INFLUENCE OF THE CHURCH IN SELECT INDIGENIOUS NIGER DELTA MUSIC

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Abstract
This study analyses the performance techniques, instrumentation and songs of selected indigenized songs in Niger Delta region of Nigeria that are being influenced by the church. The aim of the study is to archive and document most of the rich indigenous music to increase the scanty ethno-musicological literatures existing in this ethnic group. The paper explores qualitative methodology to analyse the data collected from selected churches in Niger Delta ethnic group. It employs the ethnomusicology theory by Titon(2021), as its theoretical framework. This theory defines ethnomusicology as the study of people making music in their ethnic groups. People make sounds that are recognised as music, and people also make "music" into a cultural domain. The study employs the descriptive and analytical methods. It reveals that modernity and development have great influence on Christian church music performance techniques bringing about varieties of indigenous church songs; as well as the changes we see in instrumentations, songs, dance steps and contexts of performance. The study concludes that God is too vast to be contained within any one race of musical performance, even one gender, language, environment, culture, or ethnicity; or even within and by our individual or communal musical or artistic preferences.
Key Words: Indigenous Church Music, Homogenously, Niger Delta, Ethno-musicology, Ethnicity

Background to the Study
Niger Delta is a well-known region in West Africa for having liquid gold, located at the South-South of Nigeria. In this region, indigenous music occupies a significant cultural position that is used for all occasions. The problem is that Niger Delta indigenous music has being influenced by church and it has not received significant scholarly attention that it deserves despite its long existence in the region. Therefore, this study seeks to document selected Niger Delta

indigenous music influenced by church and analyse its performance techniques to bridge the gap of the scanty literature in that area of study. This music deserves attention because like the way western music is used in the church its lyrics can still be used to set moral and even academic standards for generations unborn. As the desire to Christianise the Niger Delta continues to proliferate, new forms of music also emerged as well to meet the needs of the current society. The new form of music has led to the turning of indigenous folk songs' melodies into church music with complexities of instrumentations and western musical styles like pop, rock, jazz and reggae rhythms, with performance techniques like hear and play charismatic display of singers among other features. Religious cultural music is beautiful because it connects man to his creator that is the reason why Christianity in a cultural setting is beautiful and there is need for it to be achieved.

Ogunyemi (2016) observes that, "most of our beautiful traditional songs' melodies, have been adapted into church musical culture and blending the tunes, the instrumentation, styles, lyrics and languages to fit into the church lyric and contexts."He also mentioned that when traditional songs get new functions, the new functions must be interpreted to suit the vision and mission of the institution involved. The institution we are referring to here is the church which is a borrowed culture brought to us Niger Delta people by the missionaries. The church is the Western religion known as 'Christianity' that our colonial masters brought to us coupled with the Western education. Therefore, we can say that the functions came with certain influence like acculturation where certain methods of songs and instrumentation performance techniques area affected.

The study is hinged on ethnomusicology theory by Titon (2021). The theory states that "Ethnomusicology as the study of people making music". The emphasis of this study is mainly on Methodology, Organology and Analytical techniques to be presented in three stages. The first of these is method of collection of data, field work. According to Titon(2021), the collection of field data "involves the complex and multiple problems of the relation of theory to method, research design, methodology, and technique, as well as other problems existing in all disciplines which follow

patterns of research more rigorous than intuitive." Secondly, once the data have been collected, the ethnomusicologist normally subjects them to two kinds of analysis. In the words of Titon (2021):

> The first is the collation of ethnographic and ethnologic materials into a coherent body of knowledge about music practice, behaviour, and concepts in the society being studied, as these are relevant to the hypotheses and design of the research problem. The second is the technical analysis of the music sound materials collected, and this requires special techniques and sometimes special software for the transcription and structural analysis of such music.

Thirdly, the data analysed and the results obtained are applied to solve relevant ethno-musicological problems. In conclusion, Niger Delta is blessed with indigenous music that if document it will add to the existing literatures. It recommends that this area of Ethnomusicology should be widely researched so that we can have more ethno-musicological literature online that talks about indigenous church music of the Niger Delta for reference purposes.

Statement of Problem

We were not use to documenting music, instead music was being passed down orally from generation to another. This problem of documentation has really plagued ethnomusicology as non-specialists often dismiss ethnomusicology documentation as technical, impossible, and of no use to them, because the materials can only be used only by the specialist. How can this problem be solved, how can the Niger Delta indigenous songs be document in contemporary time for generation unborn?

