

**THE STATE OF CONTEMPORARY MUSIC IN WORSHIP AT ORA'BA PARISH
KOBOKO ARCHDEACONRY MA'DI WEST NILE DIOSECE**

ALIONI YONA KOKOA

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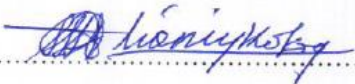
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DECLARATION

I hereby declare that this dissertation is my own original work from my effort and understanding to be submitted to Bishop Tucker School of Divinity and Theology of Uganda Christian University. This is what I am persuaded to research on as a fulfillment for the award of Degree Bachelor in Divinity and Theology of Uganda Christian University

Signature

Date


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14/09/2023
.....

ALIONI YONA KOKOA

APPROVAL

I hereby approve that this dissertation by Alioni Yona Kokoa had been under my supervision and is now ready for submission to Uganda Christian University Examination Authority with my approval as a partial fulfillment of the award of Bachelor's Degree in Divinity and Theology of Uganda Christian University.

Signature:



Date:

14/9/2023

SUPERVISOR: PROF. CHRISTOPHER BYARUHANGA

ACRYNOMS

Can. Canon

C.O.U Church of Uganda

Dr. Doctor

Eng. Engineer

Prof. Professor

Rev. Reverend

RT. Right

VEN. Venerable

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To God is the Glory.

DEDICATION

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ABSTRACT

The study of this topic has given solutions to the challenges caused by contemporary music in Anglican worship at Ora'ba parish Koboko Archdeaconry. The majority of the respondents of 50% indicated that there will be need for church to pray for and impose the Canonical laws in order to address some of these issues like poor dressing, hairstyles, and other artificial body modification copied from window shopping which is practiced by the youths. Then 20% of the respondents viewed indicated that, the Pastor or Church Teacher is the worship leader which include music so he is to plan together with choir to be aligned with the texts and theme for a particular occasion while 15% of the respondents viewed suggested that the modern amplified musical instruments should be replaced with low sound traditional instruments for instance drums, shakers among others. Another 10% of the respondents suggested that the Church today should revisit the Anglican liturgical format in order to maintain orders in worship and instill spirituality in the worshipers. Lastly, 5% suggested that singing of Psalms in a worship service should be made mandatory.

CHAPTER ONE: GENERAL INTRODUCTION

1.0 Introduction

This dissertation was aimed at assessing the state of contemporary music in worship at Ora’ba Parish, Koboko Archdeaconry, and Ma’di West Nile Diocese. This chapter talked about the background of the study, Statement of the problem, Purpose of the study, Objectives of the study, Research questions, scope of the study, Significance of the Study, Limitations of the Study, and Definition of Terms.

1.1 Back ground of the Study

Music is one of the major components of Anglican worship. Music is important in that it unites worshipers since they sing the same song irrespective of education, sex, tribe, race, among others. Secondly, music lights importance in the liturgy as an elevated form of speech. Thirdly, it encourages and motivates members of the church because it nourishes, supports, and inspires the individuals to take part in the liturgy. In the fourth place, music prepares us for the ministry of the word.

Music also, is a form of prayer and one who sings prays twice. Therefore, worship without music is like sauce without salt. This has been attributed to the traditional Anglican music format whereby the music that was used satisfied the taste of the worshippers. However, in the 21st Century, contemporary music has replaced the traditional Anglican music and this has posed a big challenge in the Anglican Church at Ora’ba Parish, Koboko Archdeaconry, and Ma’di West Nile Diocese. Therefore, the purpose of this dissertation was to assess the state of contemporary

music in Anglican worship with the view of providing best solutions to the identified challenges at Ora'ba Parish, Koboko Archdeaconry, and Ma'di West Nile Diocese.

1.2 Statement of the Problem:

In reflection to the times of the Church reformation, the type of music that had been passed down to Christians in Anglican liturgical worship was the traditional Anglican liturgical music that was an Anglican fixed form of music written in the Book of Common Prayer in the year 1662 (Book of Common Prayer compiled by Thomas Cramer). Translated versions of this book in various languages have survived up to Today. Despite the survival of the Traditional Anglican music form, contemporary music has dominated verge of Traditional Anglican music. If not tackled now, it may wholly replace the Traditional Anglican music in Anglican worship. The Church is not doing enough to address this problem. At Ora'ba Parish, Koboko Archdeaconry, and Ma'di West Nile Diocese, this problem is real. This dissertation was to assess the state of contemporary music in Anglican worship with specific reference to Ora'ba Parish, Koboko Archdeaconry, and Ma'di West Nile Diocese.

1.3 Purpose of the study

The purpose of this study was to assess the state of contemporary music in Anglican worship with specific reference to Ora'ba Parish, Koboko Archdeaconry, and Ma'di West Nile Diocese. The researcher found out the challenges caused by the contemporary music, what the Church can do to address the challenges and problems, aiming at the provision of the best solutions to the identified challenges.

This will serve the purpose of helping the Pastors, church leaders and Christians to understand the influence of music that can lead to potential challenges and problems to give Biblically based

historical and practical resolutions. It also will enable Christians not to discover a way to adopt the contemporary music in true Worship of honoring and praising God.

1.4 Objectives of the Study

The objectives of this study were as follows:

1. To find out the state of contemporary music in Anglican Worship at Ora'ba parish, Koboko Archdeaconry.
2. To find out the challenges caused by contemporary music in Anglican worship in Ora'ba Parish, Koboko Archdeaconry.
3. To find out what the Church is currently doing in order to solve the challenges caused by contemporary music in Anglican worship in Ora'ba Parish, Koboko Archdeaconry.
4. To suggest best solutions to challenges caused by contemporary music in Ora'ba Parish, Koboko Archdeaconry.

