2016.

⁴³Part III. Examination of the Anti-Instrumental case (“Weighed and found wanting”) www.glenacres.org/studies/AntiInstrumental3.htm, accessed May 30, 2016.

⁴⁴Psalms 33:2 Commentary – The Treasure of David. www.biblestudytools.com/.../psalms-33-2..., accessed May 30, 2016.

instrumental music in worship as a personal issue rather than biblical authority. There is liberty of the gospel. He did not deem it fit to infringe on the right of others in living the gospel.⁴⁵

Effect of Persecution on Musical Instruments

Music improves on the quality of people's life, though it serves as pleasant amusement, but human behaviour is moderated by it, believed the Greeks.⁴⁶ The development of the Jewish music and the Christian music took after different order. For the first 800 years of the Christian existence, its music was passed on and on by oral transmission. There were no formal services and no rigid order followed. "Much of the music must have been improvised or performed as the occasion demanded. Singing at these services was led by a cantor, a person specially trained to lead the music of the community."⁴⁷

The early Christians were known to worship in one another's house. There was no church building erected before A.D. 313 because of persecutions. At their gatherings "they celebrated the Eucharist, studied the scriptures, prayed, and sang hymns together."⁴⁸ It was after two and half centuries of persecutions that the Christians started to enjoy the cooperation of the state in modelling their music along

⁴⁵www.theweatherlyreport.blogspot.com/.../... 1May 2012, accessed July 30th 2015.

⁴⁶Craig Wright & Bryan Simms, *Music in Western Civilization Media Update (USA: SCHIRMER CENGAGE Learning, 2010)*, 9.

⁴⁷*Ibid.*, 16-17.

⁴⁸Matthew A. Price & Michael Collins, *Tyndale the Story of Christianity 2,000 Years of Faith* (Wheaton, IL: Tyndale House Publishers, Inc., 1991), 40.

the imperial lines. It is said that Christianity followed Judaism in their manner of worship, which included musical instruments as important tools in worship.⁴⁹

Consequently, one would not have expected a style of music in the early church before they gained acceptability and were free from persecution. They were unable to organize elaborate liturgies, and Christian music was restricted in its development.⁵⁰ Different Christian chants developed at different places at different times: Coptic chant, in Egypt, in existence for about 2000 years now, transmitted by oral tradition; Byzantine chant, developed into notation with music theory for its explanation; Roman chant, in Rome; Ambrosian chant, in Italy; Mozarabic chant, in Spain, after the Muslim invasion of Spain; and Gallican chant, north of the Alps, early Middle Ages.⁵¹

5th Century to 13th Century

The development of the worship liturgy and the church music went side by side. Pope Gregory I, (A.D. 590-604), whose intervention brought about the Gregorian chant, codified all the music that was composed to date. The codified music known as plain song became the form of the music in church in the West for over the next two centuries. During the time of Charlemagne, between the middle of the ninth century and late eleventh century, the chant was embellished and transformed. In France, the organist started adding tenor to the play, the origin of polyphony. Also in the early eleventh century, an Italian monk, Guido d'Arezzo

⁴⁹Price & Collins, *Tyndale the Story of Christianity 2,000 Years of Faith*, 57, 59.

⁵⁰*Ibid.*, 73.

⁵¹Craig Wright & Bryan Simms, *Music in Western Civilization Media Update (USA: SCHIRMER CENGAGE Learning, 2010)*, 17-18.

perfected the invention of musical notation. Chanting by signs became the music of the church until seventeenth century.⁵²

17th Century till Date

The Reformers' accused the Catholic church of the unintelligibility of their church music. Along the line the Council of Trent outlawed sacred music in secular tunes; commanded that intelligible and uplifting words be used in sacred music. "The late seventeenth century saw church music flourishing. Hymns, motets, and psalm-settings, sometimes accompanied by lavish orchestral arrangements, became immensely popular, as composers sought to stir people to ever greater heights of devotion."⁵³ What the churches now enjoy in church music is that which has been laid down in the late seventeenth century. The Roman Catholic and Protestants music "have become a part of the heritage of all Christians."⁵⁴

Though the church lacks the proper understanding of the place of Church music, that does not change the fact that music has an important place in the church. There is need for the Church in Africa to expand its work in indigenous church music beyond the level of choruses. Musical instruments are a rich part of the cultural heritage of every tribe in Africa and not an imported Western invention. Africa possesses classes of instruments found in other lands; including: strings instruments like fiddles, lutes, zithers, harps, bow-lutes, and musical bows. African has winds

⁵²Matthew A. Price & Michael Collins, *Tyndale the Story of Christianity 2,000 Years of Faith* (Wheaton, IL: Tyndale House Publishers, Inc., 1991), 93.

⁵³Ibid., 162.

⁵⁴Ibid.

instruments like whistles, flutes, trumpet, horns, clarinets and oboe and varieties of drums, even more than in any other continent.⁵⁵

Spiritual Effects of Musical Instruments

The spiritual effects of music among others includes: Transformation, balance, clarity, relaxation, renewed vitality, creation and inspiration.⁵⁶ Inspiration is much needed in worship service, as the essence of worship is to experience God.

Greek musical scale systems emerged from Pythagoras experiment, led “into the medieval modal scales and our modern major and minor scales.”⁵⁷ Music and soul share something in common, number. The understanding led to the prescription of musical modes for “warrior, women, and various illnesses and passions.”⁵⁸ Music has influence on the soul whenever it is played. This is also true in worship.

Instruments that can effectively accompany human voice, with capabilities of melodic and harmonic influence include lyres, harps, cymbals, and trumpets, excluding the drum set. When music production includes the drum set, it communicates theology, ideas, and philosophy with rhythm, harmony and melody. This must be considered before the selection of musical instruments for worship service.⁵⁹

⁵⁵George Janvier, *Leading the Church in Music and Worship*, 2nd ed. (Kaduna, Nigeria: Baraka Press & Publishers Ltd., 2007), 98-99.

⁵⁶Music for Health Services, “Music and Its Effect on Body, Brain/Mind, and Spirit,” Module Seven Part Two (7.2), www.7.2_music_and_its_, accessed May 30, 2016.

⁵⁷Melanie Richards, “Pythagoras and Music,” www.07_richards.pdf, accessed May 30, 2016.

⁵⁸Ibid.

⁵⁹Karl Tsatalbasidis, *Drums, Rock, and Worship Modern Music in Today's Church* (USA: Amazing Facts Inc., 2011), 18.

The place of spiritual song as mentioned in Ephesians⁵ has been commended by the Baptist: It has been long time that choruses have been used along with Church Hymns. “The inspiration effects of choruses on worshipping remain unarguable.” This is always done with the use of musical instruments.⁶⁰

Cultural Literature

In this section of the chapter, literatures that concern musical instruments in different cultures shall be considered.

Types of Musical Instruments

Three types of musical instruments are identified as acceptable for worship: Traditional African instruments, missionaries introduced instruments (piano and organ), and modern scientific instruments (keyboard, amplifiers, and guitar). Each are said to appeal to a different generation in the church. When used to the glory of God, all instruments can be used in service.⁶¹

African Musical Instruments

It should be noted that the root and style of African musical instruments are much unlike its Western counterparts. African music is rhythmic and percussion oriented. It is more communal, more emotional, and more repetitive.⁶² African people in many of their religious gatherings worship God through songs. The songs assist in

⁶⁰Nigerian Baptist Church, *Baptist Hymnal with Choruses and Church Covenant*, (April 5, 2000), v.

⁶¹George Janvier, *Leading the Church in Music and Worship*, 2nd ed. (Kaduna, Nigeria: Baraka Press & Publishers Ltd., 2007), 100.

⁶² Janvier, *Leading the Church in Music and Worship*, 8.

teaching religious truth, and hold the community together.⁶³ “In Africa music is infinitely inspired, multitudinous and alive. It draws its inspiration from innumerable heritages, in which are mingled the currents from the great colonizer states or from the countries to which the diaspora spread.”⁶⁴ The early Christian church has much information about itself except on the issue of music. Liturgical scholars, musicologists, biblical scholars and historians have had hard time investigation the musical style of the early Christian era.⁶⁵

Valga People in Ghana

Pastor Phillip testified to the effect of indigenous music in spreading the gospel. He asserted that though the 7000 Vagla people group in Ghana enjoyed the New Testament in their language over twenty years, but the spread of the gospel became faster when the gospel is presented in their style of music with musical instruments.⁶⁶ Such was the case among the Senufo people in the northern region of Cote d’Ivoire.⁶⁷

Indigenous musical expressions are readily acceptable to the locality as it drives the message deeply into the heart. Making disciple is made easier with the

⁶³John S. Mbiti, *African Religions and Philosophy*, 2nd edition (South Africa: Johannesburg; Heinemann, 2008), 67.

⁶⁴Manda Tchebwa, *African Music New Challenges, New Vocations* (France, United Nations Educational, Scientific and Cultural Organization, 2005), 7.

⁶⁵“Music,” *Dictionary of New Testament Background A Compendium of Contemporary Biblical Scholarship*, ed. Craig A. Evans & Stanley E. Porter (Intervarsity Press, USA: 2000), 711-712.

⁶⁶Paul Neeley, “Noted Ministry,” *Evangelical Missions Quarterly* 35 (1999): 156-163.

⁶⁷Roberta R. King, “Telling God’s Story through Song,” *Evangelical Missions Quarterly* 35 (1999): 294-298.

organization of choir with the use of musical instruments. The congregational song is made more interesting, and the service lively.⁶⁸

Wolof People in Senegal

In Senegal, the Wolof, a Muslim people group, with over three million population had their hearts ignited with the introduction of praise to God using their style of chanting. What the Western – style of worship failed to achieve for years was instantaneously gotten through indigenous praise.

This clearly shows that missionaries' imposition of their culture on the culture of others has been a setback to the quick spread of the gospel. The people should be able to see Christ in their own culture.⁶⁹

Malawi Experience

In Malawi, an American guest preacher became uncomfortable with the music on the first day of the one week program. He decided to 'straighten out' the congregation he, called "happy clapping people." He was to replace "songs with clapping, shouting and dancing" with Western hymns. He did not realize that the mode of expression differs in the two cultures. Africans for long had no liberty to "contribute to their church's music ministry."⁷⁰ It took the Westerners long time to appreciate African music. While rhythm is natural with Africans, the Westerners are

⁶⁸J. Stanley Moore, "Strategies for Music in Missions," in *Missiology An Introduction to the Foundations, History, and Strategies for World Missions*, ed. John Mark Terry, Ebbie Smith, and Justice Anderson (Tennessee: Broadman & Holman Publishers, 1998), 559-571.

⁶⁹Richard Shawyer, "Indigenous Worship," *Evangelical Missions Quarterly* 38 (2002): 326-334.

⁷⁰Del and Palmer Chinchin, "Sing Africa," *Evangelical Missions Quarterly* 38 (2002): 286-293.

comfortable with harmony of tones. African children grew up in rhythm, dancing and clapping of hands.

African church community is strengthened by Christian music. “The determining factor of a healthy church in Africa is its unified participation in the worship experience. If the music is dead, the church is dead.”⁷¹ In celebrating the Lord’s Supper, the Walpiri people of Central Australia sing and dance to the story of Jesus. The act makes them to conclude that Christ is not in the past, he is rather present, *jukurrpa*.⁷²

Oke-Ila, Osun State, Nigeria

In the early history of the Seventh-day Adventist Church in Oke-Ila Orangun, the King gave a law banning the use of talking drum in any of the church functions. It became a problem to the young church. It took the intervention of the White Missionary, Pastor Burgward to resolve the crisis. He was invited from Ipoti-Ekiti, Ekiti State. He pleaded with the King and the law was repealed. Services could not make much impact as in completeness in the absence of drums, especially in Yoruba land.

The resolution of the crisis, by the missionary, brought life to the infant church, and sense of completeness. “It was and still is a known fact that drumming is a way of life among Africans, especially the talking drum among Yoruba race. To deprive a group of people the access to the use of the talking drum is like ostracizing them from their people or community. This little flock found it too bitter to

⁷¹Del and Palmer Chinchon, “Sing Africa,” *Evangelical Missions Quarterly* 38 (2002): 286-293

⁷²Ivan Jordan and Frank Tucker, “Using Indigenous Art to Communicate the Christian Message,” *Evangelical Missions Quarterly* 38 (2002): 302-309.

swallow.”⁷³ The use of Yoruba/African talking drum in Christian worship was advocated, to deepen, enrich and enhance the worship, because it is biblical as well laudable.⁷⁴

There is need to remove ‘foreign’ from ‘foreign mission’. The musical heritage of each people group should be encouraged in worship; rather than the imposition of White man’s piano, guitar, or organ the whining Indian sitar, sounding bamboo flutes or varying sizes of drums of the local people should be employed.⁷⁵ Based on the experience of Steven Pierson in Estonia, he concluded that missionaries to foreign lands should observe the people by listening and learning before advancing in ministerial work.⁷⁶

Mood Change and Musical Instruments in Worship

The worship in Celestial Church of Christ in Nigeria is music spiced. Prayer is accorded its real place as many prayer sessions are included in service. The sermon also is not shortened to give room for music. The mood change is noticed by the variations of musical instruments employed at different times in the same worship. The service starts with a solemn atmosphere with the use of only organ, graduates into

⁷³David O. Osundina, *Faith of our Fathers: A History of the Seventh-day Adventist Church in Oke—Ila Orangun (1922-2002)* (Lagos, Nigeria: Emaphine Reprographics Ltd., 2002), 16.

⁷⁴Mobolanle E. and John Sotunsa, “Indigenizing Music in Christian Worship: The Role of Yoruba Drum Poetry,” ed. Nwaomah M. Sampson et al. (Berrien Springs: Department of World Mission Andrews University, 2014), 28-39.

