

**THE INFLUENCE OF MUSIC ON THE CHURCH WORSHIP IN NORTH WEST
ANKOLE DIOCESE**

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M21B09/013

**A DISSERTATION SUBMITTED TO THE BISHOP TUCKER SCHOOL OF THEOLOGY AND
DIVINITY IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF THE
DEGREE OF BACHELOR OF DIVINITY OF UGANDA CHRISTIAN UNIVERSITY**

July, 2024



**UGANDA CHRISTIAN
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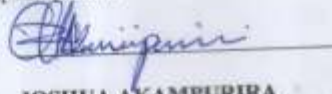
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DECLARATION

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I, JOSHUA AKAMPURIRA, hereby declare that this dissertation entitled, "The Influence of Music on the Church Worship in Northwest Ankole Diocese" is truly my original work and has never been submitted to any other University or Institution for any award of degree or any other qualification.

Signature:



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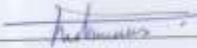
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APPROVAL

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I certify that this Dissertation entitled, "The Influence of Music on the Church Worship in Northwest Ankole Diocese" has been under my supervision and is now ready for submission to the School of Divinity and Theology for external examination.

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DEDICATION

This Research Paper is dedicated to my beloved parents, Mr. John Mwesigye Munagye and Mrs. Annah Mwesigye Munagye for the love and care to-date.

ACKNOWLEDGEMENTS

I thank the Almighty God for giving me the grace; guidance and strength throughout the whole study period because without Him I would not have been successful. I am forever indebted to Him.

I am very grateful to my parents, Mr. John Mwesigye Munagye and Mrs. Annah Mwesigye Munagye for their enduring love, care, effort, support and financial support throughout to this level of my education. May they live to see the outcomes of their sweat and hard-work? More thanks to sisters, Mundane Caroline and Okushaba Abigail, and my brothers, Gumisiriza Evan and Mwije Johnna. Thank you for your genuine care, patience, inspirational advice, spiritual and financial support. I say, trust in God for academic victory and To God Be the Glory.

Heartfelt gratitude to the management and staff of the Bishop Tucker School of Divinity and Theology but above all, my Supervisor, Dr. Emmanuel Mukeshimana for the great job done of equipping me with practical skills, guidance in research Thank you for the academic guidance during my stay at Uganda Christian University.

I am grateful to my friends for their inspiration and encouragement to finish this course. Finally special tributes go to all those who provided all the required information (data) during my research. May the Almighty God bless you all? data) during my research. May the Almighty God bless you all.

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ABSTRACT

The study aimed at exploring the influence of music on the church worship in North West Ankole Diocese. The study objectives included; to assess how music can spiritually influence the church worship, to examine the obstacles undermining the functions or roles of music in church worship, and to suggest practical measure by which the stakeholders can work to improve the extensive music ministry and there by fill the apparent gap. The study employed a descriptive research design.

The study concluded that music has a great influence on the church worship in North West Ankole Diocese. The Church music department should be given adequate resources to effectively and timely buy the modern musical instruments. There is need for participatory budgeting and planning so as to have enough budgets for the purchase of planned instruments, and motivating the music leaders. This should be done alongside Clergy supervision and direct involvement to make sure that there is value for money within Church; and areas of further research were suggested.

CHAPTER ONE: INTRODUCTION

1.0 Introduction

The study considered music as an independent variable and the church worship as a dependent variable. This chapter presents the study background about the influence of music on the church worship in North West Ankole Diocese. It also presents the problem statement, study purpose, research objectives, and research questions. It also highlighted the scope of the research study, study justification, and significance of the study.

1.1 Background to the Study

In Northwest Ankole diocese, the revival in Anglican Church brought music with them to church and instead of performers singing to an audience, they began actively participating in the music as a congregation (Byamukama, 2021). Northwest Ankole diocese is one of the thirty seven dioceses of the church of the province of Uganda. It was covered out of Ankole dioceses in 1978. Northwest Ankole diocese inherited the form and style of worship from Ankole diocese which had likewise inherited the same from the Church of England through the missionaries who evangelized and set up the Anglican Church in Uganda. This form of worship was based on a long English tradition that was alien to the Africans in general character and musical expression (Higenyi, 2022). The Book of Common Prayer was simply translated from English to some local language, and this formed the vitally indispensable tool for church worship.

However, in Ankole where mission work began, these traditions slowly gained ground, and since the Banyankole were already good at preserving traditions, once this form of worship was loved and admitted, it became part of their norms. Often instruments were not used and there were no rehearsals; instead, there was an emphasis on the spontaneity of the Holy Spirit. Byamukama (2021) continues this observation by recognizing that early Anglicans loved congregational singing, becoming a mainstay of their worship. Higenyi (2022) agrees with Byamukama and adds that an emphasis on evangelism attracted the masses and gave them ownership in worship. Interestingly, today, the music sung in Anglican Church remains a question whether it is appropriate for our churches? Interestingly, some liturgical churches are using praise and worship music, and non-liturgical churches have begun embracing classical

sacred music, such as Handel's "hallelujah Chorus" in Christian presentations. It seems as if music has on occasion crossed the invisible barrier of personal preferences (Byamukama, 2021).

While the affluent churches are now hiring professional musicians to perform, the smaller congregations were using easy texts, repetitive melodies, interesting rhythms and uncomplicated harmonies. Often their songs were sung from memory, known as rote singing, revealing the true love of songs by the congregation (Higenyi, 2022). It is possible that finances played a part in smaller churches not having the fine crafted hymnbooks of the day, but songs sung by rote may reveal the beliefs and practices of congregations. This combination of music and theology can be simultaneously mysterious and revealing. It seems as though when one wishes to clearly hear

God's voice, it is accessible through music. The parishioners of today Northwest Ankole faces a practical need to develop music as a component or vehicle of worship (Amony, 2022). Thus, there still exists cases of increasing laity leaving Church of Uganda and joining other denominations and the situation are reaching enormous proportions, and the situation is alarming in North West Ankole Diocese.

The above situation is further aggravated by the pressure of constantly emerging genres of music and language that influence younger dynamic members of this holy traditional church. This has resulted in disjointed incoherent music teams in churches due to the formation of semiautonomous groups which receive inadequate pastoral leadership and support. Some congregation members, who may describe the worship as boring, too slow and ancient, or noisy too fast and worldly style, eventually migrate to find what they think to be better churches, while others just remain to endure their only partially edifying churches (Sevari & Kandy, 2021). Subsequently, most of the studies on the influence of music on the spiritual growth in developed and developing countries (Michael & Amanda, 2018; James, 2019; Grenz, 2019; Donald, 2023, John Michael, 2018), and few or no study captured development of the church worship. It was from this basis that this study was undertaken to assess the influence of music on the church worship in North West Ankole Diocese.

1.2 The Problem Statement

Ideally, proper church worship in Church of Uganda can be observed by use of worship and praise music. Churches have embraced classical sacred music, such as “hallelujah Chorus in Christian presentations which directly corresponds to the massive laity involvement in church worship (Byamukama, 2021). Interestingly, Anglican Church that have streamlined interventions in managing music to achieve high development of the church worship (Byamukama (2021). North West Ankole Diocese has put up measures to address the concern/issue of music in order to improve on the development of the church worship by strengthening creating and motivating the music department, in addition to the Church of Uganda equipping g clergy and laity leaders with music tips through workshops (Higenyi, 2022). This has been done with an intention of improving the development of church worship. Regrettably, despite of all these efforts, the declining church worship is still experienced and said to remain rife in the Diocese, ostensibly due to wanting music department and programs to handle the concerns at hand (Amony, 2022). There prevails a major challenge of using the content-rich ancient hymns and captivating-style modern song harmoniously. The principal question is whether and how it is possible for worship leaders to fully integrate and appositely package these different styles of music into worship for maximum improvement of audience that are dynamic and heterogeneous! The above gaps prompted the current researcher to develop a keen interest in establishing the influence of music on the church worship in North West Ankole Diocese.

