

## **Chronicles of Manually Generated Music: Paradigmatic Shift from Ancient Sacred Musicianship to the Western Civilization Secular Musicality**

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### **Abstract**

Music is an important accoutrement of socialization from time immemorial. Music, ancient or modern, is also a feature of the moral bedrock of every society. This paper scrutinizes the dynamics of music-making and its gradual transition from the manual to its contemporary electronics-driven underpinnings. The scope covers what has been musically obtained in the ancient sacred musicianship *vis-à-vis* the current secular music situation in the West. The research derives its primary thrust from the researchers' musicological knowledge and acquired through interaction with clergy during Pilgrimage to Jerusalem, biblical references as well as Christian academic literature, and extant academic literature. This paper chronicles the influence of technology in the evolution of music over time, its influence on emotion and value system.

**Keywords:** Scansion, Musicality/Musicianship, Instrumentation/Message/Tastes, Studio Business, Music Industry.

### **Introduction**

The present-day orchestra came into existence at the very onset of the 17<sup>th</sup> century. According to Palmer (1978:139), "The beginnings of the people's music may be found in the traditional tunes by authors unknown and untaught, which were handed down orally by the peasantry from generation to generation, and often changed and improved (or corrupted) in the process". At this point, the operas and ballets orchestral instruments comprised: violins, flutes, trumpets, trombones, and harpsichords, among a few others. The next century witnessed great improvement in string and wind instruments, and modern ways of synthesizing them were established. Regrettably, the then composers had inadequate forces within their reach to succeed in obtaining standard balance and contrast as it prevails in contemporary times.

Archaeological proofs show that many eons ago, African tribes manipulated drums, horns, and bells. The pre-historic Chinese played a kind of mouth organ and panpipes. The aborigines of Egypt, India, Israel, and Mesopotamia used the harp in their respective music-making. Probably one of the most specific historical references to music is that available in the Holy Bible scriptures (Genesis, 4:21) where it is stated that "Jubal was the founder of all those who handles the harp and the pipe." Several centuries later, Israel's King, Solomon, had a great interest in music and procured the very best wood for the making of harps and other stringed instruments (1 King, 10:11, 12).

In primeval times, music was dependent on skill with a specific instrument and the availability of an audience. In contemporary times, however, music has been revolutionised by incremental evolution in technology. For instance, genres of music can instantly be recorded or easily downloaded, performed, and enjoyed with the aid of devices that have been miniaturised for convenience of the user. A 2009 survey (Music Online, August: 2011) discovered that 8 to 18-year-old spend two hours and above a day, paying attention to music and other audio recordings. The foregoing explains why music and its related arts have become salient marketing products with increasing commercial value. Additionally, the nature of music and its fanhood has been drastically altered; is fast paced, identified with fickle fans, and ultra-competitive. Musical fashions change, hits become out-of-date, while modern demands and technologies supersede the old. To this end, an adept social-media

practitioner, Kelli S. Burns (2011) posits: “promoters are always looking for the hottest new sound, a lot of kids dream of becoming recording stars, ... but it’s often a long, tough road between the dream and the recording contract”.

### **The Annals of Ancient Sacred Musicianship**

The body of this discourse presents the sub-themes in their sequential links to the subject matter. The issues raised in the study are progressively advanced from ancient sacred music practices to a logical conclusion before the era of musical transition with the advent of modern technological advancement that cuts across all human endeavours. To buttress the points further, pictographs are presented as the needs arise. Sequel to the introduction, the paper addresses music as a gift to humanity; during which its importance is itemized and highlighted. Thereafter, the subsequent sub-topic draws attention to varieties of musical instruments in the annals of human generation gaps across tribes and tongues. This is discussed in conjunction with music-making associated with the said instruments, including scholarly observations on the place of the instruments in their context of musical performance, their origin, definitions, typical qualities, and of course, and performance techniques.

