

CHAPTER TWO

MUSIC THERAPY AS PSYCHOLOGICAL COMFORT IN THE HEALING OF PERSONS WITH MENTAL DISORDERS AT HEALING HOMES IN YORUBA LAND¹

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Overview

The attraction that music therapy has gained in treatises and relative studies began in Nigeria in the 1980's then followed a recent development that was borne out of poverty than of conviction for spiritual healing. Cherubim and Seraphim Church (Aladura) use sacred songs as a variety of therapy for psychological comfort in the healing of mentally disabled persons. The clients who frequent the church for treatment have no alternative as they cannot afford the charges for orthodox mental treatment. Ethnographic methods used in this study include interview and non-participatory observation technique both of which have established the potency of this therapy as an alternative practice that is capable of boosting wellness of sick persons faced with poverty. Findings reveal that the healer-prophet, the patient, the congregation and the music therapy contribute to the process of mental stability/recovery at the healing home. Music therapy is a cheap healing process in Yoruba land and the healing procedure involves singing, dancing, chanting and drumming. The study concludes that Western orthodox medicine and consumption is based on medical examination and prescriptions, Africanized music therapy in Yoruba land will achieve global recognition if an accurate measure of the dosage for healing can be prescribed.

Keywords: Music, Therapy, Africanized Church, Sacred, Mentally Disabled Persons

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Introduction

The sociological concept of health beliefs, health norms and values in respect to music therapy has been of great concern among researchers (Bieleninik et al., 2017; Geretsegger, Elefant, Mössler & Gold, 2014; Lee & Davidson, 2017, Novotney, 2013; Silverman, 2018 and Smith, 2018). These researchers have written comprehensively on the effects of improvisational music therapy among children suffering from autism disorder, music therapy for children, roles of music therapy in healing, music as medicine, music therapy and therapeutic alliance in adult mental health, to mention but a few. However, the issues of music therapy usage at healing homes in Yoruba land, has not gained sufficient attention in research. Idowu (1997, p. 189) asserts that “it is clear that since the dawn of consciousness, man has been confronted with a sense of need with which he knows that his own unaided power cannot cope”. He further states that the complications and riddles of life have been such as the urge upon him on the need for deliverance, for freedom, and for mastery over environmental situation. We argue in favour of Idowu that the riddle of insanity is a complicated illness that seeks explanation beyond the physical realm. Spiritual treatment in form of song therapy is an example of alternative treatment used as mediation between the healer and the mentally disordered person in order to improve health by providing comfort for the sick. This is done by singing, drumming, clapping, chanting, and the humming of pleasant tunes. Music therapy is a reassuring comfort that is capable of relieving tension or improving and stabilizing the feelings of the sick. Two basic theories propounded by a group of therapists that include Guetin, Portet, Picot, Pomme, Messaoudi, Djabelkir,... (2009) are the receptive/active listening theory, and the psychological theory. The former is used for treating dejection or sicknesses arising from shock as a result of a sudden loss, for instance, loss of a dear one, while the latter is more scientific, and involves the psychological components in the healing process. Heidersheit (2018) explains the latter theory further as the use of music to address the physical, emotional, cognitive and social needs of a group or individual. She describes the term by illuminating on its variety of activities such as listening to melodies playing an instrument and drumming among others. Both theories form the basis for this chapter.