1.3 Objectives of the Study

1.3.1 General Objective

The purpose of the study was to assess the influence of music on the church worship in North West Ankole Diocese.

1.3.1 Specific Objectives

The study was guided by the following objectives;

1. To assess how music can spiritually influence the church worship in North West Ankole Diocese.

2. To examine the obstacles undermining the functions or roles of music in church worship in North West Ankole Diocese.
3. To establish practical measure by which the stakeholders can work to improve the extensive music ministry and there by fill the apparent gap.

1.4 Research Questions

This study based itself on the following research questions:

- i. How can music spiritually influence the development of the church worship in North West Ankole Diocese?
- ii. What are the obstacles undermining the functions or roles of music in church worship in North West Ankole Diocese?
- iii. What are the practical measures by which the stakeholders can work to improve the extensive music ministry and there by fill the apparent gap?

1.5 The Scope of the Study

1.5.1 Content Scope

The study concentrated on assessing the influence of music on the church worship. The independent variable (music) and the dependent variable (the church worship) were examined. Specifically, the study was limited towards assessing how music can spiritually influence the church worship, examining the obstacles undermining the functions or roles of music in church worship, and suggesting practical measure by which the stakeholders can work to improve the extensive music ministry and there by fill the apparent gap.

1.5.2 Geographical Scope

This study concentrated on 8 parish churches in Northwest Ankole Diocese. These parishes were carefully selected such that the results may be applicable to the whole dioceses and will within the researcher's capacity to investigate successfully. North West Ankole Diocese is one of the thirty seven dioceses of the Church of the Province of Uganda. It was covered out of Ankole dioceses in 1978. Ankole's rich diversity of cultures, ideologies, and dynamism renders to this research a wide spectrum of coverage and is thus adaptable with minimum revision to other parts of the dioceses this area is chosen because it is the researcher's sending

and sponsoring dioceses, and it had a high potential and possibility of influencing other dioceses in the Church of Uganda through music influence in worship.

1.5.3 Time Scope

The research focused more on secondary information and sources from year 2016 up-to 2024. Primary and secondary data on the Northwest Ankole Diocese for those years was collected and analyzed and this was mainly due when Church emphasized music; however, the Church worship has persistently remained low in this period. Secondly, this research lasted for roughly five months (from January to May 2024). This time-frame matched with the institution academic calendar for the Bachelors' degree course, and each phase of the study took the time apportioned. This enabled the investigator to accomplish other education requirement towards meeting other education dead-line (University calendar).

1.6 Justification of the Study

A good number of studies on the influence of music on the church worship have been carried out (Michael & Amanda, 2018; James, 2021; Grenz, 2019; Donald, 2023). These were carried out in different geographical settings and not in Northwest Ankole Diocese. Yet, the trend of the church worship still worries a lot. Music is of all around value both In and out of church. It can fir up evangelism as well as worship, and out of church, it is the heart of all entertainment. To pay attention, time and develop it can benefit worshippers; but to neglect to ignore it can turn its power hard against them through wide spread secular use, promoted by media pressure the researcher hopes to employ effective music ministry as one of the strong tools for deeply enriching worship and far reaching evangelism in the Archdeaconry. The future of the music in the North West Ankole Diocese remains bleak if the issues at hand are not sufficiently addressed now. More so, no study (according to the reviewed literature) has ever singled out the most outstanding music *vis a vis* the church worship in this Diocese. So, the research study remains justified. Hence this calls for serious investigations.

1.7 Significance of the Study

Policy Makers: The study is expected to shade light on the influence of music on the development of the church worship within Diocese jurisdiction. This shall form the basis for

policy formulation regarding development of the Church worship. It might therefore be upon this study that more forward policies can be designed and formulated.

Clergy: The study report shall awake the church and encourage it to do more evangelization on the importance of music in the believers' life and before God. There will be true worship of God in the church not hypocrisy of Christians living a life of double standard. This shall be achieved by using the study's conclusions and recommendations as a case of reference necessary in identifying the potential gaps.

Laity: Being a talent musician and at the same time training for pastoral ministry, the above factors have prompted the researcher to carry out this study with a view of triggering more such works and practically improving the worship services in Northwest Ankole.

Library Users: The study findings might be considered as a source of reference for other academic library users from Uganda Christian University and beyond. It may act as a vital source of reference by future researcher in the long run. The researcher may acquire a Bachelors' degree after successful completion of the study.

1.8 Conclusion

This chapter presents the background contexts on influence of music on the church worship.

The next sub-heading presents the literature review.

1.8 LITERATURE REVIEW

1.8.1 Spiritual Music and the Church Worship

Rick Warren provided a good contrast to Dakers work. Warrens (2025) celebrated book, *the purpose Driven Church* treats music from the common church numbers point of view. For him, the music in worship should be in the form that is determined by the (target) people s dynamic testes; it should also possibly attract a crowd. For his American setting warrens key personnel in the music ministry are the pastor, and the music band. Whereas Dakers and Warren offer practical details, many other authors only end at the hypothetical discussion on music in worship those have also proven useful to this work. The study took one method research design (quantitative), data was collected by use of questionnaires. Data was

analyzed by percentages, mean scores, standard deviation and tables, unlike this study, that used qualitative approach.

Alan Neely's (2018) *Christian mission: case study approach* discusses the importance of music in mission, nothing that more effective missions would be achieved if the message was not accompanied by the imposition of western (missionary) forms of worship. Geoffrey Wainwright (2017) in his *Doxology: the praise of God in Worship* concentrates on the message content of the music; he quotes and agrees with John Wesley's notion that hymns should be first doctrinal, then existential and poetic. African views on worship and music were mainly gathered from John Mbiti's *African Religions and philosophy* and Sabiti Tibafa's *indigenization of worship in the church of Congo*. With several similarities among African people and their worship practices, the ideas from these two authors were found applicable to the situation in Northwest Ankole dioceses. They also provide a down – to-earth balance for translation and interpretation of the western works into practical African context. However, the above study was carried from outside Uganda, not fully Anglican Church based and carried out almost five years ago. These constitute gaps namely of conducting a similar study in Uganda, thus need for this study.

Interestingly, Sevari and Kandy (2021) asserts that music has deep intricate relationship with church worship. Church worship is all about Gods people coming together to pray homage, speak to and hear from god; this setting also provides an opportunity for the brothers and sisters and sisters to interact with and encourage one another. As an organic part of majority of cultures all over the world, Donald (2023) opines that music is such a powerful force that emotionally moves people this way or the other. Although, practical theology and pastoral ministry have always been concerned with the right use of the art in worship since long before the Christian era, the 20th century was characterized with a widespread development of church music. Music has been part and parcel of worship – whether Christian or not, for many centuries, it has even crystalized into a new department in same churches (Michael & Amanda, 2018). The form and style of worship in the North West Ankole Diocese today owes a lot to her history, as well as the social, economic, political, and spiritual environment. This research is about the role of music in church worship, taking the case of North West Ankole Diocese for evaluation.

It is interesting to note that Northwest Ankole diocese inherited the form and style of worship from the Church of England, which was brought in by the missionaries who evangelized and set up the Anglican Church in Uganda (Byamukama, 2021). As already stated, when it was formed, Northwest Ankole Diocese took up the existing worship style that was in Ankole Diocese, the mother. The Bible, the prayer book and the hymn book were a must-have for one to fully participate in the worship services, not many could afford these big volumes, let alone using them effectively. Musing, singing and dancing reach deep into the inner most part of African peoples says John Mbiti (1991) and many things come to the surface under musical inspiration but the traditional music in church did not seem to affect the Africans in Northwest Ankole Diocese in this manner. The core content of the worship service was largely indigestible especially for illiterate and low income church members. With regards to the music in question, the researcher developed a sense of concern in achieving knowledge on the influence of music on the church worship in North West Ankole Diocese.