⁷⁵David Nelson, “Crossing the Music Threshold,” *Evangelical Missions Quarterly* 35 (1999): 152-155.

⁷⁶Steven Pierson, “We Sang Ourselves Free Music Lessons from Estonia,” *Evangelical Missions Quarterly* 38 (2002): 314-322.

a highly celebrative mood with drumming, dance and call-and-response singing, and ends with a solemn mood with the use of the organ.⁷⁷

There is a lesson to learn from the mood change. It should be intentional not accidental. It should be anticipated. It has to do with reverence in the house of God. Mood change should be planned and observed in worship.

The musical instruments used in service includes: the organ or keyboard which lends a reverent quality to songs; guitars; “Western drum set; Yoruba *akuba* (conga-type like) drums; and batteries of Yoruba talking drums, both the *dundun* (bigger) and the *gangan* (smaller) hourglass varieties.”⁷⁸ The synergy of the Western and local musical instruments is much. When skilfully handled, it gives an output like the dedication of the temple, in the time of King Solomon in Israel.

The use of the Central Choir in the Celestial Church as a flagship facilitated the training of “instrumentalists, choirmasters, and choristers for parishes scattered nationwide, and to develop a musical tradition that aligns with the mission of the church as described above.”⁷⁹ The importance of the Central Choir in Celestial Church is more felt in the continuity in the production of musical instrumentalists. There is no vacuum created. There will be no time that a parish will be left without instrumentalist. It is a scheme to be emulated.

History of the Yoruba

The Yorubas have their own creation story that depicts how the world began from Ile-Ife. In their creation myth, Orisanla, also known as Obatala, one of the

⁷⁷Bode Omojola, *Yoruba Music in the Twentieth Century* (NY: University of Rochester Press, 2014), 141-142.

⁷⁸*Ibid.*, 142.

⁷⁹*Ibid.*, 143.

divinities- the elder brother of Oduduwa, was commanded by Olodumare, the Supreme Being, to lead the pantheon (401 divinities) to create a farmland out of Okun, the primordial Ocean. Obatala fell asleep on the way due to intoxication from palmwine. This made Olodumare to send Oduduwa, who came down from heaven with a chain, stole the sand and cockerel from Obatala to perform the act of creating the farmland. Oduduwa poured the sand on the primordial Ocean at a place called Edena, translated to be Garden of Eden in the present Ile-Ife, and the cockerel spread it and the farmland appeared. The name Ile-Ife was derived from the action of the cockerel, as the sand was scattered, the land continued to expand, which in Yoruba is Ile-nfe.⁸⁰ This myth claims that the world and all human race started from Ile-Ife.

In another account, the Yoruba were said to have migrated from Upper Egypt, or Numbia. They followed their master, the Egyptian conqueror Nimrod, to Arabia on war expedition. They settled there for a period of time.⁸¹

Oduduwa left Arabian “Mecca” due to religious imbroglio between him and his group of idol worshippers and the Muslims. The journey from Mecca to Ile-Ife took ninety-three days (93). On the way, some of his group determined to settle along the way because they got too tired to continue the long and treacherous journey.⁸²

In another version, while Oduduwa moved eastward, the princes who became kings of Gogobiri and of Kukawa went westward and settled in the Northern part of Nigeria.⁸³ When Oduduwas’ group arrived at Ile-Ife, they met there three families

⁸⁰Adelani Olubamidele, *What You Must Know About Nigeria* (Ogun State,Nigeria: Dele-Ade Constant Ventures, 2009), 2, 3.

⁸¹Samuel Johnson, *The History of the Yorubas* (Lagos, Nigeria: CSS Bookshop Limited, 2009), 7.

⁸²Olubamidele, *What You Must Know about Nigeria*, 3.

⁸³Johnson,*The History of the Yorubas*, 5.

who were the original settlers: Obalufon, Obajo, and Obaloran. Oduduwa was accepted as a king because of his military skill.⁸⁴ Oduduwa died at Ile-Ife, likewise, his eldest son, Okanbi, popularly called Idekoseroake, who had seven princes and princesses.

From these children came the various tribes of the Yoruba nation: first born princess married to a priest and became the mother of Olowu, the ancestor of the Owus; second princess was the mother of Alaketu of the Ketu people; the third a prince became the king of Benin people; the fourth Orangun became the king of Ila; the fifth king of the Sabes; the sixth the king of the Popos; the last born Oranyan, the progenitor of the Oyos. They are all crowned kings.⁸⁵

Yoruba Culture

This section briefly examines the culture of the Yoruba people whose territory includes Osogbo, Osun State, which is the site of this project. There are many definitions of culture. According to Damen, culture is the “learned and shared human patterns or models for living; day- to-day living patterns. These patterns and models pervade all aspects of human social interaction. Culture is mankind’s primary adaptive mechanism.”⁸⁶

Culture is learned and subsequently shared as people live daily. Culture is the entire way of life of a people as a social group. This includes their world view,

⁸⁴Olubamidele, *What You Must Know about Nigeria*, 3.

⁸⁵Johnson, *The History of the Yorubas*, 9.

⁸⁶L. Damen, (1987). “Culture Learning: The Fifth Dimension on the Language Classroom Reading”, in *The Center for Advanced Research on Language Acquisition*, University of Minnesota MA: Addison-Wesley, 367, www.Carla.umn.edu/culture/definitions.html, accessed 10/06/2016.

survival methodology, institutions, religions, and value systems.⁸⁷ There is no people group without a culture, notwithstanding the biased report of earlier anthropologists who claimed that “primitive” people have no history, religion or philosophy.⁸⁸ The Yoruba culture will be explored using the seven elements of culture postulated by Hyland.⁸⁹

Social organization. Among the Yoruba people, like in other places in Africa, socializing community is organized around the lineal family unit. This is made up of the living, the dead and the unborn children. They are all children of a recently dead grandparent.⁹⁰ The man gets married, gives birth, the children are born into the lineage. This is the continuity of life in Africa. No one lives to himself. The family name is carried on from one generation to the other. The lineage is not voluntary but compulsory, based on the communal life of Africans. Once you are born into the family, you remain a member. There the members find meaning to life and living and the sense of belonging. It assures protection and rights of the family members. “If a person is thrown out of his/her lineage, it is like being condemned to the Christian hell, for he/she is cut off from the roots of existence and wanders the earth like a lost sheep, unprotected and culturally dead.”⁹¹

⁸⁷Etuk Udo, *Religion & Cultural Identity* (Ibadan, Nigeria: Hope Publications, 2002), 13.

⁸⁸Ibid.

⁸⁹Mr. Hyland, “The Seven Elements of Culture,” www.ocs.cnyric.org/webpages/phyland/global_10.cfm?subpage=19595, accessed 10/06/2015.

⁹⁰Micheal C. Kirwen, ed., *African Cultural Knowledge Themes and Embedded Beliefs* (Nairobi, Kenya: MIAS Books, 2011), 66.

⁹¹Ibid.

In the pre-colonial days, it was very difficult for someone to get lost in Yoruba land. The facial marks did the magic. Most of the families had their facial marks that distinguish them from the others. A child born outside the community and given the family facial mark can locate their compound when he gets to the town as he will be directed by the people to his/her compound. Among the facial marks are: The Abaja, sets of three or four parallel lines on each cheek for the Oyos; Abaja Olowu and keke Olowu for the Owus; the Ondos and the Idokos have only one bold line; the Ijesas as a rule have no mark; the Yagbas are distinguished by three long lines on each cheek, far apart behind, converging at a point at the angle of the mouth.⁹²

The extended family of several generations lived together in a compound. They work together.⁹³ Their houses all, on the ground floor, make a big hollow square enclosing many compartments with a large open space at the center having one principal entrance. Several related families live therein.⁹⁴ Living together makes the children to learn and inculcate respect for elders.⁹⁵ Respect is a major heritage of African culture that is been eroded by western civilization. The Bible injunction “honor your father and your mother that thy days may be long” is well entrenched and practiced in African culture. The modality varies from one culture to the other but it is not absent. In Yoruba land, the male child prostrates to greet the elderly, while the female kneels down to greet.

⁹²Johnson, *The History of the Yorubas*, 126-129.

⁹³Mr. Hyland, “The Seven Elements of Culture,” www.ocs.cnyric.org/webpages/phyland/global_10.cfm?subpage=19595, accessed 10/06/2015.

⁹⁴Johnson, *The History of the Yorubas*, 117.

⁹⁵Mr. Hyland.

Customs and traditions. Customs and traditions are important ingredients of culture. Hyland considers rules of behavior for enforcing right and wrong under customs and traditions. These could be written or unwritten rules.

Dressing, showing appearance. Personal appearance is a serious business among the Yoruba. Boys and girls in the olden days till the age of eight walked about *in puris naturalibus*. From age 8 till puberty, the boys put on aprons known as *bante* while the girls wear *tobi*.⁹⁶ Adults' styles of clothes reveal their status, with kings and chiefs wearing superior and well embroidered clothes. In ancient times, purely native manufactured materials were made into plain gowns. The female adults wear *Buba* with wrappers known as *Iro* with head dress known as *gele* and the *Ipele*, which is thrown around the neck.⁹⁷

Marriage. Marriage is the union of two people of opposite sex, male and female, "for the purpose of procreation and companionship, an institution in which a mature couple unites with the aim of propagating their lineage ... a rite that unites members of two lineages to cement kinship ties."⁹⁸ In Africa, it is expected that everybody should get married and produce children for the continuity of the family.⁹⁹

The three stages in Yoruba marriage include: an early intimation, formal betrothal, and the final marriage ceremony.¹⁰⁰

⁹⁶Johnson, *The History of the Yorubas*, 120.

⁹⁷Ibid., 133.

⁹⁸Micheal C. Kirwen, *African Cultural Knowledge Themes and Embedded Beliefs* (Nairobi, Kenya: MIAS Books, 2011), 139.

⁹⁹Mbiti, *African Religions and Philosophy*, 131.

¹⁰⁰Johnson, *The History of the Yorubas*, 134.

During the intimation stage, the couple to be and their families start getting acquainted to each other, investigating the history of health, longevity, and moral status of the other. The establishment of mutual understanding between the two families leads to the exchange of gifts at New Year, and at other festivals. Such family involvements make divorce very rare in the ancient Yoruba land.

The second stage, Betrothal or “*isihun*” is the formal consent. It was almost impossible for a girl to marry without the consent of the parents, nor to refuse the choice of husband preferred by them. The family oracles were not left out before the formal ceremony was conducted. Various items accompanied such program, such as large kolanuts, money, alligator pepper, bitter kola, clothings and the *idana* or, “dowry.”¹⁰¹

The final stage is the marriage proper called *igbeyawo* when the bride is adorned in her best attire, veiled, and is conducted to her husband’s compound amidst the company of friends and well-wishers, with drums, singing and dancing and her housekeeping and cooking items. Her feet are washed and she is carried inside – “*igbeyawo*.” If she was confirmed to be a virgin, the next morning gifts are presented to her family with festivity. On the contrary, she brought shame to her family.¹⁰² Virginitly is highly valued in Africa, especially in Yoruba land, a way of maintaining morality in the society. “A virgin bride is the greatest glory and crown to her parents, husband and relatives.”¹⁰³

¹⁰¹Johnson, *The History of the Yorubas*, 134.

¹⁰²Ibid., 136,137.

¹⁰³Mbiti, *African Religions and Philosophy*, 138.

Yoruba also practice levirate marriage like the Jews (Deut. 25:5, 6), this accounts for polygyny, which is wrongly called polygamy, the state of one man having many wives.¹⁰⁴

Male children are considered great asset for family continuity in Africa. A man would be under pressure to continue to accumulating wives until he gets the male offspring. Marriage is meant for procreation, so the marriage is not complete until children are born through the union.

Many children in the polygyny union are of economic benefit in terms of farming. The number of children determines the available manpower; thus, the need for an African man, to have more wives, to have more children, to have a bigger farm, and be respected in the society. Such practices should not be condemned out rightly since anthropologists concur “that one culture is as good as another, and none is superior to the other.”¹⁰⁵

Trades and Professions. The principal professions of men in Africa are “Agriculture, commerce, weaving, iron-smelting, smiting, tanning and leather working, carving on wood and Calabashes, music, medicine, barbing, and other minor employments.”¹⁰⁶ Agriculture is the major work for the generality of the people. The locally manufactured farm implements were hoes and cutlasses. These tools were used effectively on both the smaller farms, known as *oko etile*, nearby farm and the real big farm located in the far wilderness known as *oko egan*. The farm produce include: corn, beans, yams, sweet potatoes, koko, pepper, calabashes, coffee, cocoa, kolanuts, vegetables and cotton. Shifting cultivation was practiced whereby a land is

¹⁰⁴ Mbiti, *African Religions and Philosophy*, 138.

¹⁰⁵ Etuk, *Religion & Cultural Identity*, 19.

¹⁰⁶ Johnson, *The History of the Yorubas*, 139.

left fallowed after been used for years to regain its strength.¹⁰⁷ The size of the farm is a function of the family size.

The peculiar women professions include: dyeing of clothes into different patterns, palm oil production, shear butter making, beer-brewing from guinea corn or maize, the manufacturing of beads, pot making, and hair dressing.

Naming. Names are not just giving arbitrarily in Yoruba land. The name giving to a baby is determined by the circumstances surrounding the birth. Names could reflect the feelings of the parents, time of birth, religious feelings or describe the child or its background.¹⁰⁸ There are three categories Yoruba names:

Amutorunwa, the child is born with the name based on the circumstances of his birth; Abiso, the name given on the naming day, depending on the circumstances in the family or town; and Oriki which is attributive name. Amutorunwa names for twins include: Taiwo for the first to come out and Kehinde for the second. Any child that follows them is known as Idowu. A child born facing down is called Ajayi, while that with cord twined round its neck is either Ojo, if a male or Aina if a female.

