

Singing to Death: The Yoruba's Perspective of Voluntary Euthanasia

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Abstract

Music has been part of individuals as they sing or listen to music voluntarily or unconsciously; and this in most cultures starts from cradle to grave. But that people in their privacy sing to ask for death may be strange in some cultures. This study engages in identifying why some people sing to ask for death. Discussion is premised within the Yoruba's perspective of voluntary euthanasia (self-assisted death). That people in Yorubaland help themselves to die is a measure of dignity in what their culture allows- death is preferred to shame (*iku ya jesin*). The instruments for data collection comprised oral interview, focus group discussion (singing) and discography method. Respondents were 10 patients purposively selected in a Teaching Hospital in Nigeria. The data collected were subjected to ethnomusicological analysis.

The result showed that it is better to die young than to die at old age in penury. (*Ka ku lomode ko ye ni; o ya ju ka dagba radarada*). The result also showed that if people have their ways, they do not want to die at all (*Ma je nku kin to ku*). The paper argues that singing to ask for death is a therapy and catholicon for accepting death when death is obvious. Singing becomes a succor and emotional relief to the physical agony, mental stress and spiritual depression which are possible factors that may warrant "let me die"; and take away shame. The paper concluded that voluntary euthanasia as a palliative index/indices has more positive acceptability in Yoruba culture. It is also a therapy in disguise that covers shame and the pain attached to death phenomenon. Singing as part of relief measure in pains, sorrow and discomfort is positive euthanasia that lessens the fear of death. Singing at death therefore, is a panacea to illness and remedy believed among the Yoruba to "cure" disease. It prolongs life and enhances good death. This study will generally contribute to the frontier of knowledge in voluntary euthanasia (self-assisted suicide). It will also advance a better understanding of cultural dichotomy about voluntary euthanasia and irreconcilable debate about singing to death.

Keywords: Voluntary euthanasia, singing to death, Yoruba culture, juju music

1. Introduction

No one knows what the future will look like. No wonder the *Ifa* Priest in Yoruba culture will find out from Orunmila (god of divination) what the day will look like on daily basis and no wonder Sunny Ade (a juju musician) sings "I don't know where the driver of my life is heading to" (*iwaju loloko nwa mi lo, eyin loloko nwa mi lo mi o mo*). This paper illustrates the ways in which musicians have "appropriated" concepts and ethical fragments from Yoruba philosophy, and demonstrate how appropriated moral philosophy profoundly influenced the way social morality was conceived and practiced. Within the concept of voluntary euthanasia, *iku ya jesin* (self-assisted suicide) the songs of Ebenezer Obey and Sunny Ade were analysed in this paper with a view to identifying and examining factors that may bring about singing to ask for death or want to die within Yoruba culture of the Southwest, Nigeria. This concept which is a 'relief package' and a safe-my-face motive is a key-value in relation to the morality of euthanasia. Baker and McCullough note that

Those who claim that a person can be better off dead believe this to be true when the life that remains in prospect for that person has no positive value for her... whereas some of those who hold that a person's life is inviolable deny that a person can ever be better off dead (P. 2).

The two positions are presented in this paper using the Sunny Ade's album to represent the case of death is not better off "I don't want to die before my death" (*ma je nku kin to ku*) and the Ebenezer Obey's album to present the case of voluntary euthanasia (*iku ya jesin*). Why will people want to die or live either, if living has no value

and dying will save a cost. Yoruba believe that dying young with dignity is better than living long in penury. In the traditional Yorubaland, the decision to live or die is not taken without recourse to Ifa divinity which after diagnosis and prognosis and due consultation with the family members will resort to voluntary euthanasia. The replica of this analogy among the Yoruba is the case of a king who decides to open the calabash box to bring about his immediate death than him facing shame of dethronement or being captured in a war. The replica in the medical team holds for many instances of physician-assisted suicide, otherwise refers to as 'bringing about the death' of a patient, for example, those involving mechanical means that have to be activated by the patient.