1.8.2 Obstacles Undermining the Functions or Roles of Music in Church Worship

According to Ojwina (2021), contentious issue from the earliest church time, music has met harsh resistance and warm welcome by different ecclesiastical leaders at different time through the course of history. With time it has gain acceptance in the church, the theological academia has not received it in corresponding share. The researcher like (Stanley, 2019) notes that most theologian institutions in Uganda do not suffer any course in worship music and not much pertinent academic research work has been done. Being a talent musician and at the same time training for pastoral ministry, the above factors have prompted the researcher to carry out this study with a view of triggering more such works and practically improving the worship services in Northwest Ankole Diocese.

Church music is one of many pipelines designed to direct laity back to the main teachings of their church (Wood, 2014). One aspect of pagan music that is frequently condemned in the writings of the church fathers is the use of instruments (Donald, 2023). In a musical treatise by Cyprian, a third-century bishop (although the authorship is disputed, it may be Novatian, a third-century theologian, instead), entitled *De spectaculis*, he writes:

He [the musician] endeavours to speak with his fingers, ungrateful to the Artificer who gave him a tongue.... These things [instruments], even if they were not dedicated to idols, ought not to be approached and gazed upon by faithful Christians; because, even if they were not criminal, they are characterized by a worthlessness which is extreme, and which is little suited to believers.

Cyprian's hatred toward instruments is not unique; St. John Chrysostom had similar feelings.

He writes,

“Here there is no need for the cithara, or for stretched strings, or for the plectrum and technique, or for any musical instrument; but, if you like, you may yourself become a cithara by mortifying the members of the flesh and making a full harmony of mind and body.”

These quotes demonstrate that instruments were, at the very least, seen as unnecessary. At the worst, instruments were seen as disrespectful to the Creator who gave all people voices. This strong distaste for instruments left the church fathers with an interpretive problem (Quentin, 1996). The points of contention vary greatly; there are conflicts over the use of instruments, the function of church music, and even meters. Disagreements on church music are nothing new; even in the early days of Christianity, dissenting views on what were acceptable and unacceptable practices in church music were present, thus the study to ascertain the situation at the ground.

Interestingly, Christian believed that the use of instruments is undisputed. Nearly all Christian writings from the first few centuries condemn their use. However, there is evidence within these writings that there certainly were disagreements on the topic. Quentin Faulkner (1996) writes,

“The distaste for instruments became stronger and stronger as the church matured, probably in part as a reaction to the inevitable penetration of pagan practices into Christian life and worship.”

The fact that these arguments developed and continued to be written over time indicates that Christians were disagreeing on the issue. Although, there is an appearance of greater unity in the early church regarding music, it may be that there were just as many disagreements on the topic as there are today.

As common as the debate on instruments in church music is, the next conflict is even more prevalent. Early Christians debated whether church music should be enjoyable or not. The first clear position on this topic appears in the fourth century in writing by the well-known bishop of Alexandria-Athanasius. Athanasius (2007) takes the position that psalm singing is not meant to be enjoyable. He stated that;

“Some of the simple ones among us...still think that the psalms are sung melodiously for the sake of good sound and the pleasure of the ear. This is not so. Scripture has not sought what is sweet and persuasive; rather this was ordained to benefit the soul for every reason, but principally these two.”

The first principal reason for psalm-singing is to ensure that people are reciting Scripture and praising God often and in full voice. The second principal reason is for the singer to create harmony within himself. Athanasius certainly views music as essential to the church, yet he does not believe its purpose is to bring joy to those who are singing. With regards to the music in church worship in question, the researcher developed a sense of concern in achieving knowledge on the obstacles undermining the functions or roles of music in church worship in North West Ankole Diocese.

1.8.3 Practical Measure to Improve Church Music used in Worship

Ancient hymns and the psalter were the only kind of music in use. The organ for those who could afford one was the only permissible instrument, and the choir led the singing the mood of worship was therefore rather inexpressive since for most of the time worshippers needed to look in a book – the prayer book or the hymn book. More so, the architectural design of the churches was similarly English such that the standing, sitting and kneeling were the obvious and only possible postures without allowance for extra movements. Alan (2018) opines that careful assessment should be done to ensure that the content of the music be always checked to remain true to the worship purpose Clapping and dancing were unheard of in the Anglican Church tradition that Northwest Ankole Diocese inherited.

Sevari & Kandy (2021) also noted that church need to invest in training and education. Prioritize ongoing training and education for the worship team members. Encourage them to attend workshops, conferences, and seminars focused on worship music, vocal training, music theory, and instrumental techniques. Alan Neely's (2018) also noted that church

leaders should consider organizing in-house training sessions led by experienced musicians or partnering with local music schools and instructors. This nature of investment in their musical growth shall result in a higher level of skill and expertise within the worship ministry. Regrettably, all these have hitherto remained mere allegation without systematic answers to the predicament. This prompted the current researcher to consider the path of the research study.

Geoffrey (2017) argued that church need to foster a culture of practice. Musicianship thrives when consistent practice becomes a core value within the worship ministry. Encouraging regular individual or laity practice sessions and providing resources such as chord sheets, sheet music and practice tracks. Consider implementing accountability structures, such as practice goals and progress check-ins, to motivate and support church team members (Higenyi, 2022). By nurturing a culture of practice, one shall see a significant improvement in the overall musicianship of the worship team. However, this study by Geoffrey was carried out outside Uganda, not entirely Anglican Church based and carried out almost four years ago. These constitute gaps in conducting a similar study in Uganda.

Ojwina (2021) opines that church and clergy need to emphasize musicality and dynamics. Musicality and dynamics are essential elements of a captivating worship experience. Encouraging team members in church to develop their musicality by exploring various styles, genres and techniques. Additionally, providing opportunities for them to experiment with dynamics, phrasing and expression in their singing and playing. Promote active listening, both individually and collectively, to enhance their understanding of how their instrument or voice fits within the broader musical landscape (Alan, 2018). By focusing on musicality and dynamics shall create a more nuanced and emotionally impactful worship atmosphere.

Geoffrey (2017) asserts that church and church leaders need to encourage collaboration and feedback. Promote a collaborative environment where team members can exchange views, ideas, learn from one another, and offer constructive feedback. Encourage musicians to rehearse together, experiment with different arrangements, and exploring creative ways to enhance the worship experience. Additionally, Wood (2014) asserts that facilitating regular

feedback sessions, allowing team members to provide inputs on each other's performances is an added advantage. By fostering a culture of collaboration and feedback, one empowers the worship team to grow collectively and individually. However, there is lack of sufficient research in the case of Northwest Ankole diocese as to what extent practical measure by which the stakeholders can work to improve the extensive music ministry have been adopted, creating a gap for the study.

Amanda (2018) acknowledges that there is need for church to expand their musical repertoire.

Diversity your musical repertoire to challenge and stretch your worship team's ability is vital. One needs to explore different styles, genres and time periods, incorporating both traditional hymns and contemporary worship songs. Introduce new instrumentation and exploring arrangements that feature different sections of their ensemble. In other words, by expanding musical repertoire, one exposes the team to a broader range of musical challenges and opportunities for growth and development. Sevari and Kandy (2021) argues that elevating the level of musicianship in church worship ministry requires intentional effort and a commitment to continuous improvement. As your worship team grows in musicianship, the congregation shall be inspired to join in heartfelt worship, creating a transformative experience for all. With regards to the music in question, the researcher developed a sense of concern in achieving knowledge on the practical measure by which the stakeholders can work to improve the extensive music ministry.

1.8.4 Summary of the Literature Review

The literature reviewed was on the influence of music on the church worship. This was done to establish the findings of different scholars who have conducted similar studies to enable the researcher form a firm foundation for the study. Researchers (Michael et al., 2018; James, 2021) have observed that music were a vital component in the development of church worship. Grenz (2019) observed that by investing in training and education, fostering a culture of practice, emphasizing musicality and dynamics, encouraging collaboration and feedback, and expanding the musical repertoire can create a worship ministry that excels in both technical proficiency and spiritual impact. The literature reviewed considered on three objectives namely: how music can spiritually influence the

church worship, the obstacles undermining the roles of music in church worship, and practical measure by which the stakeholders can work to improve the extensive music ministry. However, the review left out other aspects and there by fill the apparent gap.

