

TANGAZA COLLEGE
THE CATHOLIC UNIVERSITY OF EASTERN AFRICA

THE ROLE OF SACRED MUSIC IN EVANGELISATION;
A CASE OF
NAIROBI PENTECOSTAL CHURCH - LANGATA

A Long Essay Submitted in Partial Fulfilment of the Requirements for the Bachelor of
Arts Degree in Religious Studies.

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DEDICATION

To all Church musicians and pastoral ministers who strive to spread the Gospel through the sacred music, and to my dear parents who have nurtured me in a life of faith and love of God.

STUDENT'S DECLARATION

THESIS TITLE:

THE ROLE OF SACRED MUSIC IN EVANGELISATION; A CASE OF
NAIROBI PENTECOSTAL CHURCH – LANGATA.

I, the undersigned, declare that this long essay is my original work achieved through my personal reading, scientific research method and critical reflection. It is submitted in partial fulfilment of the requirements for the Degree of Bachelor of Arts in Religious Studies. It has never been submitted to any other college or university for academic credit. All sources have been cited in full and acknowledged.

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This long essay has been submitted for examination with my approval as the College supervisor.

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To all of you brothers and sisters in Christ, I say thank you. May God bless you!

PREFACE

Music has become a culture that has been adopted by the entire human race. It is common in all areas of our life as human beings. For some people they cannot stay for a day without listening to Music. Today some people have Music in their houses, in the vehicles, in the places of work and public places. This prevalent music culture has been a point of my reflection in my life. The Kind of music that one listens to differs from one individual to the other.

CHOICE OF THE TOPIC

My experience in Christian music has been so enriching to my spiritual life. God has given me a talent of singing and playing musical instruments. Generally I have a great interest in music. Religious Music has been a source of inspiration in many occasions of my life. I have experienced God's Graces through religious music. I have also witnessed and observed many people who have had the same experience like me. The idea of approaching music theologically came to mind and I thought it would be a springboard to realizing its importance in evangelisation. Therefore, I have felt the need to explore this noble art and come out with a theological reflection on sacred music and evangelisation.

THE METHODOLOGY

The approach to this work will be a synthesis of my experiences and reflections during the period of my studies in Tangaza College and apostolate in various parishes Kenya. I have taken the methodology of See, Judge and Act. This will be backed by the Case study of the NPC community. I conducted around 75 oral interviews out of the targeted 100 informants.

PURPOSE OF THE STUDY

- To study the impact of religious music on our life as human beings.
- To analyze the effects of religious songs in the worship of God.
- To underline the importance of religious songs in our dialogue with God.
- To highlight the role-played by religious songs in the spreading of the Word.
- To invite the pastoral ministers to invest in the music ministry as a great means of evangelisation.
- To give practical proposals to all Christians on how to utilise this great art of evangelisation.

THE STRUCTURE OF THE ESSAY

In a general overview the structure of my work will be as follows. I will start with an analysis of the Pentecostal church community in Langata. This will be followed by a theological reflection on music and evangelization in the second chapter; this is the core of my work. Finally I will give recommendations and proposals useful for pastoral agents in the third chapter. These recommendations and proposals would be helpful to pastoral agents today in order to improve the use of music in carrying out the mission of spreading the Word of God to the ends of the earth.

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GENERAL INTRODUCTION

What is music? After going through various definitions of music given by different writers, I came up with the following definition of music. Music is an art of combining sounds of voices or instruments through which a definite harmony is created so as to achieve a form and expression of emotion.¹

Music is divided according to its content or its structure. Structure means, the instruments, rhythm, tone and so on. In the categorisation of music according to its content there are two general types; secular and sacred music. The secular music is categorised into various subdivisions according to the tone, rhythm, and the form of the music. On the other hand the term sacred music is generic. It entails all music that talks about faith. This includes religious, liturgical and non-liturgical music. Sacred music can be used in or outside the Church. Its main purpose is to glorify God and to sanctify the faithful.²

Sacred music is divided further into two major categories; *Liturgical* and *non-liturgical music*. Liturgical Music is the one decreed by the Church as appropriate for use in her official public worship especially the mass and the divine office.³ Liturgical music is one of the richest types of sacred music. This is because it plays an important role in the rites of worship of the Church. Above all, liturgical music is rich because of its connection or nearness with the Eucharistic sacrifice, the summit of the Christian prayer. Music becomes liturgical when the Church recognises it as part of her prayer. Categories

¹ Cf. H.M. MILLER, *Introduction to Music; A Guide to Good Listening*, New York 1958, 3.

² Cf. J. GELINEAU, *Voices and Instruments in Christian Worship, Principles, Laws and Applications*. USA 1964, 59-62.

³ Cf. GELINEAU J., *Voices and Instruments in Christian Worship*, 4.

of liturgical music include: the Gregorian chant, acapella (classical polyphony), and all modern and contemporary music that conforms to the ritual requirements of worship.⁴

Non-liturgical music is also called *Religious music*: This is the music that is used to express religious sentiments. It is extra-liturgical. It has no direct connection with worship. The difference in Catholic approach to music with the Protestant is the reality of liturgy. When we enter into the celebration of the sacraments there is another categorization of the liturgical music, for instance entrance songs, offertory, etc⁵

Unlike other communities, the Catholic Church asserts in Vatican II documents that Music plays a ministerial role of offering service to God. Vatican II asserts that the role of sacred music in a special way is of divine services.⁶ The sacred music is elevated in holiness the more it is closely connected with the liturgical actions. When sacred music becomes part of liturgy, it transcends itself by achieving an estimable value greater than any other art.⁷

Music is used in secular and sacred activities. In the secular activities music is used as a means of creating a communal spirit in the society. It is also used as a way of teaching people the customs and the norms of the tribe or the society. Lastly it is used as a means of creating pleasure during celebrations so as to make the participants happy and relaxed. On the other hand, in the spiritual domain music is basically used in religious rituals as a means of worshipping God, praising God and communicating with all the deities.

⁴ Cf. GELINEAU J., *Voices and instruments in Christian worship*, 60.

⁵ Cf. GELINEAU J., *Voices and instruments in Christian worship*, 60.

⁶ Cf. Vatican II Documents, *Musicam Sacram*, No.1.

⁷ Cf. B. COLE, OP., *Music and Morals: A Theological Appraisal of the Moral and Psychological Effects of Music*, New York 1993, 96-97.

For instance, we find that in the traditional Jewish community, music was given a great position especially in matters pertaining religion. The Jews used the sacred music in the temple and the synagogues in their prayers, psalms and worship of God. On the other hand, they used secular music in their secular rituals and celebrations. The early Christian community followed this trend and it continued to be passed on to the Christian Churches throughout the ages. In the whole Christian era sacred music has continued to exist as liturgical and non-liturgical music⁸. Also in the Traditional African society the reality of music was an essential tool in religious as well as in secular realms. In the secular realm music was used in social activities like in festivities, celebrations or in manual works. On the other hand in the religious realm music was used in the religious rituals for various purposes for example thanking, praising or approaching the Deities.

Therefore, music has a very powerful communicative character. It can serve as a good means of communication as brought out in this work. Therefore it is a necessary tool in evangelisation. It is from this personal observation that I got interested in venturing in this reality of music in order to seek ways which music could help us today to spread the Word of God. For this reason, I have selected a community of Christians by the name Nairobi Pentecostal Church situated in the Langata. I intend to analyse and see the way this community uses music. Does the kind of music they use touch the Christians in this community? Is there an inner conversion that takes place through the music used? Or is it a mere presentation that is done to satisfy the attendants emotionally? Are there some faithful from this community who have a life testimony on how music has influenced their daily life as Christians? These are some of the questions that I seek to answer as I continue with this work.

