Theatrical Dimensions of Christian Hymn Performance in Nigeria

Samson Oladosu EBE
LCU/PG/003042

Being a PhD Thesis submitted to the Department of Performing Arts, Music & Film Studies, Faculty of Arts, Lead City University, Ibadan, Oyo State, Nigeria

In Partial Fulfilment of the Requirements for the Award of Doctor of Philosophy Degree (PhD) in Performing Arts

2025

Lead City University DO NOT COPY

Chapter One

Introduction

1.1 Background to the Study

Theatre, a dynamic and multifaceted art form, has long played a pivotal role in reflecting, critiquing, and shaping the societies in which it thrives. Across cultures, it has functioned not merely as entertainment but as a mirror of collective values, struggles, and aspirations. Nigerian theatre, with its diverse and multifarious manifestations, offers a compelling model for the examination of theatrical practices in Africa[1]. Rooted in indigenous traditions of ritual, festival, storytelling, and music, it has developed a distinctive voice that resonates both locally and globally[2]. While Nigerian theatre boasts a history stretching back centuries, it is the more recent innovations in playwriting, performance styles, and hybridized cultural forms that have earned it a prominent position within the realm of world theatre.

Nigerian theatre remains deeply embedded in the cultural, political, and social fabric of the nation, serving simultaneously as a reflection of Nigerian life and a catalyst for social transformation[3]. Through its ability to address pressing issues whether of governance, morality, or identity, contemporary Nigerian theatre continues to demonstrate creativity and urgency. This theatre is characterized by a fusion of traditional and modern elements, a blending that has produced a heritage of theatrical expression uniquely dynamic and globally resonant[4]. The global appeal of Nigerian theatre is evident in the contemporary works of Nigerian playwrights, the international staging of local productions, and the recognition of Nigerian performance aesthetics as vibrant contributions to world theatre.

Lead City University DO NOT COPY

Hymns and hymnody, as a musical and lyrical form of Christian religious expression, have similarly transcended time and borders to become an integral part of global cultural and spiritual life. Within this vast domain of sacred song, Christian hymnody in Nigeria stands out as a distinctive, dynamically evolving tradition that has both preserved its foundational roots and adapted to the changing religious and social landscape. Christian hymns, as a form of sacred song, possess a universal appeal that transcends denominational, cultural, and linguistic boundaries[5]. In Nigeria, a nation defined by religious plurality, hymnody holds a central place in the worship practices of various Christian denominations, including Anglican, Methodist, Baptist, and Pentecostal churches. The historical roots of Christian hymnody in Nigeria can be traced to the colonial introduction of Christianity, when early missionaries recognized the importance of music in worship and community life.

Missionaries such as Samuel Ajayi Crowther played a pivotal role in translating and adapting Western hymns into indigenous languages, laying the foundation for the rich tradition of hymnody in Nigeria[6]. Over time, hymnody in Nigeria has undergone a remarkable evolution, marked by a synthesis of tradition and innovation. Contemporary hymn practice incorporates indigenous rhythms, languages, and instruments, resulting in hybrid forms that resonate deeply with diverse communities. This blend of cultural elements not only enriches the worship experience but also reinforces collective identity and belonging[7]. In times of social and political challenge, Christian hymnody has served as a source of solace, faith, and resilience, becoming a vessel for expressing hope and communal solidarity.

Lead City University DO NOT COPY

In performance, however, hymns are not limited to auditory engagement. Their potential to transcend sound and evoke multidimensional experiences highlights their closeness to theatre[8]. Christian hymnody in Nigeria thus represents a fascinating intersection of music and drama, where sound, movement, and cultural expression converge. Yet, despite this theatrical potential, the performative dimensions of hymnody have remained largely underexplored in scholarship. This research therefore embarks on a critical journey to illuminate the theatricality inherent in Christian hymn performances. It posits that hymns are not merely songs but embodied enactments—expressions that move audiences beyond aesthetic appreciation into the realm of cultural storytelling, ritual, and dramatic experience.

To break down this intricate structure of artistic expression, the study engages with the interdisciplinary lenses of musicology, cultural studies, and performance studies. It interrogates Christian hymnody as a site where music and drama intersect, where religious devotion overlaps with aesthetic creativity, and where Nigerian cultural values are expressed in sacred form. By doing so, the research aims to highlight the immense cultural relevance and artistic quality of hymn performances, drawing attention to their role in shaping both worship and cultural identity. Ultimately, by examining the nuances of Christian hymn performances in Nigeria, this study opens new perspectives on the transcendent power of music as theatre, its ability to convey narratives, preserve traditions, and build unity in ways that are at once spiritual, cultural, and artistic.

1.2 Statement of the Problem

Lead City University DO NOT COPY

Although a considerable amount of research has been done on subjects including music performance, hymn concerts, and choral performances, there is still a significant vacuum in the literature when it comes to studies that examine the relationship between hymns and theater. The lack of research in this area provides a chance for additional investigation to enhance our comprehension of this discipline. This study examines the theatrical dimensions inherent in Christian hymn performances, with the goal of illuminating how these elements shape and deepen the connection between music and theater. Christian hymn performances in Nigeria are an essential part of Christian religious worship and collective expression, with a strong cultural and spiritual heritage. Nevertheless, these performances are sometimes regarded as conventional and deficient in theatrical energy, perhaps restricting their capacity to fascinate and effectively engage audience members.

1.3 Aim and Objectives of the Study

This study aims to examine the cultural and artistic dimensions of Nigerian Christian hymn performances from a theatrical perspective. The specific objectives of this research were to:

1. identify the theatrical elements in Christian hymn performances that enhance their artistic quality;
2. examine how theatrical hymn performances staged outside traditional church contexts engage diverse audiences;
3. ascertain the frequency of attendance at Christian hymn performances;
4. examine the influence of Christian hymn performances on audiences; and

Lead City University DO NOT COPY

5. examine the effect of incorporating indigenous musical elements in hymn performances on the promotion of Nigerian culture.

1.4 Research Questions

The following research questions were raised to guide the study:

1. What theatrical elements as presented in the Christian hymn performance enhances its artistic quality?
2. What are the ways in which theatrical hymn performances staged outside traditional church contexts engage diverse audiences?
3. What is the frequency of attendance at Christian hymn performances?
4. What is the influence of Christian hymn performances on audiences?
5. What is the effect of incorporating indigenous musical elements in hymn performances on the promotion of Nigerian culture?

1.5 Significance of the Study

This study embarks on an exploration that intertwines culture, music, and performance. First and foremost, the research serves as a portrayal of Nigerian cultural heritage, specifically the sacred and melodious hymns that hold a unique place in the nation's musical identity. Examining the introduction of theatrical elements into hymn performances, the study seeks to preserve the sanctity of these hymns while infusing them with a fresh vibrancy. It highlights the evolving character of cultural traditions, demonstrating that preservation and innovation are not opposites but can coexist in a complementary and harmonious manner. This study will also enrich the discourse on

Lead City University DO NOT COPY

music, culture, and performance. It presents a model for scholars and researchers in diverse fields, including ethnomusicology, cultural studies, and performance studies. The findings generated by this study will be a valuable resource for future investigations, expanding our understanding of the intricate interplay between music, culture, and the performing arts.

Moreover, this study has the potential to enhance worship experiences significantly. By exploring how theatrical elements can elevate the spiritual engagement during hymn performances, it offers insights and practical suggestions that religious leaders and congregations can consider. It aims to deepen the spiritual connection, making the worship experience more resonant and spiritually enriching. Furthermore, the study goes beyond theory by translating its findings into practical applications. The staged performance of theatrical hymn singing serves as demonstration of the study's core insights. This practical dimension is of relevance to event organizers, performers, and cultural institutions seeking to reinvigorate traditional practices while preserving their sacred essence. It paves the way for the revitalization of cultural practices within a contemporary context.

Conclusively, the study promotes cultural exchange and mutual understanding. By showcasing the fusion of traditional hymns with theatrical elements, it encourages individuals from diverse cultural backgrounds to appreciate Nigerian music. It also highlights the capacity of music and culture to transcend cultural boundaries, fostering appreciation and cross-cultural connections. In conclusion, the significance of this research extends well beyond academic exploration. It touches the heart of cultural preservation, community engagement, and practical applications, offering invaluable

Lead City University DO NOT COPY

insights that have the potential to enrich the cultural landscape of Ibadan, empower local communities, and contribute to the broader discourse on music, culture, and performance.

1.6 Scope of the Study

This study embarks on an exploration of the intricate relationship between Nigerian hymn performances and the broader musical culture of Nigeria. The musical landscape in Nigeria is vast and diverse, making it a multifaceted realm to navigate. To streamline the research and maintain a practical focus, this study converges its attention on the city of Ibadan, situated within Oyo State, Nigeria. Ibadan, renowned for its cultural heritage and musical traditions, serves as the ideal locale for this investigation. The city offers a unique perspective on Nigeria's broader musical context, providing a manageable framework for an in-depth exploration of hymn performances and their theatrical dimensions.

The main focus of this study is on how dramatic effects are actually applied in the context of hymn singing. A fundamental feature of this investigation is the production of a dramatic hymn performance; an organized event designed especially for the purpose of this research. This live performance will unfold within the confines of Ibadan, and the audience for this event will be from the city and its surrounding areas. These audience members will occupy a major role in this investigation. They will be invited to participate in the staged performance of theatrical hymn singing. The research harnesses this live demonstration of enhanced hymn performances as a dynamic framework for measuring the impact of these theatrical aspects.

Lead City University DO NOT COPY

Furthermore, the study has a special focus on audience engagement, analyzing how the introduction of theatrical elements impacts the amount of involvement experienced by the audience. It explores the emotional resonance that theatrical additions may create and assesses the cultural perception of hymn performances. The audience will serve as the focal point for measuring the influence of these changes, revealing insight on their significance in transforming the experience of hymn performances within a specific setting.

1.7 Limitation of the Study

While this study provides insights into the role of theatrical elements in hymn performances, certain limitations affected its scope and execution. Two key challenges encountered in the course of the research were the limited availability of scholarly materials and financial constraints, both of which influenced the depth and quality of the study.

One of the primary limitations was the scarcity of existing research materials on theatrical hymn performances. As an emerging field of study, very few scholars have explored the integration of theatrical elements into hymn singing, particularly within the Nigerian context. This lack of extensive literature made it difficult to establish a strong theoretical framework and draw comparisons with previous works. As a result, much of the study relied on firsthand observations, audience feedback, and practical performance experiments rather than an extensive body of academic discourse. Had there been more scholarly contributions to this field, the research could have benefited from a more robust theoretical foundation and a broader range of perspectives.

Lead City University DO NOT COPY

Additionally, financial constraints posed significant challenges to the execution of the study.

Theatrical hymn performances require substantial investment in stage design, lighting, costumes, props, and professional performers to achieve a high level of artistic and technical excellence. Due to limited funds, the performances staged for this research had to be adapted to available resources, which may have impacted the overall quality of production. A more elaborate staging with advanced theatrical effects could have provided a richer experience for the audience and yielded more nuanced findings on the impact of theatricality in hymn performances. The lack of adequate funding also restricted the possibility of conducting multiple performances in diverse settings, which would have allowed for a broader assessment of audience reception across different cultural and religious backgrounds.

Despite these challenges, the study has laid a foundation for further exploration in this field. Addressing these limitations in future research by securing adequate funding and encouraging more scholarly discourse will enable a deeper and more refined understanding of how theatrical elements can enhance hymn performances.

1.8 Operational Definition of Terms

- **Audience Engagement**: This refers to the level of involvement, interest, and interaction of audience members with a performance, especially their emotional, intellectual, and sensory responses.

Lead City University DO NOT COPY

- **Audience Reception**: This describes how audiences interpret and respond to performances, influenced by emotional reactions, cultural context, and personal experiences.
- **Cross-cultural Understanding**: It relates to appreciation and empathy across different cultures.
- **Cultural Appreciation**: It involves recognizing and valuing cultural expressions.
- **Cultural Heritage**: This encompasses traditions, practices, and knowledge systems passed through generations.
- **Hymn Arrangement**: This is the structuring of musical elements in a hymn to enhance its aesthetic and emotive qualities.
- **Hymn Tunes**: These are melodic structures of hymns, providing the framework for congregational singing.
- **Hymn Variation**: This refers to the modification of hymn tunes or texts to suit contexts, styles, or cultural nuances.
- **Hymnatorio**: This study introduces the term *Hymnatorio* to describe a performance concept that integrates hymn singing with theatrical elements such as scenery, costumes, and acting. It represents a creative fusion of Western and African artistic expressions, designed to enrich both worship and aesthetic experience.
- **Hymns**: These are religious songs used in Christian worship, typically poetic, communal, and reflective of cultural and theological values.
- **Meter**: This refers to the rhythmic pattern in hymn verses; relevant only if your study includes musical structural analysis.

Lead City University DO NOT COPY

- **Multilingualism**: This refers to the use of multiple languages in hymn performances to reflect Nigeria's linguistic diversity.
- **Nigerian Culture**: This refers to the diverse traditions, customs, and beliefs of Nigeria's peoples, reflected in music, language, religion, and art.
- **Non-religious Venues**: These are performance spaces outside traditional worship settings, such as theatres or halls.
- **Performance Evaluation**: This refers to an assessment of a performance's quality and effectiveness.
- **Theatrical Hymn Performances**: These are dramatic presentations of hymns using theatre elements to enhance emotional and visual engagement.
- **Theatricality**: This refers to the performative quality of a presentation, involving audience perception, storytelling, and staging.