### **The Gift and Essence of Music to Humankind**

Music is art expressed by a person's feeling through the sound medium. It involves creativity in conjunction with the combination of sounds agreeable to the ear. However, not every sound is considered musical. If sounds combined are not harmonious, then it is noise rather than music. For example, the sound of an automobile, the sound of machines in a factory, sounds made by a mammoth crowd of people and the sound of waves are cacophonous because they are disorganized. The reason is that a basic feature of the sound of music is its artistic organization.

Music is human expression, but it is not free expression; it is expressed according to rules. These rules are ever-changing as the world grows older, but they are always founded on unchanging principles. A group composer, then, needs to know the rules of his game as played in his period; more important still, he needs to grasp the principle underlying those rules – the spirit behind the letter. In the process of grasping these principles, he may even help to bring into existence new rules (Scholes, 1978:19).

Music is a global language. It has no linguistic barrier; everyone understands its effect. All tribes and tongues have their respective traditional music (Emama, 2022). Besides, people admire and respond to music from another social milieu without necessarily comprehending the text. For example, though Nigeria is a multi-cultural entity, tribes sing, appreciate music and dances across ethnocultural divides. Songs and instrumentation from exotic nations like French, Germany, Latin, etc., are usually performed and responded to, by other autonomous countries. Analogically notwithstanding some evident linguistic restrictions, everyone reacts positively to the emotional impacts of music.

Music has emotional characteristics that arrest humans’ emotions. Music elicits a variety of emotions: sadness, and tears. It also elicits reactions and cognitive processes: meditation, the will to fight, sleep, and dance. Even patients’ psychotic challenges have been pacified with music. Animals (wild or domestic) such as cats, serpents, and other beasts are included too. They are subdued with musical sounds. Music consoles the bereaved lures crying babies and ministers to the ill-using its meticulously organized sounds.

Music as a performing art is used to capture the audience's attention to an ongoing rendition, which could be dancing, singing or instrumental presentation. The importance of music is mostly expressed and enjoyed in its performance. Any composition that is not subjected to rendition is not yet musical. Arising from this, some annual seasons are observed, and festivities slated for music concerts. Societies do recollect some ceremonies like Christmas, Easter and weddings with the music identified with them.

Music being a facet of culture is one of the avenues for expressing societal heritage and custom (Emama, 2020). People's norms and values are made manifest *via* the types of music either composed or performed. That human activities involve music making in one way or the other is a truism. This is why music is inevitable during a wrestling match, new yam festivals, nuptial ties, coronations, ordination, naming ceremonies, and in other sociocultural activities. According to Omuku (2016:250), "Music" [traditional/secular or religious] "exists in many different forms and styles. These derive from the range of religions, customs and the people's cosmology. All these are reflected in the traditions of the independent church, and also correspond to the authentic traditional beliefs of the people".

Above all, music is an intellectual art in the sense that a lot of calculations are done to achieve success, either as a composer or performer. To compose a song entails mental alertness, which invariably involves a high level of theoretical know-how of music, which the composer must display. "To achieve harmony on the part of the instrumentalist and dancer in music performance, accurate calculations and intellectual prowess must be put in place. On the part of an instrumental technologist, a high level of mental alertness is needed. This is the only way to overcome the challenges involved" (Okoro, 2005: vi). Music influences humankind on the deepest levels and draws attention to certain vital instructions from God. "More than all else that is to be guarded, safeguard your heart, for out of it are the sources of life" (Proverbs, 4:23).

### **Music and its Instrumentation**

Defining musical instruments in traditional African settings (excluding vocals), Echezona (1931: viii–ix) categorically states: "Any object however simple, which is employed to produce musical sounds, whether in an aesthetic sense or not is a musical instrument". Such instruments can function rhythmically, melodically, melo-rhythmically or harmonically. Instruments such as bells, flutes, and lutes were inevitably employed in the Scriptural era. Daniel, God's prophet, exiled in Babylon the great ancient kingdom wrote about the orchestra of King Nebuchadnezzar which included the zither, the pipe, and the bagpipe (Daniel, 3:5, 7). This precise examination of a few of the instruments itemized in the Scriptures logically affirms the involvement of music in the daily life of ancient Israel and, of course, in other age-old civilizations too. Music is naturally an essential accoutrement of the royal court, temples, villages, as well as homes.

