

The efficacy of Ukwuani indigenous music in the Anglican Diocese of Ndokwa, Nigeria

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Abstract

Music is a global phenomenon that is integral to humanity; it is embedded in the cultural life of people as expressed in their norms, values and beliefs. Indigenous music in the church is religiously controlled and normally used to convey important social, moral and spiritual values. This paper focuses on the efficacy of Ukwuani indigenous music in the Anglican Diocese of Ndokwa. It emphasises the relevance and significance of Ukwuani indigenous music in promoting social, moral and spiritual values to congregants. A special focus of this paper is Ukwuani indigenous music that is used in churches in the Anglican diocese in Ndokwa. The data are derived from personal observation primarily. The study applied the cultural theory in sacred musicology advanced by Adedeji, which considers cultural context and hermeneutics in understanding and application of theological/biblical and musical principles. It was observed that Ukwuani indigenous music brings the message to the grassroots in the area of language and building a relationship between worshippers and God. Ukwuani indigenous music encourages active participation in church activities and increase in church population. The paper recommends, among others, that English hymnals should be translated into Ukwuani language for proper understanding of the message in it, and that enough time should be assigned for Ukwuani music in church services.

Keywords: efficacy, Ukwuani indigenous music, Anglican, Diocese of Ndokwa.

Introduction

Music is a global practice that exists in every culture of the world. In most religious activities of the world, music has played and still plays very important role in the promotion of values of peoples through language, beliefs, norms and values, and spirituality. (Mereni, 2007) posits that music is a universal language in the sense that it is known and understood in every culture of the world. Its manifestation in the various cultures of the world undergoes some environmental influences notwithstanding. Emielu (2011) states that African music connotes the music of black Africans who inhabit the region south of the Sahara.

The region is known for its complex rhythms described as ‘hot’ rhythm. Call and response pattern singing, the metronome sense, contextual usage of music in a wide variety of socio-economic, religious and political events in the lives of an individual and society at large predominate. From Emielu’s statement it is safe to say that African music is music made in Africa, by Africans for Africans, and the entire world at large. Adegbite (2006) opines that the ultimate purpose of music is for enjoyment of the individual, the social group or the community in a variety of contexts - in the home and public places, in work situation, recreation, or at social ceremonies and rituals.

Ukwuani indigenous music is significant in many respects. Within the context of this paper, the significance of Ukwuani indigenous music in the Anglican Church worship in Ndokwa Diocese lies in its efficacy in promoting spiritual emotional and physical wellbeing of worshippers. In other words, it has the potential to enhance congregants’ spirit, and sharpen their moral and social outlook.

Review of related literature

The Anglican Church is one of the foremost Churches in the world, after breaking out from the Roman Catholic Order in 1521 at the heat of Lutheran reformation which Henry VIII was against (Avis, 2007) and it has music as one of the core tenets of church service. Ireoba (2018: 8) opines that the Anglican Communion is a family, consisting of about eighty million Christians who are members of forty four different churches in more than hundred and sixty different countries. This simply means that the Anglican Church is the third largest communion or international denomination of Christians, following the Roman Catholics and the Eastern Orthodox Church. History makes it known that the Methodist was the first church that arrived the shores of Nigeria in 1842. Familusi (1972: 21) discloses that ‘the Methodists were the first to arrive the shores of Nigeria on the 24th September 1842 and 1843. The Wesleyan now Methodist) missionaries and church missionary society (now Anglican) both landed Badagry in respective years. This period marked the importation of European Christian religion into Nigeria, and with it christian music.