Lead City University DO NOT COPY

Endnotes

1. T. A. Poskakalova, *The History of the Development of Theatre Practices in Education: Foreign and Russian Experience*, **Journal of Modern Foreign Psychology** 10(2), 2021, 96–104. Available Online: https://doi.org/10.17759/jmfp.2021100210.

2. E. Essien, *Theater for Development in Contemporary Nigeria: Problems and Prospects,* **International Journal of Humanities and Innovation (IJHI)** 3(1), March, 2020, 17–21. Available Online: https://humanistudies.com/ijhi/article/view/66.

3. J. Plastow, *Theatre and Empowerment: Community Drama on the World Stage* London: Bloomsbury Methuen Drama, 2019.

4. O. Okagbue, *Nigerian Theatre in English: A Critical Bibliography* Oxford: African Book Collective**,** 2020.

5. E. C. Kloppers, *Singing and Sounding the Sacred: The Function of Religious Songs and Hymns in the Public Sphere*, **Journal for the Study of Religion** 33(1), 2020, 1–23, Available Online: http://dx.doi.org/10.17159/2413-3027/2020/v33n1a2.

6. J. Onwuegbuchi, *Africanizing Christian Hymnody: An Analysis of the Role of Indigenous Languages in the Promotion of Nigerian Christian Hymnody,* **Journal of Religion and Human Relations** 16(1), 2018, 12–31.

7. M. Akama, *Nigerian Hymnody and the Dynamics of Cultural Syncretism,* **Journal of African Religious Studies** 34(1), 2021, 44–63.

8. A. Lerch, C. Arthur, A. Pati, and S. Gururani, *An Interdisciplinary Review of Music Performance Analysis,* **Transactions of the International Society for Music Information Retrieval** 3(1), 2020, 221–245. Available Online: https://doi.org/10.5334/tismir.53

Lead City University DO NOT COPY

Chapter Two

Literature Review

In this chapter, scholarly works are reviewed and examined from the perspectives of diverse opinions of scholars in various disciplines, all geared toward the goal of coming up with a rich exposition. Consequently, by adopting a holistic approach distilled from concepts, ideas and theoretical submissions that have evolved from diverse fields such as musicology, theatre studies, ethnomusicology and music performance, among others, there was an attempt at filling gaps that appears in political communication, particularly with respect to the performance of Christian hymns in Nigeria.

Thus, this approach brought about a prescription of well substantiated recommendations that could result in workable solutions to the problem arising from the study. This chapter is subdivided into the following subsections:

2.1 Conceptual Review

2.2 Theoretical Framework

2.3 Review of Empirical Studies

2.4 Conceptual Framework

2.5 Summary of Gap in Literature Reviewed

Lead City University DO NOT COPY

2.1 Conceptual Review

This research is an investigation into the diverse aspects of hymnody in the Nigerian musical and cultural heritage. The conceptual review seeks to surpass traditional interpretations of hymn performances by acknowledging the profound role of hymn singing in religious worship and communal identity in Nigeria. The review aims to explore the hidden possibilities of hymns to go beyond their conventional contexts and connect with audiences from various social and cultural backgrounds by embracing the idea of theatricality. This investigation focuses on examining the performative elements that are inherent in hymnody. It explores the influence of music, gesture, space, and audience engagement in constructing the entire theatrical experience.

This review also aims to shed light on how hymns function as manifestations of identity, spirituality, and social togetherness by thoroughly examining their performances in several settings, including church services, community meetings, and cultural events. The research will examine the distinct combination of musical traditions, language variety, and religious expressions found in hymn performances, using an interdisciplinary approach that incorporates musicology, performance studies, and cultural anthropology.

Moreover, the conceptual review will explore the transformational potential of hymn performances in Nigeria as a means of cultural expression, community development, and spiritual discovery. It examines the concepts of theatricality, embodiment, and audience participation in relation to these performances. The primary goal of this review is to enhance our comprehension of the cultural importance and artistic ingenuity found in these hymn performances. Additionally, it aims to offer valuable

Lead City University DO NOT COPY

insights into the wider connections between music, performance, and cultural identity within the African environment.

2.1.1 Understanding the Concept of Hymnody

A thorough investigation of the notion of hymnody is necessary in order to comprehend it, with reference to the latest scholarly works that shed light on its historical, cultural, and musical relevance. Hymnody is becoming recognized in the academic discourse of today as a vibrant subject of study that is enhanced by interdisciplinary insights and a variety of views. The complexity of hymnody is shown by recent writing, which goes beyond traditional definitions to include larger socio-cultural dynamics and theological consequences. People participate in a common ritual of celebration and remembering through hymn singing, creating ties of solidarity that cut beyond theological boundaries.

Hymnody has ancient roots, tracing back to when people expressed their spiritual feelings through song and chant[1]. Early Christians used songs for worship and instruction, and as the Church grew, so did hymnody in Christianity. Among the first tunes adopted by Jewish and Christian groups were the Old Testament Psalms. Hymnody flourished over time among various Christian communities, mirroring their cultural backgrounds, tenets, and beliefs. Hymnody adapted to the spread and development of Christianity. Every denomination has its own hymn history, ranging from straightforward chants to intricate compositions. This diversity demonstrated the range of religious expression and worship styles.

Lead City University DO NOT COPY

Hymnody became a global phenomenon, with people from different cultures and backgrounds embracing it as a way to connect with their spirituality[2]. Whether it was the majestic hymns of European cathedrals or the soulful melodies of African American spirituals, hymnody became a universal language of faith, bringing people together in worship and reflection. Through hymnody, people found a way to express their deepest feelings and beliefs. It's a tradition that continues to inspire and unite people from all walks of life, reminding us of the power of music to uplift and connect us to something greater than ourselves.

Hymnody is closely tied to cultural identity and expression. Different cultures have their own special hymn traditions, reflecting diverse musical styles, languages, and historical experiences[3]. For example, African American spirituals tell stories of resilience and hope from times of slavery and liberation. They have emotional depth and strength that resonate deeply. On the other hand, Gregorian chant, found in Western Christianity, comes from medieval Europe. It's known for its simple, peaceful melodies that create a timeless atmosphere of prayer and reflection. These examples show how hymnody varies across cultures. Whether it's the lively rhythms of Latin American hymns or the harmonies of Eastern Orthodox chants, hymnody is a universal way to express worship and faith, bringing people together across languages and cultures. Exploring these diverse traditions, scholars and enthusiasts learn more about how music, culture, and spirituality intersect. They discover the richness of hymnody and how it continues to inspire and connect people around the world.

Hymnody covers a wide range of musical styles and forms, from simple songs sung by congregations to more elaborate compositions performed by choirs. Hymns usually

Lead City University DO NOT COPY

have easy-to-follow melodies and harmonies, which make it simple for everyone to join in and sing together during religious services. Most hymns follow a familiar pattern with verses and choruses that repeat. This repetition helps people feel connected and involved in the singing[4]. Additionally, hymns include various musical elements like rhythm, tempo, volume, and the instruments used, which all contribute to how they sound and make people feel when they're sung. Hymnody is more than just music; it's a way for people to express their faith and come together in worship. Whether it's a small congregation singing with an organ or a large choir with full orchestral accompaniment, hymns have a special way of bringing people closer to their beliefs and each other. As we explore hymnody further, we discover its rich heritage and how it continues to inspire and uplift people around the world.

Hymnody holds a central role in religious worship, providing a foundation for praising, praying, and proclaiming beliefs across various spiritual practices. In religious ceremonies and rituals, hymns guide collective worship, infusing gatherings with reverence and spiritual energy. Through singing hymns together, believers express their faith, share theological truths, and reinforce shared beliefs. Hymns also foster a strong sense of community among worshipers, uniting them beyond individual differences[5]. When congregations sing in harmony, they feel connected to each other and to the divine presence. Besides, hymnody serves as a spiritual discipline, encouraging reflection and introspection. Through hymns' melodies and verses, individuals delve into their faith and encounter spiritual insights. In hymnody's rhythms and lyrics, believers find comfort, inspiration, and growth, deepening their connection to the

Lead City University DO NOT COPY

sacred. Hymns act as a conduit for worshipers to connect with the divine, leading to transformative experiences and spiritual enlightenment.

Ultimately, hymnody goes beyond music; it's a sacred form of expression that resonates with the human spirit's deepest desires and aspirations[6]. Across religious communities worldwide, hymnody continues to inspire and uplift believers, demonstrating music's timeless ability to elevate humanity and draw individuals closer to life's profound mysteries. The idea of hymnody isn't set in stone but rather changes and grows along with our cultural and musical landscapes. Today, hymn writers and composers are always adapting to new tastes and styles. They mix classical, folk, jazz, and other types of music to give hymns a fresh feel that appeals to more people. Hymnody isn't just for religious settings either. You can hear hymns in concert halls, at music festivals, and in community events. People from different backgrounds connect with hymns' timeless melodies and meaningful messages, whether they're sung by professionals or everyday singers. By staying open to change and including everyone, modern hymn creators keep this tradition alive and meaningful. Hymns continue to inspire people, whether they're religious or not. They remind us of music's power to bring us together and help us understand each other better. Hymnody shows us that spiritual expression is timeless and invites everyone to join in, no matter who they are.

Lead City University DO NOT COPY

2.1.2 Characteristics of Hymns

Hymns, as a form of musical expression deeply ingrained in religious and cultural traditions, possess several distinctive characteristics that distinguish them from other

musical genres. These characteristics contribute to the unique appeal and significance of hymns in worship and communal settings:

Lyrical Depth: Hymns, deeply rooted in religious and cultural traditions, is positioned in the realm of musical expression[7]. They embody a set of characteristics that set them apart from other musical genres and contribute to their enduring appeal and significance in worship and communal settings. Central to the essence of hymns are their lyrics, which serve as vessels for conveying spiritual truths, theological concepts, and expressions of faith[8]. Drawing inspiration from religious texts, poetry, and sacred scriptures, hymn lyrics offer believers a rich and evocative language through which to articulate their beliefs and experiences. From hymns of praise and thanksgiving to those of lamentation and petition, the lyrical content of hymns encompasses a diverse range of emotions, themes, and theological reflections.

Moreover, hymn lyrics possess a timeless quality that transcends cultural and temporal boundaries, speaking to the universal human experience of seeking meaning, purpose, and connection with the divine[9]. Through the poetic interplay of words and imagery, hymns provide a sacred space for contemplation, meditation, and spiritual exploration, inviting worshipers to engage with profound existential questions and truths.

In hymnody, various types of meter are used to organize the rhythmic structure of hymn texts and guide the musical setting of the hymn. These meters are denoted by numerical designations and indicate the number of syllables in each line of the hymn stanza, as well as the arrangement of stressed and unstressed beats. Here are some common types of meter found in hymn singing:

Lead City University DO NOT COPY

i. Common Meter (8.6.8.6)

Common Meter (C.M.) is indeed one of the most prevalent meters in hymnody. It follows a distinctive pattern where each stanza alternates lines of eight syllables with lines of six syllables. This rhythmic structure contributes to the familiarity and accessibility of hymns set in Common Meter, making them easy for congregations to sing together. The balanced alternation of longer and shorter lines creates a rhythmic cadence that is both pleasing to the ear and conducive to congregational participation. Many hymns, such as "Amazing Grace" and "O for a Thousand Tongues to Sing," are written in Common Meter, attesting to its enduring popularity and versatility in worship settings.

ii. Long Meter (8.8.8.8)

Long Meter (L.M.), as indicated by its abbreviation, consists of stanzas with four lines, each containing eight syllables. This structured format contributes to a sense of balance and dignity in the rhythm of the hymn. The consistent length of the lines creates a stately pace that lends itself well to solemn and reverent worship settings. Hymns set in Long Meter often evoke a sense of grandeur and solemnity, making them particularly suitable for hymns of praise and adoration. Examples of hymns in Long Meter include "All Hail the Power of Jesus' Name" and "Rock of Ages," which showcase the majestic and dignified character associated with this meter.

iii. Short Meter (6.6.8.6)

Short Meter (S.M.), denoted by its abbreviation, features stanzas characterized by a concise and compact structure. Each stanza consists of two lines with six syllables

Lead City University DO NOT COPY

followed by two lines with eight syllables. This alternating pattern creates a balanced rhythm that is both easy to sing and memorable for congregations. The shorter lines provide a sense of brevity and immediacy, while the longer lines allow for deeper reflection and expression of lyrical content. Hymns set in Short Meter often convey a sense of intimacy and personal devotion, making them suitable for moments of prayer, reflection, and individual worship. Examples of hymns in Short Meter include "There is a Fountain Filled with Blood" and "Jesus, Lover of My Soul," which showcase the concise and impactful nature of this meter.

iv. Common Meter Double (8.8.8.8.8.8)

Common Meter Double (C.M.D.), often abbreviated as C.M.D., builds upon the structure of Common Meter by doubling the number of lines in each stanza. In this meter, each stanza comprises six lines, with an alternating pattern of lines containing eight and six syllables. This expanded format allows for a more extensive exploration of lyrical content while retaining the rhythmic familiarity of Common Meter. The alternating lines of eight and six syllables create a rhythmic cadence that is both dynamic and engaging for congregational singing. The longer lines provide space for the development of thematic ideas and theological concepts, while the shorter lines offer concise and impactful statements. Hymns set in Common Meter Double often possess a sense of expansiveness and depth, making them suitable for hymns that explore complex theological themes or narratives. Examples of hymns in Common Meter Double include "Joy to the World" and "When I Survey the Wondrous Cross," which demonstrate the versatility and expressive potential of this meter.