Advocates of voluntary euthanasia typically contend that if a person:

- a. is suffering from a terminal illness; (incurable disease- *arun ti o gboogun*)
- b. is unlikely to benefit from the discovery of a cure for that illness during what remains of her life expectancy; (of no benefit- *ko si ere ni be*)
- c. is, as a direct result of the illness, either suffering intolerable pain, or only has available a life that is unacceptably burdensome (he has become an idol- *o di ebo*)
- d. has an enduring, voluntary and competent wish to die (or has, prior to losing the competence to do so, expressed a wish to be assisted to die in the event that conditions (a)-(c) are satisfied); and
- e. is unable without assistance to end her life, (refusal to eat)

It is ethical as deontologist expresses that some or all actions are right or wrong in themselves, because of the type of actions they are, whether or not they produce the best consequences. Such actions are not to be judged as good or bad. The desire to sing while in pain or sorrow may be right or wrong in itself, but the consequential result is assumed here to be rewarding. However, this type of view is less easy to systematise than the consequentialist view because everyone has the right to choose to live or die. The focus here is not in the rightness or wrongness of singing, the goodness or badness of the consequences of singing is equally relative.

Studies have shown that people sing on many occasions and in most events that are musical and extra-musical. Researches have equally confirmed that music has religious, economic, political, social and entertainment functions. Little or no research has been done on music and voluntary euthanasia. Studies in euthanasia also raised many issues debated from the medical, legal, philosophical and theological perspectives. Little or no studies cover the debate on euthanasia from musical perspective, whereas, many sing to ask for death. This study within the Yoruba intellectual adage: dying with dignity (*iku ya jesin*), interrogates the factors that may warrant singing to beg for death. The objectives of the study are:

- i) to identify factors that may warrant singing to ask for death
- ii) to examine Yoruba's perspective of voluntary euthanasia (self-assisted suicide)

Questions guiding the study are:

- i) What is Yoruba's perspective of voluntary euthanasia?
- ii) What are the factors enhancing singing to death?

The paper using the discography methodology, analysed juju music albums with a view to explicating how music is used in voluntary euthanasia within the Yoruba culture. Data for this study were collected through interview with 10 purposively selected patients in a Nigerian Teaching Hospital: 2 diabetic patients, 4 cancer patients, 2 high-blood patients and 2 protracted ulcer patients. With the permission of the hospital, participant observation method was adopted where the patients were observed singing. Data collected were analysed using ethnomusicological framework.

2. Musical and Philosophical Concern

Death is inevitable; it is sure to come. There is always a cause of death. The phenomenon can be explained within the Bunge's (1979) formation of causal principle. One of the propositions is "cause, therefore, effect OR "effect because a cause" (C, therefore E or E because C). Something will bring about death (cause); the effect may be death. Something will make somebody to want to sing (cause) and this may include: happiness, sadness, sorrow, celebrations, mental torture, physical agony, spiritual depression, or the death of a loved one.

The effect of singing may be celebration of joy or sadness. The celebration of life in a funeral is a mixture of joy and sadness. The "conditionalness and constancy" of this principle (proposition 3) is relative at

the point of death. What may make you want to sing at the point of death may be as a result of let me live or let me die. The adequacy or otherwise of this principle is still debatable. Nonetheless, Anyanwa (1985) cautions that “logical coherence and strict consistence should not be the judge of an adequate formulation of causal law, but experience. What makes one sing is as a result of different experiences in life.

Musical performance is a function of a cause. Music is not performed outside a context (cause). It is usually associated with various life experiences. What causes a “singing” in Africa is a factor of a process that runs from cradle to grave. No wonder the rhythmic pattern of a mother singing lullaby to lure the child to sleep marks the beginning of a process; - music education of the new born babe who learns the rhythmic patterns of the dancing steps of the mother. What causes the mother to sing and dance goes beyond entertainment. The child may need to be pampered to sleep, made to stop crying or to be entertained on the account of being a baby. As he grows, such context fades away. The cause of singing for him to sleep or stop crying ends as he grows to sing himself within a developmental process. The effect of singing at cradle is not fundamentally a cause of teaching a child; but rearing a child. (Smith 1962, Vidal 2012, Akpabot 1998 and Abiodun 2012).

In Yoruba culture, people sing or drum probably because they are from a particular singing or drumming family known as *ayan* family. The cause of their singing can therefore be hereditary. This is a codified system of norms. Oluwole (1985, p.14) however notes that “an identified system may be incapable of rationally encompassing the mutually incompatible norms that exist in that society; another may give insufficient allowances for accepted exceptions”. Such exception within a musical phenomenon is that people outside *ayan* family sing and drum. The cause of singing or drumming as a result of hereditary is relative. The rationality of this norm system is questionable in its practical terms. Since others can acquire the knowledge of singing without being a member of *ayan* family, experience as a factor of hereditary is therefore relative. Oluwole (1985) also notes that “the facts of experience, offer no rational basis for inferring the existence of objective moral laws; more so since the belief in the rationality of nature has been denied. It is natural for some to sing, drum and dance but rationality of nature may not allow them.

