

The Choir's Place and Assignment in the Anglican Church Liturgy: A Critical Evaluation of Nigerian context

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Abstract

This study evaluates the structural, liturgical, and historical placement of the choir within the Anglican Church liturgy, with a critical focus on the contemporary Nigerian context. It investigates how traditional Anglo-Catholic choral dynamics cross paths with localized cultural expressions, shifting congregation-choir boundaries and liturgical definitions. Operating under an evaluative and qualitative historical framework, this paper utilizes thematic and textual analysis of oral traditions, liturgical structures, organizational frameworks, and musical repertoires. It examines the evolutionary trajectory from Gregorian plainsong to European hymnody, contrasting these with indigenous West African performance contexts. The study reveals that a profound tension exists between Western musical textures and local realizations. While the Anglican liturgy prescribes highly structured roles based on vocal sections and specific periods of service (Praise, Invocation, Confession, Thanksgiving, and Word), local adaptations frequently recompose these forms musically and lyrically. Furthermore, structural challenges emerge within Nigerian choir membership dynamics and leadership hierarchies, often leading to poor administrative cohesion, resistance to regional regroupings, and an amateurization of doxological roles due to a lack of formal musicological and theological training. It is recommended that diocesan and cathedral administrations establish standardized choir schools and foundational training modules to bridge the educational gap for local choir directors. Furthermore, congregations should deliberately expand their musical selections to incorporate more culturally relevant African hymns and indigenous instruments (such as the calabash and localized drone structures) without discarding Anglican liturgical parameters. This research contributes to applied ethnomusicology and ecomusicological discourse by providing a critical indigenous critique of post-colonial liturgical spaces. It documents the adaptive strategies of West African choirs, filling a vital gap in the literature regarding how global Anglican musical traditions are negotiated, held, or structurally transformed within multi-lingual and multicultural developing societies.

Keywords: **Liturgy, Anglo-Catholic, Ethnomusicology, Post-colonial**

1. Introduction

It is not by accident that, in the Church Order, attention is given to the “believers” choir. The choir, as choir of “believers”, belongs to the liturgical order. For this reason, the choir has not been assigned a liturgical or typical church task. Choirs can also be used in the Church order as extra choirs. Such choirs are not in the order of the liturgical tasks in the Church. These choirs are accepted as part of the Church. Such choirs can be used as well to support the normal choir of “believers” in “ceremonies”. With the uniformity of liturgy or liturgical order of the Anglo-Catholic order, Anglican services have reproached Protestant or Reformed Churches as congregational. In that Catholic view, choirs, as glorificans Dei orchestrum, were of importance in the Minster conception of order; Diocesan services were at the same time part of the public service of the city. In Anglican-Anglo-Catholic tradition the choir of the choir of “believers” is supported by the choir of “the best ability”. The latter choir does “choir work” and has not been assigned some or no liturgical task as “a choir”.

Anglican-Anglo-Catholic origin is that the choir of “the best ability” is granted priority in the diocesan or cathedral order, with regard to the order of service and the other such choirs. New conditions of order in Anglican-Anglo-Catholic tradition became church service priorities. “Services” became “ceremonies”. Choirs became “liturgical” according to the Latin meaning. In that unconceivable conception choir conditions refer to all municipalities. With both choir types, the assembly of the congregation as dismissal choir of trained singers became the “chamas

dragon tractus", the "cupidity". Efforts to create better choirs and conditions invite new inquiries. The choir tasks, with negative justifications, are already detailed but without satisfaction.

2. Historical Background of Anglican Church Music

Music as a culture and art was practiced by the ancient civilisations that existed before the birth of the Church. Music occupation in the temple was one of the duties assigned to the Levites after they were chosen and set apart by God for the Aaronic priesthood. When initial appointing the Levites, instruments were part of the appointment. David, after ushering the Ark of Covenant, established a choir to praise God in songs and instruments (Stone, 2017). David's son Solomon completed the building of the temple with special attention given to music. New instruments and various choirs were put in place, and the temple choir was divided into three groups of 088 each. Great prophets like Jeremiah, Daniel, Nehemiah, Haggai, and Ezra patronised choirs. The attitude of ancestors of the New Testament Church to choirs might be traced through historical materials. The birth and worship of the Messianic Church were immediately marked with music. Angels were messengers and servants of God who sang hymns and expressed their joy in music- the Creator, Saviours, and Lord, of heaven and earth.

Jerusalem activities of Jesus Christ included pilgrimages, visits to the synagogue, offerings for the temple treasury and discussions with people. Many occasions of singing are stated in the Gospels, some outside the temple, such as singing with his disciples after the last supper. Jesus Christ appointed and trained a choir for his Church which will have no end; he trusted his ministry and that of the Church to the choir. There exists further historical music about the Church before, during and after the New Testament era.

When the Holy Spirit descended on the day of Pentecost, the Church exploded, and the first concert choir for Christ was formed. Every Church that became a member of the Body of Christ had its choir with members partaking in the singing and playing of instruments. The early Church was organised, and different duties and offices were assigned to ensure effective ministry and worship. Many duties were reported in reference to music ministry, with two offices like choirmasters and choir members assigned. Liturgists of Western Church music included individuals who developed different genres of music still in use today.

2.1. Early Developments

In order to appreciate contemporary Anglican church music, brief consideration must be given to the early developments of church music which formed the building block upon which years of choral music composition was to follow. Most of the earliest church and choral music was written in various forms of the Latin language. The musical forms also tended towards the simpler forms such as unison and the accompaniment largely involved the singing of chant. The chanting of the Psalter to a chant is introduced in Psalm 85 in the Prayer Book of 1549. Contemporary Anglican church music owes a great deal to the hymns of the English Congregationalists whilst much of the choral music owes its original form to the early mediaeval English church. Simple unison chants, with perhaps antiphons and responses, singing to the Vespers and Compline services were the earliest forms of western church music and were sung for nearly a millennium in the Latin tongue. Choral music gradually developed to greater finesse to take on some extreme complexity with writing for special instruments as in some of the works for the old empowerore by the sixteenth century; however with scepticism from the more austere congregations that music holds no liturgical place, church composition almost ceased by the seventeenth century and choral music in the English tongue was rare until the publication of "The Whole Book of Psalms" for singing metrical psalms.

The recent American revolution against English rule left the English church with scant funds for public worship with which to hire choirs. A new order of clergy opened the option of writing hymn tunes in the vernacular. The hymns which were to follow were simple issues of the metrical. The early abundant compositions were largely homophonic, with various tenor line divides with the melodic line in the highest voice parts (Lee Rettstatt, 1969). In parishes where an organ was fitted, the new hymn-tunes were choralised by adding surface lines, either to sing or play on wind instruments. These endeared themselves to the congregations as choral music. Davidson's neglected collections of Anglicized versions of continental church music, exurged of credos, moved some of the choirs to set the psalms to Anglican chants from the old cathedral choirs. A series of glories and fortunes of church music have since taken place influencing all musical styles in an era of hymns. Many generations have tried to resolve the unsatisfactory situation; but at the turn of the century the Anglican church was still grappling with some of these issues.

These developments may be summarized by, (1) in the early parishes psalm chanting probably of the anecdonic 'old forty day' type; (2) later the Anglican points per se, with the gradual increase in the choral, some congregational singing; (3) the accumulation of choral settings of hymns; and then (4) a pluralism of styles (Stone, 2017). These choral settings varied to later of the utmost complexity. The professional also strove for style the

match that of cathedral anthems. These influences have introduced the Anglican choral limitations of every musical genre on our contemporaneous music path.

