

Christian Theological Discourse on Music: The African Instituted Churches (AICS) Liturgical Experience

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Abstract

Prior to Western colonial contacts, music was an integral part of African social, religious, and community life. However, Western church music traditions have frequently been regarded as normal in Nigerian Christianity. The purpose is to critically examine how music functions as a medium that integrates traditional African spirituality with Christian doctrine, thereby fostering a distinct African Christian identity within African Instituted Churches (AICs). The study engages selected theological perspectives by Rudolf Otto, David Brown, and Ferdia Stone-Davis to interpret musical experience as a possible site of divine encounter, embodied spirituality, and theological knowing. These perspectives are situated within the African musical context to highlight the decolonial impulse behind the indigenization of church music in AIC worship practices. The research employs ethnographic observations, interviews with church leaders and congregants, and analysis of liturgical music practices within selected AIC communities. The findings reveal that music in AIC worship is a dynamic, participatory practice that facilitates communal engagement, spiritual empowerment, and theological reflection. The discussion highlights how this musical liturgy challenges conventional Western worship models by offering an embodied and contextualized expression of faith. The study concludes that the musical practices of AICs represent an authentic contextual theology of worship. This challenges assumptions about the normative superiority of Western church music traditions. Based on this insight, the paper recommends that African churches and theological institutions intentionally promote indigenous musical expressions in worship. It further calls for sustained scholarly engagement with African music as a legitimate locus of theological reflection in contemporary African Christianity.

Keywords: African Christianity, Music, Theological discourse, AICs, Hermeneutics.

Introduction

Music has long existed in Africa, with diverse styles that make it unique. During colonialism, African music was influenced by Western forms, reflecting the broader impact of colonization on language and culture. Nketia (1974) observes that Ghanaian music, for example, mirrors daily life, expressing people's thoughts, beliefs, hopes, and fears. Similarly, church music in Africa, particularly in Nigeria, has been enriched through the indigenisation and contextualisation of Christianity, integrating local culture into worship (Abe, 2008).

This study employs a qualitative, descriptive, and interpretive approach, drawing on literature from theology, musicology, African studies, and church history. The research uses thematic analysis of concepts such as musical experience, revelation, embodiment, contextualisation, and indigenisation of worship, examined within both Western theological frameworks and the African musical context. The study also surveys theological accounts that treat musical experience as significant or revelatory, concluding with a discussion of music in the liturgy of African Instituted Churches (AICs).

The study is grounded in a contextual–experiential theology of music, drawing on Schleiermacher (religious feeling), Rudolf Otto (numinous), David Brown (sacramental experience), and Ferdia Stone-Davis (musical beauty and subject–object relations). Schleiermacher's pre-reflective understanding of religious feeling provides a foundational lens for interpreting music as a mode of encountering the divine. Otto's concept of the numinous frames music as a site of awe and reverence beyond rational explanation. Brown's sacramental view interprets music as a medium through which God's presence is experienced in everyday life, while Stone-Davis bridges subjective experience and objective meaning, seeing musical beauty as both embodied and theologically significant.

Integrating these perspectives, the study affirms African cultural expressions as valid loci of theological reflection. Music in AICs is thus understood as lived theology, where indigenous musical forms function as embodied, communal, and revelatory practices. This framework highlights how music mediates faith, identity, and divine encounter, combining experiential and contextual theology to illuminate the central role of music in African Christian worship.

Music is central to worship in African Instituted Churches (AICs), serving as both a spiritual and theological medium. To explore its significance, this study is guided by the following research questions:

1. How does music shape worship and liturgical practices in African Instituted Churches (AICs) in Southwestern Nigeria?
2. In what ways does musical experience serve as a medium of theological revelation and encounter with the divine?
3. How do Western theological perspectives inform the understanding of music in AIC worship?
4. How does the indigenisation of church music strengthen communal spirituality and African Christian identity?

Musicology in the African Milieu

The study of African music is complex, given its integration with dance, costume, and other art forms. Yet, indigenous African music, or *mmimo wa setso*, possesses distinctive patterns that warrant systematic musicological analysis without compromising its performative integrity (Mapaya, 2013). While terms like “African” or “indigenous” risk essentialism, they

serve as useful academic designations, as musicology is mediated through language and cultural frameworks (Bachlund, 2012; Glarsen, 1993). Indigenous African musicology thus complements, rather than opposes, mainstream musicological scholarship.

