



ORISUN: JOURNAL OF RELIGION AND HUMAN VALUES

Volume 1

Number 1

2002

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PERCEPTION OF THE ROLE OF MUSIC IN CHURCH

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Introduction

Music is a prominent feature of Christian worship in churches the world over. Among gospel churches and indeed, different denominations, differences in modes of worship are largely attributable to differences in the type of music produced or employed during worship. The type of music employed, including the type of songs and contents of these songs, the musical instruments used, and the general attitude and disposition to music, may be dependent on the perception of the role of music in church.

A cursory examination of the Bible shows that it is replete with instances in which music was employed in praise and worship of God. There are numerous instances in which the people of God sang hymns and songs to God (Willington, 1984:888). Although music features prominently in congregational worship in our present-day church, just like in the Bible days, the level of anointing, the manifestation of God's glory and power resulting from music renditions in our Christian gatherings do not seem to match those recorded in Scriptures. For example, it is recorded that when the levitical choir sang at the dedication of the temple, the house of the Lord was filled with a cloud, cloud of God's glory, such that the priests could not stand to minister (II Chron. 5:12-14). Similarly, as singers led Johoshaphat's soldiers into battle against Judah's enemies, the songs of praise in their mouth brought confusion into the camp of the enemies and the enemies destroyed themselves (II Chron. 20:20-23). Also, as Paul and Silas sang praises to God at midnight, there was a great earthquake which shook the very foundation of the prison in which they were kept and caused the prison doors to be opened and everyone's chains were loosed (Acts 16:25-26). We also learn that when David played the harp, an evil spirit departed from Saul and he was refreshed and became well (I Sam 16: 23). Also, Elisha required a minstrel (a musician) to play before he could prophesy. As the minstrel played, the hand of the Lord (the anointing) came upon him and he prophesied (II Kings 3:15).

The above scriptural references testify eloquently to the fact that the power of God greatly backed the singing and musical renditions in the Bible days. Great manifestations of God's power following singing or musical renditions do not seem to be present in our churches today. The extent to which anointing can rest on, or manifest, through musical ministration depends largely on the dedication or consecration of the singer, aside from his talent and skill.

Music can be a powerful and evangelistic tool through which the anointing of God may show forth by creating the right atmosphere for the move of the Spirit of God. But it can also be a source of mere entertainment. Secular music is mainly for entertainment. Though the lyrics of a song may be gospel, the spirit behind its rendition may be merely to entertain, thus lacking the power of God. It may also be rendered as a mere ritual.

The attitude of a choir or a singer, a congregation, or a minister in charge of a congregation as well as the importance attached to the role of music in congregation at worship may be a function of the perception of what the role of music is in church. The perception may affect the attitude and hence, the required preparation (both physical and spiritual) and consequently, the performance of music. However, until now, studies on Christians' perception of the role of music in church have not been done.

This study, therefore, is aimed at providing answers to the following research questions:

1. How do Christians in gospel churches perceive the role of music in the church?
2. Do ministers (preachers and singers or choristers) and members of the congregation have a proper perspective of what the role of music in the church should be?
3. Are there differences among these churches in their perception of the role of music and how church music should be performed?
4. What are the perceptual differences among these churches on how church or gospel music should be performed?
5. What type of music do they produce and what musical instruments do they use in these churches?

These research questions are predicated on the assumption that there has to be a proper perception of what the role of music in the church is in order to be able to achieve its goal or purpose. Evidently, an understanding of the perception of members of these churches and, consequently, their attitude and performance or action would assist attempts at ensuring that the purpose of music is actually achieved. The right perception would help in carrying out actions that could improve the quality of choirs and singers and, hence, the quality of music in church.

Literature review

Music has been employed in religious services and social activities right from the earliest days. In the Old Testament, music was played when victory was won

(Ex.15:1) and at the times of mourning as well as the times of gladness. In community life, music was an integral part of the gathering of harvest as was the worship in the sanctuary. In the Hebrew religion, the book of Psalms is a book of praise because many of its beautiful compositions are songs of praise intended to be used in worship (Besto, 1990). In the New Testament, there are actual instances of music making (Matt. 9:23, Lk. 15:25, Mat 26:30, Mk. 14:26, LK. 1:46-55 Lk. 2:13-14), specific instructions for music making (James 5:13, Col. 3:16, Eph. 5:19), and eschatological references to music (I Thess. 4:16).