Research Objectives

This research seeks to:

1. Document most of the selected indigenous folk melodies set to the performance of church music from going into extinction.
2. Sort and analyse the forms, functions and contexts of each selected songs with the instrumentation accompaniment.
3. Deduce the playing technique of the selected musical instruments used for the accompaniment.
4. Explore the significant uses of the selected songs in Forms, Context, function, and notationin the church as it performance environment.

Research Questions

1. Who are the NigerDelta and where can they be found?
2. What are the playing techniques used in the accompaniment of the selected songs?
3. Which musical instruments are most used in the accompaniment of those selected music in church?
4. What are the indicators that indigenized music is at the verge of extinction?

Scope of the Study

The scope of the study is on the Niger Delta region of the Nigerian State. The study focuses on capturing selected indigenous religious musical performance forms in this region.

Research Methodology

This research work is based on two main sources, namely, primary and secondary sources of data collections. The primary sources are based on the data collected from selected church denominations. The secondary sources of data collection are employing the use of relevant and available Ethno-musicological literatures from:

a) Journal;
b) Review articles;
c) Online text books; and
d) YouTube videos

Significance of the Study

The study is significant in that if our indigenous religious music is well documented, with time, it can go a long way of being a standardised scholarly material from the Niger Delta. The analysis of the traditional musical performances will cause us to understand the way Christian religion has been integrated into our core cultural ethics, customs and value's live. Above all, this study is a clarion call to all ethno-musicology specialists in the Niger Delta to wake up and educate their people on how to document traditional musical culture of all strata in our different tribes, to preserve our unique religious music from total extinction.

Theoretical Framework

The theoretical positioning of this research is based on ethnomusicology theory by Titon (2021). As noted earlier, this theory defines ethnomusicology as "the study of people making music. It also states that people make sounds that are recognised as music, and people also make music into a cultural domain." Also, *Collins Dictionary* defines Music as the pattern of sounds produced by people singing or playing instruments. Merriam (1964) submits that,

> The ethnomusicology theory seeks to find out identities, embedded in the musical behaviour of the different ethnic groups in our society. Ethnomusicology theory is also such that have, the clangourous engagement with self-reflexive questions like whom we are. What are we doing? How and why are we doing it? And what should we be doing differently?

According to Merriam's(1964) definition, any research on ethnomusicology must follow a standard method to capture the musical identity of the indigenous. Musical identities or behaviour operate in time and space; and such operations come with changes. Every Society must continue to develop with new cultures, some of which are borrowed cultures and other strategized for survival. Another point to consider is from an ethnomusicology scholar,

Kunst (1959), which adds a further dimension, although qualifying the types of music to be studied, as follows:

> The study-object of ethnomusicology or, as it originally was called: comparative musicology is the traditional music and musical instruments of all cultural strata of mankind, from the so-called primitive peoples to the civilised nations. Our science, therefore, investigates all tribal and folk music and every kind of non-Western art music. Besides, it studies as well the sociological aspects of music, as the phenomena of musical acculturation, i.e. the hybridising influence of alien musical elements. Western art – and popular (entertainment) – music does not belong to its field (1959:1).

Obtainable from the definition of Kunst (1959), we can see that traditional music and instrumental music develop in strata or layers over a period of time. This development is from one generation to another, happening in time and space. Merriam (1964) supports the information that humans have identities that are also embedded in the musical behaviour of his society and intellectually, man's activities exist in time; the past, the present, and the future. Man cannot exist without space too; and if we accept the fact that man has culture, then we should be able to account both for his culture and for its various parts. Nick (2013) acquiesces that,

> The traditional way of life embraced a galaxy of artistic expressions - story telling, poetry and dance-drama, wood and clay sculpture, puppetry, mask-making, masquerades, mural and body painting, etc., evolved in the complex socio-political, religious and economic pattern of community existence. As a rule, traditional art forms were highly functional and governed by strict aesthetic and deeply spiritual canons. They were used as effective means of social interaction and control and a vehicle for cultural

> transmission of traditional norms, values and experiences.