Lead City University DO NOT COPY

v. Short Meter Double

Short Meter Double (S.M.D.) is a less common meter in hymnody but follows a similar principle to Common Meter Double (C.M.D.). In Short Meter Double, each stanza consists of six lines with alternating lines of six and four syllables, doubling the number of lines found in traditional Short Meter (S.M.). The structure of Short Meter Double provides a compact yet expanded framework for lyrical expression. The alternating lines of six and four syllables create a rhythmic pattern that is concise yet dynamic, allowing for both brevity and depth in the presentation of theological ideas and spiritual themes. Despite being less prevalent than other meters, Short Meter Double offers a unique opportunity for hymn writers to explore complex subjects within the confines of a structured rhythmic format. While examples of hymns in Short Meter Double may be less common, they nonetheless contribute to the rich tapestry of hymnody by providing an alternative rhythmic pattern for congregational singing and worship.

vi. Irregular Meter

Irregular Meter, as its name suggests, deviates from the structured patterns found in meters like Common Meter or Long Meter. In Irregular Meter, there is no consistent or predetermined arrangement of syllables per line within a stanza. Instead, the syllabic structure varies from stanza to stanza, allowing for flexibility and creativity in the composition of hymn texts. This lack of a fixed pattern gives hymn writers the freedom to tailor the syllabic structure of each stanza to the specific needs of the text and musical setting. As a result, Irregular Meter hymns may feature stanzas with differing numbers

Lead City University DO NOT COPY

of syllables per line, irregular line lengths, or varying patterns of stressed and unstressed beats.

While Irregular Meter hymns may present challenges for congregational singing due to their unpredictable rhythmic structure, they offer opportunities for innovation and expressiveness in both the lyrical and musical aspects of hymnody. Hymns set in Irregular Meter often lend themselves to introspective or contemplative themes, allowing for a more nuanced and individualized expression of faith and spirituality. Examples of hymns in Irregular Meter include "How Great Thou Art" and "Be Thou My Vision," which demonstrate the versatility and adaptability of this meter in conveying deep spiritual truths and emotional resonance. Despite their irregularity, these hymns remain beloved and cherished within the hymn-singing tradition for their evocative imagery and profound theological insights.

Understanding the different types of meter allows hymn singers and composers to select appropriate musical settings that complement the rhythmic structure of the hymn text. Each type of meter has its own distinctive characteristics and contributes to the overall musicality and expressiveness of the hymn. By matching the meter of the hymn text with the musical setting, hymn singers can enhance the rhythmic flow and coherence of the music, enabling congregations to engage more fully in the worship experience.

Moreover, skilled hymn-writers have a remarkable ability to convey complex theological concepts and illuminate doctrine through the use of literary devices such as metaphors, similes, juxtapositions, repetitions, leitmotifs, oxymorons, and rhetorical questions.[10] These devices serve to deepen the emotional impact of the hymn and

Lead City University DO NOT COPY

engage the listener on a spiritual level, often conveying profound truths in a way that is accessible and resonant without the need for scholarly interpretation. Let's explore how each of these devices contributes to the illumination of doctrine in hymnody:

i. Simile

Similes are powerful literary tools that hymn-writers often employ to create vivid imagery and evoke profound emotions in the minds of listeners. By comparing two unlike things using "like" or "as," similes draw parallels that help illuminate the depth and complexity of theological concepts, such as the boundless nature of God's love. In hymnody, similes are frequently used to describe divine attributes or experiences of faith in ways that resonate with the human experience. For example, comparing God's love to "an ocean" or "a river" conveys not only the vastness and depth of that love but also its continuous flow and unending nature.

Evoking the image of an ocean, hymn-writers can capture the immensity and expansiveness of God's love, suggesting that it surpasses human comprehension and extends beyond the limits of time and space. Similarly, likening God's love to a river emphasizes its dynamic and life-giving qualities, as well as its ability to refresh and sustain the soul. Through such vivid and relatable imagery, similes enable worshipers to connect emotionally and spiritually with the theological truths expressed in hymns, fostering a deeper understanding of God's character and fostering a sense of awe, reverence, and gratitude in the worship experience.

Lead City University DO NOT COPY

ii. Metaphor

Metaphors serve as potent instruments in the arsenal of hymn-writers, enabling them to bridge the gap between abstract theological concepts and tangible, relatable images. By likening spiritual truths to concrete objects or experiences, metaphors bring depth, clarity, and emotional resonance to hymnody. Metaphors are particularly effective in conveying complex theological ideas because they engage the imagination and evoke sensory experiences in the listener's mind. For example, describing God as a "rock" or a "fortress" in hymns like "A Mighty Fortress Is Our God" or "Rock of Ages" not only emphasizes His strength and stability but also provides a comforting image of refuge and protection for believers.

Similarly, metaphors such as "the lamb" or "the shepherd" evoke vivid images from biblical narratives, helping worshipers to connect with the sacrificial love of Christ or the nurturing care of God. These metaphors serve as powerful symbols that convey profound theological truths in a way that is accessible and relatable to congregants of all ages and backgrounds. Moreover, metaphors have the capacity to transcend linguistic and cultural barriers, making them a universal language of worship that speaks to the hearts and minds of believers around the world. Whether through the imagery of light and darkness, seed and soil, or vine and branches, metaphors infuse hymnody with layers of meaning and significance that enrich the worship experience and deepen the believer's understanding of God's nature and purpose.

Lead City University DO NOT COPY

iii. Repetition

Repetition within hymns serves multiple crucial functions, amplifying emotional resonance, aiding memorization, and highlighting key theological concepts. Through the strategic repetition of words, phrases, or motifs, hymn-writers evoke powerful emotions, ensuring that worshipers connect deeply with the hymn's message. For instance, in the hymn "Amazing Grace," the repetition of the phrase "Amazing grace, how sweet the sound" emphasizes the profound impact of God's grace on the believer's life. Moreover, repetition facilitates memorization, allowing worshipers to internalize the hymn's message and recall it outside of the worship setting. For example, in "How Great Thou Art," the repetition of the refrain "Then sings my soul, my Savior God, to Thee" reinforces the hymn's central theme of worship and praise.

Repetition also serves to highlight key theological concepts within hymns, guiding worshipers' attention to central themes and ideas. In "Holy, Holy, Holy! Lord God Almighty," the repetition of the word "holy" underscores the transcendence and holiness of God, inviting worshipers to contemplate His divine nature. Overall, repetition within hymns creates unity and cohesion, enhancing the worship experience and deepening the spiritual engagement of worshipers. Through the skillful use of repetition, hymn-writers ensure that their message resonates deeply with listeners, leaving a lasting impression on their hearts and minds.

iv. Leitmotif

Leitmotifs, as employed by hymn-writers, are recurring themes or motifs that hold symbolic importance throughout a hymn or a collection of hymns. These motifs serve

Lead City University DO NOT COPY

to connect various parts of the text, enhancing the hymn's coherence and unity. Hymn-writers utilize leitmotifs for a variety of purposes, including tracing the narrative arc of redemption, emphasizing particular attributes of God, or evoking a sense of longing and anticipation for the fulfillment of eschatological hope. For example, in the hymn "The Old Rugged Cross," the leitmotif of the "old rugged cross" symbolizes the central theme of redemption and salvation through Christ's sacrifice. This motif recurs throughout the hymn, linking verses and reinforcing the hymn's overarching message of hope and redemption.

Similarly, in "How Great Thou Art," the repeated motif of praising God's greatness and majesty serves to highlight His attributes of power and sovereignty. This leitmotif runs through the hymn, unifying its verses and inspiring worshipers to contemplate the magnificence of God's creation. Furthermore, in hymns such as "Come, Thou Long Expected Jesus," the leitmotif of longing and anticipation for the coming of the Messiah permeates the text, creating a sense of expectancy and hope for the fulfillment of God's promises. Overall, leitmotifs play a crucial role in hymnody by providing thematic coherence and unity to the text. Through the skillful use of recurring motifs, hymn-writers infuse their compositions with depth and meaning, inviting worshipers to engage with the rich theological themes embedded within the hymn.

v. Juxtaposition

Juxtapositions, a technique often employed by hymn-writers, entail the placement of contrasting ideas or images alongside each other within the text. This juxtaposition serves to emphasize the differences between these concepts and imbue the hymn with

Lead City University DO NOT COPY

depth and tension. Hymn-writers use this technique to convey the multifaceted nature of human experience and the complex character of God. For instance, in the hymn "Amazing Grace," the juxtaposition of themes of grace and judgment highlights the contrast between God's mercy and humanity's unworthiness. The hymn acknowledges the reality of sin and judgment while celebrating the boundless grace that forgives and redeems.

Similarly, in "Abide with Me," the juxtaposition of light and darkness serves as a metaphor for life's trials and uncertainties. The hymn acknowledges the presence of darkness and fear but finds solace and strength in the abiding presence of God's light. Moreover, hymn-writers may juxtapose themes of joy and sorrow to reflect the complexity of human emotions and experiences. In "It Is Well with My Soul," for example, the juxtaposition of joy and sorrow is evident as the hymn expresses peace and trust in God's sovereignty amidst life's trials and tribulations. Overall, juxtapositions in hymnody serve to deepen the emotional and theological resonance of the text, inviting worshipers to contemplate the complexities of faith and the mystery of God's character. Through the use of contrasting themes and images, hymn-writers create hymns that resonate deeply with the human experience and offer solace, hope, and inspiration to those who sing them.

vi. Oxymoron

Oxymorons, a literary device utilized by hymn-writers, involve the juxtaposition of contradictory terms to create a striking effect and provoke thought or reflection. In the context of hymnody, oxymorons are employed to convey the paradoxical nature of

Lead City University DO NOT COPY

divine mysteries or the tension between human frailty and divine grace. For example, in the hymn "Beautiful Savior," the phrase "Glorious Lord, who dost in beauty dwell" juxtaposes the concepts of glory and beauty with the humble term "Savior." This oxymoron highlights the dual nature of Christ as both exalted and humble, transcendent yet intimately involved in the lives of believers.

Similarly, in "Just as I Am," the oxymoron "plead that Thy blood was shed for me" juxtaposes the idea of pleading with the redemptive act of Christ shedding His blood. This oxymoron underscores the tension between human unworthiness and divine mercy, emphasizing the sacrificial love of Christ despite humanity's shortcomings. Through the use of oxymorons, hymn-writers invite worshipers to contemplate the mysterious and paradoxical aspects of faith, encouraging deeper reflection on the complexities of divine love and human frailty. These striking juxtapositions prompt worshipers to grapple with the profound truths of the Christian faith and draw them into a deeper understanding of the mysteries of God.

vii. Rhetorical Question

Rhetorical questions, often employed by hymn-writers, serve as powerful tools to engage the listener's imagination and prompt contemplation. By posing questions that do not require a direct answer, hymn-writers invite worshipers to reflect on deeper truths and implications inherent in the lyrics. These questions challenge assumptions, provoke thought, and elicit a personal response from the worshiper, fostering a deeper engagement with the hymn's message. For example, in the hymn "How Great Thou Art," the rhetorical question "When through the woods and forest glades I wander"

Lead City University DO NOT COPY

prompts listeners to visualize the awe-inspiring beauty of creation and consider the majesty of God's handiwork. This question encourages contemplation of the divine presence in nature and invites worshipers to acknowledge God's greatness and sovereignty.

Similarly, in "O Love That Wilt Not Let Me Go," the rhetorical question "O Cross that liftest up my head" prompts reflection on the redemptive power of Christ's sacrifice and the transformative impact of His love. By posing this question, the hymn-writer invites worshipers to consider the significance of the Cross in their own lives and the assurance of God's unfailing love. Through the use of rhetorical questions, hymn-writers create moments of introspection and spiritual engagement, encouraging worshipers to grapple with the deeper meaning of the hymn's lyrics and their personal faith journey. These questions serve to deepen the worship experience, fostering a sense of connection with God and prompting worshipers to respond with humility, gratitude, and awe.

Melodic Simplicity: One very important aspect of hymn melodies is tunes. Hymn tunes, also known as melodies or tunes, are the musical settings to which hymn lyrics are sung. These tunes play a crucial role in shaping the character, mood, and overall impact of a hymn, serving as the vehicle through which congregants express their praise, prayer, and devotion during worship. Hymn tunes vary widely in style, complexity, and historical origin, reflecting the diverse traditions and cultural influences of hymnody[11]. Some hymn tunes are simple and straightforward, designed

Lead City University DO NOT COPY

for congregational singing with ease and accessibility, while others are more complex and elaborate, showcasing rich harmonic textures and melodic intricacies.

One well-known example of a hymn tune is "Aurelia," composed by Samuel Sebastian Wesley, which is commonly paired with the hymn "The Church's One Foundation." "Aurelia" features a stately and majestic melody, evoking a sense of reverence and grandeur appropriate for the hymn's theme of the unity and foundation of the Church. Another iconic hymn tune is "Amazing Grace," often sung to the melody known as "New Britain." This tune, with its simple yet powerful melody, perfectly complements the heartfelt lyrics of John Newton's hymn, inviting congregants to reflect on the profound grace and mercy of God. Other examples of Hymn tunes include; St. Anne, Coronation, Nettleton, Eventide, etc.

