Implications for Emerging Contemporary Church Music Practices in Seminary Education

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Abstract

This paper explores the implications of emerging contemporary church music practices in seminary education. It reflects a blend of cultural influences and theological themes in the church. Modern musical styles are incorporated into various congregational worship settings for this reason. Therefore, the aim of this paper is to create a more inclusive worship experience by effectively communicating the gospel message. To investigate the issue, the rise of digital worship services has influenced the music landscape, leading to increased songwriting and performances. The study used content analysis, interviews, and an ethnographic research design. Primary data were supplemented by secondary sources, including reputable journals, dictionaries, the Bible, and webmetric data. The paper states that contemporary church music encompasses various genres such as pop, rock, hip-hop, and electronic music. This diversity fosters greater expression and connections among different demographic groups. Ultimately, contemporary music is integrating into traditional worship spaces, resulting in a blending of styles. New hymns are often created to suit liturgical contexts, balancing theological richness with musical innovation. The recommendations follow from these conclusions that adaptability promotes community building, supports personal development, and enriches the worship experience in significant ways. As emerging artists and trends continue to influence this scene, music stays a crucial part of contemporary worship practices.

Keywords: Implications, Emerging, Contemporary, Church Music, Practices, Seminary, and Education.

Introduction

Music, a universal phenomenon existing in various forms, is present in every human society. Environmental factors tend to influence changes in its structure, some of which are highly unexpected. These transformations, which involve departures from the original form to suit contemporary societal needs and tastes, ensure the continuity of the phenomenon. In the 1992 edition of the Handbook to the Baptist Hymnal, one hundred and nineteen roles were identified to be addressed by the hymns. Indeed, the editor of the Baptist Hymnal, Forbis (1992:5), emphasised that "the Handbook is directed to three audiences: Lay persons, college/seminary professors and students, and worship leaders.

Emerging contemporary church music continues to evolve, drawing from a wealth of cultural resources while remaining rooted in the core beliefs and values of the church. The expansion of the church has contributed to the diversity of church music that has developed over the years. Churches in Eastern Europe have different musical traditions from their counterparts in Western Europe, while the proclamation of the Reformation church by Martin Luther introduced a wide spectrum of liturgical music that differed in structure and lyrics from what had previously existed. When missionary activities reached Africa, indigenisation efforts in Christianity, especially by native converts, played a crucial role in creating a new body of church music rooted in traditional music and also influenced by secular/popular practices, which are now referred to as Gospel or worship music. This dissemination of musical practices affects existing church music traditions, and the clergy are expected to navigate this emerging landscape carefully, using seminary training to maintain harmony and foster system development.

Conceptual Basis of Contemporary Music

Ordinarily, the word *Contemporary* depicts modern, current, and fashionable. In the context of this lecture, hymns, psalms, and chants are regarded as out-of-fashion indeed, where emphasis is placed on (Psalm 33:3) "Sing unto Him a new song; play skilfully with a loud noise". All new genres in the church music repertoire are classified as *contemporary.* However, the term *Contemporary Church Music* has (since the 1920s) been associated with the American brand of church music, an offshoot of already existing pop music types with multiple instrumental

backing. It is, to a large extent, patronised by youths and is essentially for worship scenarios. Contemporary Church music (CCM) is known as *Christian pop* or *inspirational music*. It is a genre of modern popular music with an aspect of a Christian message, which lyrically focuses on matters related to the Christian faith and is stylistically rooted in Christian music (Wikipedia, the free encyclopedia, 2009).

Emergence describes a situation that becomes apparent or known; what was frowned at, not accepted, and undervalued eventually comes to light. In this context, *Contemporary Church Music* that emerged in church worship is a diffusion of transformed secular music traits towards liturgical tradition, an appearance on another platform. There are enabling factors that facilitate the diffusion process and also ensure a successful emergence. That *Contemporary Church Music* emerged and has come to stay makes it a novel occurrence and record-breaking development in the chronicles of music and church tradition.

The *Clergy* who man parishes are equipped with education in a *seminary*. It is a professional kind of education with socio-spiritual responsibilities such as: evangelism, follow-up, discipline, system administration, counselling, music directing, etc. Some parishes are rather financially too small to support the upkeep of a serving pastor who may also find himself in a highly disadvantaged environment where he carries out every activity with no capable assistant to delegate responsibilities. The programme of a seminary, therefore, touches on all aspects of church activities to make the products relatively functional. As a non-specialised pastor with very slight exposure to music courses during the programme, it is difficult to handle both technical and appropriate decision-making with positive results.