1.5 Research questions

The researcher used the following questions in order to come up with the findings of this research dissertation:

1. What is the state of contemporary music in Anglican worship at Ora'ba Parish?
2. What are challenges caused by contemporary music in Anglican Worship at Ora'ba Parish?
3. What is the Church currently doing to solve the challenges caused by contemporary music in Anglican worship at Ora'ba Parish?
4. What are the best solutions to the challenges caused by contemporary music in Anglican worship at Ora'ba Parish?

1.6 Scope of the study

This research dissertation was carried out at Ora'ba Parish, Koboko Archdeaconry, and Ma'di West Nile Diocese. Ora'ba Parish lies on the Northern part of Koboko Archdeaconry appropriately (18) Kilometers from the Archdeaconry Headquarters. It has four Churches namely; St. Silvanus Church of Uganda Ora'ba, St. Mark Church of Uganda Nyowke, Lokajo Church of Uganda, and Toligamago Church of Uganda.

The researcher gathered information from the elders, church leaders, and some youth from the four Churches. This dissertation covered a period from September, 2022 to the time of submission to the University Examination Authority.

1.7 Justification of the study

It is believed that this dissertation is going to help the Church leaders to cater for Christians who are having challenges with contemporary music in Anglican worship.

It will serve as an example to other Churches having challenges of how to cope up with contemporary music in worship.

The researcher is going to benefit from writing this dissertation by getting a Bachelor Degree in Divinity and Theology of Uganda Christian University.

1.8 Significance of the study

It is assumed that the findings of this research shall serve as an example to the rest of the other churches in Koboko Archdeaconry.

The findings of this dissertation will also be used as a guide for the church leaders and Christians in Oraba Parish, Koboko Archdeaconry.

This dissertation will ensure that the order of service followed be the Anglican common book of Worship Provisional Rites of the Church of the province of Uganda.

It will empower the Parishioners to become good care givers in the area of Worship and Praises in the churches at Ora’ba Parish, Koboko Archdeaconry.

The researcher will benefit from the dissertation by award of Degree of Bachelor Degree in Divinity, and Theology of Uganda Christian University.

1.9 Limitation of the Study

The researcher encountered a problem of transport and communication in conducting the research, resulting from financial constraints.

There was also a problem of language barrier since the residents speak many different languages such as Lingala, Aabic, Kakwa, Kiswahili and others. This was solved by use of translators.

Another limitation was that the research conducted in the four Churches at Ora’ba Parish was used to generalize a view point of the whole Archdeaconry. That is to say, the study only emphasized on contemporary music in worship within the churches at Ora’ba Parish, Koboko Archdeaconry, and Ma’di West Nile Diocese.

1.10 Definition of Terms

The researcher here defined the following terms: Contemporary music, Liturgy, Music, challenge, Traditional, Anglican, music, and Worship.

Contemporary: “Belonging to or occurring in the present”.¹

¹ Oxford Learner’s Dictionaries accessed at <https://www.oxfordlearnersdictionaries.com> on 1st Jan, 2023.

Contemporary music: “This is the classic music composed close to the present day. Hence the popular modern form of post-tonal music after the death of Anton Webern. These include: Serial music, Electronic music, Experimental music, and Minimalist music. Other newest forms are Spectral music and Post-minimalism”.²

Liturgy: “a form or formulary according to which public religious worship, especially Christian worship is conducted. It is the customary public ritual of worship performed by a religious group”³.

Worship: -“Reverence offered to divine being or Supernatural power or an act of expressing such reverence”.⁴

- A form of religious practice with its creed and ritual.
- Extravagant respect or admiration for or devotion for an object of esteem.

Music: The Concise Oxford Dictionary Defines Music as “vocal or instrumental sounds or both combined in such a way as to produce beauty of musical form, for harmony, and expression of emotion”.⁵

Challenge: “to invite someone to engage in a contest, to dispute the truth or a call to prove or justify something. Synonyms: confrontation with, dispute with, stand against, test of, opposition, disagreement with, questioning of, defiance, ultimatum, protest against and against dissent from”.⁶

² Contemporary Classical Music accessed at <https://en.m.wikipedia.org> on 1st Jan, 2023.

³ Liturgy definition from Oxford languages, accessed at [google.com/search=liturgy](https://www.nycourts.gov), on 1st Jan, 2023.

⁴ Worship Definition by Merriam Webster, accessed at <https://www.nycourts.gov>, on 1st Jan, 2023.

⁵ Definition of Music Wikipedia, accesses at <https://en.m.wikipedia.org>, on 1st Jan, 2023.

⁶ Challenge Oxford Learners Dictionaries, accessed at <https://www.oxfordlearnersdictionaries.com>, on 1st Jan, 2023.

Tradition: “is a custom or belief that has existed for a long time....”⁷

- “It is the communication by the living Church of Christian reality and the expression, either oral or written, of the reality....”⁸
- Delivery; the act of delivering into the hands of another, (KJV Dictionary-AV1611)

Anglican: “to relate to the Episcopal church of England and the churches of similar faith and order in communion with a member of Church of England.”⁹

⁷ Definition of Tradition, accessed at <https://www.collinsdictionary.com>, on 1st Jan, 2023.

⁸ Definition of Tradition accessed at <https://Encyclopedia.com>, on 1st Jan, 2023.