Conclusion This section presents empirical review related to the influence of music on the church worship. The next section covers the mythological part of this research.

1.9 METHODOLOGY

1.9.1 Research Design

A qualitative descriptive research design was used to guide this study basing on a nonprobability sampling design. The qualitative descriptive research design was used because it was relatively quick and easy to conduct, data on all variables were collected once and it provided an opportunity for studying a wide range of respondents (Robson & McCartan, 2016) and in this case, music team members, clergy, and laity leaders from different categories took a snapshot of the study population at a certain time. In terms of approach, a qualitative method was used (Creswell, 2018).

1.9.2 Study Population

The study population was selected from Northwest Ankole Diocese. These comprised of: music team members, clergy, and laity leaders, all totaling to sixty (60) respondents. Key informants including of Clergy and laity headers were interviewed to get variety of views to make the study findings more reliable and comprehensive for the benefit of this society. Music team members were selected in order to obtain reliable and valid information required for this study.

1.9.3 Determination of Sample Size

In order to obtain reliable and valid information, a total of 52 respondents were obtained from 60 target population by following table of Morgan and Krejcie (1970), of which twenty (20) music team members, fifteen (15) clergy, and seventeen (17) laity leaders. Such participants helped the researcher to get variety of views so as to make the study findings more reliable and comprehensive for the benefit of this society.

1.9.4 Sampling Technique and Procedure

Purposive sampling technique was used to choose the samples for the study because the categories of the respondents that were used in the study had the required information and characteristics (Mugenda & Mugenda, 2003). Thus, purposive sampling was the selection of a convenient sample in the study. First, the researcher used the purposive technique to identify the music team members, clergy, and laity leaders. The researcher purposively selected those particular respondents from their respective offices. Purposive sampling is a non-random sampling technique where respondents were selected because of some characteristic.

Similarly, purposive sampling is popular in qualitative research, and those respondents were chosen purposively and interviewed to provide qualitative data.

3.9.5 Data Collection Methods

The researcher used data collection methods that were qualitative. These included the interviews and documentary review. The interview is a conversation between the interviewer and interviewee in which the interviewer attempts to understand the world from the interviewees' point of view (Kvale & Brinkmann, 2009). Key Informant Interviews according to Rowley (2012) allows clarity of ideas and information and can also provide more unbiased information. Interviewing is a method of collecting data in which the selected participants who were all asked questions in order to obtain information on issue(s) of interest and took a structured, or unstructured (open ended) form (Creswell, 2018). Interviews were used to obtain information from music team members, clergy, and laity leaders. This enabled the researcher to get deeper information since they are key stakeholders is the overall management of responsible for all the daily worship sessions in the church. The interviews were face-to-face between the researcher and selected participants which enhanced confidentiality and observing of non-verbal behaviours during the study.

3.9.6 Data Collection Instruments

Various data collections instruments were used to collect data namely; interview schedule, and documentary review guide.

3.9.6.1 Interview Schedule

An interview schedule is a set of questions that the interviewer asks when interviewing. This was used because it was used to standardize interview situations so that interviewers could ask the same questions in the same manner (Mugenda & Mugenda, 2003). The interview schedule was used to collect data from music team members, clergy, and laity leaders. The interview schedule was semi-structured because there were questions with answers that the researcher just ticked and other question was open-ended that gave the respondents the opportunity to give in-depth information. In this study, the probing interviewing tactic was used extensively to obtain a deeper explanation of the issue at hand from the respondents. This was largely due to the fact that the respondents often need stimuli to expand or clarify their own answers and ideas more broadly, so that a broader understanding was more easily reached later on in the findings of this study. However, the researcher were not limited by the interview schedule because he asked other questions in case the answers of the interviewees elicited further questions that the researcher feels to yield information that are useful for the study.

3.9.6.2 Documentary Review Guide

The researcher used documentary review guide to help in analyzing Minutes of Church group meetings and North West Ankole Diocese end of year reports. The researcher reviewed online journals and articles and any other published and unpublished information.

3.9.7 Procedure of Data Collection

The research sought approval of the research proposal for data collection from his supervisor. After approval of the research proposal for data collection by the supervisor, the approved proposal was submitted to Bishop Tucker School Of Divinity and Theology that allowed the researcher to collect primary data. The researcher also acquired an introductory letter from Bishop Tucker School of Divinity and Theology. The introductory letter was given to the respective institutions/authorities where the data was collected from to seek their permission. When permission was granted, researcher conducted the interviews and review documents himself. Such an authorization letter of permission was obtained in order

for the researcher to carry out this research. Anonymity and confidentiality of the respondents were observed by not asking the respondents to put their names on the tools.

3.9.8 Data Presentation and Analysis

The researcher first read through the data and field notes for him to get familiar with it. In the process of reading, the researcher used note cards to record the available data. While field notes from interviews were edited and cleaned up as data was organized. All purposively selected respondents were interviewed to provide qualitative data. Qualitative data analysis took place after data collection and was based on how the findings were related to the research questions. Tentative themes and codes were identified. In other words, a thematic content approach was used to analyze qualitative data where themes, categories and patterns were identified. The researcher analyzed data from interviews by listing the responses of all respondents for the different question categories and the responses were tallied by putting similar responses together. The tallied responses were then tabulated for interpretation.

3.9.9 Ethical Consideration

The researcher ensured that the ethical issues in research were taken into consideration. There were several reasons why it was important to adhere to ethical norms in research. First, norms promote the aims of research, such as knowledge, truth, and avoidance of error (Rowley, 2012). The ethics framework is essential as it entails the voluntary informed consent of the participants.

The researcher put into consideration a number of ethical issues including: first, ethical clearance was sought. This was got from the Uganda Christian University as well as Bishop Tucker School of Divinity and Theology. This fully allowed the researcher to conduct research. Additionally, another permission to carry out the study in Northwest Ankole Diocese was also sought from the diocese heads, who organized clergy and other targeted study participants to participate in the study. The researcher ensured that the consent of the respondents were sought to ensure voluntary participation in the study. The choice to participate in the study or not were made after thorough explanation of the purpose of the study by the researcher.

Confidentiality of respondents was kept. Respondents were not required to reveal their names nor put their contacts on the questionnaires. Identification numbers like A, B, C, D were used instead of their names to avoid information given traced and knew the particular respondent. All data gathered was used only for the purpose of this study and nothing else. The research procedures were explained to all the respondents before they took part in the research; and their informed consent was obtained. To ensure anonymity of the respondents, the researcher gave respondents codes or numbers that are known to the researcher only to ensure that the information given by the respondents cannot be easily linked to them by a third party.

Further, all the sources of literature were acknowledged throughout the whole study through proper citations and referencing. Personal bias was avoided during the entire study that is to say, during interviews, data analysis and reporting. In addition, the researcher designed a consent letter before engaging any respondent. The respondents consented by signing or thumb print. The researcher assured them that their information was treated with confidentiality. The researcher also did not asked for their names or any form of contact.

The researcher ensured that the information given by the respondents were kept confidential and only used for the research purpose. In case the information given by the respondents was required by any third party, a written permission was sought from the concerned respondents. To take care of the principle of deception, the researcher clearly explained the purpose of the study, the potential risks and harm of participating in the study and the likelihood of compensation or not in case of any risk or harm inflicted on the respondents during their participation in the study. The researcher did not make promises of benefits that the study did not offer to the respondents.

3.9.10 Conclusion

This section presents the methodological aspects of this research. The next chapter covers the data presentation, analysis and interpretations.

CHAPTER TWO

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

2.0 Introduction

This chapter details with data presentation, analysis and discussion. The study findings are presented, following the study objectives namely; to assess how music can spiritually influence the church worship, to examine the obstacles undermining the functions or roles of music in church worship, and to suggest practical measure by which the stakeholders can work to improve the extensive music ministry and there by fill the apparent gap.

2.1 Influence of Music on the Development of the Church Worship

The first objective was also set to assess how music can spiritually influence the church worship in North West Ankole Diocese. Interview schedules were used to solicit information from the music team members, clergy, and laity leaders.