Idowu (1973) and Ekebuisi (2010) reveal that until 1842, church music was alien to Nigeria while Nigeria was practising and enjoying traditional religious music based on her cultural setting. Therefore, the missionary importation of Christian music was mainly the primacy of hymns sung in the English language. Ireoba (2018) posits that the Niger Mission started in 1857 in Onitsha. Before then, however, the Christian Missionary Society from England had started a failed mission, which was headed by a German missionary and included an Igbo speaking slave, Simon Jonas, from Sierra Leone. They were able to reach Aboh in the present Delta State where they were welcomed by the Obi of Aboh, Obi Ossai. However, the mission ended, owing to attacks by malaria, which took the lives of many of the white men, but Simon Jonas was left at Aboh. The 1857 expedition of the Niger River to the East, which actually inaugurated the Niger Mission and included Bishop Ajayi Crowther and J. C. Taylor. They reached the eastern bank of the River Niger at Onitsha on July 27, 1857. The team picked up Simon Jonas from Aboh. The first matins were said in Igbo language by J. C. Taylor. Thus, Anglican churches spread through Ndokwa nation by this means.

It was with mixed feelings when Nigerians were eventually exposed to church music from the missionaries since European church music did not really fit into the Nigerian musical culture. The result of these brought about several stages of development of church music; ranging from the original stage of the missionaries and the church music, African music with fusion of western idioms, African music with western musical instrument accompaniment in the church, composition and reinvention of native airs by church musicians, use of foreign musical instruments (church band), to contemporary Christian music today.

Vidal (1993: 4) opines that the various splinters groups from orthodox churches formed their own native African churches during the last decade of the nineteenth century, it was not surprising that the native African churches gave church music an African idiom through the use of native airs and indigenous musical instruments and accompaniment; a development that was later introduced into the orthodox churches during the twentieth century to prevent the drift of people from orthodox churches. Okafor (2005) opines that “music is a unique and unquestionably the most widely practised art in Nigeria; at any time, and night or day, somewhere in the land, and some music is being made” (pg 105).

Today, the preservation of hymns chancies and seriously intended European music compositions are mainly the burden of the Orthodox churches in Nigeria. Udoh (2020:216) posits that from 1960 to 1990, the development of church music from its original stage to Western and Africanised state was distinguished; the period witnessed the emergence of church musical compositions with indigenous musical instruments, singing choruses in vernaculars, the compositions of native airs, musical entertainments, use of foreign musical instruments and emergence of church musicians.

Some of the orally transmitted music of an average Nigerian tribe is coined into church worship, while the majority of the local Nigerian idioms, rhythmic patterns, performance techniques are the popular church music practice in Nigerians churches. The Orthodox Church composer made use of the compositional rule of four parts harmony to compose Art music, which will have the indigenous idioms, techniques and in native language. This is one of the ways church music is being preserved.

Church music may be defined as a music written for performance or ministration in church or any musical setting of the liturgy or music set to word, expressing propositions of sacred nature, such as hymns (Udoh: 2020). Therefore, church music is simply Christian music that is used to express personal or communal belief regarding life and faith. Common theme of Christian music includes praise, atonement, admonition – and these are not far from African worship themes. Udoh (2004) defines church music as music composed, adopted or deemed suitable for church use, or for Christian worship, prayers, thanksgiving, meditation, or commemoration, public or private. There are common relationships of combination of melody and harmony,

rhythmic division and time, bars and speed, intensity, vocal tone-colour, and instruments, between church and secular music.

All the aforementioned are used in achieving church music. Udoh (2020:218) explains that various types of music are also allowed in the church today in Nigeria, and no longer the primacy of hymns (European works). Such include Western and Africanised church music, indigenous compositions (e.g. native airs, chorus), the use of foreign instruments and indigenous musical instruments.

Theoretical framework

The theory selected for this discussion is the Cultural theory in Sacred Musicology advanced by Adedeji (2014) which posit that, the Cultural theory considers cultural context and hermeneutics in understanding and application of Biblical and musical principles. According to Adedeji, the denial of this cultural context was the reason for unnecessary tension that arouse from domination of Western ideals and their superimposition on non-Western musical practice. “The cultural context seeks to understand God, worship God and communication with him in indigenous languages, musical ideals and worldviews. Therefore, the linguistic approach in its diverse dimensions is imperative”. (Adedeji 2014:111)