Western musicology has traditionally emphasized theory, history, and acoustics, often privileging scores over performance (Cook, 1998; Helm, 1999; Lieberman, as cited in Mapaya, 2013). This marginalizes oral and performative traditions and perpetuates the misconception that African music lacks theoretical depth, framing it instead as “ineffable knowledge” or “performative ethnology” (Masasabi, 1997; Erlmann, 1977). However, African musical practices embody sophisticated theoretical knowledge within performance itself (Merriam, 1977).

Foundational African scholarship, especially Kwabena Nketia’s *The Music of Africa* (1974), demonstrates the legitimacy and intellectual richness of African musicology. Its development is also deeply entwined with postcolonial and decolonial movements, where African scholars reclaim agency and challenge Eurocentric frameworks (Mapaya, 2014). The consolidation of musicology and ethnomusicology in Africa, particularly in South Africa, reflects responses to historical marginalization and political oppression (Mapaya, 2014).

African music’s cultural and social power is evident in contemporary contexts. During Nigeria’s 2023 general elections, music was strategically used in political campaigns to engage voters, foster cultural identification, and shape political discourse. Campaign jingles, performances by popular musicians, and culturally resonant genres demonstrated music’s capacity to influence political behavior and forge communal connections (Falola, 2022). Such examples affirm that African music is not subordinate to Western forms; it is a central expression of heritage, knowledge, and social influence.

In sum, African musicology is both an intellectual and political project. It emphasizes that indigenous African music warrants rigorous, systematic study, contributing to decolonized scholarship and affirming the theoretical, cultural, and performative significance of African musical traditions.

The Context of Music from a Theological Perspective

Modern theologians have increasingly engaged the arts as sites of theological reflection, particularly through explorations of imagination, embodiment, and cultural meaning. While such theological accounts often address music alongside other art forms, music possesses distinctive features—especially its temporality and embodied, affective impact—that warrant focused theological attention. As an experiential and performative art, music mediates meaning through the body and emotions, making it a particularly powerful medium for religious encounter. Theological approaches to music are therefore often situated within broader theologies of culture that take cultural artefacts seriously as bearers of meaning within lived human experience (Towns, 2005).

Within this framework, music is understood not merely as an aesthetic accompaniment to worship but as a potential medium of revelation. Human knowledge of God is mediated through embodied experience, and music, by engaging the whole person, may disclose aspects of the divine that remain inaccessible to purely discursive theology. This section engages three major contributors to the theology of music and religious experience—Rudolf Otto, David Brown, and

Ferdia Stone-Davis—in order to develop a contextual theological reading of musical experience. Central to this approach is the relationship between subjective experience and objective theological meaning, as well as the embodied character of religious knowing.

Rudolf Otto:

Rudolf Otto's theology of religious experience, articulated most influentially in *The Idea of the Holy*, develops earlier insights from Schleiermacher and William James while seeking to ground religious feeling in an objective encounter with the divine (Barton, 2003; Otto, 1958). Otto introduces the concept of the "numinous" to describe an encounter with the divine characterized by *mysterium tremendum et fascinans*—an experience of awe, fear, and attraction before the "wholly other." For Otto, religious experience is not reducible to subjective feeling but involves an encounter with an objective divine reality.

Music functions in Otto's thought as a key analogy for numinous experience. Like the sacred, music operates beyond rational conceptualization and evokes affective responses whose source may not be fully grasped by the listener. Otto thus regards music as a helpful illustration of non-rational religious experience, though he insists that musical and sacred experiences should not be equated. His emphasis on cultivated sensibility, however, introduces a hierarchical dimension to religious and musical experience. Otto suggests that the capacity to discern numinous experience is enhanced through education in both religion and music, thereby privileging trained subjects and canonical musical forms. This position risks limiting the revelatory potential of music to elite contexts and undermines the immediacy of pre-reflective experience emphasized by Schleiermacher, who understood music as speaking directly to feeling without requiring prior intellectual formation (Lynch, 2005).

Despite these limitations, Otto's framework remains significant in highlighting the affective and non-discursive dimensions of religious experience. While Otto restricts numinous encounter to experiences that evoke overwhelming awe, musical experience may also mediate gentler forms of divine encounter. Thus, rather than functioning merely as an analogy for the numinous, music may itself become a site of numinous experience, mediating divine presence in diverse and culturally situated forms.