Music as a structure is a factor of social function. What is accepted as musical is a cause of societal factor. Music therefore is a “symbolic representation” of the society. “If C, then; OR if C, E “establishes a big relationship between music and society. Anyanwale (1985) notes that “C and E is a relation in the formation of causal principle in terms of constant – conjunction”. A musical structure is a relation of societal structure. The structure of music is a representation of the societal structure. The Yoruba drums are labeled – mother; (*iya-ilu*) male child; (*omele ako*), female child (*omele abo*), the first child (*isaju*) or the last child (*ikehin*). The cause of a musical performance has a relational effect on the society. The events in the society dictate musical events as musicians sing about the activities in the society. The structure of the music is the structure of the society. Akpabot (1998) reiterates that form, function and style in African music influence the shape of the music (structure). He notes that the form of music that is kinship oriented is a cause of the kinship oriented society. The characteristic one finds in a certain society is linked with the style of music it produces. The gentle slow gracious dance of juju music is characteristic of the humble-pride-personality of the Yoruba people “*O wanbe style*” (we-are-in-charge style). The gentle slow style of Ebenezer Obey juju music is a representation of this style. The style also shows the Yoruba as an egalitarian society with a fondness for high-class-life.

Another causal agent of musical performance is the context of a performance as causal principle. “Whenever C, then E” whereas the symbol “whenever” refers to the “infinite number of possible instances”. The notion of this causation “if-then” explains that if this event takes place, this type of music is performed. The context of an event dictates the music that accompanies the event. Different types of music are played in different Yoruba events which may be religious, political, social, entertainment, ritualistic, magical and diabolic. For example we have different types of music for the religious events and for the different deities. The music of Ogun (God of Iron) is different from the music of Sango (god of thunder). Within the political realm, the music in the court of Alaafin of Oyo is different from the ones in Shoun of Ogbomoso’s palace. Different music types are played in different social events-life cycle of birth, puberty, marriage and death. These social structures influence the musical sound, its structure, form, function and style (Akpabot 1998).

Contextual conception of ‘euthanasia music’ as used in this study is premised and defined within the concept of therapeutic music which is the music used as a treatment that helps someone feel better, grow stronger especially during or after “illness”. A “singing to death” (SOD) episode may be a musical or non-musical event. It may require that the patient or client sings songs, plays a musical instrument or listens to music in order to feel happier and more relaxed when discomfited, depressed or in agony. This type of music has no ritual connotations in that it cannot be pegged as music used for ritual purposes. It is not strictly adhered to musical procedure or institutional procedures. It is not attached to a cult, a deity, a festival or a god. It is no social music where rite of passages is celebrated – naming, marriage or funeral. It is no associational music exclusively used by a club, society or a group of people. It is no recreational music that involves singing or playing musical instruments for leisure or pleasure. They are songs that make listeners have a feeling of ‘it is better to die’ than to be in sorrow, pain or discomfort (assisted suicide).

Jim Reeves has many of these songs to his credit. The songs are within different themes:

Beyond Here

Some glad morning when this life is o'er; I'll fly away
To a home on God's celestial shore; I'll fly away
I'll fly away oh Glory. I'll fly away, when I die hallelujah by and by, I'll fly away.

People who are likely to sing this song are those who have seen beyond this earthly world. They sing to create a situation around them that will make them forget the present sorrow, pain and agony as a result of old age, sickness or calamity.

I have a Home

This world is not my home, I'm just passing through
My treasures are laid up somewhere beyond the blue
The angels beckon me from heaven's open door
And I can't feel at home in this world anymore

Oh Lord you know I have no friend like you
If heaven's not my home then Lord what will I do
The angels beckon me from heaven's open door
And I can't feel at home in this world anymore

The theme "The angels beckon me from heaven's open door" is heaven driven. People singing this song is assumed by impression have seen the angels and a host of heavenly people. If the angels are already calling them, they sing to make them feel at home with the angels. They sing "This world is not my home" to prepare themselves for heaven when the present situation is no longer comfortable. They sing "And I can't feel at home in this world anymore" to show their readiness to want to die.