The oriki or pet name expresses the wish of the parent for the child. Males are given heroic oriki while females are given that of endearment or praise. The fourth category of names, more important than the other three, is peculiar to the Yorubas and called "Orile" or "Totem." It denotes the origin. The totem of a lineage is that chosen object that has to do with the history of the lineage. For example, Okin (the love bird) is the totem of Olofa and Oloro. Erin (Elephant) is the totem of the kings. "When the Oruko (name), the Oriki (attribute) and the Orile (totem) are given, the individual

¹⁰⁷Johnson, *The History of the Yorubas*, 140.

¹⁰⁸John S. Mbiti, *Introduction to African Religion*, 2nd edition (Ibadan, Nigeria: Heinemann Educational Publishers, 1991), 93-94.

becomes distinctive, the family is known, and he can at any time be traced.”¹⁰⁹ Other totems among others are Opo (a Post) for a noble Oyo family and Ejo (Snake) for the Alapas.

Religion. Religion is defined as “a system of thought, feeling, and action that is shared by a group and that gives the members an object of devotion; a code of behaviour by which individuals judge the personal and social consequences of their actions, and a frame of reference by which individuals may relate to their group and their universe.”¹¹⁰ It has to do with the Divine Being, as it “concerns itself with that which transcends the known, the natural, or the expected; it is an acknowledgement of the extraordinary, the mysterious, and the supernatural.”¹¹¹ It is in religion that the basic questions about the meaning of life are answered. Religion supports values that groups of people feel are important to them.¹¹²

“Africans are notoriously religious.”¹¹³ Almost all the aspects of an African are spiritualized. The depth of the African knowledge of God was unknown to the missionaries who brought Christianity to Africa. They came with the aim of Christianizing what to them was the “dark continent.”¹¹⁴ They came to convert the heathen, primitive Africa that had no redeeming or redeemable value in ways of life

¹⁰⁹Johnson, *The History of the Yorubas*, 95-104.

¹¹⁰Hillary Rodrigues and John S. Harding, *Introduction to the Study of Religion* (NY: Routledge, 2009), 6.

¹¹¹Ibid.

¹¹²Mr. Hyland, “The Seven Elements of Culture,” www.ocs.cnyric.org/webpages/phyland/global_10.cfm?subpage=19595, accessed 10/06/2015.

¹¹³Mbiti, *African Religions and Philosophy*, 1.

¹¹⁴Etuk, *Religion & Cultural Identity*, 47.

and practices. That period of such notion was known iconoclasm: “The belief in, participation in, or sanction of destroying religious icons and other symbols or monuments, usually with religious or political motives” (Wiktionary Dictionary).

When the colonial Whites realized that not all of the African practices and customs were bereft of value, they changed to adaptation. Finally, they came to contextualization or what they called incarnational theology.¹¹⁵ This in essence is based on the submission that, as God became man to save man, the Christian gospel must assume the forms and expressions of the different cultures to redeem them.

There are many wrong colonial nomenclatures placed on the religion of the African people. The use of the words like: primitive, savage, native, tribe, paganism, heathenism, fetishism and animism are misleading to the real understanding of religion in Africa. Religion of the African must not be disparagingly labelled as old fashioned or inferior, indecent or less reputation, unpolished or uncivilized, or ignorant of the truth.”¹¹⁶

Based on the lateness in the ability to read and write, African religion did not have sacred scriptures like some other religions. It is rather a religion handed over to the generations through oral tradition.¹¹⁷

Religion in Africa has no founder like other foreign religions. It is not even for an individual but the entire community. People are born into it and embrace it without questioning. Because nobody stands alone in the community, no one excludes himself/herself from the religion of the community. The religion is not looking for

¹¹⁵ Etuk, *Religion & Cultural Identity*, 47.

¹¹⁶E. Bolaji Idowu, *African Traditional Religion: A Definition* (Nigeria: Fountain Publication, 1991), 108-134.

¹¹⁷Mbiti, *African Religions and Philosophy*, 1, 3.

converts; there is no need for evangelism. There is no conversion from one African religion to the other. Each one born into a particular African religion remains an adherent till death.¹¹⁸ This partly accounts for the comparable religious peace in Africa before the advent of Christianity and Islam.

African religion has a structure, and the hierarchy of belief: At the apex is the belief in God; this is followed by belief in the divinities; belief in spirits; belief in ancestors and the practice of magic and medicine.¹¹⁹ These are enumerated briefly as follows:

Belief in God. God is not a stranger to African people. There is no people group in Africa where there is no knowledge of God, both children and elders.¹²⁰

Concepts of God in Africa differ from one place to the other based on the environment, location and history of the people. Still they share many things in common. Africans believe that God is everywhere (omnipresent), and knows all things (omniscient), as the custodian of wisdom. God is Self-existing and has no beginning. He is the almighty: so far (transcendental), and at the same time so near (immanent).¹²¹ God is the Source, Creator, and Protector of all things and the Sustainer of the continuation of the lineage through the provision of light and air. No image can represent God because He is beyond comprehension.¹²²

The reality of God to Africans is found in the different names given to Him in different places: Oghenedjakpokohwo – ‘God directs the person’ (Urhobo); Ebere-

¹¹⁸Mbiti, *African Religions and Philosophy*, 4.

¹¹⁹Idowu, *African Traditional Religion: A Definition*, 137-202.

¹²⁰Mbiti, *African Religions and Philosophy*, 29.

¹²¹Mbiti, *African Religions and Philosophy*, 29-33.

¹²²Michael C. Kirwen ed., *African cultural Knowledge Themes*, 6.

Chukwu – ‘God’s mercy’ (Igbo); Olutooke – ‘The lord deserves to be glorified’ (Yoruba); Gatkwoth – ‘Son of God’ – (Nuer); Mawunyo – ‘God is just’ or ‘God is kind’ (Ewe) and host of others.¹²³

God in Africa is approached through worship and prayers, going through His intermediaries. Songs are employed to worship God in the African religion. At religious gatherings songs are used to educate the people and as a bond of solidarity. “Music, singing and dancing reach deep into the innermost parts of African peoples, and many things come to surface under musical inspiration which otherwise may not be readily revealed.”¹²⁴ It is noticed much in drumming to the gods, wherein the spirit is invoked and the priests were possessed, especially in Sango worship. The drumming rises in tempo to the level of being possessed.¹²⁵

This in a way could be likened to when the Ark of the covenant was positioned in the Temple built by King Solomon, the Levites with the instruments of music and the singers came up in ministrations and clouds filled the Temple that the priests were unable to minister.

When people from traditional religion are converted to the church, they are more comfortable when there is drum than when there is none. It will be a positive replacement of what they are missing, from where they are coming from, though there is different in styles.

Belief in divinities. Divinities are said to be brought into existence by God. They are meant to serve specific functions. They are the intermediaries between God

¹²³Idowu, *African Traditional Religion: A Definition*, 150.

¹²⁴Mbiti, *African Religions and Philosophy*, 67.

¹²⁵Bode Omojola, *Yoruba Music in the Twentieth Century* (NY: University of Rochester Press, 2014), 78.

and man. Each has his portfolio or department to oversee. None of the divinities has unlimited power as the almighty God. They are limited in their operations. There are three types of divinities: primordial, deified and those associated with natural forces.¹²⁶

The primordial divinities are said to have been with God from the beginning of creation. The deified ancestors were human beings that lived mysterious life. After death they became deified as gods. Examples in Yoruba land are Sango, Orisa-oko, Ayelela, Ogun, Esu, Orisa-Nla, Orunmila, among others. Divinities associated with natural forces like rivers, trees, grooves, rocks, hills are celebrated at festival in their honor. The likes of Oke-Ibadan festival in Ibadan, Oke-Iragbiji festival in Iragbiji, Olumo Rock in Abeokuta, Olosunta in Ikere Ekiti, Osun festival in Osogbo, and Oloroke in Oke-Igbo.¹²⁷

The functions of the divinities are in exhaustive: protect adherents against calamities, ensure peace and prosperity, enable victory during war, means to appease God, give children to the barren, maintain morality in the community, punish offenders, means of passing prayers and sacrifice to God, and a warner of impending calamity.¹²⁸

Belief in spirits. Spirits here are “apparitional entities which form separate category of beings from the described as divinities.”¹²⁹ They are neither divinities nor ancestors. They may inhabit material objects temporarily and act through natural

¹²⁶Richard J. Gehman, *African Traditional Religion In the Light of the Bible* (Bukuru, Nigeria: Africa Christian Textbooks (ACTS), 2001), 89.

¹²⁷J. O. Ojo, *Introduction to West Africa Traditional Religion* (Ile-Ife, Nigeria: Olajide Printing Works, 2000), 19.

¹²⁸Ibid.

¹²⁹Idowu, *African Traditional Religion: A Definition*, 173.

objects and phenomenon. They can assume human form. They inhabit trees, rocks, mountains, bushes, hill and others. There are categories of spirits: ghost-spirits; Abiku (Yoruba), Ogbanje (Igbo); witches; guardian-spirit or man's double; and nature spirits (sky spirits, earth spirits).^{130, 131}

Effects of spirits on individual may be insanity or diseases, deformity and miscarriage in women among others. Diviners are said to be influenced by the spirits under divination. Also, "doctors claim that they are chosen by spirits, taught medicine by the spirits, and guided in their profession of diagnosis and healing by spirits."¹³²

Belief in ancestors. The question of life after death is worldwide. People want to know what happens when someone dies. In Africa, the physical death means transition into the spiritual realm, joining the forefathers and becoming an ancestor. There is difference between the deities, the divinities and the ancestors.

The deities and the divinities belong to the same order separate from the ancestors. While the ancestors are relation of the people who have only moved into the spirit realm the divinities and deities are not.¹³³ It is not all the dead that are qualified to become an ancestor. An ancestor is one who while alive lived a good life. He died at a good old age. His death was not accidental. He did not die by drowning, through wild beast, gunshot, motor accident, did not fall from the palm tree and not

¹³⁰Idowu, *African Traditional Religion: A Definition*, 173.

¹³¹Mbiti, *Introduction to African Religion*, 70.

¹³²Idowu, *African Traditional Religion: A Definition*, 178.

¹³³*Ibid.*, 184.

attacked by the gods. He left behind well to do children and had a befitting burial.

Whoever runs short of the above cannot be an ancestor.¹³⁴

The ancestor is expected to keep watch over his people, serve as guardian of moral, punish the defaulters, and reward the righteous. Libations are poured to communicate with the ancestors.¹³⁵

Belief in magic and medicine. Medicine men are those who specialize in taking care of the sick in the community. They are either trained formally and informally. Anyone can join the profession at either early in life or at the middle age. Some claimed that they were called by the ancestors into the profession. The medical expert can be a man or a woman. These professionals suffered greatly in the hands of the White people who labeled them as ‘witch doctor’, which is a wrong nomenclature.¹³⁶ In Yoruba land, they are known as *Onisegun*, in igbo land *dibia*, and the Fon call them *a mawato*. Again, in Yoruba land the traditional doctors are referred to as *Elegboogi*.¹³⁷

Healing in Africa is of two categories: one is explainable which every medicine man can handle; the other is unexplainable, only the diviners can tackle it. It is unexplainable because it has to do with the spirits and not just the use of herbs, as ordinary herbalist will do. It may have to do with the attack of witchcraft. This can be

¹³⁴J. O. Ojo, *Introduction to West Africa Traditional Religion* (Ile-Ife, Nigeria: Olajide Printing Works 2000), 27.

¹³⁵Ojo, *Introduction to West Africa Traditional Religion*, 28,29.

¹³⁶Mbiti, *African Religions and Philosophy*, 163-164.

¹³⁷Ojo, *Introduction to West Africa Traditional Religion*, 33.

seen as the practice of magic in medicine. These professionals are special gifts to the African community.¹³⁸

Language. Language is another element of culture known as the cornerstone. Even if not well developed there is no people without a language, a means of communication. People of the same language share the same culture. In a particular language there can be different dialects.¹³⁹ The Yoruba language was one of the unwritten African languages. The alphabets now in use were adopted by the Church Missionary Society in 1856, by Professor Lepsius of Berlin.

The alphabets have thus gone through modifications but still as close as possible to the original. “In Yoruba, vowels are of greater importance than consonants and tones than vowels; hence the peculiarity of this language that musical sounds can be employed to convey a correct idea of words in speech.”¹⁴⁰ Here the missionaries can be appreciated for the work done in bringing Yoruba language among the written languages of the world.

Arts and Culture. Arts and literature constitute another set of elements of culture. These show cases the imagination of the people group. Culture’s basic beliefs are made known through them. Examples are: art, music, literature and folk tales.¹⁴¹ It is impossible to talk about Yoruba literature before 1856 when the alphabets were adopted. The early writings about Africans were writing by the Western people wherein we found the debatable nomenclatures on African religion. Even at that it

¹³⁸Mbiti, *African Religions and Philosophy*, 163-164.

¹³⁹Mr. Hyland, “The Seven Elements of Culture,” www.ocs.cnyric.org/webpages/phyland/global_10.cfm?subpage=19595, accessed 10/06/2015.

¹⁴⁰Johnson, *The History of the Yorubas*, xxvii-xxxv.

