

## A MUSICAL AND THEOLOGICAL ANALYSIS OF GAISE BABA'S MUSIC "NO TURNING BACK", AND ITS EDUCATIONAL RELEVANCE.

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### **Abstract**

*This article examines Gaisebaba's composition, "NO TURNING BACK," an Afro-gospel piece that integrates Yoruba, English, and Pidgin English. The study provides a theological and musical analysis, focusing on lyrical content, theological interpretation, educational and societal relevance, melodic, harmonic, and rhythmic style, and meter. The findings indicate that the music serves as a significant example of contextualized worship within contemporary Nigerian Christianity.*

*The study aims to investigate how Gaisebaba's adaptation of the hymn "I Have Decided to Follow Jesus" conveys Christian theological messages through modern Afro-gospel expressions, drawing on theories of ethnomusicology, theology, performance, and African cultural studies. Analysing the musical and textual framework employed for contextualization, and assessing the educational and societal relevance of the music among contemporary Nigerian Christian youth. The central research questions guiding this inquiry are: (1) In what ways does Gaisebaba's "NO TURNING BACK" reinterpret the original hymn, "I Have Decided to Follow Jesus" for a contemporary African audience? (2) What are the musical and theological features that distinguish this adaptation within the broader landscape of Nigerian gospel music? (3) How does the piece serve as a model for contextualized, culturally resonant worship practices? The study concludes that Gaisebaba's syncretic compositional strategy resonates with Gen Z ideology, reinforcing the gospel through Afropop genres popular amongst youths.*

**Keywords:** *Musical Analysis, Theological Analysis, Gaise Baba's Music, Educational.*

### **Introduction**

Gaisebaba (Akinade Ibuoye), a Nigerian gospel artist recognized for blending urban contemporary sounds with indigenous African spirituality, his music "NO TURNING BACK", reinterprets the classic Christian hymn, "I Have Decided to Follow Jesus" through a modern Afrocentric gospel lens in his music " NO TURNING BACK ". As of 2024, Gaisebaba's music video for the song has received over fifty million views on YouTube. The original hymn, rooted in Christian martyr narratives, emphasizes unwavering commitment to Christ despite worldly opposition. Gaisebaba's version adapts this message for a 21st-century African audience, particularly Nigerian Christian youth navigating their faith in a pluralistic, often materialistic society. Biographical sources highlight that Gaisebaba holds a degree in Economics and a diploma in Music Business from Berklee College of Music (The Guardian Nigeria, 2023).

## **METHODOLOGY**

### **Research Design**

The qualitative research design was adopted in examining the musical, theological, and cultural aspects of the music of Gaisebaba's 'No turning back'. This provides an in-depth investigation of the meanings, interpretations, and themes contained in artistic expressions, music, lyrics, and performances.

The research is descriptive and exploratory. It is descriptive because it explains the lyrical content, stylistic features, and thematic concerns present in Gaisebaba's music, No Turning Back. It is exploratory because there is relatively limited scholarly literature focusing specifically on his contributions, thereby necessitating an open-ended and interpretive approach.

### **Research Approach**

The research used an interdisciplinary approach, drawing from musicology, theology, and cultural studies. It is anchored in ethnomusicology, focusing on music in its cultural and social contexts. Gaisebaba's "No Turning Back" is situated in Nigerian gospel music and youth culture. African popular music studies and theological analysis combined for a full understanding of the music's artistic and spiritual aspects. The primary data for this study relies on audio and video recordings of Gaisebaba's "No Turning Back". Secondary data were sourced from academic articles, books, and online interviews by media houses on reviews of Gaisebaba's music. The music "No Turning Back" was purposely selected, as this study is directly concerned with it, given its theological relevance and identity, which justify its popularity among over 5 million YouTube viewers. The music was analysed using content and stylistic features.

### **Analytical Framework**

For a structured and rigorous, clear data interpretation, the study used the following frameworks:

- Content analysis to identify theme patterns
- Discourse analysis, which examines how language constructs meaning and identity
- Narrative analysis, which explores storytelling elements within the song.