The Glory land

Just over in glory land, we'll live eternally,
The saints on every hand are shouting victory
Their songs of sweetest praise drift back from heaven's shore
And I can't feel at home in this world anymore

Across the bridge

I have lived a life of sin in this world I'm living in
I have done forbidden things I should'nt do
I asked a beggar along the way if he could tell me where to stay
Where I could find real happiness and love that's true

Across the bridge, there's no more sorrow
Across the bridge, there's no more pain
The sun will shine across the river
And you'll never be unhappy again

The doctrinal issues in various religions make people think they have committed sins that needed to be remitted. They therefore sing "I have lived a life of sin in this world I'm living in, I have done forbidden things I should'nt do". This type of song is sung when life is becoming meaningless as a result of illness, sorrow or even poverty. They sing to say I am sorry of all the bad things I did. They believe "Across the bridge, there's no more sorrow; across the bridge, there's no more pain" when death eventually comes, you will be in a place where "you'll never be unhappy again". These songs create a mindset about remission of sin and assist people to die peacefully.

Precious Lord Take my Hand

When my life grow drear
Precious Lord linger near
When my life is almost gone
Hear my cry hear my call
Hold my hand lest I fall

Take my hand precious Lord lead me home

Precious Lord Take my Hand
Lead me on let me stand
I am tired I am weak I am worn
Through the storm through the night
Lead me on to the light
Take my hand precious Lord lead me home

When people sing “When my life grows drear, Precious Lord linger near, When my life is almost gone, Take my hand precious Lord lead me home”; the end is imminent, all hope is gone and no remedy is sure. These songs advocate for voluntary euthanasia typical of hopeless situation around somebody who is sick, poor, stressed, depressed, disappointed and down-trodden. Advocates of voluntary euthanasia typically contend that if a person is in any of these situations, self-assisted suicide is proposed. This is personal and different from helping somebody to die. In this regard, and as reiterated by Papadimitriou, J. et al (2007), passive euthanasia was more acceptable, either on the grounds of physical pain or out of a deep respect for the nature of human life and what fate brings to it.

3. Euthanasia in Yoruba Culture

The Yoruba people have various adages that establish their position about bad-omen, good omen, death, sickness, sadness, joy, fortune, misfortune, wickedness, calamity and so on. In all this Yoruba will say:

I don't want to see calamity (E mi o fe fojuribi)

I don't want to hear about calamity (E mi o fe fetigbobi)

If you are praying for a long life, you must prepare to see the agony attached to old age. (Oju mi o ni ribi, mo si fe dagba; ikan laa fowo mu)

The Yoruba believe in

- (a) “Good Death” – (Iku Irorun) the death with dignity and they will say (ori mi je kin ku si bi ti aso mi wa) let me die among my people. (je kin fowo ro ri ku) let mi die a peaceful death. These sayings are sung in all styles of music in Yoruba setting. However, this paper investigated these sayings in juju music of Sunny Ade and Ebenezer Obey.
- (b) Long life is relative; the Yoruba will say it is better to die young with funfair than to live long in penury (A ku lomode ko ye ni, o san ju ka dagba iya, agba radarada) This will be discussed in the Ebenezer Obey's albums. Some others will still pray, may I not die young (ori mi ma jen ku lomode). Circumstances of life determine the position of individuals. While some will sing I want to live long, others will sing to ask for death.
- (c) Death is preferred to mockery (iku ya jesin) when circumstance beyond one's control is imminent, Yoruba will prefer to die instead. When for instance great Yoruba warriors were captured in wars, they chose to kill themselves rather than taken a slave. This is another form of euthanasia in Yoruba culture, though this is universally called suicide. The difference is that some time, a generalissimo will advance a soldier to take his life. When it happened this way, euthanasia principle is applied.
- (d) The death that will kill my child, let it take my life. What a case of positive euthanasia in which a parent prefers to die instead of his child. This shows that the Yoruba people have no fear, phobia, extreme veneration and irrational anxiety for death. This is a clear catholicon of euthanasia.

The cases of euthanasia as presented above are discussed within Richard O'Neil's criteria for a good death. It is also premised within the definition of euthanasia as Tangwa (1985) stated as a good and honourable death; death without suffering. The Richard O'Neil's criteria are clearly defined within the causes of Euthanasia in Yoruba land. The first criterion is that “a good death is one that is timely; being neither premature now or over-due. This best describes the case of (iku irorun) good death, the death with dignity as expressed in case “A” above.