The results revealed that music targeted to certain individuals attract a crowd. One of the interviewed Clergy from Church B had these to say;

“...music has a way of piercing into the deep parts of our soul, that assists in our expression and response to God and to the church. Singing helps unites laity to the church. The gospel alone unites believers to one another; however, music is a tool that allows us (laity) to do so...”

This implies that Church music is a catalyst for church growth because it serves as a source of drawing inspiration from God and teaches or fosters the words of God for Christian living. Church music is a catalyst growth, and it gives everybody equal opportunity to participate in Church worship.

The study also revealed that music in worship is all about God’s people coming together to pray homage. One of the interviewed laity leader from Church C had these to say,

“...Truly, Church music is a catalyst for Church growth because it serves as a source of drawing inspiration from God and teaches or fosters the words of God for Christian living. Church music should be technically applied to mission and evangelism since it has its Biblical basis in both Old and New Testaments...”

This implies that music cannot be divorced from the Bible because it serves as a weapon of evangelism, and helps in interpreting the doctrine of salvation and people’s responsibilities that lead to Church growth. It is clearly noted that Church music is a great weapon adopted in Church mission and evangelism.

The study also noted that music has inspired many to gather religious piety. It is an essential part of the social life of any culture. The interviewed Clergy had this to say;

“...music cannot be divorced from the medium to interpret the doctrine of salvation, people responsibilities and as means of prayer. Music serve as a catalyst for Church growth, it must embrace audience participation, dynamism of Christian worship which has to do with socio-cultural heritage such as dancing, drumming and traditional musical practices...”

Implying that Church music embrace scriptural truth, God’s love, provision and urgent response to God’s redemptive work. Church music serves as catalyst for church growth. It is clear that God commands us to sing. There are hundreds of references of singing within the Bible. Jesus Himself sang songs of praise after the Last Supper. If we are called to replicate the character of Christ, I’m confident that singing should always be involved.

The study revealed that music has inspired many to gather religious piety. Some individuals have used the church as a practice room and launch pad into secular world stardom. One of the interviewed laity leader from Church A had these to say;

“...it is clear that Christians have sung throughout history. The earliest Christians put their community beliefs in songs, which is why Christian hymnody as a whole began. Songs are recorded in scripture and other historical texts. The Book of Psalms in the Bible is a great resource for reading songs of believers that have gone

before us. Songs can give us theology. As you may know, hymns and other Christian songs are full of rich, theological text. The act of singing uses both part's of the brain, therefore it can educate us and teach us about the gospel of Jesus Christ....”

This implies that singing connects laity emotionally. Songs of celebration have the power to lead laity to dance. Songs of lament have the power to lead them to tears. Music has a way of piercing into the deep parts of our soul, that assists in our expression and response to God and to the church. Singing helps unites us to the church. The gospel alone unites believers to one another. However, music is a tool that allows us to do so. As we gather on the Sabbath, we join together as one body, and praise God with one voice.

2.2 The Obstacles Undermining the Functions or Roles of Music in Church Worship

The second objective was also set to examine the obstacles undermining the functions or roles of music in church worship in North West Ankole Diocese. Interview schedules were used to solicit information from the music team members, clergy, and laity leaders.

The results revealed that the laity attitude and perception towards the nature of music creates conflict on music in church worship. One of the interviewed Clergy from Church B had these to say;

“...bad attitudes are the nemesis of every ministry. Laity with attitude problems can be rude, negative, critical, insubordinate and adversarial. If left unchecked, such behavior can eventually destroy unity, undermine morale and inhibit the overall effectiveness of the music team.....”

This implies that attitude challenges should not be ignored or swept under the rug. Some laity considers the nature of music in worship to be immoral and not fit for church work. Attitude problems signify a lack of character and spiritual maturity. Therefore, clergy should aggressively champion godly character in the lives of the artists.

The study also revealed that generational differences determine the nature or types of music in church worship. One of the interviewed laity leader from Church C had these to say,

“...the generation differences determine the type of music to be played in Church worship. Young generation tend to current modern song rhythms. In Churches today, they have decided to separate Sunday services. Morning or English services mostly attended by young people, singing in “English”, mostly singing and dancing. Second Sunday services commonly attended by older or mature people who prefer the traditional and Biblical songs...”

This implies that generational differences has created divisionism in Church. Old people commonly attend the second Church services, while youth prefer attending the first church service, considering the second service to be boring. It is clearly indicated that age differences in emotion processing has been mostly restricted to visual stimuli (e.g facial expression, video, words and pictures) but a growing body of research converges in indicating that music also serves as a powerful emotional trigger.

The study also noted that inadequate instruments determine the types of music in church worship. One of the interviewed Clergy had this to say;

“...the use of musical instruments in Church services has often been seen as an innovation in Church worship; however, most Churches in Northwest Ankole lack adequate instruments to use. Instrumental music and accompaniment will not be used in the house of God....”

Implying that several Churches in northwest Ankole diocese lack necessary music instruments to help in singing and praising. There is a tendency of limiting the number of instruments in the Church to the keyboard, piano and organ. Some of the available instruments tend to be of old fashion, and not effectively functioning.

Lastly, the study revealed that financial constraints determine the types of music in church worship. One of the interviewed laity leader from Church D had these to say;

“...Churches have limited financial resources to purchase the required music instruments, cater for the training sessions, motivate the music trainer and buy the music materials especially rhyme books. The budget allocated for the music department in church is always little to effectively cater for the planned music activities.....”

This implies that financial resources available for the Church and church leaders to plan and manage Church music related activities have remained inadequate. The financial resources allocated to the music departments yearly are always less to manage the planned activities. There is limited financial resources to help music members to get involved in writing songs, musical compositions, recording studios, music publishers, creating and selling recorded music, and presenting concerts as well as buying the adequate and modern church music instruments.

2.3 Practical Measure by which the Stakeholders can Work to Improve the Extensive Music Ministry

The third objective was also set to suggest practical measure by which the stakeholders can work to improve the extensive music ministry and there by fill the apparent gap. Interview schedules were used to solicit information from the music team members, clergy, and laity leaders.

The results revealed that church leaders encourage collaboration and teamwork. One of the interviewed Clergy from Church B had these to say;

“...there is need for teamwork and collaboration among church stakeholders especially Clergy, laity and laity leaders towards mobilization of resources, participatory planning and budgeting for the music department in church. They need to join efforts and participatory budget and plan for the desired musical instruments....”

This implies that Church stakeholders should be involved in daily Church planning and budgeting. Amicably, these stakeholders should combine their efforts towards

mobilizing resources and planning for the purchase of music instruments, training music team and type of music recommended in the Church industry.

The study also revealed that Church to invest in training and education. One of the interviewed laity leader from Church C had these to say,

“...music leaders through training and workshop should develop rules and regulations that may help it pure and free from worldly association. Musical gadgets placement accompaniment should be put into special consideration in a way that will not obstruct the laity. Therefore, it must facilitate the congregation to sing in a meaningful tune....”

This implies that the texts of the songs must draw worshippers (believers and unbelievers) to the throne of God for appreciation, dedication, repentance and commitment. Pastor and performers (musicians should have team spirit not as spectators. It is recommended that choir ensembles and instrumentalists must have given their lives to Christ in order to mobilize others to use their gifts for God.

The study also noted that Church and church leaders should earmark certain amount of money for music department of the church. One of the interviewed Clergy had this to say;

“...the musician or music team members in Church should be paid or motivated, and be given some attractive musical instruments that will enhance the effective use of church music for church growth. Still, music team members need to be trained and equipped with relevant music ideas...”

Implying that there is need for an effective planning and training of music performers without creating any threatening atmosphere for proper evaluation. Church music ministers to people emotionally, spiritually and physical, therefore, Clergy or worship leaders must supply all the necessary information that may be key to the themes of upcoming programs such as wedding, burial, naming, house-warming, revival and evangelism, and others. In doing this, it will allow much Church music to perform its significant roles as a catalyst for spiritual growth.