⁸ Cf. R.F. HAYBURN, 'Music and Religion', *The New Catholic Encyclopedia*, Vol. 10, USA 1964, 129.

CHAPTER I

THE REALITY OF NPC

1.0 Introduction

When I visited the Nairobi Pentecostal Church (NPC) at Langata, I noted a number of practices in their services. I noticed that they do not have the celebration of the Eucharist in their services, but they put emphasis on the Word of God. The Word of God requires to be proclaimed. Hence, they normally put effort in utilizing any available means of spreading the Gospel. One of these means is music. They make good use of music in all its aspects. Their music is meant to be emotional, kerygmatic and catechetical.

Consequently I observed that music has a great didactic and kerygmatic value that would be useful in evangelisation. Our fellow Christians among them the NPC have been making a great progress in spreading out the Word of God using this great tool of evangelisation. It is my feeling that as Catholics we can learn some methods used by NPC to enrich the use of music in our mission.

Therefore in this chapter I intend to present the reality of the Nairobi Pentecostal Church (NPC). First we shall have a short history of this community that will enable us to know its background. Then after this we shall have an overview of how the NPC has utilized the art of music. Lastly we shall analyse some of the achievements that have been realised in this community from the use of music in its mission.

1.1 The History of Nairobi Pentecostal Church

During the nineteenth century, many groups of denominations emerged from mainstream Churches, for example the Catholic Church. This was due to the civilizations that were taking place in the society at this time. These denominations felt the need to spread the Gospel to the world. Many lay people joined together in voluntary organizations in order to undertake the work of evangelisation. In 1900 a movement was formed in America by the name Pentecostal Assembly of Canada by a group of lay Protestants. This group enlarged and started spreading to other parts of the world like in Britain, Scandinavia, Latin America and in Kenya. Around the middle of 20th century (in the early 50s) the Pentecostal Assembly of Canada missionaries arrived in Kenya. In 1959 the Nairobi Pentecostal Church was officially founded as a branch of the Pentecostal Assembly of Canada. This was meant to establish an English-speaking multi-racial community in Nairobi. In this church the use of music in praise, worship and evangelisation was greatly emphasized. The community was made up of Europeans, Americans, Africans and Indians. The first services were held in a tent near Jevanjee Street in Rahmtula Hall in Nairobi in the early 1950's. In September 1960, the church moved into a new site on Valley road. Since then, the growth of this Church has been due to the effort of a number of missionary pastors who have contributed a lot in the spiritual and material development of the Nairobi Pentecostal Church.⁹

The eight missionary pastors who served in the leadership of the Church were Rev. Richard Bombay (1959-1961), Rev. Paul Hawkes (1961-1963), Rev. Philip Houghton (1964-1965), Rev. John McBride (1966-1968), Rev. Eugene Johnson (1968-

⁹See the History of NPC in www.npc.kenya.org

1970), Rev. Mervyn Thomas (1970-1982), Rev. Roy Upton (1983-1987) and Rev. Dennis White (1987-2001). Rev Dennis White first served as the Senior Pastor of the church from April 1987 to 1999 and then as a Pastor of NPC South from April 1997 to May 2001. During this time, a leadership transition plan was put in place, which led to Rev Bonifes Adoyo assuming leadership as the Pastor Overseer of the Nairobi Pentecostal Assemblies in 1999, making him the first Kenyan national to take over leadership of the Church. This trend has helped the church to maintain both a national and international outlook. Several others have contributed to the development of NPC, notably the Pentecostal Assemblies of Canada and the Pentecostal assemblies of God (Kenya.)¹⁰

1.2 NPC and Mission

According to my own observation, NPC puts a great emphasis on baptism by the Holy Spirit, speaking in tongues and charismatic preaching of the Word. This entails a strong belief in the active presence of the Holy Spirit in praying, singing, preaching and in worshipping. They regularly invoke the Holy Spirit in their prayers.¹¹ This community has an active spirit of spreading the Good News to the whole world. Like any other Christian community it has been responding to the call of Christ: Mt28: 19 "Go therefore and make disciples of all nations..."¹²

The Pentecostal Church in Kenya, officially registered, as the CITAM-Christ is the answer Ministries-has grown tremendously. Today it is spread in six centres in Kenya. These are NPC Central, located in Valley Road Nairobi, NPC South, located in

¹⁰ See also in www.npc-kenya.org.

¹¹ This is from my personal observation during my visits to NPC community.

¹² All the Bible references in this work are quoted from New Revised Standard Version Bible.

Karen-Langata, NPC West, located in Woodley Nairobi, NPC Kiserian, NPC Parklands, Nairobi and Kisumu Pentecostal Church.¹³

The community in Langata was started in 1996 as a small group, which used to meet in the tent. Later on the community managed to raise up a huge church building with a sitting capacity of 10,000 people. Today it has over 20,000 registered and active members. Almost every Sunday the Church receives new visitors coming from various parts of Nairobi. The attendants of this Church include various ethnic tribes of Kenya besides some foreigners living in Nairobi. So it is a poly-ethnic community with different cultures. It has around ten pastors assigned with various duties within the church and in other branches of CITAM.¹⁴

1.3 Means used in NPC for Evangelisation

As far as the work of evangelisation is concerned, the NPC community has its own means of evangelisation as Pastor Jehoshapat says: “We use means like social works, public address system, schools and hospitals, Bible study programs and above all music. We borrowed some of these means from the Catholic Church.”¹⁵ The following are some of the ways the NPC has explored this treasure of music in proclaiming the Gospel message.

1.3.1 Concerts

These concerts involve presentation of songs and dances to the assembly by a group of singers or dancers. The first consideration is the spiritual need of the people, that

¹³ See www.npc-kenya.org.

¹⁴ These facts are collected from an interview conducted by Paul Gitonga to Pastor Jehoshapat Shichende on 8th June 2003 at 10-11 am at NPC Langata. Pastor Jehoshapat is among the team of ten Pastors who Ministers the NPC. He is the one as per the date above in charge of the Ministry of Music and choir in NPC.

¹⁵ Cf. Interview with Pastor Jehoshapat NPC.

is, the current longing of the audience who are to be addressed. Usually the need should correspond to the society's sign of the time, or the popular spiritual drawbacks affecting Christians today in our nation, for instance, corruption, selfishness, greed, immorality and so on. Another factor is the time of the year. It may be during Easter, Pentecost or Christmas, when the Christians have special celebrations. Once the need is clear then a theme corresponding to the need is selected. Consequently the structure of the concert flows from this theme. The relevant popular religious songs from the mass media or from the church are sorted out. From this selection the most relevant songs are given the first priority. Next, the arranging team tries to contact the original singers and composers of the songs selected. For instance popular religious musicians like Reuben Kigame, Waswa, Youth for Christ Group and others. After arranging with the singers and the composers a day of the concert is fixed.¹⁶

Then the program for the concert is issued out. Normally the program consists of opening prayers, choruses sang by all the attendants, and then the special guests are invited to present their songs and dances. After their presentation, there is a moment of meditation, followed by offering and finally the concluding prayers. During these concerts the members of the Church are requested to bring their friends and relatives. At the end of the day the attendants are overwhelmed by the message of the presentation. The presentation does not aim at entertaining the audience but at using the art of music, which triggers the emotions, and the heart of the people so as to deliver the Gospel message. Pastor Jehoshaphat affirms that a great number of people have been transformed by the message of these concerts. For instance, according to Josephine

¹⁶ Cf. The Interview with Pastor Jehoshapat.

