Music in Christian Worship: A Study of the New Glory Baptist Church, Agbowo, Ibadan

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Abstract

This research explores the unique characteristics of liturgical music at New Glory Baptist Church (NGBC), located at Agbowo, Ibadan, Oyo state, Nigeria. The use of music has been an integral part of the way of life for many who practice their faith there. The purpose of this research is to investigate the liturgical music of this unique place of worship to gain a better understanding of the spiritual culture of the church. The research team conducted a qualitative study by interviewing members of the church and observing the liturgical practices in New Glory Baptist Church. Analysis of the data revealed that the churches musical practices are reflective of the Nigerian culture. Liturgical music at New Glory Baptist Church is primarily expressed orally, accompaniment by hand clapping, drums, and other instruments throughout services. Choral music is also performed to reinforce the hymns which are sung in Yoruba - the native language of the church. Despite the predominance of the Yoruba language, the study discovered that the liturgical music of New Glory Baptist Church is also heavily influenced by other cultures. Songs

representative of the Christian faith, such as "Amen" and "Love Divine, All Loves Excelling," are often sung in other languages. The liturgical music at NGBC also incorporates a variety of musical styles, including Traditional, Nigerian popular genres, and gospel. In conclusion, the liturgical music of New Glory Baptist Church reflects a unique blend of cultures and musical styles. The ability of the church to adapt while maintaining its traditional practices is an inspiring example of how religious beliefs and practices can be preserved and modified over time. This research serves as a reminder of the importance of understanding cultural traditions and their capacity to bring diverse people together in celebration of their faith.

Keywords: Church music, New Glory Baptist Church, Liturgy, Liturgical Music

Introduction

This study aims to conduct an in-depth examination of the role and significance of music within the New Glory Baptist Church located in Agbowo, Ibadan. The church is a significant religious institution within the community, known for its rich history and vibrant spiritual practices. Through this research, we explore how music is integrated into various aspects of the church's activities, including worship, educational programs, and community outreach initiatives.

Music is life. It is used in our everyday activities by man. It is Indispensable in human life. It is used in every place for several purposes. We make use of music in our daily life. Through Music, a lot can be achieved. It plays a substantial role in our daily life. It is used for communication; it helps people to be creative. Music can also serve as a tool of worship in church. Music can also be used in different places. Music is a unique tool in art. Music is universal a universal phenomenon. Feelings and Emotions can be communicated through music.

Renfro (2012) points out the fact that music is a crucial element of the everyday life of man. It is indispensable. He conceptualized that music is ever-present. This proves that music is undeniable. Ayokunmi (2018) states that music has diverse functions which include recreation, relaxation, advertisement, advertisement ceremonies, and worship [religious purposes].

In religion, music has been an integral part of the church. Without music in church, it appears that all will boring and not lively. Religious music also has a psychological effect on people by eliciting various emotions and thought patterns. Moreover, religious music serves the purpose of unifying people.

Music is essential for life, from childhood to adulthood. It has the power to change moods, battle depression, and unite people by breaking cultural and religious barriers. Church music is highly appreciated and used to cut through racial and ethnic barriers. It is often referred to as 'gospel music' due to its capability of being adopted for the preaching of the Gospel. The Christian bible emphasizes the importance of songs, worship, and praises in the church. Music in church may be vocal instrumental or a combination of both.

Music and church go hand-in-hand. One exists to glorify the activities of the other. Without the sound of vocals or instruments signifying musical presence, the church would appear gloomy and would not be able to serve its purposes fully. In the presence of God, there is fullness of joy is a biblical statement that encapsulates music.

The effectiveness of music in church settings has been established through research. Liturgical music is unique to each denomination and needs to be documented. The New Glory Baptist Church in Agbowo, Ibadan needs scholarly attention to preserve its ancient landmark of liturgical music. The research aims to investigate and document the music used in the church.

The study is necessary for the area of documentation, which could serve as useful educational and inspirational materials for researchers in Music and religion, Church music, Sacred Christian Musicology, Christian music ministers, composers, theologians, worshippers of Christ in churches, ministries, and schools in Nigeria and beyond. It negotiates the unique ways of the use of music in a sacred space; such as New Glory Baptist Church, Agbowo, Ibadan, Oyo state, Nigeria.