2.2. Influence of Gregorian Chant

Gregorian chant uses a fixed set of formulas of simple musical notes through a range of pitches seldom greater than an octave. These formulas are shaped in such a way as to suggest the basic structures of the Latin words to which they are attached. Chanting, melodically and rhythmically, employ the vast potential of the human voice to utter rich, formalized differences in vocal tone. In these terms, chant expresses differences in religious and aesthetic meaning comparable in richness to differences in spoken tones of voice. There do exist innumerable variations in the precise details of chanting. These variations keep all things fresh, allowing them to be kept alive and passed on (Jeffery et al., 2009).

Nigerian Anglican forms of expression are culturally a fusion of choir, a cappella singing, and European scales and cadences. In hymns written by aboriginal hymn writers like J.O. Ogbowu, an indigenous language like Ekpidinoro, Ekanan or Igbo is a plausible possibility. Traditional rhythmic patterns and stylistic features such as the use of the calabash, 4/4 time signatures, African drone sounds or vocal accompaniment by a group of five singers will be adapted. Plausible traditional choir anthems need the rearrangement of choir and solo parts. Soloists of greater status, competing voices or gender-mixed actions in choir anthems, musical initials, introduction phrases of notes and instruments will also be inserted (Lee Rettstatt, 1969). However, the prioritizing of the church organ's role as a symphonic and solo instrument would be downplayed.

There is a yawning chasm between the aggregate of a European hymn's melody, text and harmony, and produced notation. Strikingly similar to Western musical textures, the chant notation usually reveals no visual differentiation between various characters. Attempting to represent equal temperament on a wide tonal span, there is an unbridled range of narrower sigmatic notations. Parts are added on the basis of these notations. Thus these worship formats fail to pass on the theological and historical bases of hymn writing to novice church singers. As a result, amateurised local choir directors recompose hymns musically and lyrically without knowing their doxological, nutritional and ethical roles.

2.3. Evolution of Choirs in Anglican Worship

The Anglican Church with its varied traditions of worship tends to accept a diversity of hymnody among the members. This situation is a natural response to the many social and cultural influences with which Anglicanism has come in contact through the centuries. These influences eventually gave rise to the divergent forms of English church worship and hymnody, that are now loosely grouped together as High Church, Broad Church, and Low Church worship (Stone, 2017). Low Church worship tends to prevail, especially in the working-class coastal towns of East Anglia where Methodism has been strong in the past, although a touch of the Broad Church style is beginning to enhance worship in some parishes. While ye olde versions of church hymns favouring antiquated words and long-winded constructions are included in the old, all-publication hymn-books, those used in Low Church services generally favour popular religious song settings of the contemporary style, with strong hooks and tunes. A sense of poetic beauty and worshipful awe pervades the older paraphrases, while a less austere, family-life perspective suffuses the new hymns (Rohwer, 2010). Both hymn types lend themselves to the celebration of a wide range of church occasions, including weddings, babies' blessings, and memorials. This curious ambience of uncomfortably belated intimacy at a memorial service led to the target secondary research question: 'What folkways are observed concerning the use of hymnody in Anglican memorial services, especially in regard to setting and choir involvement? Who chooses the specific hymns? And why?' Answers to it were found through the thematic analyses of observation notes, responses to questions about these notes and recalls of material culture fact, from unobtrusive research involving the study and comparison of apologetic fingerprints associated with specific hymnody. The resolution chose to retire; some of the discoveries included the dense network of inter-aspect control.

3. Role of the Choir in Anglican Worship

Worship is at the heart of the Anglican Church. Gathered for worship, baptized Christians acknowledge God as creator, and they sing aloud the praises of God's majesty, grace and love in prayer, psalm, hymn and anthem, feel God's presence in the hearing of Holy Scripture, and experience reconciliation with God through confession and absolution. In a multicultural society such as Nigeria, Anglican Churches face challenges in attempting to produce and sustain patterns of worship consistent with their Anglican ethos and spirit, while balancing the diverse musical needs and preferences of their congregations. The Anglican music tradition encompasses indigenous expressions of rhythm and harmony found in traditional church chant and hymn tunes, as well as European musical styles and certain Western practices adopted by the church through colonization. For many Nigerian Anglicans, these Western musical traditions obscure the spirituality that informed their adoption, and creatively construed

indigenous forms of music, with its folk songs, hymns, choral anthems and concert music, have come to be valued for their group and communal forms of worship (Stone, 2017). Choirs in the church express worship through singing: vernacular indigenous religious songs, music from their own cultural settings, folk tunes, traditional choral anthems and hymns, and contemporary choral forms. They converge with the congregation and leaders in the assurance of their mutual belonging. Choirs manifest musical style, and, as has been articulated throughout this examination, social class, wealth, education, genealogy and birth is unheard, unbidden and entirely unwelcome at that community of faith. Choirs have a place, and a prominent one, in the gathered worship of God's people.

The choir is divided into two distinct rosters – the 'adult' choir, including the men of the church, and the 'junior' choir, which consists of only the women. It is significant that the two choirs are politically exclusive; no adult man sings in the junior choir, just as the women are unheard in the adult choir (Rohwer, 2010). The context for gathering worship is significant. The Anglican Church in Nigeria continues in the western tradition of having the Bible and liturgy in English. These texts prevail, even for an almost wholly Nigerian congregation, for the bulk of the service. For most congregational and choir members, English is a second or, in many cases, a third language. The opportunity for choirs to participate in other choirs of Anglican heritage is manifold. The bi-continental Provinces of Jerusalem and the Middle East and North East India are of Anglican heritage, network of mutual recognition and relationship.

3.1. Liturgical Functions

The liturgical functions of the Anglican Church's worship services form the basis for the assignment of the choir and its various sections. The Church of Nigeria recognizes five periods of the worship service, in the following order of discussion and analysis: Praise and Adoration, Invocation, Confession and Absolution, Thanksgiving, and the Ministry of the Word, which includes the choir's singing at the Offertory and Communion. The choir is fully aware of the worship service of the Anglican Church. Choir members are expected not only to rehearse their parts and render them accurately but to understand what they are singing about or an explanation of what their songs mean, which is a necessary part of choir training (Averill Weigle, 1954).

In the Anglican Church, choir compositions are almost entirely on the liturgy. It is only very rarely that a composition is made on some other themes apart from the liturgy. A composition team is formed, usually consisting of one or two music masters and one or two ordained men with knowledge of the liturgy plus one or two other experts. In this way, it becomes much easier for the team to properly break down the liturgy into manageable sections. For a worship service in the Church of Nigeria, the assignment of choir compositions is made as follows: The Praise and Adoration is assigned to the first tenor and soprano sections, and then the two sections sing at the same time the parts assigned to them. In the next place, the second tenor and bass sections are assigned the Invocation. The settled evening services are under the responsibility of the choir, which is required to conduct the services throughout as indicated in the Episcopal Church hymnal.

In the case of the sung service, the choir sings the hymns as arranged beforehand, and after every four hymns some musical remarks are rendered on cornet in the absence of organists. In church services where the choir is not in charge, contributions are made in the congregation's services of praise. Usually, psalms are chanted for this purpose, and that is all there is to the choir's music outside the regular services. Choirs must, in all cases, put themselves in a position to sing correctly in time and tune before they undertake to render any music. Choirs in the Anglican Church do not have singing bands as do those in the Baptist Church, nor is it sanctioned in the Anglican Church. The importance of this is seen in the case of the Choirs of the Church of Nigeria.

3.2. Community Engagement

Going beyond the choir's ministry, a choir involves itself in a wide range of ministries of the church and the community at large. Choirs are a means of celebrating with the 'joys' that life brings, sharing with the 'concerns' that life brings, and praying together (Rohwer, 2010). It is a means of 'community-building' within the congregation, allowing individuals to come together in a spirit of teamwork with a common purpose. This kind of community occurs within a faith community as the choir participates in worship. Joining together to make music gives a sense of cohesiveness as well as promoting faith sharing with one another. Choirs generate outreach and mission activities beyond music alone. Many choir members are actively involved in other ministries of the congregation. Choirs are opened to all without regard for age, or musical skill; everyone is encouraged to participate to some extent whether singing or supporting music in some other way.