From the statement of Nick (2013), perhaps we can further explain the ethno-musicological theory in terms of the performance techniques which fall under the three emphases of this study, which are the Methodology, Organology and Analytical techniques. Form a look at the statement of problem of this study, we can notice that an ethnomusicologist must be able to document performances, analyse them in terms of their component parts, and understand how these parts fit together to form coherent and cohesive entities. Of course, this type of study is essentially descriptive; highly technical and thus outside the competence of those not really strong in music theory. Any technical study brings with it difficulties of understanding and comprehension on the part of those who do not possess the requisite technical competence. This problem has plagued ethnomusicology from the start, as those that cannot read and write music tend to see it only in this single light and to view its subject matter as so esoteric and technical nature that it cannot be understood by the non-specialist without formal education. Nick supports the view that we can use traditional folk songs in a way that they will become vehicles for cultural transmission of traditional norms, values and experiences.

Organology of Indigenous Musical Instruments in Niger-Delta

Musical organology is simply the study of musical instruments and their classification. According to Hornbostle-Sach system of instrument categorisation, we have five main categories of instruments: Idiophone, Membranophone, Aerophone, Chordophone, and Electrophone. This universal knowledge of instruments classification is the best method that we can use in classifying musical instruments in Niger Delta. It is worthy of note that in Niger Delta, percussive instruments are common. Although we still have other melodic borrowed instruments like *Ubo Aka* in Igbo language, meaning (thumb piano), used both in Igbo land and the Niger Delta. The *Ikon* in Ibibio language, meaning(xylophone),is often classified as an idiophonic (or percussive) instrument.

***Aerophone*:** The ivory horn and the Igbo flute are the common wind instruments found around. Therefore, the horns play in a call and respond repeated pattern.

Membranophones: The most common drum known around this region is the *Igba*, a medium-sized hollow tom-tom drum, played with sticks or hands, mostly in a larger drum orchestra. Another drum type in this area is the *Ikoro,* which can vary from medium to giant sizes. Amongst the Efik and Ibibio people (two very distinct ethnic groups in South-South Nigeria), the most common drum types are the *Ekomo* (Efik) and the *Ibid* (Ibibio). Both are medium-sized, leather skin tom-tom drums, a variant of which is also used by the Ijaw people. Other commonly used drums in the South-South are the clay bass pot known by the Igbo as *Udu* and the Ibibio as *Abang*. This instrument is used almost exclusively by these two ethnic groups, as well as the Ijaws.

Idiophone: This is the type of musical instrument that has a fixed tune because it cannot be tuned. Its main duty in the ensemble is to give a fixed rhythmic constant timing throughout the performance. The instruments, as called in Ibibio, include the *Ntakrok*(wooden gong), *Nsak*(rattle) and the *Nkanika*(bell).

***Electrophone*:** As the name implies, electrophones are all the electronically amplified conventional instruments include different guitars, keyboard, among others.

According to Tresch and Dolan(2013), "instruments are integrated in diverse ways with human activities; they also influence understandings of human conduct and freedom." The aim of this study is to consider these musical instruments based on indigenous church performance techniques. In regards to this research, we will see the 'Church' as everyone, everywhere in the Niger Delta region who are Christians and Church-goers. Therefore, we can say that most of the church decisions favour acculturation of Western musical instruments like the percussions and the electrophones because they see musical instruments as aids to worship.

Sometimes, we have other exceptional cases of the organology of church musical instruments, which depend on the

church doctrine with few innovations, invention, discovery, or contact with other denominations. This modification is derived from the rules and regulations of our Western churches that are sponsoring the churches. The present discussion deals with four main areas of ethno-musicological church musical instruments study which are the form, context, performance environment, and the interrelationship between instrument, performer and sound object. The identification of the form of the material object and the context in which it is found, which may include its performance environment, show the function of the instrument in specific situations.

Form

A basic question that is fundamental to an ethno-musicological examination of musical instruments is: what are they? This brief but very challenging question is intended to provoke an analysis of the form, function and meaning of musical instruments and other objects so that they may ultimately be understood in a way that is not alien to the different cultures and contexts in which they exist. While this question necessarily makes a predetermined judgement as regards certain sound-producing objects by classifying them as 'musical instruments', the actual aim of the inquiry is to motivate analysis of sound-producing objects and not to assume that they have the same attributes as similar objects in other cultures. Just because some objects of sound-producing material culture are used in a way that can be directly compared cross-culturally does not necessarily mean that the objects used are conceptualised or function in the same way. Kartomi (1990) has pointed out that, “not all cultures have classifications of instruments”; although “few cultures may be isolated as having no musical instruments at all”. This is directly relevant to ethnomusicology, which recognises that not all cultures have a distinct concept of music. Such classifications and others should be isolated for examination, but only if that is how they are classified in the cultures concerned.