Hymn tunes can also be adapted and arranged to suit different musical contexts and preferences[12]. As an illustration, the melody "Hyfrydol," which originated as a Welsh hymn tune, is sometimes combined with the hymn "Come, Thou Long-Expected Jesus." The uplifting and happy melody of this piece has been adapted into different genres, ranging from classic organ accompaniment to modern band arrangements, enabling a wide range of worship expressions. In addition, hymns are renowned for their straightforward yet captivating tunes, crafted to be readily understood by worshippers with varying musical aptitudes. These melodies are intentionally uncomplicated, designed to be easily understood and remembered, thereby promoting broad involvement and interest during worship sessions.

The hymn melodies' capacity for easy learning and singing is a defining characteristic that contributes to their ongoing popularity in communal worship. Hymn melodies are

Lead City University DO NOT COPY

intentionally designed to be easily accepted by people of all ages and musical backgrounds, whether by repetition, familiarity, or intuitive composition. This accessibility of melody ensures that hymns remain inclusive, allowing congregations to join together in harmonic praise without difficulty. Whether in small chapel meetings or massive cathedral ceremonies, the simplicity of hymn melodies invites active involvement from all present, uniting voices in shared worship and spiritual expression. In hymnody, melody closely follows the meter of the text. Typically, well-crafted hymns adhere to the principle of one melodic note per syllable, ensuring a seamless alignment between the rhythm of the music and the structure of the lyrics[13]. This adherence to one note per syllable enhances the clarity and coherence of the melody, allowing congregants to easily follow and sing along with the hymn. By aligning the melodic contours with the natural cadence of the text, hymn-writers create a musical setting that complements and reinforces the lyrical message.

Furthermore, the one-note-per-syllable approach facilitates congregational singing by minimizing complexity and promoting accessibility. Whether in congregations with seasoned musicians or those with limited musical training, this melodic simplicity ensures that all can participate fully in the worship experience, lifting their voices in unified praise and adoration. For example, the hymn ‘How great thou art’ originally a Swedish poem by Carl Boberg follows a melodic structure that corresponds closely to the meter of the lyrics. In the refrain, "Then sings my soul, my Savior God, to Thee," each syllable is assigned its own melodic note, facilitating easy comprehension and participation.

Lead City University DO NOT COPY

O- Lord-, my- God, - when- I- in- awe-some won-der

con-si-der- all- the- works- thy- hands- hath- made,

I- see- the- stars-, I- hear- the- migh-ty- thun-der,

thy- pow'r- through-out- the- u-ni-verse- dis-played;

Refrain

Then- sings- my- soul-, my- Sa-vior- God-, to- thee:

How- great- thou- art!- How- great- thou- art!

Then- sings- my- soul,- my- Sa-vior- God-, to- thee:

How- great- thou- art!- How- great- thou- art!

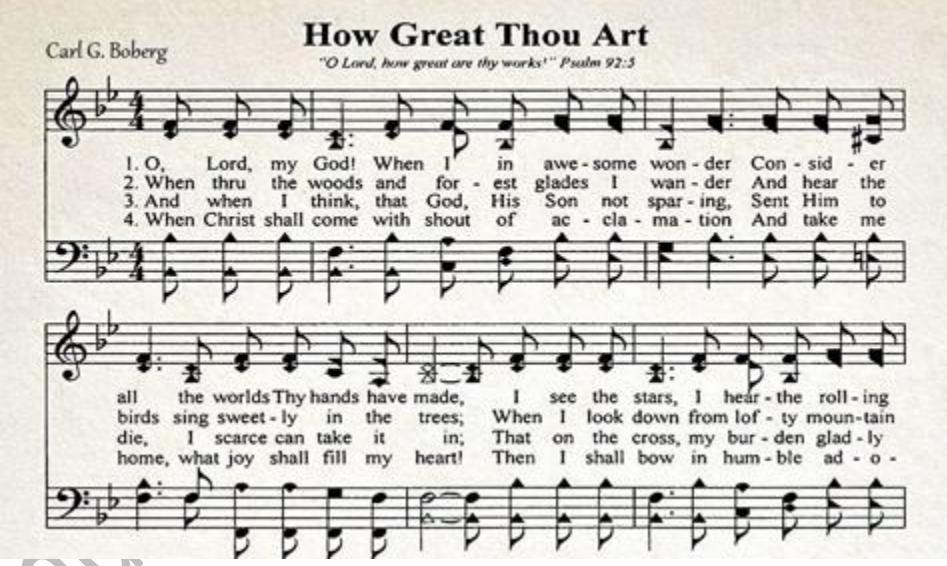


Fig 2.1: An Excerpt of How Great Thou Art Hymn

Source: Back Story Songs (Online)

DO NOT COPY

In contemporary genres, such as worship or gospel music, the melody often follows the natural flow of the spoken word, resulting in syncopated rhythms and offbeat accents. While this style can be engaging for singers and professional bands, it may pose challenges for congregational singing. Syncopations, with their irregular rhythmic patterns and accents, can be difficult for congregants to sing confidently, especially without prior rehearsal or familiarity with the song[14]. If a worship team requires extensive rehearsal time to master the syncopated rhythms, it may indicate that the song will not be comfortable for the congregation to join in.

In contrast, hymns are typically crafted with melodies that adhere closely to the beat, incorporating combinations of quarter notes, eighth notes, and half notes. This rhythmic consistency and adherence to the beat make hymns more conducive to congregational singing. The straightforward melodic structure of hymns allows congregants to sing with confidence and unity, even without extensive rehearsal or musical training. Therefore, hymn-writers often prioritize writing melodies that are accessible and easy to sing, ensuring that congregations can participate fully in worship without feeling intimidated or overwhelmed by complex syncopations or offbeat rhythms. This emphasis on melodic simplicity and rhythmic clarity contributes to the enduring popularity of hymns in congregational worship settings.

Furthermore, hymn composers employ various musical devices to enhance the depth, beauty, and effectiveness of their compositions, much like lyricists use poetic devices in their verses[15]. These musical devices play a pivotal role in shaping the melodic, harmonic, and rhythmic aspects of hymns, enriching their overall musicality and

Lead City University DO NOT COPY

impact. Here are some examples of musical devices commonly utilized by hymn composers:

i. Motifs: Motifs are recurring musical themes or patterns that serve as foundational elements within a hymn. Composers often use motifs to establish a sense of identity, reinforce thematic content, and create cohesion throughout the hymn. For instance, a distinctive melodic motif may represent a recurring theme of God's love or grace, providing continuity and unity within the composition. One example of a motif is found in the hymn "A Mighty Fortress Is Our God" by Martin Luther. The opening motif in the hymn's melody, characterized by descending quarter notes followed by an ascending phrase, serves as a musical representation of strength and refuge, echoing the hymn's theme of God's protection.

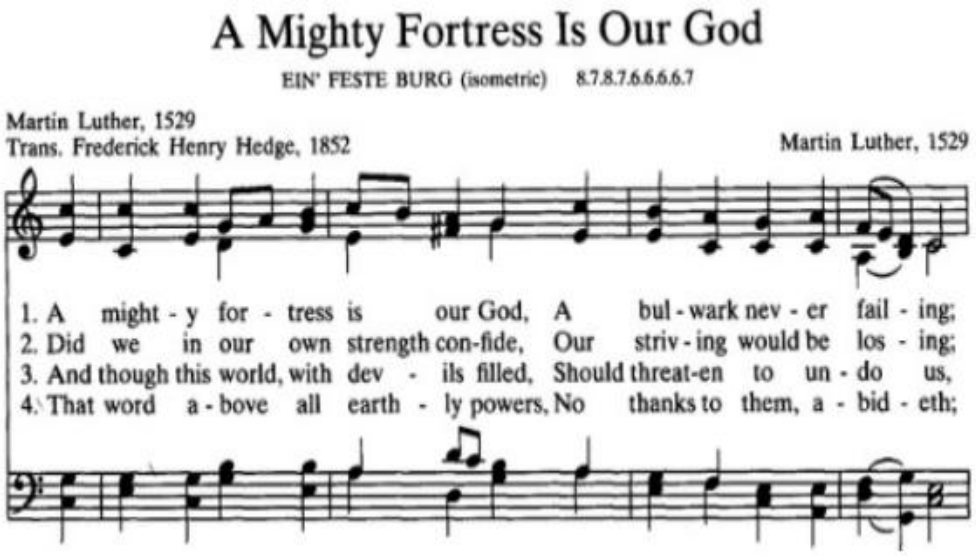


Fig 2.2: An Excerpt of A Mighty Fortress is our God Hymn

Source: The Army and Navy Hymnal (Online)

DO NOT COPY

ii. Structure: Structure refers to the organization and arrangement of musical elements within a hymn, including its form, phrasing, and overall architecture. Composers carefully structure hymns to guide listeners through a journey of musical and spiritual exploration. Common structural forms in hymnody include strophic (verse-refrain), through-composed, and modified strophic forms, each offering unique opportunities for musical development and expression. An example of a hymn with a clear structural form is "Amazing Grace" by John Newton. This hymn follows a strophic form, where the same melody is repeated for each verse. This repetitive structure allows congregants to easily sing along and reinforces the message of God's amazing grace with each repetition.

iii. Parallelism: Parallelism involves the repetition or variation of musical elements, such as melodic contours, harmonic progressions, or rhythmic patterns, to create symmetry and coherence within a hymn. Composers use parallelism to reinforce thematic material, establish musical relationships, and enhance the overall unity of the composition. In the hymn "How Great Thou Art," the parallelism of the melody mirrors the parallelism of the lyrics. For example, in the refrain, the ascending melodic line "How great Thou art" is followed by a descending sequence "How great Thou art," creating a sense of balance and completeness in the musical phrase.

Lead City University DO NOT COPY

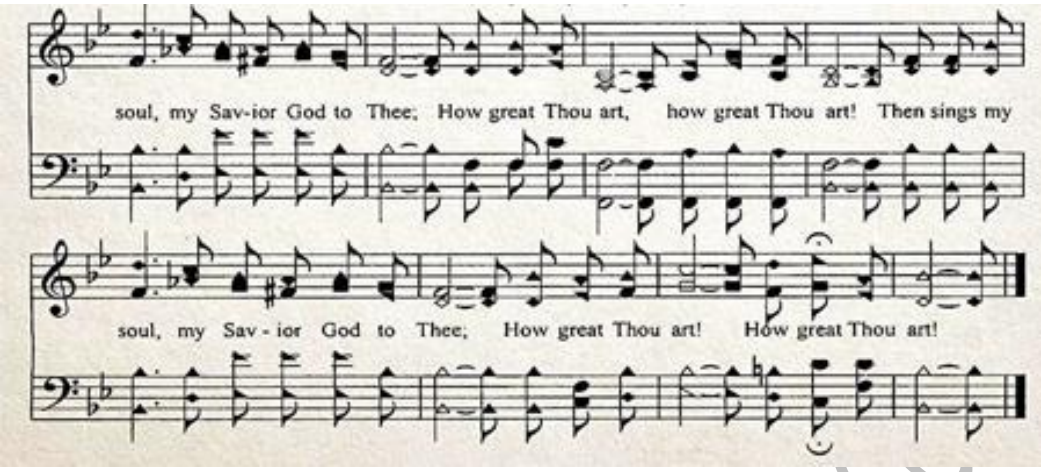


Fig 2.3: An Excerpt of How Great Thou Art Hymn

Souce: Back Story Songs (Online)

iv. Sequences: Sequences are melodic or harmonic patterns that are repeated and transposed to different pitch levels or harmonic contexts within a hymn. Composers employ sequences to build tension, create momentum, and propel the development of musical ideas. By repeating and varying sequences, composers infuse hymns with a sense of dynamic energy and forward motion, engaging listeners and drawing them deeper into the worship experience. An example of a hymn with sequences is "Holy, Holy, Holy! Lord God Almighty." In this hymn, the melodic sequence in the phrase "God in three Persons, blessed Trinity" repeats and ascends by step, building intensity and highlighting the theological concept of the Trinity.

Lead City University DO NOT Co

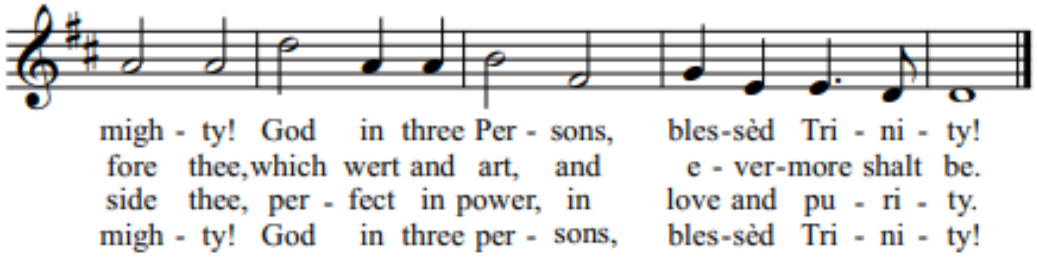


Fig 2.4: An Excerpt of Holy, Holy, Holy Hymn

Source: Hymnary (Online)

v. Musical Harmony: Harmonious arrangements are an integral aspect of hymnody, enhancing the overall musicality and emotional impact of hymns. Harmonies in hymns are carefully crafted to complement the lyrical content, creating a sense of musical cohesion and emotional resonance that resonates with congregants during worship. In hymnody, harmonies can vary widely in complexity and style, reflecting the diverse traditions and cultural influences of hymn singing. Some hymns feature simple harmonies, with basic chord progressions that provide a supportive backdrop to the melody, allowing congregants to focus on the message of the lyrics. These harmonies often consist of fundamental triads or basic chord patterns, creating a sense of stability and familiarity in the music.