Theoretical Basis of the Study

Diffusionism opines that duplication of behaviour is much more accessible than independent invention. The introduction of repetition and innovation further meant that communities could selectively choose behaviour that better suited their environment, advocating that Cultural Relativism of ideas, customs, practices, and technology is best studied from the culture where they are found. Types of *Diffusion* include:

* *Expansion Diffusion*: Cultural traits are spread while remaining strong at the point of their original point. Examples include the spread of jeans made of denim cloth that is now popular across continents, while still prevalent in the USA.
* *Relocation Diffusion*: Culture that is now located in a geographical area that was different from where it originated. The Urhobo people of Ofoni community in Bayelsa State have their ancestral roots in Ughelli Ame, Delta State – (This example is mine);
* *Hierarchical Diffusion*: The top-down spread of culture occurs when a small but important group of people adopts a cultural feature and spreads it throughout a society. The adoption of the English language by Indian elites made English the primary language in the Indian sub-continent.
* *Contagious Diffusion*: The spread of traits through direct contact between people of different cultures without regard to hierarchy. The modern phenomenon of viral challenges on social media platforms.

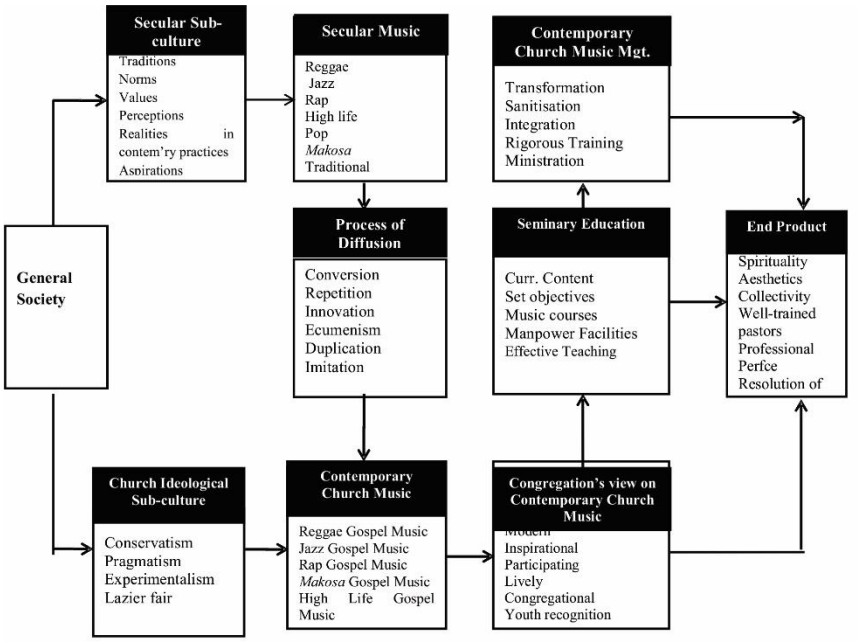


Fig 1: Monday Elijah Kuluje's 2025 model for contemporary church music in Nigeria.

* *Stimulus Diffusion*: The cultural traits that are heavily modified to a new format as compared to the time of their origin. The features at the source may not be similar.
* *Maladaptive Diffusion*: These are those ideas that may not be well-suited to the population that adopts them, yet they are endeared. **Modern farm weeding techniques with herbicides (chemicals) have effects on the quality of agricultural products** – Example in bold letters mine. (Unacademy Courses, 2023).

The issue of *emerging contemporary church music practices* within a subculture is best studied under the possible adoption of all the types of *Diffusion Theory*.

Essence of Music in the Church

According to Idolor (2002:2), "no phenomenon void of utility survives in a society; an indication that the presence of music in almost every African society has formidable roles to fulfil". Music in societies widely varies depending on various activities and events to which it is connected, leading to many genres and types of music within a culture. One of the main genres is for religious events, where it plays multiple roles. In this lecture, first, music can help people connect with God. Second, music provides the language to express praise and worship to God. Third, music unites and encourages the body of Christ. Finally, music both expresses and influences emotions that foster a closer relationship with God.