Janvier (1995) has argued that music in a worship service makes the audience to enjoy the service. Music stimulates the interest of the people and the singing by the choir, soloists and the general congregation can contribute to the effective praise and worship of God (Green, 1967, Waziri, 1995). To Waziri (1995), singing increases church attendance, it is an effective means of evangelism, it teaches God's word, it is a source of inspiration in worship services and it is also a means of comfort to those who are in distress.

As an evangelistic tool, music has the power to draw people to the gospel, even those who would naturally be hostile to the preaching of the gospel. This is because music has the power to comfort and bring satisfaction and joy. The gospel can, therefore, be presented through music. In the words of Topp and William (1976:100): "Mission converts accept the missionary as a person before they accept the gospel message brought by that person. Music can help to hasten that personal acceptance."

Some empirical studies on gospel music

A review of empirical studies on gospel or church music shows that a variety of themes have been covered by such studies. For example, Janvier (1995) concentrated on music education for the African church. In this work, the author examined African music in perspective, with reference to the people and their music as well as culture, anthropology and music. He also examined the church and music with reference to worship in today's church, problems identified with worship in African churches, how to be a good song leader, etc. In the same work, other contributing national writers examined different topics within a general theme on the national perspective on music. Some of these, amongst others, include: "Music in the Christian Home" (Bunga, 1995) "Using instruments in worship" (Markus, 1995), "The ministry of singing" (Waziri, 1995) and "Using music in evangelism" (Egba, 1995).

In his "Gospel music in Ibadan" Kehinde (1992) undertakes a survey of the evolution of gospel music and its trend in contemporary times. On the other hand,

Oye's (1998) work is on indigenous music in churches in Yorubaland. Her study focused on the varieties of indigenous music performed in churches in Yorubaland and she identified three categories: indigenous hymns, anthems and choruses. She observed that the texts of these indigenous Christian musical types are based on thanksgiving to God, praises of God, moral instructions, evangelism, Christian belief and references to society amongst others. The general type of performance was the "call-and-response" while the music was accompanied with such musical instruments as *dundun*, *iya'lu*, *conga*, *akuba*, *samba*, *agogo*, *apepe*, *sekere*, to mention but a few.

On his own part, Adetiran (1987) studied cultural nationalism in the music of Celestial Church of Christ and observed that the different categories of music played employed various elements of indigenisation in the structural forms as well as in their performance. Even the orthodox music that is Western in its orientation had some elements of nationalism.

From the literature, there does not appear to be any study that focuses on the perception of music among different churches. The perception among ministers and members of the different churches may affect their attitude and, consequently, their action regarding music and/or its performance. The way they perceive the role of music in church should determine their disposition and approach to it. This study is, therefore, aimed at contributing to knowledge in this regard and attempting to fill this gap in the literature.

Methods

Two major methods were employed in this study: survey and participant observation. In the survey, we administered a questionnaire to a sample to collect information on the perception of our respondents.

The study population comprised the gospel churches in Ijebu-Igbo and their members. Three of these churches (The Apostolic Faith Church, The Deeper Life Bible Church, and the Redeemed Christian Church of God) were purposively selected. The factors considered in the selection included the relative size of the church, its national and international outlook, as well as its age in the town. At the time of study, Apostolic Faith had only one branch in the town. The Redeemed Christian Church of God (R.C.C.G.) had over ten, while the Deeper Life had five (Hassan, 1998). Our study was, however, limited to the headquarters of these churches with many branches.

Members of the congregation were stratified on the basis of whether they were pastors, members of the choir or other members of the congregation. In each church, the pastor in charge was purposively selected for interview while random selection was done for members of the choir and other members of the congregation.

The questionnaire contained questions, which bordered on background information on the church and the respondent as well as closed-ended questions with dichotomous categories in which respondents were required to indicate whether they agree or disagree with certain statements on the role and importance of music in church and how such music should be performed. Respondents were also required to state the frequency of musical outreaches or concerts and the types of musical instruments utilized in their churches. A sample of 107 respondents, which included pastors, choristers and members of the general congregation was selected from the three churches to whom the questionnaire was administered.

