

Religious Music as a Medium of Afterlife Beliefs: Perspectives from Christianity and Yoruba Traditional Religion

Ebenezer Oluwatoyin Ayeyemi, PhD
Department of Music
Adeyemi Federal University of Education
Ondo, Nigeria

Email: ayeyemioe@afued.edu.ng

Abstract

Music occupies a central position in religious worship and serves as a medium through which adherents express faith, hope, devotion, and perceptions of existence beyond earthly life. Across religious traditions, music functions not merely as an artistic expression but also as a theological and philosophical vehicle through which beliefs concerning death, immortality, judgment, and eternal existence are communicated. This study examines religious music as an insight into believers' understanding of the hereafter within Christianity and Yoruba Traditional Religion. Using descriptive and comparative approaches, the paper explores the similarities and differences embedded in the musical expressions of both religious systems concerning life after death. The study reveals that Christian and Yoruba traditional religious music portray death not as total annihilation but as a transition into another realm of existence where the soul encounters reward, punishment, communion with ancestors, or eternal fellowship with God. The findings further indicate that religious music strengthens believers' moral consciousness, reinforces communal identity, preserves religious values, and sustains hope in divine judgment and eternal continuity. Given its significance as a repository of theological, philosophical, and cultural knowledge, the study recommends the preservation and documentation of religious musical traditions as well as further interdisciplinary research into their role in shaping beliefs about death and the afterlife. The study concludes that despite doctrinal differences, Christian and Yoruba Traditional Religion share common perspectives regarding the continuity of life after death, and music remains a powerful medium for expressing, transmitting, and sustaining these eschatological expectations.

Keywords: belief systems; Christianity; afterlife; religious music; Yoruba traditional religion

Introduction

Every religion expresses belief in the Supreme Being known as God, with the thought that He manifests Himself to man in diverse manners. God acts upon man as long as he lives; so, religion is the only medium by which man becomes conscious of the feeling of God and His supremacy. A reflection of religious demonstrations is borne out of the result of the acts of God. Kayode (1984) argues that any human being who shows compassion, love, reflection, expression of fear of God, appreciation, depression, and happiness, by all means, possesses the element of religion. All these and more are acts of God manifested through man. However, approaches and languages of expression are different from one religion to another. For example, the traditional African peoples' mode of worship may differ from that of the Christians, Muslims, Hindus, and Buddhists; yet they get the message of God, which manifests itself to them in their peculiar situations. Kayode (1984) expresses that all religions of the world could be likened to a tree, the root and the stem standing for God who sustains the tree, and the various branches and leaves are religions in the various directions, all deriving their vitality from the roots that hold the entire tree firmly.

The above assertion supports the truism about the reality and supremacy of God. People from various religious orientations claim that this same God possesses 'second-to-none attributes'. Africans believe that He is too great to be confined in space. The Bible, which the Christians believe to be the direct word of the supreme God (written by the given inspiration of His prophets), describes Him as "the Beginning and the End" ("Alpha and Omega "Revelation.1:8). This greatness of God made individual race and or tribe throughout the world attribute to Him special names either from religious, social, psychological, economical, philosophical or political milieu. According to Abe (2004), the Kikuyu of Kenya call Him Murungo, the Creator of All Things. Among the Ashanti of Ghana, He is called Nyame, the Great God. The Mende of Sierra Leone refer to Him as Ngewo, the Author of Life, while the Tumbuka of Malawi call Him Leza, the Great Designer. To the Jews, He is addressed as Yahweh, the Most High God (Genesis 14:18). In Nigeria, the Yoruba call Him *Olodumare*, the Almighty, and *Olorun*, the owner of heaven. The Igbo call Him *Chineke*, One Who Creates, while the Hausa call Him *Ubangiji*, the Almighty/the Powerful One. Among the Itsekiri, He is known as *Orishe*, the Source of Being, while the Benin call Him *Osanobuwa*, the Creator.

The consciousness of the immeasurability of the supreme God creates in man the awareness that He controls the affairs of all beings. Therefore, whosoever then contradicts His law will still return to Him and will be judged by Him. Nabofa (2002) argues that "throughout Africa, God is known as the impartial judge. He is the impartial judge because He sees and knows everything. There is no human action or thought that is hidden from Him. Nabofa further states that "He (God) loves those who do right, and takes vengeance on wrongdoers."