Music is a part and parcel of church activities, which range from prayer sessions to Baptism, the Lord's Supper, Christmas, Easter, encouragement, and praise. According to Ossai-Ugbah (2011), these roles in various church activities are culturally, psychologically, and scripturally justified. We will emphasise the scriptural justification with the Holy Scriptures as the basis of Christian faith and practices. During the creation of the heavens and the earth, music was performed by *the Morning Stars* and *the Angels* as recorded in Job 38:4-7:

> Where wast thou when I laid the foundations of the earth? DeClare, if thou hast understanding. Who hath laid the measures thereof, if thou knowest? Or who hath stretched the line upon it? Where are the foundations thereof fastened? Or who laid the cornerstone

> thereof; when the morning stars **sang** together, and all the sons of God s**houted** for joy (bolding of words mine).

God commanded his people (in Psalm 33:1-3; 66:1-2; 95:1-2) to make music in all their gatherings, especially during worship; and (in Ephesians 5:19-20), Apostle Paul admonished the converts, saying: "speak to yourselves in Psalms and hymns and spiritual songs, singing and making melody in your hearts to the Lord". Indeed, God loves music; hence, He inhabits the praise of Israel (Psalm 22:3).

Jesus and His disciples collectively sang a hymn after the Lord's Supper (Matthew 26:26-30; Mark 14:22-26) and the early church praised God, had favour with all the people and the Lord added to the church daily such as should be saved (Acts, 2:47). In the miracle of Paul and Sila's release from the prison, they both prayed and sang hymns to God which activated a violent earthquake that threw the prison doors open and the chains shattered from their hands (Acts 16:25-26). In heaven, the ultimate destination of every Christian, music is a ceaseless activity of all living creatures, twenty-four elders around the throne of grace, saints, and thousands of angels sing accordingly, as recorded in Revelation 5:8-14 and Revelation 15:1-4, respectively.

Developments in Christian Church Music

In the beginning, music in the Christian church consisted of chants. In the Eastern (Byzantine, Armenian, Coptic, and Syrian) churches, it did not develop beyond monody. In the Roman Catholic Church, as early as the 9th century, it embraced the polyphonic style of music composition, which laid the foundation for the development of Western music (Apel, 1973:168). Willi Apel states further that the Roman Catholic Church's music was rooted in the tradition of the Jewish liturgy, as evident in their use of Psalms and canticles. After a long period of secularisation, the centre of musical activity shifted to church music, where masses and motets became the chief forms of compositions. In 1500, there came a remarkable development of the ecclesiastical organ music. Fifty years later, new bodies of music were established in England and Germany as a result of the Reformation. While the English movement found artistic expression in the anthem and the service, the German Reformation led by Martin Luther proved to be an event of the greatest musical importance, owing chiefly to the establishment of the

Protestant chorale as a source of musical creation and inspiration comparable to Gregorian chants. The chorale not only gave rise to the great wealth of organ chorales, alongside grew the oratorio and the passion, represented by several composers such as Schutz, Bach, as well as Handel, one of the greatest masters of oratorio in England. Later, names like Mozart, Beethoven, Rossini, Berlioz, and Verdi excelled in composing oratorios for the church.

In 17th-century Italy, Apel (ibid) records that the tradition of oratorio and the development of instrumental church music were established, particularly the sonata, which spread to England, Germany, and France. Italian composers, known mostly for their operas, wrote a large body of church music for voices and instruments, which frequently showed the influence of the virtuoso operatic style.

According to Garrett (1967) in Ologundudu (2021:80), "the term gospel music has been in use as early as Bible days but was then generally taken to mean the kind of popular congregational songs inspired by the Holy Spirit. What could be regarded as gospel music proper started in America by Thomas Dorsey in 1921 during the National Baptist Convention. He is known as the father of gospel music and the songwriter of many songs, including *Precious Lord"*. Gospel music came out of the traditional hymns and spiritual songs that Africans sang during the slave era. The spirituals were songs of hope sung by the enslaved people before freedom/emancipation (Robert, 1973).

In appraising the gospel music, Charles H. Kraft, a professor at Fuller Theological Seminary, writes: *While I have always enjoyed singing in the church, it wasn't until I freed myself from the excessive use of the hymnal that I experienced what praise and worship can be. And it is* ***the new music*** *(bold mine), sung with eyes closed for 10, 15, or 20 minutes at a time, that makes that experience possible (Forbis, 1992:22).* This was also the practical experience of young undergraduates in America during their worship to God when they converged for evangelism in the 1950s.

