

GOSPEL MUSIC, SPIRITUALITY AND THE PRAXIS OF MATERIALISM AMONG SOME CONTEMPORARY NIGERIAN GOSPEL MUSICIANS

George Olayeye Olatayo Ph.D

Department of Religious Studies & Philosophy

Faculty of Humanities

Redeemers University Ede, Osun State

+234(0)7035698070 olatayogo@run.edu.ng

ORCID 0009-0005-2880-4689

Abstract

This paper examines four things. First, it explores the historical origin, growth, and development of Christian gospel music and the spirituality of Christian churches. Second, it discusses how materialism lays the foundation for the quest for material possessions, which is the main target of some Nigerian gospel musicians. Third, the paper points out the extent to which some contemporary gospel musicians pursue material wealth and how this sycophantic mind-set has become one of the indices of the rapid change in terms of the lifestyle and the gospel music of some gospel singers. Fourth, it raises ethical concerns that arise from the materialistic culture of greed, which accounts for the loss of moral ethos in the Christian church communities and larger society. The research method adopted for this study is descriptive and analytical methods where spiritual behaviours and social relationships of gospel singers are subjected to evaluation. The paper, among other things, claims that gospel musicians are ministers of God who minister the Word of God to people within their calling areas and should maintain the sanctity of their Christian divine calls. The paper concludes that the unbridled quest for wealth in contemporary times is one of the significant causes of materialism and culture of cupidity among some Christian church gospel musicians and the larger society.

Keywords: Gospel, Musician, spirituality, Materialism, Culture, Cupidity

Introduction

Gospel music is a genre of Christian music that is considered to be inspired songs composed and arranged by ministers of God who minister the divine words of God in forms of songs composed with lyrical sounds within the ambits of five-fold ministerial offices such as apostles, pastors, evangelist, teacher and prophet (Ayorinde, 2018;153-159). Historically, gospel music is claimed to have started in the United States of America in the early twentieth century to produce harmonized, melodic sounds of Christian music to the congregations. It is one of the music genres characterized by soulful, passionate, and inner-inspiring melodious sounds, which are focused on meeting people's spiritual needs and spreading the gospel of Christianity, mainly through Bible messages (Adedeji, 2007; 89-116). In most cases, gospel music is spiritual church music that is divinely inspired to pass down the gospel messages and good tidings of Jesus Christ to the people. It should be noted that gospel music is meant to help the church people and members of society who long for the spiritual uplifting of their souls (Ayorinde, 2018; 162). One of the popular church music is hymn singing, otherwise known as hymnody. These are set of organized classical church music, written and composed by musical experts who are referred to as hymnologists. Example is George Fredrick Handel, a German hymn writer and composer who lived 1685-1759 (Simeonway, 1946:187).

Gospel music often features uplifting lyrics, harmonies and melodies, which the vocalists, choirs and musical ensembles typically perform. The gospel musicians are ministers of God who are ministering the traditional gospel music, classical music, panegyrics, and they mostly eulogize God in their music. However, some contemporary gospel musicians seem to be employing upbeat modern sounds and incorporating elements of rock, pop, and R&B genres of music to soothe spiritual and emotional needs. But then, it must be emphasized that gospel music is purposely meant to praise and worship God and share the message of salvation and redemption through Jesus Christ, which are meant to uplift and inspire listeners by providing comfort and solace during difficult times. Indeed, gospel music has influenced many other musical genres, such as soul, R&B, and rock (Obadare &Adebamiwi, 2016; 35). However, gospel music is different from other genres in terms of lyrics. Gospel music often focuses on the spiritual themes and biblical messages from the bible passages and psalms. Besides, gospel music aims to inspire, uplift, and spread the message of Christianity. In contrast, other music genres merely entertain people, educate the audience, and express their emotions. In addition, the sound of gospel music often features harmony and cohesiveness from the choristers who produce soulful melodies and classic sounds that create a distinctive sound that sets it apart from other genres of music (Atiemo, 2006; 142-163). A peculiar feature of gospel music is the musical instruments and instrumentalists used. Gospel musicians often use and incorporate traditional instruments like organs, pianos, tambourines, accordions, and pipe-organ, and other strings and non-string instruments that are exclusively meant to be volatile in sound production. It is argued that instruments itself cannot produce any specific sound except the sound that the instrumentalist intends to produce from it. Therefore, the instrumentalist producing that sound is the primary determinant of the quality and required sound. However, beyond gospel music's spiritual and solemn nature, the dramatic turning around of the gospel music and musician lifestyle in the contemporary time is worrisome and begs for objective and critical academic inquiries.

