

Nigerian Gospel Praise Worship Songs English Igbo Yoruba

A pioneering investigation into the role of music in spreading Christianity throughout Africa

Half a century of music making in Nigeria has indeed witnessed giant strides, development, transformation, assimilation, and acculturation. This book succinctly presents a holistic discourse of musicality in Nigeria from the 1960s through the technological age of the 21st century transmitted through European and American cultures. It examines cogent topics such as traditional and popular music, art music, church music, choral activities, composers and their works, performance practices, maintenance of musical instruments, the impact of radio and television stations, feminine quantum leaps, music publishing, music technology, archival centers, copyright society, Nollywood music, and music entrepreneurship.

Singing the same song is a central part of the worship practice for members of the Cherubim and Seraphim Christian Church in Lagos, Nigeria. Vicki L. Brennan reveals that by singing together, church members create one spiritual mind and become unified around a shared set of values. She follows parishioners as they attend choir rehearsals, use musical media—hymn books and cassette tapes—and perform the music and rituals that connect them through religious experience. Brennan asserts that church members believe that singing together makes them part of a larger imagined social collective, one that allows them to achieve health, joy, happiness, wealth, and success in an ethical way. Brennan discovers how this particular Yoruba church articulates and embodies the moral attitudes necessary to be a good Christian in Nigeria today.

Throughout Africa, oral literature is flourishing, though it is perceived by some as anachronistic to the modern world. This work refutes this idea in its entirety by presenting 22 chapters, which firmly place the study of oral literature within contemporary African existence. The study analyzes how oral literature relates to media, music, technology, text, gender, religion, power, politics and globalization. This volume will stand as the definitive accessible introduction to modern Cameroon.

The historiography of African religions and religions in Africa presents a remarkable shift from the study of 'Africa as Object' to 'Africa as Subject', thus translating the subject from obscurity into the global community of the academic study of religion. This book presents a unique multidisciplinary exploration of African Traditions in the Study of Religion, Diaspora, and Gendered Societies. The book is structured under two main sections. The first provides insights into the interface between Religion and Society. The second features African Diaspora together with Youth and Gender which have not yet featured prominently in studies on religion in Africa. Contributors drawn from diverse African and global contexts situate current scholarly traditions of the study of

African religions within the purview of academic encounter and exchanges with non-African scholars and non-African contexts. African scholars enrich the study of religions from their respective academic and methodological orientations. Jacob Kehinde Olupona stands out as a pioneer in the socio-scientific interpretation of African indigenous religion and religions in Africa and the new African Diaspora. This book honours his immense contribution to an emerging field of study and research.

Contains abstracts of missiological contributions, book reviews, and articles. The Routledge Companion to Christianity in Africa offers a multi-disciplinary analysis of the Christian tradition across the African continent and throughout a long historical span. The volume offers historical and thematic essays tracing the introduction of Christianity in Africa, as well as its growth, developments, and effects, including the lived experience of African Christians. Individual chapters address the themes of Christianity and gender, the development of African-initiated churches, the growth of Pentecostalism, and the influence of Christianity on issues of sexuality, music, and public health. This comprehensive volume will serve as a valuable overview and reference work for students and researchers worldwide.

Father Udoekpo's work offers a thorough review of the theology of worship in the work of Amos of Tekoa, one of Israel's foundational prophets. It critically examines Amos 5 in its socio-historical and literary context and theologically reevaluates the application of Amos's message of ethical worship, judgment, and hope to two contemporary cultures: Nigeria and the United States of America. While intentionally down to earth and engaging in society and religion, this work discusses in a thoughtful and detailed exegetical manner the various sub-units of lamentation (vv. 1-3), the motifs of the remnant, the exhortation to seek the Lord, justice and righteousness (vv. 4-6; 14-15, 24), judgment, and the notion of the Day of the Lord (vv. 18-20) as they relate to the theology of worship (vv. 21-27) in Amos 5. The author pastorally draws the reader's attention to Amos' view that worship must not be restricted to hypocritical offerings, empty rituals, and songs at sanctuaries, but needs to incorporate ethics of justice, peace, and righteousness practiced in marketplaces and plazas.