It goes without saying that even though the concepts of 'music' and 'musical instrument', together with their equivalent translations, are found in many cultures, initially, the sound and its sounding objects should not be compared directly with the same

concepts in other cultures. Concepts must not be confused cross-culturally, even though such cross-cultural comparisons may actually help explain culture at further levels of analysis. The main concern here is that sounds do form part of a mode of human behaviour in which the term 'musical instrument' may be applied cross-culturally, although it must be regarded as a general term only, even though it may initially bestow false meanings upon the objects concerned. Even musical instruments themselves do not always function primarily as producers of humanly organised sound, but their involvement in music conceptualisation gives them the status of musical instruments, and they should be studied as musical instruments even if they are never played.

The conceptual divisions between musical instruments, sound-producing instruments and even objects that are capable of producing sounds are categories which should be considered the standard starting-point in any research concerning sound-producing environments. Some objects of material culture may well be classified as musical instruments, and others may be seen as sound-producing objects (whose function is found outside the 'music' environment). An object is not always seen as a musical instrument just because it is capable of producing sound. Also, even if the object concerned is not conceptualised as a musical instrument playing music, it may still be demarcated for study as a musical instrument because of the human behaviour involved during the 'performance' of the sound-producing object.

Context

The form and function of a sound-producing object must be identified at the initial stage of the ethno-musicological analysis of musical material culture in order to establish whether or not it is directly relevant to the study of music. It goes without saying that the context in which a musical instrument is found and the rationale concerning the presence of an observer who acknowledges its existence may be seen analytically as the two areas in which the meaning of the material objects concerned may be examined. Ethnomusicologists have often approached the study of musical instruments by using a methodology that misrepresents the true and functional portrayal of instrument form, function and meaning. To

separate the object of analysis from its performer or performance (physical or conceptual) and context is to take away the true environment in which the musical instrument and its culture can be understood.

The universally used classification system established by musical instruments of Hornbostel and Sachs has become the paradigm of organology in many cultures in the same way that the use of five-line staff notation has proved to be inadequate in the ethno-musicological depiction of music sound. Of course, instruments which are not played will be examined-in connection with their cultural meaning and importance in signifying aspects of the culture's concept of music. While any context will have a plethora of signifiers and signifies, the performance (or playing) context is part of the musical instrument's functional environment and should be considered in its entirety during ethno-musicological discourse.

Performance Environment

Based on the premise that a main function of a musical instrument is to play music and that ethnomusicology is mainly concerned with the sound object itself, it may be postulated that the true context of the musical instrument in ethno-musicological analysis is the performance environment. The musical instrument, performer and performance context are examined in an attempt to understand not only the music and its function, but also the cultural form and function of the material objects involved in the performance environment. The type of approach being put forward in this paper may thus be seen to be directly related to Merriam's (1964) tripartite model, which regards the interrelationship between music, behaviour and concepts as fundamental to ethno-musicology. While Merriam did briefly consider musical instruments, the application of such a model to instruments themselves during their function of music-making is seen to be equally useful to ethnomusicology. An ethno-musicological examination of musical instruments must aim at not neglecting the concepts and behaviour that underlie the function of these material objects. Through an analysis of musical instruments in ethnomusicology, the principles of organised sound may be examined in direct relation to the behaviour and concepts that

contribute to the performance event. This is not to say that such an approach is a unified theory for ethno-musicological research, but it is a method that can help show how musical instruments are meaningful objects of material culture that are just as much part of the music as the sound itself. Through a study of the interrelationship between musical instrument, performer, and sound object, one is able to understand the functional context of performance as a meaningful event that can be related to other areas of cultural analysis.