According to Omibiyi (1979), Christianity arrived in Nigeria in different batches and dates. The Portuguese explorers who came with the Roman Catholic Mission reached Nigeria in 1472, and from 1841, came missions such as the Wesleyan Methodist Church, Church Missionary Society (CMS), Southern Baptist

Convention, etc. All the missions came with Europeanised modes of worship where music played prominent roles. The structural content and the in-built spiritual and aesthetic imports of the hymns, airs, anthems, oratorios, and musical instruments which characterised the church activities could not be understood by the early native converts. The missions insisted on this alien European church musical practice till the Lambert and Vatican II Councils of 1965, which gave relative relief (Idolor, 1999:314). Before this time, this dogma and some other unhealthy ecclesiastical developments had given rise to divisions and separations in many denominations which led to the formation of the Native Baptist Church (1888); The Native African Church (1891) and many Nigerian-rooted churches such as the Holy Order of Cherubim and Seraphim (Fashole-Luke, et al, 1978). Translation of European hymnal tunes into patois (local languages) and experimenting with indigenous musical instruments enabled the musical activities of these separatist denominations to address the spiritual and aesthetic needs of their respective converts. By 1886, according to Omibiyi (ibid), church musicians like Adelphus William, E. M. Lijadu, Ola Olude, Ikoli Harcourt Whyte, Aghogi Omatsola, Ofodidun Ideh, and, far later in 1948, J. E. Aganbi and J. M. Majoroh, had started hymn translations and creation of local compositions to enable the native converts to find meaning in the new religion.

Emergence of the New Church Music Practice

Every phenomenon - artificial or natural - changes with time as situations demand. Change, the only constant and observable fact in human experience, has its toll on church music with implications for Seminary education. Doukhan (1996) observes that resistance to change in church music was not, however, the sole domain of the officials of the church. Many protestations to the introductions of "new" elements in church music came from within the congregation itself. It seems as if change per se was the problem; the "new" was bad simply because it was new.

Right from time, both secular music and sacred (church) music co-existed in the same society. The artists of both genres intermingle in a free state without delineation that Christians could be secular musicians as a vocation and vice versa. This co-existence of the genres encouraged interactions, influence, and change on the same people, be they Christians or non-Christians. If, peradventure, secular artists become Christians, they continue with their vocations even in the church

with adapted sacred lyrics in their subsequent music productions. Examples of such artists are Cornelius Adam Igbudu, Ebenezer Obey, Sunny Okosuns, Chris Okotie, etc. This development has saturated the plurality of church music types such as High Life Gospel, Jazz Music Gospel, Rap Music Gospel, Reggae Music Gospel, *Ebio* Gospel, etc, in contemporary times.

In a recent search for data from the internet on 20th March, 2024, precisely for this lecture, I stumbled on Bob Marley's "Is This Love?" reggae music track in the *Kaya* album performed by a band of artists in a famous church in Westminster Abbey, England. Who would have thought that reggae music by a rasta man, Bob Marley, would be performed in the most famous and Orthodox Church in England? Times are changing! In like manner, many churches have assimilated some morally acceptable secular music tracks into the mainstream of church music repertoire.

Foresighted secular musicians predict a possible socio-economic downturn in their vocational practice. To resist any retrogressive impact of the occurrence, artists adopt Christian and moral messages to remain afloat with stable patronage through regular engagements with society. From this singular act, diversities of music emerge with varieties of performance practices which satisfy different spiritual and aesthetic needs of the congregation and church activities.

In close consideration are traditional/folk music attached to ceremonial activities, which are under serious threat of extinction as the main social activities to which they function have ceased to exist. Some of them are entertainment music genres that now have inadequate patronage for funds to sustain their operations and no younger apprentices to inherit the practice to guarantee continuity. Others are for vocations such as hunting (*Ijala/ohwata),* which is dwindling as many people have gone into intensive and scientific farming/domestication of different sizes of animals without strenuous hunting activities in the bush, and so no celebration of festivals with such music anymore. These genres of music, such as *Ijala Gospel music, Apala Gospel music, Juju Gospel music,* and *Makosa Gospel music,* have systematically found their way into church service activities.