¹⁴¹Mr. Hyland, “The Seven Elements of Culture,” www.ocs.cnyric.org/webpages/phyland/global_10.cfm?subpage=19595, accessed 10/06/2015.

should be noted that the Yoruba has lots of rhymes. One used to encourage children to work goes thus: “Ole alapa ma sise. Ole a je gboro dagba. Bodun bade o, wa fewe koko bora.” Which translation goes thus: “A lazy man who refuses to work; One who is lay about from childhood to adulthood; Will only have himself to blame on occasions of festivities.”¹⁴²

African arts can be traced from the period before the advent of the White people. An example is “Ife Marbles” which really substantiated the fact that Oduduwa came from Upper Egypt. The sculpture was the handwork of the earlier settlers not imported from the West. Another art found in Ile-Ife is *Opa Oranmiyan*, (Oranyan’s staff) “an obelisk standing on the site of Oranyan’s supposed grave, having characters cut in it which suggest a Phoenician origin.”¹⁴³ Another notice of the work of arts is seen in the crown of the kings in Yoruba land. The traditional crowns are different from the ordinary known as “*Orikogbofo* or *omo Ade*” used for lesser occasions.¹⁴⁴ As earlier discussed, Yoruba dressing were in place before the advent of the White. It forms part of the works of arts.

Forms of Government. The essence of government is to meet the common needs of the society, secure the people from lawless citizens and external invasion. The nature of government depends on the society in question.¹⁴⁵ In Yoruba land, the system of government is absolute monarchy.¹⁴⁶ The King is king above all. No one

¹⁴²Olubamidele, *What You Must Know about Nigeria*,77.

¹⁴³Johnson,*The History of the Yorubas*,7.

¹⁴⁴Olubamidele, *What You Must Know about Nigeria*,204.

¹⁴⁵Mr. Hyland, “The Seven Elements of Culture,” www.ocs.cnyric.org/webpages/phyland/global_10.cfm?subpage=19595, accessed 10/06/2015

¹⁴⁶Johnson,*The History of the Yorubas*, 50.

dares him. He is second to the gods. He wears the beaded crown. The position is hereditary. It is passed on to the lineage. The election is done by the king makers. The new king will have to go through rituals before ascending the throne. There is division of labour. The king as the paramount ruler has chiefs appointed to look after villages. The chiefs also have the family heads that report to them. The traditional priests also have a part to play in the governance of the land.

There are officers attached to day to day activities of the king: The master in charge of the horse known as *Ona-Olokun-esin*; the *Ifa* priest for religious matters; one in charge of military affairs, *seriki*; national historians, *Arokin*; palace surveyor, *Ile male*; king executioners, the tetus; the palace orchestra, *Isugbin*.¹⁴⁷ The palace orchestra numbers about 121. They play on instruments of music like fifes, the *okinkin*, Ivory trumpets and special traditional drums known as *Koso* and *Gbedu* among others.¹⁴⁸ Music plays important role in the lives of the Africans. The *Koso* drum player wakes the king up by 4.00 a.m. every morning with his drum. The *Dundun* drummer (*Aludundun*) pre-announces the advent of any visitor with his drum.

Apart from waking the king up every morning, the *koso* drummer will beat the drum at night when the king is to be buried along with *Okinkin* which announces the take-off of the burial rite, and other instrument like the ivory trumpet. The king is buried in 'Bara'. Between the palace and Bara are eleven points where sacrifices are made. In the then days, four women, two boys and others are buried with the king. It has now been replaced with a horse and a bullock instead of human being.¹⁴⁹

¹⁴⁷Johnson, *The History of the Yorubas*, 69-71.

¹⁴⁸Ibid., 70.

¹⁴⁹Johnson, *The History of the Yorubas*, 66.

Economic System. Economic system completes the seven elements of culture as laid down by Mr. Hyland. This has to do with how the people satisfy their wants and need within the limited resources. Here again the occupation of the people are considered. It is of worth to mention that Cocoa is noted as Yoruba symbol of wealth. It is a tree crop that raised the Yoruba Economy. It starts bearing fruit at the age of nine, reaching its peak from 18-22 while diminishing returns set in after 30-37 years. There was a cordial relationship on the buying and selling through the cocoa board. There was a time when Nigeria accounted for about 10% supply of cocoa in the world market.¹⁵⁰ Yoruba land contributed her quota to the economy of the Nigerian Nation, and the world at large.

¹⁵⁰Olubamidele, *What You Must Know about Nigeria*, 233-236.

CHAPTER 4

A STRATEGY OF DESIGNING ACCEPTABLE USE OF MUSICAL INSTRUMENTS IN WORSHIP

This chapter focused on the program development strategy, but started with the exploration of the Yoruba people of Osun State wherein the project is situated, and the emergence of Seventh-day Adventist Church. The chapter developed a program to educate members on acceptable use of musical instruments in worship. Permission to carry out the research was obtained from the conference in September 2015. The duration of the research was slated between October 2015 and April 2016. A survey was carried out by administering questionnaire in the four churches in Ayetoro district of Seventh-day Adventist Church, Osogbo, Osun Conference.

From the survey, it was evident that the members were in support of the use of musical instruments in worship but needed to be educated on the biblical/theological foundation of the subject matter. Also, they welcomed the idea of using skilful members in the handling of musical instruments in worship.

Therefore, the intervention took two dimensions: conducting seminars, using the biblical/theological foundation and the spirit of prophecy writings established in chapter two of the project, and trained willing and capable members in the handling of musical instruments for worship services in Seventh-day Adventist Church Alaafia, Osogbo District, Osun Conference. This will eventually solved the problem of unskilful handling of musical instruments in worship, making Alaafia Church a model in Ayetoro District and Osun Conference as a whole.

Project Setting

The project was situated in Osogbo, the capital of Osun State. The Osogbo people are part of the Yoruba people group in Nigeria. The Yoruba territory lies to the West of River Niger. On the West, it shares boundary with Dahomey, now Republic of Benin and the Bight of Benin to the South. It lies between latitude six degrees North, and longitude two degrees 3” and six degrees 3” east.¹ The Yoruba neighbours are the Nupe (Tapa) to the Northeast; Borgu, northeast; Hausa, north; and Bini to the East.²

The Yorubas occupy the western zone of Nigeria, where they form the largest ethnic group. They are divided by dialects into subgroups such as: Oyo, Ijebu, Ijesa, Ekiti, Egba, Ondo, and others. It is known that the Yoruba share the same tradition.³ Therefore, Osogbo, being the site of the project, is an integral part of the Yoruba people group. A brief highlight of the Yoruba history and culture is presented below.

Osun State Status in Brief

Osun state was carved out of Old Oyo State. The struggle for her independence started in 1950. In order to resolve the crisis in Ibadan District Native Authority of which Osun was a subordinate, under the chairmanship of H.L. Buttcher, Osun made a representation, in 1951, the request to grant Osun an autonomous

¹Johnson, *The History of the Yorubas*, xxiii.

²L.C. Dioka “Inter—Group Relations among Nigerian Communities,” in *Nigerian People and Culture*, Akinjide Osuntokun and Ayodeji Olukoju edited (Ibadan, Nigeria: Davidson Press, 1997), 70.

³Tunde Oduwole and Obi Iwuagwu “Nigeria: An Ethno—Historical Survey,” in *Nigerian People and Culture*, Akinjide Osuntokun and Ayodeji Olukoju, ed. (Ibadan, Nigeria: Davidson Press, 1997), 10.

division was presented with Osogbo as the capital. The request which was granted on March 17th 1951 was effected on April 1st 1951. The journey to becoming a state was concluded on August 27th 1991, when General Ibrahim Badamosi Babangida carved out Osun state from Old Oyo State, retaining the capital in Osogbo.⁴

The State covers an area of 14,875 square kilometers, between longitude 4^o30'0" East and latitude 7^o 30'0", with an estimated population of 34,137,627 (2005 est.). Osun State is one of the Yoruba speaking states of Western Nigeria. The state has over 200 major towns with many villages. English is well spoken in the state. There are other people from different parts of Nigeria in the state.

As an inland state, she shares boundaries with Kwara in the north, Ogun in the south, Ekiti and Ondo in the east, and Oyo in the west. The three religions in Nigeria are found in Osun State: African Traditional Religion, Christianity and Islam.

The current governor is Ogbeni Rauf Aregbesola (APC). There are thirty local government areas in the state: "aiyedaade, aiyedire, atakunmosa east, atakunmosa west, boluwaduro, boripe, ede north, ede south, egbedore, ejigbo, ife central, ife east, ife north, ife south, ifedayo, ifelodun, ila, ilesa east, ilesa west, irepodun, irewole, isokan, iwo, obokun, odootin, olaoluwa, olorunda, oriade, orolu and osogbo."⁵ New local government areas have been created out of the above list by Ogbeni Rauf Aregbesola.

Partnership between the government and the private sector has gone a long way to make educational institutions available from primary school to the University. Osun state is one of the States with good number of Universities: Obafemi Awolowo

⁴www.osun.gov.ng, accessed April 15th 2015.

⁵Ibid.

University, Ile-Ife; Osun State, University, Osogbo; Adeleke Univerity, Ede; Redeemer's University, Ede; King's University, Odeomu; Joseph Ayo Babalola University, Ikeji Ara-keji; Fountain University, Osogbo; and National Open University, Osogbo study centre.

The state has government workers as well as traders, artisans and farmers. Cash crops includes tobacco and palm produce. Other crops include yam, maize, cassava, beans, and cocoyam. The artisans are skilled in tie and dye clothes, hand woven textiles, leather work, calabash carving and mat-weaving.⁶

The State is blessed with mineral resources like gold, clay, limestones and granite.

Again, there are tourist centers:

The famous Ife bronze; The Oranmiyan Staff which is believed to be the fighting stick of Oranmiyan, the son of Oduduwa who was a great warrior; The popular Osun-Osogbo cultural festival; The Ife Museum ; Obafemi Awolowo University Zoological gardens; Ile-Ase; Yeyemolu Shrines and Oduduwa groove, Ile-Ife; Osun Osogbo Sacred Groove - venue of the internationally recognized Osun Osogbo festival and a UNESCO, world heritage site; Adunni Susan Wengers Centre, Genesis Arts Gallery Nike Arts Gallery; Jalumi War Site, Inisa; The Olumirin Water-Falls, Erin-Ijesa; Igbo-Sango at Ede and the Ayikunugba Water- Falls at Oke-Ila.⁷

Out of the entire list above, Osogbo town pulls crowd yearly from all over the world to witness the Osun Osogbo festival.⁸

History of Seventh-day Adventist Church in Nigeria

The visit of the Portuguese merchants to Benin in the fifteenth century brought the knowledge of Christianity to Nigeria. Catholic missionaries set up a school in Oba

⁶www.osun.gov.ng, accessed April 15th 2015.

⁷Ibid.

⁸Tamra Orr, *A to Z Nigeria* (NY: Children's Press, 2005), 30.

of Benin's palace in 1515 for their converts.⁹ During the fifth decades of the nineteenth century, Christianity entered Yoruba land. The Methodists were the first Christian missions in Abeokuta in 1842 led by Thomas B. Freeman. The Church Missionary Society (CMS) followed in the same town in 1843, led by Townsend. The Baptist led by Thomas J. Bowen came in 1860. Centres were established in Lagos, by all. C.M.S. entered Badagry, Ibadan, and Old Ijaye; while the Baptist went inland as far as Ogbomoso. "It is clear that Yoruba land was already a Christian mission field before the arrival of the Adventist missionaries in 1914."¹⁰

Elder D.C. Babcock led the Adventist missionaries into Nigeria in 1914. He came in through Lagos in company of two workers from Sierra Leone, Dauphine and S.Morgue. Babcock selected a mission site at Erunmu, 16 miles (Northeast) of Ibadan, the capital of Western Region. He was welcomed and given a piece of land in which the first Adventist structure in Nigeria was erected. He built a house and dug a well still known as "Babcock Well" today.

In the year 1915 Elder Babcock went farther inland to establish another station at Shao, seven miles northwest of Ilorin. In the same year, by invitation, Babcock travelled to Ipoti- Ekiti, 75 miles southeast of Ilorin. There 150 members of CMS having convinced of the Sabbath Truth broke away to join the Seventh day Adventist Church.¹¹ That was really a mass conversion. Babcock established a boarding school in Shao in 1916 for the three stations: Erunmu, Shao and IpotiEkiti. While at Erumu, a young man by name Jacob Alao served as Babcock's interpreter. He "was spared to

⁹J.O.U. Odiase, *A Short History of the Seventh-day Adventist Church in Edo/Delta of Nigeria* (Lagos, Nigeria: Emaphine Reprographics Ltd., 2001), 9-12.

¹⁰David Agboola, *A History of Christianity in Nigeria: The Seventh-day Adventists in Yoruba Land 1914-1964* (Ibadan, Nigeria: Daystar Press, 1987), 1.

¹¹*Ibid.*, 4.

Babcock by a Baptist American Missionary stationed in Ibadan.”¹² His coming to Babcock was not by conversion but by spirit of oneness on the path of the American Baptist Missionary. Along the line, he most probably was converted.

History of Seventh-day Church in Osun State, Nigeria

“However, the Adventist church grew up along the routes Elder Babcock used while visiting his first three churches.”¹³ One of those cities was Oke-Ila Orangun. Elder D.C. Babcock was passing through Oke-Ila Orangun while going to Ipoti from Shao. But, in 1922 God impressed it in the minds of two elderly people: Aina Odedun (Chief Alapini) and Adaramola Osundina (Chief Balogun), members of *EWAK ODIN* society, to take to the worship of the White Man passing through the town to Ipoti. They had a relation in Ipoti by name John Osagunna, who was a member of Seventh day Adventist Church. Elder Osundina was sent to Ipoti Church through John Osagunna. When the message was delivered to the church, it was given a prompt approval. The church started sending two people to Oke-Ila Orangun weekly for service. They will arrive in Oke-Ila on Friday and go back to Ipoti on Sunday morning.

After a while, Oke-Ila people requested for the attention of the Seventh day Adventist Church leadership, to visit them. The request was granted. Many of the Church leaders came to Oke-Ila for evangelism, in which a great number of people decided for Christ. Among the people that came were: Pastor Burgward, Balogun, W.G. Till and McClement.¹⁴The leaders promised to send a pastor, and the promise

¹² Agboola, *A History of Christianity in Nigeria*, 11.