The Cherubim and Seraphim Church is the healing home selected for this study. This is one of the indigenous churches that form a part of the expansion of Christian worship in the African style in Yoruba land. It is one of the African Instituted Churches in South West Nigeria with its origin dating back to 1925 (K&S Manual1, 2001). The church was founded by persons and group of prophets who believe in a reawakening of Christian method of worship that facilitates singing, dancing, prophetic utterances and revelation knowledge display of God's word. Members of these churches were once a congregation of the orthodox churches at the Anglican, Methodist, and Catholic parishes (to mention but a few) who opted out in search of an expression of African distinctiveness in devotion and affection for God. An all-inclusive documentation of the Aladura churches by Owoeye (2003) Oyeneye and Orubuloye (1985) is available for further consultation. There are many versions of the church today, two of which are the Eternal Sacred Order of the Cherubim and Seraphim Church that was founded in 1925 by Moses Orimolade (K&S Manual 4) and the Cherubim and Seraphim Church of the Lord (Aladura) established in 1930 by Josiah Ositelu. The former still follows the old pattern of worship as it were when the church was first established, but the latter is more liberal, as it accommodates the Pentecostal pattern of worship in the indigenous way. The members wear ankle length, white flowing garments and worship bare-footed. These churches are examples of Yoruba sacred formal procedure and spiritual practices, the Aladura movement alongside established Christianity and African uniqueness in worship. Omojola reinforced the use of music as therapy by focusing on the Celestial Church of Christ in Lagos State, Nigeria as a case study, stating that "participation in such Africanized church helped the worshippers to provoke a sense of limited restrictions and security, and provide a form of relief from common experiences of pain and fragmentation" Omojola (2012, p. 136). Omojola's position is significant in the analysis of the participatory music therapy as a new facet used for healing the sick. Olupona (1989) also emphasizes the importance of new religious movements in Nigeria and the dialogue and song alliance procedure between the Prophets and the worshippers. As noticeable in the study, there is a working relationship between the prophet and his congregation.

The Yoruba indigenous healing homes are local hospitals in the traditional setting, where songs, chant, drumming among others are used to cure patients instead of the orthodox methods of healing. The patients at these homes are generally poor and because they cannot afford orthodox treatment opt for traditional treatment. The Cherubim and Seraphim (Aladura) is a version of this home where songs, drum music, hand clapping and chants are used as a form of therapy to boost the progress of a patient's healing. The prophets make the disordered person happy by singing and dancing with the support of the congregation. This spontaneous performance (the performance was not planned but was done suddenly to bring the patient to consciousness) temporarily brings relief and makes the patient happy, joy is a curative agent capable of improving health. Music therapy holds at the courtyard of the Cherubim and Seraphim church abbreviated as C & S Church, Osogbo. Other places that are also used for the therapy include the prophet's courtyard (most prophets live within the church premise), or any convenient private place. The Christian healing home in discussion is the Cherubim & Seraphim Church at Jaleyemi Road, Osogbo managed by Baba Fatoke (WoliiFatoke) who died in 2014. (The death of the prophet has created a big vacuum in the management of the healing home. The first son of the man who knows the techniques or the healing procedure inherited the home but not as enthusiastic as his father who was committed to the wellness of his patients).

The data for this study is primarily oral, deriving from oral interviews that were conducted in Osogbo, Oyo State, Nigeria. The oral interviews have been conducted on repeated occasions since 2012 when the key informant was interviewed and most recently from February 2017 to December 2019 when follow up interviews were conducted with the new leader of the church. Non participatory observation method was also adopted for the study. The objective of the study is to provide answers to the following questions:

1. What are the health-beliefs that guide the diagnosis of the mental disorder of a patient?
2. What are the factors that govern delivery of music therapy to the patients?

3. How does music function in the healing process?
4. Why are the components of the songs (such as structure) so used and how are they used at healing homes?