Trajectories of Music and Gospel Musicians in Nigeria

Initially, the popular gospel musicians were known to be ministers of God who were fond of ministering in the Holy Spirit's words, power and dimensions. They are perceived as the gospel ministers. Many emanated from the orthodox and mainline churches like the Catholic, Anglican, Methodist, Presbyterian, Baptist, and Evangelical Church of West Africa (ECWAS). Later, other famous gospel musicians came from the neo-Pentecostal churches. It should be stated that gospel music and musicians cut across the borders of different cultural and ethnic backgrounds, race, religion, and societal delineations, but also, majorly, a trend of basic human factors and elements that enhance a rousing human development and spiritual motivations (Adesesan & Adeyela, 2010;65-78).

Generally, music is a product of neuro functions and mental productivity that enhances and expresses the inner feelings and embodiments of psychological, emotional and physical body psychomotor (Kidula & Brennam, 2010; 437-441). Music builds and synthesizes mind-body relationships so that the body responds to emotional feelings of musical interpretations of brain interpretations of lyrical rhymes of assimilated sounds (Adedeji, 2005; 1-15). It is tagged as *spiritual* or *gospel* music when it is based on God's word and the Holy Spirit's leading. These are the traditional traces that gospel musicians have expressed over time. Some of the examples of gospel musicians from the mainline and Orthodox Churches include Evangelist 'Lakin Ladebo, a Baptist-born musician, Omolade Abraham Olusegun, popularly known as otherwise known as Baba Ariye of ECWA, Pastor Bayo Adegboyega, Pastor Adelakun known as (Ayewa) Evangelist Sunny Okosun, Pastor Panem Parce Paul Lady-Evangelist Bola, etc. The gospel musicians in this category are mostly referred to as non-accordion players. In contrast, the majority of gospel musicians who are Neo-Pentecostal musicians, such as Evangelist Adedokun Ojo Ade, Evangelist 'Niyi Adedokun, Evangelist Adebisi Micheal Odejebi (Ayeariwi) are known to be the accordion due to the style of their music and the engagement of accordion musical instrument. (Mosunmola & Sadare, 2003; 36-39). These Christian gospel musicians are noted for their deep emotional and soulful spiritual touching through Christian gospel music. It is meant to relay Christ's hope and profound spiritual messages to the people and make the Christian teaching into the lyrical lines and sound that soothe to hear.

Christian gospel Music is a kind of unique music that often blends cultural norms and spiritual teachings with gospel messages to correct social, cultural, political and societal problems and reassure the people that there is hope and a peaceful atmosphere in the Lord Jesus Christ (Mosunmola & Sadare, 2003; 37). In most cases, Gospel Musicians often claim that their songs are received from the Holy Spirit and divine inspirations to convey the message of God to the people (Vidal, 2012; 76). This kind of Music genre is typically coined as written and produced based on divine convictions, spiritual endowment and revelation from God. However, it is argued that gospel music and gospel musicians are two different entities, and the two parties are only working together to produce a standard end product of messages and teachings of the Lord Jesus Christ.

The trajectories of gospel music over the years have changed due to social, political, religious, economic, and modern civilization in contemporary narratives, which has deeply affected spiritual landscapes and different dimensions of social expectations from the public space. Gospel Music and musicians over time have been noticed to characterize a significant

transformation and social colorations of the secular musical winds of mundane vibes and lifestyles of the popular artists and their unending quest for materialism and get-rich syndromes which characterized the social space of the new age singers and secular musician lifestyles (Vidal, 2012;56). From inceptions, there is a clear demarcation between musicians who claimed to be 'Gospellers' and the 'Secular' musicians. At the same time, the former undoubtedly claims to receive their musical sounds and rhythm from the Holy Spirit to disseminate the gospel to the people. The latter are talented and trained to write and compose their musical thought in line with epistemic order to depict their thought to the people in the society. Often, secular musicians are known as the social crusaders who use their musical prowess to correct the social and secular lives of the leaders and followers in the society (Agawu, 2005; 95). The common ground of the Musicians for the good of society is the ability to change words, experiences, teachings, and inner contemplations into a deep sound of lyrical lines to produce sensible rhymes that soothe the hearing and convey meaningful thoughts to the hearers. Music is generally therapeutic and serves as a means of healing emotional wounds and physical deteriorations in the minds and bodies of people (Adeola, 2001; 17-19. See also, Oladele, 2018; 61-63).