¹³Agboola, *A History of Christianity in Nigeria*, 5.

¹⁴Souvenir Programme of the S.D.A. Oke-Ila Orangun. December 26, 1972. Page 7.

was fulfilled on the ninth day of their departure. Late Pastor James Ojo was posted to Oke-Ila Orangun as the first pastor. He moved in with his family. He resided in Obasolo's house, whose name was Adeyemi. It was in that compound that services were first held. The first female convert, Omifunmilola came when the pastor arrived.¹⁵

After a while, the members met the king, Oba Ejidunmade to request for a land to erect a parsonage. The king in consultation with the chiefs gave part of Ejemu family land to the church. The pastor was in the fore front of the building work. Seventh day Adventist Church started in Igbajo in the year 1927. The father of Late Pa Idowu Berber and Baba Latose, having had contact with Adventists, started singing Adventist hymns without hymnal in Late Pa Idowu Berber's father's parlor. They started discussing how to bring Adventist leaders to Igbajo for evangelism. God answered the prayers. On 27th September 1927, Late Pastor Ojo James from Oke-Ila Orangun came to Igbajo in the company of Late Pa Adaramola Osundina, the then Balogun of Oke-Ila Orangun; Late Pa Samuel Abiola, chief Obale of Oke-Ila Orangun; Pa Odedunmoye and Alagba Odejide, to evangelise the town. The first service was conducted on 6th January 1930 at Late Pa Idowu Berber's father's parlor. There were twenty members in attendance. The Church died off with time but was resurrected during the tenure of Pastor now Professor David Oladipupo Babalola, as president of West Nigeria Conference in 1990.

Seventh-day Adventist Church was said to have entered Inisa in Odo-Otin Local Government Area in 1916 through Jacob Faleye Alao the interpreter lent to Babcock by the Baptist Missionary in Ibadan. It is made known in the Osun

¹⁵Souvenir Programme of the S.D.A. Oke-Ila Orangun. December 26, 1972. Page 8.

Conference inaugural program as the first source.¹⁶ Others are: Ila-Orangun in around 1928; Ile-Ife in 1940 through Pastor Gothic Till and the first recipient was Pa Samuel Odunlade Akobi; Ikirun in 1943 through late Pastor Dare and the first recipient was late Pa Abioye and others: Pa Ibidapo, Pa Ajayi, Pa Owolabi (Emi Lagba); Iwo on January 1, 1956 through Mr. Oyeleye, a native of Ogbomoso; Ikire in early 1960 through Mr. Smart Dike; to Ede in 1960 by the establishment of Adventist Grammar School through, Elder G.M. Ellstron, the President of the Mission; Osogbo in 1964 through Mr. Babatunde, a paramedic from Ode-Omu; Osu in 1971 through Pastor J.D. Johnson with Pastor Eregare and Pa J.M. Fadehan; and Ilesa in 1973.¹⁷

Alaafia church, the site of the project, became a branch Sabbath school, carved out of Ayetoro church, Osogbo, in the year 2000. The pastor then was Pastor Cornelius Ayo Osuntade, while Elder M. Ajiboye was the first elder. The first meeting was held on fifteenth January at Saint Micheal Primary School, Agowande, Osogbo. The first harvest was conducted at same venue and the preacher was Pastor Samuel Olukayode Oyalabu. Alaafia Church now belongs to Ayetoro District in Osun Conference. The district has about three hundred and fifty membership by headcount according to the district leader, Pastor Joseph Adebomi.

Project Design

The research design refers to the overall strategy chosen in integrating various components of the project in a coherent and logical manner, to ensure effectiveness in addressing the research problem, which includes detailed scheme of the collection,

¹⁶Seventh-day Adventist Church, Osun Conference Inaugural & First Constituency Session Programme (Ede,Nigeria: 2012), 11.

¹⁷Ibid.

measurement, and analysis of data.¹⁸This section thus considers the methodology, rationale for selection and sampling method.

Permission was obtained from Osun State Conference of Seventh-day Adventist Church and Alaafia Church, in Osogbo. Quantitative method was used. The survey method was mail questionnaire because it can be administered to a large number of respondents, it makes representative sample possible and the respondents are left to themselves for objectivity.

The questionnaires were administered in the four churches in Ayetoro District: Ayetoro, Alaafia, Olude and Kobongbogboe. One hundred and twenty questionnaires were administered in all and one hundred and eighteen recovered. The membership by headcount was about three hundred and fifty, declared the district pastor, Pastor Joseph Adebomi.

Procedure for Research

1. A letter of permission was written in September 2015 to Osun Conference of Seventh-day Adventist Church to conduct the intended research and intervention. The reply in writing was obtained to conduct the research and the intervention.
2. A letter of permission was also written to Alaafia Church and the reply received.
3. Questionnaires were administered to the churches in Ayetoro District: Ayetoro, Alaafia, Olude and Kobongbogboe on 26th September 2015. Announcement was made during service in the churches to create awareness of the intervention.

¹⁸University of Southern California Libraries, Research Guides, www.libguides.usc.edu/writingguide, accessed 21-2-17.

4. The data collected was analysed.
5. The result of the analysis led to the intervention. There were two issues emanating from the result. The need to carry out seminars at intervals on the subject matter: acceptable use of musical instruments in worship. Also, training willing and capable hands in handling musical instruments in worship.

Data Analysis

The total membership of Ayetoro District by headcount was about three hundred and fifty. One hundred and twenty questionnaires were administered out of which one hundred and eighteen were returned. From the number of questionnaire returned, the percentage to the total population is 29.7% which is a good sampling ration. The findings were as follows:

From the table below:

1. Male respondent were 59
2. Female respondents were 59

It was not a design but a good coincidence. The questionnaires were taking to four churches in the district based on assumed population as would be seen in the response but how it comes to same number for male and female remains a ‘miracle’.

Table 1. Distribution According to Sex

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	59	50.0	50.0	50.0
	Female	59	50.0	50.0	100.0
	Total	118	100.0	100.0	

Table 2. Distribution According to Age

	Frequency	Percent	Valid Percent	Cumulative Percent
12-20yrs	28	23.7	23.7	23.7
21-30yrs	33	28.0	28.0	51.7
31-40yrs	35	29.7	29.7	81.4
Valid 41-50yrs	11	9.3	9.3	90.7
51-65yrs	7	5.9	5.9	96.6
66yrs above	4	3.4	3.4	100.0
Total	118	100.0	100.0	

In a way the table depicts the proportion of the age group in the church, though that is not the reason for the project.

Table 3. Distribution According to Educational Status

	Frequency	Percent	Valid Percent	Cumulative Percent
O level	44	37.3	37.3	37.3
Diploma	18	15.3	15.3	52
Valid B.A	38	32.2	32.2	84.7
M.A	14	11.9	11.9	96.6
PhD.&Above	4	3.4	3.4	100.0
Total	118	100.0	100.0	

The table above shows where the respondents participate in the church. A larger percentage serves in the choir, followed by Youth, while the Women are more than men by one.

Table 4. Distribution Based on Local Churches

	Frequency	Percent	Valid Percent	Cumulative Percent
Choir	54	45.8	45.8	45.8
AYM	27	22.9	22.9	68.6
Valid AWM	19	16.1	16.1	84.7
AMO	18	15.3	15.3	100.0
Total	118	100.0	100.0	

Alaafia has the highest number that is the site of the project. It is followed by Ayetoro the district church, then Olude and lastly by Kobongbogboe.

Table 5. Distribution Based on Number of Years in Church

	Frequency	Percent	Valid Percent	Cumulative Percent
	22	18.6	18.6	18.6
	32	27.1	27.1	45.8
Valid	20	16.9	16.9	62.7
	23	19.5	19.5	82.2
	12	10.2	10.2	92.4
	9	7.6	7.6	100.0
Total	118	100.0	100.0	

Another status considered in the questionnaire is the number of years an individual has been in the Seventh-day Adventist church. This is important because the more someone has been in a place the more he will be knowledgeable about the activities of the place.

Table 6. The Bible is the Final Authority on Issues of Worship

	Frequency	Percent	Valid Percent	Cumulative Percent
	36	30.5	30.5	30.5
Valid	81	68.6	68.6	99.2
	1	0.8	0.8	100.0
Total	118	100.0	100.0	

From the table above, in response to the statement, “the Bible is the final authority on issues of worship”: 36 agreed, 81 strongly agreed and 1 disagreed. Most likely the one did not understand the question or he/she is a very new member in the church. The response shows that the teaching of the church is firmly rooted in the members. It is an indication that if proving from the Bible the membership has no problem with whatever the Bible dictates on worship. It is a leading question.

Table 7. Musical Instruments Should be Used for Worship

		Frequency	Percent	Valid Percent	Cumulative Percent
	Agreed	57	48.3	48.3	48.3
	Strongly Agreed	57	48.3	48.3	96.6
Valid	Disagreed	01	0.8	0.8	97.5
	Strongly Disagreed	01	0.8	0.8	98.3
	No Opinion	02	1.7	1.7	100.0
	Total	118	100.0	100.0	

In the table above, in response to the statement, “Musical instruments should be used for worship”: 57 agreed, 57 strongly agreed, 1 disagreed, 1 strongly disagreed and 2 had no opinion. It then means that 96% of the sampling agreed that musical instruments should be used in worship. It can be said that 96% of the membership in Ayetoro district agreed that musical instrument should be used for worship.

Table 8. All Musical Instruments can be Used Moderately with Reverence in Worship

		Frequency	Percent	Valid Percent	Cumulative Percent
	Agreed	46	39	39	39.0
Valid	Strongly Agreed	59	50.0	50.0	89.0
	Disagreed	09	7.6	7.6	96.6
	No Opinion	04	3.4	3.4	100.0
	Total	118	100.0	100.0	

In the table above, in response to the statement, “Musical instruments should be used for worship”: 57 agreed, 57 strongly agreed, 1 disagreed, 1 strongly disagreed and 2 had no opinion. It then means that 96% of the sampling agreed that musical instruments should be used in worship. It can be said that 96% of the membership in Ayetoro district agreed that musical instrument should be used for worship.

Table 9. Choruses Accompanied by Musical Instruments Should Be Allowed in Worship

		Frequency	Percent	Valid Percent	Cumulative Percent
	Agreed	67	56.8	56.8	56.8
Valid	Strongly Agreed	46	39.0	39.0	95.8
	Disagreed	02	1.7	1.7	97.5
	Strongly Disagreed	01	0.8	0.8	98.3
	No Opinion	02	1.7	1.7	100.0
	Total	118	100.0	100.0	

From the table above, in response to the statement, “Choruses accompanied by musical instruments should be allowed in worship”: 95.8% agreed, 1.7% disagreed, 0.8% strongly disagreed and 1.7% had no opinion. The percentage that disagreed is quite negligible. In essence it means that choruses accompanied by musical instruments should be allowed in Ayetoro district, Osun Conference of Seventh-day Adventist Church.

Table 10. Worship on Sabbath is More Holy than Other Days

	Frequency	Percent	Valid Percent	Cumulative Percent
Agreed	37	31.4	31.4	31.4
Valid Strongly Agreed	71	60.2	60.2	91.5
Disagreed	01	0.8	0.8	92.4
Strongly Disagreed	03	2.5	2.5	94.9
No Opinion	06	5.1	5.1	100.0
Total	118	100.0	100.0	

From the table above, in response to the statement, “worship on Sabbath is more holy than other days”: 91.5% agreed, 0.8% disagreed, 2.5% strongly disagreed and 5.1% had no option. It shows that the membership needed to be educated of the constant holiness before God in His house. Whenever one comes to the Church he/she is before God. What you cannot do before God on Sabbath day still cannot be done on Wednesday or Friday. This is the orientation the people have about the house of God.

Table 11. It is Better to Train Church Members to be Skilful Instrumentalists Rather than Hiring Non-Members

Options	Frequency	Percent	Valid Percent	Cumulative Percent
Agreed	31	26.3	26.3	26.3
Valid Strongly Agreed	80	67.8	67.8	94.1
Disagreed	02	1.7	1.7	95.8
Strongly Disagreed	03	2.5	2.5	98.3
No Opinion	02	1.7	1.7	100.0
Total	118	100.0	100.0	

From the table above, in response to the statement, “It is better to train church members to be skilful instrumentalists rather than hiring non-members”: 94.1% agreed, 1.7% disagreed, 2.5% strongly disagreed and 1.7% had no opinion. From the result, it is better to train church members to be skilful instrumentalists rather than hiring non-members. The members know the culture of the church.

Table 12. Dancing is Appropriate during Worship if Done Moderately with Reverence

Options	Frequency	Percent	Valid Percent	Cumulative Percent
Agreed	48	40.7	41.0	41.0
Valid Strongly Agreed	57	48.3	48.7	89.7
Disagreed	05	04.2	4.3	94.0
No Opinion	07	05.9	6.0	100.0
Total	117	99.2	100.0	
Missing System	01	0.8		
Total	118	100.0		

From the table above, in response to the statement, “dancing is appropriate during worship if done moderately with reverence”: 80.7% agreed, 4.2% disagreed, and 5.9% had no opinion. It is clear from the response that larger percentage welcomes the idea of dancing in worship if done moderately with reverence. We are to show to the outside world what we teach in temperance. We are to be example to the outside world.

Table 13. Instruments You Believe to be Acceptable for Worship

Options	Frequency	Percent	Valid Percent	Cumulative Percent
Only Keyboard	12	10.2	10.2	10.2
Valid Western Instruments	48	40.7	40.7	50.8
Only Local Instruments	02	01.7	01.7	52.5
All Instruments	56	47.5	47.5	100.0
Total	118	100.0	100.0	

From the table above, 10.2% agreed that only keyboard should be used in worship. 40.7% agreed that Western instruments (Keyboard and Jazz Set inclusive) should be used. 1.7% does not accept Western instruments. 47.5% accepts all instruments, be it Western or local. The summation of 40.7% and 47.5% gives 89.2% which accepts that drums should be used in worship.