While discussing on the Nigerian gospel music styles, Adedeji (2014) describes the indigenous style as that music that their musical elements were derived mainly from indigenous musical sources. They include ‘native’, traditional ‘classical’ and spiritual styles. This category is different from others on the basis that they originated here in Nigeria and hence sound more African because of their closeness to the root-traditional African music.... Schrag (1989:313) explains that each music system is governed by its own sets of rules for creation and comprehension, and creates emotional responses in those who know it, which no other music can do. Schrag’s statement could imply that a particular music idea (idiom) needs to be understood before an individual can utilise the musical genre - he or she must have been actively involved in such music. Adedeji (2014) states that music in the African viewpoint is experienced physically as it anticipates movement in form of dance, experienced spiritually as it anticipates emotion in form of joy, tears, etc., motivated by the use of drums and other melo-rhythmic instruments and hand-claps. From Adedeji’s position, it could be state that church members in Ndokwa diocese have the opportunity to experience their traditional Ukwuani musical elements as part of music in Christian worship. The practice encourages a fusion of the religious worship in the churches with the aboriginal familiar musical culture.

The efficacy of Ukwuani indigenous music in the Anglican Diocese of Ndokwa

Ukwuani is used interchangeably in this paper to represents both an ethnic group and the language spoken by the people. Ukwuani indigenous music is the traditional music of the indigenous people of Ndokwa nation. That is, the music (vocal and instrumental) of the Ukwuani ethnic group that inhabits the Ndokwa geographical region of Delta State. Music is an essential part of any African society especially as it relates to religious rituals, festivals, funerals, marriages, etc. Indigenous music is the music of

the people, sung mainly in their own language. Most times indigenous songs stand the test of time through oral tradition, and some of these songs were recreated for church worship in Ukwuani language. Instead of the songs being accompanied with entirely African musical instruments, they are now performed with fusion of western instruments and indigenous instruments.

Ukwuani musical idiom is more similar to the Igbo musical culture in the area of form, rhythmic pattern, texture, melodic and harmonic structure, instrumentation; about thirty percent 30% in language resemblance. The Ndokwa is one of the largest ethnic groups in Delta State. It is bounded in the north by the Aniocha and Ika, in the east by the Igbo and Ndoni, in the west by the Benin Kingdom, and in the south by the Isoko and Urhobo. The people are farmers, traders and craftsmen. Their social life flows with the rhythm of festivals, ceremonies, entertainments, didactic tales, social control and folk music, which include lullabies, work songs (farm songs), etc. Ceremonial music has its own place in the ceremonies which occur daily in Ndokwa nation, including worship, initiation rite, title taking, festivals, funerals, child birth, etc. Ukwuani music is importantly used in the church for a better understanding of the message of the music, and the effect of such music to the individual worshipper. The selected Ukwuani church worship songs will be discussed under moral, social and spiritual values.

Indigenous Church music and moral values

Apart from worshipping and praising God through music, a lot of lessons are learnt in terms of moral values from the text of Ukwuani songs. Every member of the church is expected to conform to a particular way of life (moral lifestyle) that is holy and acceptable. A typical example of indigenous Ukwuani song that expresses the thoughts of worshippers is *Anyi bu umu Chukwu*.

The musical score is written in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It consists of four staves of music with corresponding lyrics in Ukwuani. The lyrics are: *a-nyi bu' - mu Chu-kwu n-de-we mu zhi no'- zo__ e-ka'nyi a-di - wa'n- jor__ ha-lle-lu - jah, a-nyi bu' - wa'n jor__ ha-lle-lu - jah, ha-lle-lu- jah ha - lle - lu - jah, ho - ssa - na ha - lle - lu - jah a - men ha - lle - lu - na ha - lle - lu - jah a - men*. The score includes first and second endings for several phrases.

*Anyi bu umu Chukwu,
ndewe mu zhi no ozo,
Eka'nyi adiwa ngor,
Hallelujah, hosanna, hallelujah amen (repeat twice)
Hallelujah anyi bu umu Chukwu,*

Osai ifeoma zuna'nye, hallelujah, amen.