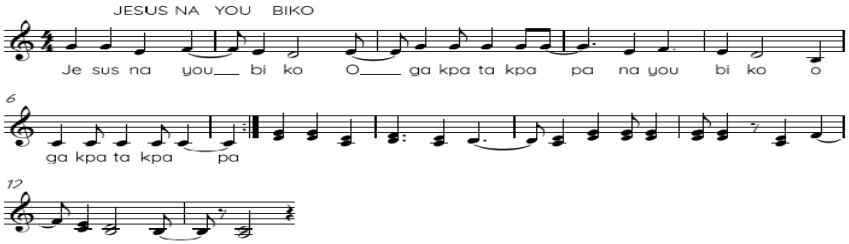
Data Presentation, Analysis and Interpretation of Results

Indigenous Songs of the Niger Delta Influenced by Church

Indigenous music exists for almost every form of musical performances in the Niger Delta. The indigenous music appeals more to the people because it reflects their language, culture, values, ethics which are accompanied with heavy rhythms and deep emotional expressions. According to *Wikipedia*, in the 15thand 16thcentury, Martin Luther proposed that Vernacular should be used for worship of God for the purpose of communication to the natives. Music cannot be tight to a particular religion because it is a Universal language that can be used to communicate feelings, emotions and spirituality. Church is a place of worship for the Christians and music is for the purpose of worshipping God. According to Ebuade (2018), Church music is that music that has "the elements of both practical and aesthetic but most importantly, the principles that guide us should be rooted in a sound theology which honours the authority of God's word". Therefore, indigenous Niger Delta religious music are those cultural music listed below in the worship of God.

The Indigenous Gospel Songs in Pidgin English

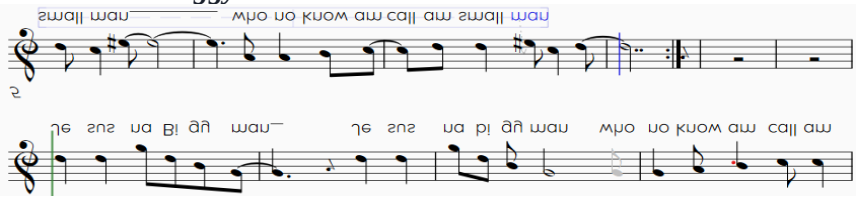
I. Jesus Na You Biko



Source: Author

Jesus na you biko
Oga kpata
Na you biko ooo
Oga kpata kpa
Jesus na you biko
Oga kpata
Na you biko ooo
Oga kpata kpa

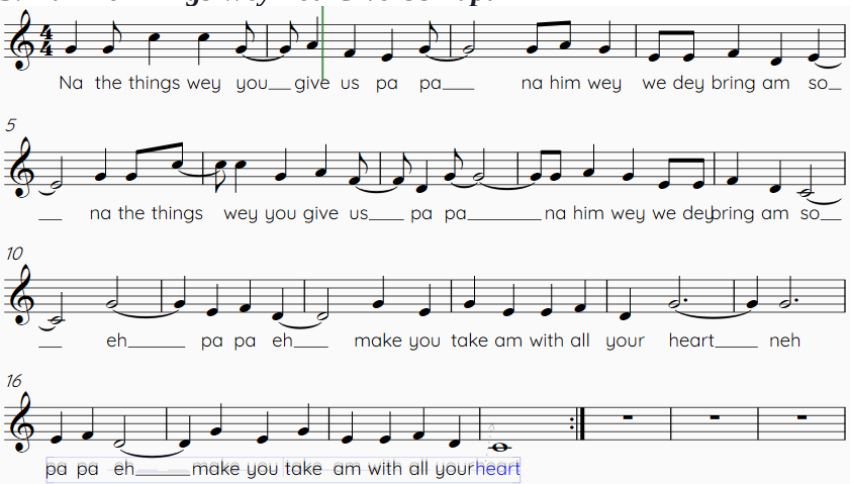
2. Jesus Na Biggy Man



Source: Author

Jesus na biggy man
Jesus na biggy man
Who no know call am small boy?
Jesus na biggy man
Jesus na biggy man
Who no know call am small boy?