Health-Beliefs that Inform Diagnosis of a Patient's Mental Disorder

A mental breakdown of a person's health is a psychiatric crisis or a psychological dilemma that influences the state of the mind negatively. It can be a hyperactive behavioural deficiency or malfunctioning of a person's brain that causes considerable suffering or harm to him/her. The origin of most mental illness is sometimes difficult to ascertain because the sickness does not start on the day the person or persons affected displays the traits, it would have started long before it. However; it is often linked with despair, worry, poverty, insomnia, loneliness and improper behaviour to mention but a few. The general health disappointment in engagement, marriage or business failure provides some explanation for insane actions like suicide or suicide attempt. The beliefs that guide the diagnosis of mental disorder of patients include; sudden change of attitude from positive to negative, pleasant to unpleasant, tolerance to intolerance and receptive to hostility among others. For example, (Baba Fatoke in an oral interview affirms that) if a naturally kind person begins to act in an unkind manner or suddenly starts to do something strange, not acting in his/her usual pleasant or cautious ways, these may be seen as a signal or an early stage of insanity. Sudden mood swing between being happy and being unhappy is another signifier of an unstable emotion that needs to be closely monitored. Unnecessary outburst of anger and abnormal nervousness or worry, unexplainable withdrawal from friends, family members and associates and sudden enjoyment of loneliness, are all signals or warning signs of emotional predicament. Not being mindful of one's outward appearance, one's environment, whether it is clean or dirty and involvement in certain obsession and loss of confidence in self and others are all signs of mental illness. Overeating, refusing to eat, unnecessary staring at the ceilings are also signs of mental breakdown. Early diagnosis of all kinds of insanity helps to deregulate the blossoming of the mental illness.

Math, Kumar and Moirangthem (2015), refer to extra-mundane source of insanity as idiopathic cause while Jegede (1990) calls it supernatural root that conventional hospital healers do not promote. Mystic power in mental health problem is one of the health beliefs that guide the diagnosis of the mental disorder of a patient. The prophets at C&S church believe that the origin of insanity is demonic possession which the therapy attempts to eliminate. Prophetess Idowu (in an oral interview) believes that the powers of Satan and his agents such as witches and wizards are most dreadful and malevolent. Insanity in the traditional Yoruba belief is attributed to the interference of evil spirits in the affairs of the human. Insane persons are therefore taken to spiritual homes instead of a psychiatric hospital. It is believed that insanity is an affliction caused by the interference between the physical and the spiritual realm and no thorough healing can take place until the demons are cast out of the patient. Aina (oral interview) one of the congregations who took part in singing of the choruses emphasized that most patients at the Christian healing homes for the insane suffer from similar mental impairment, encountering depression, emotional instability, dull and blank behaviors, personality changes and memory loss. The facial expression of the sick person at the healing centre reveals their psychological state of mind; so are their irregular movements to drum beats at the commencement of the therapy. Balm is sometimes used to massage the body of the patients to relieve them of pains while prayers are used to take care of the spiritual aspects. The music therapy itself controls the emotions of the sick folks as well as enhancing the spiritual approach to healing, especially to cast out the demons of insanity. These kinds of therapies are without the use of charms or incantations and the application is quite open, natural and simple. The reversible disorder among the patients responds to therapy progressively, leading to the soundness of the patients' minds over a period of time.

The irrevocable condition of the disorder however does not act in reaction to therapy and this leads to a general lowering of intellectual functions that results into permanent brain damage. The health-beliefs that guide the diagnosis of the mental disorder of a patient also include the phenomena of the consequences of evil curses that lead to the

perplexity of the victim's mind, this reaction regulates between sanity and insanity state in response to the curse. According to the prophet-healer Baba Fatoke in an oral interview, "sometimes the patient comes to realization of the present predicaments and laments, wondering how the ailment occurred, but this realization is often very brief, and it relapses too". Communication with the inner man of the victim through songs and aggressive drumming aids the reversal of the unpleasant situation. The health belief of the Yoruba is that insanity is a strange sickness caused by evil power and influence that orthodox medicine may not sufficiently provide cure. Western treatment of psychological disorder is respected and held in high esteem, but victim's relations prefer song therapy as an alternative condition that is capable of boosting wellness of the sick person because of their poor financial status. The foremost reaction of the Yoruba to mental sickness is the gaining of insight into the origin of the sickness, knowing how it started, when, where and why. These they believe will give direction to the prophet on how to go about the selection of songs and the direction of the healing therapy.