Meaning:

We are the children of God,

We are born again,

We do not have our hands soiled in evil,

Hallelujah, hosanna, hallelujah amen (repeat twice)

Every good thing comes from the Lord, hallelujah, amen.

This song teaches morality to society; the message here is to guide the younger ones and new converts on the disadvantages of involving in fetish activities as Christians, and the benefits of worshiping God with newness of heart.

Another song is a song of gratitude to the Almighty. The individual realises the position of the Almighty God in everyday life and decides to pay gratitude in praises. The song runs thus: *Chukwu nnadum mbene mbene mbene*,

The image shows two staves of musical notation in G major (one sharp) and 12/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. It contains a melody with lyrics: "Chu-kwu'n - na - dum mbe - ne mbe - ne mbe - ne". The second staff starts with a '3' above it, indicating a triplet, and continues the melody with lyrics: "- o, e - le'i - ji - ne' nye ni'o - mu ya ka, mbe - ne - o".

Chukwu nnadum mbene mbene mbene,

Ele ijine'nye ni'omu ya ka, mbene.

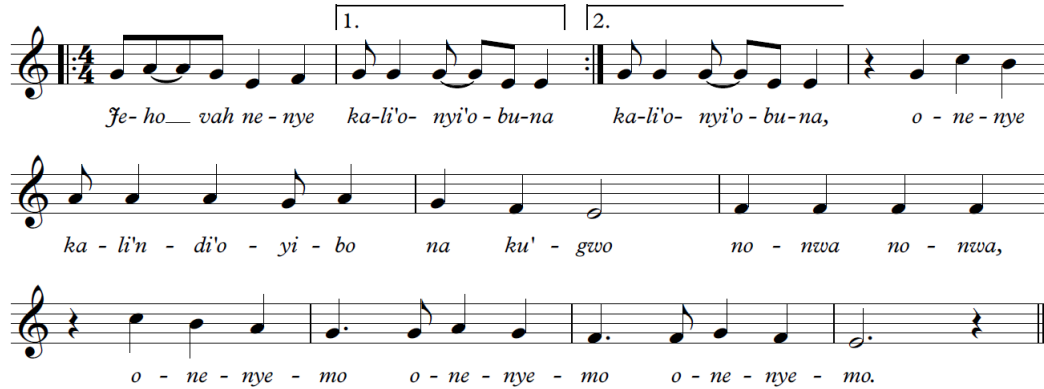
Meaning:

My God, thank you, thank you, thank you,

For the help you are rendering to your children, thank you.

Appreciation is a vital tool to get a giver to do more. It is a serious practice of the African society to really know the one who has a heart of gratitude, the one who is well-trained and the one who would become a responsible adult. In the traditional worship angle, appreciations are rendered to the gods for the things they have done before, and in anticipation of those to be done. The practice is morally and ethically justified in every world culture. The message of the song is concerned with thanksgiving of praise to the Almighty God for the help rendered to His children.

Another good music that teaches moral is “*Jehovah nenyekali onye obuna*”



1. 2.

Je- ho... vah ne - nye ka-li'o- nyi'o - bu-na ka-li'o- nyi'o - bu-na, o - ne - nye

ka - li'n - di'o - yi - bo na ku' - gwo no - nwa no - nwa,

o - ne - nye - mo o - ne - nye - mo o - ne - nye - mo.

Jehovah nenyeh kali onyeh obuna, (repeat twice)
Q-nenyeh kali ndi oyibo na ku ugwo nonwa, nonwa,
Q-nenyem-o, Q-nenyem-o, Q-nenyem-o.

Meaning:

Jehovah gives more than any man,
He gives more than the government that pays monthly,
He gives, he gives, and he gives.

The moral inspiration that is attached to this song is that Jehovah can never be compared to the *Oyibos* (the white man) or government. Literarily, the government cannot give health, life and even children, but Jehovah gives all those and more.

Indigenous church music and social values

Music contributes a lot when it comes to social life of the Ukwuani people. The efficacy of this social value is seen in the dancing pattern, singing in oneness, clapping of hands, patterned procession for church offering, etc. During the session of 'Peace' in the service, the priest proclaims that everyone shares a sign of peace by shaking hands and hugging one another. In this way, the love for each other grows. There are songs the worshippers tend to unanimously participate in when they are raised. The song *Ugo efeni na* is one of such songs.