The participant observation enabled us to observe actual performance (how music was performed) first hand. The researcher had to worship with the different churches selected on consecutive Sundays, one after the other. During the exercise, attention was paid to the mode of worship, the singing (both by the choir and the general congregation), the types of song, the instruments played and whether or not there were clapping and dancing. The information gathered through the participant observation was used to supplement the survey data.

Results

Table I shows the distribution of respondents by category, according to church. In each of the churches, close to 3 percent of the respondents were pastors, close to 30 percent were members of the choir in both Apostolic Faith and The Redeemed Christian Church of God (R.C.C.G.) while a quarter of the respondents in the Deeper Life Bible Church were members of the choir. About two-thirds of the respondents in the Apostolic Faith and The Redeemed Christian Church of God were other members of the congregation. In the case of the Deeper Life Bible Church, about 72 percent of the respondents were members of the congregation.

Table 1: Distribution of respondents by category according to church

Category	Apostolic Faith		Deeper Life		R.C.C.G.		TOTAL	
	N	%	N	%	N	%	N	%
Pastor	1	2.9	1	2.8	1	2.7	3	2.8
Choir Members	10	29.4	9	25.0	11	29.7	30	28.0
Other Members	23	67.7	26	72.2	25	67.6	74	69.2
Total	34	100.0	36	100.0	37	100.0	107	100.0

Perception of the Role of Church Music

Table 2 depicts the percentage distribution of the respondents, by whether they agree or disagree with given statements regarding the role of music in church or gospel music. The presentation is done according to church. As can be seen in the table, all respondents in the three different churches regarded music in church as being important for worship. It was felt that God loves music and that he is happy when such is produced in church. All the respondents in Apostolic Faith and Deeper Life Bible Church and 97 percent of the respondents in The Redeemed Christian Church of God were of the view that music in church helps to attract the glory of God or God's presence. About nine in every ten members of the Apostolic Faith, three-quarters of the Deeper Life and two-thirds of the members of The Redeemed Christian Church of God (R.C.C.G.) were of the view that a pastor may preach better if the choir sings well.

In the three churches, an overwhelming majority disagreed with the statement that church music is not of much benefit to believers. Almost all respondents (all in Deeper Life) were of the view that music leads to the salvation of sinners. In other words, music is perceived as a tool for evangelism. Also, almost all opined that people could get healing through the singing of the choir. However, some of the members of the Apostolic Faith (about a quarter) still view church music as being for entertainment. Such a view is almost absent among members of the Deeper Life and R.C.C.G.

The perception of how church music should be performed bears a close similarity between the members of the Apostolic Faith and those of the Deeper Life. For example, 97 percent of the respondents in each of the two churches were of the view that church music must be solemn and sober. On the other hand, close to three-quarters of the members of the R.C.C.G. had a contrary opinion.

In the Deeper Life and the R.C.C.G., about 86 percent each perceive music as a tool for increasing church attendance while 79 percent of members of the Apostolic Faith perceive music in a similar way. In each of the churches, about 94 percent of the respondents considered music as a tool for teaching Gods' word. Close to nine in every ten respondents in the Apostolic Faith and the R.C.C.G. disagreed with the statement that it really doesn't matter whether or not there is music or singing in church. On the other hand, only two-thirds of those in the Deeper Life disagreed with the statement.

TABLE 2: Percentage distribution of respondents, by whether they agree or disagree with given statements on the role of church music, according to church.

statement	Church					
	Apostolic Faith (N=34)		Deeper Life (N=36)		R.C.C.G. (N=37)	
	Agree	Disagre	Agree	Disagree	Agree	Disagree
1. Music in church is important for worship	100.0	-	100.0	-	100.0	-
2. God loves good music and He is happy when such is produced in church	94.1	5.9	100.0	-	100.0	-
3. Music in church helps to attract God's presence	100.0	-	100.0	-	97.3	2.7
4. A pastor may preach better if the choir sings well	91.2	8.8	75.0	25.0	67.6	32.4
5. Church music is not of much benefit to believers	5.9	94.1	11.1	88.9	3.1	91.9
6. Gospel music could lead to the salvation of sinners	97.1	2.9	100.0	-	97.3	2.7
7. People could get healing through the singing of the choir.	97.1	2.9	94.4	5.6	97.3	2.7
8. Church music is for entertainment	23.5	76.5	2.8	97.2	5.4	94.6
9. Music could increase church attendance.	79.4	20.6	86.1	13.9	86.5	13.5
10. God's word could be taught through music	94.1	5.9	94.4	5.6	94.6	5.4
11. It really doesn't matter whether or not there is music or singing in church	11.8	88.2	33.3	66.7	10.8	89.2

Perception of how church music should be performed

Table 3 presents the percentage distribution of respondents by whether they agree or disagree with given statements on the perception of how church music should be performed. The presentation is done according to church.