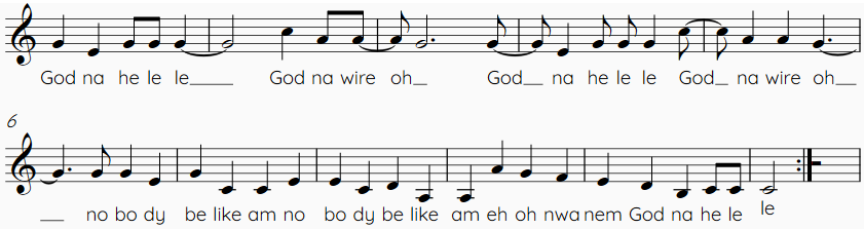
3. Na The Things Wey You Give Us Papa



Source: Author

Na the things wey you give us papa
Na him wey we dey bring am so oh
Na the things wey you give us papa
Na him wey we dey bring am so oh
Eh papa eh, make you take am with
All your heart
Eh papa eh, make you take am with
All your heart

4. Go Na He Le Le

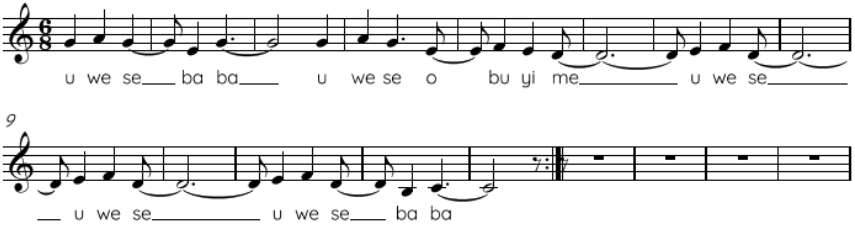


Source: Author

God na helele, God na wa yah oh
God na helele, God na wa yah oh
Nobody be like am, Noboby be like am,
Eh oh! Nwanem, God na helele

The Indigenous Gospel Songs in Edo State

5. ***Uwese baba oh***



Source: Author

EDO ENGLISH

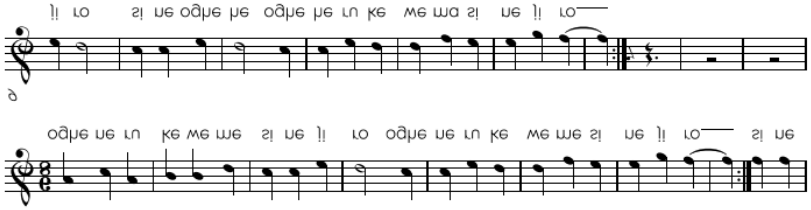
Uwese baba oh	*Thank you God*
Uwese Obuyime	*Thank you for what you have done*
Uwese, uwese, uwese baba	*Thank you, thank you*
Uwese baba oh	*Thank you God*

Osa lo bua Obulu	*My God is too big o eh*
Osa lo bua Obulu	*My God is too big o eh*
Emire sire wen ru	*My God is too big o eh*
Men osalobua Obulu	*My God is too big o eh*

Osakpolo gbe o eh	*God is a great God o eh*
Osakpolo gbe o eh	*God is a great God o eh*
Osakpolo gbe o eh	*God is a great God o eh*
Osakpolo gbe o eh	*God is a great God o eh*
Osakpolo mwen kpolo gbe	*My God is too big o eh*
Osakpolo gbe o eh	*God is a great God o eh*

The Indigenous Gospel Songs in Delta and Bayelsa States

6. Oghene rukewe me
Language: Urhobo*ENGLISH*

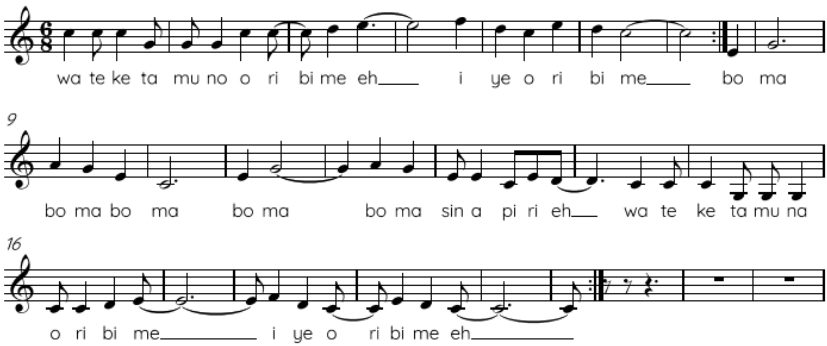


Oghene ru, Kevwe me sine, Jiro *The Lord has done me well I'll sing praise to him*
Oghene ru, Kevwe me sine, Jiro *The Lord has done me well I'll sing praise to him*
Oghene ru, Kevwe me sine, Jiro *The Lord has done me well I'll sing praise to him*
Oghene ru, Kevwe me sine, Jiro *The Lord has done me well I'll sing praise to him*
Sine jiro, sine Oghene, Ogehene ru kevwe *sing praise to him, sing praise to God*