⁹ Anglican Definition & Meaning, accessed at <https://www.merriam-webster.com>, on 1st Jan, 2023.

CHAPTER TWO: LITERATURE REVIEW

2.0 Introduction

This chapter covered the related literature or study by other authors/scholars, synthesis of the review, and the new knowledge created or gaps to be bridged on the state, challenges caused what the Church is doing to solve the challenges, and the best solutions to the challenges caused by contemporary music in Anglican worship.

2.1 The state of contemporary music in Anglican Worship.

In a Book written by Carole B. Miller, 2002 revised December 05, 2011: “The Bridge to the contemporary period was formed during the last quarter of the nineteenth century through a new painting movement called Impressionism. About 1870, a group of French painters (Monet, Renoir, and Degas among others) rejected the accepted Romanticism in favor of a new style that sought to portray art as the artist’s impression of a subject.”¹⁰

He added that “composers like Debussy (1862-1918) and Ravel (1875-1937) portrayed musically these innovations in art and poetry being made by the likes of Mallarme and Verlaine. The bridge to the contemporary period was formed during the last quartet of ninetieth century through the new painting movement known as others. New sonorities in orchestration and piano music developed which often incorporated extra musical materials from art and literature, sometimes containing non-Western melodies and hymns, introduced new scales (whole tone modes) and chord uses. They used unresolved dissonances to portray a veiled illusionary effect”

¹⁰ All about Contemporary music and its features, Accessed at info@mostlywind.co.uk, on August 10, 2023.

Miller further added that “Twentieth century music reflects the influence of art and literature in a mechanistic atomic age. The emergency of pleasant sounding, pastel-colored Impressionistic music led to experiments with twelve-tone music. This produced cerebral, atonal, often angular and disjointed musical effects. Other twentieth musical experiments are with electronic music. Influences such as electronically amplified instruments and jazz, rock, and popular elements are associated with this period. With this modern era, there are great style variations from Post-Romanticism to impression, to new concepts of melodic tonality-rhythm.”

According to Miller, the following are some general characteristics of contemporary music that is now being sung in the Christian Church: “fewer lyrical melodies that the music of the former periods, dissonant harmonies, complex rhythms, percussiveness, greater use of woodwind, brass and percussion instruments than in music of earlier periods, and themes of synthetic and electronic sounds.

Miller’s view was supported by an article written on Western music history/contemporary music by Wiki Books: “Contemporary artists use dissonances and tried to disobey the laws that music had followed for many years. After the Romantic period, music began to differentiate into many varying genres.”¹¹

Also according to (Dan Lucarini, 2002)¹²: “One of the most controversial and divisive elements in evangelical churches today is contemporary music. Lucarini, former rock music performer and composer and former leader of contemporary music in several churches, analyzes this problem

¹¹ Western music history, Accessed at <https://www.WesternMusicHistory/ContemporaryMusic-Wikibooks,openbooksforanopenworld>, on August 10, 2023.

¹² Dan Lucarini.”Why I Left the Contemporary Christian Music Movement.”USA: Dallas Theological Seminary, 2002.

that has confronted a countless number of churches in the last few decades in the States and around the world.”

He discusses the fact that “many “contemporaries,” as he calls advocates of contemporary church music, insist on changing the music style in order to reach the unsaved. But traditionalists feel that such a shift causes a congregation to miss out on the spiritual value of singing doctrinally solid hymns and gospel songs. Since these views toward church music differ so drastically, many congregations are split into two factions, and in many cases church members leave to try to find a church with a traditional worship style.”

Some contemporaries, Lucarini points out, “say that since music is amoral, any kind of music is acceptable in church. But he states repeatedly and firmly that hard rock music (and its musical cousins such as soft rock, pop/rock, country rock, and easy jazz) is “unavoidably associated” with immorality and closely imitates the world’s music system.” (Lucarini, 2002, p. 42)

Furthermore, Lucarini points out that “some Contemporaries, have changed the meaning of the word “worship.” Instead of it meaning a God-centered focus, in which believers bow in reverence and humility before Him, worship has come to mean a people-centered entertainment that makes the participants feel good. Lucarini also distinguishes between “worship” and “praise,” terms many contemporaries use interchangeably.”

2.2 Challenges caused by contemporary music in Anglican Worship.

The 21st Century has shown that the style of music offered by the Church most likely will determine the kind of person who will attend the Church. This could be the reason why many Anglican Churches in Ora’ba Parish have reactions about music in worship services. For many Christians, music is source of entertainment and identity of their character.

According to an Article written by Brian Clark last up dated June 19, 2020, music is good but has some disadvantages as follows: “Hearing loss, music can be distracting, music can trigger bad memories, some people cannot just stand music, and noise pollution.”¹³

Hearing loss: “If we listen to music at a high volume for long periods of time, or if we play loud instruments without protecting our ears, we will likely experience hearing loss issues and tinnitus.”

Music can be distracting: “Music can be great for concentration if you listen to the right type of music.”

Music can trigger bad memories: “Music is beside us in good and bad times. That’s why certain songs or even specific musical patterns can trigger the memory of negative situations we lived in the past and that we would rather leave behind forever.”

Some people just can’t stand music: “As odd as this may sound to a community of passionate musicians, not everyone likes music. In fact, some people simply loathe it. Someone may be too sensitive to loud sounds, therefore finding it challenging to enjoy a song.

Some other people may not understand the point of one or more specific genres or styles, in contrast to those eclectic music-lovers who seem to dig any artist or song they are presented with.”