Table 3: Percentage distribution of respondents, by whether they agree or disagree with given statements on how church music should be performed.

Statement	Church					
	Apostolic Faith (N=34)		Deeper Life (N=36)		R.C.C.G. (N=37)	
	Agree	Disagree	Agree	Disagree	Agree	Disagree
1. Church music must be solemn and sober.	97.1	2.9	97.2	2.8	27.0	73.0
2. Christians could clap their hands when singing in church.	-	100.0	88.9	11.1	97.3	2.7
3. Christians are free to dance in church when singing.	-	100.0	22.2	78.8	100.0	-
4. Dancing in church may cause people to sin.	97.1	2.9	80.6	19.4	13.5	86.5
5. Any kind of musical instrument could be played in church.	47.1	52.9	13.9	86.1	83.8	16.2
6. Drums should not be played in church.	76.5	23.5	91.7	8.3	5.4	94.6

With regard to whether Christians could clap their hands when singing in church, the results show that while members of the Apostolic Faith were vehemently opposed to clapping, the members of the Deeper Life and especially the members of the R.C.C.G. were favourably disposed to it. With respect to whether Christians are free to dance when singing, all the members of the Apostolic Faith maintain a negative stance while all the members of the R.C.C.G. maintain a positive stance. Although majority (89 percent) of the members of the Deeper Life are favourably disposed to clapping of hands, majority of them 79 percent

maintain a negative stance with respect to dancing in church. As a matter of fact, 97 percent of the members of the Apostolic Faith and 81 percent of the members of the Deeper Life maintain that dancing in church may cause people to sin. In the R.C.C.G. only 13.5 percent of the respondents hold such view.

With respect to the use of musical instruments, 47 percent of members of the Apostolic Faith agreed with the statement that any kind of musical instrument could be played in church. Only 14 percent of the members of the Deeper Life agreed with the statement while an overwhelming majority (84 percent) of those in the R.C.C.G. agreed with the statement. More specifically, while 77 percent of the respondents in the Apostolic Faith and 92 percent of those in the Deeper Life disapproved the use of drums, only 5 percent of those in the R.C.C.G. did the same. The disapproval of the use of drums in the Apostolic Faith and the Deeper Life may not be unconnected with their disapproval of dancing in church since drumming tends to stimulate dancing.

When asked to mention the musical instruments played in their respective churches, members of the Apostolic Faith mentioned the following instruments: trumpet, trombone, clarinet, bass, viola, flute, organ, piano, double bass, cello, piccolo, fiddle, cornet, oboe, French horn baritone, xylophone and horn. In the Deeper Life the following musical instruments were mentioned: keyboard, violin, trumpet, flute, recorder, organ, piano, French horn, double bass, clarinet, sitar, air bugle, viola, tuba and xylophone. In the R.C.C.G., the following musical instruments were mentioned: keyboard; drum set, conga, piano, tambourine, guitar, talking drum, saxophone, gong and trumpet.

It should be noted that the respondents mentioned the musical instruments currently in use in the branch of their church in which they worship as well as those normally used in other branches especially at their national headquarters. We could, therefore, see that even though the Ijebu-Igbo headquarters of the Deeper Life that was studied had only the keyboard, so many other instruments normally in use at other branches and at the national headquarters were mentioned. Similarly, although the R.C.C.G., Ijebu Igbo Area I headquarters at Oke-Tako had only the drum set, keyboard and conga, many other instruments normally played in the R.C.C.G. were mentioned. The same applies to the Apostolic Faith. On the whole, it was observed that the types of musical instrument in use in the Deeper Life are similar to those in use in the Apostolic Faith. This may possibly be due to the fact that the founder of the Deeper Life (W.F. Kumuyi) was formerly a member of the Apostolic Faith.