Munyao,¹⁷ sacred songs in concerts make her feel blessed. They enable her to pray well and experience the presence of God. As for Rachael Wanjiku¹⁸ the Concerts presentations are moments when she experiences more graces from the Gospel by way of singing and listening to sacred music. From the evaluation that is done at the end of each concert that takes place, the results turn to be very positive in recommending the concerts.¹⁹

1.3.2 Choir ministry

The choir in this church is basically concerned with ministering the congregation in singing the worship music in the best way possible. As I was interviewing Pastor Jehoshaphat he would say that the choir is not meant to sing the music in order to pass time or for the sake of doing it. Music in Worship is a key element in service. In scripture the Pastor says we read that David organized a group of musicians to minister before God. We too have an obligation to prepare well the choir that is supposed to minister to the people during the service. The NPC choir group consists of talented singers who are taught worship songs by professional choirmasters. When a new song is chosen or composed, the choirmaster takes its notes and accurately with all the required voices teaches the choir. The choir meets on a weekly basis and as often as possible. In these regular meetings, the members learn and practice the new songs until they master them properly. Then the choir presents the songs during the weekly or Sunday services. Gradually, the songs are introduced to the congregation. The choir uses the projector for

¹⁷ During my visits to the NPC Langata I interviewed a number of faithful belonging to this Church, among them is Josephine Munyao, a mother of four children who I interviewed on 2nd august 2003 at 10a.m at NPC Langata.

¹⁸ I interviewed Rachael Wanjiku -a member of the Staff in NPC- on 2nd august 2003 at 11 a.m. at NPC Langata.

¹⁹ Cf. Interview with Pastor Jehoshaphat.

the people to read as they sing whenever the new songs are sung. In this way, the assembly masters the song without any difficulty.²⁰

Another role of the choir is to present special technical set pieces with particular themes during the services. The services take a period of one and half-hours. The communal praise and worship music takes a third of the time. Later the choir takes few minutes to present the Gospel message in form of a song. In this case the song that is sung has to be relevant with the theme of the day. So the choir has the obligation to lead and teach songs during the services.²¹

1.3.3 Instruments and Instrumentalists

Another approach of utilising music in NPC mission is through instruments. The instruments set the mood of music in the church. When the sound of the organ and electrified guitars fills the air, automatically the crowd prepares psychologically to enter into the melodies of praise and worship. The instruments give the right keys and harmonize the songs, making them very sweet to listen to and to participate in.²²

The aspect of the instruments is an essential factor that NPC puts into consideration right from the time when the designers lay down the plan for the sanctuary. Other facilities are like the shelter, equipments to be fixed, public address, and all the musical instruments. Apart from fixing the benches and the stage also the projectors are given a special consideration. Projectors aid the congregation to sing without holding the books with their hands. This enables them to use gestures during the worship time.²³

²⁰ Cf. Interview with Pastor Jehoshaphat.

²¹ Personal observations during my visits to NPC Langata.

²² Personal observations during my visits to NPC Langata.

²³ Cf. Interview with Pastor Jehoshaphat.

The instrumentalists are well-trained professionals. Some of them are permanent members of the choir. However it is not easy to get these instrumentalists in the society. There are those who play instruments by sight-reading others play through hearing. According to pastor Jehoshapat, there is a great problem here in Kenya to get cheap institutions of training people how to play music. Due to this reason this Church has laid down some plans to open up a future music academy. Also to start training the young people in Sunday schools to be able to utilize and learn their talents at an early stage.²⁴

1.3.4 Active participation

Among all the efforts that this community has put in music, the active involvement of the congregation in singing is given a great consideration. The choir ministry provides specific motivations that encourage all the attendants in the services to participate actively during the singing. To start with, in the beginning of the service, the attendants are given the program and themes of the day. Once in the Church, a number of leaders, soloists and instrumentalists open the stage with continuous worship choruses. The leader on the stage who is visible to all, makes gestures that go with the rhythm and the whole congregation joins him or her in singing and clapping. Note that whenever a song or chorus is started, the whole congregation is requested to keep standing. Meanwhile the screen on the stage projects the words of the song simultaneously during the singing. After the song session is over, the Pastor who presides the service gives an input. All these aspects strengthen the participation in the singing.²⁵

²⁴ Cf. Interview with Pastor Jehoshapat.

²⁵ This is from my Personal Observation.

1.4 The effects of worship music in NPC

1.4.1 Inner conversion

According to Pastor Jehoshaphat, a good number of members of his church have been touched by worship music. The reason being that music in worship leads them to an experience of the presence of God. They listen to God talking to them through the Gospel message that is put forward in a musical language. The music creates a relaxing mood in their hearts and minds; they come to discover that in this state they can pray and listen to the Word of God as they sing. So they respond to the presence of God by singing and worshipping him as Rachael Wanjiku²⁶ expressed her experience. This response fills them with divine graces in their daily life. The experience is so overwhelming such that one lacks words to express it. As a consequence, they come to be in union with God.²⁷

1.4.2 Healing

Another effect realised in this worship music as the Pastor says is the healing effect. The healing occurs physically, psychologically and above all spiritually. According to the Pastor there are a number of individuals who have been healed mentally, physically and spiritually after prolonged sickness. This healing is realised during the moment when the assembly is in prayer through praise and worship songs. God's active presence is experienced during these moments. There are many testimonies, according to Pastor Jehoshaphat of people who have been healed during the praise and worship music. For instance according to Caroline Odhiambo,²⁸ music in worship not only invokes the healing power of God but also it opens the hearts of the worshippers to

²⁶ Cf. Interview with Rachael Wanjiku.

²⁷ Cf. Interview with Pastor Jehoshaphat.

²⁸ I interviewed Caroline Odhiambo a member of NPC on 16th November 2003 at 10a.m at NPC.

receive this divine presence of God. In the Old Testament when David was playing sacred songs, the demons that were tormenting King Saul left him.²⁹

1.4.3 Communion spirit

In NPC, I observed that there is a Spirit of communion created by worship Music. This community comes together to worship and praise God in one voice. They enter into union with God and with one another. NPC accommodates all kinds of people and their cultures. In her singing she integrates different tunes, dances, melodies of the local people like Kikuyus, Luyhas, Kambas, Luos and others. Besides she also welcomes people of other nationalities apart from the local communities she has also managed to involve styles, tunes and beats from songs of South and North America.³⁰ On top of these she has also managed to use the oriental music from Indian traditions. For instance Pastor Jehoshaphat pointed out that sometimes back in their Church, they had an Asian ‘Serengeti’ group of singers, which had visited the community. It made use of the oriental music to evangelize the Asians in Nairobi.³¹

The most important factor that determines the kind of music to use as the Pastor says is your audience. For instance if you are targeting the youth as your audience and they happen to come from an urban environment, the Church opens up and tries to compose sacred songs using tunes and beats of secular music like reggae, pop, rock and so on. However, it is the responsibility of the ministers and the composers to scrutinise the message in the music before presenting it to the Congregation. Since the main focus is to proclaim the Word and the Kingdom of God, the words have to be strictly scriptural. The message is the most important thing. You can rap the music and the message is passed

²⁹ Cf. Interview with Caroline.

³⁰ This is my personal observation.