Noise pollution: “This point probably sounds incredibly obvious, but playing loud music can certainly be a nuisance to other people. You may be playing this in your home, in your car, or in

¹³ Brian Clerk. 7 Disadvantages of music-It’s Negative Impacts, last up dated June 19, 2020, Accessed at contact@musicianwave.com, on August 10, 2023.

a public place. Music may be a recurring positive presence in our lives, but it can also come with negatives both to you and to others.”

Reagan, Wen, 2015 describes Contemporary music as “a beautiful noise”.¹⁴ According to Reagan, Wen, “How did rock and roll, the best music for worshipping the devil, become the finest music for worshipping God? While white evangelicals derided rock n' roll as the "devil's music" in the 1950s, it slowly made its way into their churches and beyond over the next fifty years, emerging as a multi-million-dollar industry by the twenty-first century.”

According to what Reagan discovered in his study three main motivations fueled the rise of contemporary music in America: “the desire to reach the lost, to commune in emotional intimacy with God, and to grow the flock. These three motivations evolved among different actors and movements at different times. In the 1970s, the Jesus People movement anchored in Southern California adopted the music of the counterculture to attract hippies to church. In the early 1980s, the Vineyard Fellowship combined rock forms with lyrics that spoke of God in the second person in order to facilitate intimate worship with the divine. In the late 1980s, the church growth movement embraced contemporary music as a tool to attract disaffected baby boomers back to church. By the 1990s, these three motivations had begun to energize an entire industry built around the merger between rock and worship.”

Keith Getty, author of the widely sung contemporary hymn, ““In Christ Alone,” lamented that, in its quest for “cultural relevance,” modern worship music is “de-Christianizing people.””¹⁵ He said, “Over 75 percent of what are called the great hymns of the faith talk about eternity, Heaven,

¹⁴Reagan, Wen (2015). *A Beautiful Noise: A History of Contemporary Worship Music in Modern America*, Dissertation, Duke University, Retrieved from <https://hdl.handle.net/10161/9836>, on 10th August, 2023.

¹⁵ Scott R. Clerk. Keith Getty’s Critique of Contemporary Worship Music is a Step in the right direction, Accessed at <https://www.heritagebooks.org/products/recovering-the-reformed-confession-our-theology-piety-and-practice.html>, on August 10, 2023.

Hell, and the fact that we have peace with God. Yet, less than 5 percent of modern worship songs talk about eternity.”

Besides Getty’s warning, “there is a very important missing word, psalm. We are living in the most psalms-less age in the history of the church. I regularly encounter young people who have never sung a Psalm in their lives.”¹⁶ It is difficult to find good, enriching Christian music these days. Many Contemporary Christian songs are suitable for background noise, can’t connect one with the Holy Spirit.

To add on to that on a musical level, many Christian songs have a pretty predictable construction with one or two verses, a short bridge and a chorus that is repeated far more than necessary. Some appear as if the singer ran out of ideas and is repeating him/her self just to take up space. “Without those specific images that bring intimacy and authentic vulnerability to the piece, Christian music is left feeling emotionally shallow.”¹⁷

2.3 The Church’s response to challenges caused by contemporary music in Anglican worship.

The Church has not done much as far as contemporary Christian music that has almost replaced the traditional Anglican Church music is concerned. Instead it has compromised with the so called contemporaries. The Anglican Church music is now almost wholly contemporary!

According to John Throop, “Worship in the Middle Ages was caught up in the transcendence of God and human sinfulness, emphasizing the distance between God and humankind. The people

¹⁶R. SCOTT CLARK. Recovering the Reformed Confusion Reformed Piety, Reforming Worship.: Accessed at <https://www.RecoveringtheReformedConfession.com>, on August 10, 2023

¹⁷Katelyn Scherping: The problems with contemporary Christian music, Accessed at <https://themel.media/author/admin/theproblemwithcontemporarychristianmusic>, on August 10, 2023.

could not be trusted with participation in worship because of their sinfulness, so worship became an elaborate spectacle to be observed with fear and trembling. The Lord's Supper of the early church, in which the faithful participated, was replaced by 'the Mass' which was said for the people by the priest."¹⁸

Also according to Joseph Herl, "In the centuries after its founding, the Lutheran church was torn over a new style of church music that many found more entertaining than devotional. By the end of the eighteenth century, Lutherans were trying to hold their own against a new secularism, and many members of the clergy favored wholesale revision or even abandonment of the historic liturgy in order to make worship more relevant in contemporary society."¹⁹

2.4 Solutions to the challenges caused by contemporary music in Anglican Worship.

The main areas of solution shall come from the Bible based education that shall help in getting the meaning of and the purpose of music. Since music is an act of worship there shall be the need to educate Christians about the importance of music and worship. This then will enable Christians to understand the purpose of music that suits Anglican worship and it will help in explaining the Biblical base for the purpose of music in worship.

According to (Lucarini, 2015, p. 80), the Churches should follow biblical principles that "teach us to avoid diligently any personal preference or style of church music that could be associated with evil and biblical principles that also confirm there are limits to our freedom". He suggests four biblical principles (pp. 81–87): "avoid any preference or style that can be associated with evil (1 Thess. 5:22), recognize that freedom in Christ has limits (1 Cor. 10:23), don't let one's

¹⁸ John Throop, "Learning to Love Liturgy Ending The Worship Wars!"; (Copyright © 2006 by CCLI); available from <http://www.ccli.com/WorshipResources/Articles.cfm?itemID=14>; Internet. Access date (10/8/2023)

¹⁹ Joseph Herl, "Worship Wars in Early Lutheranism Choir, Congregation, and Three Centuries of Conflict" available from <http://www.oup.com/us/catalog/general/subject/Music/ChurchMusic/?view=usa&ci=0195154398>; Internet. Access date (10/8/2023)

preferences put obstacles in another believer's path (1 Cor. 8:9, 12), and be a builder, not part of a demolition crew (Rom. 14:9).”