Table 14. Cross tabulation of the statement, “Choruses Accompanied by Musical Instruments should be Allowed in Worship” against each local church response

Options	Ayetoro	Alaafia	Olude	Kobongbogboe	Total
Agreed	21	23	12	11	67
Strongly Agreed	06	22	10	08	46
Disagreed	01	0	01	0	02
Strongly Disagreed	0	0	01	0	01
No Opinion	0	0	02	0	02
Total	28	45	26	19	118

The table above is a cross tabulation of the statement, “choruses accompanied by musical instruments should be allowed in worship” against each local church response.

Table 15. Cross tabulation of the statement choruses accompanied by musical instruments should be allowed in worship against the number of years spent in the church

Options	1-10yrs	11-20yrs	21-30yrs	31-40yrs	41-50yrs	50yrs+
Agreed	15	14	11	16	06	05
Strongly Agreed	06	16	09	05	06	04
Disagreed	0	01	0	01	0	0
Strongly Disagreed	0	0	0	01	0	0
No Opinion	01	01	0	0	0	0
Total	22	32	20	23	12	09

The table above is a cross tabulation of the statement choruses accompanied by musical instruments should be allowed in worship against the number of years the respondents have spent in the church.

Thus, choruses accompanied by musical instruments is acceptable in worship.

Summary of the tables:

1. 118 respondents returned the questionnaire out of 120 distributed
2. 59 males and 59 females responded
3. The questionnaires were shared in all the four churches in the Ayetoro district of Seventh-day Adventist Church, Osogbo Osun State
4. The number of years the respondent has been in church was considered among age brackets, church participation and educational status.
5. 99.2% agreed that the Bible is the final authority on issue of worship
6. 96.6% agreed that musical instruments should be used in worship
7. 89.0% agreed that all musical instruments can be used moderately with reverence in worship
8. 95.8% agreed that choruses accompanied by musical instruments should be allowed in worship.
9. 91.5% agreed that worship on Sabbath is more holy than other days.
10. 94.1% agreed that it is better to train church members to be skilful instrumentalist rather than hiring non-members.
11. 89.7% agreed that dancing is appropriate during worship if done moderately with reverence.
12. 10.2% agreed that only keyboard should be used in worship. 40.7% agreed that keyboard and Jass Set should be used. 1.7% agreed that only local instruments should be used. 47.5% agreed that all instruments should be used.
13. Those that have been in the church between: 1-10 years, 95% agreed that choruses accompanied by musical instruments should be allowed in worship; of 11-20 years 93% agreed; of 21-30 years, 100% agreed; of 31-40 years, 91% agreed; of 41-50, 100% agreed; and above 50 years, 100% agreed.

Program Development

From the analysis of the survey, two issues emanated: The need to carry out seminars at intervals on the subject matter: acceptable use of musical instruments in worship; Also, training willing and capable hands in handling musical instruments in worship.

Seminars took place on 7th November 2016, 5th December 2016 and 6th February 2017. The material used was the chapter two of the project, biblical/theological foundation of music in worship.

Training of intending church musicians took place at Alaafia church between 15th October 2015 and 15th March, 2016.

Limitations

1. The time of training was disrupted on Sabbaths wherein there were church boards.
2. The time of training was disrupted on Sabbaths when there were combined services.
3. Inability to receive songs for next Sabbath for practice.
4. The numbers of available instruments to the number of trainees.
5. Trainees had to bring their lunch to avoid hunger.
6. Some were withdrawn that similar training will take place in their church but did not.
7. Inability of the trainees to own SDAH music edition at the time of the practice.

CHAPTER 5

PROJECT NARRATIVE

This chapter tells how the project came to mind, the ministry context situation, the concerns and intentions, brief theological foundation, literature review, research, schedule of events, challenges and evaluation.

How the Project came to Mind

The issue of church music in Seventh-day Adventist Church has been of major interest to the researcher from the time he joined the church at Adventist grammar school, Ede, in 1980. Before he joined the Church, at the age of twelve, in the Baptist Church, he made a vow to God that where ever he finds himself, he will continue to sing for God.

Immediately the researcher got to Adventist Grammar School, Ede, Osun State in 1975, he joined the choir. There was a sharp difference between his home church, Baptist, and the school church, Seventh-day Adventist Church. In the former the use of all instruments at service was an acceptable phenomenon whereas, in the latter the use of drum was only allowed during harvest, once a year.

The Seventh-day Adventist Church was good at scored music but not in indigenous music, in Lagos and the school at then. The hymns and anthems were the order of the day. Throughout the researcher's student days he was a member of the choir. There he learnt singing in parts and the knowledge of scored music started from there. The researcher was introduced to piano playing by Pastor Uzoma Erondu, his class mate.

The researcher's knowledge of music from school became an asset to bless those he met on his journey in life. After the secondary school days, went back to Baptist church and served as choir master for four years. When the call came to become a minister of the gospel, as a baptized member of Seventh-day Adventist, had favor before his father, Isaac Akinwale Oyalabu, of blessed memory, to attend Adventist Seminary of West Africa, in 1985. As soon as the researcher got to school, he joined the chapel choir. When the researcher became settled, he moved to Church No 1, Ilishan, Ogun State.

The reseacher and Pastor Adetayo Festus became the leaders of the choir till they graduated in 1989. Thus, the issue of church music has been of importance to the researcher. Improving music in worship has always been the passion. When the choice of topics for Doctor of Ministry projects came up, it was not difficult to settle for acceptable use of musical instrument in worship.

The Concerns and Intention

The need for unity in the house of God is very essential. All issues that could bring disunity must be investigated and settled. The issue of acceptable use of musical instruments in worship has generated into a controversy between the clergy and the laity. Thus, there is a concern on how to settle the discord.

The intention of the project was to find out answers to the questions been asked on why some musical instruments are not acceptable in worship in Seventh-day Adventist Church in Osun Conference. It was to find out if God really approves the use of some instruments in His presence and abhorred others. Which of the instruments are thus acceptable before Him? The answers to these questions are expected to settle the controversy that has long prevailed secretly and physically between the members and the pastors as well. There will be unity of purpose in

worship. There will be free flow of the Holy Spirit as people will now worship with free mind. The intention also is to bring forth skilful instrumentalists who are members of the Seventh-day Adventist Church, because they will be teachable and controllable. The Church will be at peace and blessings from God will be showered upon the congregation.

Theological Foundation

In the Bible, the origin of musical instruments was traced to Jubal, a descendant of Cain (Gen 4:16). After the crossing of the Red Sea, the Israelites made joyful noise of victory to the Lord, with the use of musical instruments (Exod 15:21). King David made musical instruments ready for the temple to be built by his son, Solomon. At a time in the life of Prophet Elisha, he requested for a musician to play, so that he could obtain vision from God. As the music was played, he went into trance (2 Kings 3:14, 15). After the building of the temple, King Solomon gathered the people together to bring the Ark of the Covenant into the temple. When the Ark has been put into its place, the Levites in their position at the east side of the alter started singing and making use of the instruments of music made by king David, that the house of the Lord was filled with cloud, that the priests could no longer minister (2 Chron 5:1-14). Musical instruments are of valuable importance before God.

Psalms 150 calls for praising God with musical instruments. There is a place for hymns, without instruments and also a place for songs with musical accompaniment in the church of God (Ephesians 5:19).

The Spirit of Prophecy made it known that God is favorably disposed to having musical instruments in the church. God wants the church to have them, she asserted. While accounting for what transpired on the Easter Sabbath, she declared that “the trumpets and musical instruments and the voices of the singers were as loud

and clear as usual” (DA, 775). It is then evident that musical instruments were used on the Sabbath days in the temple. Though, the church is not expected to oppose the use of musical instruments in worship, there is the caution of making it a bedlam of noise.

Literature Review

There were many write-ups on the issue of acceptable use of musical instruments in worship. In Seventh-day Adventist Church and outside the case is the same. As much as there were those who support the usage, there were those who are against it.

The factors that make musical instruments acceptable or unacceptable were classified as technical and non-technical. The technical has to do with instruments in question. The non-technical is subjective, based on individual tastes, environmental and hereditary. In the temple, during the reign of King Solomon, the musicians centrally participated in worship as the priests. Setting the temple orchestra in place was a command from God. In as much as the Bible did not stipulate that only Davidic instruments should be used in service, local drums are also acceptable. National leaders are challenged to encourage indigenes to compose songs in their dialects using the great bible themes.

The fear of emotion in the Seventh-day Adventist Church has been seen as an excuse against acceptability of musical instruments in worship. The Seventh-day Adventist Philosophy of Music stated clearly that “Music fosters our spiritual, psychological, and social sensitivity and our intellectual growth.”

It has been rightly argued that the early church might not have established musical pattern based on persecution. They were worshipping from house to house, even in fear. There was no church building before A.D. 313 because of persecution.

It was therefore impossible to look for musical instruments amidst people worshipping in fear, in mobile houses. Charles Spurgeon considered the individual disposition on acceptability of instrumental music in worship as a personal issue rather than biblical authority.

Among the 7000 Valga people group in Ghana the gospel became more meaningful when it was presented in their style of music with musical instruments. The same happened among the Wolof people group in Senegal. In Oke-Ila, in Osun State of Nigeria, when the king at a time banned the use of talking drum in the church, it took the intervention of the White missionary to restore normalcy and life back to the church. The place of musical instruments, in worship, in Africa, is of utmost important.

Research

Questionnaires were administered to the churches in Ayetoro District: Ayetoro, Alaafia, Olude and Kobongbogboe on 26th September 2015. Announcement was made during service in the churches to create awareness of the intervention. The data collected was analyzed.

From the analysis of the survey, two issues emanated: The need to carry out seminars at intervals on the subject matter: acceptable use of musical instruments in worship; Also, training willing and capable hands in handling musical instruments in worship.

CHAPTER 6

EVALUATION AND LEARNING

Summary

This project started by looking into the topic of acceptable use of musical instruments in worship in Osun Conference of Seventh-day Adventist Church, Nigeria. This is worthwhile because, one of the essences of man on earth is to worship God. That was why God said, “Let them make me a sanctuary that I may dwell among them.” God as the creator is the only one worthy of worship. He is to be rightly worshipped in His sanctuary. It is known by all that God is the one worthy of worship. It is agreed that He should be worshipped for who He is and His marvellous deeds in the life of men. As the Creator worship is His due. The bone of contention is with what He should be worshipped. Is the use of musical instrument acceptable before Him? If yes, which of the musical instrument is acceptable before Him?

There is no how these questions could be answered except by knowing what the Scripture says about the subject matter. A little theology would be needed. Theology is simply defined as “how we move from the text of Scripture to how we live our lives today.”¹ It is the Bible that has the final say on church matters, especially on issue of worship. Worship is about God. His word alone can be a perfect guide to how He should be worshipped.

The origin of music instrument is dated far back as the antediluvian period of

¹Lawrence, *Biblical Theology in the Life of the Church*, 2.

world history. Out of the descendants of Cain came one by name Jubal who is known to be the father of those who play harp and flute (Gen. 4:21). Much could not be said about the antediluvian period concerning the use of instruments. Ellen G. White made it known that many of the works of arts and greater inventions perished in the flood.²

After crossing the red sea, Moses and all the children of Israel sang unto the lord as Miriam the prophetess took the timbrel and all the women went after her dancing (Exodus 15:20). Music is an aid to the presence of God. Prophet Elisha requested for a musician to enter into the spiritual realm to receive vision from God. As the music was played he received revelation from God concerning the intended battle (2 Kings 3:14, 15). The power of music relieves from weariness and drives away the influence of evil angels.³ Samuel taught the prophets the use of musical instruments in their work. The band of prophets that Saul met when coming down from Samuel were effectively using musical instruments in their work (1 Sam. 10:5).

The Levites and the Priests were known in the Old Testaments to handle instruments of music. The priests were the descendants of Levi set aside for the priesthood. The Levites were those not ordained to be priest but still work in the temple. Example of this is seen in 2 Chronicles 30:21, “And the children of Israel that were present in Jerusalem kept the feast of unleavened bread seven days with great gladness: and the Levites and the priests praised the LORD day by day , singing with loud instruments unto the LORD.”

Looking at the text above, the caliber of the people doing the singing should be noted. They were people set aside, not just anybody. It tells in a way that the pastorate should know how to sing and praise God to an extent.

²E. G. White, *Conflict and Courage*, Chapter 28.

³*SDABC*, 2:862.

The time of meeting is another thing to consider. The feast lasted seven days. Depending on the day the feast started but the Sabbath was inclusive. If it started on the first day then it ended on the seventh day. Throughout the period the singing continued to the end. This is a pointer to the fact that worship on the Sabbath day does not exclude the use of musical instruments. The usage of these instruments were in accordance “to the commandment of David, and of Gad the king’s seer, and Nathan the prophet; for so was the commandment of the LORD by his prophets.” (2 Chronicles 29:25).

Since the Bible cannot be changed, it is an acceptable phenomenon to use musical instrument in service as commanded by the prophets of God. These musical instruments are known as the “instruments of music of the LORD” (2 Chronicles 7:6). If they are really instruments of music of the LORD, then the usage in the house of the lord is inevitable. No one therefore should stand against the usage in worship before the LORD.

Psalms 150 summarized it all. It gave a call to praise God. He should be praised in His sanctuary. He should be praised for who He is and what He has done. He should be praised with all known musical instruments. He should be praised with the voices of those who have the breath of God in them.