Factors Governing Delivery of Music Therapy to Patients

The factors that govern delivery of music therapy to the patients include the prophet-healer, the congregation, the patient and a pleasant interaction between these three factors. Others are sound singing skills, desire for wellbeing and interest in the therapy. The prophet-healer is the consultant that takes charge of the entire healing process. He is a composer, a song leader, a drummer and a dancer. A vision-oriented person whose therapeutic skills facilitate the healing of the mentally disordered person. He often starts his daily routine by paying homage to God. This is done by seeking God's favour and daily support. The following chant is an example of such a beginning.

Chant 1: Iba

	ÌBÀ
Ìsàré:	Ìbàlólójòdóní o, Mo júbà baba mi, Ìbà Jésù Krístì ti Násárétì Àkòbì inúòkú

5. Mo júbàkíbà mi se.
Omoaládéàlááfà,
Ìbà Olórí ogunòrun.
Jésù krístì ni
Òhun'akódá o
10. Òhun'asèdá o
Òhun la lélé o
Òhun la lèlé o
Òhun'olúwa o ---- (2ce)
Òhun lo lu'bùnkún o
15. Jègèdè, jégédé o,
Jékó ye míkalé,
Mo júbàkíbà mi se.

Translation: Reverence

- Chant:** Today is the day of reverence,
I reverence my Father.
I reverence Jesus Christ of Nazareth.
The first of the dead,
5. I reverence, let my reverence be accepted.
The crowned king of peace,
Reverence to the captain of the host of heaven
He is Jesus Christ;
He is the first of all creation
10. He is the creator of mankind
He is the one that creates and is still creating
He is the one that abounds in creation
He is the Lord
He is the one that blesses
15. The one that is clothe with humility
Let it be well with me till the end.
I pay homage, let my reverence be accepted.

This aspect of musical performance is used frequently to instil confidence in the prophet-healer himself. The prophet weaves his good wishes into adoration chant and also through it wards-off disasters and misfortunes.

This also gives him an emotional assurance that there would be neither harassment nor counter attack from the sick folks.

The patient is also an important factor in the music therapy whose cooperation is needed to ascertain the relevance and adequacy of its adoption. He is the catalyst that justifies the effectiveness and efficiency of the genre. Functionally, the effectiveness of music therapy is always shown on the patient's countenance, as it curtails the excesses of mental illness. For instance, abnormal laughter is controlled, strange itching stops, thought wondering reduces among others. Sudden interest of the patient becomes noticeable. Repetition is one of the most prominent elements used in music therapy that is capable of gaining the attention of the patients, calming their nerves and restoring emotional response in them.

The congregations are members of the Cherubim and Seraphim church; they are volunteers who are often traders and artisans who are neither paid nor refreshed in kind but are enthusiasts who believe in the commitment of the pastor healing' ability and sacrifices to assist him. They are male and female who sing the responses of the songs raised by the pastor, play the drum, clap and dance. The only benefit noticeable is that the pastor is always there to meet their spiritual needs.

Pleasant co-existence of the three forces, the pastor, patient and the congregation is necessary for efficient therapeutic treatment to hold. These three are like a composition in counterpoint style where all the voices play equal, unlike a work in homophonic style where the melody has supremacy over every other part. Godwin (1987, p. 16) observed that in the middle ages, music was a representation of the Holy Spirit binding the natural world, God and human beings into a cosmic whole. He goes further to assert that healing through music is the bringing of these three into the right relationship intended by God. The quotation above sustains the argument raised in this treatise that music has a spiritual power that is capable of facilitating healing in the mentally sick persons. The Yoruba of Western Nigeria, like other peoples of Africa, believe that song has a psychological power of relieving tension and enhancing cosmic ontological harmony, if it is positively used. Music is seen as having a potential part to play in the healing processes of an insane person. The

sweet sound of music soothes the mind of such patient, therefore, creating mental improvement. Consequent to this background, music in Yoruba Christian healing homes, is used as a remedy for both physical and psychological imbalances, harmonizing the forces of the visible and invisible worlds. Introverted and anxiety related traits in an insane patient are regulated by the articulated rhythm of a soft sounding music to a reasonable degree. The music, though soft, echoes a resounding assurance of stability in the patient.