Music is also an essential ingredient in aspects of social change. Ancient Israel was no exception. On matter of 'social change' Emeka (1998:44) elucidates: "Any change which affects or influences people's attitudes, behaviour, action, customs, practices, organization and orientation as members of a society, community, or human grouping is termed social change". Music is an integral aspect of ancient Israel's culture. To call people to worship and to signal momentous events trumpets and horns were blown. Also, to pacify royalty harps and lyres were plucked and strummed (1 Samuel, 16:14-23). Drums, cymbals, and maracas were beaten and shaken to observe ceremonies (2 Samuel, 6:5; 1 Chronicles, 13:8). The Holy Bible adumbrates many an event during which music has performed a role. Nonetheless, it affirms just little concerning the instrumentation. Through archaeological discoveries and ancient

writings, however, scholars have endeavoured to suggest the structure and sounds of ancient musical instruments albeit certain conclusions are conjectural.

### **Tambourines, Sistrums, and Cymbals**

Tambourines are musical rattles with a relatively small oval metal frame and a handle. They emit sharp, ringing rhythms. As soon as God miraculously led Moses and the Israelites through the Red Sea, Moses' sister, Miriam, together with "all the women," went out "with tambourines and in dances" (Exodus, 15:20). Obviously, no tambourines (as we know them today) were got back from the Biblical epoch, ancient pottery figurines of women with miniature handheld drums were found in Israel in such places as Achzib, Megiddo, and Beth-Shean. The instrument, conventionally called a tambourine in biblical translations, was perhaps a simple xylo hoop with animal hides stretched across it. In the patriarchal period, tambourines were manipulated by women during festive seasons, and singing and dancing accompanied them. The scriptures elucidate that when Jephthah (the Israelite leader) came back home sequel to an essential triumph in war, his daughter joyfully ran and gambolled to meet him "with tambourine playing and dancing." On another occasion, women celebrated David's efforts "with song and dances" and "with tambourines" (Judges, 11:34; 1 Samuel, 18:6, 7).

When David, in his royalty, brought the ark of the covenant to Jerusalem, his subjects "were celebrating before Jehovah with all sorts of instruments of juniper wood and with harps and with stringed instruments and with tambourines and with sistrums and with cymbals" (2 Samuel, 6:5). The Bible mentions sistrums just once and that was (on the occasion) when the ark of the covenant was taken to Jerusalem. Jewish custom, however, affirms that sistrum was equally played during melancholic events. Afterwards, the Jerusalem temple procured its orchestra, with adept musicians who played cymbals, trumpets, and harps, among other stringed instruments. Ancient cymbals are large metal disks that clashed together. Some cymbals from ancient Israel, however, were merely a few centimetres in diameter, with a resemblance to castanets, and produce a tinkling sound.

### **Harps and String Instruments**

Jubal, who was of Cain's lineage is mentioned in the Old Testament of the scriptures as "the founder of all those who handles the harp and the pipe" (Genesis, 4:21). Perhaps he pioneered the invention of both stringed and wind instruments. David's psalms inform us that he was a music careerist skilled in manipulating the harp during his earthly existence. Although a perfect musician, none of the very instrumental music associated with his sacred songs from the outset ever survived till now. David was invited from his pastoral farm to minister to King Saul of the Kingdom of Israel consequent upon his skill on the harp (1 Samuel, 16:18-23). At a youthful age, the King was already amazing his audiences with superb vocal and heart-touching adoration to God who subsequently chose and anointed him as a Royal Father arising from his commitment and overwhelming spirituality. His divine songs of praises and poems are evident in this stanza: "I have remembered days of long ago; I have meditated on all your activity; I willingly kept myself concerned with the work of your own hands" (Psalm, 143:5). The warmth of this psalm and those of all others is of divine inspiration.