In the New Testament, Ephesians 5:19 is the verse among fewer others that gives a complete deliberation on music in worship. The different styles of music in worship are made known. Psalms are to be sung after the order of the Old Testament that is, singing with musical instruments. Hymns are to be sung differently from the psalms. Spiritual songs are to be in meditative mood. There is a place for each according to the text. If followed, there will be peace in the church.

In the Voice of Prophecy, the church is accused of neglecting the great power that music has for good. There is a call for praise in devotion accompanied with instrumental music.⁴ It is written that God wants us to have musical instruments as we are expected to praise God with our heart, soul and voice.⁵

In a nutshell, with all the above mentioned and the result of the findings, musical instrument is acceptable in worship.

Final Evaluation

From the project, it is clear that we can have a stable, harmonious, balanced and effective singing aided with musical instrument in worship if more effort and care is put in church music.

It was discovered before the intervention that only the keyboard and the Jazz set were on ground. The people handling them were trying their best possible but needed to be taught more for better performance.

During the intervention the handlers of the keyboard and the Jazz Set were added to the enlisted group. They improved on their performance. A local drum, 'Akuba' and 'Sekere' were added during the intervention. The guitar learning was started but not yet mastered enough to be used in church.

In a nutshell, the intervention added value to the use of musical instrument in worship in Alaafia church. With continuous training more instruments will be added and the church made livelier.

⁴Ellen G. White, *Gospel Workers*, 92 325.5.

⁵E.G. White, *Review and Heralds*, June 15, 1905 par.24,25.

Lessons Learnt

1. Worship is about God and not man.
2. No one should hinder the other in praising God.
3. Music in worship has a long history of development that should be appreciated.
4. No musical instrument is good by itself or bad but it depends on the handler.
5. Members as instrumentalists are more controllable than non-members.
6. There is bond of friendship among the trainees.
7. Those in the instrument section of the choir are closer to themselves than others.
8. Behaviour could be moulded as the people are trained to serve.
9. Not all songs are to be accompanied by musical instrument.
10. There is room for all in worship. The Bible allows songs aided with musical instrument and those rendered without musical instrument.

Recommendations

1. The General Conference of Seventh-day Adventist Church should pay attention to worship as done in mission. There should be Doctor of ministry cohort on worship also. Doctor of philosophy in worship should be started in church universities.
2. The pastors at the undergraduate level should be taught music enough to direct their local church.
3. Each conference should organize a yearly music workshop where people are taught to handle different musical instruments.
4. The district should design a follow-up plan to the yearly music workshop of the conference.

5. Only skilful and God-fearing people should be allowed to handle the instruments.

APPENDICES

APPENDIX A

LETTER OF AUTHORIZATION FROM THE CHURCH BOARD



SEVENTH-DAY ADVENTIST CHURCH

*Alafia Street, Agowande/Oke-Onitea, Osogbo,
Osun State, Nigeria.*

24th Sept., 2015.

Pastor S.O. Oyalabu,
3, Aratumi Community
Kelebe Area
Osogbo
Osun State

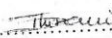
Dear Sir,

APPROVAL TO CONDUCT DMIN PROJECT IN THE CHURCH


The Church board of Seventh-day Church Alafia Street Agowande area Osogbo, in her last meeting held on the 12th of September considered your request to conduct DMIN project in the church and unanimously approved it.

The project which is in tune with the Church believes will to a greater extent benefit Church members and the entire Church as a whole thus keeping our hearts more in tune with God in worship. The board therefore pray for the successful completion of the programme.

Yours faithfully,


.....
Elder J.O. Odedeji
First Elder


.....
Mr S.O. Ajayi
Church Clerk


.....
Pastor M.A. Bambi
Church Pastor

...My house shall be called a house of prayer... (Mat. 21:13)

APPENDIX B

LETTER OF AUTHORIZATION FROM THE CONFERENCE



SEVENTH-DAY
ADVENTIST
CHURCH

Osun Conference
Office of the Secretary

Ede,
P. O. Box 232
Ede, Osun State
Nigeria.
Tel: 08078193594, 08078193477
E-mail: sdaosun@yahoo.com

September 1, 2015

*Pastor Samuel Olukayode Oyalabu,
Western Nigeria Union Conf.,
Maryland, Lagos.*

Dear Pastor Samuel Oyalabu,

APPROVAL TO CONDUCT D.MIN PROJECT IN THE CONFERENCE

Greetings in Christ's name!

Your letter was received and considered.

Approval is hereby given to conduct the D.Min Project you requested for within the Conference.

May the Lord bless your endeavor.

Yours in Christ,

*Adewuyi O. David
Executive Secretary*

APPENDIX C

QUESTIONNAIRE

**Adventist University of Africa
Doctor of Ministry Project
“Acceptable Use of Musical Instruments in Worship in Osun Conference of
Seventh-day Adventist Church, Nigeria”**

Dear respondent,
Kindly respond to this questionnaire as honestly as possible. Your confidentiality is assured as the data collected shall be used for academic purpose. Thanks

SECTION A: Demographical Information

Sex: Male Female
 Age: 12-20 21-30 31-40 41-50 51-65 65& above
 Educational Status: School Cert. ; Diploma B.A. M.A. PhD & Above
 Church Participation: Choir AYM AWM AMO
 Local Church: Ayetoro District: Ayetoro
 Number of years in Seventh-day Adventist Church: 40

SECTION B

S/N	QUESTION	AGREED	STRONGLY AGREED	DISAGREED	STRONGLY DISAGREED	NO OPINION
1	The Bible is the final authority on issues of worship		✓			
2	Musical instruments should be used for worship		✓			
3	All musical instruments can be used moderately with reverence in worship		✓			
4	Choruses accompanied by musical instruments should be allowed in worship	✓				
5	Worship on Sabbath is more holy than other days		✓			
6	It is better to train church members to be skillful instrumentalists rather than hiring non-members		✓			
7	Dancing is appropriate during worship if done moderately with reverence	✓				

8. Tick the instrument you believe to be acceptable for worship: **Keyboard;** **Guitar;** **Saxophone;** **Trumpet;** **Jass Set;** Local Drums (Akuba; Gangan; Sekere; Omele; etc)

9. Other comments:

.....

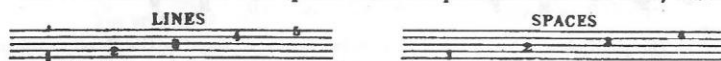
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APPENDIX D



MUSIC TUTOR 1

William Smallwood's Pianoforte Tutor

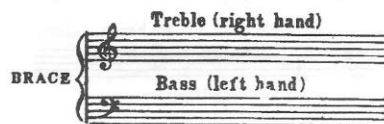
Musical sounds are explained by characters called notes, which are named after the first seven letters of the alphabet, namely, A. B. C. D. E. F. G. The notes are written upon what is termed the Stave. The Stave consists of five lines and four spaces which run parallel across the book, thus:-



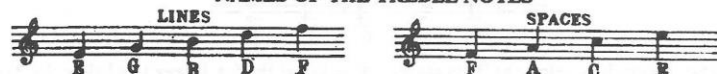
The lines and spaces are counted upwards, from the lowest to the highest.

The names of the notes are determined by the Clef which is placed at the commencement of the stave. There are various Clefs, but only two are necessary for the Pianoforte: the Treble or G Clef, which is placed on the second line of the stave:  and the Bass or F Clef, which is placed on the fourth line of the stave: 

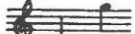
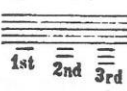
Two staves are required, as a rule, for Pianoforte music; they are joined together by a Brace, thus:-



NAMES OF THE TREBLE NOTES



E is on the 1st line, G is on the 2nd line, B is on the 3rd line, D is on the 4th line, F is on the 5th line. F is in the 1st space, A is in the 2nd space, C is in the 3rd space, E is in the 4th space.

The stave is enlarged by added lines, called Ledger lines, and two notes can be obtained by having one below the stave and another above it:-  Ledger lines below the stave 

which can be carried further if desired.



C is upon the 1st ledger line below the Treble stave, B is below the 1st ledger line below the Treble stave, A is upon the 2nd ledger line below the Treble stave, G is below the 2nd ledger line below the Treble stave, F is upon the 3rd ledger line below the Treble stave.

Ledger lines above the Treble stave



A is upon the 1st ledger line above the Treble stave, B is above the 1st ledger line above the Treble stave, C is upon the 2nd ledger line above the Treble stave, D is above the 2nd ledger line above the Treble stave, E is upon the 3rd ledger line above the Treble stave, F is above the 3rd ledger line above the Treble stave, G is upon the 4th ledger line above the Treble stave.

It is better not to learn the ledger lines until the notes on the stave are conquered.

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APPENDIX E

MUSIC TUTOR 2

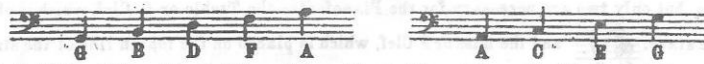
2

As soon as the pupil has learned the following, so that they are known on the book at once, several of the little exercises can be practised after learning the names of the Keys of the Pianoforte.



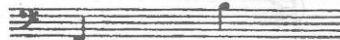
The pupil should learn the Treble notes before attempting the Bass.

NAMES OF THE BASS NOTES

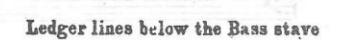


G is on the 1st line, B is on the 2nd line, D is on the 3rd line, F is on the 4th line, A is on the 5th line.
A is in the 1st space, C is in the 2nd space, E is in the 3rd space, G is in the 4th space.

B above the lines



F below the lines



Ledger lines below the Bass staff



E is upon the 1st ledger line below the Bass staff, D is below the 1st ledger line below the Bass staff, C is upon the 2nd ledger line below the Bass staff, B is below the 2nd ledger line below the Bass staff, A is upon the 3rd ledger line below the Bass staff.

Ledger lines above the Bass staff



C is upon the 1st ledger line above the Bass staff, D is above the 1st ledger line above the Bass staff, E is upon the 2nd ledger line above the Bass staff, F is above the 2nd ledger line above the Bass staff, G is upon the 3rd ledger line above the Bass staff.

The remarks (see top of page) in regard to learning the Treble notes apply equally to the Bass, and the pupil is advised to master thoroughly the following as soon as possible.



THE DIFFERENT KINDS OF NOTES, THEIR VALUE, &c., &c.

In modern music there are six different kinds of notes, viz: the Semibreve, Minim, Crotchet, Quaver, Semiquaver and the Demisemiquaver.

The Semibreve is a round open note \circ , the Minim is a round open note with a stem r , the Crotchet is a black note with a stem f , the Quaver is a black note with a stem and tail p , the Semiquaver is a black note with a stem and two tails q and the Demisemiquaver is a black note with a stem and three tails r .

Each note has its corresponding rest, which is equal in duration to the note it represents.

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APPENDIX F

MUSIC TUTOR 3

3



The Semibreve rest is placed under a line of the staff, the Minim rest on a line of the staff. There are two forms of the Crotchet rest, as shown above. The Quaver rest turns to the left, the Semiquaver rest with two hooks turns to the left and the Demisemiquaver rest with three hooks turns to the left.

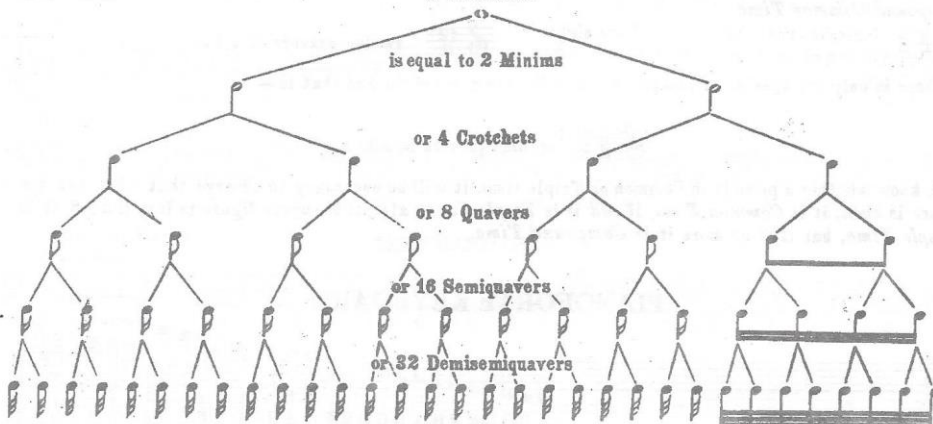
The proportion which these notes bear to each other is as follows:

One Semibreve is equal to two Minims, one Minim is equal to two Crotchets, one Crotchet is equal to two Quavers, one Quaver is equal to two Semiquavers and one Semiquaver is equal to two Demisemiquavers.

The same proportion also applies to the rests.

One Semibreve is therefore equal to 2 minims or 4 crotchets or 8 quavers or 16 semiquavers or 32 demisemiquavers. One Minim is equal to 2 crotchets or 4 quavers or 8 semiquavers or 16 demisemiquavers. One Crotchet is equal to 2 quavers or 4 semiquavers or 8 demisemiquavers. One Quaver is equal to 2 semiquavers or 4 demisemiquavers. One Semiquaver is equal to 2 demisemiquavers.

TABLE
A Semibreve



A dot after a note makes it half as long again: for instance, a dotted Semibreve is equal to 3 Minims, a dotted Minim to 3 Crotchets, and so on; see example below.

a dotted Semibreve	a dotted Minim	a dotted Crotchet	a dotted Quaver	a dotted Semiquaver
is equal to 3 Minims	is equal to 3 Crotchets	is equal to 3 Quavers	is equal to 3 Semiquavers	is equal to 3 Demisemiquavers


Sometimes Notes are double dotted, that is, have two dots after them; in this case the notes are increased three fourths of their original value.