All religions also believe that God is merciful and that He preserves the life of man despite his imperfections, and saves him from the numerous dangers he is exposed to daily. He supplies man's needs and supports the works of his hand. As a result, man bows down before Him in worship and continually asks for His mercy.

The greatest hope of man is centred on the Supreme God, who is seen as the end of all human means. For example, a traditional physician (among the Yoruba), places the hope of his clients on God for possible solutions to their problems, and prays, saying: *niagbara Olorun, ewejefun o* (by the power of God, the plucked leaves will work for you). It is also believed among Africans that at death the soul does not die, but that God calls it unto Himself to rest from this wicked world, or that the soul only transits to join the ancestors in order to continue life in the other world.

Music, as one of the arts performed by man, was divinely created by God. Bonnet (in Allen, 1962), coins his understanding of this as Musical Mondana (music of the sphere), which existed at the beginning of the existence of the world, and was created by God. Music is, of course, classified as sacred, being for religious purposes and secular uses for individual satisfaction; it lives in man from birth to death, and continues in eternity, according to Christian belief. About this, the Bible says:

And I heard a voice from heaven, as the voice of a great thunder: and I heard the voice of harpers harping with their harps: And they sang as it were a new song before the throne, and before the four beasts, and the elders: and no man could learn that song but the hundred and forty-four thousand, which were redeemed from the earth. (Revelation 14:2-3).

No religion ever existed without worship, and worship, in many cases, is not complete without music. All worship is unto the Supreme God, either directly or indirectly; all forms of religious music are addressed toward the Supreme God. Most religions also believe that death is a passage through which all men must pass after all human activities on earth have expired. Religious music offers survivors hope that life continues when souls meet in the other world after life. This paper, therefore, examines some of the musical works used in Christian and African religions to identify their meeting points as 'hope of life after death'.

Theoretical Framework

This study is anchored on Functionalism Theory as propounded by Bronisław Malinowski (1944), and further developed within ethnomusicological discourse by scholars such as Alan P. Merriam (1964). Functionalism views every cultural element as existing to perform specific functions that sustain the stability, continuity, and survival of society. Within this perspective, religion and music are not isolated phenomena but social institutions that contribute to moral regulation, emotional expression, spiritual continuity, and communal cohesion.

Malinowski argues that religious practices emerge from humanity's attempt to cope with existential realities such as fear, uncertainty, death, and the unknown. Religious rituals, therefore, provide psychological reassurance and social stability. Merriam extends this understanding to music by identifying the functions of music in society, including emotional expression, communication, symbolic representation, validation of social institutions, and reinforcement of religious beliefs.

The premise of Functionalism Theory is that cultural practices survive because they satisfy human and societal needs. Religious music, therefore, performs important spiritual and psychological functions within both Christianity and Yoruba traditional religion. Through songs, chants, hymns, invocations, and ritual performances, adherents are reminded of divine presence, moral accountability, ancestral continuity, and hope of eternal existence after death.

The theory is relevant to this study because it explains why music occupies an indispensable place in religious worship and funeral rites among Christians and Yoruba traditional worshippers. In Christianity, hymns and sacred songs concerning heaven, salvation, judgment, and eternal rest comfort believers and reinforce faith in eternal life. Similarly, Yoruba traditional religious music performed during rituals, ancestral veneration, and funeral ceremonies communicates the belief that death is a transition into the ancestral world rather than the cessation of existence.

Functionalism also explains the moral dimensions of religious music in both religions. Songs often warn against immoral behaviour, encourage righteousness, and remind worshippers of divine judgment after death. Consequently, religious music functions not only as entertainment but as a social and theological instrument through which eschatological beliefs are preserved and transmitted across generations.

Analysis

The theory is relevant to this study because funeral songs in Christianity and Yoruba Traditional Religion serve important social and psychological functions. First, they communicate beliefs about the afterlife and provide explanations for death. Christian hymns often emphasise resurrection, eternal life, and heavenly reward, while Yoruba funeral songs express beliefs in ancestral existence and the continuation of life in the spiritual realm.

Second, funeral songs help reduce anxiety associated with death. Through messages of hope, eternal rest, reunion with loved ones, and ancestral continuity, music provides emotional comfort and helps mourners cope with grief and uncertainty. Functionalists argue that such religious expressions enable individuals to manage emotional crises and find meaning in loss.