The Holy Spirit is a *sine qua non* in the life of the church and in all Christian life and experience. The importance of the experiential and praxis-oriented theology of the Charismatic Renewal and Pentecostalism cannot be overemphasized in the realization of the potentials of a Spirit-animated church. In fact, Charismatic Renewal in the Nigerian Catholic Church is an essential part of the changing face of the Catholic Church in Nigeria. This work is, therefore, using Charismatic and Pentecostal theology and praxes to argue for the renewal of the Nigerian Catholic Church. It avers that the praxis-oriented and experiential theology of the Charismatics and Pentecostals, which characterize them as Spirit-filled groups and churches, are enabling the Nigerian Catholic Church to realize the potentials of a Spirit-driven church. It upholds that the Nigeria Catholic Church through the Nigerian Catholic Charismatic Renewal, which is an indispensable part of the changing face of the Catholic Church in Nigeria, has wittingly or unwittingly begun the renewal of her pneumatological, ecclesiological, and liturgical doctrines and practices in accord with those of a truly Spirit-animated church. The received account on African evangelical Christianity regarding social witness in a

section of Western scholarship is that it is anti-development and a-political. Such an account heavily draws from an instrumentalist and functionalist assessment of such Christianity without recourse to its emic perspective. Using the case-study method, this book presents an ethnographic examination of this functionalist reading by investigating, describing and analysing evangelical Christian theological and socio-political consciousness within the context of oil and conflict in Nigeria's Niger Delta region. Adopting approaches from practical theology, congregational studies, and anthropology of religion, the author challenges such a reading using data gathered from three congregations in the region. His discourse revolves around answers to the following four critical questions: • What are the underlying theological issues and beliefs of Nigerian evangelical Christians within the context of oil and conflict? • What is their prevalent praxis within the context of Nigeria's political economy of oil and conflict? • How accurate is the received account that African evangelical and 'fundamentalist' Christianity lacks social responsibility and is a-political and anti-development? • What would a contextual political theology for Nigeria's political economy of oil look like? The theological issues are varied and the prevalent praxis nuanced, which then serves as a veritable critique of the claim that African evangelical Christianity lacks social responsibility due to its preoccupation with soul-winning. Whereas such Christianity places much emphasis on the winning of souls as an expression of its spirituality, it is neither oblivious nor indifferent to its socio-political milieu. Rather it sees such spirituality as a form of political praxis. Some of the trajectories of the spirituality include a theology of conversion, a theology of prayer, and an ethics of crude oil, with Total Freedom as the nomenclature for the specific theological perspective offered for Nigeria's political economy of oil. While locating this theological perspective within the taxonomy of Liberation Theology, the affinity and dissonance between the two are identified.

Nigeria has been blessed with a few well-trained organist-composers since the arrival of Christianity in the most populous African country around the 1840s. The institutions established by European missionaries and the colonial administration had a great impact on the emergence of the 'Nigerian organ school'. The musicians had their formative periods at the mission schools, church choirs, and under organ playing apprenticeships. This book focuses on selected organ works by the most celebrated African art musician, Fela Sowande, a Nigerian organist-composer. Fela Sowande is the first African to popularize organ works by natives of Africa in Europe and the United States. He was one of the pioneer composers to incorporate indigenous African elements such as folksongs, rhythms and other types of traditional source materials in solo works for organ. He is considered the most prolific Nigerian composer for solo organ in Nigeria. The discussion of Sowande's music enunciates the relationship between traditional and contemporary musical processes in postcolonial Nigeria. A cultural and/or ethnomusicological analysis of Sowande's selected pieces for organ solo involves an examination of specific indigenous source materials such as rhythmic organization, melodic constructs/thematic materials (music communication), interrelations of music and dance, and elements of musical conception.