Nexus between Music and Spirituality in Christian Experience

The spiritual and ethical lives of music ministers and gospel preachers seem to be among the strongest indices determining the expected level of spirituality and moral consciousness among contemporary gospel musicians ((Adedeji, 2012; 411-425). This is because music is perceived as a combination of divine call and talent, spiritually endowed through inherent charisma, expressed and manifested in different ways. However, Christianity is one of the major religious traditions in Nigeria (Nketia, 2017; 37-38). The presence of Christian churches and other related spiritual institutions has made spirituality permeate all aspects of Nigerian social and religious space and allied secular systems through the expressions of the musical landscape in the religious life of the people. This attested to the fact that music is one of the very important spiritual aspects of sacred worship and possible communion with the spiritual world (Osun, 1999; 19-32). Just as there is an increase in the proliferation of Christian Churches, which comes as a result of most ministers claiming that they have acquired great supernatural powers that cannot be controlled by someone else, but instead, they need to break the fallow land, so also is the comparison with the gospel musicians who often claiming to carry spiritual grace to minister to the people based on the divine injunctions of the Lord Jesus Christ.

Music projects the physical life into spiritual expeditions of the metaphysical world. In most cases, when musicians sing from the spirit, they become erratic prophets and social crusaders who relay the minds of God to people. When this happens, the music turns the musician into a spiritual personality and becomes a spiritual parlance for the edification of humanity and social order. In essence, religion and music are conjoined twins, which are very difficult to separate. In fact, in many Christian worship, it is when musical songs get to the higher ecstasy that religious worshippers are carried into frenzy, and some of them begin to speak in unknown spiritual tongues, considered the spiritual language of the angels (Adedeji, 2005; 31).

Understanding the Concept Materialism and Culture of Cupidity

Materialism is a philosophical ideology and concept couched in this paper to portray an identifiable thought pattern regarding life and its meaning. Some scholars who are realists

conceive the notion of materialism as that of physical structure which are made up of material substance that are empirically verifiable ideas which primarily constitute the physical structure of the reality in the universe. Hence, philosophical foundations for materialism consist in the explanation giving to the super-structure of empirical ideas which are translated into physical values are defined as material things (Allison & Guyer, 1972:132). One of the implications of this view is that whatever that cannot be seen and empirically verifiable is not real and physical. Hence, what is true is material substance and this is ultimately physical. Some scholars are of the opinion that ensuing worldview from this idea is the preoccupation with material world as opposed to the intellectual or spiritual concepts. As can be seen, there appears to be a clear dichotomy as to how people determine realities and things of values, the process which is called worldview.

According to Donovan, worldview is the summation of a personal understanding and thoughts of individual people towards a self-perception about life generally. This implies the ways and manners by which individual people interpret their experience and understanding of the universe around them, which majorly constitute their worldviews (Donovian, & Ndibe, 2001; 51-58). It is a major determinant and strong determinant of the nature of one's response to the issue of life. By implication, worldview is people's belief about what is real, what is of importance and essence about life, and a major distinguishable factor that constitutes a significant demarcation of nonessential to individuals in life patterns. In essence, worldview is a catalyst for understanding people's life patterns. Thus, worldviews help to determine and place worth on things in and around one's life, including material things. In other words, to say someone is materialistic is to say that someone has excessive desire and conscious thoughts for material things, and all that is important in life is material substance and the accumulation of material wealth. As a way of seeing, interpreting and understanding life, therefore, 'being materialistic is to be preoccupied with material things as opposed to intellectual or spiritual things' (Samuel & Adajube, 2019; 26). Sociologically, materialism is seen as love for material wealth and non-tangible things that are capable of translating life into a wealthy dimension of life. This presents to us the source by which values are attached to material things. Undoubtedly, worldview determines the ways and manner by which people reason and live their lives in a social environment. It also determines our moral order and how people behave towards others, which in turn raises ethical questions about the care and support they receive from others and society.