According to an article written by RCA Commission on Worship, “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 following suggested guidelines. The commission also invites responses to these guidelines, especially from those congregations that can suggest additional or alternative criteria for selecting hymns or a hymnal.”²⁰

What theology is expressed in our congregational singing? “Is it biblical? Is it consistent with our theology? Is the range of what we sing representative of the “whole counsel of God?” What do our songs and hymns say or imply about the sovereignty and grace of God? What about the life, death, resurrection, and ascension of Jesus Christ? Hymns used in public worship should be in harmony with the beliefs of your church.”

Is there sufficient pastoral breadth in our music ministry? “Do we sing songs that are appropriate to the many and variable life situations in which believers find themselves? Does our congregational singing include the many moods and types of prayer, including praise, thanksgiving, confession, lament, intercession, and dedication? A congregation which sings only “upbeat” praise choruses and hymns, for example, will have a diminished and restricted understanding of prayer.”

²⁰RCA Commission on Worship: The Theology and place of music in Worship, Accessed at <https://www.faithward.org>, on August 10, 2023.

Is there sufficient liturgical breadth? “Does our congregational singing include songs and hymns appropriate to each of the seasons of the church year? What about for the celebration of the sacraments? What about for the various opportunities for congregational responses in the order of worship? Is the congregation provided with the opportunity to sing those parts of the service that are better sung than spoken?”

Is there sufficient historical, cultural, and generational breadth? “Does our congregational singing express belief in the communion of saints? Are all the saints present encouraged to join in singing, and do our songs also express our belief that we sing with saints throughout the ages and around the world? Do the hymns and songs include contributions from other cultures, languages, and eras? Are songs included which allow for the full participation of children? For those beginning the journey of faith as well as for more mature Christians?”

Is the language of our hymns inclusive? “Do our hymns make use of the full range of biblical imagery for God? Can all believers, male and female, young and old, feel included by the language of our congregational songs?”

Are we providing our congregation with a sufficient vocabulary of praise? “Marva Dawn suggests that a hymn text “is great in proportion to what we can learn from it.” What do we learn about God and the Christian faith from what we sing? Can the text stand by itself?”

Does the music serve the text? ““A hymn tune is excellent only as it is subservient to the words, undergirds the thought, and captures the dominant mood.” Does the tune help us to recall the words by bringing forward appropriate features of the text, or does the tune call attention to itself and contradict or stand in the way of the words?”

Does our music encourage corporate worship? “Does the music encourages congregational singing or is it designed for the solo artist or does it come across as entertainment? Are soloists and choir effectively leading and supporting the congregation in its worship or are they merely displaying their virtuosity? Do the hymns and choruses we sing express the faith of the gathered community or do they tend toward individual and private expressions of faith?”

Is the music appropriate to the ability of the congregation? “Do our musical selections respect the past practice of congregation? Do we include enough familiar hymns?”

Do the hymns and choruses we sing assume and encourage growth in discipleship? “Is continuing congregational education in music and worship a part of our ministry? Do we take the time and effort to learn new hymns and challenging hymns? Worship is a “living sacrifice,” and therefore our gifts to God should represent some cost to us. Learning more difficult music and coming to understand and appreciate richer theology may be difficult work, but it can also be a source of spiritual renewal and growth.”

There is also need to understand that the Old Testament words are associated with the people’s attitude towards God in praises and worship. Therefore worship is shown as seeking God whole heartedly to inquire (*dorash*), to come and enter (*bo*), to approach (*nagash*), to draw near (*qarab*), and offer sacrifice. Worship in the Old Testament emphasizes on bowing, prostrating, and kneeling. Similarly, Christians shall be made to know and understand that worship is not the act of entertainment.

There is need to educate Christians about the relation of the Old and New Testament Greek words that are mentioned for worship such as *proskuneo* meaning reverence but associated to

worship as used in (Matthew 4:10; John 4:21-24), Christ (Matt 2:2); the dragon (Revelation 13:4).

One of the ways the Christians could understand the words of the Bible in the New Testament that enhances The Old testament's definitions come by the way Christians live a life of worship and obedience to Jesus Christ. Therefore, Paul's teaching in (1 Corinthians 3:6). The words touch not unclean things as also stated in (2 Corinthians 6:17) is a ritual command that is strictly observed in the Old Testament and is the fundamental command for Christians to live a holy life.

There will be need for church to pray for and impose the Canonical laws in order to address some of the issues like poor dressing, hair styles, and other artificial body modifications copied from window shopping which is practiced by the youth.

2.5 Conclusion

If the solutions to the challenges of contemporary music in Worship in Ora'ba Parish and what the church will do to solve the challenges are identified, the state of an Anglican structure of music in Worship shall be corrected.

CHAPTER THREE: METHODOLOGY

3.0 INTRODUCTION

This chapter covered the research methodology to be used by the researcher that was overall approaches and perspectives to the process. It included: the research plan, population, and sampling technique used and the sample size, sources of data, research instruments, and validation of the research instruments, data collection procedures, and data analysis.

3.1 RESEARCH DESIGN

The researcher used both qualitative and quantitative research methods. Quantitative method was used to collect, and analyze numerical data while the qualitative method was used to measure less tangible aspects such as attitudes, values and perceptions.