On the other hand, other hymns may incorporate more complex harmonies, with intricate chord voicing, contrapuntal textures, and rich harmonic progressions that add depth and richness to the musical arrangement. These harmonies may involve the use of suspensions, passing tones, and other embellishments that enrich the harmonic palette of the hymn, heightening its emotional impact and expressive power. Regardless of their complexity, harmonies in hymns are designed to complement and enhance the

Lead City University DO NOT COPY

lyrical content, amplifying the emotional resonance of the text and reinforcing its thematic message. Whether simple or complex, harmonious arrangements in hymns serve to unite congregants in worship, fostering a sense of unity, reverence, and spiritual connection as they lift their voices in praise and adoration.

vi. Spiritual Resonance: Hymns have a profound impact on worshipers, evoking deep spiritual and emotional responses that resonate deeply within the heart and soul.[16] Through a combination of meaningful lyrics, melodic beauty, and communal singing, hymns create a sacred space where worshipers can experience a profound sense of connection with the divine and with fellow believers. The rich and timeless lyrics of hymns often convey themes of reverence, awe, gratitude, and joy, inviting worshipers to reflect on the wonders of God's love, grace, and faithfulness. Whether through expressions of adoration, prayers of petition, or declarations of faith, hymn lyrics speak directly to the human spirit, offering comfort, inspiration, and hope in times of joy and sorrow.

In addition to their lyrical content, the melodic beauty of hymns plays a crucial role in eliciting emotional responses from worshipers. The soaring melodies, harmonious arrangements, and rhythmic patterns of hymns create a transcendent musical experience that elevates the soul and stirs the heart. Through the power of music, hymns have the ability to touch the deepest recesses of the human psyche, awakening feelings of awe, wonder, and reverence for the divine. Furthermore, the act of communal singing enhances the emotional impact of hymns, fostering a sense of unity, solidarity, and shared devotion among worshipers. As congregants join their voices together in

Lead City University DO NOT COPY

harmony, they experience a profound sense of belonging to a larger spiritual community, united by their common faith and shared worship experience. This communal aspect of hymn singing strengthens the bonds of fellowship and deepens the sense of connection with both God and fellow believers.

vii. Adaptability: Hymns exhibit adaptability, transcending cultural and linguistic boundaries by being translated into different languages, set to various musical styles, and incorporated into diverse worship traditions, enabling their widespread use and appreciation across different religious and cultural contexts. Hymns can be translated into different languages, allowing them to be sung and understood by people from various linguistic backgrounds. Translating hymns preserves their message and meaning while making them accessible to a wider audience. For example, hymns like "Amazing Grace" and "How Great Thou Art" have been translated into numerous languages, allowing believers around the world to sing these beloved hymns in their native tongue.

Hymns can be set to various musical styles, ranging from classical to contemporary, traditional to gospel, and everything in between[17]. This flexibility allows hymns to resonate with different musical preferences and cultural traditions, ensuring that they remain relevant and engaging across diverse worship settings. However, when these hymns are being translated and set to other musical styles, the original meaning in context of the hymns must be retained. For instance, hymns like "Be Thou My Vision" and "Great Is Thy Faithfulness" have been arranged in various musical styles, from classical orchestration to modern worship band arrangements, catering to the diverse

Lead City University DO NOT COPY

tastes of worshipers. Hymns can be incorporated into diverse worship traditions, including liturgical, evangelical, charismatic, and global worship contexts. Whether sung in a formal cathedral service, a lively revival meeting, or a multicultural worship gathering, hymns have the adaptability to complement and enhance different worship traditions. Their timeless melodies and enduring messages resonate with believers from all backgrounds, fostering a sense of unity and shared devotion in worship.

Overall, the adaptability of hymns allows them to transcend cultural and linguistic barriers, fostering a sense of interconnectedness and shared worship experience among believers around the world. As a result, hymns continue to play a central role in shaping the spiritual lives of individuals and communities across diverse religious and cultural landscapes, uniting them in a common expression of faith and devotion.

2.1.3 Types of Hymns

Hymns are a fundamental part of many religious and spiritual traditions, serving as a means of communal worship, individual devotion, and the expression of faith. While the term "hymn" is often used broadly to refer to any religious song or chant, there are in fact several distinct types of hymns that have developed over the course of history[18]. These hymns encompass a diverse range of themes, styles, and purposes, reflecting the multifaceted nature of religious experience and expression. From hymns of adoration and praise that exalt the attributes of a divine being to hymns of confession and repentance that invite introspection and reconciliation, each type of hymn offers believers a unique opportunity to engage with their faith in meaningful ways. While hymns share common themes of devotion and reverence, they encompass a diverse

Lead City University DO NOT COPY

array of musical styles and forms, each with its own distinct characteristics and purposes. Let's explore some of the various types of hymns that exist:

i. Hymns of Adoration and Praise

Hymns of Adoration and Praise serve as powerful expressions of reverence and devotion, inviting believers to contemplate and celebrate the attributes and majesty of a deity or spiritual entity. These hymns, steeped in tradition and theological reflection, offer lyrical praise and adoration to the divine, evoking feelings of awe and wonder in the hearts of worshippers.[19] Through poetic verses and stirring melodies, hymns of adoration and praise extol the greatness and glory of God, celebrating divine attributes such as love, mercy, and omnipotence. Examples of these timeless hymns include "Holy, Holy, Holy," a triumphant declaration of the holiness of God, "How Great Thou Art," a heartfelt homage to the grandeur of creation and the Creator, and "Great Is Thy Faithfulness," a poignant acknowledgment of God's steadfast love and faithfulness throughout all generations.

These hymns not only uplift the spirits of worshippers but also serve to deepen their understanding and appreciation of the divine. By articulating profound theological truths in poetic language and melodic harmonies, hymns of adoration and praise provide a sacred space for believers to connect with the transcendent and offer their heartfelt worship and adoration. Whether sung in congregational settings, during private devotions, or in times of communal worship, these hymns continue to inspire and uplift believers across generations and cultures, bridging the gap between the earthly and the divine realms.

Lead City University DO NOT COPY

ii. Hymns of Thanksgiving and Gratitude

Hymns are an essential mode of religious communication, functioning as a vehicle for religious communities to engage in collective worship, express adoration, and show gratitude[20]. Notable throughout the wide range of hymns are those that express themes of appreciation and thankfulness. These songs of gratitude convey profound veneration and gratitude for the riches and plenty offered by the almighty. They express feelings of humble recognition, praising the benevolence, compassion, and loyalty of a divine being that surpasses human understanding.

These hymns use poetic language and expressive melodies to inspire believers to offer genuine praise and honest gratitude for God's provision and guidance. Notable instances of such hymns expressing gratitude include the popular Christian hymns "Now Thank We All Our God," "Count Your Blessings," and "Come, Ye Thankful People, Come." Traditional hymns have historically been a fundamental part of several religious traditions. However, the genre of hymns has expanded over time to include a wide variety of genres and themes. Gaining a complete grasp of the function of sacred music in religious and spiritual practices requires a thorough understanding of the many types of hymns and their unique qualities.

iii. Hymns of Confession and Repentance

Another significant subset within the sacred music tradition include hymns that inspire humans to recognize their deficiencies, transgressions, and limitations in the presence of God, while seeking absolution, reconciliation, and spiritual rejuvenation. These hymns of confession and repentance have introspective and self-reflective lyrics that

Lead City University DO NOT COPY

encourage serious self-examination and deep contrition within the singer, leading to a stronger sense of penitence and a sincere longing for the restoration of one's intimate relationship with the sacred[21]. Notable examples of such poignant and penitential hymns include the wistful and vulnerable "Just As I Am," the penitential "Rock of Ages," and the ardent plea for divine renewal found in the hymn "Create in Me a Clean Heart, O God," which collectively showcase the vital role these hymns play in facilitating a deeper level of introspection, contrition, and ultimately, redemption within the lives of religious adherents.

iv. Hymns of Comfort and Assurance

Alongside hymns of confession and repentance, the sacred music tradition also offers a large category of hymns that offer solace, consolation, and reassurance to believers facing trials, tribulations, and obstacles. These hymns of comfort and assurance contain words of encouragement, hope, and faith, reminding the faithful of the steadfastness of divine love and the promise of comfort and support in times of need. Notable examples of such uplifting and reassuring hymns include the poignant "It Is Well with My Soul," which expresses a sense of profound inner calm amidst life's storms, the plaintive request for divine presence in "Abide with Me," and the soothing assertion of trust found in "Be Still, My Soul." These hymns collectively serve to bolster the spirits of believers throughout periods of adversity and distress, delivering a critical source of peace and reassurance rooted in the unwavering love and protection of the sacred.

Lead City University DO NOT COPY

v. Hymns of Faith and Commitment:

Within the vast sacred music heritage, a specific genre of hymns exists that assert and announce one's faith, commitment, and devotion to a supernatural being, expressing an unwavering confidence in divine providence and guidance. These hymns of faith and devotion motivate believers to trust in God's unwavering faithfulness, to walk in obedience and holiness, and to totally give their life to the divine will. Some of the best hymns in this category are "I Surrender All," which expresses a strong desire to give up everything material in order to serve the divine, "Blessed Assurance," which rejoices over the believer's unwavering trust in their relationship with God, and "My Faith Looks Up to Thee," which is a modest prayer that emphasizes the singer's unwavering dependence on God's sustaining grace. Through these and other powerful melodies of faith and dedication, the sacred music tradition inspires believers with the spiritual fortitude to manage life's uncertainties with unflinching trust in the divine.

vi. Hymns of Hope and Anticipation

Alongside hymns of faith, devotion, and consolation, the sacred music tradition also offers a distinct category of hymns that celebrate the hope of future redemption, salvation, and eternal life, expressing a great anticipation and longing for the fulfillment of divine promises. They transmit themes of eternal hope, resurrection, and the eventual triumph of good over evil, motivating Christians to persist in their faith and to keep an unshakeable hope in the divine plan.

Lead City University DO NOT COPY

Exemplary hymns within this genre include the joyful celebration of "When We All Get to Heaven," which envisions the culmination of earthly struggles in the eternal bliss of the afterlife, the poignant reflection on the significance of "The Old Rugged Cross" and its power to secure salvation, and the serene contemplation of "In the Sweet By and By," which offers a glimpse of the celestial realm that awaits the faithful. Through these and other stirring hymns of hope and anticipation, the sacred music tradition equips believers with the spiritual strength to manage life's challenges with an unflinching belief in the final fulfillment of divine promises and the eternal redemption of the human soul.

vii. Hymns of Mission and Service

These hymns inspire the people to live the virtues of compassion, justice, and love in their dealings with others, prompting them to go forth and share the message of faith, hope, and salvation with the world. Hymns within this genre include the rousing "Go, Tell It on the Mountain," which exhorts believers to proclaim the good news of Christ's birth, the stirring "We've a Story to Tell to the Nations," which underscores the imperative to evangelize to all peoples, and the joyful exhortation to "Serve the Lord with Gladness," which encourages the faithful to engage in acts of mercy and social transformation. Through these and other stirring hymns of mission and service, the sacred music tradition equips believers with the spiritual fortitude and sense of purpose to actively participate in the work of building God's kingdom on earth, embodying the virtues of compassion, justice, and love in their everyday lives.

Lead City University DO NOT COPY

viii. Hymns of Communion and Unity

The hymns of communion and unity help to develop a profound sense of togetherness, fellowship, and belonging among believers, celebrating the bond of shared faith and common purpose. The touching "Blest Be the Tie That Binds," which emphasizes the close bonds formed among the faithful, the affirmative "The Church's One Foundation," which upholds the unity of the body of believers, and the bringing-us-together cry "Bind Us Together, Lord," which calls on the faithful to join in worship and communion with the divine are all examples of outstanding hymns in this genre. Through these and other stirring hymns of communion and unity, the sacred music tradition reinforces the community links that bind believers, cultivating a strong sense of belonging and a shared dedication to the sacred.

These are just a few examples of the diverse types of hymns that exist within the culture of sacred/religious music. Each type of hymn serves a purpose and speaks to different aspects of the human experience of faith, spirituality, and devotion. Whether in times of joy or sorrow, praise or lamentation, hymns continue to serve as powerful expressions of worship and devotion for believers around the world.

2.2 Theoretical Framework

2.2.1 Performance Theory

Performance theory is an emerging and dynamic topic that carefully studies the complex relationship between human performance and behavior in many circumstances. This interdisciplinary field draws upon theoretical frameworks and methodological approaches from various disciplines such as sociology, anthropology,

Lead City University DO NOT COPY

theatre studies, and communication studies. Its aim is to understand the intricate dynamics involved in the creation and interpretation of performances within different social, cultural, and institutional contexts. Performance theory provides a comprehensive perspective that not only highlights the complex connections between performers and audiences but also explores the wider significance of these interactions in terms of comprehending social identities, power relationships, and cultural practices[22].