### **Case Study Strategy**

The research used a purposive sampling technique, focusing on Gaisebaba's music, "NO TURNING BACK". This allows for a detailed exploration of the artist as a representative of current trends in Nigerian gospel music. It shows how Gaisebaba's music expresses culture, engages youth, and communicates spirituality.

### **Validity and Reliability**

To ensure credibility, the following are used:

Triangulation—using multiple sources (lyrics, videos, literature) to validate findings, thick Description: Detailed analysis of songs and themes to provide depth and context.

Scholarly referencing: engagement with existing literature to support interpretations. These strategies boost the research's reliability and rigor.

### **Ethical Considerations**

This study follows standard ethical practices, credits all sources, respects Gaisebaba's rights, and presents material accurately. Interpretations are objective and do not distort the artist's message.

### **THEORETICAL FRAMEWORK AND LITERATURE REVIEW**

**The study** reviews relevant literature and establishes a comprehensive theoretical framework.

#### **Theoretical Framework**

This study adopts an interdisciplinary theoretical framework combining ethnomusicology, theology, African cultural studies, and performance studies. The study integrates these theories to provide a holistic understanding of drawing conclusions. Gaisebaba's "NO TURNING BACK" exemplifies these by combining theological messaging with communal participation.

#### **Synthesis and Research Gap**

The reviewed literature provides substantial insight into African gospel music, theology, and performance. However, scholarly attention is limited to contemporary artists like Gaisebaba and their reinterpretations of global hymns. This study addresses this gap by providing a focused analysis of Gaisebaba's music, NO TURNING BACK as a modern Afro-gospel adaptation, integrating the musical and theological perspectives, and highlighting its role as a youth-oriented gospel music in Nigeria.

#### **Ethnomusicological Theory**

The ethnomusicological framework, rooted in the works of John Blacking (1973) and J. H. Kwabena Nketia (1974), views music as a cultural product shaped by social contexts. According to Blacking, music cannot be separated from the people who create and perform it (Blacking 1973). The analytical process that informed this research is Gaisebaba's Afro-gospel style, which reflects Nigerian urban culture, rhythmic patterns, and vocal delivery, and is embodied in African musical identity and in the participatory structure that mirrors communal worship practices. Musical elements such as rhythm and call-and-response exemplify African traditions.

Music in the African context is functional. Marriam (1964) identifies key functions and roles of music in society, including religious expression, social cohesion, and emotional communication. Marram (1964) argues that music as a social function creates unity in society. As observed in NO TURNING BACK, the music reinforces faith, identity, and unity among believers and functions as worship. This explains its effectiveness in both liturgical and informal settings.

#### **Inculturation Theology**

The song is not merely a performance but a cultural expression of Christian faith; thus, the study adopted the theory of theology inculturation. The concept of inculturation, as articulated by Lamin (2003) and Sanneh, (2003)., emphasizes that Christianity becomes meaningful when expressed through indigenous cultural forms. In this context, a Western/Asian-origin hymn is reinterpreted through African sound, the indigenous musical

idioms carry biblical messages, and the gospel is localized without losing doctrinal integrity. Gaisebaba's music, "NO TURNING BACK," demonstrates that Christian faith can adopt local cultures and is translatable across cultures. It should be noted that the hymn is reinterpreted through African musical idioms and indigenous elements to enhance theological communication, while the gospel message remains doctrinally intact and culturally relevant. The gospel message emphasises following Jesus without looking back (Adedeji,2022).

Bediako (1995) notes that African Christian theology integrates communal identity, spirituality, and everyday life. Bediako's (1995) analytical process also informed the conclusion of this research. It is observed that faith is expressed collectively, not just individually; music serves as a medium of theological reflection, and the song connects personal decision ("I have decided") with communal affirmation. This framework situates the song within African lived Christianity.