The kinnor, usually considered as a "harp" or "lyre," was very prevalent in ancient Israel's music making. David used it to soothe King Saul's emotional imbalance (1 Samuel, 16:16,23). Research investigation unfolds not less than 30 pictorial samples of the lyre from ancient depictions available on rock walls, coins, mosaics, plaques, and seals. Varieties of the

instrument abound over the centuries. The instrumentalist held it with arms and strummed or plucked the strings with fingers or a plectrum. The Nebel which was identical to the kinno is surrounded with uncertainty as to how many strings it had, how large it was, and if it was plucked or strummed. Many music scholars, however, are of the view that both the nebal and the kinnor were conventionally potable and as such were often held by the then-itinerant musicians.

### Trumpets and Horns

Moses was divinely advised to construct two trumpets made of hammered, or beaten, silver (Numbers, 10:2). These the clergy employed to publicise parochial events identified with the sanctuary and so many other festivals. Various sounds produced (which are intention-driven) include a loud and sustained sound or a rapid but brief blast. The real corporeal shape of these trumpets is till now yet-to-be known because no trumpet from the scriptural era has been found again. Only artists' inventive interpretations, like the carved one found on a bas-relief on the Arch of Titus in Rome.

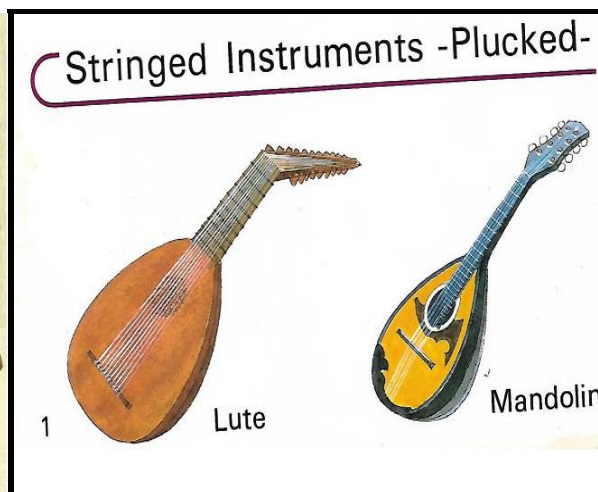
The horn, or shofar, is reiterated in the Holy Bible more than 70 times. A horn from either a goat or a ram was utilized to fashion it. Information from Jewish sources opine that the horn had two types-one straight with a golden mouthpiece while the other was curved and embellished with silver. The horn was frequently employed for signals because it could produce a far-reaching, hollow sound of two or three tones. In those days in Israel, it functioned as a signal to such religious events as the beginning and the end of the Sabbath. Besides, it equally served in other ways for instance, during battles. One can only imagine the intimidating blasts that issued from the 300 horns forthwith before Gideon's soldiers embarked on their startled nighttime assault on the Midianites (Judges, 7:15-22).

#### Ancient Israel's Assorted Musical Instruments.



Picture: 1a Source: Five keys to better health in Tokyo Awake (March 2011:15&16)

#### Euro-American Ancient Stringed Instruments



Picture: 1b Source: My Picture Library, (2003)



Picture: 1c Source: My Picture Library, Tokyo, 2003.