Although the Nigeria Baptist Convention has an established liturgical practice, the scope of this research is limited to the peculiarity of the use and choices of music

in the worship services and programs of New Glory Baptist Church, Agbowo Ibadan.

Literature Review

Music and Church

A church is a place where music is deeply cherished. It serves as a gathering of souls from diverse backgrounds, united by a common purpose. Music acts as a powerful unifying force, often used to bridge racial and ethnic divides. Church music is commonly known as "gospel music" because of its ability to be embraced for Gospel preaching. The Christian Bible references the significance of songs, worship, and praise (all integral to music in the church) in several chapters and verses. Church music can be vocal, instrumental, or a blend of both.

Music and the church are inseparable. One enriches the other's purpose. The absence of music, whether through vocals or instruments, would render the church feel somber and unable to fulfill its mission. The Bible's statement, "In the presence of God, there is fullness of joy," captures the essence of music.

However, while the potential for musical expression is inherent in all humans, its manifestation is influenced by one's environment and life experiences, often within the context of a group.

North & Hargreaves (2008); Welch & McPherson (2018) point out that listening to music, singing, playing (informally, formally), and creating (exploring, composing, improvising), whether individually and collectively, are common activities for the vast majority of people. Music represents an enjoyable activity in and of itself, but its influence goes beyond simple amusement.

"Liturgical Music in Baptist Church involves more of hymns. Lots of compositions depending on time and season are also encapsulated. This encourages and brings development to church music. (Adeoje, 2016)

Music and Society

Art and music are essential for human function. Music serves as a social function, provides identity, and facilitates social cohesion. It is a common language that

fosters a sense of unity and community. Longhurst (2007) points out that music is very important to members of society in their emotional and personal life. Parents play a vital role in the life of a child. The kind of environment a child will determine the kind of music he knows and is familiar with.

Christopher (1996) enumerates that Music and society are experiences that birth knowledge to structure our feelings and perceptions. However, society orders our ways of life which also involve music. Music and society are interwoven to bring about habitual doings

Longhurst (2012) explains that music has played a vital role in our society and shaped society culturally socially morally and emotionally. Also elucidates that music has the power to change one mood and perception. Music inspires change. Music has brought interpersonal relationships and social bonding to society at the core of everyday experience with music, we use it to relax, express ourselves come to terms with our emotions, and generally improve our wellbeing.

Music in Christian worship

According to the Oxford Dictionary, Worship is variously known as the mass divine, liturgy divine service, eucharist, or communion. It is formal and centers on the offering of thanks and praise for the death and resurrection of Christ.

According to Got Question, Christian worship is an expression of praise from the depth of our hearts toward God and is understood through his word. However, Eskew (1972), music is a language of worship in Christendom. It serves as a tool for worshiping the God almighty. Music also serves as a medium of communication and communion with God. Christian worship can come in diverse ways either with instruments or vocals. New Glory Baptist church does more of hymn singing.

Ademuluka (2023) explains that music in Christian worship could be vocal, instrumental or mechanical sound having rhythm, melody, or harmony basically for church use. He explains further, that music plays a vital role in all facets of life, particularly worship. Worship, however, occupied a significant position with each deity, having a peculiar type of music sacrosanct to its worship.

Ibube (2020) illustrates that during each Sunday service, a Baptist church will have at least four hymns. To make worship relevant, and foster congregational singing among Christians, European hymns were translated into local languages were taught in church. Omojola (1995) he affirms that in early years Christian worship was only hymn singing chant and anthems. Ademuluka (2007) reports that in some churches, praise worship comes immediately after opening prayer while in others it comes immediately before it.

However, music in Christian worship has been variously described as based on two main New Testament scriptures: Sing hymns, and spiritual songs with thanksgiving in your hearts

Brief History of Church Music in Nigeria

The act of singing is a practice that was brought into Nigeria in the late 15th century, by the Portuguese Catholic who had arrived in Benin City at this time for missionary work. The Methodist church was the first mission to arrive in Nigeria on September 24, 1842. Arriving Methodist the Methodist church established schools and churches. This three-prong approach of Christianity, education, and music enabled the Wesleyan mission to not only Christianize Nigeria but advance Western educational doctrine. As a tool for proselytism and in conformity with the Wesleyan practice of hymn singing, anthems, chants, and choruses instructions in music were introduced, the area of musical knowledge including staff notation, solfa notation, composition, organ playing singing, and choir management. The choir became an essential arm of the church.