Lastly, it was noted that the Church must encourage the expression of songs which are soaked with the word of God, and that Church choirs should be disciplined, trained and punctual as well as alert to their duties. The interviewed Clergy from Church E noted;

“...church music to be a catalyst for church growth, music glorify God and edify the body of Christ and it should be taught at Church schools or pre-school level, so as to foster self-expression. There is promotion of unity, love and trust among the laity through singing. Hence, Christian churches should compose hymns and songs with indigenous tune to capture the attention of all generations....”

This implies that music instruments like organs which accompany by clapping and dancing that may raise the souls of people and alleviate their problems should be encouraged. Considering several pertinent recommendations, church music is expected to ever remain a catalyst for spiritual growth most especially in Northwest Diocese.

2.4 Conclusion

The above chapter was presented in accordance with the study themes, developed from the specific objectives. It covers data presentation, analysis and interpretations. The next chapter covers the discussion of results.

CHAPTER THREE

DISCUSSION OF RESULTS

3.0 Introduction

This chapter presents the discussions of results of the study on the influence of music on the church worship in North West Ankole Diocese, Church of Uganda based on the study findings. The discussion of findings is presented basing on the study objectives in chapter one and basing on the results obtained in chapter four of this report.

3.1 Discussion of Findings

The discussion of results is done based on the findings presented in chapter two in thematic manner as follows:

3.1.1 Music and Development of the Church Worship

The above study theme of assessing how music can spiritually influence the church worship in North West Ankole Diocese; and these ranges from:

The results noted that music targeted to certain individuals attract a crowd. This concurs with Amony (2022) who stated that music has a way of piercing into the deep parts of our soul, that assists in our expression and response to God and to the church. Singing helps unites laity to the church. Besides, Byamukama (2021) argued that the gospel alone unites believers to one another; however, music is a tool that allows us (laity) to do so. Church music is a catalyst growth, and it gives everybody equal opportunity to participate in Church worship. This implies that Church music is a catalyst for church growth because it serves as a source of drawing inspiration from God and teaches or fosters the words of God for Christian living.

The study also noted that music in worship is all about God's people coming together to pray homage. This concurs with Donald (2023) who asserted that music cannot be divorced from the Bible because it serves as a weapon of evangelism, and helps in interpreting the doctrine of salvation and people's responsibilities that lead to Church growth. It is clearly noted that Church music is a great weapon adopted in Church

mission and evangelism. On the other hand, Athanasius (2007) argued that Church music is a catalyst for Church growth because it serves as a source of drawing inspiration from God and teaches or fosters the words of God for Christian living. This implies that Church music should be technically applied to mission and evangelism since it has its Biblical basis in both Old and New Testaments.

The study also noted that music has inspired many to gather religious piety. It is an essential part of the social life of any culture. This is in line with Alan Neely's (2018) who argued that music cannot be divorced from the medium to interpret the doctrine of salvation, people responsibilities and as means of prayer. It is clear that God commands us to sing. There are hundreds of references of singing within the Bible. Jesus Himself sang songs of praise after the Last Supper. If we are called to replicate the character of Christ,

I'm confident that singing should always be involved. Music serve as a catalyst for Church growth, it must embrace audience participation, dynamism of Christian worship which has to do with socio-cultural heritage such as dancing, drumming and traditional musical practices as ascertained by Amony (2022). Implying that Church music embrace scriptural truth, God's love, provision and urgent response to God's redemptive work. Church music serves as catalyst for church growth.

The study noted that music has inspired many to gather religious piety. Some individuals have used the church as a practice room and launch pad into secular world stardom. This is in agreement with Byamukama (2021) who argued that singing connects laity emotionally. Songs of celebration have the power to lead laity to dance. Songs of lament have the power to lead them to tears. Music has a way of piercing into the deep parts of our soul, that assists in our expression and response to God and to the church. Singing helps unites us to the church. The gospel alone unites believers to one another. However, music is a tool that allows us to do so. As we gather on the Sabbath, we join together as one body, and praise God with one voice as ascertained by Donald (2023). This implies that Christians have sung throughout history. The earliest Christians put their community beliefs in songs, which is why Christian hymnody as a whole began. Songs

are recorded in scripture and other historical texts. The Book of Psalms in the Bible is a great resource for reading songs of believers that have gone before us. Songs can give us theology. As you may know, hymns and other Christian songs are full of rich, theological text.

3.1.2 Obstacles Limiting Music in Church Worship

The above study theme of examining the obstacles undermining the functions or roles of music in church worship in North West Ankole Diocese; and these ranges from:

The results noted that the laity attitude and perception towards the nature of music creates conflict on music in church worship. This concurs with Byamukama (2021) who stated that attitude challenges should not be ignored or swept under the rug. Some laity considers the nature of music in worship to be immoral and not fit for church work. Attitude problems signify a lack of character and spiritual maturity. Therefore, clergy should aggressively champion godly character in the lives of the artists. This implies that bad attitudes are the nemesis of every ministry. Laity with attitude problems can be rude, negative, critical, insubordinate and adversarial. If left unchecked, such behavior can eventually destroy unity, undermine morale and inhibit the overall effectiveness of the music team.

The study also noted that generational differences determine the nature or types of music in church worship. This concurs with Higenyi (2023) who argued that generational differences has created divisionism in Church. Old people commonly attend the second Church services, while youth prefer attending the first church service, considering the second service to be boring. It is clearly indicated that age differences in emotion processing has been mostly restricted to visual stimuli (e.g facial expression, video, words and pictures) but a growing body of research converges in indicating that music also serves as a powerful emotional trigger as ascertained by Donald (2023). This implies that the generation differences determine the type of music to be played in Church worship. Young generation tend to current modern song rhythms. In Churches today, they have decided to separate Sunday services. Morning or English services mostly attended by young people, singing in “English”, mostly singing and dancing.

Second Sunday services commonly attended by older or mature people who prefer the traditional and Biblical songs.

The study also noted that inadequate instruments determine the types of music in church worship. This concurs with Amony (2022) who argued that several Churches lack necessary music instruments to help in singing and praising. There is a tendency of limiting the number of instruments in the Church to the keyboard, piano and organ. Some of the available instruments tend to be of old fashion, and not effectively functioning. This implies that the use of musical instruments in Church services has often been seen as an innovation in Church worship; however, most Churches in Northwest Ankole lack adequate instruments to use. Instrumental music and accompaniment will not be used in the house of God.

Lastly, the study noted that financial constraints determine the types of music in church worship. This concurs with Geoffrey (2017) who argued that financial resources available for the Church and church leaders to plan and manage Church music related activities have remained inadequate. The financial resources allocated to the music departments yearly are always less to manage the planned activities. Besides, Grenz (2019) also asserted that there is limited financial resource to help music members to get involved in writing songs, musical compositions, recording studios, music publishers, creating and selling recorded music, and presenting concerts as well as buying the adequate and modern church music instruments. This implies that Churches have limited financial resources to purchase the required music instruments, cater for the training sessions, motivate the music trainer and buy the music materials especially rhyme books. The budget allocated for the music department in church is always little to effectively cater for the planned music activities.

3.1.3 Interventions to Improve Music Ministry

The above study theme of suggesting practical measure by which the stakeholders can work to improve the extensive music ministry and there by fill the apparent gap; and these ranges from:

The results noted that church leaders encourage collaboration and teamwork. This concurs with John Spencer (2018) who argued that Church stakeholders should be involved in daily Church planning and budgeting. Amicably, these stakeholders should combine their efforts towards mobilizing resources and planning for the purchase of music instruments, training music team and type of music recommended in the Church industry. This implies that there is need for teamwork and collaboration among church stakeholders especially Clergy, laity and laity leaders towards mobilization of resources, participatory planning and budgeting for the music department in church. They need to join efforts and participatory budget and plan for the desired musical instruments.