The Rapid Propensity of Culture of Materialism and Cupidity among Gospel Musicians

The rapid decline of spirituality and the rate at which the quest for materialism and culture of cupidity among Christian gospel singers call for concern in this changing world (Adekunle, 2004; 95). The obscenity, immorality, crime and other menace that characterized the kind of music production and lifestyles of the majority of Christian musicians raises a lot of apprehension (Nihinlola, 2001; 71-89). Unhealthy means of get rich syndrome has become a social norm for many Christian singers to gain popularity and rise to stardom at the expense of their virtuous life, moral consciousness, piety and spiritual values (Adekunle, 2008; 97). The immorality of yesterday is now being censored as acceptable norms by gospel musicians and their producers today. The essence of moral indices is generally going down the drain because of the proliferation of acceptance of strange social norms in the entertainment industry all over

the globe (Ayantayo, 2008; 67). This implies that nobody wants to sing for free and display talent anymore but gets rewarded for the energy deployed in triple folds. Just like the movie industry, the music industry has no less exacerbating moral festering and degradation. The Christian gospel musicians of this contemporary time are a negation of the early olden days of the nineteen sixties, seventies, and eighties that were characterized by the didactic, moral and spiritual instructions from the lord are now morally perverted because the audience's great sales and becoming celebrity that worth millions. Many of the gospel Christian musicians of yesteryear music still remain evergreen and highly philosophical to rational minds. For instance, some of the albums of Evangelist Bayo Adegboyega waxed in the 1980s about the social and political issues in Nigeria are still fresh and very apt to Nigerian contemporary socio-political situations. Also, Evangelist Niyi Adedokun known to be a fearless socio-political crusader whose spiritual music during the military regime of the former Head of State of Nigeria, General Ibrahim Babangida. Evangelist Niyi Adedokun, in one of his albums, *"Awaye malo Part II,"* claimed his musical messages are paradoxically directed to Gen Babangida. He asserted that the former Head of State in Nigeria attempted to bribe him with one million naira and a brand new Peugeot 405 car with a complete air conditioner to silence him. Evangelist Adedokun claimed to reject the gift (bribe) and ran away to hide himself because of the possibility of assassination, which could have been attempted on him by the State due to the veracity of his gospel music in the public space (Obadare, 2019; 70).

Conversely, the case is not so with some of the contemporary gospel musicians. The reminiscence of the sad story of the sudden death of late gospel music icon known as Evangelist Rowland Olubukola Olomola (*aka Baba Ara*) who passed away on 31st, of August, 2004 at age of forty-two, still remains a gory story to tell. According to the online interview (Asabeafrikatv.com) conducted with the Evangelist Olomola's younger brother, Olatunde Olomola, during the twenty years anniversary of the death of the late singer. Olatunde responded that, rumours about the death of his late brother and singer was laced with several controversies. People rumoured that his late brother took ill as a result of the alleged burst of cocaine sachet that he had swallowed, which he planned to travel out of the country with. Apparently, Olatunde did not state categorically whether the allegation is true or not. Another rumour has it that he was a victim of envy and hatred from an elderly relation whom Olomola started singing from his church in Ogun State. "It was said that since he decided to dump the brother's church choir to start his solo music career, that he was attacked spiritually till he passed away" (Olatunde, Asabeafrikatv.com). However, whatever that caused the death of Rowland Olomola, the fact remains that he died at the prime of his age and music career. Another example is Evangelist Dr. Lanre Teriba (*aka Atorise*) who acknowledged his ungodly interactions with secular musicians and music promoters in one of his music album sound tracks where he sang that he has come back to God finally, that he was once lost because of the lust for life and materialism. The news reportage in his music tract has it that Dr. Lanre Teriba collaborated with the secular musicians and producers in order to gain the market favour, acceptance and breakthrough of record labels for the large market audience from producers (Oladele & Ajose, 2018:97). The crux of the matter and main issues with him is inconsistent lifestyle and double dealing of being a gospel musician and secular artist.