Akin (1992) explains that when European missionaries came to Nigeria, they introduced their concept of the Supreme Being, as manifested in Judeo-Christian theology. Since Christians do not accept any other divinity besides the Supreme Being, all of the music used in Christian

Worship is dedicated solely to the deity.

Omojola (1995) traced the genesis of church music before the middle of the 19th century, musical activities in Yoruba land where (Lagos is situated) were mainly traditional. Although there had been some external influences on Yoruba musical life they were either too minimal or no difference from Yoruba musical tradition,

to present a fundamental change or initiate a new idiom. It was due mainly to the arrival of the arrival of returning ex-slaves from the West

Indies and Brazil, and European businessmen, missionaries, and colonial administrators that a social niche was created for the initiation and development of a new European, musical idiom.

Christian Liturgy

Christian liturgy is a pattern of worship used for recommended or prescribed by a Christian congregation or denomination regularly. The term liturgy comes from Greek which means public work Liturgical Music can also be called church music. They are written for performance in religious rites of worship. Senn (2012) points out times of prayer breaks during the day are liturgical acts in which a community of faith praises God. However, there are some patterns for worship. He further states that the liturgy of the hours comes from practices of setting aside certain times during the day. Religious people create a pattern especially significant times of worship.

Benson (2020) opines that liturgy simultaneously relates us to God and our neighbors, however, the community is more fundamental to Christian faith than dogma, both historically and logically. He further explains that Christian liturgy is an encapsulation of basic belief. Christian theology grows out of liturgical experience. He explains theology itself is a liturgical practice. It is a way of worshipping God by using the mind.

Liturgical Music

The term liturgy means a ritual for public worship. Pope Benedict (1995) explained that the true liturgy instructs and uplifts the soul. Liturgy is a form or formulary according to which public religious worship, especially Christian worship, is conducted.

Liturgical music is music written for performance in a religious rite of worship. The term is most commonly associated with the Christian tradition. The term is most commonly associated with the Christian tradition. Developing from the musical practices of the Jewish synagogues, which allowed the cantor an

improvised charismatic song, early Christian services contained a simple refrain, or responsorial, sung by the congregation.

Winter (1985) explains that liturgy and music are closely related. He explained further the nature of liturgy has everywhere called upon the help of music singing, and voices of creation in the sounds of the instrument.

Church Music as a Concept

As stated in Adeoje (2016) Church music is Christian music written for performance in church, or any musical setting of ecclesiastical liturgy, or music expressing propositions of a sacred nature such as a hymn.

Adeleke (2012) equally affirmed that a church is a place of prayer, worship, and fellowship. It is a place of close communion with God, the creator of the heavens and the earth. Prayer, worship, and fellowship in the church are traditionally approached through singing, supplications, and petitions. People worship God with hymns, sacred songs choruses, and spiritual songs.

Church music is the music intended to be part of Christian worship in churches, chapels, cathedrals or anywhere Christians meet to worship.

Music has a way of piercing into the deep parts of our soul. Music assists in our expression and response to God and the church. Music brings about unity to the church. Through church music, different people from different cultures come together to sing and worship their Creator.

Church music makes people from different states, tribes, background ethnic groups come together as one believes and achieves a goal.

Adeoje (2016) buttressed that Church music may be defined as music written for performance in church, any musical setting for liturgy, or music set to words expressing propositions of a sacred nature, such as hymns, chants canticles, anthems, etc. the reason Abel concurs that church music expresses the life of the body of Christ. Hence, the church musical style should be of noble and grave

dignity, sharply distinguished from the secular or domestic song. Church music is a vehicle for the utterance of inspired liturgical worship.

In the same vein, Bacchiocchi (2000) opines that church music should be different from secular music, because the church, like the ancient temple, is God's house in which the lord, and not to be entertained. Percussion instruments which stimulate people physically through a loud and relentless beat, are inappropriate for church music today as they were for the temple music in ancient Israel.

Russell (1995) suggests three essential purposes for Christian worship: first, to glorify God; second, to inspire, uplift, and transform the worshiper; and third, to draw visitors closer to an encounter with Jesus Christ. Russell sets three purposes up in order of importance. He makes clear that the primary purpose of worship is to uplift believers. Russell describes this purpose as a result of glorifying God and a goal in itself. The four results the worshipper can expect from genuine worship are a sense of God's presence, a conviction of sinfulness, a reminder of Gods grace, and an inspiration to serve.