Third, funeral songs reinforce social cohesion. Collective singing during funerals brings members of the community together, strengthens shared beliefs, and promotes a sense of belonging. In both Christian and Yoruba religious traditions, funeral music affirms communal values, preserves cultural memory, and encourages continuity between generations.

Expressions of the Hereafter in Christian Religious Music

How Christianity portrays the belief in life after death is revealed in its burial services, especially for a soul believed to have faithfully worked in the way and standard laid down for believers. In this, they give reassurance in words and songs/hymns, about the destination of the departed. Presented below is an excerpt from a burial song at the processional section, where Biblical passages are read antiphonally between the Priest and the congregation (with verses of a hymn in between).

Priest: "I am the resurrection and the life," says the Lord. He that believes in me, though he dies, yet shall he live and whosoever liveth and believeth in me shall never die".

Congregation: *On the Resurrection morning,
Soul and body meet again,
No more sorrow, no more weeping
No more pain.*

Priest: "Let not your heart be troubled, ye believe in God, believe also in me. In my father's house are many mansions, if it were not so, I would have told you, I am going to prepare a place for you".

Congregation: *Here a while they must be parted
And the flesh its Sabbath keep
Waiting in a holy stillness
Wrapped in sleep*

Priest: "For I know that my redeemer liveth, and that he shall stand at the latter day upon the earth; And though after my skin worms destroy this body, yet in my flesh shall I see God whom I shall see for myself, and mine eyes shall behold, and not another."

Congregation: *For a space, the tired body
Waits in peace the morning's dawn
When there breaks the last and brightest
Easter mourn.*

Priest: "Whether we live, we live unto the Lord, or whether we die, we die unto the Lord, whether we live, therefore, or die, we are the Lord's."

Congregation: *On that happy Easter morning
All the graves their dead restore
Father, sister, child, and mother,
Meet once more.*

Priest: "Because I live, ye shall live."

Congregation: *Soul and body, reunited,
Thenceforth nothing shall divide;
Waking up in Christ's own likeness
Satisfy.*

(See Appendix I for music score and text).

Furthermore, a proclamation is made to the mourning congregation about the purpose of the gathering as being a solemn moment to commend the soul of the deceased into the hands of the Almighty God, the heavenly father, and that in death, Christians have sure ground for hope and confidence and even joy, because of their belief that Jesus Christ, through whom they contact God, lived in the flesh, died and was raised again to live forever, and that in Him His devotees would live after death too, that is, "find eternal life". Jesus lives! thy terrors now (see Appendix II for music score and text).

Ordinarily, the mode of worship in Christianity gives space for various hymns and lyrics that show their hope in the hereafter. Such songs are sung in excitement. They include:

Lyrics

In my father's house, there are many mansions there.
In my father's house, in my father's house,
In my father's house, there are many mansions there,
In my father's house, Ahme.
Happy, happy shall I be,
Happy, happy, happy shall I be,
Happy, happy, happy shall I be,
In my father's house above. (See appendix III)
Hymns: One of These Days (see Appendix ii for music score and text)

1. I looked about one morning,
And through a mistake.
I gazed upon a battlefield,
Mankind was passing by,
I saw how evil and despair held them in a trance,
And as they called for me to join
I shouted, "Not a chance".

Refrain

*One of these days, one of these days,
One of these days I'm going home, one of these days,
Trouble will soon be past, there will be peace at last
One of these days I'm going home, one of these days.*

2. I know the world is reeling,
There's trouble ev'rywhere
My heart goes out to everyone,
Beset by fear and care
For Christ the Lord Himself hath said,
Those who will prepare,
May sit with Him in paradise,
And in His glory share.
(See appendix IV)

In the bid to encourage the devotees during worship, passages of the Bible fit to raise their morale and strengthen their belief in life after this world are put to use to emphasize that death is inevitable for all men, whether wicked or righteous, and that those who do the will of God shall rise and live again. (II Samuel 14:14, Job 30:23, Ecclesiastes 8:8).

In other words, Christianity also claims that though all men would die, they will equally rise again, but "some to everlasting life, and some to shame and everlasting contempt". It is explained in Daniel 2:2 that death is not the end of living here in this world; life continues in either suffering or enjoyment, and all depends on what an individual put into life while alive.