It is disheartening that among female Christian gospel singers, the culture of cupidity is also prevalent. Evangelist Temitope Alabi (*aka Agbo Jesu or Ore ti ko common*) a gospel singer-cum actress who is alleged of consciousness of materialism due to her musical words, dancing styles and her controversial music engagement in public space. The story of this music celebrity and superstar trended on social media in 2020 due to a video that went viral, displaying lifestyle, marital life and life performance on stage (Ibidunni, punchnews.com; See also, (Oluwasesan, 2022; 52). She was accused of using syncretic indigenous language in her gospel song. For instance, she sang that she is a sacrifice and her sacrifice is to God (Appiah, 2008; Nollywoodgists.com). She was alleged of using secular dancing steps of the popular *Gbese* style which Christian populace perceived as unholy and indecent (Agboola, 2023; 231). Alabi who was invited to a programme by another gospel artist called Aduke Gold, used the words: '*Àború, 'Àborù, 'Àbòsise*' to praise God on the Altar. The entire Music show was more of rarefied in content and delivery. In addition, Tope Alabi has been criticized for using *Gbese* dancing style which is alluding to the popular secular *Marlian* movement which is a subcategory of Nigerian emerging hi-hop music culture that uses vulgar lyrics, sexuality and display of acts and dressing that defies established normative moral sensibilities (Adesuyi, 2023: <https://tribuneonlineng.com>). In the viral video clip, the dancing steps and body gesture of Evangelist Tope Alabi came as a surprise to many people to whom her music have provided spiritual fortification and those who have been using her music as a spiritual barometer to gauge the standard of their spirituality. Her performance on the stage at that instance was perceived as questionable, unethical and uncensored spiritual Christian code of conduct for a typical Christian gospel singer (Aare, 2020; 163). The bottom line of this is the attractions for more audience and patronage from both secular and Christendom. Furthermore, the musical vibe of Lady Evangelist Esther Igbekele, a dynamic gospel musician fond of switching her gospel music from spiritual to secular is often accused of revealing her nudity and insensitive to the consciousness of sexuality whenever she is on live perform (Adejube, 2018:76). Besides, it was alleged that the dressing style of her band members and instrumentalists is totally different from what should be referred to as that of a music minister. Some of the noted secular practices in her lifestyle include bleaching, code mixing and switching her music and inability to control her band members to be modest and ethical. It is noted that Evangelist Igbekele charges exorbitant price which cannot be afforded by many Christian churches. Rather, her main target is live performance to the socialites even if their spiritual life is questionable (Oluwasesan, 2022; 31-36). More so, another gospel musician who initially identified herself as a church and spiritual musician is Janet Omotoyosi Kayode-Iyun popularly known as Saint Janet. She is a Nigerian female pseudo-juju gospel music practitioner cum music entertainer, who is famous for adopting erotic theme and text of sexuality in her gospel music (Samuel and Adejube, 2019:67). Saint Janet is a controversial creative musician who is fond of adopting insidious eroticism that knows no bound in using vulgar words of sexuality. Her music is often characterized by lewd, vulgar, erotic and lecherous lyrical words which are expressions that are not congruence with spirituality but flavoured with secular tones and texts of eroticism so as to gain much audiences and increasing followers (Ajibade, 2005: 99-113 See also, Oluwasesan, 2022; 45-56). Likewise, Saint Janet is known of using parody as she changes the song texts of popular spiritual gospel musicians, juju and high life music as well as choruses to erotic lyrics in cause of entertaining her audience (Oluwasesan, 2022; 31-36). To a certain extent, the music of Saint Janet is more or less for those who wish to enjoy eroticism and sexual

vulgarity in disco party, pub house, bars and club house (Samuel & Adejube, 2019: 123-145). Thus, the main reason for Saint Janet music is to gain fame, popularity and acquire material wealth through her song performance (Adeola, 2009; 43).

Apparently, gospel musicians contributes to the decline of morality and spirituality for the benefit of financial gains that now guarantee the birth of insanity in the contemporary society. Our civilizational sensitivities are abused constantly without remorse and Christian music no longer consider its spiritual significance; rather, secular music industries are dictating what to produce, for whom and how to produce it with secular colourations of unguarded wordings that has no spiritual significance (Vidal & Amao, 2010; 143). Besides, the excessive craving for western culture in order to gain social acceptability contributes to this unseemly civilization and socialization processes. Thus, gradual erosion of spirituality and Christian values is seriously affecting gospel music in this contemporary time. It is obvious on how our theoretical and conventional rationalities have been ousted by pragmatic intellectual decadence and insouciance in music world.