The song's lyrical content is rooted in the biblical concepts of theological and Biblical discipleship, particularly self-denial (Luke 9:23) and Commitment to Christ (Matthew 16:24). The repetition of "no turning back" reflects Irreversible commitment and spiritual perseverance. This aligns with evangelical theology, which holds that salvation involves a personal decision and lifelong devotion (Smallman, 2010).

### **Performance Theory**

The performance theory associated with Richard Schechner (2002) views artistic expression as enacted experience rather than a static text. The study analyzes music as a performative act, and in Gaisebaba's music, the song becomes a lived spiritual event rather than just a composition. Audience participation transforms listeners into co-performers, meaning is created through interaction, and the spiritual message is embodied through music, movement, rhythm, and voice. Thus, the meaning of the song emerges through performance interaction.

Drawing from Thomas Turino (2008), the music can be analysed using participatory Music theory. This theory explains how music fosters communal engagement through the repetition of choruses to encourage congregational singing, rhythmic patterns to invite dancing and clapping, and performances that blur the line between artist and audience.

## **DISCUSSION AND ANALYSIS**

This section presents a critical discussion and analysis of how Gaisebaba interprets and communicates the theme of "No Turning Back." The analysis focuses on lyrical content, cultural expression, thematic development, and theological implications, situating the work within contemporary African gospel music. The song's central message of total commitment to Christ is examined as both a spiritual declaration and a lived experience, especially within the context of Nigerian youth culture.

The analysis reveals that cultural and musical elements enhance accessibility and relevance. The song transforms a traditional hymn into a contemporary message, presenting discipleship as both identity and lifestyle.

### **Conceptual Meaning of “No Turning Back.”**

"NO TURNING BACK" means an unwavering determination to follow Jesus. The phrase “I Have Decided to Follow Jesus” originates from a well-known Christian hymn that relates to sacrifice, discipleship, and unwavering faith in Jesus Christ. It reflects a personal, irreversible decision to commit to Christ, regardless of opposition or societal pressures.

In the context of Gaisebaba's music, this concept is reinterpreted to reflect a conscious personal decision, a daily commitment rather than a one-time declaration, faith expressed through lifestyle and identity. Thus, the theme moves beyond a traditional hymn to become a practical framework for Christian living in a modern African context.

Thematic analysis was used to identify the music's themes. Key themes explored include Christian faith and spirituality, youth identity and urban culture, moral values and social responsibility, cultural expression, indigenous identity, and social responsibilities.

### **Cultural Analysis**

The ethnomusicological view assessed how “No Turning Back” reflects and relates to Nigerian and Yoruba cultures, focusing on the blending of Yoruba traditional and modern elements, the use of indigenous languages (Yoruba and Pidgin), and the depiction of Nigerian youth realities. This situates the music in a broader cultural context. The following is a lyrical extract combining English language, Yoruba, and Pidgin English.

*Mi O Ni Choice*

*I go narrow*

*De think say I no know road oh*

*Emi Mimo, Na him Dey move me, dey lead me Dey go oh*

*On God, My mind is made up oh*

*Of course, No going back oh*

*Nonstop, on 240*

*Esu Gan, O Dami duro ti*

### **Translation**

*I have no choice*

*I have chosen the narrow road*

*Do you think I don't know the way*

*The Holy Spirit is leading me*

*My mind is made up, to follow God*

*no going back*

*None stop*

*The devil can not stop me*

### **Theological Analysis**

The music is gospel-focused. The theological analysis studied the spiritual messages in the lyrics of “No turning Back” by identifying biblical references, such as, Mathew 4:19, Jesus enjoins believers to follow Him, interpreting doctrinal themes, and evaluating how lyrics align with Christian teachings, interpreting doctrinal themes such as salvation, grace, and righteousness, financing the gospel, healing the sick, raising the dead and evaluating the alignment of the lyrics with Christian teachings. This method revealed how music communicates and teaches religious ideas. The following lyrical extract reveals Jesus instruction to believers in Mark 16:15-18. Jesus told them to go into the world, preach the gospel and heal the sick (Meyer, 2004).