Lute is an obsolete musical instrument with 10 strings. It is manipulated like a guitar. Lute is a European plucked-string instrument with an oblong, rounded body, a flat soundboard featuring a rosette, and a short, fretted neck with a nearly perpendicular pegbox. Mandoline is a small pear-shaped instrument with a round back and a short neck that develop from the 'mandora'. The earliest had four to six courses of gut strings and were often finger-plucked. Ukulele is a small guitar of Hawaii with four gut or nylon strings tuned g'c'e'a' (or some transposition thereof). It was developed in the late 19<sup>th</sup> century, *Cavaquinho* brought it to Hawaii by Portuguese sailors, and it became very popular in the U.S. during and after World War 1. Zither is any of a class of stringed instruments in which the strings run the length of the body. The body is usually the principal resonator, and the strings are stretched above it or over bridges. A box zither native to Austria and southern Germany was developed in the 19<sup>th</sup> century and used as both a solo and an ensemble instrument. The lyre is a stringed instrument whose strings are parallel to the soundboard and attached to a crossbar between two arms extending beyond the soundboard. A harp is a chordophone in which the plane of the strings is perpendicular to the soundboard. It is triangular. All harps have three basic structural elements, a resonator, a neck, and strings. Some have four pillars or columns. The oldest harp, found at Ur in Sumer, dates from ca.2600 B.C.E. (Harvard Dictionary of Music, 1986).

### Scansion (Putting Words to Music)

In the present music-making dispensation, songwriters under the tutelage of Euro-American musicianship aim at writing effective lyrics able to resonate with the beneficiaries' optimism, dreams, and emotions. They equally endeavour to compose tunes with a hook, a catchy musical phrase that hurriedly takes the listener's attention without hesitation and retains the same as it lingers in the mind. Again, the songwriter often makes a pilot recording, or demo, of the song. Should the recording company executives ruminate that the song is marketable, they can give the artiste a recording contract. However, in case they have a second thoughts about the singer (Probably he or she is not famous), they can purchase the song for a renowned artiste to perform.

According to Okafor (2005:2), "The musician is not only a valid member of a society but one whose role has had continues to have, and will have, even greater significance and importance not only in the field of leisure and entertainment but also in the economy, and in

the role of being the societal conscience and watchdog." To this end, it behoves the milieu to make certain that the artists perform hitch-free, honourably, and with dignity.

### The Studio Business Electronic Instruments

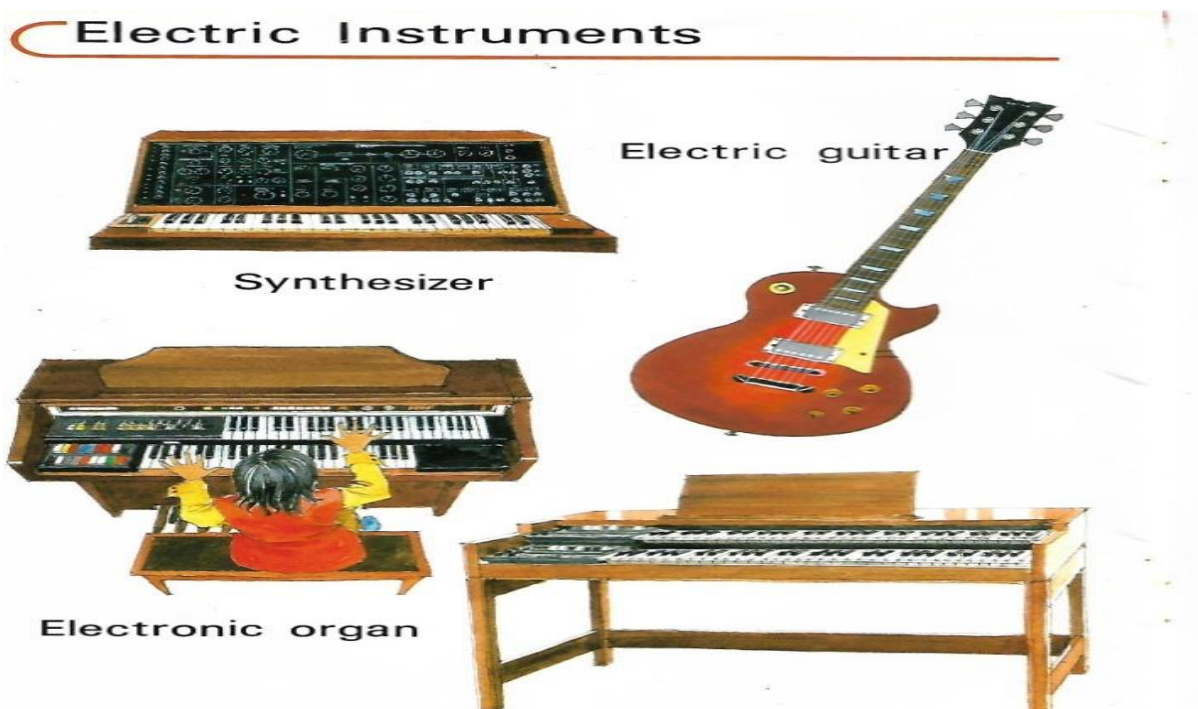
Any instrument whose tone is produced and/or can be modified by the electronic medium is considered an electronic instrument. Two major types are "instruments in which the sound is generated by mechanical systems, such as vibrating strings or reeds, and modified electronically". The next is "instruments in which the sound is generated and produced entirely by electronic means" (Randel, 1986:282 & 283).