It is not uncommon to see churches that are the center of many organizations in a community. Women and children's organizations, Boy Scouts, Girl Scouts, community fundraising events, and community music groups all seem to find a home in local congregations. Choirs are strongly encouraged to share their musical skills with

the wider community, thus encouraging connection, connection, connection. Choirs strive to offer appropriate, meaningful, and worshipful music in a comfortable space that is 'easy on the ear.' Providing a wide variety of musical styles, instruments, languages, and skill levels make worship more vivid and accessible to a diverse congregation. Music provides a means of experiencing God's presence, comfort, and strength in addition to words, written format, hymns, cadences, and rhythms. Choice of music, musicians, and participation are all viewed within theological and scriptural perspectives. God created music, thus worshipping God through music accompanies and enriches many components of 'worship' in the liturgical sense.

3.3. Musical Contributions

The positive impact and significance of music in the church have been noted through practical observation and experience. Music has the capacity to reach the innermost feelings of individuals and persuade them either negatively or positively. Music is an enormous force in community life, with diverse musical styles constantly being created, accepted, and rejected by the community (Rohwer, 2010). Music has always played a pivotal role in religion, especially in Christianity. Its importance in the expression of faith is expressed in so many biblical texts. Early Christians adopted the use of music for Christian worship services. The church choir and the organ contributions to the Anglican church system cannot be underestimated. Traditional hymns, anthems, and chants set to music and composed specifically for church use became common-place after the Reformation (Stone, 2017). Several church composers and musicians were noted, among them John S. B. Monsell, John Campbell, Henry Smart, William Henry Draper, William H. Harris, Herbert Howells, C. Hubert H. Parry, Samuel Sebastian Wesley, Edward Ely, J. R. P. Wright, G. Arthur Murray, T. M. Harrison, Gerald Finzi, William Walton, William Sterndale Bennett, Edward Elgar, John Thomas, Edward Johnson, and Benjamin Britten. Their musical contributions to the church were emphasized in their own way. The traditional hymns of the church had much to do with the Anglican song or hymn. Besides this, there were popular hymns and hymn compositions in plain chant. Although Catholic in origin, many of the hymns and tunes were used by the Protestants. William Henry Monk arranged the well-known hymn "Abide with Me," and a melody setting it to music by William Henry Draper.

4. Choir Structure and Organization

People of various races have a tendency to congregate as one body whenever they get involved in anything. Likewise, in the church, with its large membership, the Bishop's Church Choir must have been organized into groups under the supervision of designated choir masters at different places, with its headquarters at the Cathedral. For uniformity and easy administration, various attempts at reorganizing (or grouping) choir(s) were made by past Bishops, culminating at the time Bishop K. Obinna took over as the Metropolitan. Bishop Obinna found the Choir so organized, composed of groups, but with poor administration and cohesion, so that most times some of the groups ignored Cathedral Choir calls or invitations. Upon assuming office, Bishop Obinna made several attempts to bring every body back as one single unit, by making several 'last-minute' calls.

In order to effect administration by grouping the eight major choir units spread across the territory into four basic regional choirs with their grouping explained, it would suffice basically to mention the two broad categories of choirs as: Cathedral Choirs and Diocesan Choirs; then the Cathedral Choirs could be grouped or geographically spaced into: East, West of the East and South/River football zones, while the Diocesan Choirs are lumped as Secondary or Auxiliary Choirs with no identifiable groupings. Other minor choirs are strictly parish based choirs, and helmed by the parish church choir director. While well intentioned and designed, grouping of choir(s) into units is sometimes met with resistance and resentment due to apprehension and fear of the unknown by the other groups involved. For this reason, it is often necessary in matter of such far-reaching effects, to go cautiously and discreetly; to be prepared for any negative fallout or unforeseen consequences.

The Choir Congress is to be the annual gathering of both the Cathedral and Diocesan Choirs, an assembly of all choir members or singers; and now organized in space and or time. Proud of its high awareness of its place in liturgy, to Acting Director Fr. C. Igboke, The Congress is to "take stock of the year(s) past, celebrate the glory of God in choral music as far as the choir is concerned; and erase image of schism or division created among choirs, re-orientate towards Choir unity, and work towards one body under the Chieftaincy of immediately Bishop's Church Choir."

4.1. Types of Choirs in the Anglican Church

The Anglican Church and its constituency in Nigeria, world-wide, is peopled by some of the most flamboyant musical intellectuals of black African descent. Choirs specially, the traditional choral singing, have thrived in the Church. The various types of choirs in the church currently date back to a time-honoured tradition of excellence in choral singing in the Anglican Church: a tradition assimilated and nurtured in other denominations. In the Anglican Church less emphasis was given to congregational singing. The Liturgy was sung by an officiating Priest, particularly in the service of Matins, Evensong and Holy Communion. This singing, Choral Liturgy and

This Music were a canon of the Anglican tradition. The Church of England had its own adaptation of Gregorian or Plainsong chants which had become the native tongue of the Choir, and their musical Bible. The Choir was the centre of music activity in the Church. Congregational singing was a novelty, later introduced from other churches, using for that purpose, Foot-Pipes of the praises- a device other churches would not use in Leading their congregational singing. As a result of the influx of other denominations into the Anglican Church, the Choirs included in their activities Choirs for Boys, Girls, Ladies and Special Choirs. Other improvements made in Church choral music were added instruments like the Piano and Organ, an expansive collection of Music, Texts and Hymns, Conductors, a Church Library and Schools of Music.

Some of the different types of choirs in the Church of England include Cathedral Choirs, which were either boys or girl's choirs. Cathedrals had Boys Choirs and Ladies Choirs. The Boys Choirs sang the Choral Liturgies while the Ladies Choirs were choirs from the affiliated Ladies' Guilds. Concerts Music Festivals were by one or the other of the Cathedral Choirs and paid for at a fee by choir members. Cathedral Choirs also took part in music festivals and competitions and were well rewarded for it. The Church had also a cathedratic system for the parishes. Bishop, archdeacon and priests were called Canons. When a Canon Parish Priest with full of administrative powers died or resigned from a Parish, it was hoped that a new age Canon would be appointed. Until then the Cathedral Choir would take charge of the music in that Church. Other Choirs in big parishes were choirs for the handicapped, Boys Choirs, Youth Choirs, Ladies Choirs for council members, Rugged teens (Teen Choir), Sister Choir, and Chapel Lads Choir. The Satan Choir was named so in the Church with its own sweaters and members called, 'Satan'. Socials were at Christmas and during the Shooters' Praise Night for Choir and former Choir members.

4.2. Leadership Roles

It is essential that the choir's co-leadership in the worship services by the choir officers and conductor is appreciated by the membership, along with the need to respect the choirmaster's artistic discretion with respect to included music and the details of the music's performance (Averill Weigle, 1954). The inclusion of specific music at a service of worship, in particular, should be dealt with only at a rehearsal. Choir officers are elected by ballot for one complete year. Positions include the by-names Treasurer, Secretary, Vice-President, and President, with the Vice-President recommended to succeed the President. The Choir Secretary keeps the choir registration, maintains records of attendance, and keeps copies of the minutes of meetings, musical selections, and such other items as shall be deemed desirable. The Secretary will carry on the correspondence of the Choir under the direction of the President. The Treasurer keeps the Choir's funds, preserving vouchers and receipts for all expenditures, pays none but on the order of the President, makes an annual report at the choir's annual meeting, collects from members and others contributions to the Choir Fund, keeps track of fees paid at and/or over time by individuals and organizations on behalf of the Choir, and will make specific recommendations for arranging and managing the Choir Finances to the Choir Officers and/or Ensemble Representatives. In the absence of both the President and Vice-President at a meeting, a moderator will be appointed from among the members present. The Choir Librarian keeps a full record of the choir music library, shall make available what is deemed appropriate for the different worship services, and must at least annually weed what has not been used in over two years. The Choir Librarian will ordain and present vestments purchased with Choir funds for the performance of selected worship services and will take care that Choir materials, such as vestments, are prepared for care during rehearsals and for use during and/or for after the worship services.