*We will burn the world, We will spend the billions, We will spend for Jesus, Till we shift the culture, We will heal the sick, We will raise the dead, Transform the nation, Till we hear well done.*

### **Lyrical Analysis**

A close examination of Gaisebaba's lyrical style reveals a blend of simplicity, relatability, and depth. His adaptation of the theme emphasizes clarity of message while maintaining artistic creativity.

### **Language and Expression**

Gaisebaba employs a mix of English, Yoruba expressions, and Urban slang. This code-switching reflects the lived realities of Nigerian youth and enhances accessibility. By using familiar language, he translates a classical Christian message into a contemporary voice.

### **Repetition and Emphasis**

Repetition is used strategically to reinforce the central message of commitment, for example, repetition of "No no. The recurring affirmation of following Jesus serves as both a confessional statement and a didactic tool for internalizing faith. The following extract from the lyrics exemplifies this.

*No No, No No, No No turning back, I can't go back now, No No, It's already too late oh  
No No, We can't turn back now, No No turning back, No more foolishness, No No, No more  
laziness, No No, It's already too late oh, No No, We can't turn back now  
No, No turning back*

### **Narrative Tone**

Unlike traditional hymns, which are often solemn, Gaisebaba introduces a conversational, motivational tone, presenting discipleship as achievable, relevant, and engaging.

### **Thematic Analysis**

Several key themes emerge from Gaisebaba's interpretation of "NO TURNING BACK, such as soul-winning, spending for Jesus, and following Jesus.

### **Commitment and Identity**

The song emphasizes that following Jesus is not merely a belief but an identity. It defines who the believer is and how they live.

### **Resistance to Social Pressure**

A major reinterpretation in Gaisebaba's version is the focus on peer pressure and societal expectations, particularly among youth. Following Jesus is portrayed as a counter-cultural decision.

### **Joyful Discipleship**

Unlike traditional depictions of sacrifice as suffering, Gaisebaba presents discipleship as joyful, empowering, and spiritually fulfilling.

### **Everyday Christianity**

The song stresses that faith should be evident in daily actions, speech, and relationships. This aligns with contemporary theological emphasis on practical Christianity.

### **Cultural Context and Relevance**

Using an ethnomusicological perspective, Gaisebaba's music reflects the intersection of faith and culture.

### **Afro-Urban Musical Style**

The incorporation of contemporary sounds and Afrobeat rhythms situates the song within modern Nigerian music culture. This makes the message appealing to younger audiences who are more attuned to these styles.

### **Indigenous Identity**

The use of the Yoruba language and expressions reinforces cultural identity, demonstrating that Christianity can be authentically African.

### **Youth Engagement**

Gaisebaba's approach addresses the realities of social media influence, the Urban lifestyle, and identity struggles. By doing so, he positions gospel music as a relevant tool for youth engagement and moral guidance.

### **Theological Implications**

Theologically, Gaisebaba's interpretation remains consistent with core Christian doctrines while offering fresh insights.

### **Discipleship as Daily Practice**

The song emphasizes that following Jesus involves continuous commitment rather than a one-time event.

### **Public Declaration of Faith**

The repeated affirmation of following Jesus reflects the biblical principle of confession of faith (Romans 10:9).

### **Transformation and Renewal**

The message aligns with the concept of spiritual transformation, where believers are expected to live differently from the world (Romans 12:2).

### **Contextual Theology**

Gaisebaba's work exemplifies contextual theology, where biblical truths are expressed in culturally relevant ways without losing their essence.

### **Comparative Insight: Traditional vs Contemporary Interpretation**

|          |                          |                                |
|----------|--------------------------|--------------------------------|
| Tone     | Solemn, reflective       | Energetic, engaging            |
| Language | Formal                   | Contemporary, mixed            |
| Audience | Church congregation      | Youth and wider audience       |
| Focus    | Sacrifice and commitment | Identity, lifestyle, relevance |

This comparison highlights how Gaisebaba recontextualizes a classical message for modern listeners.