Ma sine jiro, jiro, jiro, jiro, jiro, jiro, o ghene *I'll sing praise, praise, praise, praise, praise, praise God*
Me jiro, jiro, jiro, jiro Oghene me *I'll sing praise, praise, praise, praise*
Me jiro, jiro, jiro, jiro Oghene me *I'll sing praise, praise, praise, praise*

7. Wateke Tamuno Oribime

Language: Ibani (Ijaw)*ENGLISH*



Wateke Tamuno Oribime eh! Iye ori bime
The God I'm serving is good to me eh! O yes His good to me

Wateke Tamuno Oribime eh! Iye ori bime
The God I'm serving is good to me eh! O yes His good to me

Boma, Boma, Boma, ah!
Praise him, praise him, praise him

Boma, Boma, sin a piri eh!
Praise him, praise him, and sing unto him

Wateke Tamuno Oribime eh! Iye ori bime
The God I'm serving is good to me eh! O yes His good to me

Wateke Tamuno Oribime eh! Iye ori bime
The God I'm serving is good to me eh! O yes His good to me

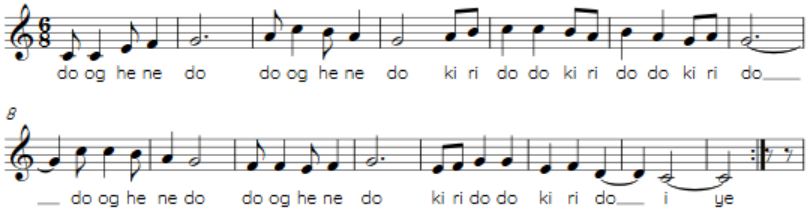
Wateke Tamuno Oribime eh! Iye ori bime
The God I'm serving is good to me eh! O yes His good to me

Boma, Boma, Boma, ah!
Praise him, praise him, and praise him

Boma, Boma, sin a piri eh! Praise him, praise him, and sing unto him
Wateke Tamuno Oribime eh! Iye ori bime The God I'm serving is good to me eh! O yes His good to me

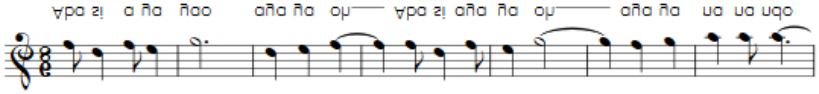
8. Do Oghene do

Language: Isoko



The Indigenous Gospel Songs in Akwa Ibom and Cross River States

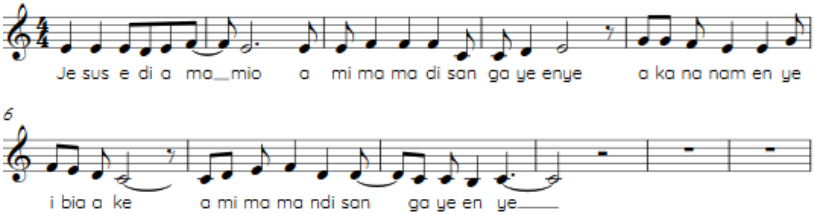
9. Abasi ayaya o



IBIBIO	**ENGLISH**
Abasi ayaya o ayaya o	The Lord is so good, He's so good
Abasi ayaya o, ayaya naan do	The Lord is so good, He's so excellent

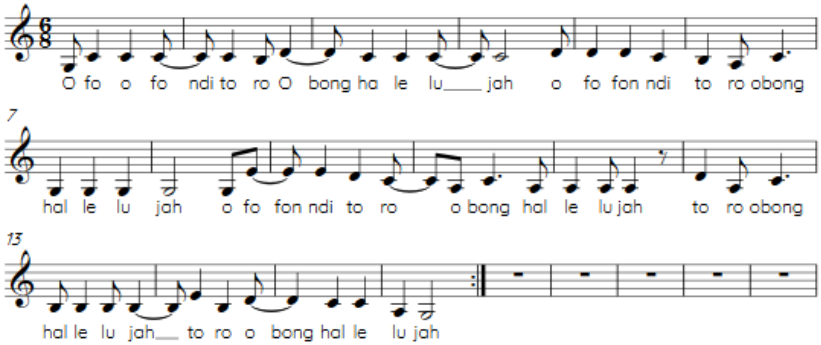
(Repeat severally)