With respect to the number of times musical outreaches or concerts are held in a year, the numerical responses gave the following means: Apostolic Faith (2.4

times), Deeper Life (1.1 times) and R.C.C.G. (1.4 times). It is thus clear that the Apostolic Faith is in the lead in terms of frequency of concerts.

ACTUAL PERFORMANCE OF MUSIC

Through participant observation, additional information was gathered to supplement the information from the survey. This method enabled us to observe the actual performance of music by the different churches during their services. The results are now reported one after the other as the events occurred during the services but with emphasis on music.

The Apostolic Faith Church

The service began with a Sunday school. After the Sunday School, the organist played an interlude which ushered in the choir which sang a song with the theme: "Jesus forgives and forgets". The song which was a hymn was rendered in both English and Yoruba. The organ was the only musical instrument played and there was no clapping of hands or dancing. The congregation chorused an "amen" at the end of the rendition. Thereafter, the summary of the Sunday school was done and another hymn was taken by the general congregation to round off the Sunday school. A number of musical instruments were played and they include the organ, four violins and one trumpet. All the instrumentalists were members of the choir and they all read notes of the already scored music (they sight read).

A prayer session followed. After this, the organist played to usher in the choir a second time. Two additional songs were taken by the choir. One was "Glory Alleluia, I shall not be moved. Just like a tree planted by the rivers, I shall not be moved". The other was "Blessed Jesus hold my hand". All these songs were rendered in both English and Yoruba, with the organ as the accompanying instrument. After the renditions by the choir, two congregational hymns were taken. While the title of the first was not too clear, the second was "Cling to the Bible tho' all else be taken". The organ, five violins, two flutes and one trombone were played. The instrumentalists and singers all had a mastery of their instruments and singing. Parts were perfectly blended.

The choir came up again with another number: "Onward Christian soldier marching as to war". This was followed by the Bible reading for the day and then another song by the choir: "God, open our eyes and our ears". Both songs were rendered in English and Yoruba with only the organ as the accompanying instrument and the congregation chorusing a loud "amen" at the end of each rendition. The sermon came up after which the organist played as the congregation went on their knees in prayer.

The style of music was classical orchestral. The contents of songs were mainly prayers for God's help, confession of faith and words of encouragement.

The Deeper Life Bible Church

The service started with a Sunday School after which choruses were taken in a call and response manner. Clapping was done rhythmically but without any dancing. The Keyboard alone accompanied the singing. A congregational hymn: "There shall be showers of blessing" was then taken and it was accompanied by only the keyboard.

The offering was collected and the Bible reading for the day was done. This was followed by choir ministration. The choir rendered one number: "A wonderful time, the day of glory is coming". It was a song of hope, a long rendition which was done in three languages: English, Igbo and Yoruba. It was a soft tune in form of hymn with the different parts perfectly blended and the keyboard being the only accompaniment. There was no body movement of any sort. The singers stood erect and focused on their song scripts with occasional lifting of heads in order to maintain eye contact with the audience. The sermon followed and then the announcement and a closing prayer.

The Redeemed Christian Church of God

The service began with a praise worship after a short opening prayer by the song leader. Choruses were taken mainly in a call and response manner. With two backup vocalists, the song leader led the congregation in praise and worship. The singing was accompanied with the keyboard, drum set, the conga and a number of tambourines played by some individuals in the congregation. In addition, the members of the congregation clapped their hands and danced as they sang choruses of praise to God and rejoiced before His presence.

The praise worship session was followed by the Sunday School and then the announcement, after which the choir rendered two numbers. The first which was in English was: "Call on that name, just speak the name of Jesus and victory you can claim". It was an assurance of faith. Both the keyboard and the drum set were played as the choir moved rhythmically in dance. The second which was in Yoruba was a high life tune.

After the ministration by the choir, the offering was taken. The offering time was another time of great singing and dancing as the congregation was led in praise worship. Hands were clapped as drums, conga, the keyboard and tambourines were played together. The choruses were mainly in English and Yoruba but sometimes with the interjection of one or two Igbo or Urhobo choruses.

A hymn was taken after the offering: "Pass me not by, gentle saviour". The keyboard played to it and there was also mild drumming. The content of the song was a prayer and it immediately preceded the sermon which was concluded with an altar call and a closing prayer.