Aluede and Aiwuyo (2016) argue that learning from the past, and agreeing to work together in the present, would without doubt initiate a breakthrough in mental wellness in Nigeria. Aluede and Aiwuyo's suggestion is vital to this study, take the healing home in Osogho for example, the new leader is not interested in the therapeutic music but most often in call and response form, this is where the congregation comes into the scene. The prophet takes the call while the congregation takes the chorus. Simple songs are preferable for the healing exercises. These songs are short and are repetitively modified as inspired by the leader/prophet. This music is most generally accompanied with dance led by the congregation who motivates the sick person to join the dance. The *dùndún* dance ensemble or the all- Conga dance ensemble is preferably performed for the sick persons at C&S healing homes in Yoruba land. It is similar to the *Vimbuza* dance, which according to Kubik (1999, p. 80) is "performed for sick people in Northern Malawi, with drums of the *Ngoma* and *Mohambo* type. The dance derives its name from a psychosomatic disorder called *Vimbuza* in the *Chitumbuka* language". The *dùndún* dance, a type of the *Vimbuza* dance awakens temporary consciousness in the patient by arousing their sensitivity to indigenous drum music and the peculiarity of the dance steps. The mystery behind the responses of the disordered persons to the drum rhythms and the verbalized drum unfolds gradually at performance in accordance to the participatory excitement shown by him/her.

By nature, the basic function of music in the healing home is therapeutic, because of its psychological relevancies. Besides this basic role, it functions as a means of communication, exercise, recreation and self-help practice. Sometimes the prophet sings a song and expects the patients to

respond accordingly. The response may be a recurrence of the call or a completely different answering phrase. This is done to communicate life into them and their responses also show that they are stabilizing mentally. The responses of the patients further serve as an exercise for their vocal chords and entire physical body. The procedure helps to restore consciousness to the disordered patient instead of allowing the mind to wander in idleness. The patients are made to participate cheerfully and with maximum optimism. The message that the prophet communicates in songs to his patients is that of deliverance. He assures his patients that they would be healed and that their breakthrough would be total.

Roles of Music Therapy

Insanity affects the reasoning ability of a sick person, which results in irregular behaviour that music therapy aims to cure. This is done by creating amusement in the mind of the person through singing, drumming, dancing and chanting. If the person's mind absorbs the songs and the drum rhythms, his/her cognitive/emotional functions gradually receive assurance of hope that supports mental restoration. Therapeutic music also inspires the thinking process of a sick person who temporarily, while listening to music forgets his/her insane status and relates with the prophet healer and the congregation in a relaxed manner. This creates a positive mood that supports healing. This therapy at C&S healing home proves the effectiveness of music as catalyst in the reduction of fear, depression, oppression and anxiety.

Different people have presented songs in various ways, with variation in tone, tempo, expression and character. In the context of this discourse, music is used as a calming balm to influence the emotions of the singer as well as that of the patient by lifting up their spirits. Music, in the indigenous Christian church, influences the mind by creating an atmosphere that uplifts the state of the emotion of an affected person thereby enhancing his/her behaviour. An example from the study that proves the potency of therapeutic songs occurs during a session of praise, when the prophet suddenly stopped singing and instructed the congregation to also stop singing. Then he focused on one of the patients and ordered him to pack all the dirt around him and throw them in the

waste bin and he did exactly as he was instructed. Songs that are used in the healing home most often reveal the tireless attempts made by certain agents to subdue, dominate and subject man to torture. Some of these songs assert the defeat of the devil, how he was subdued and how man can use the name of Jesus to subdue all evil powers. The prophet-healers see songs as one of the most effective weapons of deliverance from insanity. Every morning, they chant and sing songs that humiliate the spirit of insanity, so as to scare him away.