To supervise the recording process, companies routinely hire expert music producers to oversee all the processes: music arrangers, copyists, musicians, backup vocalists, recording engineers, and other accoutrements needed to produce professional and salable music product. Music recordings are procedural; usually starting with drums, guitar, bass, and keyboard. Later, lead vocals, harmonies, instrumental solos, and any extraordinary sound impressions are appended and synthesized to bring out a master digital recording. Mairi (2007) defines "musicianship" as "skill" [acquired] "in music" rendition, while "musicality" presupposes "musical quality" which differentiates it from mere noise. The studio business manager sees all these as the crux of his musical enterprise.



Picture 3a & 3b Source: Music How Does It Affect You? in Awake (August 2011:5 & 2)

(Picture 4)



The late 1950s witnessed the emergence of many extraordinary studios that equipped composers with state-of-the-art equipment for electronic music production. Arising from this technological advancement, musical artistry was facilitated. In Europe for instance, studios were incorporated with the state radio station. In 1951-54, the composers could apply serial organization to tone-colour construction by synthesizing 'sine' tones. There was as well an early enthusiasm for achieving a piece of intractable music that exceeded the capacity of manually generated music during live performance. Tape styles identical to those of *'musique concrete'* were employed to realize these compositions, making use of oscillators instead of microphones for the original signal. "In the U.S. John Cage, working with Louis and Bebe Baron, Earl Brown, and David Tardor, established the project of magnetic tape (1951) ... Traditional instrumental sounds modified by tape techniques were used by Vladimir Ussachvsky and Otto Luening in 1952" (Randel, 1986-280).