Music of the Nigerian Baptist Convention

Music of the Nigeria Baptist Convention is mainly provided by foreign missionaries. However, music in Baptist tradition has two basic approaches "a produced by Baptist" and "an accepted by Baptist. Although Baptists have had a history of using music in their worship for several centuries. They have refused by and large to use only music (texts) originating among themselves. Indeed, a survey of most Baptist hymnals and perhaps even most printed orders of worship for Baptist church services would probably reveal the use of a large percentage of music written by non-Baptists. Thus Baptists in their use of music have defined their music tradition to include music not only by Baptists but also by others as well.

Therefore music of the Baptist convention as explained by Eskew (1972), is music not only produced by Baptists alone, but also by others as well. He opines that most of the hymns sung by Baptists in churches have revealed to some extent that most of the hymns were written by non- Baptists.

However, Eskew (1972) recognizes that not all Baptists have the same tradition, he noted that as part of their Free- church heritage, Baptists have adhered to no set order of worship containing words or music in general use among their churches. This points to the fact that the liturgical music of Baptist church, varies from one Baptist church to another, according to the theological, linguistic, racial and cultural background and experiences of each Baptist and his local congregation. Eskew (1972) also sighted diverse musical material in their worship which include congregational hymn singing usually from a collection of printed hymns available to each worshiper. He however points outs out that some Baptists would permit unaccompanied congregational hymn singing. This states that most Baptists would only use one or more musical instruments and choir in worship, performing music of varying styles and degrees of complexity.

Methodology

This study employs qualitative and quantitative research methods. Given getting an explicit record through interviews. The method surveys the liturgical music of New Glory Baptist Church. Data is sourced from the presiding pastor church library and choir director and personal observation. Data is collected through interviews with the presiding pastor, music minister, music director, and choir executive members.

The research majorly focuses on the leader of the church who is the presiding pastor, music minister, music director, and choir executive members. The Church library is also consulted. Data is sourced from the presiding pastor church library, choir director, and personal observation. Data is collected through interviews with the presiding pastor, music minister, music director, and choir executive members. Data collected for research were analyzed through a qualitative approach and documented for further studies.

Discussion

History of New Glory Baptist Church

In 1969, the Financial Secretary of Gateway Baptist Church proposed to establish a preaching station at Samonda/Agbowo area of Ibadan. Salem Baptist Church was contacted first and she responded favourably. The first Sunday school was held on 28th December 1969, and the first evening service was conducted on 5th

July 1970. The church had rapid membership growth, but in 1971, the landlord threatened the Church with a policeman. However, Deacon G. O. Ogunsola intervened and ordered the policeman out of the Church.

The Style of Worship

Liturgical Form is very important in this style. Nearly everything is decided and set before the service: prayers are prepared, the order is firmly fixed, and the sermon text is often taken from the lectionary. This form of worship looks to God's work in history, recalling, for example, how He dealt with people in the past in anticipation of His work among people today. Words like "awe," "majesty," and "holiness" describe the view of God: He is not like human beings and they certainly are not like Him. God's Spirit is among people, but the Creator is other than, more than, and far better than the created. Music in the liturgical setting also anchors to history; the classics which have withstood the test of time. The typical sole accompanying instrument is the organ, perhaps a pipe organ. The preparation and presentation of all music is precise and is considered an act of worship in itself. Most of the music will not be as readily appreciated by the masses of people, but that's okay; it is felt to be more important that it is sung as a gift to God, who deserves the very best (this being the very best). The hymnal will be used and majestic hymns about God and Jesus are emphasized. There will be few opportunities for singing about personal experiences of faith.

Traditional. There is a definite order in a traditional service, but the atmosphere is not as formal as in the liturgical setting. Freedom exists to change the order during a service, but changes do not occur often. The entire service may have a thematic thread. Traditionalists are less concerned with God's distance from the human race and His otherness than those using the more liturgical style: they are more at home claiming His nearness in everyday Christian life. There is a recognition of God's working history, but recent history and the present are also given attention. Music in traditional worship includes the classics, but more current music is also used if it is crafted well. The organ will be the primary instrument, but the piano may also be used. Congregations sing majestic hymns and some gospel songs from the hymnal. More people will likely identify with the music than in liturgical worship. Care is still taken in the preparation and presentation of music.