4.3. Membership Dynamics

A choir member's evaluation of the choir's place/an assignment in the church's Anglican system as it contributes to man's spiritual development and the overall growth of the Church, is expected to answer the following core issues: the dynamics of Church choir membership in the Anglican communion within the Nigeria context (i.e. how membership to the choir is gained, held and lost, socio-demographic trends in choir membership etc); the members' perceptions of the choir's musical level (i.e. musicianship, music participation perceptions including perceptions of the choir's training and performance preparation, and choir music repertoire); and the choir members' perceptions of the choir's success and challenges (i.e. perceived success of the choir's leadership, the choir's place in the Church's mission). Choir membership dynamics were centered around the acquisition or loss of choir membership. Choir members in this study were predominantly male, reported worshipping at the Anglican Church for a long time and very few members grew up there. Choir members detailed that they actively joined the choir through family connections and choir recruitment was focused primarily on singers. Choir loss was centered on individuals' inability to attend choir rehearsals and services, and unresolvable disagreements with choir members and leaders. Choir members educated that social activities increased choir retention however, even within supportive systems, nouveau members reported feeling awkward or uncomfortable within the group. Choir members classified choir membership as a service to God, viewed membership as "being part of a family" or "an association", and consequently saw less social interaction associated with choir membership. Choir members

perceived the choir's music level as fair, yet choir members addressed issues with choir participation and performance preparation. Choir members held varied music participation perceptions, influenced by prior musical experiences and the choir's hierarchical structure. Though choir members said rehearsals were mostly sufficient for performance preparation, time of day, absenteeism, and the influence of the church or choir leader were cited as potential hindrances to preparation. Choir members noted broad and varied music repertoire styles, yet desired more African hymns.

5. Training and Development of Choir Members

Choral societies have existed since time immemorial before and during Christ. Historians have stated that primitive societies addressed their gods with songs applauding his past deeds or insignias. The earlier form of composition was based on folk melodies common among the tribes with the songs being handed down from generation to generation through oral tradition. Traces of such primitive developments can still be found in Ghana (Alfred Amuah & Obed Acquah, 2013). Most tribes in Ghana can differ songs that express victory, praise, merriment or mourning. With the advent of Western missionaries, most tribes in Ghana were put in touch with a musical art strongly associated with the earliest form of worship in the West. Choirs consisting of parts were performances strictly in parts. Unwritten traditions in compositions, performance and listening characterize choirs in Africa. There is the need to proper understanding of the Church and its ministry in terms of various choir schools in the Diocesan, Arch-Diocese settings. Such understanding can be conspicuously absent, particularly in the Nigerian context where the absence of proper training and formation in terms of minimum educational entry qualifications or standards are considered necessary prerequisites, developmental and foundational, as choirs presently exist. Choir needs timely, right and relevant changes that will affect the skill development needed to bring about universal functional improvements. Over 90% of choir members do not see choir as a vocation in profession. The attitude to choir is at best treated as a hobby that does not fit into the normal expectations of what it should be. Choir members are usually not respected and derided by members of the liturgical commissions as not appreciating the gravity of the great task ahead that is music in the Church. This unfortunate socio-musical milieu where choir is seen, regarded, and treated as a joke, inadequate or zero affects both the initial selection by and the preparation for the task ahead.

5.1. Vocal Training Techniques

Choir rehearsal is important, and too often the choir leaders feel that attendance is now their basic problem. More can be said about attendance, but what is even more basic is the choir rehearsal itself. Even the finest choir attendance is worthless without an understanding of its procedures, personnel, and methods. The lightest sound produced by a choir is a miracle of coordination, discipline, and preparation, and a brief outline is recorded carefully in preparation of the performance of the choir. Probably there are hundreds of questions that need answering about choir rehearsals in an effort to train choirs properly. Choir training techniques must deal with all kinds of choirs; youth, adult, social, fraternal, church, and school. Also, choirs consist of ladies, men, boys, girls, all together, different vocally types, non-readers of music, semi-professional, citizens from every walk of life and so on, ad infinitum. Choirs are recruited from all classes of people; therefore they are as varied as are the kinds of people. Much teaching morale is required when exploring choirs assembled in Algeria, but concert, large and small, city and country choirs present entirely different problems.

No matter how big the choir, instruction is the conductor's work and choir home under his infinite wing. Rehearsals of large powers require more work for the director because there are additional segments to plan. Personal attention is always given to the smaller choirs, but effort must likewise be made in large choirs to inspire confidence and enthusiasm. The body of the large choir attendance awaited instructions, looking with skepticism—that is, Monday morning quarterbacking—at all sorts of weaknesses in the director. Everyone tense with anticipation, over affecting attention, either volunteered questions, or proceeded with the plan of action. The whole problem of communication, of mob control, attainment of results, and efficacy of rehearsals must be covered. For a beginner's choir stock safety scissors were all but eliminated from the performance, whereupon what at first appeared as a cacophony was heard and finally harmony emerged, a miracle. The fountain analogy is worth noting, but attempts to overdaunt these calamity howlers only proved key manipulations were conducive to chaos.

There was no time for planning that evening. A strong pre-rehearsal session with the pianist prevented indexing, orchestrating, and clearing of the mind before commencing, all important even with a seasoned choir. Most singing quickly returned to normal despite lack of warmups, but this carelessness hurt all including a tenor who had already clocked upwards of twelve hours preparation. Preparing difficult selections must be vigorously introduced. All parts must be adjusted to each other's difficulty and initial experience. The parts must be read and practiced separately until they are also realized in performance aggregate is nothing. Even choirs need a dress rehearsal as attendance is detrimental whether it be done, properly, from in front or otherwise. By this procedure

the parts become fully realised as a whole, and are conditioned to match the added heightened capabilities of all parts. (Averill Weigle, 1954)

5.2. Rehearsal Practices

The choir rehearsal is here defined as the definite time and place where a choir gathers to make music. The chief aim of the rehearsal is to prepare the music that has been selected for the Sunday and other services. This preparation includes the work to be done on the music, the building of a singing unity and the placing of good performances of choir music before the congregation. The skillful director will use any means at his command that will help him to raise the choir to a higher level for better musical services.

While every choir of necessity has its own way of 'doing things', it should nevertheless be the aim, whenever possible, to pattern choirs after accepted procedures. The director of music in a church has, in addition to his role and functions with the adult cantors and choir, several related roles and functions he performs either directly or indirectly with children's choirs. The first part of this paper presents the relevant roles and functions consistent with the director's ministry to adult choirs, while the second part outlines the director's ministry to young singers. Whether the director's sole responsibility is a specific choir or choirs or whether it falls ultimate to the parish priest, the most important factor is to make choir work and music ministry vital and vibrant in the life of the parish. The choirs' part would anticipate the director to have a direct and primarily formative influence in accomplishing the needs and fulfillment of his choirs. The very nature of established choirs as a group separate from but parallel to the congregation presupposes the choirs initial existence before any outward functions with the parish. Therefore, choirs may be seen from the very outset to be groups that grow from soil longer established than that of the parish. There may also be clear differences in outlook and practice with regard to choirs and music ministry in general depending on the circumstances of soil and atmosphere in the ecclesiastical metropolis of the parish. Choir, music and membership in a choir, by what edge on affective faculties would be indicative of comprehensive aesthetic-spiritual preparation must be, must be fulfilled.