### **Implications for Gospel Music in Nigeria**

Gaisebaba's interpretation reflects broader trends in Nigerian gospel music:

- Shift toward youth-oriented content.
- Integration of contemporary musical styles.
- Emphasis on practical (Christian living Gospel Presentation | North Heights Church <https://northheights.church/gospel-presentation/>).

His work demonstrates that gospel music can remain theologically sound while culturally relevant. Ultimately, Gaisebaba's music represents a significant contribution to contemporary African gospel music, demonstrating how timeless Christian messages can be effectively communicated in modern contexts.

#### **a. Theme of Commitment and Discipleship**

The central lyrical refrain of the music, “I have decided to follow Jesus, no turning back,” reinforces the theology of total surrender to Jesus. In Gaisebaba's rendition, this decision is portrayed not as a passive belief but as an active, lifestyle-defining choice.

#### **Key lyrical implications are:**

- Faith as identity, not mere affiliation: Strong faith in Jesus Christ and having a deep knowledge and understanding of one's identity in him. A personal relationship with Jesus and knowing Him intimately will guide you into fulfilling your purpose in life (Walls, 1996).
- Discipleship as counter-cultural resistance: A disciple of Jesus emulating his lifestyle, in all ramifications.
- Christianity as a daily walk rather than a ritual act: A disciple must be disciplined and upright, and must live a life of holiness.

#### **b. African Christian Experience**

By delivering the lyrics in a contemporary Nigerian gospel idiom, Gaisebaba contextualizes discipleship within the realities of Africa. A disciple of Jesus must trust his grace and let his truth shape his lifestyle. He must forsake all forms of worldliness, live like him, serve him, love him, and obey him (Stephen Smallman, 2010). He must not be influenced by negative influences, such as:

- Peer pressure
- Economic hardship
- Cultural syncretism
- Youth identity struggles

The song becomes a confessional testimony, mirroring African oral traditions where music serves as both instruction and proclamation.

#### **Performance, Practice, and Delivery**

Gaisebaba's vocal delivery is:

- Conversational
- Testimonial
- Spiritually intimate

Rather than dramatic ornamentation, the performance emphasizes authentic conviction, aligning with African gospel performance aesthetics where truthfulness outweighs vocal flamboyance.

### **Theological Interpretation**

The song affirms core Christian doctrines:

- Salvation through personal decision
- Perseverance in faith
- Rejection of worldly compromise

In African Christian theology, such declarations function as statements of spiritual warfare, verbally resisting societal and spiritual pressures.

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### **Educational and Societal Relevance**

#### **a. Music Education**

The song serves as an effective teaching tool for:

- Hymn adaptation in African gospel music
- Contextual theology through music
- Indigenous reinterpretation of Western sacred forms

#### **b. Social Impact**

The song resonates strongly among Nigerian youths by presenting Christianity as:

- Relevant
- Expressive
- Culturally grounded

### **Musical and Performance Analysis**

Beyond lyrics, the musical composition plays a crucial role in conveying the message.

#### **Audience Participation**

The structure encourages singing along, dancing, and active engagement.

This participatory nature enhances the song's impact.

#### **Performance Style**

Gaisebaba's energetic performance style bridges the gap between ministry and entertainment.

This dual function increases the song's reach and effectiveness.

**Performance Medium:** Solo voice with choir and band accompaniment

*No Turning Back* is a rhythm-driven, text-centered gospel work that prioritizes clarity of message, cultural relevance, and communal participation. Instead of using complex harmonic development (complicated chord progressions), the arrangement relies on motivic repetition (short recurring musical ideas), rhythmic vitality (energetic rhythm), and text layering (simultaneous use of the same or similar texts by different voices) to sustain musical interest and spirituality. The arrangement adapts a contemporary gospel song into a structured ensemble format suitable for choir and live band, blending Western harmonic practices (such as using chords built on traditional Western scales) with Afrocentric rhythmic sensibilities (African-inspired rhythms and patterns).