The Bloomsbury Encyclopedia of Popular Music Volume 8 is one of six volumes within the 'Genre' strand of the series. This volume discusses the genres of North America in relation to their cultural, historical and geographic origins; technical musical

characteristics; instrumentation and use of voice; lyrics and language; typical features of performance and presentation; historical development and paths and modes of dissemination; influence of technology, the music industry and political and economic circumstances; changing stylistic features; notable and influential performers; and relationships to other genres and sub-genres. This volume features over 100 in-depth essays on genres ranging from Adult Contemporary to Alternative Rock, from Barbershop to Bebop, and from Disco to Emo.

Studies of preaching and preaching style have up to this point focused almost exclusively on a western eurocentric understanding of good preaching. *Preach It* encourages students, both vocational and scholarly, to look beyond these approaches and to learn from traditions with which they are less familiar. The distinctive style and techniques that African Caribbean Pentecostal preachers have inherited has been shaped by historical, political and socio-economic factors impacting on black Caribbean people (including clergy). Using a variety of socio-linguistic and theological approaches, *Preach It* reflects on these techniques, and outlines how preachers across church traditions might learn from them and use them in their own contexts.

Fifty years after the promulgation of the Constitution on the Sacred Liturgy, a great moment has dawned in which a more dispassionate assessment of the reception of this important document has become imperative in order to enable the Church to undertake necessary steps in realizing the full potential of the renewal envisaged by the Council Fathers. The present study identifies peculiar and diverse challenges confronting the process of reception in the Nsukka Diocese/Nigerian Church today. However, the author acknowledges that the full reception of *Sacrosanctum Concilium* is still a work-in-progress. Uchenna Aba is a Catholic priest in Nsukka, Nigeria, and currently the Chaplain of St. Martin's Parish, Goch, Diocese of Muenster, Germany. Dissertation. [Subject: Religious Studies, African Studies]

Creativity and Change in Nigerian Christianity African Books Collective

Congregational music can be an act of praise, a vehicle for theology, an action of embodied community, as well as a means to a divine encounter. This multidisciplinary anthology approaches congregational music as media in the widest sense - as a multivalent communication action with technological, commercial, political, ideological and theological implications, where processes of mediated communication produce shared worlds and beliefs. Bringing together a range of voices, promoting dialogue across a range of disciplines, each author approaches the topic of congregational music from his or her own perspective, facilitating cross-disciplinary connections while also showcasing a diversity of outlooks on the roles that music and media play in Christian experience. The authors break important new ground in understanding the ways that music, media and religious belief and praxis become 'lived theology' in our media age, revealing the rich and diverse ways that people are living, experiencing and negotiating faith and community through music.

This Book is a Worship Book that reveals the needed knowledge for every one created by God. It provides a deep revelation that will enable Christians move into a realm of Worship that will make them realize how God made us all as Instruments of Worship together with every creature also.

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Pages: 36. Chapters: Christian country music, Gospel blues, Korean Contemporary Christian music, Nigerian gospel, Progressive Southern gospel, Shout Music, Spiritual (music), Traditional black gospel, Urban contemporary gospel.

This edited volume is an inquiry into the representation of intimate relationships in a diverse array of media including cinema, arts, literature, picture books, advertising and popular music. It examines artistic portrayal of intimate relationships as a subversion of the boundaries

between the representable and the non-representable, the real and the surreal, the visceral and the ideal, the embodied and the abstracted, the configured and transfigured. The essays focus on artistic mediation of intimacy in diverse relationships, including heterosexual, same-sex, familial, sibling', political, and sadomasochistic. The collection offers new interdisciplinary and multicultural perspectives on current trends in the study of popular representations of intimacy; representations that affect and formulate people's most personal inspirations, desires, angsts, dreams and nightmares in an increasingly alienated, industrialized world. This work provides an overview of Nigerian Christianity. it covers issues such as Pentecostalism, Charismatism, gender dynamics, Muslim-Christian relations, and the arts and performance in Christian traditions as they are transforming contemporary Nigerian society. While focussing on contemporary Christianity, these essays also reflect on Nigeria's history and cultural traditions. Understanding and interpreting the events covered in the essays will enable us to envision the nation's future.