³¹ Cf. Interview with Pastor Jehoshaphat.

effectively. Take the case with street children who have grown in an urban set up. They do not know their native mother tongue tunes and beats. But when you rap the song in order to convey the Good News, they will easily perceive and understand it.³²

Pastor Jehoshaphat believes that we can compose a “romantic Christian song”. This would be by taking a romantic tune and putting words that are Christ focused. The reason being that we as Christians we are in a personal romantic relationship with Christ, He loves us and we love him in a personal way.³³

The other target is the old people who are still attached to the African traditional music. In their case they feel at home with the traditional tunes, styles, dances and instruments. We need to minister them according to their taste, so we should not overlook them. Hence one has to consider all these factors while composing a song for worship so as to satisfy the audience. However, when it comes to the modern generations the composers have to read the sign of time. The world is developing too fast. So the Church has to move with the signs of the time so as to catch up with her audience or targets in her evangelisation.³⁴

As far as the Pentecostal Church in Nairobi is concerned, the most important thing is the target group. They may be believers, or non-believers, urban dwellers or villagers and so on. Thus NPC uses the tunes, beats and dances that are relevant to the audience, but they have to be scriptural framed. As a result the NPC has been accommodating all kinds of people in order to bring them to the kingdom of God. In this way the Church will not be looked at as an archaic or an old-fashioned institution that does not influence

³² Cf. Interview with Pastor Jehoshaphat.

³³ Cf. Interview with Pastor Jehoshaphat.

³⁴ Cf. Interview with Pastor Jehoshaphat.

people's lives. Instead it will be a family and a community touching the daily life of its members.³⁵

1.4.4 Ecumenism

Religious music is one of the elements that bring the Christians together. They share in praising and praying God and Christ his son as one family. Songs that are focussed on the Gospel, inspire many Christians who later acquire the interest of dialoguing with their fellow Christian from different denominations.³⁶

All Christians are called to be missionaries by virtue of their baptism. So they need to evangelise through all possible means that are at their disposal. Music proves to be one of the most prevalent means today. All the Christians should make an effort in investing on music. They should consider music as an important tool for the ministry not as something for time wasting before a religious activity like a sermon, homily among others or before the next item in the program comes. Christian communities should realize that to invest in music ministry means to put into account the needs that are to be met in order to make sacred music flourish in the Church. Employing skilled musicians and provision of good instruments need to be given the first priority. Other things like projectors would be necessary in the worship service to allow a more participative congregation. Even in the rural area, people have music that can be utilised. There are experts in these rural areas who can compose songs with tunes and beats relevant to the community.³⁷

Consequently we shall come to realize that we do not have to talk about God to people with words only. But, when they come into contact with God in a personal way

³⁵ Cf. Interview with Pastor Jehoshaphat.

³⁶ Personal observation.

³⁷ Personal Reflection.

through worship-where they experience the Grace of God-the Word conveyed through Music gradually transforms their lives. The Word takes root in their hearts since they have opened their heart for God. However Worship music should never be taken as an entertainment. If one goes with a motivation of being entertained, the worship music will have no impact on him or her. When the spirit of Gospel music enters the heart, one feels being in union with the composer despite his/her denomination. In the art of music, many Christians have come together as one family in undertaking the work of evangelisation. In one spirit they walk together in the journey of faith with songs of praise and worship.³⁸

1.5 Conclusion

Religious music in NPC is a reality that has entered into all her ways of evangelisation. It is the path of praise and worship services. The community has benefited from the use of music in the public worship. Music has created a peaceful and relaxing mode in the hearts of the worshippers. As a result these worshippers have witnessed the penetration of the Gospel message not only into their hearts but also in their daily lives. According to these faithful, music has been a tool through which God has been using to communicate with them. They have experienced inner conversion from the graces they have been drawing through music.

Catholics have a lot to learn and perhaps borrow from this Christian community. We are called to ask ourselves questions like, how far have we been utilizing the art of music in our liturgical and non-liturgical celebrations. Do we really put serious consideration in our area of music? Has music been having a religious impact in our lives? I believe that

³⁸ Cf. Interview with Pastor Jehoshaphat.

we shall be able to answer these questions as we go on in the next chapter to see the theological reflection on music.

There is a very big gap between entertainment and reality. Customers see how desirable all this is when it comes to being translated into action. You have accepted everything without questions because it is imposed on you.

CHAPTER II

A THEOLOGICAL REFLECTION

2.0 Introduction

God's will is to incarnate His Word in the cultures of people. Jesus the archetypal of incarnation demonstrated this in his ministry, he used the Jewish culture in order to convey the Good News. He used the language, literature and the art of the time. Today God continues to reveal Himself to us through various ways. Among these is the art, which entails diverse entities and facets. Music is part of this umbrella of art. Music as an art is entangled in all cultures of the world. As we have seen in the previous chapter its effectiveness in evangelisation today plays a great role in Christian communities. Its communicative power makes it an effective means of evangelisation. We are going to see how God uses music to reveal his message to us and also how we can use it today to share the Word of God with others.

Therefore in this chapter we shall look at the experience of faith as holistic, in which the whole person (body and the soul) is fully involved. We shall see how the emotions and the senses are all part of the experience of faith. In this context we shall realize that through the use of our emotions and sensations sacred music comes to dispose us in order to encounter God. This will shed light on the analysis in the previous chapter about the mission done in NPC community. Then we will see how sacred music, specifically the religious music, is a powerful and effective means of evangelisation in three major areas: in preaching the Kerygma, in the Christian worship and in catechising the faithful.

2.1 Faith as Holistic Experience

2.1.1 What is faith?

Many authors have attempted to define the term faith, which has been discovered to be a very fluid term, hence it has no fixed definition. Looking at the various definitions we can say that faith is the experience and a positive response of an individual to God's revelation.³⁹ In this definition, there are two concepts that are necessary to underline carefully. *Revelation*: this implies the self-communication of God to a human person. This can be through an Event, Word or through the Creation. Then *Positive response*: This means having experienced God through revelation the response of the individual (which can be positive or negative) must be a positive one so as to be termed as faith. The whole experience occurs in the human person in his nature of body and the soul.⁴⁰

2.1.2 The involvement of the body in faith experience

In the previous Chapter we have seen that the NPC community has active participation in their praise and worship songs. They make use of bodily gestures like clapping, facial expressions and so on in order to experience fully the power of music in worship. In revelation God comes to be in touch with us in our nature. So for us to meet God we have to be in touch with our bodies. This means being in touch with our outer self so that we can be in touch with our inner self. For instance in order for one to meditate he/she has to be at rest and in harmony with the body, resting, kneeling, prostrating and so on. In this case a posture is not a preparation for prayer but it is itself a true prayer. Our bodies are the agents through which we relate with creation. Music as an Art is part of this creation. So Sacred Music offers us an experience of encountering God

³⁹ Cf. J. COVENTRY S.J., *The Theology of Faith No.31*, Cork 1968, 15.

⁴⁰ Cf. COVENTRY J., *Theology of Faith No 3*, Cork 1968, 15.

through our bodily feelings and senses. We sing, dance and gesture using our bodies during the moments of worship. In his work, *Theology of the Body*, Pope John Paul II underlines that human being was created in God's image. The whole body, the emotions, the feelings and the senses were all inclusive in the creation work of God. Then looking at the fall of human being, the body and the soul were involved. After the fall God came to save us holistically both the soul and the body. He chose to use the body in order to be in communion with the human race. So the body is a holy way to unite with God. (Cf. Mt 19:3-9; Mk.10: 1-12). In these episodes we see Jesus teaching on the importance of the body in earthly life and in the final resurrection. In his ministry, Jesus involved the body. For instance, in his public ministry he was healing the sick, raising the dead and feeding the hungry.⁴¹

Jesus gives us an example of how to use our body as a pathway of meeting God in our lives. He was the Son of God. His Sonship explains to us his bodily existence. The letter to the Philippians tells us (Cf. Phil.2.3) that He humbled himself and took the human form. Therefore He experienced the bodily existence. He related to the world, to God, to human race and eventually to death and resurrection in a bodily state. He revealed the Father in his bodily and historical state of existence. In the same way we do experience our salvation in Christ in our bodily and historical state of our being.⁴²

Being a Unity of body and soul, humanity concentrates in its physical dimension the elements of the material world, which reach their peak in the human and raise their voice in free praise of the creator. Women and men may not therefore despise their bodily life, but on the contrary they are bound to consider the body, created by God to be raised on the last day, as good and worthy of honor.⁴³

⁴¹ Cf. J. PAUL., *The Theology of the Body*, Boston USA 1997, 33.