Call

n - di - we__ ba - chui - o__

Response

u - go'e - fe - ni na -

4

di - we__ ba - chui - o__ di - we__ ba - chui - o__ u -

u - go'e - fe - ni na - u -

7

go'e - fe - ni na - u - go'e - fe - ni na - oo - u -

u - go'e - fe - ni na - u - go'e - fe - ni na - u -

9

go'e - fe - ni na - u - go'a - na -

Ndiwe bachui-o, ugo efeni na (repeat thrice), *ugo ana*,

Meaning:

When the wicked chases me, I fly away like the eagle.

The eagle is a very intelligent bird that is always difficult to target. The eagle also represents strength. In this song, a Christian is referred to as an eagle to symbolise the strength, the wisdom and the shield of God for a believer. When this song is raised, it brings social consciousness among worshipers in a way that they dance to imitate the flying of an eagle in a colourful manner.

Another Ukwuani song is *Ekwensu'inoni si nemem*

e - kwe - nsu'i - no - ni si ne - mem i - no - ni si ne - mem i -
4
no - ni si ne - mem - o i - ne - mem on - wein.

Ekwensu' inoni si nemem (repeat thrice)
Ineme onwein.

Meaning:

Devil, you think you are harming me,
But you are harming yourself.

The song is in binary form, having a question and an answer. It is actually a social song that has been adapted for use in the church. Originally, the song is for 'word banter' (quarrel) between two people, but in recent time, it was imported into the church, and the mockery of an individual was replaced with the Devil (*Ekwensu*).

The first part of the song is a rhetorical question: 'you think you are doing me'; the rest of the question is left for the respondent to figure out. A more meaningful way to complete that phrase should, among others, be: 'you think you are doing me by not praising God; by not breaking free from sin; by not casting your burdens upon him; by not forgiving your neighbor; etc. The answer is simply 'you are doing yourself'.

This song will not only contribute to the morality of congregants, but it will also build the morale of worshippers, thereby increasing the hunger for them to do more. The effectiveness of the morality that is attached to this song actually starts from the position when individual worshipper begins to process the meanings of the phrase 'you think you are doing me'.

Another significant socially oriented music of the Ukwuani people for church worship is *Suluye suluye*

Suluye suluye

Suluye amara Jesu, Suluye suluye

Meaning:

Dance, dance,

Dance, because of the grace of God; dance, dance.

“*Suluye*” as a word describes an Ukwuani dance pattern that is concerned with the ‘twerking’ or shaking of the upper back (upper lumber). *Suluye* is synonymous to gyration dance or the *abo-abo* (clap, clap) phrase in praise-dance of the Urhobo–Isoko people. Literarily, *suluye* in essence is a word or phrase that motivates one to dance (*suluye*) because of the grace, prosperity, life, etc. that God had bestowed.

Indigenous church music and spiritual values

There are some Ukwuani indigenous songs that are more concerned with the uplifting of the worshippers spirit, whether individual or mass. In some cases, once these songs are rendered, people tend to feel deep in the spirit by praying in tongues, express themselves through body movement; some cry while some would remain quiet and reflect on their lives and the mercies of God. The significance of these songs is observed through the procession of the music with the body, soul and spirit. Example of such Ukwuani indigenous music is *Obumma, obumma, kanye ma ni!*

o - bu - mma o - bu - mma ka - nyi ma - ne ma - ne o - di bu ke - e, o - bi
o - bu' e - go o - bu' e - go ka - nyi ma - ne ma - ne

si - si' e - be - le Chu - kwu ba - ba ya ka - nyi

ji - ni we nzo - pu - ta ta

*Obumma, obumma, kanye ma ni!
Obu'ego, Obu'ego, kanye'we ni!
Odi bu ke-e, obi si-se ebele Chukwu,
Baba, ya kanyi ji-ni we nzoputa.*

Meaning:

It is not by physical beauty!
Nor by money that I am saved!
But by the mercies of God,
I have His salvation.