Blended. Churches that have a history of traditional worship are updating methods without forsaking all its roots. Music is eclectic, folding in new material with that which has been around for several years. Blending musical styles means using selections on both sides of this middle (traditional and praise/worship).

Praise/Worship. Praise/worship style has two main parts: congregational singing and sermon time. It focuses on God and uses personal language and new music. Accompanying instruments are electronic keyboards, guitars, drums, and wind instruments, and the music is upbeat and bright.

The Study and the use of Hymns

A hymn writer, also referred to as a hymnodist, is anticipated to possess a clear understanding of the definition of a hymn, the essence of hymn writing, its structure, and the appropriate language to use. Generally, a hymn is described as "the words of praise crafted to be sung as an expression of worship to God, encompassing praises, prayers, promises, and petitions." However, this definition does not effectively differentiate hymns from carols, gospel songs, oratorios, cantatas, or motets. Furthermore, hymns do not encompass religious music designed for instructional purposes in public worship, although such music has been included in the Canonical Book of Psalms and various collections of "hymns" throughout history. It may be more beneficial to identify additional characteristics, acknowledging that not every hymn incorporates all elements. Hymns are typically texts that fulfill most of the following criteria: they are composed in either metric or free-form poetry and are structured in strophic form (with regular verses); they are based on a religious theme or convey a religious message; and they are intended for singing during public or private Christian worship.

Hymnology can be defined as the academic discipline dedicated to the study of hymns and hymn writers, encompassing a historical and philological examination of these religious compositions. This field of study delves into the various dimensions of religious songs, with a particular emphasis on choral and congregational music. It is important to differentiate hymnology from hymnody, which pertains to the creation and performance of hymns. A hymnologist investigates the historical context and origins of hymns within a tradition of sung worship, as well as the lives of the individuals who composed them. Additionally,

hymnology encompasses the exploration of the relationships between hymn texts and the historical developments—both folk and editorial—that have influenced hymn lyrics and melodies over time. It also addresses sociological, theological, and aesthetic considerations related to the diverse styles of sung worship.

The Music of the New Glory Baptist Church

The use of music during Sunday worship. Usually, Sunday worship service in New Glory Baptist church begins with an opening hymn which is usually taken from the Baptist hymnal in relevance to the time and season of the church calendar. The hymn is introduced by the keyboard in an organ voice and conducted by the music minister. The hymn is picked based on the sermon to be preached. The choir normally learns the selected hymn during their rehearsals. Possibly because of their limited knowledge or lack of effective training, the choir is taught the melody of the hymns. Consequently, they end up singing their hymns in unison.

The praise worship session. The music reverend chooses among the choir who to lead praise and worship sessions. There is a short rehearsal for a praise session during rehearsal to learn new praise or worship songs. As affirmed by the music reverend, any chosen praise leader can also have a list of songs to be performed to aid memorization. Rehearsal of praise and worship is so paramount in New Glory Baptist Church to aid the praise leader in determining suitable keys for singing to avoid the frequent change of keys during praise sessions.

However, the music reverend instructs the praise leader on the arrangement of songs. The usual order of praise worship session is normally two songs followed by an instrumental interlude. Very importantly, the praise session lapses for 10 minutes, and whoever takes the lead is allowed to use their discretion.

(c) Choir rendition. This is the special number of the choir. The song is selected based on the topic chosen for a sermon on Sunday. The choir mistress is in charge of selecting songs for Sunday. It could be a newly composed song or an existing song which could be from indigenous or western gospel albums. Their rehearsal is usually thorough. This enables them to master the lyrics of any chosen song and minister offhand. The keyboardist is expected to study any chosen song to give it an appropriate accompaniment.

Moreso, for newly composed songs, the instrumentalists are required to create and arrange appropriate accompaniment and embellishment for them. Whatever is rehearsed, will practically be performed on Sunday worship.

Instrumentation. In New Glory Baptist Church, musical instruments are basic and essential tools in the choir, which include a keyboard, lead guitar, bass guitar, agogo, sekere, drum set, saxophone, trumpet, recorder, and saxophone. Instrumental sessions are done during the collection of offerings and tithe. The instrumentalist gives melodious and harmonious tunes with various instruments performing and exploring religious genres of music.