Recommendations

From the foregoing, it shows that the state of contemporary societies indicates that there is a need for a complete overhaul of the music and entertainment industries. It is evident that social morality, sanity and spiritual essence have been sacrificed on the altar of mere quest for materialism at the expense of popularizing entertainment and music industries. The immorality, frivolity and other moral, social and cultural perversions that pervade the music industry are alarming. Nudity, sexual abuse, materialism and domestic violence have become a global phenomenon. Chatfield noted that “the moral dilemma that strikes the entertainment medium will continue to strike as long as popular media is available to the masses. While music and film have become more accepted over time, the video game and eventually internet medium will probably continue to spark controversy both in the media and in the Government” (Chatfield, 2009; 147). In buttressing this position, Williams noted that “intellectual eminence when separated from virtues, moral essence and education, that are taught without moral responsibilities would produce more evils than it inherited” (Jeyney, 2007; 34). As Omojola rightly said, the problem with African gospel musicians today is that there is much intellectual display of talent rather than moral and spiritual functionality with divine instructions from God (Omojola, 2012; 115).

Given the above facts, this work recommends that Christian singers should not place high premium on materialism and wealth, chasing fame and worldly rewards for their musical engagement and career. They should see their musical career as a divine call to service and worship God. The gospel musicians should not be influenced by the contemporary societal values system of mundane things characterized by social vices such as drug business, nudity, lecherous practices, promiscuity and other illicit sexual dealings. It is imperative for association of Christian gospel musicians to sensitize their members through public lectures, seminars, symposiums, workshops and refresh-courses to keep Christian musicians informed about the influence of their unbecoming behavior in the public. There should be rules to guide and checkmate members of their association who flaunts nudity or sings pervasive songs. Gospel musicians should not discard cultural values that are sacrosanct by traditional values; rather, they should be cherished and integrated into their music. Lastly, it is high time that Christian

gospel musicians returned to their drawing boards and took moral virtues as the core of their musical etiquette and spiritual essence.

Conclusion

Unlike Nigerian secular music artists who trend on social vices and misinform the public about modernization through their musical genres, Christian gospel musicians are unique and are ministers of God who use their spiritual songs to minister to the members of the public. It is argued in this work that gospel musicians are not mere entertainers but ministers of the gospel through their music art. Thus, quest for material things should not define or characterize gospel music. It is therefore necessary for contemporary gospel musicians to see themselves as called to the service of God through their talents.

WORKS CITED

- Adebamiwi, Samuel and Obadare, Ebenezer (2016), "African Music in Christian Liturgy: The Yoruba Neo-Pentecostal Churches Experiences", *African Music: Journal of International Library of African Music Society*, Vol 5, No 3, 35-56
- Adededeji, Femi (2007), Christian Music in Contemporary African: A Re-examination of its Essence", *Koers: Bulletins for Christian Scholarship and Christ-like Wetenskap*, (koersjournal.org.za) Vol. 66 3rd Issue, 89-116
<https://hdl.handle.net/10520/EJC59292html>. Accessed on 13-07-2024
- Adededeji, Femi (2012), "Singing and Suffering in African, A Study of Selected relevant Texts of Nigerian Gospel Music" *Matatu-Mutandis: Journal of African Studies*, Vol. 4, No 1, Brill Biannual Publication, 411-425
<https://doi.org/10.1163/18757421-040001027html.org>. accessed on 19-07-2024
- Adededeji, Femi (2005), "Pitch and Tonality in the Contemporary African Gospel Christian Music", *Journal of Institute of African Studies and Research review* Vol. 21, No 4, 115
- Adekunle, Oyinloye Dada (2004), "Prosperity Gospel in Nigerian Context: A Medium of Social Transformation or An Impetus for Delusion" *Orita: Journal of Religious Studies*, University of Ibadan, Vol. XXXV No 1 & 2, 95-107
- Adesesan, Adewale and Adeyela, Tobiloba, (2010) "African Musicology: Development and Challenges in Contemporary Time", *Journal of African Society of Professional Musical Theories and Practices*, Vol. 8, No 4, 65-78
- Adeyemi, Oluwayemisi (2007). *Church Music: An Essential Part of African Christian Worship and Spirituality*, Lagos: Zion and Jacobbeans Books, 234-255
- Agawu, Kofi (2005), *The African Imagination in Music*, New York: Oxford University Press
- Ajibade, Gabriel A. (2005), "Is there no Man with Penis in this Land? Eroticism and Performance in Yoruba Nuptial Songs", *African Studies Monography*, Vol. 26, No 2, 99-116
- Appiah, Simeon K, (2008) 'I Lived the Life of a Bad Girl before God Called Me',
<https://nollywoodgists.com> Accessed on 20th April 2024
- Ayorinde Oladele & Ajoye, Samuel (2017), "Gospel Music, Spirituality and Everyday Meaning-Making in Nigeria" in Ebenezer Obadare and Samuel Adebamiwi (eds.) *Music and Spirituality in Africa: Africa gospel Music, Spirituality and Nigerian Societies*, Lagos: Hope-Well Publishing,
- Ayorinde, Oladele (2018), "Gospel Music and Christian Music Philosophies in the Contemporary Nigeria", *Obitun: Journal of Religion and Humanities Ekiti State University*, Vol. 12, No 5, 153-159
- Ayorinde, Oladele, (2018), *Diizu Plaaties and the Amampondo: A Case of Music, Agency and Social Transformation in South African Music Studies*, Pretoria: Palgrave Macmillan
- Atiemo, Abamfo (2018), "Singing with Spiritual Understanding: The Story of Gospel Music in Ghana", *Journal of Studies in World Christianity*, Vol 12, 2nd Issue, Edinburgh University Press, (2006): 142-163.
- Aare, Bola (2020) "The Behaviours of Modern days Christian Gospel Musicians on the Stage" *The Entertainment News Magazine, Interviews with Notable Figure Music Icon, Week Special Edition*, Vol. 24, No 13, 158-198
- Ayantayo, J.K. (2008) *Fundamental of Religious Ethics*, Ibadan: End-Time Publishing House
- Ayoola, Mosunmola (2003), *Pains and Gains of Proliferation of Gospel and Church*