3.2 POPULATION, SAMPLING METHODS, AND SAMPLE SIZE

The researcher used a population size of about 100 respondents comprising of; elders, Church leaders, and some youths from the four Churches: St. Silvanus Church of Uganda Ora'ba, St. Mark Church of Uganda Nyowke, Lokajo Church of Uganda, and Toligamago Church of Uganda. Each Church was allocated a sample size of 25 respondents drawn randomly from the total population. The level of knowledge and the background of the elders, Church leaders, and youths were used in choosing those who participated in the research.

3.3 SOURCES OF DATA

The researcher used both primary and secondary sources of data collection. Primary data was obtained through observation and physical contact with the respondents while secondary data was obtained from the available written and analyzed information on Worship and Anglican

Music got from the library for instance text books, journals, dissertations, and Computer and its soft ware, the internet.

3.4 RESEARCH INSTRUMENTS

The researcher used written questionnaires both closed and open ended. Part of respondents were gathered in one place and guided orally on how to fill the questionnaires. Some questionnaires were hand delivered to the respondents and the results collected later. Focus Group Discussions were also used guided by a facilitator. The researcher also used oral questioning of some respondents individually.

3.5 VALIDATION OF THE RESEARCH INSTRUMENTS

To ensure good quality of data collected, the researcher prepared a field work manual for the research team as a whole, including guide lines on sampling procedures and what to do if respondents were not available or refused to cooperate, a clear explanation of the purpose and procedures of the study, and instruction sheets on how to ask certain questions and record answers provided were also applied.

The researcher selected research assistants basing on their knowledge in the field of study and biasness, and trained them in all the field work topics and interview techniques such as how to ask questions in a neutral manner, not showing agreement, disagreement, or surprise and recording the answers precisely.

The researcher also pretested research instruments and procedures with the whole research team and avoided placing of the research assistants under pressure, carried out supervision of the research assistants, and devised methods to ensure the quality of data collected by all members of the research team for instance checking whether the questionnaires had been filled completely,

the sense of the recorded information on a daily basis, and reviewed the data collected during data analysis stages to check whether the data were complete and consistent.

3.6 DATA COLLECTION PROCEDURE

The researcher obtained a letter of permission from Bishop Tucker School of Divinity and Theology of Uganda Christian University in order to proceed with the collection of data for the study. Copies of the letter were sent to the Parish Priest, and respective Church leaders where the research was carried out and another copy retained by the researcher to use in the field to show that the information needed was official.

3.7 DATA PROCESSING AND ANALYSIS

The raw data collected by the researcher was organized according to the main objectives of the study. The data was then organized in a logical manner and analyzed so as to ascertain its meaning, and presented by the help of a table and later converted into percentages. This helped the researcher to analyze and make some explanations of the whole data which was tabulated.

CHAPTER FOUR: DATA COLLECTION, PROCESSING, AND ANALYSIS

4.0 Introduction

In this chapter, the researcher analyzed data collected from various sources so as to make sense of the study. The researcher analyzed data collected from various sources including observations in accordance with the key issues of the study: the state of contemporary music in Anglican Worship, Challenges caused by contemporary music in Anglican Worship, the Church's response to challenges caused by contemporary music in Anglican worship, and solutions to the challenges caused by contemporary music in Anglican Worship.

4.1 The state of contemporary music in Anglican Worship.

This part of the study emphasized on finding out the state of contemporary music in Anglican worship in the study area and the data collected indicated that the respondents had varied views on the state of contemporary music at Ora'ba Parish:

The majority of the respondents about 70%, and more observations indicated that music sung at Ora'ba Parish is bad. It contains fewer lyrical melodies than the music of the former periods, dissonant harmonies, complex rhythms, percussiveness, greater use of woodwind, brass and percussion instruments than in music of earlier periods, and themes of synthetic and electronic sounds. On the other hand about 20% of the respondents mostly among the youths said that we are living in modern days and contemporary music sung at Ora'ba Parish is good. The rest about 5% did not take any side.

4.2 Challenges caused by contemporary music in Anglican Worship

This section of the study emphasized on finding out the challenges caused by contemporary music in Anglican worship in the study area and the respondents' view indicted the following:

On the challenges caused by contemporary music, majority of the respondents about 60% indicated that music sung at Ora'ba Parish is too loud to hear. This has caused noise pollution!

About 25% indicated that music sung at Ora'ba Parish is just a show or performance, not suitable for the worship of God Almighty.

10% of the respondents view indicated that the music sung at Ora'ba is not deep or Spiritual enough.

Other respondents about 5% said the type of music sung at Ora'ba Parish is repetitive, Psalm-less, and can arouse pride, and bad memories.

4.3 The Church's response to challenges caused by contemporary music in Anglican worship

The majority of the respondents view, about 75% indicated that the Church has not done much as far as contemporary Christian music that has almost replaced the traditional Anglican Church music is concerned. Instead it has compromised with the so called contemporaries. The Anglican Church music is now almost wholly contemporary!

About 15% of the respondents said the Church prays and teaches about the indecent dressing and conduct of the choir on stage during worship services.

Other respondents, about 10% said that the worship leaders (Pastor's and Church Teachers) have neglected their roles. They do not guide the choir directors on how Anglican Church music is to be sung, and in choosing which songs are suitable for what seasons and occasions, and how musical instruments are to be played.