This book provides a unique insight into understanding the Igbo social, economic, and political world through comprehensive analyses of indigenous and foreign religious practices, issues surrounding women, literature, language, sexism in musical lyrics, films, and community development and government. It also explores thought-provoking cultural practices relating to marriage and divorce, reincarnation, naming, and masquerade dance. The themes covered in the book help readers appreciate the often-neglected multifaceted local and external forces that continue to shape the Igbo experience in southeastern Nigeria.

Play 100 great worship songs with easy chord charts for piano. From the exciting 8chords100songs series. This songbook contains piano charts in the key of C, G and D and has slash marks and chords for great worship songs. Easy to play by chords and ear. For worship teams, small group worship and anyone who wants to explore easy to play piano chord songs. This book does not contain on the staff notation. Need to learn to play by chords and ear? Now you can, with the Modern Worship Piano Lessons DVD from 8chords100songs. (sold separately) This new Third Edition contains the top 5 songs from the new WorshiptheKing worship band, Eureka Park! Here is a partial listing of the songs in this new songbook Top Praise and Worship Songs Mighty to Save Our God Every Move I Make Blessed Be Your Name In the Secret We Fall Down Beautiful One How Great Is Our God My Savior My God Everlasting God You Are My King Amazing Love The Heart of Worship Indescribable As the Deer Hungry Enough You're Worthy of My Praise Holy is the Lord Forever Come Now is the Time to Worship in Christ Alone God of Wonders Breathe Lord I lift your name on high Amazing Grace My Chains Are Gone You Never Let Go Easy to Play Hymns Ill Fly Away Great is Thy Faithfulness Amazing Grace When I Survey the Wondrous Cross I Surrender All Nearer My God to Thee How Great Thou Art Are You Washed in the Blood What A Friend We Have in Jesus It is Well With My Soul Take My Life Be Thou My Vision Rock of Ages Hymn Medley Christ the Lord is Risen Today My Jesus I Love Thee Jesus Paid it All Your Favorite Christmas Songs Silent Night Away in a Manger Do You hear What I Hear Joy to the World We Wish You A Merry Christmas O Come All Ye Faithful O Holy Night The First Noel Angels We Have Heard on High Hark the Herald Angel Sing Jingle Bells Children's Songs God is So Good This Little Light of Mine Jesus Loves the Little Children

A history of the Mormon faith and people as they use the art of music to define and re-define their religious identity

Like David beside still waters, multitudes of people from even the most remote places on earth are coming into the awareness of who they are, and were always meant to be, and are fast becoming a people of worship. Judah Be Praise is a reflective journey through the Bible that encourages us to embrace our trust identity and live a life of worship. Its aim is to edify our relationship with the God of all Creation and give believers everywhere added vision for a future of great promise.

New Media and Religious Transformations in Africa casts a critical look at Africa's rapidly evolving religious media scene. Following political liberalization, media deregulation, and the proliferation of new media technologies, many African religious leaders and activists have appropriated such media to strengthen and expand their communities and gain public recognition. Media have also been used to marginalize and restrict the activities of other groups, which has sometimes led to tension, conflict, and even violence. Showing how media are rarely neutral vehicles of expression, the contributors to this multidisciplinary volume analyze the mutual imbrications of media and religion during times of rapid technological and social change in various places throughout Africa.