⁴² Cf. B. ASHLEY, O.P., *Theologies of the Body Humanists and Christian*, USA 1985, 633

⁴³ Vatican II Documents, *Gaudium et Spes*, No.14.

Since the experience of faith involves the spiritual and physical essence of our nature, the bodily expressions should be involved when praising and worshipping God. It is therefore necessary to use gestures like standing, kneeling, clapping depending on the mood of the worship music that is being sung. This is because Postures and gestures enable us to trigger or generate the attitudes that they represent. That is the attitudes of adoration, praise, thanksgiving, contrition, submission etc.⁴⁴

2.1.3 The importance of the Emotions

Emotions are part of us. We feel sad, sorrowful, and happy from time to time. In singing different emotions are aroused by the kind of mood of the song. We should make use of these feelings by accepting them and developing a positive attitude towards them. This will enable us to be inspired by the message of the music we listen to.

In his writings St Thomas Aquinas argued that music is an art. Arts are of two kinds, for utility and for beauty. When beauty is perceived it gives pleasure. Pleasure consists of spiritual and sensual happiness. The enjoyment attained in music is fulfilling. Consequently the final effect of beauty is love. This is why everybody loves that which is beautiful.⁴⁵

Therefore, human beings get pleasure by listening to music. This pleasure is produced by the harmonized sounds. When we listen to music we get sensations, which bring pleasure to us. The spiritual delight enables us to have a strong relationship with God. In listening to music we aim not only at getting pleasure but also at attaining the good. The good is attained through the power of music. In this way the message of the

⁴⁴ Cf. J. KUTT, 'Befriending the Body for Prayer', *The Vidyajyoti Journal of Theological Reflection*, Vol.65, No.10, October 2001, 745.

⁴⁵ Cf. B. COLE, OP., *Music and Morals: A Theological Appraisal of the Moral and Psychological Effects of Music*, New York 1993, 70.

music penetrates into one's consciousness very easily and smoothly.⁴⁶ Therefore it would be necessary to utilize the emotions in order to enter into communion with God. We need to have a positive attitude towards our emotions.

2.1.4 The use of the Senses

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Symbols influence our senses. They go together with the art. Normally any art's expression illustrates the message of the artist. The context of any art entails wide information and meanings that are conveyed in a symbolic way. Music is symbolic due to the fact that all sounds including music are perceived through our senses but we cannot define them fully. One can recognize a form of sound through listening but cannot fully describe it. So the nature of music is intangible. This is the reason why music is often used to communicate with the spiritual world.⁴⁷ For this reason, music in Christianity is an effective means for communicating with God who is both present and hidden. On top of this as a powerful symbol religious music reveals the Divine self who can be recognised through the physical signs even though He is hidden. Therefore music has a strong communicative power of the divinity to the human beings. It is a medium in which the divine meets with the humanity.⁴⁸

Music as the most refined of all sound events reflects the characteristics of all sound phenomena to the highest degree. Music temporality, human genesis, dynamism and apparent insubstantial nature enable it to serve as a unique symbol of God, Suggesting

⁴⁶ Cf. COLE B., *Music and Morals*, 70.

⁴⁷ Cf. E. FOLEY, 'Music and Liturgy', *The New Dictionary of Sacramental Worship*, ed., Peter E. Fint, Minnesota 1990, 869.

⁴⁸ Cf. FOLEY E., 'Music and Liturgy', 869.

presence, without confinement, eliciting wonder without distance and enabling union which is both personal and corporate.⁴⁹

Through its rhythms, sounds and words the sacred music communicates symbolically through our senses the divine message to us. We read and listen to sacred music. So it enables us to experience and know God without presuming to contain the Divine Self.⁵⁰ Music and the word of God join together and share the power to become an utterance and an event that comes to reveal God's image to us.⁵¹

2.2 Christian Worship

Worship means to revere, to respect, to love and to admire God. It is the veneration of God⁵². Worship has two purposes; it leads one into communion with God and it brings sanctification to the individual. Music is termed as worship music as long as it aims at revealing the Kingdom of God to human race by proclaiming the Good News. The scripture says very little about the theological meaning of the sacred music. But we can draw reflections from the heritage of worship music contained in the Holy Scripture. Music speaks to us theologically in the context of worship.⁵³

Worship can be done in three main ways namely: In adoration, in prayer or through sacrifice. In these three ways sacred songs plays a great role in the celebration of these acts of worship.⁵⁴

⁴⁹ Cf. FOLEY E., 'Music and Liturgy', 869.

⁵⁰ Cf. FOLEY E., 'Music and Liturgy', 869.

⁵¹ Cf. FOLEY E., 'Music and Liturgy', 869.

⁵² Cf. FOLEY E., 'Music and Liturgy', 869.

⁵³ Cf. C.S. POTTIE, *A more Profound Alleluia*, Gelineau and Routley on Music in Christian worship. 1984, 65.

⁵⁴ Cf. POTTIE C.S., *A more Profound Alleluia*, 65.

2.2.1 Old Testament

In the history of salvation of the people of Israel we see that there's tremendous growth of humanity, a growth in religious maturity, which brings them to a deeper relationship with God. They used to worship God regularly in their daily lives. Hence in the history of the religion of Israelites we see two traditions of sacred music: the prophetic and the Levitical. These two traditions reveal to us the theological meaning of music in worship.⁵⁵

In prophetic traditions the existence of the prophet's writings and oral messages talk about worship music. For the prophets sacred music is an art that is ecstatic, inspired and topical. It's an art that has its roots in human life, a life that has crisis and prosperity as well. This is the reason why we see in 2 Chrn. 29, King Hezekiah restoring the musical worship of Yahweh when the temple was being reopened. The prophets were not only great moralists, preachers, political advisors but also musicians and dancers. They would sing music and dance so as to convey the message of God. For example, in 1sam 10: 1-8, Saul was instructed by Yahweh to join the band of prophets as they were coming down with instruments such as harp, tambourine, Flute and Lyre as a sign to show that the Lord has anointed him as King of Israel.⁵⁶

On the other hand, the Levitical tradition comes later in the history of Israel. The order of Levi was meant to give service not only for worship but also for the performance of music during the worship of God in the Temple (Num 18:21, 1Chrn. 5:17). For instance, during the sacrifice offered in the dedication of the temple in the reign of King Solomon.

⁵⁵ Cf. POTTIE C.S., *A More Profound Alleluia*, 67.

⁵⁶ Cf. POTTIE C.S., *A More Profound Alleluia*, 66.

When the priests came out of the holy place (all the priests who were present had purified themselves without reference to the rotation of their various classes). The Levites who were singers, all who belonged to Asop, Heman, Jeduthum and their sons and brothers clothed in fine linen, with cymbals, harps and Lyres, stood East of the altar, and with them a hundred and twenty priests blowing trumpets. When the priests and singers were heard as a single voice praising and giving thanks to the Lord, and when they raised the sound of the trumpets, cymbals and other musical instruments to 'give thanks to the Lord for he is good, for his Mercy endured forever' the building of the Lord's temple was filled with a cloud. The priests could not continue to minister because of the cloud, since the Lord's glory filled the house of God. (Cf. 2 Chr. 5:11-14).