4.4 Solutions to the challenges caused by contemporary music in Anglican Worship.

As regards solutions to the challenges caused by contemporary music, the majority of the respondents, about 50% indicated that there will be need for church to pray for and impose the Canonical laws in order to address some of the issues like poor dressing, hair styles, and other artificial body modifications copied from window shopping which is practiced by the youths.

20% of the respondents view indicated that the Pastor or Church Teacher is the worship leader which includes music so is to plan together with the choir director. Hymns should be aligned with the texts and theme for a particular occasion.

15% of the respondents view suggested that, the modern amplified musical instruments should be replaced with low sound traditional instruments for instance drums, shakers among others.

Another 10% of the respondents suggested that the Church today should re-visit the Anglican liturgical format in order to maintain order in worship and instill Spirituality in the worshipers.

Other respondents, about 5% suggested that singing of Psalms in a worship service should be made mandatory.

4.5 Conclusion

The church should take measures to address the problem of contemporary music that has almost replaced the old fashioned Anglican music to avoid divisions in the Church. There will be need for church to pray for and impose the Canonical laws in order to address some of the issues like poor dressing, hair styles, and other artificial body modifications copied from window shopping which is practiced by the youths, the Pastor or Church Teacher is the worship leader which includes music so is to plan together with the choir director. Hymns should be aligned with the texts and theme for a particular occasion, the modern amplified musical instruments should be

replaced with low sound traditional instruments for instance drums, shakers among others. The Church today should re-visit the Anglican liturgical format in order to maintain order in worship and instill Spirituality in the worshipers, and singing of Psalms in a worship service should be made mandatory.

CHAPTER FIVE: THEOLOGICAL REFLECTION ON MUSIC IN WORSHIP

5.0 Introduction

In this chapter, the researcher discussed the purpose of music according to the Bible, and challenges associated with music according to the Bible.

5.1 The purpose of music according to the Bible

The Bible is rich in wisdom and knowledge about music. According to the Bible, Jubal whose father's name was Lamech, and mother, Adah was the first musician to play the harp and flute, (Genesis 4:21). Music therefore played a very big role in the lives of God's children. In both the Old, and New Testaments, the following are some of the purposes of music:

One of the purposes of music according to the Bible is to praise, and give thanks to the LORD. In Psalm 150:1-5, we are to praise the LORD with a blast of the ram's horn, the lyre, and harp, (Psalm 105:3), with the tambourine, dancing, strings, and flutes, (Psalm 150:4), with a clash of cymbals, and loud clanging cymbals, (Psalm 150:5).

Psalm 9:2 says: "I will be filled with joy because of you. I will sing praises to your name, O Most High."(Life Application Study Bible, NLT, 2nd Ed, 2007)

Also Psalm 21:13 says: "Rise up, O LORD, in all your power. With music and singing we celebrate your mighty acts." (Life Application Study Bible, NLT, 2nd Ed, 2007)

And in Psalm 28:7, the psalmist wrote that: "The LORD is my strength and shield. I trust Him with all my heart. He helps me, and my heart is filled with joy. I burst out in songs of thanks giving." (Life Application Study Bible, NLT, 2nd Ed, 2007)

The Psalms bear rich testimony that in joy and sorrow, in praise and lament, the faithful raise their voices in song to God.

In Exodus 15, the role of music in worship is Biblical. After escaping from the Egyptians and crossing the Red Sea, the people of Israel sang a song to the Lord. Music therefore can be used to celebrate victory as the Israelites did.

According (1 Chron. 6:31-32, 16:42), singing was part of Israel's formal worship in both tabernacle and temple.

According to 1 Samuel 16:22-23, music is therapy for driving out evil spirits. When King Saul was tormented by evil spirits in the Book of 1 Samuel 16, he requested Jesse, the father of David to allow his son David to play for him music with the flute.

Hymn singing was practiced by Jesus and his disciples, (Matt. 26:30). 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).

Music and song still continue to play a vital role in the life of God's people today. Contemporary culture and modern technology has brought new possibilities and new challenges to the music ministry of the church.

5.2 Challenges associated with music according to the Bible

According Ezekiel 28, the Prince of this world, namely Satan understands the power and influence of music and worship. Ezekiel 28:13 says Satan was involved with music in Heaven.

Ezekiel 28:14 wrote that, before Satan fell, he was Anointed cherub. Also in Ezekiel28:13, Satan was adorned with every precious jewel imaginable. Ezekiel 28:12b says that Satan was the model of perfection, full of wisdom and perfect in beauty. Revelation 12:4 tells us that Satan was persuasive enough to convince one third of the angels to join him in his rebellion. According to the Bible, Satan fell because of pride, for he said: “I will ascend to heaven; I will raise my throne above the stars of God; I will sit enthroned on the mount of assembly, on the utmost heights of the sacred mountain,” (Isaiah 14:13). Isaiah 6:3; Revelation 4:8) tell us that the angels constantly worship God.

From the above texts we can deduce that Satan understands the worship of God and the power that is in music. This therefore means that it is no surprise that Satan is out to swindle and demolish as many people on earth as he can. Since he understands the power of music and worship, it is no wonder that he would use this device to deceive the world because he has had extensive experience using music to worship God.

5.3 Conclusion

In conclusion, the Bible is rich in wisdom and knowledge about music, its purposes, and the challenges associated with it as summarized in the theological reflection above.

CHAPTER SIX: CONCLUSION, AND RECOMMENDATIONS

6.0 Introduction

In this chapter, the researcher discussed the summary of findings, recommendations, and conclusion of the research study as explained in the analyzed data. This summary gives detailed explanation of the solutions to the challenges caused by contemporary music in Ora'ba Parish, Koboko Archdeaconry, Ma'di West Nile Diocese, and recommendations for adoption, application, and further studies.