Discussion of Findings

This section is devoted to the discussion of findings presented in the preceding section. An attempt is made to interpret and answer the research questions posed for this study and also to provide explanations for the findings.

The first research question raised is: "How do Christians in gospel churches perceive the role of music in the church?" From the results obtained from the sample churches, music is perceived as an important worship tool, which could cause the glory of God to come upon the church. Good and powerful music backed by the anointing of God causes the hand of God the anointing to come upon the preacher or pastor (when this precedes preaching) and thus cause him to preach better. This is because the preacher or pastor would receive an unction from above. This perception of music is in line with what obtained in the Bible as contained in II Chron. 5:12-14 and II Kings 3:15 and it is strongest in the Apostolic Faith, followed by the Deeper Life and then the R.C.C.G.

Music is perceived as an evangelistic tool, which leads to the salvation of sinners and also a means for teaching God's word through which believers could become edified. It is also seen as a means of increasing church attendance and the singing of the choir could bring healing to the sick.

The second research question is: "Do ministers (preachers and singers or choristers) and members of the congregation have a proper perspective of what the role of music in the church should be?" This question is answered in the affirmative. The responses given by the pastors singers or choristers and the members of the general congregation in each of the churches studied were similar. In other words, in each of the churches, the views of both ministers and members of the congregation converge. As could be seen in the answer to research question one above, the ministers and members of the congregation have a proper perspective of the role of music in the church. Essentially, church music is a means of praise and worship of God, a medium for teaching God's word and propagating the gospel in order to win unbelievers to Christ and edify believers. It also aids the flow of the anointing of God or creates the right atmosphere for the Spirit of God to move.

The third research question is: "Are there differences among these churches in their perception of the role of music and how church music should be

performed?" In answering this question, it should be noted there are more similarities than differences among these churches in the perception of the role of music in church. The similarities observed among the churches may be attributable to the fact that all the three churches are essentially gospel churches in which the sound doctrines of the word are taught. For example, all churches believe and teach the doctrine of salvation, sanctification and baptism in the Holy Spirit. The areas of minor differences are found in whether a pastor may preach better if the choir sings well. While about nine in every ten of Apostolic Faith members agree with this, three quarters and two thirds of members of Deeper Life and R.C.C.G., respectively, agree with this. Also, while close to a quarter of members of the Apostolic Faith averred that church music is for entertainment, only 3 percent and 5 percent of Deeper Life and R.C.C.G members shared such view. In addition, more of Apostolic Faith and R.C.C.G. members, relative to Deeper Life members are likely to disagree with the idea that it really doesn't matter whether or not there is music or singing in church. It thus appears that Apostolic Faith and the R.C.C.G. members attach more importance to music or singing in church than do the Deeper Life.

Although there are no appreciable differences among these churches in the perception of the role of music in church, there are appreciably significant differences in the perception of how church music should be performed. This is the focus of the next research question.

The fourth research question is: "What are the perceptual differences among these churches on how church music should be performed?" Apostolic Faith is opposed to clapping of hands while singing in church, while the Deeper Life and the R.C.C.G. are not. While R.C.C.G. would actually encourage dancing to tunes of music produced during service, the Deeper Life is opposed to it while the Apostolic Faith is most strongly opposed to it. These churches which are opposed to dancing hold the view that dancing could make people sin, a view most strongly held by the Apostolic Faith but which the R.C.C.G. does not share.

One wonders why the Apostolic Faith and Deeper Life hold this view when in actual fact, the Bible says in Psalm 150:3 that we should praise God with the timbrel and dance. It may, therefore, be said that the disapproval of dancing is not Bible-based. It may be because of the type of music produced by these churches. The classical orchestral music in the Apostolic Faith and the Deeper Life is not such that could stimulate dance.