- Musicians in Cotemporary Nigerian Christian Communities*, Ibadan: Onibonoje, Brennam, J. S and Kidula C. M. (2010), "The Psychology of Music as a Performing Arts" *International Journal of Psychology and Social Sciences*, Vol. 13, No 7, 437-441
- Chatfield, Anthony (2003), "Exploration in Animist Materialism: Note on Reading/Writing African Literature, Culture and Society", *Journal of Music Arts in Africa*, Vol. 32, No 6, 167-186
- Donovian, James & Ndibe, Moses (2001), "Hustling in God's Name in Wider Horizon, *The Guardian (Nigerian) Newspapers* Vol. 1867, No167,
- Hanson Joseph Nketia, (2017), *Africa Music and African Christianity*, New York: WW Norton
- Abdullahi Idowu, (2022), 'Gospel Singer, Osinach Nwachukwu, Feared Dead', *Punch Newspaper*, <https://punchng.com> accessed on 12/05/ 2024
- Jeyney, Williams (2007), "Music and its Philosophies to the Novice audience", in Moses Garuba (ed.) *African Music, Melodies and Intellectualism* Nairobi: Hurrap Publishing Company
- Nihinlola, Emiola, (2001) "Between Blessing and Spirituality: A Theological Examination of the Perspective of the Church in the Twenty-first Century African Society", *Journal of Theology*, Vol. XI, Ns, *Nigerian Baptist Theological Seminary Ogbomoso*, 71-89
- Obadare, Ebenezer (2019) "On the Theologico-Theatrical: Explaining the Convergence of Pentecostalism and Popular Culture in Nigeria" Available online <https://blogs.lse.ac.uk/africaatlse/2018/08/01on-the-theologico-theatrical-explaining-the-convergence-ofpentecostalism-and-popular-cultur-in-nigeria>. Accessed on 17/08/ 2024
- Omojola, A.B. (2012), "Afro- American Music and the African Identity: A Historical and Contemporary Analysis", *Journal of Music and Dance*, Vol. 15, No 8, 48-68
- Olaoluwa Azeezat, (2022) "Osinachi Nwachukwu: Nigeria Gospel Singer's Husband Arrested Over her Death", <https://www.bbconlinenews.com> accessed on 17/08/2024
- Oluwasesan Amos Adeoti, "Interface between Music and Morality: A Case Study of Saint Janet's Erotic Songs and Social Morality, (2009) *B.A. Long Essay*, Department of Music, Obafemi Awolowo University Ile-Ife, Osun State
- Samuel, Kayode M. and Adejube Samuel A., (2019), "Insidious Eroticism in Musical Performances of Saint Janet" *Akwa Journal of Research in Music and the Arts*, Vol.13, No 7, 123-145
- Vidal A.O. & Amao S.O., (2010) *Power of Sacred Music on Worship and Entertainment*, Lagos: CSS Publishing Company Ltd.
- Vidal, Augustus Olufemi, (2012), *General Nature, History, Musicology and Music Education: Selected Topics on Nigerian Music*, Ile-Ife: Obafemi Awolowo University Press