6.1 Summary of findings

This Research Study indicated that contemporary music is a big challenge to many Christians. The Church therefore needs to respond by providing solutions to curb the challenges.

As regards the state of contemporary music in Anglican worship at Ora'ba Parish, Koboko Archdeaconry, Ma'di West Nile Diocese, the study revealed that music sung at Ora'ba Parish is bad and therefore needs to be corrected though a few among the youths said it is not bad since we are living in modern days.

On the findings about the challenges caused by contemporary music, this study showed that the major challenge caused by contemporary music in Anglican worship at Ora'ba Parish is noise pollution that is the music is too loud to hear. Other challenges include: music sung at Ora'ba Parish is just a show or performance, not suitable for the worship of God Almighty; the music sung at Ora'ba is not deep or Spiritual enough; the type of music sung at Ora'ba Parish is repetitive, Psalm-less, and can arouse pride, and bad memories.

On the findings about what the Church has done, the study indicated that the Church has not done much as far as contemporary Christian music that has almost replaced the traditional

Anglican Church music is concerned. Instead it has compromised with the so called contemporaries. The Anglican Church music is now almost wholly contemporary! Others indicated that, the Church prays and teaches about the indecent dressing and conduct of the choir on stage during worship services, the worship leaders (Pastor's and Church Teachers) have neglected their roles. They do not guide the choir directors on how Anglican Church music is to be sung, and in choosing which songs are suitable for what seasons and occasions, and how musical instruments are to be played.

As regards solutions to the challenges caused by contemporary music, the majority of the respondents indicated that there will be need for church to pray for and impose the Canonical laws in order to address some of the issues like poor dressing, hair styles, and other artificial body modifications copied from window shopping which is practiced by the youths. Other solutions included: the Pastor or Church Teacher is the worship leader which includes music so is to plan together with the choir director. Hymns should be aligned with the texts and theme for a particular occasion, the modern amplified musical instruments should be replaced with low sound traditional instruments for instance drums, shakers among others, the Church today should re-visit the Anglican liturgical format in order to maintain order in worship and instill Spirituality in the worshipers, and singing of Psalms in a worship service should be made mandatory.

This research study showed that the state of contemporary music in Anglican worship at Ora'ba Parish is bad and therefore needs intervention if we are to instill the Anglican liturgical format.

6.2 Study Recommendations

This study was about the state of contemporary music in Anglican worship at Ora'ba Parish Koboko Archdeaconry, Ma'di West Nile Diocese. The researcher recommends more research

should be done to investigate the methodology employed by other denominations for instance the Roman Catholic theology on Church music.

6.3 Conclusion

I would urge the leaders of Ora'ba Parish, Koboko Archdeaconry, Ma'di West Nile Diocese to take into consideration the findings of this research study as summarized in the chapters so as to address the challenges caused by contemporary music in Anglican worship and the recommendation suggested by the researcher. I will be happy if more research is conducted in line with this study for instance: Investigation of the Roman Catholic approach to Church music.

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APPENDICES:

APPENDIX (I): QUESTIONNAIRE

The researcher will use this questionnaire to collect data from all the target population for the success of this study.

UGANDA CHRISTIAN UNIVERSITY

BISHOP TUCKER SCHOOL OF DIVINITY AND THEOLOGY

Dear sir/madam;

Respondent.....

This questionnaire is from a student of Uganda Christian University pursuing Degree in Bachelor of Divinity. The research topic is: “THE STATE OF CONTEMPORARY MUSIC IN WORSHIP AT ORA’BA PARISH KOBOKO ARCHDEACONRY MADI WEST NILE DIOCESE.”

I humbly request you to provide the most relevant information without fear for the information provided will be treated with utmost confidentiality.

- a. Gender (Tick one) Male Female
- b. Education (Tick one) Primary secondary Post Secondary Others
(Specify).....

Questions

- 1. According to you what is Church music?.....
- 2. What is the type of Church music sung at Ora’ba Parish?.....
 - a) Good
 - b) Bad

3. What are the challenges caused by Church music at Ora'ba Parish?
.....
4. What has or is the Church doing so as to address the challenges caused by Church music at Ora'ba parish?.....
5. According to you what are the solutions for the problems caused by Church music at Ora'ba parish?.....

Thanks for participating in this study. God bless you!

APPENDIX (II): INTERVIEW GUIDE

The researcher will use this interview guide to collect data from the target population.

UGANDA CHRISTIAN UNIVERSITY

BISHOP TUCKER SCHOOL OF DIVINITY AND THEOLOGY

Dear sir/madam;

Respondent.....

This interview guide is from a student of Uganda Christian University perusing Degree in Bachelor of Divinity. The research topic is: “THE STATE OF CONTEMPORARY MUSIC IN WORSHIP AT ORA’BA PARISH KOBOKO ARCHDEACONRY MADI WEST NILE DIOSECE.”

I humbly request you to provide the most relevant information without fear for the information provided will be treated with utmost confidentiality.

Name:.....

Age:.....

Gender:.....

Education level:.....

1. According to you, what is Church music?
2. What is the type of Church music sung at Ora’ba parish? (Choose one, a. Good, and b. Bad).
3. What are the challenges caused by Church music at Ora’ba Parish?
4. What has or is the Church doing so as to address the challenges caused by Church music at Ora’ba parish?

5. According to you what are the solutions for the problems caused by Church music at Ora;ba parish?

Thanks for participating in this study. God bless you!