The Christian religion allows for intervallic worship, where emphasis is placed on the hope of an individual, whether a faithful or an unfaithful worshipper.

Religious Convergence Table

Theme	Christianity	Yoruba Traditional Religion
God	Supreme Creator	Supreme Creator
Death	Passage to eternity	Passage to ancestral realm
Judgment	Divine judgment	Divine judgment
Reward	Heaven	Acceptance among ancestors

Punishment

Hell

Apaadi

The Expressions of the Convergence of both Religions

Yoruba traditional religion is largely oriented toward immediate existential realities. Ritual specialists primarily engage with addressing concrete human concerns such as healing, protection, fertility, prosperity, and communal stability. As a result, sustained doctrinal exposition on the hereafter is not commonly foregrounded in worship discourse. Nevertheless, Yoruba religion and culture have consistently demonstrated lack of formal eschatological teachings. However, this does not indicate absence of belief in post-mortem existence. Rather, it reflects a mode of expression in which metaphysical ideas are embedded in ritual performance, proverb, poetry, and music rather than systematic preaching. Within Yoruba cosmology, existence is structured around the interrelationship between *ayé* (the visible world) and *òrun* (the invisible/spiritual realm). Transition between these realms is not understood as annihilation but as transformation and continuity, particularly through ancestral integration. The moral philosophy of *iwà* (character) is central to this worldview, functioning as the key determinant of one's posthumous standing among the ancestors.

Although direct preaching on life after death is limited in traditional religious settings, musical expressions frequently articulate moral accountability beyond the grave. In ritual contexts, songs often serve as ethical reminders, warning participants that actions in life carry consequences in the spiritual realm. Such expressions are typically indirect, metaphorical, and emotionally grounded, making them effective as communal moral instruction. For example, in *oriṣa* worship contexts, a common message of moral admonition is: *È máṣebuṣeni, kíbínúmábàbayín lo órun* (do not curse others, so that anger will not follow you into the spiritual realm). This type of text functions on two levels: it warns the living against harmful speech and behaviour, and simultaneously implies accountability beyond death. A complementary verse that introduces a consolatory dimension for the deceased is: *Ọnàrédáa, isinmil'òrunniyóòrì* (his path is good, he will find rest in the spiritual realm). Such expressions, particularly during funeral rites, transform into a medium of both moral reflection and spiritual reassurance.

Rites of passage, especially funerary ceremonies (*isinkú*), provide the most explicit musical articulation of Yoruba beliefs concerning death and continuity. Funeral dirges (*orinikú*) often combine lamentation with philosophical reflection, acknowledging death as inevitable while affirming communal bonds and hope in ancestral transition. A widely performed thematic refrain is: *Ọjọ kannibogbowamáalọ* (One day, all of us shall depart). In performance, this line is frequently followed by responsorial elaborations from the chorus that shift the mood from grief to consolation, such as: *Ṣùgbónìràntíreyóòwàpé, ibùkúnnìrìnàjòrẹ* (but your memory will endure, may your journey be blessed). Here, music becomes both a mourning practice and a theological reassurance that death does not erase identity but repositions it within the ancestral continuum.

Among Yoruba communities, especially in Oyo, Ekiti, and Ondo ritual traditions, mourning songs also serve to comfort the bereaved. The following lyric is often performed in communal dirge settings: *È másunkúnju, ẹ̀nítí ọ́ kútiwàl'òrunàwọn baba* (Do not weep excessively, the departed has gone to the realm of the ancestors). This kind of musical utterance is significant because it redirects grief toward acceptance, framing death as transition rather than termination. It also reinforces the social cohesion of the bereaved community by acknowledging shared loss while encouraging emotional resilience.

In ancestral veneration contexts, music further strengthens the perception of continuity between the living and the dead. The deceased are understood not as absent but as relocated within ọ̀run, capable of observation and moral influence. Barber (2017) notes that Yoruba performance aesthetics frequently blur the boundary between temporal and spiritual realms, allowing music to function as a communicative bridge between ayé and ọ̀run. Within this framework, songs of moral warning also carry eschatological reassurance, suggesting that ethical living ensures peaceful integration into the ancestral world.