The contents of songs and chants used in Yoruba indigenous Christian healing homes for the insane reveal their sources. Some of the songs are the ones already in use by the church. The healing practitioners, that is, the prophets, compose some while others come from other miscellaneous sources that include modified indigenous songs. Songs as an invention of individual artistic talent, reveal their traditions, philosophy and conduct. The indigenous songs of people or peoples therefore reveal the levels of their frame of mind along with the distinctiveness of the traditions it showcases. Some of these songs include:

Èsùtẹ́, Èsùmátẹ́ o

Lílẹ̀: Èsùtẹ́, Èsùmátẹ́ o
Mo lábùkùkan Sátánì;
Èsùtẹ́, Èsùtẹ́ o,

Gbígbe: Èsùtẹ́, Èsùtẹ́ o,

15. Àbùkùkan Sátánì,
Èsùtẹ́ o,

Lílẹ̀: Èsùtẹ́,

Gbígbe: Èsùtẹ́ o.

10. Solo: Satan is humiliated
Satan is ridiculed
Satan is humiliated

Chorus: same as above

15. Solo: Satan is humiliated,

Chorus: He is humiliated

AgbáraÈsùdà'?

NíbitíJésùgbé n joba.

AgbáraÈsùdà'?

Kòsí o ó tiwó

Where is the power of the Devil?

Where is the power of the devil?

Where Christ reigns?

Where is the power of the devil?

It is no more, it has collapsed.

Lílé: Bìwónlu'lè o,
 Jésù, bìwónlu'lè) 2ce
 Àfòmóayé mi,
 Jésùbìwónlu'lèkíá.

Gbígbè: Àfòmóayé mi,
 Jésùbìwónlu'lèkíá.

Pull them down

Solo: Jesus Christ shake them away fast.
 Pull them down,
 Jesus Christ, pull them down 2ce
 The attachment of evil in my life,
 Jesus Christ pull them down fast.

Chorus: The attachment of evil in my life,
 Jesus Christ pull them down. Fast.

Tèmìòníòro se

Tèmìòníòro se l'ódò re Baba

Agbárabíàrá ní be l'ódò re Baba

Èpèniyóòp'òtá, omi a gb'éléye lo.

Translations (My Case will not be Difficult for God)

My own will not be difficult for God to do.

Power like thunder is with the father

My enemies will be destroyed by curse and flood)

Ogunèsù, Ó Wó Lu Lè

Ówó o, (2ce)

OgunÈsù, ó wólulè

Ówó o, (2ce)

OgunÈsù, ó wólulè
OgunÈsù, ó wólulè

Translations (The Power of Satan is pulled down)

It has been pulled down (2ce)
The power of Satan is pulled down).

È Pèél'órúkot'óúnjé

È pèél'órúkot'óúnjé
Ol'órunìyanu
È pèél'órúkot'óúnjé
Ol'órunìgbàlà

Translations (Call Jesus by his Names)

Call Jesus by His Names,
The Lord that heals,
Call Jesus by His names,
The Lord that delivers

The theme of the last song, for example, is the power in the name of Jesus, by calling this name there is a reassurance of the presence of a spiritual being in the midst of the singers. The mode of delivery of the song is both vocal and instrumental, and in call and response form. The prophet that takes the call sings exactly the same phrase throughout the performance of the song while the congregation that sings the chorus responds by citing the ability of Jesus to heal and deliver. The theme and the mode of performance are two aspects of the psycho-process of healing that form a series of procedures that are done to achieve a therapeutic result. This combination has reinforced the condition of mental stability of the patient within the religious beliefs of the members of Cherubim and Seraphim Church, Aladura. The nature of the sick person determines the kind of music that is performed to soothe his/her conditions. The nature or the peculiar characteristics of the insane is first of all evaluated, in order to know whether he or she is considered a conservative, liberal, or a radical. If a patient is a conservative for example, vocal music with light accompaniment is generally used for his/her therapy. The choice of vocal music is most often inspirational, because of its influencing attributes to aid healing. If the person is a radical, meaning a patient with a drastic mental illness, whose actions are unpredictable, instrumental music is preferred and if the patient is liberal (meaning none interventionist) both

vocal and instrumental music work effectively on the patient. The psychiatric patients sensitively react to the music that is played for their exercises and their reactions determine if the exercise should continue or be terminated.