In order to give cultural appreciation and recognition to members of the church congregation, at least once a year, churches organise musical performances from

different cultural extractions of members, a practice referred to as *Culture Service* or *Nativity Sunday*. In some churches, the programme is so grand that it involves those beyond the membership of the church. Traditional music types of church members, presented one culture after the other, are wonderfully performed to the admiration of other members of the congregation. While some lyrics may be substituted with Christian alternatives, the costumes, sonic features of the songs, the rhythm, dance formations, and total paraphernalia of the performance depict the people's culture. Members of the church feel at home with self-esteem as their cultures are valued and appreciated during and after their respective presentations.

Ecumenism in church music practices via the diffusion of performance ideas has characterised it with homogeneity amongst different denominations. All choruses, praise, and worship songs are performed in the same pattern across churches and denominations as artists, music directors, and song leaders use the opportunities of crusades, concerts, conferences, meetings, festivals, and ceremonies to copy, obtain from one another, and replicate the same in their various churches. Agents that facilitate this rate of diffusion range from Information and Communication Technology (ICT), the electronic and the print media, the social media, streaming, the internet, and the recording technology, which disseminate recorded music to other faraway destinations in a short time.

Performance Practice of Contemporary Church Music

Unlike Orthodox Church hymn tunes and anthems, contemporary church music or gospel music genres have a peculiar performance prototype in their pop roots. The structural features of contemporary church music remain the same as the originating pop music style, which serve as identifying factors of modern gospel music. Rap gospel music, for example, adopts the rap lines for the music except for the textual content, which remarkably changes to biblical lyrics. Contemporary church music intentionally avoids denominational uniqueness of words, which situates beliefs and practices in order to encourage wide reception, patronage, and performance of the music. Most of the music under discussion emphasises praise, worship, salvation, God's goodness and greatness in compliance with laid-down perception.

The musical instruments for the performance of the music type mainly depend on what is available in the church, which is adapted for the performance (Kuluje, 2023:280). In a gospel reggae track, *Nma Nma* by Buchi, the horns - trombones, saxophones, euphonium, and trumpets - are necessary for its contextual performance, but when the church lacks them, whatever is available is used to redeem the circumstances. In the real sense of it, only very few churches can boast of comprehensive orchestral instruments (European and African) that can match different music genres.

Dance in worship service has become vigorously visible in contemporary times. It involves moving the whole body in praise of God. In this part of the world where there are Gospel Choirs in Baptist Churches, there is coordinated handclapping, feet stamping, and bust movement, which showcase broad smiles to demonstrate agility. Other ethnic gospel music genres have their unique dance movements/steps and formations that portray aspects of their cultural heritage. While some of the dances are epics and narratives, others are comedies performed in a spectacle to achieve a complete variety of packages in a worship service. Peculiar dance patterns are associated with some music genres like reggae, Gospel, *Makosa Gospel, Ijala Gospel,* and other choreographed dances. It is common to find these stylised dance formations in worship packages in contemporary times.

Demonstrations also constitute components of performances where the two arms are raised, sometimes eyes closed; bowing down the head when the Urhobo song *Me jir' uwe Oghene* (We worship you God)... is sung; *My head, my shoulders, my knees, my toes. I have a very big God o who is always by my side. .; Ame uguoko no ko, gba mu iwe fifen noko, gba gua buru olugbo, oya o (x2)*

(Let us put the paddle in the boat, with the Holy Bible, to paddle to meet the Lord. Let us go. It is sung with dance and multiple demonstrations, etc. The act of demonstration makes songs explicit, aids clear understanding, and provides expected import. In real contextual presentations, props such as mini-paddles, handkerchiefs, horsetails, waist beads, anklets, armlets, and headgears are used, especially during *Nativity Sundays*, to showcase some of them in a life demonstration during worship.

Costumes that depict the music type and the culture of the owners are integral components of presentations. They provide meaningful spectacle devoid of improvisation and unrealistic scenery. Most of the costumes are designed from fabrics that match the context of performance and interpret the performer as realistically as possible.