In this Episode we see that through the worship music people would experience God's presence. There was the revelation and self-communication of God, as we observed in the first chapter in the religious experience of NPC community. Particular order of worship in the temple was maintained by Levites. For this reason music was seen as impersonal, legislative, Liturgical, professional, tamed and sacred.

The worship music enables us to experience the presence of God in a revelatory way. Through it we recognize God's initiative and sovereignty. God requires that people who worship him should relate with others by showing justice and mercy to them. This should be the foundation of a genuine, authentic worship in our church music today. Therefore Church music should be a way of loving not only God but also our neighbours.⁵⁷

Therefore in OT, music in worship has a moral implication. It's directed to communion among the human beings as well as divine communion. This is achieved when the meaning and purpose of music in worship is directed to God's Glory and Justice and Mercy towards others.⁵⁸ "The final goal of worship music is the recognition

⁵⁷ Cf. POTTIE C.S., *A More Profound Alleluia*, 67.

⁵⁸ Cf. POTTIE C.S., *A More Profound Alleluia*, 68.

of Gods Glory and Sovereignty and also the dignity of humankind manifested through Justice and Mercy”.⁵⁹

2.2.2 *New Testament*

In the NT there are few references that talk about the sacred music.⁶⁰ In His public ministry Jesus regularly used the psalms in his prayers. Even though He did not use music directly for preaching, he valued the use of artworks in his public ministry, for instance, the parables and the symbolic language. Therefore music as an art was inclusive in this point of view. However He participated in singing the psalms in the synagogues and during the festivities as prescribed by the Law of Moses. (Cf. Mk14: 27) “After the psalms had been sung they left for Mount of Olives..”.

In Ephesians 5:9, St. Paul encouraged the believers to keeping praying, praising and worshipping God through the Psalms. In Colossians 3:16, Paul assures the believers of the presence of the Lord in the community. He exhorts them to encourage one another with songs. He underlines the didactic use of the sacred hymns so as to help one another. In another context (Cf. Js 5: 13-14) saint James advises the faithful to turn to prayer at all times in times of trouble and times of happiness. He points out that it is in the times of joy that we should sing psalms so as to thank the Lord for his goodness to us. These texts show us that music in worship is a symbol of Christian unity, ‘*Koinonia*’. It’s the principle of Christian assembly. So the worship brings unity and love among the faithful. The love is experienced and deepened through worship music. Hence music must be in the service of the Gospel mandate itself that is Love of God and one’s neighbour.⁶¹

⁵⁹ Cf. POTTIE C.S . *A More Profound Alleluia*, 68.

⁶⁰ Cf. POTTIE C.S . *A More Profound Alleluia*, 68.

⁶¹ Cf. POTTIE C.S . *A More Profound Alleluia*, 69.

In our times, the Holy Spirit continues with His activity of sanctifying the earth with the art. So when we talk of worship music we not only talk of beautiful singing, sophisticated instruments or large cantatas performances but also a self-realisation in the church liturgical activities that expresses our faith. The beauty of music is realised by the efforts of all the participants, the architect, the painter, the minister, the preacher and the worshipper. Therefore music in worship should be oriented towards creating a good disposition to the listener so as to receive and invoke the Holy Spirit in our hearts. Through the medium of worship music, we come to develop the relationship with God. However one should be cautious not to make worship music a show or a display of talents. Instead it should always be focused on God's Glory, Justice and Mercy.⁶²

Therefore the art of worship music should express and witness the meaning and values of the Gospel. By so doing, worship music participates in spreading the kingdom of God, thus bringing the good news to the worshipping community or to those who participate in worship (Liturgy).⁶³

Thus it should focus on the Kingdom of God, since its main goal is to spread it to the whole mankind. It should bring those who worship to be true witnesses of Good News to the world. In worship music the participants express and deepen their faith as well as sharing it with the rest in the assembly as we noticed in the NPC experience.

Sacred music penetrates more intimately into divine worship than many other liberal arts such as architecture, painting and sculpture. Sacred music makes theological meaning if it proclaims and makes the worshiper to experience God in prayer, in

⁶² Cf. POTTIE C.S., *A More Profound Alleluia*, 70.

⁶³ Cf. POTTIE C.S., *A More Profound Alleluia*, 70.

adoration and in liturgical celebrations. The God who has revealed himself in Jesus through whom we are all united in his body, the Church.⁶⁴

2.2.3 *Preaching the Kerygma*

Today's missiology prompts us to discover new ways of proclamation so as to enter into people's ways of life in order to plant the Gospel that will transform them from within their culture. The sacred music enters the cultural system of a society not only to proclaim the Gospel values but also to touch the sensitive areas and to provoke strong reactions.⁶⁵

At all times therefore the church seeks out the service of the arts and welcomes the artistic experiences of all peoples and regions. The church is intent on keeping the works of art and treasures handed down from part and when necessary, on adapting them to new needs in order that art may aid faith and devotion and be true to the reality it is to symbolize and the purpose it is to serve⁶⁶

The use of the sacred religious music has enhanced the proclamation of the paschal mystery, which is the core of salvation for us Christians. The following are two examples of lyrics songs used in NPC that will enable us to see the way the words in music convey effectively the Gospel message.

A sample of lyric song:

Lord I lift your name on High

Lord I lift your name on high
 Lord I love to sing your praises
 I am so glad you are in my Life
 I am so glad you came to save us

You came from heaven to earth
 To show the way
 From the earth to the cross
 My debt to pay

⁶⁴ Cf. POTTIE C.S., *A More Profound Alleluia*, 76.

⁶⁵ Cf. FR.T. D'SA, 'The Role of Music and Dance in Faith Celebration', *The Vidyajyoti Journal of Theological Reflection*, vol. 65. No. 10, July 2001, 751.

⁶⁶ Vatican II Documents, *Sacro Sanctum Concilium*, No.123.

From the cross to the grave
 From the grave to the sky
 Lord I lift your name on high X2⁶⁷

In this song, the message is basically on the paschal mystery. The composer gives praise and worship to God. He acknowledges God's presence in his life. He shows his gratitude to God for coming to save him. Then he narrates briefly the Paschal mystery: the life, death, resurrection and ascension of Christ into heaven.

In these few words the song proclaims the essence of Christian salvation. It expresses the saving events of Christ in the new and everlasting covenant. The audience can perceive the content of the song in a more inspiring way when this song is solemnly sang together with the instruments than when the words are just uttered. Personally when I listen to this song I feel moved. The picture of the paschal events comes vividly in my heart and I feel sorrow and a sense of contrition for my sins.

Second lyric Song:

Days of Elijah

These are the days Elijah
 Declaring the word of the Lord
 And these are the days of your servant Moses
 Righteousness being restored
 And though these are days of great trials
 Of famine and darkness and sword
 Still we are the voice in the desert crying
 Prepare ye the way of the Lord.

Chorus

**Behold he comes riding on the clouds
 Shining like the sun at the trumpet call
 Lift your voice it's the year of jubilee
 Out of Zion's hill salvation comes.**

These are the days of Ezekiel
 The dry bones are becoming as flesh
 And these are the days of harvest
 The fields are as white as your world
 And we are the labourers in your vineyard
 Declaring the word of the Lord
Chorus.....

⁶⁷ This song is quoted from the Sunday services pamphlets for songs in NPC used on 14th December 2003.