Structural Elements of the Therapeutic Songs

According to Omibiyi-Obidike (1996), music in healing processes features as a support to healing and as medication that effect healing. This is true of the use of music for therapy in aiding the mental stability of insane patients in Yoruba indigenous Christian healing homes. The songs that are used for therapeutic purposes are of differing characteristics in terms of musical elements such as rhythm, melody, pitch, speech melody, intensity among others. In addition, the songs can be varied and modified to suit the individual patient. The guiding principle for variation of music therapy delivery in customizing it to suit each individual patient include rhythmic repetition, pitch variation, melodic variance and tempo intensity. This variation may result from a consistent application of repetition to a short song or the modification of the call or the choruses of the song pattern. In music therapy a song may be varied circular or varied continuous. In circular variation the songs are short and repetitive but in continuous variation only a part of the song (either the call or the response) is varied. Circular variation songs are used for the therapy of liberal patients while continuous variation songs are used for radical cases, where it takes some time to drive the music into the consciousness of the patient. The continued variation and modification of the melody, rhythm, tempo, expression, to mention but a few results in a continuing increase in the complexity of the songs in the healing processes of the sick at the healing home. The songs are usually sung between 28 to 56 times, though there is evidence of the songs being repeated 88 times. This means that repetition plays a significant role in the healing process of the insane. The compound nature of the rhythmic patterns of these songs act more on the emotional impulses of the sick persons, giving rise to mental and emotional stabilities. The patient regular response to drum rhythms is evidence of this stability, if this regular movement to sound patterns increases and becomes stable; the emotion of the sick person is softened. This is often reflected in the countenance of the sick person the mean look

that was once regular on the face of the insane now gives way to a more pleasant look.

The rhythmic sensibility of the patient is evaluated as he imitates the rhythm of the given songs. The movement of the beats, with regular repetition of accent (rise and fall) helps to determine the rhythmic sensibility of the patient as he responds to it in movement. If the patient is able to punctuate the beat as he moves, he is said to have regained mental balance. If he punctuates the rhythm wrongly, he is said to be mentally unstable. In assessing rhythm in therapy, attention is paid to the rate of speed and accuracy of utterance as the patient tries to imitate the beat, pause, and have regular dynamic variations. There is a strong relationship between rhythms and healing results in music therapy. This is because vigorous movement to sound enhances the activation of the brain that results in the healing process of the insane (interview with the members of the congregation and the healer-prophet). The body movements expected from the insane person as a response to music include gestures such as nodding of the head and stamping the feet in response to rhythm. Moving the body in form of dancing is also an evidence of recuperation. The movement is expected to stop when the music stops, but if /the patient continues for durations and at intensities that are inappropriate, the exercise is repeated until there is improvement. If there is no improvement after several attempts, and if the patient instead of being tempered becomes irascible, then the process is suspended.