**a. Melody and Harmony**

The melody remains simple and repetitive, consistent with the style of congregational worship music. This accessibility encourages:

- Call-and-response participation
- Communal singing
- Emotional immersion

Harmonically, the song avoids complexity, emphasizing message clarity over musical virtuosity, a hallmark of effective gospel worship music.

**b. Rhythm and Style**

Gaisebaba introduces Afrobeats-inspired rhythms, subtly replacing the hymn's traditional Western meter with:

- Syncopation
- Groove-based percussion
- Contemporary gospel-pop fusion

This rhythmic shift bridges the sacred and the secular, demonstrating how African gospel music evangelizes without alienating modern listeners.

The upbeat tempo creates a sense of joy and celebration, contrasting with the solemn tone of traditional hymn versions

**Meter and Time Signature**

Primary Time Signature: 4/4 (Simple Quadruple Metre)

The entire piece maintains a steady quadruple pulse, providing rhythmic stability and making it suitable for congregational participation. There are no metric modulations, but internal rhythmic variations (syncopation, off-beat accents) create forward momentum.

**Tempo and Groove**

Moderate to Up-tempo gospel groove. The feel is driving but relaxed, leaning toward Afropop gospel. The drum set and shekere reinforce a danceable, steady groove, supporting the text's declarative nature (“no turning back”).

**Formal Structure**

The song is an extended cyclic form, typical of contemporary worship and gospel music.

Likely Formal Outline: Intro (instrumental groove), Verse (declaration), Chorus (repetition)

of "No turning back"), Developmental Section (expanded lyrics), Intensification (call-and-response, layered vocals), and Coda (reaffirmation).

The form relies more on textual repetition and layering than classical contrast.

### **Textual (Lyric) Analysis**

#### **a. Language Use**

English

Yoruba

Nigerian Pidgin

This multilingual approach broadens cultural reach and reinforces African contextual identity.

#### **b. Theme**

Commitment to Christ

Perseverance and spiritual resolve

Rejection of regression ("no turning back")

#### **c. Function of Text**

Confessional (personal declaration)

Didactic (reinforcing Christian doctrine)

Participatory (short, repetitive phrases encourage communal singing)

### **Tonality and Key**

Harmonic language is diatonic, with occasional passing tones and gospel-style chord extensions implied in accompaniment. No strong chromatic modulation is evident; instead, energy is built through texture and rhythm.

### **Melodic and Motivic Analysis**

#### **a. Melodic Characteristics**

Mostly stepwise motion

Narrow to moderate vocal range (accessible for choir and congregation)

Repetitive melodic cells aligned with textual phrases

#### **b. Motives**

Short melodic motives are tied directly to phrases like "*No turning back.*"

These motives recur persistently, functioning as musical affirmations.

Motives are often rhythmically varied rather than melodically transformed.

### **Rhythmic Analysis**

1. Dominated by quaver (eighth-note)
2. Syncopation is prominent, especially in:
3. Drum set patterns
4. Shekere ostinati
5. Vocal rhythmic placement
6. The rhythmic design reflects Afrocentric principles, where rhythm drives structure and energy.

### Texture

Homophonic texture dominates (voice + chordal accompaniment)

Occasional antiphonal or call-and-response gestures between solo voice and choir

Layered instrumental textures increase intensity in later sections.

### Instrumentation and Instrumental Roles

Instruments Used (as notated):

- Lead Vocal / Choir
- Piano
- Electric Bass
- Drum Set
- Shekere
- Synth Lead

### Functional Roles:

- Piano: Harmonic foundation and rhythmic reinforcement
- Electric Bass: Groove anchor, outlining harmonic rhythm
- Drum Set: Primary timekeeper and energy driver
- Shekere: Afrocentric rhythmic color and pulse reinforcement
- Synth Lead: Melodic embellishment and contemporary texture
- Vocals/Choir: Central communicative and expressive element