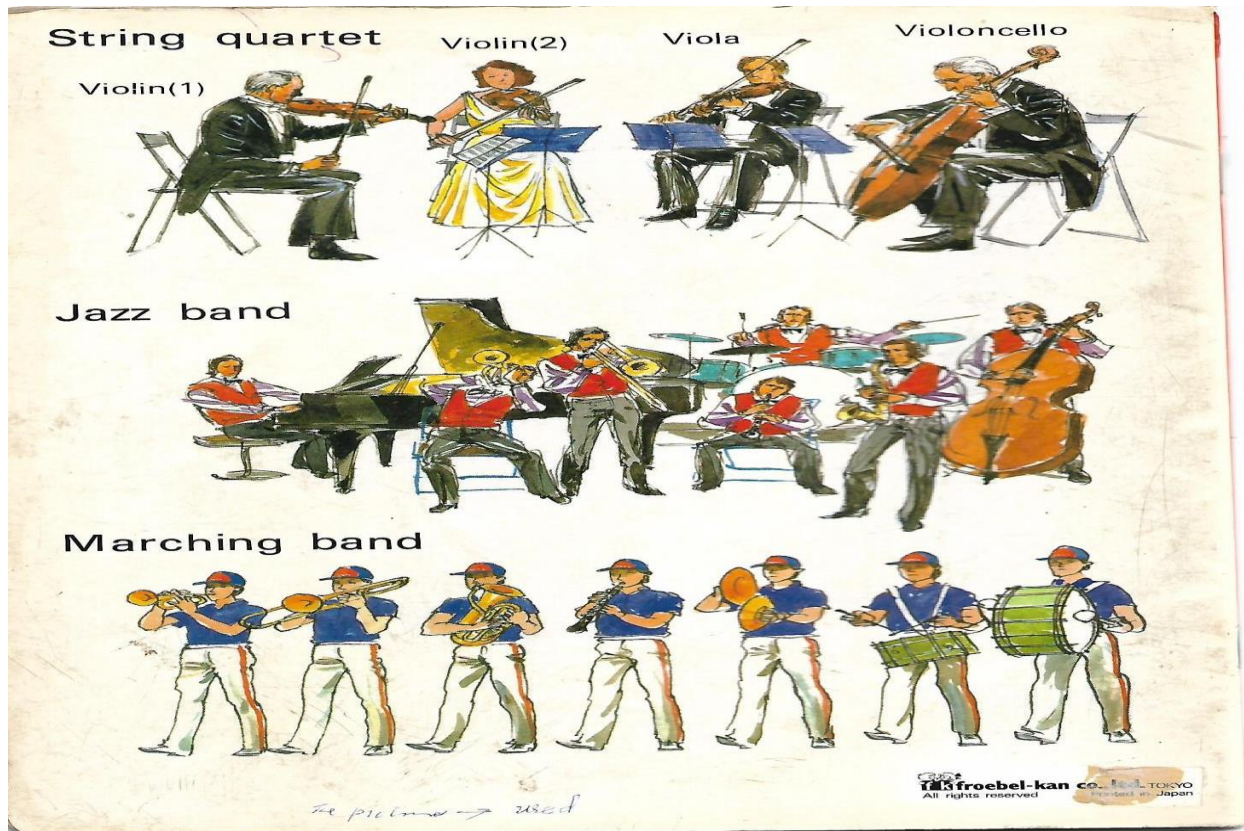
**Marketing:** music videos are powerful tool for the publicization of music. These three-to-five-minute films are engineered to please, tease, and thrill similar to the effect produced by a live show. The primary aim is to give the artiste media exposure and to generate income by embarking on tours and staging concerts. Many of also explore the full potential of ICT driven resources replete with music trailers, photos, videos, a personal blog, and information on imminent concerts, link to fan clubs and, and access to online music stores to maximise pecuniary gain and to create awareness.

### **Changes in the Music Industry and Individuals' Musical Choice**

With the advent of the transition from Analogue to Digital Computer Converter (A.D.C.C.), recording musical transcriptions, pictographs and printing alphabetical letters and musical symbols/ signs at both rapid tempo and with positive results do not pose serious hurdles as they used to in those days. Today, audible musical sound is recorded accordingly with ease/progress for subsequent analysis. The internet and cheap recording hardware including software contribute, beyond a reasonable doubt, to a revolution in industrial music making. Contemporary musicians are capable of recording vocational quality music domestically and distributing same to the desired audience across the globe. As it were, several big-name artists bypassed the record labels altogether.

Parents and teenagers frequently disagree over music choices because of intergenerational differences in taste. Even music itself changes. To that effect, what is widely accepted today can be outdated the next day because music (some genres) is transient. When King Saul of ancient Israel was mentally deranged, he was calmed with soothing music (1 Samuel, 16:23). In certain ways, songs are likened to the individuals we identify with. Some bring out our positive feelings, such as gladness and admiration. Others dredge up bad emotions, such as sadness and hatred (Proverbs, 13:20). Given that music possesses such a forceful impact, parents and children shall apply wisdom in their choice of music to fritter away time. Forbidding some albums or genres of music is individualistic for adults. The teenagers should be guided to choose beneficial alternatives. One cannot simply dispense with something somebody else cherishes so much and thereafter leaves the person empty-handed. There is a need for a substitution, to replace that which the person is deprived of, otherwise, he or she will resort to the former choice.