David Brown:

David Brown's theology offers a more expansive and inclusive account of music as a medium of divine encounter. Through his engagement with culture in works such as *God and Enchantment of Place*, Brown develops an experiential theology that affirms the presence of God within the created and cultural world (Brown, 2007). For Brown, revelation is not confined to biblical texts or ecclesial institutions but is mediated through human experience, including artistic and musical practices. Music, by engaging the body, imagination, and emotion, provides a particularly powerful medium through which divine presence may be perceived.

Brown conceptualizes musical experience in sacramental terms, drawing analogies between music and the Eucharist as practices that may be re-enacted to mediate divine presence anew. While musical experience does not replace doctrinal or scriptural revelation, it discloses partial and situated aspects of the divine. As Brown (2005) emphasizes, experience reveals God only in fragments, which must be integrated through theological reflection. This epistemological humility allows Brown to affirm the theological value of all forms of music, regardless of genre

or aesthetic hierarchy. Music, in this account, becomes a legitimate source of revelation, capable of illuminating dimensions of divine presence and human experience—such as suffering, hope, and transcendence—that may not be fully captured through propositional theology alone.

Ferdia Stone-Davis:

Ferdia Stone-Davis advances a relational account of musical beauty that negotiates the boundary between subject and object in aesthetic experience. Drawing on philosophical traditions associated with Boethius and Kant, she rejects both purely objectivist and purely subjectivist accounts of musical meaning (Stone-Davis, 2011). For Boethius, musical meaning derives objectively from God as the ultimate source of order and beauty; for Kant, music's physical and affective character renders its epistemological status ambiguous. Stone-Davis proposes a mediating position in which musical meaning emerges relationally through the interaction between sound, performer, and listener.

This relational ontology resonates with Schleiermacher's emphasis on pre-reflective feeling and intuition in religious experience, while moving beyond his framework by accounting more fully for the interplay between objective form and subjective reception. Musical beauty, in this account, is neither imposed by an external transcendent source nor constructed solely by the listener; it arises through embodied encounter. Such a perspective is particularly significant for theological reflection on music, as it affirms the integrity of both the musical object and the experiencing subject. Music thus becomes a relational site of meaning in which theological insight may emerge through lived experience.

Summary of the Discourse

The theological accounts surveyed here converge in affirming the experiential significance of music as a site of religious meaning. Otto highlights the non-rational and affective dimensions of musical experience in relation to the numinous, though his hierarchical assumptions limit the accessibility of such experience. Brown extends the theological significance of music by situating it within a sacramental theology of culture, affirming music as a medium through which divine presence may be partially revealed in embodied experience. Stone-Davis contributes a relational aesthetic framework that illuminates how musical meaning arises through the dynamic interplay between subject and object.

Together, these perspectives support a contextual theology of music in which musical experience may mediate divine encounter and theological meaning. Music temporarily suspends rigid boundaries between subject and object, enabling an embodied form of knowing that complements discursive theology. While musical experience does not exhaust divine revelation, it constitutes a significant mode of lived theology through which religious meaning is encountered, interpreted, and enacted within concrete cultural contexts.

Discussion of Research Questions:

Question 1: How does music shape worship and liturgical practices in African Instituted Churches (AICs) in Southwestern Nigeria?

Daniel Adeyinka (2026) opines that Music structures the flow of worship in AICs by guiding the progression of prayer, preaching, and ritual activities. From the opening of services to moments of personal devotion, songs and rhythms signal transitions, creating a cohesive liturgical rhythm. This structure ensures that congregants are engaged throughout the service, enhancing both the order and the spiritual impact of worship. According to Yinka Taiwo (2026), indigenous songs, rhythms, and instruments create a participatory and immersive worship environment. Congregants are encouraged to sing, clap, dance, and respond, making worship a fully embodied experience. Unlike Western formal music, these practices transform music from mere accompaniment into a central, interactive element of worship.