Integration of new church music

Some questions come to mind as new developments diffuse to an existing system, as it concerns church musical practice. Are there areas of disagreement on the content of these new music genres that would need to be addressed before they are accepted? Do the performance practices of some of these music types conform to the tradition of the church, and if so, how can these be harmonised? Now that these new music genres are in church music practice, are they with full acceptance by the clergy, church leadership, and the congregation? How can this disparity in taste be managed, considering various factors that influence individual differences? These are gray areas of concern to the growth of the church that can be handled carefully at the preparatory stage of Pastors-in-Training. Martin Luther (1483-1546), in reaction to the formalist worship style of the church in his time, used melodies and rhythms familiar to the people for his chorales. Contrary to Calvin, Luther did not perceive the church as separate from society; in his philosophy, secular elements could be transformed according to a new understanding (Doukhan, 1996).

New converts have various interests in the regular church worship service. While some appreciate the preaching of the Word of God from the pastor, others love the scenery, beauty, and comfort of the church edifice. Some others are enthused with the performance of various music types collectively performed by the congregation, choir(s), and guest artists. All these attractions aim to build stronger faith in individuals and safeguard them from backsliding. If this basis is articulated, the church leadership must integrate the emerging practice with spiritual touch for it to be beneficial to church growth. The spiritual touch will place all members on the same page, as no one faction will be termed canal and the other spiritual. Pope John Paul II in Hakim (2003), concerning the role of music regarding worship, writes, *Today, as yesterday, musicians, composers, liturgical chapel cantors, church organists and instrumentalists must feel the necessity of serious and*

rigorous professional training. They should be especially conscious of the fact that each of their creations or interpretations cannot escape the requirement of being a work that is inspired, appropriate, and attentive to aesthetic dignity, transformed into a prayer of worship when, in the course of the liturgy, it expresses the mystery of faith in sound. The recommendation of Pope John Paul II holds for music training of clergy in the seminary so that church organists and instrumentalists feel the necessity of "serious and rigorous professional training" (to achieve) aesthetic dignity, transformed into a prayer of worship.

One way to integrate these new music types is to establish multiple choirs/musical groups with members who specialise and are interested in their performances so that, on scheduled worship services, events, or church programmes, they are conscripted for ministration, invited on stage to perform, or even engaged by members of the church in their events. Some of these groups need to be sanitised/*baptised* with exclusive church ethics to detach the artistes of new church music from excessive worldly traits, lyrics, and *modus operandi*. Sanitisation of secular music genres with church ethics facilitates the achievement of Christian practices and objectives, which are the sole purposes of the church's spiritual enterprise. This can be achieved through thorough supervision of compositions, rehearsals, and performances of emerging music groups in and outside church engagements.

Church congregations are made up of worshipers with various ages, exposure, formal education, gender, culture, taste, attitude, spirituality, etc. All these differences interplay on an individual's manners and receptivity to the gospel through musical rendition. Take age, for example, a child and an adult cannot behave the same way, reason at the same level, or carry out the same tasks. The World Health Organization (WHO), under the United Nations, officially revised the age standards. A person is now considered young before 44 years of age. In the new age classification, the young age is from 25 to 44, middle age is 44-60, elderly age is 60-75, senile age is 75-90, and long-livers are after 90 (WHO, 2015).

Various age groups substantiate what human traits can be associated with. Musically, the *young age* and *Middle age* groups prefer reggae, rap, *makosa*, rhythm, gospel pop music, and blues, to hymns, chants, psalms, and anthems because of

their agility to dance in response to musical types. The *Elderly*, the *Senile age,* and *Long-Livers* may go for some traditional gospel music such as *Ebio*, hymns, anthems, and chants for their meaningful textual contents. However, all these are also moderated by some degree of individual tastes, exposure, attitude, formal education, and spirituality. Besides these factors of individualism, within the congregation are members with conservative, laissez-faire, pragmatic, and experimental ideologies, which influence the preference of music genre(s).

Implications of Emerging Contemporary Church Music for Seminary Education

According to the curriculum of the Bachelor of Arts in Theology (B.A.Th) of the Baptist Theological Seminary, Ogbomoso,

> One of the primary purposes of the Seminary is the preparation for service of persons who have felt the call to the ministry of the gospel and leadership in the parish ministry and denominational service. [It] … incorporates studies in biblical interpretation, systematic and applied theology, church administration and leadership, and basic courses in worship leadership. At the end of the programme, students should be able to minister in the areas of proclamation and interpretation of the Word of God, the building up of the holistic lives of members of the church, the meeting of spiritual and emotional needs of members, and the leading of the church in outreach ministries (2023:240).