The second criterion according to Richard O'Neil is a good death in which the dying process allows the dying person to maintain some control. This is expressed in case “D” above. (The death that will kill my child, let it take my life.)

The Third Criterion is a good death in which the dying is involved in the dying situation as demonstration of bravery and self-determination, well-being and equity. This is expressed in the case “C”. Death is preferred to mockery (Iku ya jesin).

The fourth criterion is such that a good death requires that the death-style of the person involved should conform to certain standards of rationality which in case “B” is rationalized between parent’s standard position of rationality to die instead of the child.

4. Analysis of Euthanasia Songs in Juju music

The analysis here is textual as sound quality, musical elements and production analysis are not the focus of this study. The text is grouped under the various thematic issues that are relevant to euthanasia-An easy death, especially ending a life to stop great suffering or poor quality of life. This is what Tangira (1985) termed good and honourable death, death without suffering.

4.1. “Good Death” – (Iku Irorun) the death with dignity

A good death is one that is timely; (criterion 1) therefore, the Yoruba ethics encourages simple and easy life. A life that will end with easy death must run through an easy life. This is why Ebenezer obey sings:

Eso pele aye yi ma le (Take life easy)
Aye o, aye o, aye (This life is full of troubles)
E ka sora faye (Let us be careful what we do with life)

In the same manner, Sunny Ade sings:

Edumare nikan lo rokan to wa rinu Only God knows the mind of people
O mo pa wuwa ika somo enikan He knows I am good to people
A fai ba won ja won binu They are annoyed, without a fight
A wa o gbero ika senikeni We think no evil of anyone

This falls within the principle of *iwapele* in Yoruba ethics. The Yoruba moral concept expects every Yoruba person to exhibit an acceptable character and live in peace with everyone. Within this context, we must respect elders. Elders within this contextual usage does not mean people who are older than us but the physical elders, spiritual and esoteric elders. We must respect people in authority. Ebenezer Obey sings:

Agbagba ilu mo juba o, (I pay homage to the elders)
Ye mo juba kiba se (I pay homage, let it come to past)

Yet in another album, he sings:

Aijuba agba ni ko jaye gun (Lack of respect for elders is the cause of the troubles in the world)
Elegbe mo ni mo beru agba (My colleagues, I am afraid of elders, I have respect for elders)
Agba nbo wa kan e (If you want to grow old too (you will grow old too)

Sunny Ade in one of his albums also sings:

Mo beru agba, I am fearful of the elders
ai beru agba ni o jaye o gun The world is clumsy because People don’t fear the elders
Elegbe mo ni mo beru agba My colleagues, I have respect for elders
Agba nbo wa kan e o Everyone will age with time

Ebenezer Obey sees the world as a “small world” when he sings “Eni la ri ko seda to mola” we know of this moment. The next moment we do not know. He implores people to tread softly so they do not run into difficulties of life. In yet another album, he says life is for awhile, behave well, be nice to people, tolerate others and be kind. “ile aye fun gba die ni, omo araye e se rere”. The track of the album concluded with a warning when he sings in a narration; of someone who finds a good thing and does not mind losing his life. He makes up his mind that only death can take away this good thing I found; not thoughtful of the original owner.

Eni ri kan he, Someone finds a good thing
To fe ku pelu e, Does not mind losing his life as long as he is in possession
of the item

Owo eni to ti sonu nko? He is not thoughtful of the original owner of the item
Aye la ba, aye la o fi sile si We meet them here on earth, and we will leave them behind
Duro naa, wehin e wo Wait a moment, see the outcome

He made us to realize in another track that our stay in this world is momentary. (Ile aye fun gba die ni o, omo araye e sere). He employed us to be kind to people.

4.2. Belief in Spirit Beings

Yoruba believe in spirit beings which may attack physically or spiritually. The Yoruba also believe in diabolic power of the occults. These are the powers that go beyond human understanding. They are fervent in mysterious, mystical and supernatural practices. They can affect live positively and otherwise. Yoruba therefore do not take for granted the power of the occults. The powers that can inflict unpleasant and difficult injury on people that may cause death. When all is lost, people sing around these situations in order to maintain control over the situation that requires a good death in which the dying process allows the dying person to maintain some control. (criterion 2) Sunny Ade passes a message that you need not hurt the wicked before they attack. This is expressed in the lyrics below when he sings:

A fai ba won ja won binu They are annoyed with us without a cause
Awa o gbero ija senikeni? We plan no evil for anyone