Isaac Paul (2026) posits that music reinforces theological and spiritual messages within liturgy, translating abstract teachings into accessible experiences. Hymns and chants often narrate biblical stories, convey moral lessons, or express communal prayers, enabling worshippers to internalize theological principles. Through consistent use in services, music becomes a vehicle for sustaining faith and doctrinal understanding. Odion Omokhagbor (2026) asserts that musical performance fosters unity and communal identity among congregants. Collective singing and rhythmic participation create shared emotional and spiritual spaces that strengthen social cohesion. The communal dimension of music ensures that worship is both personal and collective, binding members together in shared expressions of faith.

Bukola Oluwafemi (2026) is of the opinion that the integration of local musical forms preserves African cultural heritage within worship. Using native languages, traditional instruments, and familiar rhythms makes liturgy contextually meaningful. This contextualisation allows AICs to maintain a distinctive identity while ensuring worship resonates with the lived realities of the congregation.

Question2: In what ways does musical experience serve as a medium of theological revelation and encounter with the divine?

Adeyi Oluwafemi (2026) states that musical experience in AICs evokes awe, reverence, and emotional engagement, providing a unique space for encountering the divine. Through song and rhythm, worshippers experience God's presence in a way that goes beyond intellectual understanding, allowing theology to be felt rather than simply studied. Daniel Elizabeth (2026) says that songs and rhythms engage both the body and the spirit, making worship a fully embodied experience. Movements, clapping, and communal singing facilitate a sensory participation in worship that strengthens personal and collective spiritual awareness. This embodied experience enables congregants to internalize theological truths holistically.

Ogunsola Kehinde (2026) submits that Music mediates revelation beyond words by conveying aspects of God's presence that cannot be fully expressed through language. The emotional and spiritual resonance of music creates an avenue for divine communication, where worshippers can perceive aspects of the sacred indirectly through feeling and reflection.

Abel Muftau (2026) argues musical experience allows for both personal and communal reflection on faith. Individual worshippers can engage with music introspectively, while collective singing fosters shared understanding of spiritual realities. This dual function makes music a vital tool for both private devotion and communal theological expression.

Olowu Oluwafemi (2026) avows that music reveals theological truths that might remain inaccessible through conventional teaching. By facilitating direct, experiential engagement with God, music complements intellectual approaches to theology, providing an alternative means of revelation that is accessible to all members, regardless of educational or musical training.

Question3: How do Western theological perspectives inform the understanding of music in AIC worship?

Kayode Shodimu (2026) opines that Rudolf Otto's concept of the *numinous* highlights music as a medium for divine encounter, illustrating how awe, majesty, and mystery can be expressed through sound. This framework helps analyze musical worship in AICs, showing that songs can evoke experiences analogous to encountering the sacred.

Paul Alfa (2026) emphasises that David Brown's sacramental theology emphasizes that God's presence can be mediated through ordinary experiences, including music. Applying this to AIC worship, music is understood as a conduit through which divine presence is sensed and internalised, making ordinary worship moments spiritually profound.

Christiana Anifowose (2026) asserts that Ferdia Stone-Davis focuses on the relationship between subjective experience and objective meaning in music. Her approach clarifies how congregants' personal engagement with music can coexist with broader theological truths, allowing AIC worship to be both experientially meaningful and theologically sound.

Amarachi Azubuiké (2026) posits that western theological perspectives provide analytical tools for understanding musical worship. By applying concepts like the numinous, sacramental experience, and musical beauty, scholars can articulate the theological significance of music in AICs systematically, bridging Western thought and African practice.

Ofohoha Amara (2026) postulates that these perspectives enrich African worship practices without imposing Western norms. They offer comparative insights that highlight universal aspects of musical spirituality, while AICs adapt these frameworks to affirm indigenous musical forms and contextualized theological expression.

Question 4: How does the indigenization of church music strengthen communal spirituality and African Christian identity?

Kayode Shodimu (2026) opines the use of local languages, rhythms, and instruments enhance worshippers' sense of familiarity and belonging. Congregants feel culturally recognized, which deepens participation and spiritual engagement within the church.

Ogunsola Kehinde (2026) submits indigenised music fosters active congregational participation, making worship a shared spiritual journey. Through singing, clapping, and dancing, worshippers experience collective devotion, which strengthens communal bonds and enhances group identity.

Adeyi Oluwafemi (2026) states that integrating African cultural forms affirms identity within the Christian faith. By reflecting indigenous values, AIC music situates Christianity within African life, allowing worshippers to express faith in culturally authentic ways.