Closing hymn. The service usually ends with a closing hymn. The hymn is selected based on the sermon. The hymn gives a background feeling of the sermon. An organ tune on the keyboard of the selected hymn is introduced. The choir sings in unison. Hymns are conducted in New Glory Baptist Church.

Hymn Service

However, New Glory Baptist Church holds hymn Sunday on some seasons of the year like Easter and Christmas. The choir learns and sings in four parts (soprano, alto, tenor, and bass). As affirmed by the Reverend, hymns are interpreted. There is a thorough study of the composer during hymns on Sundays. However, during the Christmas period, hymns singing lapsed from the beginning of December till the end. The choir studied hymns according to the score sheet. The keyboard is also played according to the scored sheet of music by the church organist.

Choir Rehearsal

Choir rehearsal is the preparatory section where new songs are learned and known songs are reviewed/rehearsed by the church musicians and instrumentalists. In New Glory Baptist Church, Agbowo Ibadan, choir rehearsal comes to us twice a week; Friday and Saturday. According to the choir mistress, Miss Olajoke Akinyemi, the rehearsal comes up twice in a week order to enhance mastery of any selected music.

Organogram of the Music Minister

Music Reverend: The music Reverend with the name Rev. Noah Adebajo is clergy certified in the aspect of Church Music. In Nigeria Baptist Convention, certain persons go to the theological seminary to bag degrees in church music. Such are the kinds of people ordained as music ministers. This established order is in practice in New Glory Baptist Church. The music reverend must oversee, and supervise the general affairs of the choir. The music is also in charge of the organ playing and playing to contemporary song the praise and worship session. He is responsible for training and rehearsing with singers

Organist: The organist of the church is named Mrs Odekola. The organist is in charge of the perfect and smooth performance of the hymn on Sunday services.

Executive. The executives of New Glory Baptist church are six in number which include choir mistress, assistant choir mistress, prayer coordinator, general secretary, librarian, and welfare coordinator.

Choir mistress: The Choir mistress by the name Akinyemi Olajoke, is saddled with the responsibility of song selection and teaching of the choir any selected music. The choir mistress has the highest power among executives. She oversees the affairs of the choir. She is responsible for deciding repertoire and engaging soloists and accompanists. She gives direction and direction during choir rehearsal to help choir members in attaining the correct tone, rhythm, pitch, tempo, and harmony. She ensures that the desired score is achieved properly

Librarian: The Librarian at New Glory Baptist Church is Miss Jumoke Olapade. She is in charge of writing and keeping songs composed, and rehearsed for easy access to songs when needed. The library is an efficient system for storing, conserving, protecting, and circulating musical material. This enables the affairs of the choir to run smoothly. It helps to choir to get songs easily on a topic. It searches for music for a topic to be easy and accessible.

General Secretary: the general secretary of Miss Oyekemi Oyekan, is in charge of preparing and distributing the agenda and other materials. She writes and keeps the minutes of choir meetings. She ensures meetings and rehearsals are effectively

organized and minuted. She also maintains effective records and effective administration. She reminds members of choir time for rehearsals. Also time for important meetings in the choir

Prayer Coordinator: Mrs Oyetola Adebajo is the prayer coordinator of New Glory Baptist Church. She integrates prayers in every aspect of music ministry in New Glory Baptist Church. She reminds the members of the choir of the time of prayer meeting every month. She also leads and coordinates the prayer meetings in the choir.

Assistant choir mistress: In New Glory Baptist Church, Mr. Emmanuel Adeleke, is the assistant choir mistress. As the name implies. He assists the choir mistress in running an effective administration in music ministry.

Welfare Coordinator: Mrs. Ade is the welfare coordinator in the music ministry of New Glory Baptist church. She coordinates the ceremonial duties in music ministry at New Glory Baptist Church. She is responsible for all that concerns choir membership well-being including advising, coordinating, and managing events within the church. She is responsible for the welfare of all members at all times, especially during choir special activities.

The executive works hand in hand together to achieve a common goal which includes spiritual, financial, and welfare to have a smooth running of the administration.