### Stylistic Characteristics

1. Fusion of Western gospel harmony with African rhythmic idioms
2. Emphasis on repetition, groove, and textual clarity
3. Performance-oriented, designed for live worship and audience engagement

### Lyrical Translation

Chorus:

I have decided to follow Jesus, I have decided to follow Jesus, I have decided to follow Jesus,  
No turning back, No turning back

Bridge:

No No, No No, No No, No, No turning back

Verse 1:

Mi O Ni Choice

I go narrow

De think say I no know road oh

Emi Mimo, Na him Dey move me, dey lead me Dey go oh The Holy Spirit is leading me

On God, My mind is made up oh

Of course, No going back oh

Nonstop, on 240

Esu Gan, O Dami duro ti

I'm steady revving, Mo'n te throttle

Got eyes on the price oh

### Translation

I have no choice

I have chosen the narrow road

Do you think I don't know the way

My mind is made up, to follow God

no going back

None stop

The devil can not stop me

I am moving steadily

Setting my eyes on the prize

Baba nla enikan ko le snatch me from His hand o    Nobody can snatch me from his hands

Ife Jesu lo wa mi ri, to gba'ku mi ku o    The love of Jesus located me and redeemed me  
That's why I follow    That's why I follow

**Chorus:**

I have decided to follow Jesus, I have decided to follow Jesus, I have decided to follow Jesus,  
No turning back, No turning back

**Hook:**

Ha, No No, I can never turn back oh, No No, It's already too late oh  
No No, It won't make sense oh, No, No turning back, Where am I going to?, No No, It's  
already too late oh, No No, I've already come too far, No No, It's already too late oh, No, No  
turning back

**Declaration:**

We will burn the world, We will spend the billions, We will spend for Jesus, Till we shift the  
culture, We will heal the sick, We will raise the dead, Transform the nation, Till we hear well  
done.

**Chorus (Repeat):**

I have decided to follow Jesus, I have decided to follow Jesus, I have decided to follow Jesus,  
No turning back, No turning back

**Chants:**

No No, No No, No Mo turning back, I can't go back now, No No, It's already too late oh  
No No, We can't turn back now, No No turning back, No more foolishness, No No, No more  
laziness, No No, It's already too late oh, No No, We can't turn back now  
No, No turning back

**Outro:**

Never Never, I will never never, I will never never, I will never never, Never turn back, We  
will burn the world, We will spend the billions, We will spend for Jesus, Till we shift the  
culture, We will heal the sick, We will raise the dead, Transform the nation, Till we hear well  
done

**Conclusion**

This study has examined the musical, cultural, and theological dimensions of “No Turning  
Back” as interpreted by Gaisebaba. Through qualitative analysis of lyrical content, thematic  
structure, and cultural context, the study demonstrates that Gaisebaba successfully  
reinterprets a classical Christian hymn into a contemporary, youth-oriented gospel  
expression.

Findings reveal that the central message of discipleship, total commitment to Christ, is  
preserved but presented in a way that resonates with modern audiences. Unlike the  
traditional solemn rendering of the hymn, Gaisebaba's version introduces a vibrant,  
engaging, and culturally relevant approach, making the message accessible to a wider,  
younger audience.

The study further establishes that Gaisebaba's music reflects key characteristics of contemporary African gospel music, including cultural hybridity, through the fusion of Yoruba language, Afro-urban rhythms, and English expressions, theological consistency, maintaining core Christian doctrines such as faith, confession, and transformation, and youth engagement, addressing issues of identity, peer pressure, and moral responsibility. Importantly, the theme "I No Turning Back" is expanded beyond a mere declaration of faith to encompass a lifestyle of intentional discipleship, where belief is expressed through daily actions, choices, and social interactions. From an ethnomusicological perspective, the study confirms that gospel music in Nigeria continues to evolve as a dynamic medium of cultural and spiritual communication, adapting to contemporary realities without losing its foundational message. His work stands as a compelling example of how faith, culture, and creativity can intersect to produce music that is both spiritually meaningful and socially transformative.

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