Ifá poetic corpus (ẹ̀ṣẹ̀Ifá) also contributes to this musical-theological synthesis. Many verses emphasise moral causality and posthumous consequence, while also offering hope for a well-ordered transition:

Kama s'ikal'aye. Toria o rorun
Kamasikalayeoo. Toria o rorun
Tabade'Bode. Aoro'jo
Tabade 'Bode. Aoro'jo

Meaning, we must not do evil on earth
Because we are going to heaven
When we get to the Gate (of judgment)
We shall give an account (of ourselves)
(See appendix V)

The topic of life after death is traditionally discussed at the time of an individual's death. The Yoruba describe dying variously as: *o ti lo je ipe Olodumare* (he has gone to answer the call of the Almighty); *oti lo* (has gone away). If it is an older person, they say, *Baba tirele* (father has gone home), *oriyatirele* (mother has gone home); if it is a young woman. *O ti da gberefaye* (she has said 'goodbye' to the world).

Idowu (in Adejuyigbe, 1992), comments that "the widely accepted view of the origin of death among the Yoruba is that death is a messenger of God sent to recall home human beings when their time is over". This view is corroborated by Ayeyemi (2005) in his assertion that death among Yoruba is believed to lead to the great beyond; therefore, taking good care of the corpse makes the spirit of the

deceased feel happy as he goes to join his ancestors. However, some people, especially the wicked and the *jayejaye* (the socialites), view death as the end to all human activities. The thought of their end is of no consideration in line with the school of thought of the Christian religion, Mbi (1975) emphasises that: In Nigeria, some people believe that the dead come before God to receive their judgment depending on the things they have done. They are then sent to a dark place where they remain in the dark for a long time until God eventually takes pity on them.

Nevertheless, some societies in Africa cannot specify the destination of their dead. Some say they become spirits and roam about. Some hold the belief that they are somewhere in the forest, away from the homestead, and such a place becomes fearful to the folks.

The burial processions to the interment sites among the Yoruba are associated with songs, *oriki* (the praise chant of the family of the deceased). They also employ *Alamo osun*; chant and different messages from mourners, out of which the hope of meeting after this world is described.

These include:

Song:

Odigbere, odikese.

Odi kese ooo, odi kese,

O tun dojo miran ha to tunrari.

Meaning: It is goodbye, it is eternity

It is goodbye; it is still another Day(generation)

Message-

Odabo, o digbere o darinako, odoju ala

Tioba dele kiokile, tiobad'ona, kok'eroona

Majokun, majekolo, ohun won banjelonun

Nikiomaaba won je

Meaning: Goodbye, it will be long; perhaps we will meet in a dream.

If you get home, salute them; on the way, salute them there.

When you get to heaven, behave well.

Do not eat millipede, or earthworm

Whatever they eat there, then eat.

(See append ixvi)

The above message is very common among the Yoruba; it is used to send the departed forth to the other world as he goes.

The Meeting Point of Belief between Christianity and Yoruba Traditional Religion

A major point of convergence between Christianity and Yoruba Traditional Religion is their belief in a Supreme Being who is the creator, sustainer, and ruler of the universe. Although Christianity refers to this Supreme Being as the Almighty God, and Yoruba religion identifies Him as *Olódùmarèòr Olórun*, both religions attribute similar characteristics to Him. These shared theological beliefs have contributed significantly to the interaction and coexistence of the two religions among the Yoruba people (Olupona, 2014; Havelka, 2023).

Both religions affirm the transcendence of God, recognising Him as existing beyond the physical universe and human comprehension. They also acknowledge His omnipotence, viewing Him as possessing unlimited power over creation and human affairs. Likewise, God is understood as omniscient, who possesses complete knowledge of all things, including human thoughts and actions of every creature. Another common belief is God's eternity; He is regarded as having neither beginning nor end, and remains unchanged across generations (Erickson, 2013).

Furthermore, Christianity and Yoruba Traditional Religion uphold the doctrine of divine omnipresence, maintaining that God is present everywhere at the same time and actively involved in the affairs of humanity. He is also recognised as the ultimate cause of existence, the source from whom all life, power, and reality derive. These theological parallels have provided a foundation for religious accommodation, dialogue, and the contextualisation of Christianity within Yoruba society (Orogun, 2023).