Styles of Music in the New Glory Baptist Church

As affirmed by the music Reverend, Pastor, Noah Adebajo, the music in the New Glory Baptist Church includes; traditional, blended, praise worship and indigenous gospel music.

Liturgical style of music: Music in the liturgical setting also anchors to the classics which have withstood the test of time. The typical sole accompanying instrument is the organ, perhaps a pipe organ. The preparation and presentation of all music are precise and are considered an act of worship in itself. Most of the music will not be as readily appreciated by the masses of people, but that's okay; it is felt to

be more important that it is sung as a gift to God, who deserves the very best (this being the very best). The hymnal will be used and majestic hymns about God and Jesus are emphasized. There will be few opportunities for singing about personal experiences of faith. This is done during seasonal periods and moments like Easter, Christmas child dedication, thanksgiving on special events in church. They are a set of hymn in the hymnals which include give thanks to the Lord.

Traditional style of music is used. There is a definite order in a traditional service, but the atmosphere is not as formal as in the liturgical setting. Freedom exists to change the order during a service. In the traditional style of music in New Glory Baptist Church, there is room for creativity in composition. There is room for new ideas involving varieties of genres of music in the production of music. It includes highlife, gospel, juju, reggae, and R&B in consideration. It involves the use of local language in composition in their repertoires. Examples include Isokan, Make Us One by Jesus, etc.

Blended style of music

This can be seen in what the choir presents, what the instrumentalists play, and what the congregation sings-classic hymns, gospel songs, new choruses, old anthems, contemporary songs, and so forth. In the blended style, the organ (the anchor instrument in the liturgical and traditional styles) shares its prominence with the piano, electronic keyboard, or any mixture of wind, brass, and stringed instruments. Blending musical styles means that selections on both sides of this middle (traditional and praise/worship) will be used. The trick will be to know which representative music can be stylistically blended and which cannot. Music that cannot be blended can still be used in its characteristic style. Any attempt to use traditional music in the praise/worship style, and vice versa, is going to sound contrived. This will necessitate having adaptable accompanists who can adjust stylistically, and who will be content not playing on some pieces of music. It is a common song used as a special number, a used as praise or worship. It can be hymns. It all depends on the selection and usage. Examples include Let My Life" by Nathaniel Bassey ft Chris Delvan, "Born to Win" by Sinach, etc.

Praise and worship style of music. Praise/worship music is mostly new material with the occasional use of an old hymn, and then perhaps only a single stanza or

its refrain. Words to songs projected on a screen may replace the hymnal or the words may be printed in the worship bulletin. Congregational singing may consist of many choruses and/or snatches of hymns strung thematically together in an extended time of uninterrupted singing. Accompanying instruments are typically electronic keyboards, guitars, drums, and an assortment of wind instruments. Many churches utilizing this style have full orchestras. Much of the music used will be upbeat and bright. Examples include see what the lord has done by Nathaniel Bassey.

Conclusion

The research findings suggest a profound connection between music and church attendance, highlighting the significant role of music in enhancing the effectiveness of its use within a church environment. This study has contributed to a deeper comprehension of liturgical music and has underscored the impact of music on the spiritual ethos of the church. The selection of liturgical music, including its style and mode of practice, is deemed crucial and distinctive, even among members of the same denomination. Each church possesses its own distinct approach to worship, and the absence of documentation regarding liturgical practices may render these ancient traditions difficult to trace.

Recommendations

Based on the analysis conducted, it is recommended that New Glory Baptist Church prioritize the preservation of their ancestral landmarks in relation to their rich liturgical music heritage. Furthermore, there is a need for enhancements in several critical areas, including the increased incorporation of hymns throughout services, the provision of training for church musicians, the engagement of music professionals and experts as required, the acquisition of pertinent literature that explores the music liturgy of the Nigerian Baptist Convention, the introduction of choral singing and orchestral music to the choir, the encouragement of youth participation in the church's musical endeavors, the exploration of more complex musical genres, such as classical music, the appointment of a trained and proficient choir leader, the adherence to the principles of Baptist liturgical music by the music minister, the enforcement of comprehensive choir rehearsals prior to each worship service, the organization of additional music programs, the maintenance of discipline among the church musicians, the oversight of choir conduct, the

provision of moral and spiritual support to the choir leader and musicians under her guidance, the opposition to the promotion of non-doctrinal music genres within churches, and so forth.

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