The study also noted that Church to invest in training and education. This concurs with James (2021) who argued that the texts of the songs must draw worshippers (believers and unbelievers) to the throne of God for appreciation, dedication, repentance and commitment. Besides, Ojwina (2021) argued that pastor and performers (musicians should have team spirit not as spectators. It is recommended that choir ensembles and instrumentalists must have given their lives to Christ in order to mobilize others to use their gifts for God. This implies that music leaders through training and workshop should develop rules and regulations that may help it pure and free from worldly association. Musical gadgets placement accompaniment should be put into special consideration in a way that will not obstruct the laity. Therefore, it must facilitate the congregation to sing in a meaningful tune.

The study also noted that Church and church leaders should earmark certain amount of money for music department of the church. This concurs with Sevari & Kandy (2021) who argued that there is need for an effective planning and training of music performers without creating any threatening atmosphere for proper evaluation. More so, Warrens (2020) argued that Church music ministers to people emotionally, spiritually and physical, therefore, Clergy or worship leaders must supply all the necessary information that may be key to the themes of upcoming programs such as wedding, burial, naming, housewarming, revival and evangelism, and others. In doing this, it will allow much Church music to perform its significant roles as a catalyst for spiritual growth. This implies that the musician or music team members in Church should be paid or

motivated, and be given some attractive musical instruments that will enhance the effective use of church music for church growth. Still, music team members need to be trained and equipped with relevant music ideas.

Lastly, the study noted that the Church must encourage the expression of songs which are soaked with the word of God, and that Church choirs should be disciplined, trained and punctual as well as alert to their duties. This is in agreement with Wood, Michael J. (2014) who argued that church music to be a catalyst for church growth, music glorify God and edify the body of Christ and it should be taught at Church schools or pre-school level, so as to foster self-expression. More so, Ojwina (2021) argued that there is promotion of unity, love and trust among the laity through singing. Hence, Christian churches should compose hymns and songs with indigenous tune to capture the attention of all generations.

This implies that music instruments like organs which accompany by clapping and dancing that may raise the souls of people and alleviate their problems should be encouraged. Considering several pertinent recommendations, church music is expected to ever remain a catalyst for spiritual growth most especially in Northwest Diocese.

3.1.4 Conclusion

This chapter presents the discussion of results. This was presented in accordance to the findings. The next chapter presents the theological reflection.

CHAPTER FOUR

THEOLOGICAL REFLECTION

4.0 Introduction

This chapter presents the Biblical reflection covering the influence of music on the church worship as detailed below.

4.1 The Theology and Place of Music in Church Worship

The people of God sing. The role of music in worship is biblical. After escaping from the Egyptians and crossing the Red Sea, the people of Israel sang to the Lord (**Exod. 15**). The principal direction of congregational singing is to the Lord (**Ps.96:1**). Singing was part of Israel's formal worship in both tabernacle and temple (**1 Chron. 6:31-32, 16-42**). The Psalms bear rich testimony that in joy and sorrow, in praise and lament, the faithful raise their voices in song to God. Hymn singing was practiced by Jesus and his disciples (**Matt. 26: 30**). Christian music in North West Ankole Diocese has been written and performed for private and corporate worship, as well as for other aesthetic, ritual, or entertainment purposes. Music along with prayer and preaching moved some denominations forward through decades in Sub Saharan Africa (Amanda, 2018).

The Apostle Paul instructed the Colossians, "let the word of Christ dwell in you richly; teach and admonish one another in all wisdom; and with gratitude in your hearts sing psalms, hymns, and spiritual songs to God. And whatever you do, in word or deed, do everything in the name of the Lord Jesus, giving thanks to God the Father through him" (**Col. 3: 16-17**). Therefore, music is made first of all the Lord and only secondarily to each other. Music should communicate and express a sense of awe and wonder in the presence of God; it should lead our thoughts toward God rather than toward ourselves. North West Ankole Diocese, music has been a very contentious issue mainly based on whether and how it can be used exclusively for the function of worship. Both, the style and lyrics of music appropriate for the church worship have been source of debate from the earliest day of the church.

Amanda (2018) describes music as a combination of sounds organized fashion. Music can be thought of in terms such as singing, dancing, or playing instruments to produce

rhythm and melodies. In another perspective however, music is largely defined by how it makes people think, feel, and act (Michael & Amanda, 2018). Music has a big intricate relationship with church worship. Church worship is all about God's people coming together to pay homage, speak and here from God; this setting also provides an opportunity for the brothers and sisters to interact with and encourage another. Grenz (2019) further categorized church music as being; lullabies, sing song, story, games, rhymes and activities, dance music and soul music. As an organic part of majority of culture all over the world, music is such powerful that emotionally moves people this way of the other.

4.2 Theological Reflections on the Role of Music in Worship

Music and song continue to play a vital role in the life of God's people today. Contemporary culture and modern technology bring new possibilities and new challenges to the music ministry of the Church. People's lives are surrounded with music; television and radio, the background music of video games, the muzak of shopping malls, CDs, and synthesizers. Yet much of the time, music functions as "background" rather than as an opportunity for serious listening, much less participation. Outside the church, there are few occasions or opportunities in African culture for individual to sing together. Much of the popular music, including popular Christian music, composed today is for performance rather than for participation and promoting spiritual growth.

Further, the Church also has greater access and has shown greater openness to a greater variety of music, from classical hymnody to Christian rock, from European cantatas to African choruses. Such diversity is to be welcomed and celebrated; it reflects the diversity and richness of God's creation (Geoffrey, 2017). But greater variety and options in music call for greater discernment and care in planning and implementing the music ministry of the Church. The people of God sing; what they sing and how they sing are significant concerns. Theological beliefs have been influenced through music. Music has been part and parcel of worship whether Christian or not, it has even crystallized into a new department in some churches. The force of music has had various effects on Christians: it has inspired many to greater religion piety, while some have used the

church as a practice room and lunch pad into secular world stardom (Sevari & Kandy, 2021). Many laity in Anglican churches view that music in worshipping are for born again churches; and believes that music have done nothing to the church worship.

4.3 Importance of Music in Church Worship

The Church's Ministry of song is for the edification of God's people. God can be glorified by beautiful sounds and spirits may be uplifted by a pleasing melody, but it is primarily the joining of the tune to text that gives meaning to Christians' songs. Through congregational singing, Christian faith is not only expressed; to a very real degree it is formed. Since individuals tend to remember the theology, they sing more than the theology that is preached, a congregation's repertoire of hymnody is often of critical importance in shaping the faith of its people. It is through the sense of the words that God's people learn of the nature and character of God, and of the Christian life. Noting that if one prays in a tongue, the "spirit prays", but the "mind is unfruitful", the Apostle Paul vows, "I will sing with the spirit and I will sing with the mind also" (1 Cor. 14: 14-15, RSV). Today, various styles and instrumentation of ancient hymns and modern songs have been admitted in place of worship. In order to have all those developments organised for the purpose of honouring God in spirit and truth, a distinct music ministry is gradually becoming necessary for every local church.

Christian hymnody contains some of the most tightly packed, concise doctrinal and devotional thought of the church. Through congregational song, God's people learn how to speak with God. Songs of worship shape faith. It is, therefore, very important that a congregation have a rich "vocabulary of praise". Simple, repetitive music such as praise choruses and Taizé chants are very appropriate in worship and can be very effective in moving individuals to prayer and to praise (Grenz, 2019). Ojwina (2021) calls Christianity the "singing faith, probably the most widespread from throughout the Church". Amony (2022) goes further by identifying cultural differences, knowledge and appreciation that cause individuals to view music differently, they consider music to change individual mindset on Christian values. These aforementioned concerns have been less ignored and not recognized to be a challenge in Church of Uganda (Amony, 2022). The inquiry into the influence and role of music in church worship is therefore

very important at such a time when the pressure of music continue to grow stronger on the people for whom church worship seek to be ever increasingly relevant and effective. This work tabled the widest borders of its role and influence for more extensive application in church worship in Northwest Ankole diocese.