5.3. Mentorship and Education

Mentorship and education play a significant role in a choir's assignment and even more so in the view of Anglican Communion in Nigeria. Since choirs are made up of people, their management cannot be complete without mentoring of individuals in the system. The fact that choirs are made up of people brings the education focus of this section in order to show that choirs have an important role in the education of theological students (O. Enyinnaya, 2016). Choirs form part of theological education and as such, it is an important factor in the understanding of the development of other participants in the choir. Choir members should not be second class citizens in theological education in Nigeria. Choirs should become part of the development of theological education in Nigeria. Specific layer functions play a prominent role in choir education. Like all educational systems, choirs possess functions. These functions fall into general functions and specific layer functions. While general functions are found in every educational system, specific layer functions vary from one educational system and choir to another. In order to exemplify the viewpoint that choirs are educational systems, only some general functions are briefly mentioned: reproduction, selection, distribution, motivation, and establishment of the purpose of society.

At the more nuanced level, everything a choir does can be classified as a pedagogical function in regard to its educational participants. Over and above scale, different choir participants comprehend different levels of choir participation. They could range from simple – just singing in the pews, to highly developed – leading and directing congregational singing. Choirs become participants in the educative intention and functioning of churches and theological institutions when they find a place in theological agendas. Celebrating diversity and enriching, energizing, and strengthening faith through imaginative, beautiful music and liturgical activity is a protean endeavor that deepens and connects people to the mysteries of faith. However, it is equally important that choirs diagnose and deliberate on how best to utilize this inherent power as a pool of educational potential for the development of theological students. Choirs form a part of theological education in that the choir is an educational institution with student members in theological seminaries. Choirs should as such be a focus of planning for the development of theological students.

6. Theological Perspectives on Music in Worship

Humans are musical creatures and music is one of the integral ways in which we express our human self. The subject of the theological views about music and their implications upon worship should be considered important because music has the capacity to facilitate and heighten worship. The Anglican Church has a long history of using music in worship, but not all Anglicans would value the same genres of music in the same ways. This has implications for worship in the Contemporary Anglican Movement. Some Anglicans belittle popular styles of music. These Anglicans esteem music according to criteria that do not evaluate music's theological correctness,

while others gauge music's theological validity, church signification, and spiritual transformational capacity without regard for its aesthetics (Rohwer, 2010).

This has an enormous impact upon the New Zealand Anglican Church and the worship styles that it fosters. Younger people are often attracted to immigrant churches unless the New Zealand Anglican church begins to embrace broader musical tastes in praising and worshipping God as the church moves towards a blended musical culture in a bid to value and utilize diverse styles of music. Among the diversity of musical styles there is contention about the feelings or sentiments that are engendered in a service, implying that music and worship are inseparable. Further continuing problems arise in the need to stimulate emotion in worship as some worshippers become complacent or bored with church services or because of inappropriate emotional responses to music.

There is likely to be a range of preferences and practices amongst Anglicans about the appropriateness of music genres for worship, with some Anglicans clearly choosing different music styles to others. These 'musical aesthetic differences' ought not to be ignored but have been variously labelled in ways that could stigmatize or offend. Such terms are not neutral. Further, there are differences in how music is conceived, with a focus on the emotions that music engenders as well as the contexts and culture that make an inherently neutral music expressive. Musical preferences are also expressions of self, with some types of music appropriate for siesta, lullabies for babies, and thunderstorms contextually understood as intense, loud, negative or fear engendered sounds, while a musical and emotional preference could represent a social reference group. People hear what they want to hear and often attend to certain music events with an attitude that partials the experience.

In agreement with Perkins it could be stated that Anglicans are 'seriously musically one nation musically split', and it would be an interesting exercise for spontaneous members to share their musical and theological beliefs about performance practice. It would entail exploring the similarity of musical aesthetic construct to explain appeals of particular musical idioms for worship.

6.1. Biblical Foundations

The Anglican Communion enjoys a wide variety in forms of worship-one of the most popular being the choral services. The choir's place in the worship of God in the Anglican Church dates back to the first few centuries after Christ. Choral music in settings distinctly ecclesiastical came about in the Western Church. Gregory the Great, after whom plain-song or Gregorian chant is named, codified the use of simple written chants for a variety of services and occasions which formed the bases for an elaborate choral system. The richness of harmony was not known until after refinements of polyphonic writing in the Fifteenth Century but choirs were established to render choral music in simple chants in adoration and praise to the creator God. Choral music in the Anglican Church was introduced in 1534 when King Henry the Eighth appointed Thomas Cranmer, Bishop of Canterbury and other reformers to "set forth in the church a book of common prayers in English." The Anglican liturgy grew richer and more choral setting came forth.

The Anglican Union arose from many hands desiring a simplification of worship. Cranmer's Book of Common Prayer provided the uniting factor and established those who declared that "the purity of the prayer-book is the basis of the Anglican Union." Sufficient latitude was allowed in interpretation that considerable attention could be given to the ordinary churches in which the organs, the prayer book, and the spirit of the reformers had the preeminence of thought and worship (Stone, 2017). The Church Mission Society was organized in 1814 and as a result of its work the first Evangelical church in America was founded about 1826 at Williamsport, Pennsylvania. The Springfield Union asked for a writer on Prayer Book; in response, it was stated that there was only one copy accessible to the writer; it was humbly requested that "a few notices be prepared mentioning the advantages of the Book of Prayer, the church services, preaching, litany, etc." The last petition was backed by a charter obtained from the state of Mississippi for said church, by which a pastor and deacons were appointed (Lee Rettstatt, 1969).

6.2. Theology of Worship

Liturgy is worship in political economy. Christian praedication is language used soberly in worship and heartily in polity to glorify God by lawfully exalting the civil order including its school system, labour market and economy configured to His sovereign body politic model, so that whole nations are fed and housed in dignity. The necessity of this liturgical work for humanity in the plan of incarnation is confirmed by history, ethos and institutions, and revealed prophecy on nations, the King and Nation, Messianic approach to the weeks, the three after two visages, and the resurrection of whole nations. This entails a continuing trial before sanction by adversity and conquest in every field of this pragmatic continua system of sacred labor by which the living lock into new generative structures for human kin as collectives of reciprocal corporeity by production and labour systems for aesthetic sustenance of the spirit in visualisation of beauty that falls within a human covenant.

The Kingdom of Heaven is treasure to His people in every conceivable way, including inasmuch as a magnificent city survives Earth and the survivors to the judgment, and forever after death in heaven, redeemed for eternal reward. Such a focus on the eternal made believers indifferent to the sufferings and sacrifices of this lifetime. Not only did worst torture and deprivation pale against the glory to come, but the slanderous ups and downs of life on Earth could be disregarded as being less than insignificant when balanced against the eternal weight of glory. Monetising heaven led to struggles as with most derivable meanings, excluding the liturgical praedication of the social order as a whole. Heaven is the capitalisation of a good life of sacrificial service of God and neighbor in a righteous, legitimate and social construction of the civil order, something necessarily earthly and historical. The social order is a good saved from creation and footstool. The resurrection of the body, the General Resurrection, of this whole cosmos allows a justified view of heaven. Praedicating the context of the Kingdom and its birth in civil polity begets a city in place of a gridlocked one. The civil polity intoxicated with beliefs, not just technologies, of heaven leads to a social order of reciprocal structuring power under sovereign True Order. This historic Kingdom acts to fetter and to liberate its people - building capital in this life and hereafter for perfecting meaning, pleasure, beauty, community and transcendent aloofness and desirousness forever.