Describing Him as the creator and sustainer of the universe, the following excerpt of a Yoruba-Christian song in worship session says:

*Kileolese, Olorunawa? Kileolese?
Eyin tie daqyeat'orun, kileolese?
Kileolese, Olorunawa? Kile o lese?*

Meaning: What can you not do, Lord? What?
You, the creator of heaven and earth, what?
What can you not do, Lord? What?
(See appendix vii).

There is also the belief that all will return to God. Man has always yearned to live to enjoy, rule, serve, be served, and to be noted for one thing, which death will obliterate at last. This is conveyed in Yoruba song:

*Emaf'ikuyowao, gbogbowa la n lo.
Emaf'ikuyowao, gbogbowa la n lo.*

Kos'enitikoniku, kos'eniti ko nir'orun
Olowo a lo, talaka a lo.

Do not mock us, all of us are going
Do not mock us; all of us are going.
No one will die, no one will not go to heaven
The rich man will go, the poor man will go.

African traditional religion, unlike the Christian religion, upholds different dimensions on the issue of life at hereafter. Most societies speculate what the departed might be doing or what might happen to them after leaving this world. In their different perceptions, African societies put meanings to the issue of the hereafter as stated by Mbiti (1975). In some societies, the hereafter is thought to be underground, probably because dead bodies are buried in the ground. Many societies locate the home of the departed in the area around people's homesteads. Several peoples, including the Basuto, Lozi, Lugbara, Shilluk, Turkana, and Yoruba, believe that at death, the soul of the person goes to the sky or near God.

The Yoruba believe that a departed soul goes to heaven or hell (*orun*). Heaven to them is the good *orun* where the departed is accepted into the community of ancestors, and there enjoys unending rest and peace. It is also believed among the Yoruba that a wicked person cannot be accepted there; rather, such individual will go to the *orun* of potsherd (*Apaadi*), where he/she will be tormented.

In line with the above, the Christian religion also holds the belief that Jesus Christ has gone ahead to heaven to prepare a place for the faithful, and he will come and take them to himself, and they will be with him. (John 14:4). There is also the belief that there will be a time when Christians will be taken en masse from this world at the sound of the trumpet, and all Christian faithfuls that have not died will meet Jesus Christ in the air (rapture), and they will be with him forever. Further, Christians are enjoined not to grieve at the death of a fellow Christian, since they have the hope of resurrection. (1 Thessalonians 4:13-17).

Hymns and songs that stress this include: *When we all get to Heaven* (see Appendix VIII for music score and text)

Writing on judgment, Oso (1978) asserts that God's judgment is absolute, certain, and inescapable. The Yoruba describe God's judgment as when someone oppresses or usurps power over another. They say *o gbagbe Idajo Olorun* (he has forgotten the judgment of God), or *a fi sile fun idajo Olorun* (we leave him for God to judge). When someone who had behaved wickedly all his life and afterward dies, the Yoruba would say *Olorunmu, se o ro pe oun o nikumoni?* (God has caught her, or God has judged her, did she think that she would not die at all?).

Christianity holds the belief that the names of all evil doers - those who refuse to follow Jesus Christ on earth - will not be written in "The Book of Life", which qualifies a devotee to enter the place of eternal enjoyment (heaven). (Daniel 12:2; Matthew 25:41-46; Revelation 20:12-15; 21:27). Emphasis is laid on the aforementioned points in the Christian hymns during worship to warn all men and fellow believers against misconduct that could stand against them at the judgment of God. One of such hymns is *Where Shall I Be?* (see appendix XI for music score and text).

Conclusion

The position of this paper is that Christianity and Yoruba traditional religion teach that there is only one sovereign God who created and controls all creatures. The music of the Yoruba traditional religion and that of the Christian religion both give insights into the belief in afterlife, death, and admonitions on upholding all that is good, and avoiding evil practices in order to live in God's presence forever. Analysis of their beliefs and select songs show areas of harmony among the religious groups.

In the light of the above, peace and mutual understanding should be upheld among the groups. Teachings and music that emphasise the afterlife should be encouraged at all appropriate religious gatherings to keep believers awake to the reality of death and the afterlife in order for them to conduct themselves in manners that would make them acceptable before God.

Recommendations

Arising from the foregoing, this paper recommends the following.