But, it is also vital for the congregation to know some of the great hymns of faith in order to have a sense that the Christian faith is both relevant and enduring, and to be enriched by the faith of the ‘great cloud of witnesses’. Hymns, both ancient and modern, which stretch minds, increase vocabulary, rehearse the Biblical story, and teach of the nature and the mighty acts of God are essential for the congregation’s growth in faith. Despite the high value placed on music onto the development of the church worship by the Church of Uganda, church worship developments have not shown the desired results in Uganda and North West Ankole Diocese in particular. Music is key in ensuring that church is effectively and efficiency managed to ensure satisfactory development of church worship (Ojwina, 2021). During many worship services and activities involving music in Northwest Ankole churches, there appears to be a gap between the presiding clergy and the congregation with regard to the place, purpose, and style of music. It sometimes appears that the priest is not giving adequate direction to the music leaders and the congregation at large (Sevari & Kandy, 2021). Equally, there are justifiable claims that many Christians, especially the youth, have left the CoU due to its boring old fashioned inert music. This situation of the church worship has been persistent despite the Clergy leaders emphasis of church music.

4.4 Conclusion

The chapter presents the theological reflection. The next chapter covers the conclusions and pertinent recommendations.

CHAPTER FIVE

CONCLUSIONS AND RECOMMEDATIONS

5.1 Conclusions

From the findings and discussion in chapter four and five respectively, the following conclusions were drawn:

Reference to objective one, it is concluded that music targeted to certain individuals attract a crowd; music in worship is all about Gods people coming together to pray homage; music has inspired many to gather religious piety and music has inspired many to gather religious piety; these are the major influence of music on spiritual development of the church worship in North West Ankole Diocese.

The study concluded that the laity attitude and perception towards the nature of music, generational differences, inadequate instruments, financial constraints, and knowledge and beliefs among stakeholders; these are the major obstacles undermining the functions or roles of music in church worship in North West Ankole Diocese.

Basing on the objective three, it is also concluded that Church need to foster a culture of music practice, Church to invest in training and education, and church leaders encourage collaboration and teamwork; as well as Church to expanded musical repertoire; these are the practical measure by which the stakeholders can work to improve the extensive music ministry and there by fill the apparent gap.

5.2 Recommendations

Following the analysis of the study, the researcher came up with the following recommendations.

The study recommends that Church music department should be given adequate resources to effectively and timely buy the modern musical instruments. There is need for participatory budgeting and planning so as to have enough budgets for the purchase of planned instruments, and motivating the music leaders. This should be done alongside Clergy supervision and direct involvement to make sure that there is value for money within Church.

The study recommends that evaluating and choosing music for Christian worship should be a careful process, guided primarily by theological considerations. Pastors, consistories, musicians, choir, directors, and worship committees may be aided in this process by being attentive to the specified guidelines for proper selection of hymns.

The study recommends that the misconception about the role of music in worship should be corrected and Church music should be carefully chosen to meet the needs of different categories of people in the Church.

The study recommends that there is need for publicity and sensitizing the laity on the significance of music in Church worship. This can be done through television and radio programs and within the Church.

The study recommended that Church leaders should appropriately budget for modern and advanced music instruments. Modern and advanced music instruments should be acquired to promote music during worship in Church.

Lastly, the church need to arrange for proper further training sessions in music to music team members, in addition to motivating them to effectively devote more time to church music.

5.3 Areas of Further Research

The researcher carried this study in order to examine the “The Influence of Music on the Church Worship in North West Ankole Diocese”, but the study was not exhaustive owing to constraints in terms of scope, time and finance. Further research is therefore needed in areas such as:-

1. The Effect of Participatory Planning on Church Music in North West Ankole Diocese.
2. The Role of Clergy on promotion of Church Music in North West Ankole Diocese.
3. The Effect of Generation Differences on Church Music Preference in North West Ankole Diocese.

In conclusion, more research should be done about the influence of music on the church worship in Uganda so as to compare with results got from North West Ankole Diocese so as to draw a ground for recommendations. I thank the Almighty God for giving me the grace; guidance and strength throughout the whole study period because without Him I would not have been successful. I am forever indebted to Him.

I am very grateful to my parents, Mr. John Mwesigye Munagye and Mrs. Annah Mwesigye Munagye for their enduring love, care, effort, support and financial support throughout to this level of my education. May they live to see the outcomes of their sweat and hard-work? More thanks to sisters, Mundane Caroline and Okushaba Abigail, and my brothers, Gumisiriza Evan and Mwije Johnna. Thank you for your genuine care, patience, inspirational advice, spiritual and financial support. I say, trust in God for academic victory and To God Be the Glory.

Heartfelt gratitude to the management and staff of the Bishop Tucker School of Divinity and Theology but above all, my Supervisor, Dr. Emmanuel Mukeshimana for the great job done of equipping me with practical skills, guidance in research Thank you for the academic guidance during my stay at Uganda Christian University.

I am grateful to my friends for their inspiration and encouragement to finish this course. Finally special tributes go to all those who provided all the required information (data) during my research. May the Almighty God bless you all?

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APPENDICES

APPENDIX 1: SAMPLE SIZE DETERMINATION TABLE

<i>N</i>	<i>S</i>	<i>N</i>	<i>S</i>	<i>N</i>	<i>S</i>
10	10	220	140	1200	291
15	14	230	144	1300	297
20	19	240	148	1400	302
25	24	250	152	1500	306
30	28	260	155	1600	310
35	32	270	159	1700	313
40	36	280	162	1800	317
45	40	290	165	1900	320
50	44	300	169	2000	322
55	48	320	175	2200	327
60	52	340	181	2400	331
65	56	360	186	2600	335
70	59	380	191	2800	338
75	63	400	196	3000	341
80	66	420	201	3500	346
85	70	440	205	4000	351
90	73	460	210	4500	354
95	76	480	214	5000	357
100	80	500	217	6000	361
110	86	550	226	7000	364
120	92	600	234	8000	367
130	97	650	242	9000	368
140	103	700	248	10000	370
150	108	750	254	15000	375
160	113	800	260	20000	377
170	118	850	265	30000	379
180	123	900	269	40000	380
190	127	950	274	50000	381
200	132	1000	278	75000	382
210	136	1100	285	100000	384

Note.—*N* is population size. *S* is sample size.

Source: Krejcie & Morgan, 1970

APPENDIX 11: INFORMED CONCENT FORM

TOPIC: The Influence of Music on the Development of the Church Worship in North West Ankole Diocese.

I..... have agreed to take part in the study of “The Influence of Music on the Development of the Church Worship in North West Ankole Diocese”. I have understood the purpose and the methods to be used in the study and agreed without being coarsed or forced.

Seeking Consent: Before the filling the questionnaires starts, request for the participant’s to first consent to participant in this study (fill the consent form). In case one of the participants decline to participate, politely inquire for the reason why and you have to document it before excusing him/her.

Confidentiality: Ensure the participants that the answers they will provide shall be confidentially treated. It shall only be used for study purpose and authorized people may be only to access them. For the purposes of this research study, your comments will not be anonymous. Every effort will be made by the researcher to preserve your confidentiality including the following:

- Assigning code names/numbers for participants that will be used on all research notes and documents
- Keeping notes, interview transcriptions, and any other identifying participant information in a locked file cabinet in the personal possession of the researcher.

Participant data will be kept confidential except in cases where the researcher is legally obligated to report specific incidents. These incidents include, but may not be limited to, incidents of abuse and suicide risk.

Sign : Date :

Or thumb print : Date :

APPENDIX III: INTERVIEW GUIDE

Interview Guide for Clergy, Laity Heads and Member of Church Music Members

Guiding Questions

1. What is the influence music on the development of the church worship in North West Ankole Diocese?

What are the obstacles undermining the functions or roles of music in church worship in North West Ankole Diocese?

What are the practical measures by which the stakeholders can work to improve the extensive music ministry?

What should be done to improve on music in our church?

2. What should be done to improve on the development of church worship in this church?

Thank You Very Much for Your Response

APPENDIX IV: PHOTOS FOR DATA COLLECTION





APPENDIX VI: TUNITIN REPORT



Joshua Akampurira

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