At its foundation, performance theory offers a fundamental insight into the fabric of human existence, proposing that a large amount of life unfolds as a sequence of performative acts. Similar to the scripted roles performed on a theater stage, individuals consistently participate in various "performances" in their daily lives, whether consciously or unconsciously, strategically shaping their behavior and self-presentation to navigate the intricacies of social interactions and power dynamics. By scrutinizing the structural underpinnings of these performances, their reception, and the ensuing interpretations by audiences, performance theory offers a rich terrain for exploration into the intricate mechanisms shaping identity formation, the reinforcement or subversion of social norms, and the delineation of power structures within society. Through this lens, performance theory serves as a critical framework for appreciating the numerous ways in which human beings navigate and negotiate their positions within the broader socio-cultural landscape.

The significant influence of performance theory on the study and analysis of theater and drama cannot be overemphasized. Theatre, as an intrinsically performative medium, provides a fertile ground for the application and development of performance

Lead City University DO NOT COPY

theory's key concepts. Within the theatrical domain, performance theory provides a rigorous framework for deconstructing the various mechanisms through which meaning, identity, and social dynamics are both produced and apprehended through the lens of performance. By diving into the intricacies of actors' embodiments, the spatial configurations of the stage, and the dialogic interplay between performers and spectators, performance theory uncovers the various ways in which theatrical performances serve as venues of cultural creation and contestation[23]. Thus, performance theory not only deepens our understanding of the theatrical experience but also helps our broader comprehension of the intricacies inherent in human interaction and expression.

For the purpose of this research, we shall adopt three major concepts from this theoretical framework to serve as the main theories. Firstly, the concept of the "dramaturgical self," pioneered by Erving Goffman (1959). This concept remains an essential component in the application of performance theory to theatre. Goffman's key work on impression management suggests that individuals negotiate social encounters by intentionally altering their self-presentation to transmit distinct identities and preserve preferred self-images[24]. This notion finds fertile root in the field of theatre, where actors, similar to professional dramaturges, methodically design their performances to embody different characters and convey engaging narratives and themes.

Drawing upon Goffman's theory, this research will delve into the various procedures through which actors engage in impression control on the stage. From the subtle nuances of gesture and voice intonation to the strategic deployment of costume and

Lead City University DO NOT COPY

props, performers adeptly manage numerous theatrical aspects to construct and transmit the identities necessary by their roles. Moreover, by studying the dynamics of audience reception and interpretation, we will be looking to explain how these constructed performances interface with spectators' perceptions and contribute to the production of collective meaning inside the theatrical space. Thus, Goffman's concept of the "dramaturgical self" serves as a potent lens through which to evaluate the complicated interplay between performers, texts, and viewers in the theatrical sphere. By throwing light on the performative character of identity and relationship, this paradigm not only enriches our understanding of theatrical practice but also gives larger insights into the subtleties of human communication and social behavior.

Secondly, the concept of "liminality," as propounded by Victor Turner (1967), which has emerged as a pivotal theoretical paradigm within performance studies is another concept that we adopt for the purpose of this research. Liminality encapsulates the transformative threshold between existing social institutions and alternative modes of life, conveying a sense of limbo and fluidity wherein conventional boundaries melt and new possibilities emerge[25]. Within the context of theatrical performance, this liminal area serves as a fertile ground for the formation of social solidarity, as spectators and performers alike are jointly transported beyond the limitations of ordinary reality into a shared realm of imagination and inquiry.

Performance theorists carefully study the intricate array of theatrical approaches deployed by actors, directors, and designers to sculpt the audience's perception and immersion within the dramatic environment. From the expressive articulation of gesture and movement to the strategic orchestration of staging, lighting, and costume,

Lead City University DO NOT COPY

these practitioners masterfully use the theatrical elements to produce a varied and immersive theatrical experience. Indeed, Turner's notion of liminality provides a compelling prism through which to appreciate the significant impact of theatrical performances in developing a sense of communitas; the transcending tie of solidarity and equality among participants.

Thirdly, performance theory provides vital perspectives on the dynamic interaction between performers and audiences, questioning the conventional notion of spectators as passive receivers of theatrical material. Performance theory emphasizes the active participation of audiences in understanding, responding to, and even collaborating in the creation of the meaning and significance of a performance. The analysis focuses on the concept of "performative utterances" introduced by J.L. Austin (1955). This concept has been cleverly used in performance studies to explain how specific lines of dialogue or dramatic events have the ability to bring about actual changes in the world, rather than simply representing it. Performative utterances in the setting of theater go beyond mere representation, gaining a powerful influence that alters and transforms the social reality they are a part of[26]. Performance theorists utilize Austin's concept to examine the complex interactions between audiences and performances. They investigate how spectators actively participate in the interpretive process, negotiating meanings and contesting interpretations, ultimately contributing to the ongoing collaborative creation of the theatrical experience.

Audiences engage in a dialogic interaction with artists, expressing their response through laughter, applause, or silent contemplation. This interaction infuses each performance with a dynamic energy and life that goes beyond the boundaries of the

Lead City University DO NOT COPY

stage. Essentially, applying Austin's concept of performative utterances in performance theory enhances our comprehension of the intricate connection between performers and audiences, while also emphasizing the transformative power of theatrical engagement in shaping collective perceptions, attitudes, and social realities. Viewed from this perspective, theatre is not only a place where people passively watch performances, but rather a dynamic space for engaging in active involvement, debate, and the exchange of cultural ideas.

Overall, the application of performance theory to the study of theatre and drama has yielded rich insights into the ways in which embodied, live performance can be used to construct, negotiate, and subvert meanings, identities, and power relations. As an inherently performative medium, theatre provides a particularly fertile ground for the exploration of performance theory's core concepts and ideas. In summary, the theoretical framework of performance theory provides a rich and nuanced lens through which to analyze the intricate dynamics of theatrical performance, identity formation, and social interaction. By drawing upon key concepts and ideas from performance theory, this research project aims to deepen our understanding of the complex interplay between performers, audiences, and texts within the theatrical sphere, while also offering broader insights into the performative nature of human communication and social behavior.

Lead City University DO NOT COPY

2.2.1.1 Application of Performance Theory to this Study

Performance theory is highly relevant to this study as it provides a framework for understanding how theatrical elements enhance the artistic and cultural dimensions of

hymn performances. It emphasizes the transformative nature of performance, where the act of presentation goes beyond mere recitation to create immersive experiences for both performers and audiences. In this study, the application of performance theory is evident in the integration of dramatization, staging, and visual storytelling, which redefine hymn performances as dynamic artistic expressions rather than passive musical renditions.

2.2.2 Dramaturgical Theory

Dramaturgical theory, created by sociologist Erving Goffman in the mid-20th century, offers a unique viewpoint on social interaction by envisioning it as a type of theatrical performance. Goffman's theory draws parallels between the stage and everyday life, suggesting that individuals engage in impression management and role-playing to present themselves to others in particular ways. We shall discuss the core elements of dramaturgical theory, its theoretical foundations, and its applications in understanding social behavior and interaction.

At the basis of dramaturgical theory is the notion of the "dramaturgical metaphor," which asserts that individuals execute roles similar to performers on a stage in diverse social contexts[27]. Goffman likens social circumstances to theatrical stages, where individuals enact written performances to communicate precise perceptions to their audience. These performances are defined by front-stage and back-stage behaviors, where front-stage actions represent the public presentation of self, while back-stage behaviors occur in private settings and entail preparation and rehearsal for the front-stage performance.

Lead City University DO NOT COPY

The idea of "impression management," which describes the strategies that people use to influence the perceptions other people have of them in social situations, is fundamental to Goffman's theory[28]. This involves carefully regulating one's conduct, appearance, and linguistic clues to project a desired image or identity to others. For example, individuals may engage in impression management by wearing proper dress, using precise language, or adopting particular mannerisms to project a desired persona in social circumstances.

Another crucial concept in dramaturgical theory is "role-playing," which refers to the process of taking and performing social roles in diverse circumstances[29]. Goffman contends that persons inhabit numerous roles concurrently, each with its own set of expectations, norms, and behaviors. These roles may be written or improvised, depending on the social situation and interaction partners. Through role-playing, individuals traverse complex social processes and negotiate their identities within various social institutions. Dramaturgical theory also emphasizes the importance of "audience" in social relations, referring to the individuals or groups who see and interpret the performances of others. Goffman says that individuals modify their performances based on their perceived audience, adjusting their conduct to generate various reactions or responses. This understanding of audience expectations shapes the tactics individuals employ to regulate their impressions and establish their identities in social settings.

The theoretical foundation of dramaturgical theory can be traced to symbolic interactionism, a sociological perspective that emphasizes the importance of symbols, meanings, and interactions in forming social reality[30]. Goffman draws on this tradition

Lead City University DO NOT COPY

by focusing on the symbolic aspects of social conduct and structuring social interactions as symbolic performances that communicate meaning to others. By investigating the micro-level dynamics of everyday encounters, dramaturgical theory gives insights into the production of social reality and the negotiation of identities in social contexts. Dramaturgical theory has multiple applications in explaining various elements of social life, including identity formation, group dynamics, and socialization processes. It provides a paradigm for studying how individuals navigate social roles, control impressions, and form identities in varied social circumstances. Moreover, dramaturgical theory sheds light on the performative character of social interactions and stresses the significance of communication, symbolism, and audience perception in determining social behavior.

In conclusion, dramaturgical theory offers a valuable viewpoint on social interaction by understanding it as a sort of theatrical performance. By establishing parallels between the stage and everyday life, Goffman exposes the ways in which individuals engage in impression management, role-playing, and audience awareness to construct their identities and negotiate social relationships. Through its focus on the symbolic components of social conduct, dramaturgical theory provides insights into the production of social reality and the dynamics of social life.

Lead City University DO NOT COPY

2.2.2.1 Application of Dramaturgical Theory to this study

Dramaturgical theory, is applicable to this study as it highlights the performative nature of social and artistic interactions, particularly in hymn performances. This theory views performances as staged events where individuals present themselves in specific ways

to communicate meaning to an audience. In the context of this study, the Christian Hymn Performances exemplifies dramaturgical principles by incorporating theatrical elements such as character embodiment, dramatic expressions, and visual storytelling to enhance the audience's experience. The structured presentation of hymns, combined with staging, costumes, and gestures, transforms the performance into a narrative-driven spectacle that fosters deeper emotional and spiritual engagement. Furthermore, the strategic use of front-stage elements, such as choreographed movements and lighting, reinforces the artistic and cultural significance of the performance, making dramaturgical theory a valuable lens through which to analyze the intersection of theatre, music, and religious expression.

2.2.3 Cultural Theory

Stuart Hall's cultural theory is based on the understanding that culture is a place of struggle, contestation, and negotiation where identities and power dynamics are continuously shaped and disputed. Hall rejects the notion of culture as a fixed or static thing, instead understanding it as a dynamic and contingent process of meaning-making, representation, and interpretation. Central to Hall's approach is the concept of "cultural identity," which he considers as a complex and fluid creation molded by historical, social, and discursive processes.

One of Hall's most influential concepts is that of "encoding/decoding," which he articulates in his seminal work, "Encoding and Decoding in the Television Discourse"[31]. In this framework, Hall believes that cultural texts are encoded with numerous layers of meaning by producers, drawing on dominant discourses and

Lead City University DO NOT COPY

ideologies. However, audiences do not passively absorb these messages; rather, they actively decode them based on their own social, cultural, and ideological viewpoints. Hall identifies three basic ways of decoding: dominant-hegemonic, negotiated, and oppositional. Through this approach, Hall exposes the complicated and variable character of audience reception, revealing how meaning is constantly subject to interpretation and negotiation.

Hall also introduces the notion of "articulation," which refers to the process of connecting or linking together distinct aspects within a cultural creation[32]. According to Hall, cultural identities are neither set nor predetermined; rather, they arise via the articulation of multiple discourses, symbols, and practices. Through the process of articulation, social groups establish collective identities that are fluid, contingent, and prone to change throughout time. Hall highlights the necessity of knowing how these articulations are affected by historical, social, and political settings, as well as how they intersect with other axes of social difference, such as race, class, gender, and sexuality.

Another significant feature of Hall's cultural theory is his concern with questions of power and ideology[33]. Drawing on Marxist and Gramscian theory, Hall argues that culture plays a vital role in the reproduction and contestation of power relations within society. He recognizes the idea of "hegemony" as a critical tool for understanding how dominant groups maintain their power through the production and diffusion of ideology. However, Hall also underlines the potential for resistance and subversion within cultural practices, underlining the ways in which subordinate groups can question and disrupt hegemonic power structures through acts of cultural resistance.

Lead City University DO NOT COPY

In conclusion, Stuart Hall's cultural theory has had a tremendous impact on the study of culture, power, and identity. By articulating culture as a dynamic and disputed terrain of meaning-making and representation, Hall offers a sophisticated framework for examining the complexity of cultural creation, reception, and interpretation. His emphasis on the role of ideology, power, and resistance in constructing cultural forms remains highly relevant in modern debates within cultural studies and beyond. As we continue to battle with concerns of identity, representation, and social change, Hall's work continues to provide essential insights into the workings of culture and power in the modern world.

2.2.3.1 Application of Cultural Theory to this Study

Cultural Theory applies to this study by emphasizing the role of performance as a medium for expressing and preserving cultural identity. The Christian Hymn Performance integrates indigenous Nigerian musical elements, multilingual hymn singing, and traditional aesthetics, reflecting the diverse cultural landscape of Nigeria. Through this lens, hymn performances are not merely religious expressions but also cultural artifacts that reinforce collective identity and heritage. The incorporation of instruments like the *goge* and *oja*, along with traditional attire and dramatic storytelling, aligns with Cultural Theory's perspective that artistic expressions are shaped by and contribute to societal values. This study demonstrates how theatrical hymn performances serve as a bridge between religious devotion and cultural representation, reinforcing the idea that music and theatre function as powerful tools for cultural continuity and transformation.