10. Jesus edi ama mi o



IBIBIO	**ENGLISH**
Jesus edi ama mi ooooooooo	Jesus is my best friend
Ami ma ma di Sanga ye enye	I love to walk with Him
Aka nanam enye ibiahake mio	He doesn't have time to
play pranks ooooooooo	
Ami ma ma ndisaga ye enye	I love to walk with Him

11. Ofon Ofong nditoro Obong



IBIBIO	**ENGLISH**
Ofon Ofong nditoro Obong Hallelujah	It is good to
praise the Lord Hallelujah	
Ofon Ofong nditoro Obong Hallelujah	It is good to
praise the Lord Hallelujah	
Ofon Ofong nditoro Obong Hallelujah	It is good to
praise the Lord Hallelujah	
Solo: *Toro Obong*	Praise the Lord
All: Hallelujah	Hallelujah
Solo: *Toro Obong*	Praise the Lord
All: Hallelujah	Hallelujah

The Performance Techniques of the Selected Indigenous Songs Influenced by the Church

It is in the performance practise of these indigenous songs that we can see the influence of the church in the traditional cultural music. During church services, one of the choir members, known as a praise

leader, leads the congregation in most of the selected songs and members of the congregation will sing along. Sometimes, it harmonises and sometimes with free harmonising form without any harmonic rules or guide. There is a free flow of parts movement as desired by individual inserting any additional parts, that is applicable to contemporary praise and worship songs without music score; whereas, singing in parts from score sheets in form of hymn singing and classical music are still maintained in some Pentecostal churches with well harmonised parts.

The next performance technique to be considered is during praise; and the main forms employed are strophic forms, call and response forms. The singing is always accompanied by instrumentalists like drummers, lead guitarist, bass guitarist and keyboardist; while other instruments like trumpet, saxophone and others add colours. The melody of the indigenous music can be free styled to rock, jazz, punk and other secular styles; and the use of amplified instruments and synthesiser for good sound are also involved in the performance techniques. In Africa and indeed in the Niger Delta region of Nigeria, every music must be danced along as it is always rhythmic in nature.

Analysis of the Selected Indigenous Songs Presented

The lyric of the songs is short and is presented in vernacular, pidgin, or English and the musical features of most songs are characterised by emphases on thanksgiving and personal relationship with God.

Melodies

The melodic line of the music is easy to pick with a mid-vocal range, sometimes with antiphonal style. Another common structure includes strophic, call and response and verse-chorus forms, where the musical accompaniment remains the same for each stanza of the lyrics. A repeated lyric and melody become the most memorable part of the song.

Structural Analysis of the Indigenous Music

The technique used in scoring this work is a cue contour kind of hocket technique with a moderate free kind of rhythmic flow.

Meter: The meter for the selected music performance is of **4/4** common meter together with **6/8** time throughout for easy coordination with fixed and free rhythmic pattern.
Key: The key signatures is in the natural key of **C** major.
Tempo: The tempo not indicated but the music is in moderate pattern and increases gradually into adagio.
Texture: The Texture of the music performance uses polyphonic movements in the creation of the rhythmic beats.
Mood: The mood of this musical performance is a happy dancelike display of creativity.
Audience: Every work has its targeted audience; and this study can fit into a church service.

Conclusion

The study concludes that some many Niger Delta music need to be documented. Let us continue to benefit from the indigenous musical styles and learning of culture; time will honour and polish the ideas to keep our traditional indigenous music heritage. Ethnomusicology as the study of people doing music in their ethnic groups does not differ from other disciplines. Rather, it is in the use of its special techniques, and perhaps particularly in the necessity for welding together two kinds of area the anthropological and the musicological. Furthermore, since a discipline can be defined, and since it can also be described in terms of what its practitioners do, then at least by implication it is shown to have specific aims and purposes. It recommends that this area of Ethnomusicology should be widely researched so that we can have more ethno-musicological literature online that talks about indigenous church music of the Niger Delta for reference purposes.

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