The world of Sub-Saharan African music is immensely rich and diverse, containing a plethora of repertoires and traditions. In *The African Imagination in Music*, renowned music scholar Kofi Agawu offers an introduction to the major dimensions of this music and the values upon which it rests. Agawu leads his readers through an exploration of the traditions, structural elements, instruments, and performative techniques that characterize the music. In sections that focus upon rhythm, melody, form, and harmony, the essential parts of African music come into relief. While traditional music, the backbone of Africa's musical thinking, receives the most attention, Agawu also supplies insights into popular and art music in order to demonstrate the breadth of the African musical imagination. Close readings of a variety of songs, including an Ewe dirge, an Aka children's song, and Fela's 'Suffering and Smiling' supplement the broader discussion. *The African Imagination in Music* foregrounds a hitherto under-reported legacy of recordings and insists on the necessity of experiencing music as sound in order to appreciate and understand it fully. Accordingly, a Companion Website features important examples of the music discussed in detail in the book. Accessibly and engagingly written for a general audience, *The African Imagination in Music* is poised to renew interest in Black African music and to engender discussion of its creative underpinnings by Africanists, ethnomusicologists, music theorists and musicologists. *Expressions of Indigenous and Local Knowledge in Africa and its Diaspora* provides critical discourses on Africa and the various configurations of its reflections in folklore, literature, music, languages, and philosophy. The collection, through its selected works, focuses on the African continent in terms of preserving the unique identity of African Indigenous and Local Knowledge. In reality, this preservation effort is confronted by a number of challenges within today's increasingly globalized and westernized world. This book documents ongoing scholarly discussion on the paradoxical dynamics of preserving this identity and consequently enhancing the relevance of African Indigenous and Local Knowledge. This volume articulates the representation of knowledge and values lodged in the diverse knowledge systems in Africa and its diaspora, and which are constantly expressed in local and global spaces. It highlights the prejudicial assessment of African Indigenous knowledge systems that has ensured

that Western epistemological systems are internationally recognized and supported while African epistemological systems are denigrated, discouraged or simply ignored, even on the African continent. Given that the term expressions entails making something known or manifest, this edited collection is assembled to make known some of the elements of indigenous and local knowledge, as well as the practices that these elements necessitate both historically and contemporarily in the African situation. Nigeria has become the arena of one of the most remarkable religious movements of recent times, reflecting the shift in the global center of Christianity from the North to the South. This book tells the story of one sector of this movement from its root in the Nigerian civil war to the turn of the new millenium. It describes a revival that occurred among the Igbo people of Eastern Nigeria and the new Pentecostal churches it generated and documents the changes that have occurred as the movement has responded to global flows and local demands. As such, it explores the nature of revivalist and Pentecostal experience but does so against the backdrop of local socio-political and economic developments, such as decolonization and civil war, as well broader processes, such as modernization and globalization.

Drawing on extensive field research conducted over the course of two decades, Bode Omojola examines traditional and contemporary Yorùbá genres of music.

Nigerian video films--dramatic features shot on video and sold as cassettes--are being produced at the rate of nearly one a day, making them the major contemporary art form in Nigeria. The history of African film offers no precedent for such a huge, popularly based industry. The contributors to this volume, who include film and television directors, an anthropologist, and scholars of film studies and literature, take a variety of approaches to this flourishing popular art. Topics include aesthetic forms and distribution; the configurations of various ethnic audiences; the new media environment dominated by cassette technology; the video's materialism in a period of economic collapse; transformation of the traditional Yoruba traveling theater; individualism and the moral crisis in Igbo society; Hausa cultural values; the negotiation of gender roles, and the genre of Christian videos.

Life is a pilgrimage. For the Senufo of CTMte d'Ivoire, life consists of following the kologo, that is the path, the road, or the way. As such, kologo is a key Senufo term that speaks of the directions people choose to follow in life. A central aspect of following the Christian pathway among Senufo believers occurs through music. Music serves as a major communication vehicle that speaks profoundly into the people's lives. Thus, *Pathways in Christian Music Communication* addresses the problem of contextualization of Christianity in Africa via the use of a people's indigenous music. It focuses on the significance of culturally appropriate songs for effective communication of the Gospel within the African context. In providing a history of the development of Christian songs among the Senufo, a musical analysis of the songs and music culture, identifying communication theory at work within the music-making process, and a content analysis of an emerging Senufo lyric theology, King shows the pivotal role that a people's cultural music plays in integrating a people's worldview and daily lives with biblical teaching. Finally, King examines the influence and effect of songs in communicating the Gospel by showing how the pathway of a song leads to changes of allegiance to the living God and transformed lives. Although set in West Africa, essential principles and guidelines for doing ethnomusicological studies within

missiology lies at the heart of this work.

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