There's no God like Jehovah
 ...(Repeat four times)
 Lift your voice it's jubilee
 Out of Zion hill salvation comes.⁶⁸

In this piece of Music the Good News is proclaimed. It proclaims a time of grace, a time when God has come down to save the people. It takes the images of God's saving acts from the Old Testament such that its title is in reference to Elijah one of the Prophets in the Old Testament. These episodes give a clear image of how God has intervened in history to redeem the mankind. This narration enables the listener to contemplate on the presence of God's grace in his or her life. It cheers those who feel lonely and abandoned, consequently bringing them back to their faith in God.

Therefore the art of music and literature sector should be explored especially in the contemporary world. Even though the church has always been welcoming artistic expressions of Christian faith, some evangelising agents have taken for granted valuable arts such as music. In *Redemptoris Missio* No. 52, the Holy Father says: "Through inculturation the church make the Gospel incarnate in different cultures and at same time introduce people together with their cultures, into her own community (she) becomes a more intelligible sign of what she is, and more effective instrument of mission"⁶⁹ That the church is to be enriched with forms of expression and values in the various sectors of Christian life, such as evangelisation, worship, theology and charitable works.⁷⁰

2.2.4 Catechetical Function

Having acquired Faith, we need to have continuous instruction of what we believe in. Catechesis aims at giving the faithful more knowledge of the gift of the faith that God

⁶⁸ This song is quoted from NPC praise and worship pamphlets on 16th November 2003.

⁶⁹ Cf. JOHN PAUL II, Pope, *Redemptoris Missio*, Encyclical Letter on mission, No.52.

⁷⁰ Cf. FR. D'SA T., "The role of music and dance in faith celebration", 751.

has given them. It embraces the whole Christian life. Its content is meant for evangelization. So it is given to all people, young and the old, clergy and the laity.

In this context Sacred Music is used as a way of memorizing and understanding important Christian doctrines. For instance the Apostles' Creed may appear to be difficult to memorize but it is easy to remember when it is put into a familiar tune.

Tunes of the hymns easy to memorize can be used to teach catechism to the young boys and girls, since they are able to grasp the words and music when it is repeated many times. In this way, the sacred music infuses pious joy, sweet consolation and spiritual progress to Christian communities.⁷¹

2.3 Conclusion

At this juncture, it is evident that music is a powerful, meaningful, communicative, mediatorial and transformative art. It is clearly observed in this chapter that sacred music is one of the pathways where divinity and humanity meet. This encounter occurs through the bodily existence of a human being. Due to this reason, there is a need of involving the emotions, feelings, gestures and the senses of the person when praising and worshipping God through the sacred music.

Having got this conviction we will be able to use sacred music, especially the religious music, to proclaim the Kingdom of God, to teach and instruct the faithful on the truths and doctrines that they believe in. This will bring a religious transformation of all those who are called to be followers of Christ.

⁷¹Cf. PIUS XII, Pope, *Musicae Sacrae*, *Encyclical of the Sacred Music*. 25th December 1955 No.37.

CHAPTER III

PASTORAL RECOMMENDATIONS AND PRACTICAL PROPOSALS

3.0 Introduction

Having gone through the religious experience of the Christian community in NPC in chapter one, we need to ask ourselves, what challenges do we get from this experience. In the previous chapter we have realized the value that lies behind the sacred music in both experiencing and proclaiming the salvation of God in our daily lives. We have seen that music is part of us who are emotional beings. That is why it is rooted in all cultures of humanity. So it is a great challenge today to all Christians especially the pastoral agents in the Church to examine and see how far we have been able to respond to this challenge in the work of evangelisation. Do we need to develop and create more room for sacred music? If so, how do we go about it? Therefore in this chapter I would like to give some recommendations and practical proposals in approaching and making use of sacred music today to spread the Gospel to believers and non-believers.

3.1 Appreciating music

Nowadays, it is common to hear some people saying that they do not have interest in certain kind of music. For instance religious, liturgical or secular. However some claim that there is a certain kind of music that attracts them. Others are naturally not inclined to any kind of music; they do not have any taste of music at all. While others, go crazy whenever a tune of music is played or sung. It is a fact that not everybody who is talented

in singing and composing songs. However all of us except the deaf have potentialities of listening and appreciating music. It all depends on the attitude that we have towards music in general.

Therefore for us to have a true appreciation of music we need to learn how to listen to a given piece of music. Miller gives us some clues about this. He presents four ways of listening to music namely: passive, sensuous, emotional and perceptive.⁷²

Passive listening: This is when the listener pays no attention. One just hears the music as while concentrating on other activities like chatting, eating and drinking or watching a movie.⁷³

Sensuous listening: The listener feels pleasure by listening to the beauty of the sound like the beautiful sound of an organ, flute and so on.

Emotional listening: It is focussed on the feelings. The listener is concerned with his or her own reactions to the music. So the music arouses emotions and moods of the listener. Since it is inherent it does not require any concentration or training.⁷⁴

Perceptive Listening: Unlike the others this kind of listening demands high concentration and alertness. The listener is able to analyse and articulate the flow of the music. This enables the listener not only to appreciate the music but also to grasp the message conveyed by it. As a result, the listener develops an objective foundation for experiencing music.⁷⁵

⁷² Cf. MILLER H.M., *Introduction to Music; A Guide to Good Listening*, 4.

⁷³ Cf. MILLER H.M., *Introduction to Music; A Guide to Good Listening*, 4.

⁷⁴ Cf. MILLER H.M., *Introduction to Music; A Guide to Good Listening*, 4.

⁷⁴ Cf. MILLER H.M., *Introduction to Music; A Guide to Good Listening*, 4.

⁷⁵ Cf. MILLER H.M., *Introduction to Music; A Guide to Good Listening*, 4.

It is worthy noting that listening attitudes in a long piece of music shift from one kind to another as you listen to a given composition. It can move from emotional to perceptive or sensuous to emotional and so on. Therefore the listener requires a lot of effort so as to achieve perceptive listening attitude. This will enable the person to appreciate the music in his or her disposal.⁷⁶

Therefore the pastoral ministers are called to be aware of the various ways of listening to music in order to form their Christian communities in the appropriate listening skills. For the deaf people the minister could use the non-verbal language using a translator to convey the message.

3.1.1 Means of Perceptive listening

In order to develop perception in listening to music you need the following:

- (a) Attention:** When a song is played or sang one should concentrate allowing the tune and the words to penetrate his/her mind and heart.
- (b) Repetition:** A song played or sung regularly makes the listener to have perceptive attitude in listening to it. There's always something new that a song brings to our consciousness every time it is sung or played.
- (c) Familiarity:** This develops from repetition of the song, it enables the listener to perceive the value of the music.
- (d) The background of the music:** The environment in which the listener experienced the music for the first time helps him/her to develop perceptive listening towards the music

⁷⁶ Cf. MILLER H.M., *Introduction to Music, A Guide to Good Listening*, 4.

(e) **Participation:** Active participation in the music being played or sung enables one to create perceptive listening.

(f) **Audio-visual approach:** In some cases there are people who appreciate the music through reading the text as they sing. While others follow the music by listening to it. The NPC community has put great emphasis on this approach as discussed earlier.⁷⁷

3.1.2 *Obstacles of perceptive listening*

There are three obstacles to perceptive listening:

- (a) *Auditory difficulties;* where one has hearing problems or is completely deaf.
- (b) *Memory problem.* Some people are unable to understand the words in music because the time element of the music is too fast for them to grasp the words.
- (c) *Preferences and prejudices.* Some people have negative attitudes to certain music simply because they dislike the composer or the community where the music comes from.