In the same direction Obey sings:

Aye le ore mi aye ma le My friend, the world is wicked
Ebe la ma baye; kaye ma ma ba wa ja We plead with the wicked not to fight us
Aye le o ore mi, aye ma le Oh my friend, the world is wicked

In this type of warfare, people sing for relief of fear, anxiety and worry. Example of such songs which provide succor for disturbed mind include Obey's lyrics:

Mo so fun e o, ota e dehin lehin mi My enemies, I plead with you, leave me alone
Abinu eni o, dehin le lehin mi The destroyer, I plead with you, leave me alone
Aba teni je, dehin lehin mi The destiny killer, I plead with you, leave me alone
Oso ile, dehin lehin mi The wizard, I plead with you, leave me alone

In another track, Obey sings:

Iwa ika kope ara mi, ye ma dan wo Wickedness does not pay, do not try it
Iwa ika kope ara mi, ye ko da Wickedness does not pay, it is not good

In the same direction, Sunny Ade sings:

Ori mi ye, ja, ja fun mi My being, fight for me and defend me
Eda mi ye o ja, ja fun mi My creator, fight for me and defend me
Ori agbe a ja fun agbe The being of Agbe (a bird); fights for it
Ori aluko a ja fun o The being of Aluko (a bird); fights for it
Ori mi ye, ja, ja fun mi My being, fight for me and defend me

4.3. Relief Package

The third criterion is a good death in which the dying is involved in the dying situation as demonstration of bravery and self-determination, well-being and equity. Some people believe what will be will be so, they take life with ease with a mind that cowards die many times before their death. They are determined to enjoy life whatever may betide. This is demonstrated in Obey's song when he sings: (Ma jaye oni o, mi o mehina) I will enjoy today, I don't know what tomorrow will look like. In another track he sings:

Olowo laye mo People give honour to the rich,

Oluwa temi dowo re Lord I trust in you
Tete fona han mi Show me the way Lord
Ma je kin lo lofo I do not want to go empty handed

Yet in another track he sings:

A lowo ma jaye, Those who are rich, and cannot spend it
Eyin le mo It is left for you
Awon to jaye lana da Those who were rich yesterday
Won ti ku won ti lo They are dead and gone

4.4. Time for everything

The fourth criterion is such that a good death requires that the death-style of the person involved should conform to certain standards of rationality which is interpreted in this study to mean time for everything; time to die and time to live. Living or dying is consistent based on life cycle. That no one knows the time of death, Obey sings:

Aimasiko lo damu eda o People panic because they do not know the time
Ayanmo olukaluku One's destiny
O daju ko ni taase It is sure will come to past

5. SUMMARY AND CONCLUSION

5.1. Summary of findings

Voluntary euthanasia in Yoruba culture is anchored on good death which is attached to simple and easy life. If one lived a good life, he may likely die a good death. Living a bad life may often result in deadly disease that may warrant singing to ask for death. This is justified in a Yoruba adage- 'a good life, a good death'. The position of the Yoruba people is that the spirit beings can inflict disease or hardship on people. Some ailments and health issues are attached to spiritual attack. Most diseases with unclear diagnosis are often assumed are as a result of spiritual attack. For instance, one of the patients believed that the diabetics he had was as a result of spiritual attack. In her own words she said 'this is the handiwork of witches'. This statement also confirms that the Yoruba people believe in the power of the witches and wizards. The result of the findings also shows that Yoruba people may choose to die to avoid shame and to show bravery in a difficult situation. The belief that 'there is time for everything: time to live and time to die' applies. To continue to live when all hopes are gone is cowardly.

5.2. Conclusion

The songs are generally in favour of assisted suicide. The singing hopes to redress the balance between the two worlds: the physical and spiritual and euthanasia as a suitably compassionate response. The assisted suicide clinic in form of music is a self-aided clinic which requires no assistance from anybody and can create relief package to a sorrowful mind. The paper concluded that voluntary euthanasia as palliative index/indices has more positive acceptability in Yoruba culture. It is also a therapy in disguise that covers shame and the seriousness attached to death phenomenon. Singing as part of relief measure in pains, sorrow and discomfort is positive euthanasia that lessens the fear of death. Singing at death therefore, is a panacea to illness and remedy believed among the Yoruba to "cure" disease, prolong life and enhances good death. The Yoruba's position about voluntary euthanasia is not SUICIDE.

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