The song exposes the emptiness of one; that the individual is nothing if not for the mercies of God. The word 'save' simply refers to provision, health, protection, life on earth and life everlasting (resurrection of the body). Physical beauty will fade, money will get exhausted, but the mercy of God that saves one is sufficient.

There is another interesting song, *Oyim be wiwe, ni Jesu natum-o*, which talks about spiritual drunkenness. It presents the worshipper as one who is intensely and spiritually engrossed in worship, and not minding what is happening around and after the session.

SOPRANO 1

o - yi be wi - we ni Je - su na - tum - o o - yi be wi - we ni

Je - su na - tum - o o - yi be wi - we ni Je - su na - tum -

o o - yi be wi - we ni Je - su na - tum - o

Meaning:

My friend, do not be angry because Jesus (God) is intoxicating me.

Some of the songs have deeper meaning, and some are coinages from traditional worship songs for use in the church. An example of such songs is *Chukwu bu ikem, ayoo!*

The image shows a musical score for the song 'Chukwu bu ikem, ayoo!'. It consists of two staves. The top staff is a vocal line in 6/8 time, with lyrics 'Chu-kwu bu'i - ke' and 'Chu-kwu bu'i - ke'. The bottom staff is a piano accompaniment in 6/8 time, with lyrics 'a - yo' and 'a - yo'. The music features a simple melody with some grace notes and a steady accompaniment.

Meaning:

God is my strength, O yes!

The song above was coined from the traditional worship song. Before “*Chukwu*” was attached to the song, anything that the individual believed in, that can protect, provide and render strength was prefixed in the music. It was in recent time that the song was coined by one Nzelegu Azubuike Gracious of Umuebu to church song by replacing the prefix with “*Chukwu*”. At the heat of this song worshippers tend to be lost in worship, the chanting of this music become very spontaneous and many other spiritual activities happened. Another unique spirited Ukwuani indigenous music is “*Onasom*”. The music discussed describes the smooth and extra intoxication of the goodness of God.

The image shows a musical score for the song 'Onasom'. It consists of two staves. The top staff is a vocal line in 12/8 time, with lyrics 'o - na - som - u ne - ge ne - ge o - na - som - u rie rie rie rie'. The bottom staff is a piano accompaniment in 12/8 time, with lyrics 'i - fe Chu-kwu me-num shi - nu - mo na - nwu shem shem'. The music features a more complex melody with many eighth notes and a steady accompaniment.

*Onasom 'u nege nege, onasom 'u rie rie rie rie,
Ife Chukwu menu shinum na nwu shem shem.*

Meaning:

It is intoxicating me excessively; it is intoxicating me smoothly;
I am glad because of what God has done for me.

Discussion of findings

Nigerian people do not always feel comfortable in a solemn and/or controlled church environment where emotions are not freely expressed, judging from the cultural viewpoint. The Anglican Church is not a totally independent church like Pentecostal denominations where singing is always accompanied with hands-clapping and an entire church service is turned into a more colourful experience for the congregation. Opeyemi (2020: 226) posit that African music generally is not contemplative in nature but participatory. The implication of the statement is that the African would seize every social gathering as a means to display emotion, culture, and affection. This is the reason

why it can be asserted that Ukwuani indigenous music, no doubt, has increased the attendance and participation of church members.

Friesen (1982), Nelson (1999), and Kraft (1980) focus on the subject from the ethnomusicologist's viewpoint. For instance, Friesen (1982) in his discussion of the development of conceptualised music, distinguishes several basic 'missionological principle' and linked the development of conceptualised music for an Africanised Lutheran liturgy. He describes his methodology as consisting of two parts - the 'ethnomusicological' (the study of forms and functions of song types, instrument, singers, instrumentalists and technical characteristics of any culture), and the 'psycho-ethnomusicological' (the study of the person's relationship to the native music).