The above remarks apply exactly the same respecting rests; therefore, the dots increase the duration of the rests in the same proportion that they do to notes.

APPENDIX G

MUSIC TUTOR 4

ON TIME

Bars are short upright lines drawn through the staff which divide the music into equal portions of time.  Double bars divide the music into strains or parts.

The Semibreve is considered the Standard note by which the measure of the different species of time is fixed.


The time signatures are placed at the beginning of a piece.

Simple Common Time

 stands for Common time with the value of a semibreve in each bar.

 indicates two fourths of a semibreve in each bar—two Crotchets.

Simple Triple Time


 indicates three quarters of a semibreve in each bar—three Crotchets.


 indicates three eighths of a semibreve in each bar—three Quavers.

The above examples are *Simple Time*. In all cases where the upper figure is less than 6 it is *Simple Time*, but when the upper figure is 6 or more than 6 it is *Compound Time*. There are then in use the following different kinds of time, viz:


Simple Common Time and Compound Common Time; Simple Triple Time and Compound Triple Time.

Compound Common Time

 indicates that there are 6 of the eight quavers which make a semibreve in each bar

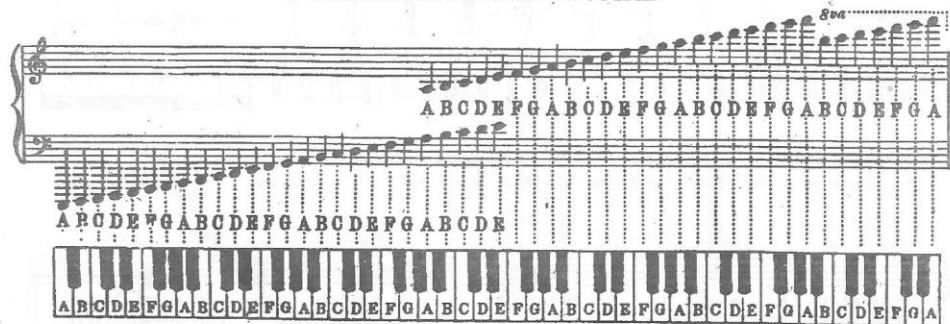
 twelve quavers in a bar.

There is only one species of Compound Triple Time in general use and that is—

 or nine quavers in a bar.

To know whether a piece is in Common or Triple time, it will be necessary to observe that when the top figure is *even*, it is *Common Time*, if *odd* it is *Triple Time*; also, if the upper figure is less than 6 it is *Simple Time*, but if 6 or more it is *Compound Time*.

PIANOFORTE KEYBOARD



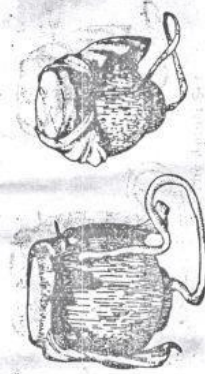
On examining the Key board of the Pianoforte it will be observed that there are White and Black Keys; the former represent the natural notes, and the latter the flats and sharps. The Black Keys are divided into alternate groups of two and three, and considering this, the names of the White Keys are readily known. To make this very easy to remember,

- | | |
|--|--|
| E is on the right of the two black keys; | D is between the two black keys; |
| G is above the lowest of the three black keys; | F is on the left of the three black keys; |
| B is on the right of the three black keys; | A is above the middle one of the three black keys; |
| | C is on the left of the two black keys. |

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APPENDIX H

DRUMS IN YORUBA LAND

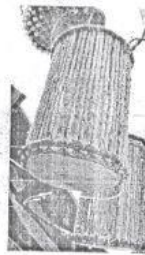


The Apinti Set

Musical Instrument Centre

When one looks around, one sees that there are musical instrument centres. One of such centres is "Olorun Oba Ni Basiri Musical Instrument Centre situated at N4/11 Isale Alfa, Ibadan or at 7 Old Brown Street, Osodi, Lagos or still at 9, New Brown Street, Osodi Lagos"

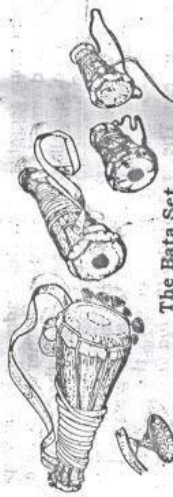
The following photographs were taken at his centre in Ibadan. Interested people can go there, see and buy.



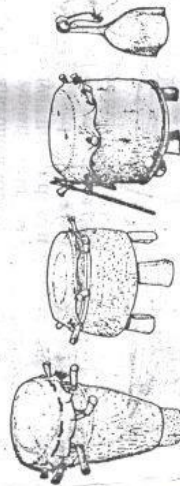
Adamo



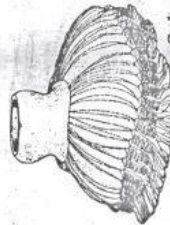
Sekere



The Bata Set



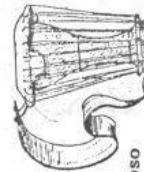
The Ipese Set



Sekere



Aro



Koso

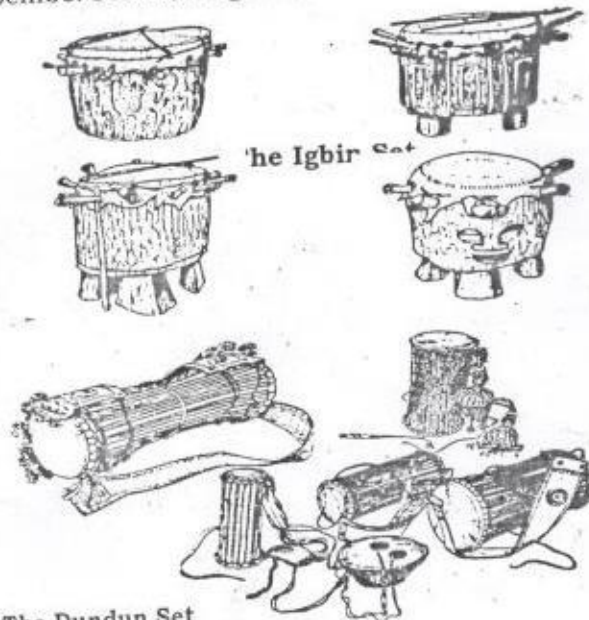


Bembe

indigenous secret society. The *Dundun* set is made up of many drums. In the set are two mother drums, one has what is called *Saworo* and the other has no *saworo*. Other drums in the set are: *Akanran*, *Omole*, *kankan* or *kannango*, *Adamo* or *Gangan*. This is the popular talking drum. Also in the set is *gudugudu*.

The *Bata* set is used by the "Sango" worshippers. The set includes two *iya ilu*. One is big and the other is moderate. Also in the set are: *sele*, *omele ako* and *omele abo*.

The *Apinti* set is used by the hunters. The set includes *Iya ilu* and *Omele*. The *sekere* set is sometimes used along with the *Dundun* set. The set includes *sekere*, *Aro* or *agogo ibile*, *koso* and *Bembe* or *Ibembe*. See the diagrams.



The Dundun Set

APPENDIX I

IMPLEMENTATION NARRATIVE

The project intervention took place at Seventh-day Adventist Church, Alaafia, Ayetoro district, Osogbo, Osun State. The church was chosen due to the availability of instruments to start with and the possibility of the church buying more if needed. In December 2016, local drum known as *Akuba* and *Sekere* were purchased by the church. Sometimes in January an electric guitar was added. Abled individuals were advised to purchase personal musical instruments of their choice for effective learning.

Having obtained the necessary permissions from the Conference and the local church, the date was chosen to start the training. It was the 17th day of October 2015. On that fateful day something remarkable happened. The researcher preached at Adeleke University during divine service and came back to Alaafia church. After the choir practice the trainees were assembled. As they were writing their names, the researcher was called. The news was that his house was on fire. It was so enormous that the entrance door had to be pulled down before the neighbours were able to put out the fire. Thank God for good neighbourliness. If not for God, Christian neighbours and God sent angels, the house would have been totally razed down.

After inspecting the house, arrangement was made for the mason to fix back the door. A padlock was bought as an emergency lock. On getting back to the church the trainees were informed of the things needed after enlisting their names against the instrument of their choice.

On 17th October 2015: there was the general welcoming. The purpose of the training was made known. Each indicated the area of interest, the type of instrument

to be learnt. General introduction on musical alphabets took place, followed by understanding lines and spaces.

On 24th October 2015: the class proceeded to drawing the treble clef and bass clef. The participants were made to master the lines and spaces with the letter names.

On 31st October 2015: different kinds of notes were introduced with their corresponding values.

On 7th November 2015: revision was carried out on earlier topics. The different rests and their corresponding values were introduced.

On 14th November 2015: there was no practice, there was church board meeting.

On 21st November 2015: time signature was taught.

On 28th November 2015: the class was introduced to Pianoforte, Keyboard. They were made to identify the clefs on the keyboard. An assignment was given to the class to draw dummy keyboard linked to the clefs.

On 5th December 2015: assignment assessed, work continued on the pianoforte.

On 12th December 2015: no practice, there was church board meeting.

On 19th December 2015: Major scales were taught. C major, F, G, D. Running the Major scales on the dummy keyboards exercise. Taking turns to practice on the real keyboard, and knowing the different key signatures.

On 26th December 2015: District combined service.

On 2nd January 2016: Worked on the song, Sweet Hour of Prayer. The treble notes were writing out of the clef. It was checked and corrected. Then, it was practiced on the dummy keyboard and later on the real keyboard.

On 9th January 2016: no practice, there was church board meeting.

On 16th January 2016: Worked on the song, Sweet Hour of Prayer continued. Alto is added. Then bass and tenor were added.

On 23rd January 2016: worked on the song, Wonderful Story of Love. Now it is to be played directly from the music notes. Each starts with treble notes. Then, alto is added and the bass and tenor.

On 30th January 2016: work continued on the two songs.

On 6th of February 2016: perfecting the songs

On 13th February 2016: no practice, church board meeting

On 20th February 2016: worked on the song, Burdens Are Lifted at Calvary.

On 27th February 2016: continue on the song, Burdens Are Lifted at Calvary

On 5th March 2016: Revision

On 12th March 2016: District combined service

Seminars took place on 7th November 2016, 5th December 2016 and 6th February 2017. The material used was chapter two of the project, biblical/theological foundation of music in worship.

APPENDIX J

MINISTRY CONTEXT SITUATION

As an intern in 1989, the researcher's first posting was Seventh-day Adventist Church Osogbo, Osun State. There was no church organ. The borrowed organ of Late Alesinloye was withdrawn. The church put money together and the first keyboard was purchased. The researcher organized a music workshop, during the long vacation of 1990 and to the glory of God young people were taught who still play today in the church. The church became livelier. The people around got to know there was a church there, as they listen to the amplified keyboard of the church, as the congregation sang at service. The choir became livelier. The instrumentalist felt a sense of belonging. The spirit of the people became lifted up. Good music in church enhances the worship.

Later the researcher was posted to Seventh-day Adventist church Irefin, Ibadan, Oyo State in 1993. There was a good choir on ground but was improved upon. In Irefin, the church bought an organ and the percussions were obtained through the keyboard during the monthly thanksgiving service tagged "*olopelopeye*", which means the grateful should give thanks. The church is really an indigenous church in the city. The use of choruses was acceptable but on keyboard percussions. The use of drums either local or foreign was an issue in Seventh-day Adventist Church in West Nigeria Conference. It was not that the keyboard music was really acceptable to the leaders but was condoned. The church had complete service. The prayer time was improved, the word ministration uplifting and good music available.

At Ajase-Ipo district of Seventh-day Adventist church, the church in Ofa became a direct beneficiary of the researcher's musical endowment as music class was made

available for the members. One of the trainees then, is now a pastor, Emmanuel Julius. He is already passing the baton to others by training the members of his church in Rore, Kwara State and acknowledging that he trained under the researcher, years back in Ofa church, between 2004 and 2007. He made it public on his page on the face book.

It was from Ajase-Ipo that the researcher became elected as West Nigerian Conference Evangelist in 2007. God used the office to bless many people in the conference. In consultation with the president, Pastor Ezekiel Oyinloye the conference organized a music workshop at Ile-Ife, of which the researcher was the coordinator. Members gave enough money to purchase instruments and feed the participants free for two weeks.

The instruments purchased were: Keyboards, Guitars, Trumpets, Saxophones, Recorders, Violins, Trombone and Clarinets. The yearly program runs for three consecutive years with about 200 participants. The facilitators were: Mr. Femi Adewumi, Mr. Segun Ojuola, Dr. Gaius Umahi, Mr. Wole Adegoke and the researcher. The program was a blessing to the conference. The sister conference, South-western Nigeria Conference followed suit but not on the same magnitude.

The program produced some of the instrumentalists in church today. The restructuring into smaller conferences brought it to an end. As commendable as the program was, training on drums was not considered because of the ban on the use of drums in the Conference.

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1995-2000 M.A. Religion, Andrews University
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Experience:

2014- Lecturer at Adeleke University, Ede, Osun State
2012-2013 District Pastor of Lagere SDA Churches, Osun Conference, Nigeria
2007-2012 Evangelist/Comm. Director West Nigeria Conference, Nigeria
2004-2007 District Pastor of Ajase-Ipo SDA Churches, Kwara State, Nigeria
1997-2003 Comm. Director, Faith of our Father's Ministry, Lagos, Nigeria
1996-1997 District Pastor of Ilishan SDA Churches, Ogun State, Nigeria
1993-1996 Church Pastor of the SDA Church Irefin, Ibadan, Nigeria
1989-1991 Intern Pastor of SDA Church, Osogbo, Osun State, Nigeria

Other Activities:

2008-2011 Music Workshop Coordinator for West Nigeria Conference.
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Radio Preacher:

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