**Picture 4 Source: My Picture Library, Tokyo (2003)**

**String quartet:** A composition for an ensemble consisting of four solo string instruments, normally two violins, and a cello; the ensemble itself. **Jazz Band:** Jazz emerged in the 1890s through the great majority of the original players who resided in New Orleans. Early Jazz grounded in oral tradition, reveal its musical details through records, the first was made in 1917 by the original Dixieland Jazzband, a group of white New Orleans musicians. **Marching band:** Music designed to keep the marching of troops or processions of non-military groups uniform, usually through emphatic strong beats embodied in simple, repetitive rhythmic patterns (Randel, 1986: 808, 414 & 469).

### **Musical, Emotion, and Values**

Many repertory songs are identified with innocent lyrics. However, others, either subtly or openly, support or rather justify a character that violates good and morally acceptable values, such as scriptural rules and regulations. There are genres of music associated with depravity, enmity, and violence. “Rap lyrics are occasionally shocking, sometimes brutal, and rife with misogyny and obscenities,” says author Karen Sternheimer (2011:7). Heavy-metal lyrics involve squabble and clandestine activities. Even enviable pop musicians can nurture misdemeanours. To this end, while choosing music, use “your power of reason” (Romans, 12:1) to make wise choices. Avoid being influenced by the popularity of the artiste, his album or musical sonority. “Safeguards your heart, for out of it are the sources of life” (Proverbs, 423). Music affects thoughts and mood, it leaves one relaxed and refreshed or tense and upset, and arouses indecent imagination (Colossians, 3:5). If a certain piece of music stirs up undesirable feelings or fosters improper thoughts, be wise to discard it (Matthew, 5:28, 29). Hannah (2011:8), at 17, says *inter alia*: “I see the damage that bad music does, and I want no part of it”.

All over the world, the humanity of all tribes and tongues is certified with music; these include the spiritually enriching tunes available in the songbook. (Lena, 2011:9) says, "My 13-year-old daughter introduced me to her favourite music, and now I like listening to it." Heather, who is 16, and her parents are pleased with each other's music and more often than not swap CDs. Whether a parent or a child, to buy an album or download some music, make a wise choice, by so doing, you bring joy both to your heart and that of your Creator (Proverbs, 27:11). To broaden one's musical tastes requires helpful hints – **Be informed:** pay attention to the music, but not the lyrics, and investigate the packaging. **Be discerning:** Music is unquestionably a window into one's world and heart. It mildly draws out one's emotions. **Be constructive:** the aim is not simply to convince a teenager to dispense with an immoral CD. Rather, to educate his "perceptive powers... to distinguish both right and wrong" (Hebrew, 2:14) so that he can make wise decisions himself.

### Conclusion

This paper examined the various stages of the evolution of technology in the development of music, its spread, and growth in ancient Israel and the West (Euro-American) tradition. It also examined the many ideas influenced the development of music, the psychology of music on the human emotions, and the genre-based idiosyncrasies of fanhood.

Different types of musical instruments, vocals, and all other music-making contrivances are itemized in the paper gear to unfold the musical trend as highlighted in the discourse. Opinion polls posture on this subject matter speaks volumes for a milestone in the human paradigmatic shift from manual to technological music endeavour. Although some pictographs available in this work bear conspicuous witness that music making in the history of humankind has been a continual practice, disparate races and generations' genres of music are, however, inevitably transient.

we aver that whether manually or electronically composed, performed/presented before an active audience, prepared audience, inert audience, all music-oriented activities, gadgetry, personnel and so on should be given pride of place in the performing arts scheme of things and in the interest of the onlookers/listeners. However, manual musicianship still reigns supreme among the maestros of music as an art, irrespective of the cultural background of the very artiste(s).

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