Lead City University DO NOT COPY

2.2.4 Ethnomusicological Theory of Music-Making

Some of the scholars who made significant contributions to the ethnomusicological theory of music making are; Alan Merriam (1964), John Blacking (1973), Mantle Hood, Solomon Ikibe (2012), to mention but a few. Ethnomusicology, as a study, offers a comprehensive theoretical framework for understanding the many ways in which music is generated, performed, and experienced within different cultural situations[34]. Alan Merriam, whose work in "The Anthropology of Music" laid the foundation for understanding music as a cultural expression, emphasized the importance of context in interpreting musical practices, arguing that music cannot be divorced from the social, religious, and political dynamics of the communities in which it is performed. His holistic approach to studying music paved the way for subsequent scholars to explore the multifaceted relationships between music and culture.

Musical culture, which refers to the intricate web of meanings, customs, and social relationships around music within a certain group or society, is one of the key concepts in ethnomusicology[35]. Musical culture involves not just the sounds and performances themselves but also the social circumstances in which they occur, including rituals, ceremonies, festivals, and everyday life. Ethnomusicologists adopt a holistic approach to understanding musical culture, analyzing how many influences such as history, politics, religion, and economy intersect to shape musical practices and meanings.

Another essential concept in ethnomusicology is that of musical tradition, which refers to the transmission and maintenance of musical knowledge and practices across time within a community or lineage[36]. Musical traditions are dynamic and adaptive, evolving in response to changing social, cultural, and technical situations while keeping linkages

Lead City University DO NOT COPY

to the past. Ethnomusicologists investigate how musical traditions are passed down through generations, studying techniques of oral transmission, notation, recording, and teaching, as well as the role of individual artists, teachers, and institutions in molding tradition.

Ethnomusicological theory also interacts with problems of identity, ethnicity, and globalization, studying how music serves as a venue for negotiating and expressing cultural identity in multicultural communities[37]. Ethnomusicologists explore how music reflects and shapes perceptions of belonging, heritage, and difference, as well as how it connects with other kinds of cultural expression, such as language, dance, and visual arts. They explore how musical styles, genres, and repertoires are identified with certain social groups, locations, or historical times, as well as how they circulate and transform through processes of cultural exchange and hybridization.

Methodologically, ethnomusicology incorporates a varied range of study approaches, including ethnography, fieldwork, archival research, performance analysis, and audiovisual documentation. Ethnomusicologists engage themselves in the cultural contexts they research, forming relationships with musicians and communities, participating in musical events, and documenting musical practices through observation, interviews, and recordings. Through these methodologies, ethnomusicologists attempt to capture the depth and diversity of musical culture, while also critically reflecting on their own positionality and the ethics of their research activity.

Lead City University DO NOT COPY

In conclusion, the ethnomusicological theory of music-making gives a complete and complex framework for comprehending the numerous elements of music within diverse cultural contexts. By investigating how music intersects with social, cultural, and historical dynamics, ethnomusicology gives vital insights into the ways in which music serves as a place for expressing and negotiating identity, tradition, and change. As we continue to wrestle with concerns of cultural variety, globalization, and social justice, the concepts and methodology of ethnomusicology remain vital for understanding the role of music in shaping human experience and society.

2.2.3.1 Application of Ethnomusicological Theory of Music-Making

Ethnomusicological Theory of Music-Making applies to this study by exploring the ways in which music functions within a cultural and social context. The Christian Hymn Performance blends Western hymn traditions with Nigerian indigenous musical elements, illustrating how music evolves through intercultural interactions. This theory underscores the role of music in communal participation, identity formation, and cultural preservation, all of which are evident in the study's findings. By incorporating traditional instruments like the *goge* and *oja*, multilingual hymn singing, and theatrical storytelling, the performance becomes a living representation of Nigeria's diverse musical heritage. This study aligns with the ethnomusicological perspective that music is not just an artistic creation but a reflection of the social, religious, and cultural experiences of a people.

Lead City University DO NOT COPY

2.3 Review of Empirical Studies

2.3.1 Music and Concert Production in Nigeria

Music and concert production in Nigeria has experienced significant growth, driven by the country's vibrant music industry and increasing demand for live performances. From traditional folk music events to large-scale modern concerts, the industry has evolved, incorporating advanced technology, diverse musical genres, and innovative production techniques. The rise of Afrobeats on the global stage has further boosted the concert scene, with Nigerian artists headlining major international festivals and selling out arenas worldwide[38]. Additionally, the emergence of digital streaming platforms and social media has transformed music promotion and audience engagement, making concerts more accessible and commercially viable. As the industry continues to expand, it faces both opportunities and challenges, from infrastructural deficits to security concerns, all of which shape the landscape of music and concert production in Nigeria.

Music production in Nigeria involves various stages, including composition, recording, mixing, and mastering. This process is influenced by a blend of indigenous and modern musical styles, reflecting the country's rich cultural heritage. Nigerian music is diverse, ranging from Afrobeat, highlife, and fuji to gospel, hip-hop, and contemporary Afropop, each carrying unique rhythmic patterns and instrumentation[39]. Producers play a crucial role in shaping the sound of artists, utilizing digital audio workstations (DAWs), synthesizers, and live instruments to create compelling and commercially viable tracks. Leading producers such as Don Jazzy, Pheelz, and Sarz have contributed to Nigeria's dominance in the global music scene, pioneering new soundscapes and

Lead City University DO NOT COPY

collaborating with international artists. The increasing use of AI-driven music tools and advanced production techniques has further revolutionized the industry, enabling Nigerian music to maintain its relevance and competitiveness on the world stage.

Despite its rapid growth, the Nigerian music and concert production industry faces significant challenges that hinder its full potential. One of the most pressing issues is the high cost of production. Organizing concerts requires substantial financial investment in equipment, logistics, and marketing. Professional sound engineering, stage design, lighting, and artist fees contribute to the overall cost, making large-scale events a high-risk venture. Additionally, many event organizers must import high-quality sound and lighting equipment due to the lack of standard facilities, further escalating expenses. The cost of security personnel, venue rentals, and promotional efforts also adds to the financial burden, making it difficult for emerging artists and independent organizers to host successful concerts.

Infrastructure deficits also pose a major challenge to concert production in Nigeria. The country lacks sufficient world-class event venues equipped with modern sound systems, lighting rigs, and seating arrangements[40]. As a result, organizers often have to modify available spaces, which may not meet international standards. The unreliable electricity supply further complicates production, requiring the use of costly backup generators to ensure uninterrupted performances. In addition, security concerns have become a recurring issue, with incidents of crowd mismanagement, theft, and unauthorized access affecting the safety of attendees. Poor crowd control measures and inadequate security personnel have led to chaotic situations at some major events, discouraging both investors and concertgoers from participating.

Lead City University DO NOT COPY

Beyond logistical and infrastructural issues, the industry is also plagued by piracy and copyright violations, which affect revenue generation. Unauthorized downloads, illegal streaming, and bootlegging limit artists' ability to monetize their work, reducing their capacity to invest in high-quality concert production[41]. Furthermore, securing sponsorship and investment for concerts remains a challenge, as corporate sponsors tend to prioritize well-established artists and high-profile events, leaving independent and emerging performers struggling for funding. Additionally, obtaining permits, dealing with government regulations, and addressing last-minute venue cancellations create further complications for concert organizers. Despite these obstacles, the Nigerian music and concert production industry continues to evolve, with technological advancements, innovative event planning strategies, and increased global recognition providing opportunities for growth and sustainability.

The Nigerian music and concert production industry in spite of all these challenges continues to expand with advancements in technology, increased corporate sponsorship, and growing global recognition of Nigerian artists. Digital streaming platforms, social media engagement, and artificial intelligence-driven music production have revolutionized how artists create, promote, and distribute their music. These technological innovations have also improved concert experiences, with enhanced sound engineering, stage design, and live streaming options making performances more immersive and accessible to both local and international audiences. To further enhance the sector, strategic investments in infrastructure, professional event management, and government support are necessary. Developing more world-class venues, improving security at events, and streamlining regulatory processes would

Lead City University DO NOT COPY

encourage more large-scale concerts and festivals. Government policies that support creative industries, such as tax incentives for event organizers and funding initiatives for emerging artists, would also foster sustainable growth. With continued innovation and structural improvements, Nigeria's music and concert production industry has the potential to become one of the most influential in the world.

Music and concert production in Nigeria have grown significantly, contributing to the country's cultural and economic landscape. The industry has not only preserved and promoted indigenous musical traditions but has also propelled Nigerian artists onto the global stage. Concerts and live performances serve as platforms for artistic expression, cultural exchange, and social engagement, reinforcing the nation's identity while fostering unity among diverse audiences. Additionally, the industry has created employment opportunities for musicians, producers, event managers, and technical professionals, further stimulating economic growth.

Despite these achievements, challenges such as high production costs, infrastructure deficits, security concerns, and piracy continue to hinder the full potential of the industry. However, ongoing technological advancements, increased corporate sponsorship, and the rising influence of Nigerian artists on the international scene present opportunities for growth. The integration of digital tools, live streaming platforms, and artificial intelligence in music production and event management is transforming how concerts are planned and executed, making them more efficient and commercially viable.

Lead City University DO NOT COPY

While challenges persist, innovation and investment will continue to drive the industry's development, positioning Nigeria as a global entertainment hub. With strategic improvements in infrastructure, professional event management, and supportive government policies, the industry can achieve even greater heights. As Nigeria solidifies its place as a key player in the global music industry, the evolution of its concert production sector will remain a testament to the country's creative resilience and artistic excellence.

2.3.2 Historical Perspective of the Evolution of Hymnody in Nigeria

The origins of hymnody in Nigeria are deeply rooted in the colonial era, marked by the concerted endeavors of Christian missionaries who wielded considerable influence in introducing hymns to the region. Throughout the 19th and early 20th centuries, Nigeria witnessed the arrival of missionaries representing diverse Christian denominations[42]. These missionaries arrived with a dual objective: to propagate Christianity and to establish religious communities among the indigenous populations of Nigeria. Among the many facets of Western culture they brought, hymnody emerged as a pivotal and enduring element that resonated deeply within Nigerian religious and musical spheres. The missionaries' introduction of hymns was an integral part of their evangelistic mission, leveraging the power of music as a means of communicating Christian teachings and values to communities with rich oral traditions[43]. As these missionaries ventured into the heart of Nigerian communities, hymns served as potent tools for conveying Biblical narratives, moral principles, and Christian doctrine. Beyond mere musical compositions, hymns became vehicles for spiritual education, conveying

Lead City University DO NOT COPY

religious messages in a manner that transcended linguistic barriers. The missionaries recognized the diversity of languages spoken across Nigeria and embarked on the significant task of translating hymns into indigenous languages, facilitating a deeper understanding and engagement with Christian teachings. This meticulous translation process marked the inception of hymnody's indigenization within Nigeria, contributing significantly to its integration into the cultural fabric of the nation.

During the colonial period, Christian missionaries hailing predominantly from Europe, most notably from Britain, Germany, and subsequently America, made their entry into Nigeria. Their primary objective was twofold: the propagation of Christianity and the establishment of religious communities within the indigenous populations. This influx of missionaries marked a pivotal moment in Nigeria's history, ushering in an era of profound religious and cultural exchange that would significantly shape the nation's spiritual landscape[44].

The missionaries, representing various Christian denominations, undertook their mission to introduce Christianity to the diverse and multiethnic societies across Nigeria. They traversed the expansive terrain of the region, driven by a fervent commitment to evangelize and establish churches among the indigenous communities. These missionary efforts were intertwined with the broader colonial expansion, often receiving support from colonial authorities, which facilitated their access to different regions and communities within Nigeria[45]. Their arrival heralded not only the introduction of religious beliefs but also the dissemination of Western cultural elements, including music, language, and education, with hymnody emerging as a cornerstone of their evangelical efforts.

Lead City University DO NOT COPY

As the missionaries proceeded into the core regions of Nigeria, they brought with them the musical and spiritual repertory of their individual civilizations. Among these cultural imports, hymnody stood out as a potent and transformative vehicle through which Christian teachings were spread. Leveraging hymns as a channel for religious education, missionaries aimed to impart Biblical narratives, moral precepts, and theological notions to the indigenous communities. The melodic attractiveness of hymns, along with their spiritual depth, resonated profoundly throughout Nigerian communities, laying the groundwork for a musical legacy that would become firmly interwoven in the religious and cultural fabric of the nation.

Hymns arose as vital instruments for evangelization and religious teaching in the hands of missionaries. Within the backdrop of Nigeria's broad cultural fabric and rich oral traditions, hymns acted as channels through which missionaries communicated Christian doctrines, Biblical narratives, and moral precepts to local populations. The resonating melodies and lyrical lyrics of hymns became strong vehicles for imparting the core of Christianity to cultures entrenched in oral traditions, where stories and wisdom were passed down through generations by word of mouth. Hymns are traditional to church, both the young and the old who have grown in the church are united when familiar hymns are sung in public worship[46]. Utilizing hymns as a pedagogical tool, missionaries skillfully interwove religious messages and moral lessons into the poetic verses and melodious tunes of these musical compositions. Through hymns, the profound narratives from the Bible were brought to life, offering accessible and engaging interpretations of Christian beliefs[47]. The missionaries' strategic use of hymns not only conveyed religious doctrines but also served as

Lead City University DO NOT COPY

mnemonic devices, aiding in the retention and dissemination of Christian teachings among populations whose primary mode of learning and communication was rooted in oral tradition.