Duckworth and Brown (1978) explain pitch as variation that results from the regularity of the character of sounds from the chest and lungs of the enclosed column of air that determine musical tones. The force of the pitches of sounds refers to its intensity or softness and loudness, as determined by the amplitude of the vibrations. Increase in amplitude involves increase in energy output and therefore increase in loudness. This is generally used to determine or indicate the emotional state of the patient, such as anger, excitement, melancholy, indifference, etc. The tempo of the song in terms of loudness and softness indicate sometimes the emotional state of the patient as he responds to the music pleasantly or violently. If the patient responds pleasantly to soft sounding songs it

indicates gradual restoration of his mental health. If he responds pleasantly to very loud music, it is an indication of deficiency in the healing process. If he responds violently to high sounding music, it shows that the patient is responding to healing. A high pitch is usually indicative of strong emotion. The tune of the therapeutic songs plays a dominant role in health care processes of the insane. Jarring irregularities of sounds are quite offensive. The sounds or tune of the songs is expected to run smoothly, without any share interruptions. Share interruption in the context of this chapter refers to zero tolerance for disruption in the course of the therapy, not even from the sick person, which may cause annoyance or discontentment from the congregation or even the patient and the prophet (interview information from the healer-prophet). The melodic phrases of the songs used for therapeutic healing are generally short and repetitive. This is because the patients already have a mental problem and they need not be stressed with lengthy and heavily worded songs. The music form is often in call and response pattern. The practitioner takes the call while the patient takes the response. Sometimes the response is precisely simple; it may even be a single word. The songs create a sense of steady progression toward the healing of the sick patient. The song "Bi won lu le" for example is a warfare song that arouses one's faith in the ability of God to pull down strongholds that retard one's progress, mentally, spiritually, emotionally physically and financially. By merely singing the song, there is a kind of feeling that sweeps through the body of the prophet, the patient and the congregation in a curious way (interview with the three categories of informants). "Bi won lu le" is a song in call and response form, which call on Jesus for help and succour against the enemies and for restoration of lost hope. The tempo is fast, and the rhythm is vigorous. The song goes with a dance step that awakes the patient from his slumber, reassures the hope of the patient and strengthens the congregation making them not only to sing for the sick but also to participate in a relief music therapy even for their own wellbeing. The impression that they create can be so efficient on the patient to the extent that his countenance changes.

Speech melody in form of verbal art communication in chanting form often accompanies the tune, creating a psychological reassurance and

confidence that enhances efficacy. For example, see the following regulated sentences such as:

Bi won lu le

Bi won lule o (Twice)

Jesu bi won lule

Afomo aye mi,

Jesu bi won lulekia

Pull them down

Pull them down (Twice)

Jesus, pull them down

The evil attachment in my life

Jesus, pull them down, flow).

The flow of the words and the patient's responses to the intended meaning is to ascertain his/her mental state. This is integrally essential in relation to the conscious state of the patient.

Conclusion

The activities of the prophet-healer, the patient and the congregation are specifically connected to the concept of mental sickness, treatment and music in the application of music therapy in Yoruba land. The prophet is a major catalyst in the healing process by raising appropriate warfare songs that are significant to the restoration of the mentally sick. He is inspired by the cooperation of the patient who absorbs the music, by punctuating the drum rhythm accordingly. He meditates on the songs and drum rhythms therefore, enhancing the faith of the prophet in the healing process. The congregation also plays a major role by facilitating healing through singing the choruses of the songs enthusiastically, desiring healing for the mentally sick person. The study creates relevance between music performance for therapeutic purposes and the condition of mental insanity in patients within the religious beliefs of certain members of Cherubim and Seraphim church, Aladura. It documented the efficiency of therapeutic songs in healing as significant alternative to orthodox treatment at hospitals. Thematic lines of the songs, mode of delivery/performance and their connection to the psycho-processes of healing has been asserted in the body of the work. It can be concluded from the study that some form of music therapy also takes place in

Cherubim and Seraphim churches in Nigeria. Although the practitioners may not be able to analyze their practices, they however believe that music is used to perform healing apart from the psychological effects it has on the sick. The efficacy of music lies between its physical properties, psychological qualities and the technical skills of the singer or musician.

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List of Informants for the Oral Interview

Prophet Olusegun Fatoke

Prophet Adedoja Fatoke

Prophetess Ayinke Idowu

Mr. Dolapo Aina

Prophet Olatude Fatoke

Miss Adeola Adeogun

Miss Bola Aiku