Bukola Oluwafemi (2026) is of the opinion that music connects spiritual devotion with cultural heritage, making worship meaningful and contextually relevant. The blending of

African musical elements with Christian liturgy demonstrates that spirituality and culture are inseparable in AIC practice.

According to Yinka Taiwo (2026), indigenisation encourages preservation and promotion of African musical traditions. By embedding these forms into liturgy, AICs ensure that future generations retain both cultural and spiritual knowledge, strengthening African Christian identity and theological continuity.

Discussion:

The findings of this study reveal that music plays a central and multifaceted role in worship and liturgical practices within African Instituted Churches (AICs) in Southwestern Nigeria. Music structures the flow of worship, guiding prayers, preaching, and ritual activities in a way that ensures congregational engagement throughout the service. From the opening songs to moments of personal reflection, music provides a cohesive rhythm to the liturgy, allowing worshippers to participate meaningfully and experience the service as a unified whole. Beyond structuring worship, indigenous songs, rhythms, and instruments create an immersive environment that transforms worship into an interactive and embodied experience. Congregants engage physically through singing, clapping, and dancing, making music a central medium through which worship is both performed and experienced.

Music in AICs also reinforces theological and spiritual messages, translating abstract biblical and doctrinal concepts into accessible and lived experiences. Hymns and chants often narrate biblical stories, communicate moral lessons, and express communal prayers, allowing congregants to internalize theological truths through participation. Musical performance fosters communal unity and identity, creating shared emotional and spiritual spaces that strengthen bonds within the congregation. In addition, the use of indigenous musical forms preserves African cultural heritage while situating Christianity in a contextually meaningful framework, demonstrating that liturgy can be both spiritually profound and culturally resonant.

The study further reveals that musical experience functions as a medium of theological revelation and encounter with the divine. Music evokes awe, reverence, and emotional engagement, providing a space in which worshippers can encounter God beyond intellectual understanding. Songs and rhythms engage both the body and the spirit, creating embodied experiences that enhance personal and communal spiritual awareness. Musical engagement also mediates divine presence beyond verbal expression, conveying aspects of the sacred that words alone cannot capture. This dual function allows music to serve as a tool for both introspective reflection and communal theological expression, revealing spiritual truths that might otherwise remain inaccessible.

Western theological perspectives, such as Rudolf Otto's concept of the *numinous*, David Brown's sacramental approach, and Ferdia Stone-Davis's framework on musical beauty, provide valuable analytical lenses for understanding music as a theological medium. Otto's concept of the numinous highlights music's capacity to evoke awe and sacred experience, while Brown emphasises music's role in mediating God's presence in everyday life. Stone-Davis underscores the relationship between subjective experience and objective meaning in music, illustrating how congregants' engagement with music can simultaneously reflect personal experience and broader theological significance. These perspectives enrich the understanding of African

worship practices, demonstrating that Western theological frameworks can inform analysis without diminishing the authenticity of indigenous expressions.

Finally, the indigenisation of Church music in AICs strengthens communal spirituality and affirms African Christian identity. By integrating local languages, rhythms, and instruments, music enhances participation and fosters a sense of belonging among worshippers. Indigenised music situates Christianity within African cultural contexts, connecting spiritual devotion with cultural heritage and ensuring worship is meaningful and relevant. Through participatory performance, AICs cultivate communal bonds, while preserving and promoting African musical traditions within liturgical life. This integration of culture and theology highlights the role of music as a lived, contextual theology that embodies faith, facilitates divine encounter, and reinforces the distinct identity of African Christianity.

In sum, the discussion demonstrates that music in AICs is far more than decorative or ornamental; it is a vital theological resource that shapes worship, mediates divine encounter, and affirms cultural identity. Music bridges the sacred and the communal, translating theological principles into lived experiences, and reflects a decolonial and contextualized approach to Christian worship in Africa. By integrating indigenous musical forms with theological insight, AICs exemplify how faith and culture can harmoniously coexist, offering a vibrant model of worship that is spiritually, culturally, and communally transformative.