1. Religious musical traditions in Christianity and Yoruba culture should be properly documented and archived to preserve their theological and cultural significance.
2. Further interdisciplinary research should be carried out to deepen understanding of religious music as a medium for expressing beliefs about death, immortality, and the afterlife.
3. Music and cultural studies curricula should include indigenous religious music to strengthen awareness of its role in transmitting moral values and worldview.
4. Religious and cultural institutions should actively preserve and promote funeral and worship music for its role in sustaining communal identity, emotional support, and spiritual continuity.

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Appendix I

174 **Easter.**

MELTON. 8.7.8.3. C. E. WILLING, b. 1830.

♩ = 92.

A - men.

<p><i>mf</i> ON the Resurrection morning Soul and body meet again ; No more sorrow, no more weeping, No more pain !</p> <p><i>p</i> Here awhile they must be parted, And the flesh its Sabbath keep, Waiting in a holy stillness, Wrapt in sleep.</p> <p><i>p</i> For a space the tired body Lies with feet toward the dawn ; <i>cr</i> Till there breaks the last and brightest Easter morn.</p> <p><i>mf</i> But the soul in contemplation Utters earnest prayer and strong ; <i>cr</i> Bursting at the Resurrection Into song !</p>	<p><i>mf</i> Soul and body reunited Thenceforth nothing shall divide, Waking up in Christ's own likeness Satisfied.</p> <p>Oh ! the beauty, oh ! the gladness Of that Resurrection day ! Which shall not through endless ages Pass away !</p> <p><i>mf</i> On that happy Easter morning All the graves their dead restore, Father, mother, children, brethren, Meet once more.</p> <p><i>p</i> To that brightest of all meetings Bring us, Jesu Christ, at last ; <i>cr</i> To Thy Cross, through death and judgment, Holding fast. Amen.</p>
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(276)

Source: <https://hymnary.org/page/fetch/CH1903/276/low/174>

Appendix II

Jesus Lives! Thy Terrors N

Christian Furchtegott Gellert
tr. Frances Elizabeth Cox

St. A.
Henry John Gau

1. Je-sus lives! thy ter - rors now Can, O Death, no
2. Je-sus lives! henceforth is death But the gate of
3. Je-sus lives! for us He died; Then a - lone to
4. Je-sus lives! our hearts know well Naught from us His
5. Je-sus lives! to Him the Throne O - ver all the

ap - pall us; Je - sus lives! by this we know Tho
im - mor - tal; This shall calm our trembling breath, Wh
-sus liv - ing, Pure in heart may we a - bide, Gl
shall sev - er; Life, nor death, nor pow'rs of hell Tea
is giv - en; We, in spir - it with Him one, Re

Grave, canst not en - thrall us. Hal - le - lu - iah!

The musical score consists of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The time signature is 2/4. The lyrics are printed below the vocal line of each system.

Source: https://mobilehymns.org/PDF/Jesus_Lives_Thy_Terrors_Now.pdf

Appendix III - Chorus

In my Father's House are many Mansions

Anonymous

Ayeyemi E.O.

The musical score is arranged in three systems. Each system includes four staves: Women's Voice (treble clef), Voice (bass clef), Tambourine (percussion), and Hand Clap (percussion). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "In my Father's house there are many mansions there, In my Father's house, in my Father's house. In my Father's house there are many mansions there, in my Father's house above -".

Women
Voice
Tambourine
Hand Clap

6
W.
Vo.
Tamb.
Hd. Clp.

11
W.
Vo.
Tamb.
Hd. Clp.

2

16

W. Ha - ppy, ha - ppy ha - ppy we shall be,

Vo.

Tamb.

Hd. Clp.

21

W. ha - ppy, ha - ppy, ha ppy we shall be, In my Fat-her's

Vo.

Tamb.

Hd. Clp.

26

W. house, there are ma - ny man - sions there, In my Fat-her's house a -

Vo.

Tamb.

Hd. Clp.

31


W. -bove

Vo.

Tamb.

Hd. Clp.

Appendix IV

504 One of These Days 

R.C. Unison Ralph Carmichael

1. I looked a-bout one morn-in', and thru a mis-ty sky I
2. I know the world is reel-ing, there's trou-ble ev-'ry-where. My

gazed up-on a bat-tle-field, man-kind was pass-in' by. I
heart goes out to ev-'ry-one be-set by fear and care. For

saw how e-vil and des-pair held them in a trance, And
Christ the Lord Him-self hath said those who will pre-pare, May

as they called for me to join I shout-ed, "Not a chance!" One of these
sit with Him in par-a-dise And in His glo-ry share.