While the Deeper Life does not approve the use of just any type of musical instrument, the opposite is the case with the R.C.C.G. while the Apostolic Faith has a divided opinion on this. Specifically, while the Apostolic Faith and the

Deeper Life, particularly, are opposed to the use of drums, the R.C.C.G. is greatly in support of their use. In the Bible, the use of different types of musical instrument is mentioned. These instruments include: castanets, cornet, cymbal, drum, dulcimer, flute, harp, lyre, organ, psaltery, sackbut, trumpet and zither. Here again, the disapproved of the use of the drums by the Apostolic Faith and the Deeper Life is not Bible-based. It may, however, be as a result of the fact that, the use of drums may stimulate dancing, which these two churches do not support. More importantly, there is this general conception among adherents of the Apostolic Faith and the Deeper Life that church music must be solemn and sober, a view which the R.C.C.G. does not concur with. The R.C.C.G. seems to believe in making a joyful noise unto the Lord (Psalm 66:1) and praising Him upon the loud and high-sounding cymbal (Psalm 150:5) making a loud noise unto Him (Psalm 98:4).

The fifth and final research question has to do with the type of music produced in these churches as well as the types of musical instruments in use. Essentially, the type of music produced in the Apostolic Faith is classical orchestral music. While the Deeper Life accommodates the singing of choruses, the music of her choir is tailored towards the classical orchestral type. In the R.C.C.G., choruses are a popular feature and her choir is better described as a choral group with contemporary music and African tunes such as highlife being the type of music produced. The musical instruments in use in the Apostolic Faith as earlier noted, include: trumpet, trombone, clarinet, bass, viola, flute, organ piano, double bass, cello, piccolo, fiddle, cornet, oboe, French horn, baritone, xylophone and horn. The Deeper Life uses similar musical instruments which include: violin, trumpet, flute, recorder, organ, piano, French horn, double bass, clarinet, sitar, air bugle, viola, and xylophone. The R.C.C.G. uses keyboard, drum set, conga, piano, tambourine, guitar, talking drum, saxophone, gong and trumpet.

Conclusion

From the findings of this study, it could be seen that the style of music in the Apostolic Faith and Deeper Life is foreign to the African culture. In the Apostolic Faith, so much importance is attached to the training in music. Indeed, every literate member of the church is a student of music. Consequently, a lot of dexterity is shown both in playing instruments and in singing. Although not as highly organized as the Apostolic Faith, the Deeper Life shows a high level of skill in musical performances. In both churches, the voices of the choir members perfectly blend as the different parts are taken. The similarity may be explained by the fact that the founder of the Deeper Life (W.F. Kumuyi) was originally a

member of the Apostolic Faith. It is, therefore, expected that some of the practices in the Apostolic Faith would be carried over to the Deeper Life.

The Apostolic Faith displays the highest level of musical skill, followed by the Deeper Life and then the R.C.C.G. However, the R.C.C.G. tends to reach a larger audience through her music because of the blend of African tunes and beats. In African music, percussions are widely used and these stimulate dancing. From personal experience and from interaction with such gospel artistes as Dupe Olulana, Toun Soetan, Broda Martyns, Panam Percy Paul and gospel music producers as Kola Olulana and Dr. E.A. Oluwaseyi, it has been observed that music with a touch of African beats and tunes perform better in African markets. This is because the Africans readily identify or associate with such music. The Yoruba, particularly, like dancing a lot and it is the use of heavy percussions that stimulate such dancing.

In his study of the "Growth potentials of evangelistic strategies of some gospel churches in Ijebu-Igbo", Hassan (1998) observed that the R.C.C.G. was clearly in the lead in terms of church growth in the study area. His study covered the R.C.C.G., the Deeper Life and Foursquare Gospel Church. Besides the evangelistic strategies employed by these churches, Hassan (1998) noted that there are other factors, which influence church growth. Given the explanation above, one of the factors that may be contributing to the staggering growth of the R.C.C.G., may be the use of heavy percussions such as drums, conga, gong, talking drum, etc. to produce such music the people readily identify with. The use of drums and dancing in church, which readily appeal to the people, are the very things that are vehemently opposed by the Deeper Life and Apostolic Faith. It is, therefore, not surprising that they trail behind the R.C.C.G., in church growth. It is generally agreed by members of the three churches covered in the study that music could increase church attendance. From our findings, it not just any music but the music which appeals to the people and which the people can readily identify with that would much more increase attendance.

Finally, the Deeper Life and especially, the R.C.C.G. could emulate the Apostolic Faith in the area of rigorous training in music so as to enhance the quality of music in these churches. On the other hand, the Apostolic Faith and the Deeper Life may consider introducing some African beats into their music as the R.C.C.G. does so as to reach a greater audience.

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