Implications of Music on the Liturgy of Africa Instituted Churches

There are quite a good number of some of the early African Instituted Churches in South-western Nigeria, these include: Cherubim and Seraphim (C&S), Christ Apostolic Church (CAC) and Church of the Lord Aladura (CLA). These churches possess unique qualities that distinguish one from another, which could be easily seen from the way their liturgy is structured, mode of dressing (uniform), background history and experiences of the founder, core mission of the ministry vis-à-vis various beliefs. Irrespective of these differences, Jegede (2010), observes that: “These churches still possess many common identities that justify their being distinguished from other groups of churches in South-western Nigeria. These attributes include interest in intense fervour for ‘energetic’ prayer, faith healing and the contextualization of Christianity in African culture.”

This study is however interested in studying the reception of Christianity with all its components especially music in South-western Nigeria, as well as the conflicts that was generated as a result of cultural clash with the existing African Indigenous Religions (AIR), and the discoveries of some differences in what European Missionaries are preaching from what is in the Bible, these and more that led to the formation of African Indigenous Churches (AIC) and how it was resolved and harmonised to form modernity in African Indigenous church liturgical service (Jegede, 2010).

Most of the songs are customarily indigenous songs in traditional lyrics. Usually, they are invocations and sometimes spontaneous compositions accompanied by ringing of bells, drumming, and the use of other native musical instruments (Ayegboyin et al, 1997). On worship among AICs, Adewale (1988) submitted that, “Basically, worship is a ceremony and service showing reverence and respect to God. The traditional Africans are very religious and they love to show reverence and respect to God in whatever they do, in all places and at all times.”

According to Adewale, the view of AICs' of the world is essentially religious and Theocentric in nature. Idowu (1965) was apparently thinking more about the Yoruba when he declared that "in everything they are religious. Religion forms the basis of life for them." Another popular characteristic feature of AICs, which Babalola singles out, is prayer. He observes that: "The Aladura churches differ from other churches of West Africa in their emphasis on the power of prayer. Their claim is that God answers all prayers and that their doctrines, services, preaching and revelations help them to pray effectively" (Babalola, 1988). This is sung and danced to, which encourages a type of mass self-hypnotism.

In the 1920s, a wave of charismatic African churches arrived on the scene of Christian independency in West Africa, East Africa, Central Africa and South Africa. These charismatic churches combined the two fundamental elements of Christianity and African culture in a way that advertises their Christian intentions without denouncing their African values (Oshitelu, 2002). AICs sought to make the church a vehicle for spiritual and physical wholeness, not only for the individual but for the whole community. By so doing, the communal life of Africans was restored. AICs, knowing that Africans could not dichotomize life, combined the mundane and spiritual spheres of life. Salvation was considered in both material and spiritual planes. They perfectly employed the African culture, cosmology, experiences, poems, songs, dances, and celebrations in the gospel message.

In summary, AIC appreciate and worship more in music, especially in their local dialect, because the lyrics are more appealing to the heart.

Conclusion

Western Church music reflects the theology of key Western theologians, emphasizing music as a lived, 'soulful' experience translated into lyrics and sound. This experiential nature is mirrored in African Instituted Churches (AICs), where music emerges from worship and personal understanding of God, making it equal in depth to Western music. By using local dialects, AICs strengthened indigenous musical development, aligning Christianity with Nigeria's socio-cultural context (Offiong, 2011). This decolonization of worship allowed AICs to adapt Christianity meaningfully, making services lively and culturally resonant. Music in AICs thus goes beyond aesthetics, serving as a vehicle for expressing African spirituality, shaping faith, fostering participation, and connecting believers with God and one another, offering an authentic, indigenous form of Christian worship.

Indigenous music in African Instituted Churches (AICs) is a vital theological resource, enabling believers to encounter the divine, express faith, and engage in embodied worship. By integrating Western theological insights with African practices, music is framed as a site of revelation rather than mere entertainment. Indigenized worship using local languages, rhythms, and participatory performance strengthens communal spirituality, African Christian identity, and offers a foundation for further research and preservation.

Based on this study, several recommendations are proposed to enhance the theological and cultural role of music in African Instituted Churches (AICs). Churches should integrate indigenous musical forms—local languages, rhythms, and instruments—into worship to strengthen cultural identity and spiritual engagement. Seminaries should offer courses in African

musicology and contextual theology to equip clergy and worship leaders with a deeper understanding of music as a medium of divine encounter. Further research should explore African church music's impact on liturgy, community cohesion, and faith formation. AICs should also document and preserve their musical heritage for future generations, while fostering dialogue between African and Western musical traditions to enrich worship without compromising authenticity.

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