Nelson (1999), in his article 'Crossing the Threshold', discusses how culturally attuned music fosters communication with God. He examines the role of 'ethno-musicological' research in the mission context, stressing the importance of bonds between music and culture, and arguing that God can and will use whatever we have for his kingdom and service. Nelson's viewpoint suggests there is no special language for the worship of God. Because God created the world and everything therein (including man and language), then language is never a barrier for God.

Kraft (1980) proposed his dynamic equivalent model to describe the position and task of the church in culture, claiming that his model is the best approach to enable the church to convey the message of God most faithfully in its surrounding culture.

Ukwuani music is unique in its style and rhythm; it creates opportunity for dancing, or to reflect on different emotions such as happiness, wailing, etc. These are features of African music. Originally, the Ukwuani indigenous music make use of well-known African instruments that are attuned to the Ukwuani music idiom. Some of these instruments are maracas and gourd rattle (*ekpiri*), pot drum (*udu*), flute (*oja*), membrane drum (*igba*), slit drum (*ekwe*), clappers, xylophone, animal horn (*mpi*), thumb piano (*ubor-aka*), etc.

The transformation that church music had undergone since the advent of Christianity is mainly evident in the inclusion of Ukwuani indigenous music in church service, and this opened up the possibility for it to be performed with some Western musical instruments. The result of the fusion of Ukwuani indigenous music and Western musical instruments manifests in a number of ways. There is improvement on the quality of the sonic output both in terms of intensity, timbre, ease of production, and overall performance atmosphere.

Ukwuani indigenous music is a major contributor to church music as it positively affects the Diocese of Ndokwa Anglican Communion of the Church of Nigeria. There is no part of the Diocese of Ndokwa that indigenous music is not used, thereby, serving the Anglican churches in Ndokwa Diocese. This shows that the Ukwuani indigenous music is significant to Church worship. To a large extent, not only that the Ukwuani nation had many musicians but that a large number of these indigenous Ukwuani bands are gospel music bands. These bands perform majorly in the Ukwuani language,

thereby preserving the indigenous music of the people. Music is a major aspect of the Anglican liturgy. There can never be omission of music in an Anglican service, even in a Requiem (funeral) service. The part played by music in the Anglican Church is enormous; this is why it is essential to study the importance of music in indigenous language. Efforts had been made to ensure that the Ukwuani language is captured in the Anglican service of Ndokwa Diocese. The Book of Common Prayer, and the Holy Bible had been translated to Ukwuani language to improve the understanding of the words in these books.

Conclusion

Ukwuani indigenous music plays significant role in the church worship and thus, enhancing moral, social and spiritual values of the congregation. The language of the people comes to play as it brings the message of these songs to the grassroots. There is no part of the Ndokwa Diocese that the indigenous music is not used; Ukwuani indigenous music is performed in the Anglican church with fusion of both Western and traditional musical instruments. This practice enables the congregants to be in communion with God. The understanding of the true meaning of these songs, which in turn strikes a deeper relationship between a participant and God, is emphasised.

Ukwuani indigenous music impacts worshippers in positive ways, and this is evident in the fact that majority of the church members participate in the singing and dancing with zeal. Ukwuani indigenous music is used to showcase culture, social oneness, cohesive group participation, moral of appreciation, faith clinic, and spiritual consciousness in the church.

Recommendations

This paper provides some information in terms of the cultural impact of traditional religious music in church services, especially in Anglican Dioceses. Arising from this, churches that are having the challenge of poor attendance (due to some members leaving for other churches) could benefit from introduction of their indigenous music in church service. In connection with this, the canticles and hymns should also be translated into the Ndokwa language, while retaining their original European melodies and pattern.

In the Anglican Diocese of Ndokwa, attention is focused majorly on the part of the church liturgy that is concerned with Western content as contained in hymns, canticles, order of service, while neglecting the indigenous part of the service. More time, therefore, should be assigned for indigenous choruses to give worshippers some sense of belonging. Finally, further studies should be undertaken to explore the implications of tonal inflection the singing of hymns in the Ukwuani language.

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