6.3. Music as a Form of Prayer

The priest's lengthy prayers frequently include songs. Songs are regarded as prayer in this situation. During Mass, Ignatius refers to prayers as both written prayers and extempore prayers in various parts of his pattern. The music was performed by an adult choir, choir of boys, students, various choruses, and students. At Mass, Ignatius was given the charge of a choir and was set to rehearse on Saturday evenings to offer more standard music. With the continuous rise of numerous Sunday evening Mass, the program, which was limited to folk tunes and hymns sung in unison, had to be repackaged with exchanges of instrumental music, choral arrangements, and some special guests in addition to the regular features. During the second half of Mass, a procession was introduced to celebrate 'Alleluia' or 'Gloria' or to both. A song was interjected to give variance at the end of Mass, concerts were organized to give the music and talent a needed opportunity, and an annual celebration at a cathedral was also revived.

The new 2-year plan was such a crucial all-year-plan that would channel the direction of the group for the next two years. The choir's tiring detail-packed schedule was presented with the following 'appetizers': yearly commitment forms, volunteer publications, updated choir robes and miscellaneous things, summer workshops, Christmas Kid's whole night of carol, Vespers in honor of St. Joan of Arc, simultaneous concerts for summer sequences to cover prophets of the Old Testament, updated choir's publication. Traditional Catholic hymns were also introduced, along with a community friend-raising tour to schools, parishes, and a charitable institution.

Commentators overlooked typographical errors and the awkwardness of some presentations seeing the choir as unified in a love for God that shined through the parents and absolved musical and presentation flaws. The choir's experience attending Inter-high School and Maple Valley Action zones was perceived as positive involvement in a broader community. Volunteering in an annual Thanksgiving project as a way of giving back was viewed as a moment of helpful self-giving to less-fortunate contemporaries.

7. Challenges Faced by Anglican Choirs

The Anglican Choir System in Nigeria continues to enjoy popularity and interest within the Church. It has furthermore become a unifying factor in the Church, gaining congregational recognition, and taking its rightful place as a liturgical vesture which cannot be compromised. There is no doubting that the choir is a cherished body. However, the choir faces challenges. Choir members cry of minor problems which people take as unimportant, in fact trifling. A church musical director decries competition in the choir and vocal choirs, which do not enjoy the Church's mind on leadership role, stating that competition is not God's directive in Christ's Church. Still, some pastors believe that clapping, which was condemned in church, is now a general accepted practice, especially amongst youth praising God, while confectionary sweets and assorted drinks enjoy sales in the church. Choirs compete on vocal presentation and elitism, rather than on creativity, originality and congregational involvement. In cities like Lagos and Abuja, where festivals are held for choir awards, members active in a church choir can lose an entire day for a mere plaque to hang on their church notice board. Choirmasters and choral directors nationwide lament on getting enough time for practice, as vicarious praise to God and enjoyment on Sundays carry no weight in heaven. Choir directors lament for lack of items for divine praise. Choir conductors lament over choirs' members disinterest in formal training.

In retrospect, the Anglican Choir System is a wonderful institution in the Church Most High, which, although enjoys immense popularity and concern, is faced with challenges which dampens its morale. Everything undertaken in the Anglican Church liturgical sense runs courses. Beyond research and presentations and paper evaluation, a way must be found to revive the fading Choir System, and bridge the gulf, or ambition by choir members will amount to nothing (Rohwer, 2010).

7.1. Declining Participation

Many churches in Africa, especially in Nigeria, find it hard to get sincere and credible choir members, and the Choir Director has no latitude. In Africa, choirs have swallowed church services, and what was earlier intended to get worshippers' genuine participation is now performed in the back seat. Again, many choirs' activities are dictated by temperamental priests after the service (Stone, 2017). Churches meantime pay no attention to choirs, thinking those with fewer or no choirs would have their liturgy and music heard. Priest's subtle commands and verbal threats to choir members that have specialized in vocal music are commonplace. No service is deemed complete without some anthems – attendance counts, and other such internal dictatorships are commonplace. Choirs through their unscrupulous pranks dictate the tenor and tone of almost all church services at the expense of teachers of liturgical and ecclesiastical music. Because of simple who-preacher-must-not be killed, Anglican churches are far behind in music presentation on Sundays and other holy days in the sight of churches with choirs established to do other things than the service shortcomings of worship service and choir organization that church authorities "take" no positions, attention, or action of any consequence.

The church choirs of forty Anglican churches in Nigeria's metropolitan cities are crying out for inquiry by church authorities. While all worship services proceed at least until the end, choirs go through the most excruciating ordeal before, during, and after the services. Choirs in Nigeria could compose or revise their anthems while other musicians are, for the time being, either unutilized or best accompanying church services that could have done better by organized choirs. Choir organizations have not kept well with commercial choir and other groups that still rake in up to millions of naira every year in spite of dwindling economy and privation. Choirs are taking to themselves what several organs in other churches do in their stead (Rohwer, 2010).

7.2. Funding and Resources

Behind every vibrant music scene is a cadre of supporters, many of whom work behind the scenes to make it possible for church musicians to do their thing. The goal of this research was to see how church musicians viewed their role in their community and what they felt about how it operated. Choir directors and members were questioned on their opinions of two areas that affect their involvement in the choirs, ideas and perceptions regarding the larger church, and the presence of their churches in the surrounding community (Rohwer, 2010). Overall, the research highlighted how choirs not only serve their church in a spiritual capacity but also act as an important vehicle for socialization. The need to provide respect and acknowledgement to the organizers of the church choirs was noted, as they do much to promote positive interactions throughout the community and its members.

All church choirs that took part are places of great faith and spirituality. Many of the choir members commented on the strength and positive influence their church had on their lives as a whole. Although the farewell of this research is that most people involved would not have a profound understanding of how the choir and its music affected that faith, the majority of people surveyed did possess such a knowledge. The four dimensions of music and spirituality were touched upon by choristers at all dimensions, although many did not articulate them in those terms. This serves as evidence that even more academic research is warranted into this topic.

Of the areas that choir directors were asked to expand on, ideas regarding the church's community presence provoked the most insightful commentary. Choir directors saw this in two ways. First, they spoke of a greater obligation to participate in social events that extended beyond the church. Participating in community caroling events, festivals, and parades lets the choirs perform the music for which they work hard in settings greater than just the church services themselves.

7.3. Adapting to Contemporary Worship Styles

The practice of switching to modern contemporary music and styles is nothing new. Throughout history, the church has gone through changes in one form or another. This is especially evident in the context of church music and the ways in which congregations worship. During the time of the Reformation, Luther and Calvin made adaptations to the music of the church like switching from Latin to German and incorporating hymns, some of which were taken from the music of the taverns, into congregational worship. Other examples abound, for not only was the music of the church changed but also the means of worship themselves. With the rise of the evangelicals in England, doubts arose as to the validity of traditional Anglican worship. As a result the church system was changed with different requirements for clergy and laity.

However, this movement, unlike previous adaptations to church worship, has been frightening for many people in Christianity. The church worldwide has moved away from the classical traditional styles of worship with piano, organ, and choral/ liturgical music towards drum sets, electric keyboards, bass guitars, and singing songs more than a year old. These adaptations are seen by some to be for the good, broadening the accessibility of Christianity

and creating new modes of worship for worshippers, while by others to be a disastrous change for Christianity as a whole. With regards to these issues it is important to remember that the contemporary movement in worship has adopted many aspects of both “Christian” and “non-Christian” contemporary music as well as appropriate staging, outfit styles, and overall philosophy. The following is an attempt to address the issue of the appropriateness of contemporary worship in churches. The primary focus lies with worship churches that are traditionally evangelical or Anglican who have adopted contemporary modes of worship. It is important to understand these issues in this context because many evangelical churches already adapted contemporary worship styles prior to this current geographical wave. Nevertheless, as this change becomes apparent in the Anglican church, scrutiny of their appropriateness needs to be addressed.