3.2 **Formation of pastoral agents**

Today there is a need to train seminarians and social ministers of the Church for the music ministry. When the music is understood and utilized as we have seen it has the potentiality of impacting deeply the spiritual development of the ministers themselves forming them into God-fearing and committed Christians. Secondly, training in music provides theological students and social ministers with an indispensable tool for powerful ministry.⁷⁸ So these future leaders need the opportunity to develop not only musical skills but also a working philosophy in music ministry.

⁷⁷ Cf. MILLER H.M., *Introduction to Music; A Guide to Good Listening*, 4.

⁷⁸ Cf. K.R. ROBERTA., 'The Role of Music in Theological Education', *African Journal of Evangelical Theology*, 1990 Vol.9 No.1.

Besides we need to train the choirmasters in the parishes so that they can be able to teach quality music to the entire community of the parish starting with the choir groups. This will improve the singing and appreciation of music in the parishes.

3.3 Composition of sacred music

We have two combinations of music culture in Africa today. We have traditional African music and modern African music. The first is purely African whereas the latter is a mixture of African and western music. In composition of religious music we need to bear this distinction in mind. We should not overlook any of these two traditions. This is because music is directly connected with inculturation. This implies that Music serves as a major means of bringing the Gospel message home so as to become meaningful and relevant to people within their own context. The Vatican documents give norms on how to inculturate the Gospel through Music.

Adapting sacred Music for those regions, which possess a musical tradition of their own, especially mission areas, will require a very specialised preparation by the experts. It will be a question in fact of how to harmonize the sense of the sacred with the spirit, traditions and characteristic expressions proper to these peoples. Those who work in this field have a sufficient knowledge both of the liturgy and musical tradition of the Church, and of the language, popular songs and other characteristics expressions of the people for whose benefit they are working.⁷⁹

Therefore as Professor Nyamiti⁸⁰ suggests we need to come out with a working system of composing the sacred songs.

3.3.1 Steps to follow

The first step is to compose purely traditional African sacred music through the help of the sages in the rural areas. The suitable sages are those who are specialist in the

⁷⁹Documents of Vatican II council, *Musicam Sacra.*, ed., Austin Flannery, India 1967, No. 61.

⁸⁰ This is collected from an interview Carried out by Paul Gitonga to Professor Nyamiti, a lecturer in CUEA in Dogmatic Theology and a Musician by profession. It was conducted in 22nd July 2003 at 12a.m - 1.00p.m

traditional African tunes. It would be necessary for the pastoral minister to work together with them. He/she can make a provision for the text that is to be put in these tunes. There is a need to put down these tunes in form of musical notes through the help of the of music professionals. This will provide a theory text of the music in future. The traditional specialist will also give the suggestion of the appropriate tool to be used in the given composition. In this way the gospel message will be put into the cultural system of the people.

On the other hand, modern African sacred music plays a great role too in the music ministry. The popular songs enable the people to feel that they are moving with the signs of the time. Popular songs are in the language, fashion, and culture of the contemporary period. It is therefore recommendable for pastoral leaders to take this into consideration. It is not that every song that comes up should be adapted; instead the principles laid down by the Church should be followed in determining the worthiness of a song in religious activities.

For future references it would be good if the composers put down the musical notes of the songs they compose. Teaching the composed piece of music in future will be easy for the choirmasters who will use the correct notes in the manuscript.

3.4 Improving the singing in worship

Music should vibrate and cheer up our worship activities. As discussed earlier it should enable us to pray better and experience the union with God. There is a great need for pastoral agents to put into consideration the improvement of the participation in singing, during the liturgical and non-liturgical celebrations. In order to achieve this, the following would be done:

- The assembly need to be familiar with the songs to be used.
- The Choir need to be vibrant so as to set the singing mood for the congregation.
- Prior preparations and rehearsals would be done before the celebration.
- Proper and good instruments are necessary for accompaniment. Together with well trained instrumentalists.
- It would be important also to use projectors to show the wordings of the song as the music is being sung
- People need to be left free to use the gestures. Occasionally the choir can lead the assembly with the gestures.

3.5 Creation of evangelising music groups

According to what has been discussed in this work, there is a need for pastoral ministers to come up with projects that will utilize this powerful tool of evangelisation. For example my suggestion would be to create a missionary group in the parish that can specialize in music. The minister can work together with this group and explore new ways of conveying gospel message not only in the parish level but also outside the frontiers of the parish. This missionary group can organize quality songs, dances, and music concerts. Then it can present them in various institutions of education among others. Gradually the group can air them in the mass media in recorded tapes and videos. Such a project requires good financial support, which should be organized by through collaboration of the whole parish.

3.6 The use of instrumental music

Instrumental religious music plays a great role especially in meditative prayer. During retreats and recollections instrumental music can be used in moments of prayer. It

would be recommendable for the retreat masters to put into consideration in their programmes, the relevant sacred music that can accompany the retreatants.

In other occasions like religious workshops, seminars and concerts instrumental music would be useful in preparation of the activities to be done. So the facilitators can consider which music would be used in such occasions

3.7 Conclusion

It is clear at this juncture that there is a need for present and future pastoral agents to appreciate sacred music. They need to have a positive and perceptive attitude towards music. In order to create awareness and knowledge of music, there is a need to educate the ministers of the Church on music ministry. This should be encouraged in the formation of seminarians and social ministers of the church who will in turn extend this awareness to the people they will be serving. Moreover they will carry on music projects in the pastoral fields. In this way the music reality will be utilized not only in worship celebrations but also in spreading the Word of God.

GENERAL CONCLUSION

In this work, we have got the evidence to claim that sacred music is a language in which human beings engage into a dialogue with God. The case study of the NPC has drawn our attention to more observations. That sacred music is an art that God uses to communicate Himself to us. It is an art that acts in a mediatorial way. An art that is dynamic and creative in all the ages. This self-communication of God brings positive effects into our lives. God uses sacred music to communicate with us through the bodies. Our bodies are the custodian of emotions, sensations and bodily movements that are

greatly influenced by music. By accepting this reality of our bodies, we are able to receive the Graces of God into our whole being. Eventually, we come to extend the Grace –we have received–to others by sharing the Word of God with them.

It is from this point of view that music is seen as an essential and powerful tool for evangelisation. In consideration to the observations witnessed in the NPC, some few means have been underlined in this work. ⁺ That sacred music contributes greatly in preaching the paschal mystery of Christ. ^{that} That sacred music provides pedagogy of instructing the believers on the truths of their faith. ^{above} Above all it enables them to pray well through worship. This implies that music facilitates the worship services. It not only sets the mood of worship but it conveys inspirations to the participants in a powerful and effective way.

The great challenge goes to all pastoral agents and social ministers. ^o To evaluate their methods of evangelisation and see how far they have utilised the music ministry. Is there any way forward to improve and intensify this ministry? This invites not only the pastoral ministers but also all Christians who by baptism are instruments of spreading God's Kingdom on earth. Therefore it would be necessary in future to investigate the approach to music ministry in the pastoral fields. Let it be a responsibility of every individual Christian to respond to this challenge that is prevailing in our contemporary world.

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APPENDIX I**LIST OF INFORMANTS (SELECTED FEW)**

Name	Age	Status	Occupation
Jehoshaphat Shichende	34	Married	Pastor
Phyllis Karanja	50	Married	A mother
Rachael Wanjiku	26	Single	Secretary
Josephine Munyao	49	Married	A Mother
Caroline Odhiambo	26	Single	Secretary
Fr. Nyamiti	73	Priest	Professor

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APPENDIX III

ABBREVIATIONS

Cf.	confer
CITAM	Christ is The Answer ministries
Ed	Edition
I.e.	that is
NPC	Nairobi Pentecostal Church
NRSV	New Revised Standard Version
NT	New Testament
OT	Old Testament