Refrain
4 parts

home, One of these days. — One of these days I'm go-in'
home, One of these days. — Trou-ble will soon be
past, there will be peace at last. One of these days I'm go-in'
home, One of these days. — one of these days.

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Source: Choir Photocopy repertoires

Appendix V

Ka Ma se'ka l'aye

Anonymous

Ayeyemi E.O. 2026

$\text{♩} = 91$

Men

Wood Blocks

Bass Drum

Kama se'ka l'a-ye - to ri a o ro run,

8

M.

Wd. Bl.

BD

- Kama seka l'aye o o to ri a o rorun oo. Tabade 'bo - de a o ro jo,-

16

M.

Wd. Bl.

BD

- Ta ba de 'bo - de, a o ro - jo oo.

Appendix VI

O di gbere, O di kese

Anonimous

Ayeyemi E.O. 2026

$\text{♩} = 85$

Men

O digbere - o, o di ke se - O digbere o o o

Wood Blocks

Bass Drum

8

M.

o di ke-se - o tun do-jo - mi-ran ka to tun ra ri.

Wd. Bl.

BD

Appendix VII

Ki le o le se Olorun

Anonimous

Ayeyemi E.O., 2026

$\text{♩} = 80$

Women

Men

7

W.

M.

14

W.

M.

Ki le o le se, O - lo-run a wa ki le o le se - Ki le o le se, O - lo-run-a-wa, ki le o le se, - E - yin ti E da a - ye a torun, ki le o le se - Ki le o le se, O - lo - run a wa, ki le o le se

Appendix VIII

633

When We All Get To Heaven

Eliza E. Hewitt (1851-1920)

8.7.8.7.Ref.
Emily D. Wilson (1865-1942)

1. Sing the won - drous love of Je - sus, Sing His mer - cy and His grace;
2. While we walk the pil - grim path - way, Clouds will o - ver - spread the sky;
3. Let us then be true and faith - ful, Trust - ing, serv - ing ev - ery - day;
4. On - ward to the prize be - fore us! Soon His beau - ty we'll be - hold;

In the man - sions bright and bless - ed He'll pre - pare for us a place.
But when trav - eling days are o - ver Not a shad - ow, not a sigh.
Just one glimpse of Him in glo - ry Will the toils of life re - pay.
Soon the pearl - y gates will o - pen We shall tread the streets of gold.

Refrain

When we all get to heav - en, What a day of re - joic - ing that will be!

When we all see Je - sus, We'll sing and shout the vic - to - ry!

PILGRIMAGE

Notation by hymnsforworship.org
Source from the Seventh-day Adventist Hymnal, 1985

Source: hymnsforworship.org/sdah-633-get-heaven/

Appendix IX

No. 35. Where Shall I Be?

"For the Lord Himself shall descend from heaven with a shout, with the voice of the archangel, and with the trump of God."—I Thess. 4:16.

C. P. J. *Moderato.* CHAS. P. JONES.

1. When judg-ment day is draw - ing nigh, Where shall I be?
2. When wick - ed men His wrath shall see, Where shall I be?
3. When heav'n and earth as some great scroll, Where shall I be?
4. All troub - le done, all con - flict past, Where shall I be?

When God the works of men shall try, Where shall I be?
And to the rocks and moun-tains flee, Where shall I be?
Shall from God's an - gry pres - ence roll, Where shall I be?
And old A - pol - yon bound at last, Where shall I be?

When east and west the fire shall roll, Where shall I be?
When hills and moun-tains flee a - way, Where shall I be?
When all the saints redeemed shall stand, Where shall I be?
When Christ shall reign from shore to shore, Where shall I be?

How will it be with my poor soul; Where shall I be?
When all the works of men de - cay, Where shall I be?
For - ev - er blest at God's right hand, Where shall I be?
And peace a - bid for ev - er - more, Where shall I be?

General arrangement, words and music, by C. P. Jones, 1898.

Where Shall I Be

CHORUS.

O where shall I be when the first trum - pet sounds, O

where shall I be when it sounds so loud? When it sounds so loud as to

wake up the dead? O where shall I be when it sounds?

Source: <https://www.hymnologyarchive.com/where-shall-i-be>