8. Case Studies of Successful Anglican Choirs

Within the Anglican Communion, the choir’s appointment and function are widespread. In most provinces, there are junior choirs or singing classes for young choristers, and both junior and adult choirs receive weekly practice. Some choirs visit homes for social functions or engage in concerts, vacations, exchanges, and tours. Among these successful churches are Canterbury Cathedral Choir and the Winneba Youth Choir. Holy Trinity Anglican Church, Leicester, and St. Augustine’s Anglican Choir/Women’s Choir in Warwickshire continue to be recognized by the Cathedral and wider community. The Australian Choir Productions Show Choir Competition hosts a national competition for choirs to showcase their repertoire and for networking with other musicians. St. Trinian’s Choir in Copenhagen was recently selected to perform as part of a charity concert series. Choral tours have been performed as far away as Spain and South Africa.

The choirs affiliated with the Anglican Church of Ghana are divided into three broad groups. The first category, which includes senior choirs, youth choirs, women’s choirs, and working men’s choirs, is responsible for Sunday services. The second category, which operates on a fee basis, includes choirs that focus mainly on choral competitions either locally or internationally. The third category includes choirs that are exclusively Anglican but compete with other choral groups, such as the P.C.E. Teshie Choir. A number of Anglican choirs, such as the Winneba Youth Choir, Emmanuel Choir, and Kwame Nkrumah University of Science and Technology Choir, have left the denomination to operate independently (Alfred Amuah & Obed Acquah, 2013). Selections are extremely high-powered, sung by a large choir jammed like sardines on a dreary winter morning. In a mellow mix of modern and traditional selection and mode, choir members come dressed in 19th-century silk afternoon gowns with rustic chickens in hand. Unravelling song notes on behalf of youngsters in the choir brings greater delight. It can be safely concluded that these choirs are among the best singing choirs within the Anglican Church. Additionally, paid professionals from top universities and institutions provide guidance for the singing choirs (Rohwer, 2010).

8.1. Historic Choirs

The modern Anglican church choir is a culmination of a gradual evolution of features, organisation, and place in the Anglican church system throughout the past one-thousand years. The present-day Anglican choir and music system cannot be taken in isolation from the historic precursors, which informed its present make-up. Choir members and church congregations participate actively in liturgical music and worship in remembrance of its ancestors in the various Anglican church communities, some of whom are still actively involved in this aspect of church life (Rohwer, 2010). Choir churches highlight a celebration of sacred music in a communal as well as ecclesiastical setting. The attitudes of music practitioners and music institutions in the past are reflected in the life struggles of contemporary choir churches in the Port Elizabeth Anglican diocesan cityscape. Though not conducted as a historical account of the music life of these parishes, narrative accounts of hymnic singing and organ playing in the worship and concert performance practices of these communities are shared as part of the understanding of the music life of present-day Anglican church choirs (Stone, 2017). Economic, education, and communicative changes spearheaded a transformation of the cities and towns in the Port Elizabeth Anglican diocesan get-togethers and the way parish church choirs and musicians were able to make use of already installed organs, handbells, and the newly-received brass. It is music and its active practitioners in churches and institutions that provide and highlight information about the more recent past’s struggle for survival of present choirs and church music in an ecclesiastical setting. Indeed, it is felt that vestiges of the past are being continuously replaced by the modernized versions of ideas and practices that were once cherished now merely as souvenirs, still prominent as instruments and other church musical paraphernalia, but silent in function. In gathered church communities, church hymn singing, as well as instrumental and choral music, is celebrated in remembrance to honour its culture and the present people who lived it, as well as mournfully lament that it is not necessarily a way of church life as it formed part of a collective identity struggle against the chaotic latest similar, though different, developments of the present largest population segment in South Africa.

8.2. Innovative Practices

It is often noted that choirs are closed in the litigation of the Anglican communion. It has been noted that choirs perform sole liturgical functions while in situations where there are choirs in worship; their assignment is mostly confined to the non-sacramental aspect of worship and specially at those occasions when the Holy Eucharist is not being celebrated (Stone, 2017). In Nigeria, choirs in some dioceses take charge of the morning prayers and evening prayers which are conducted before the celebration of the Eucharist. After the celebration of the holy communion, the choir exits the church giving conduct of the service to the ministers. This act denies choirs liturgical rights in the worship of the Anglican Communion as with other rites of the Holy Communion. It is noted that choirs lead the worship service strictly outside of the Eucharist. Over the years there has been some degree of acceptance and awareness to make provisions for the choir to render its appropriate assignment during the Holy Eucharist. But such attempts have not been successful. Choir employment to cover some of the areas outside the manner prescribed has become general in an attempt to provide avenues for the choir in worship but the liturgical directives for a choir have remained untackled. There is also the fearful insinuation that this will segregate choirs from participative liturgy and thus it is better that choirs avoid inclusion of liturgy since it might engender some form of elitism in worship. While this is a good observation, the practice of choirs in other denominations and Anglican communions shows how choirs anymore demonstrate true service to God and the community engaging their talents and exercises with liturgy.

8.3. Community Impact

Lest the choir be regimented to a tank, it is to gain recognition and respect by some consistent and sustained performances which are reflectively self-evaluated as helpful. While the peoples have been coerced to think of the native choir as being a 'group of traditionalist,' it would on this note be equally feasible for an Anglican choir armed with relevant theologies, new idioms and tunes to be engaged as means of establishing communion, giving direction, consolation, hope, inspiration, healing, and reconciliation. Music is a social activity which enhances communication and co-partisanship through participation either in performance, rehearsal or observation (Rohwer, 2010). Nor must the leadership of this group be taken to be the sole prerogative of any one type of person. It should be seen as an irregularly undertaken shared leadership activity which may be passed back and forth among members. At times it is a top-down process, at others a more collective effort. More typically, it will alternate between the extremes. The facilitator must accord members the respect and autonomy to pursue their own agenda in return for occasional leadership, guidance and assistance. Members may share expertise to varying degrees depending on their own experience and ability, but they should collectively be encouraged to own both the creative product and the process of creation. As untrained musicians go about getting to know their new choir and choir leader, they will thus form impressions of both. Training will be dictated once again by relevance and appropriateness. Here again there is the choice. If adequate arrangements are not made by either side the potential for friction is considerable. Choir repair as perceived by choir members will vary depending on the groups' experience and expertise. Whatever the approach in terms of value base, musicality, idiom or repertoire, the choir's purpose must be non-regimented consistency and sustainability which follow from and presuppose ongoing reflective evaluations.

9. Future Directions for Anglican Choirs

Anglican Church musical activities are traditionally in the hands of choirs. Preservation of music in the Church necessitated the formation of choirs from the inception of churches. Choirs initially comprised well-trained organists and were composed of only a few trained voices, hence the ebullient singing of hymns and chants was a turn-off. In order to form choirs for the newly established churches, choristers would be recruited from already existing parishes where trained singers and choir members were abundant. The fore-choirs viewed training, rehearsal and performance practice as basic to healthy choirs and health of the Anglican Musical Tradition (Rohwer, 2010). As choirs multiplied, the coveted issue of the proper place and assignment of choirs in the Anglican Church system became alluring to equally musical clerics and choir leaders. Some choirs arrogated the responsibility of musical activities to the exclusion of others. With little or no supervision from parish priests, this quickly became individual congregational mischief. The hitherto healthy rivalry of choirs soon overstepped bound and degenerated in the hands of lesser musicians into unhealthy practices that clamored for Church intervention. In recent times, most choirs have become large in numerical strength, this is partly, if not largely, due to parish competition – use of musical, vocal and visual splendour to attract and keep parishioners who in turn contribute admonitory funds to the parish. Well trained voices are not easily found as choirs are now using every 'Tom, Dick and Harry' who can haul and yell. This has led to inharmonious singing of hymns, confusion in the chanting of liturgy and chanting of liturgy in not well defined pitches and not using the variable series of scales in use by the Anglican Church. Most choirs now only see their members at parochial musical. Some choirs are at multiplicity of catechetical learnings – learning choirs from other parishes in order to 'correctly' perform hymns in diocese cathedral as well as giving marching orders and ultimatum to clerics. Choirs' activities in love and harmony are behind the Church.