The seminary is an educational institution dedicated to the production of church pastors and other professional administrative personnel whose functions are akin to the advancement of the mission. These products are groomed to face the macroscopic realities in the churches and the environment where the churches are established. Going by one of the objectives stated in the aforementioned curriculum; "*the building up of the holistic lives of members of the church, the meeting of spiritual and emotional needs*", all shades of opinions from the various ideologies about the infusion of new music genres into church activities beg for answers from the pastor(s) and other opinion makers of the church. Not all members of the church accept change, as some of them believe that the hymns, chants, and psalms are God-sent and not human creations. The congregation needs to be led appropriately to avoid cracks (s) in their unity.

In the early 1880s, the missionaries frowned at the use of African languages in songs, prayers, and worship. African dances and musical instruments in church activities were also prohibited. This led to the fragmentation of most missions into African alternatives where freedom of worship modes with dance, vigorous music, hallucination, and musical instruments that achieved meaningful fulfilment of music in church activities existed. In contemporary times, the unintended fragmentation of the church is highly discouraged as it creates animosity and regression in *the building up of the holistic lives of members of the church.* What is recommended is a diplomatic minimisation of extreme North and South poles' viewpoints on new musical issues - as adopted by the Lambert and Vertican II conferences mentioned earlier in this lecture - to maintain the much-desired unity of the church.

These new developments in church music should constitute training issues for Pastors to avoid facing them for the first time in the field. Their exposure to these challenges in the seminary serves as a foundation for solutions, even if they find themselves in different environmental situations. Incidentally, there are only two courses with CMU 178 (core) and CMU 248 (required) as codes out of a total of 59 courses, which stand at a percentage of 3.39%. The course titles are *Music Fundamentals* and *Christian Hymnody* of two units.

Graduating students offer only 4-unit courses, which are rather too low to cope with music challenges in local churches. In the rural areas where the pastor is *everything* in church activities from the pulpit through sunday school, Men Missionary Union (MMU) meetings, Women Missionary Society (WMS) meetings, Girls' Auxiliary (GA) meetings, Royal Ambassador (RA) meetings, Choir Rehearsals, to Follow-up/Visitation; this corpus needs to be updated for pastoral effectiveness in music. From the curriculum content so far examined, it is obvious that there is neither emphasis nor adequate recognition for church music in seminary education for pure theology majors. This plight needs to be addressed in the light of emerging new church music genres.

Observation/Remarks

It is on record that Seminaries are known for specialisation in the Church Music programme, which leads to a B.A. Church Music degree up to Doctoral level.

Kudos! It is apt to say that now there are programmes in B.A. (BCM) or B.A. (B.Th) and another B.A. (Religion) degree from various affiliated Universities, the products should be allowed to embark on the National Youth Service Corps (NYSC) to avail them with the privilege of further studies in secular university education. This additional knowledge is an advantage in the secular world for the advancement of the gospel. Many other denominations do Postgraduate Courses in secular universities, and their products, on graduation, serve in diverse places in addition to specified roles in their Parishes. Lack of the NYSC experience prevents and poses degree pastors with the problem of securing admissions into secular universities, and neither can those of them with higher theological degrees lecture in the universities. It is counterproductive and should be addressed.

Conclusion

Contemporary Church Music (CCM), also known as praise and worship music, is a defined genre of Christian music used in contemporary worship. It developed in America over 100 years ago and is stylistically similar to secular pop music (Robert, 1973). It was patronised more by the youths who regarded the extant practice of hymn singing, chants, and Psalms as old and monotonous and therefore saw the need to diffuse the secular pop culture, which also existed in the same society, into church music practice.

It is common knowledge that change is a normal phenomenon in every society, such that in the church situation, it is expected as a symptom of growth, expansion, and advancement. When diffusion (as a sociological factor) impinges on artists, change becomes the result of their musical products and is subjected to various valuations vis-à-vis extant practices in the church. The degree of receptivity of contemporary church music depends on the common grounds that existed between the content of the new music phenomenon and what is admissible in the church, considering its socio-spiritual permissive latitude, which serves as content-based for Pastor-training in seminary education. Some clergy and church leaders are dogmatic, inflexible, and insensitive to the youth's musical preferences in the church, which results in clashes of opinions. However, where the content-based in music is adequate at the training stage, Pastors feel equipped to handle their tasks with confidence as they practically arrive in the field.

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