9.1. Embracing Technology

Modern technology has changed the way people interact. It has removed the boundaries faced in the past when communicating across distances. The arrival of mobile phones, satellites and the internet has made the world a global village. With modern technology, everyone can now know what is happening anywhere in the world instantaneously. The Church can also take advantage of this modern technology to advance her mission on earth. The mission of the Anglican Church in the 21st Century must embrace Evangelical and Charismatic worship, with the use of modern electronic devices like cameras, projectors and amplifiers that will take worship services of the church to a higher and virile dimension. Praise and worship instruments must be upgraded from the local noon-day drum sets to professional bands involving drums, trumpets, flutes, saxophones, keyboards and guitars, among others. Other local percussion instruments will also be appreciated. The church must look out to worship leaders who have knowledge of modern day worship songs. It is incumbent upon the choirmasters to source out this information and provide them for use by the choir in the Anglican Church of Nigeria. Canon A03 acknowledges the duty of the church choir as to "Loosen the tongue of the dumb and open the prayer of hearts".

When the choir is expanded, it becomes the voice of the congregation in times of prayers and praise. A divine command was given to the house of Jacob to sing praises unto God for the great and mighty acts wrought by him. It is the responsibility of the choir every morning to awaken the day with praises unto the Father and at the same time pray unto Him while ushering the congregation into His presence. In this Ministry, the choir must go beyond the church to gather the elects into churches. They must evangelize by singing in holding Crusades, outreach programs, Summits, State or Church Festivals. The use of harmony setting recommended by the Church for choral singing must be adhered to. Special arrangements must be made to source out the lost compositions of Anglican Church chants and harmonized settings for Choir practices.

9.2. Intergenerational Choirs

Choir often seems to be a mere pastime for choirs, unless cognizance is given to the way and place assigned to it in the scheme of church services. Choirs are often assigned places of lesser degree in church services. Their action is often relegated to times that are not the "high points" of the services. Certain parts of the services that are most important and most solemn are often the times that the choirs are assigned to act. Such an occurrence gives the impression that the actions of the choirs are of a lesser degree than – less valuable, or important – than, the word of God, the prayers, or the offerings of the people (Rohwer, 2010). This is seen in types of church service that have the least organized place for choirs. Such a service often embraces a variety of ceremonies in which the choirs can participate. A burial service, for example, often includes a long series of ceremonies; and thus a choir may be heard or seen for an hour or more. Such a service is in numerous places in which the choirs have no organized place. In other types of services, even those in which the place is well organized, choirs are often assigned the haunts of selfishness, in which they are isolated by time or place from the assembly, whose welfare they are to promote.

There appears to be a great need for the investigative sympathy of the Church into the relative places assigned to choirs in the schemes of various church services. As a time, place, and order of actions, there is no service that cannot be called to account. Choirs have been assigned places that seem to be of a lower order. In services of the Church, there appears to be in harmony with churches that do not yet have an idea of what a choir is or of its place and value in the service of the Church. Such a place is open to the choirs of a few churches only. The choirs of latecomers to musical appreciation are at best in their time of preparation. Recitation seems to be appreciated better than music, putting this appreciation aside. x-mas services appear to be the best prize for a choir contest or competition. It is considered a privilege to be in the contest because it is expected that, in addition to reciting certain pieces in church, there would be monetary awards.

9.3. Global Perspectives on Anglican Music

Recently, choir music has enjoyed enhanced recognition in the Anglican Communion by its place and assignment, largely in the two higher provinces of the Church itself. In its most formal application, this aspect of Anglican music was a necessary prelude to part three of the report of the Archbishop of Canterbury's Commission on Church Music prepared after enlarged consultation and study. Considering itself rather more deeply than Choir's Place and Assignment in the life of the Church Catholic as that of the Anglican Communion were currently construed, this report hopefully proposed launching the next stage of Anglican Church singing and service consequent upon the kinds of changes that musical and management training had evidently ushered in. The report observed how some few choirs still sang entirely liturgical music, particularly in recognized cathedrals replete with 'stalls, clerical vesture, and organs which cannot be assimilated in a rabble of tenor saxophones, drum kits and electric guitars' (Stone, 2017). Choir music at this level must have been the most privileged standard of Anglican church music in its provinces worldwide from the commencement of the Church's history. This select and selective level of music performance, however, rather marginalized the majority, and so of worshippers in nurseries of the global Church. In the second—most canonically regular and informal application—of the cathedrals, services, and choral music of the younger Anglican Provinces, choirs of every grade have provided a correspondingly nuanced place

in the life of the Church that are very much generic and common but also differently culturally styled. Relatively, this report follows the Choir's Place and Assignment in the Church of Nigeria (Anglican Communion), observation of its liturgies, service forms, singing to its blessings and voiced blessings and also to verdicts of dire or exceptional demand on space or time. This rehearsal consists of two parts: the Church of Nigeria (Anglican Communion)—a place, assigned that discussion of choirs, choir Directors, conduct, and congregational singing, Choir's Place and Assignment in the liturgies of the Church of Nigeria (Anglican Communion)—its forms, colours, and the ranking and place of hymn writers, composers, and choirs. The establishment of a diocese, appointment of the Bishop and other clergy in a geographically defined location, and consecration of the Cathedral Church are occasions for the hosting of a special celebration that bring the Church together as a people. Other occasions when praise and worship are offered to God in the form of choral music are the liturgies of weddings, anniversaries, funerals, and special diocesan events like visitation or confirmation.

10. Conclusion

The Anglican Church in Nigeria, like everywhere else in the world, cherishes its choral tradition. The different choirs and their directors who have contributed enormously to the glory of God in the Anglican Church through music are too numerous to mention. However, it is interesting to note that the choir(s), choir director(s), and organist(s) of some parishes in the Church seem to have lost their place and assignment in the Anglican Church system. No doubt, those who are familiar with these parishes and their activities would not quarrel with this assertion. History is replete with choirs that have lost their positions in some Anglican Churches for one reason or the other (Stone, 2017). Most church choirs, regardless of where they operate, have choir directors and organists who are licensed to exercise their duties concerning the choir, the liturgy, and the church by the church authorities. However, some Anglican Churches in Nigeria have appointed the choristers in these local parishes to manage, supervise, and preside over their respective choirs, using choir directors and organists as mere music teams. Thus, the treatments meted out to these music teachers and choir masters by the church group alter their original duties; they felt they had lost their commitments, duties, and responsibilities in their context. Bishop Odagbami, in a conversation on the question of the importance of the choir in the church system, posits that the choir is the most prominent, influential, and crucial part of the Anglican Church liturgy. Having served as a choir member for over forty years, he stated that the choir, choir director, and organist are supposed to be present for the preparation of service, Friday hymn practice, the Sunday liturgy and drama, Sunday evening vespers service, and all high services including funeral services and baptism. He further explained that the choir is supposed to assist in the fulfilment of the church service, where hymns are to be rendered together with the drama, and to give the choir director plenty of time to rehearse the choir for all liturgies.

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