Beyond their function as musical compositions, hymns assumed the role of cultural bridges, transcending language barriers and cultural differences. The adaptability of hymns translated into indigenous languages and imbued with local musical elements fostered a sense of inclusivity and familiarity among the diverse ethnic groups of Nigeria[48]. This harmonious amalgamation of Western hymnody with indigenous linguistic and musical expressions laid the groundwork for the assimilation and localization of hymns, facilitating their integration into the fabric of Nigerian religious and cultural life. The deliberate translation of hymns by missionaries from English and various European languages into indigenous Nigerian languages marked a pivotal stride in the indigenization of hymnody[49]. Recognizing the linguistic diversity of Nigeria, missionaries undertook the significant task of bridging the cultural and linguistic gap by rendering the powerful verses of hymns accessible to local populations. This meticulous translation process aimed not only to facilitate understanding but also to forge a deeper connection between the Christian message conveyed through hymns and the diverse communities across Nigeria.

Languages such as Yoruba, Igbo, and Hausa were dynamic backdrops for the adaptation of hymns, ensuring that the profound themes embodied in these musical creations connected authentically with the linguistic and cultural peculiarities of the Nigerian people. The translated hymns bore the imprint of cultural sensitivity, perfectly blending Christian spirituality into the language fabric of each society. This language

Lead City University DO NOT COPY

versatility not only promoted a sense of tolerance but also elevated hymnody to a form of cultural expression that could be accepted by anyone throughout the linguistic range of Nigeria. The initiative to translate hymns into indigenous languages contributed not only to the practical understanding of Christian teachings but also to the greater localization of hymnody within the Nigerian setting[50]. This localization process, defined by linguistic adaptation and cultural resonance, played a vital role in the ongoing legacy of hymns as an intrinsic part of Nigeria's musical and religious tradition. As hymns became infused with the many language hues of Nigeria, they transcended their Western beginnings, evolving as a profound representation of the Christian faith firmly anchored in the cultural soil of the nation.

The arrival of Western musical notation methods brought about a significant change in how hymnody was incorporated into the musical customs of indigenous Nigerian societies[51]. Missionaries played a crucial role in instructing indigenous converts on the importance and effectiveness of conventional notation in conserving and spreading musical compositions. This educational initiative not only enabled the reading and singing of hymns, but also established the foundation for the dissemination of Western musical expertise within the local setting. Attaining proficiency in music notation enabled individuals to actively engage in the musical aspects of the Christian faith, promoting a feeling of ownership and empowerment within the recently converted communities.

Upon their debut in Nigeria during the colonial period, missionaries originally dismissed African musical traditions and propagated the notion that traditional musical instruments were linked to demonic forces[52]. However, over time, missionaries

Lead City University DO NOT COPY

acknowledged the significance of integrating indigenous languages and traditional musical aspects into their practices of hymnody. Regrettably, while attempting to translate Western hymns into Nigerian languages, they faced difficulties arising from the tonal characteristics of Nigerian languages, leading to the distortion of meanings in certain hymns. However, missionaries showcased their ability to adjust by blending Western hymn melodies and rhythms with indigenous musical traditions, acknowledging the abundant musical legacy ingrained in Nigeria's varied cultures. This intentional combination not only expanded the accessibility of hymns but also enriched the musical landscape of Nigerian worship. By adding indigenous musical features, missionaries developed a harmonious link between the sacred and the cultural, creating a unique musical synthesis that powerfully resonated within local congregations.

The integration of hymns into missionary-led church services in Nigeria marked a profound evolution in the worship practices of the newly established Christian communities. As an integral component of religious gatherings, hymns played a pivotal role in fostering communal worship experiences. Missionaries, recognizing the unifying power of congregational singing, encouraged active participation in hymnody as a means of communal expression and spiritual engagement. This communal singing, initially guided by the missionaries, gradually evolved into a shared endeavor where congregations enthusiastically embraced hymns as a collective form of worship. The congregational singing of hymns laid the foundation for the subsequent formation of church choirs, representing a natural progression in the musical development of Christian worship in Nigeria. The establishment of choirs added a layer of musical sophistication to religious services, enhancing the auditory and spiritual dimensions of

Lead City University DO NOT COPY

worship. Church choirs, composed of dedicated individuals with varying vocal abilities, contributed to the elevation of hymnody, infusing worship services with harmonies and choral arrangements. The choirs not only served as musical ensembles but also became symbols of community cohesion, exemplifying the collaborative spirit that characterized Christian worship in Nigeria.

2.3.3 Hymn Concerts in Nigeria

Hymn concerts in Nigeria are a significant aspect of Christian musical expressions, serving as platforms for worship, spiritual edification, and artistic performances. These concerts celebrate hymn singing, a practice deeply rooted in the history of Christian worship in Nigeria, dating back to the colonial era when missionaries introduced Western hymnody. The early Christian missionaries, particularly from the Church Missionary Society (CMS), the Wesleyan Methodist Mission, and the Roman Catholic Church, used hymns as a tool for evangelism, education, and worship. They translated many Western hymns into indigenous languages such as Yoruba, Igbo, and Hausa, ensuring that local congregations could connect with the theological messages in a language they understood. As these hymns became ingrained in Nigerian Christian worship, churches began to organize structured hymn-singing sessions, eventually giving rise to hymn concerts as a distinct performance tradition. While traditional hymn singing in churches is typically congregational and solemn, hymn concerts provide a more elaborate and artistic expression of hymns, incorporating elements such as orchestration, choral renditions, dramatic presentations, and cultural influences[53].

Lead City University DO NOT COPY

Over time, hymn concerts have evolved beyond mere church services into large-scale musical productions that integrate choral and instrumental performances, dramatization, and African indigenous elements. Many of these concerts now feature elaborate arrangements that include orchestras, pipe organs, grand pianos, and indigenous instruments such as the *Goge* (African fiddle), *Oja* (flute), and *Talking Drum*. The fusion of Western and African musical styles has given Nigerian hymn concerts a unique identity, making them more engaging for contemporary audiences[54]. In some cases, dramatization and interpretative dance have been incorporated into hymn performances to enhance storytelling and emotional impact. Additionally, hymn concerts have moved beyond church settings, being hosted in universities, concert halls, and music festivals, further expanding their reach and appeal. These events continue to serve as a means of preserving the hymn-singing tradition while adapting to modern musical and cultural influences.

The tradition of hymn singing in Nigeria can be traced to early Christian missionary activities, where hymns were used as tools for evangelization, education, and worship. European missionaries such as the Church Missionary Society (CMS), Roman Catholic missionaries, and the Wesleyan Methodists recognized the power of music in spreading Christian teachings and translated Western hymns into indigenous languages. This adaptation not only made hymns more accessible to local congregations but also allowed them to retain their cultural identity while embracing Christianity. Music is quite important in the lives of Africans who make music at home, at social functions and gatherings, at event centres, and in the marketplaces[55]. Over time, hymn singing became an integral part of Christian worship in Nigeria, serving as a unifying force

Lead City University DO NOT COPY

among different denominations. As churches grew and expanded their musical traditions, hymn singing evolved beyond a congregational practice into more formalized performances, paving the way for hymn concerts as distinct events.

By the mid-20th century, hymn concerts took on a more structured form, transitioning from informal hymn-singing sessions into organized musical events. Church choirs, university ensembles, and Christian music groups began to present hymn performances in formal concert settings, often featuring orchestral arrangements and solo renditions alongside traditional choral presentations. These concerts not only provided an avenue for showcasing musical excellence but also reinforced Christian teachings, using hymns to communicate theological messages in a captivating manner. Today, hymn concerts have become a cherished tradition, held annually or seasonally in many churches, institutions, and independent Christian music organizations. They continue to serve as platforms for musical innovation, spiritual revival, and the preservation of the hymn-singing tradition in Nigeria.

The influence of hymn concerts in Nigeria has extended beyond religious gatherings, shaping the country's broader musical landscape. With the increasing fusion of Western hymnody and African indigenous elements, hymn concerts now incorporate traditional instruments, rhythmic variations, and call-and-response singing styles that resonate with local audiences[56]. This blending of musical traditions has not only enriched the performance of hymns but has also contributed to the development of contemporary Nigerian gospel music. Additionally, hymn concerts have become platforms for music education, providing training opportunities for choristers, instrumentalists, and composers. Many churches and institutions now organize hymn

Lead City University DO NOT COPY

workshops and festivals alongside these concerts, ensuring that future generations continue to appreciate and engage with this rich musical heritage. As the tradition continues to evolve, hymn concerts remain a vital part of Nigeria's cultural and religious identity, bridging the past with the present while offering new possibilities for musical and spiritual expression.

Hymn concerts in Nigeria are characterized by well-curated musical programs designed to create a spiritually uplifting and artistically enriching experience. These concerts typically feature a combination of choral and instrumental performances, scripture readings, dramatization, and audience participation, all carefully woven together to enhance the overall impact of the event. At the heart of most hymn concerts are choral performances, where choirs ranging from small ensembles to large choral groups present hymns in various arrangements. These performances are often accompanied by organ, piano, or orchestral instruments, adding depth and richness to the musical expressions. Choirs may render traditional hymns in their original form or present reimagined versions that incorporate African harmonies and rhythms, creating a fusion of Western and indigenous musical elements[57].

Beyond choral presentations, hymn concerts frequently feature solo and ensemble renditions, allowing individual musicians and smaller groups to showcase their artistic interpretations of hymns. Soloists, duets, quartets, and instrumental ensembles often perform classical or contemporary hymn adaptations, offering variations in texture and mood throughout the concert. These performances provide an opportunity for musical creativity while maintaining the sacred essence of hymn singing. Given the deeply spiritual nature of hymn concerts, scripture readings and reflections are often

Lead City University DO NOT COPY

interwoven into the program. Selected Bible passages, short sermons, or thematic reflections are presented to reinforce the messages embedded in the hymns. These elements not only provide theological depth but also help the audience connect more profoundly with the music on a spiritual level. Some hymn concerts go beyond musical performances to include dramatization, bringing hymn texts to life through theatrical presentations. Biblical narratives or historical contexts related to specific hymns are acted out, creating a visually engaging and emotionally resonant experience for the audience. This integration of drama enhances the storytelling aspect of hymns and adds a dynamic visual component to the concert.

Finally, audience participation remains a crucial part of hymn concerts, reinforcing the communal nature of worship. Many hymn concerts incorporate congregational singing, where the audience joins in singing familiar hymns, fostering a collective spiritual experience. This participatory element not only strengthens the connection between performers and listeners but also ensures that hymn concerts retain their essence as communal acts of worship rather than passive musical performances. Through this structured blend of music, scripture, drama, and audience engagement, hymn concerts in Nigeria continue to serve as powerful platforms for worship, artistic expression, and cultural preservation.

Lead City University DO NOT COPY

2.3.4 The Multifaceted Nature of Nigerian Culture

Nigerian culture is a multifaceted fabric made up of the various ethnic, linguistic, religious, and historical threads that make up the intricate social structure of the nation. It covers a range of traditions, beliefs, rituals, and artistic forms that have formed over

centuries of interaction and exchange among Nigeria's diverse ethnic groups and communities. The primary ethnic groups include the Hausa-Fulani in the north, the Yoruba in the southwest, and the Igbo in the southeast, among many more. Nigeria's ethnic diversity is not only represented in its cuisine, music, dance, fashion, and social norms, but also in its languages. With over 500 languages spoken across the country, Nigeria boasts one of the biggest linguistic diversities in the world[58]. While English serves as the official language and a method of communication across ethnic boundaries, indigenous languages remain vital to cultural identity and daily interactions within communities. Each language carries its own unique history, vocabulary, and phrases, contributing to the complex tapestry of Nigeria's linguistic landscape.

Moreover, Nigeria's ethnic groups are not static entities; they are dynamic and constantly evolving, influenced by historical migrations, urbanization, and globalization[59]. As people move within and beyond Nigeria's borders, they bring with them their cultural practices, beliefs, and traditions, enriching the cultural mosaic of the nation. In urban centers like Lagos, Abuja, and Port Harcourt, diverse ethnic groups coexist and interact, creating vibrant cosmopolitan environments where cultural exchange and hybridization thrive. Despite the diversity among Nigeria's ethnic groups, there are also commonalities that unite them. Shared experiences of colonialism, struggles for independence, and aspirations for nation-building have fostered a sense of national identity and solidarity among Nigerians. National symbols such as the Nigerian flag, national anthem, and major public holidays serve as rallying points for collective pride and patriotism, transcending ethnic and regional differences. In this

Lead City University DO NOT COPY

way, while Nigeria celebrates its rich ethnic diversity, it also embraces a collective identity as a nation united in its diversity.

Nigeria is religiously diverse, with Christianity and Islam being the two dominant religions. In addition to Christianity and Islam, traditional indigenous religions continue to play a significant role in shaping Nigeria's religious landscape[60]. These indigenous belief systems are deeply rooted in the cultural heritage of various ethnic groups and are characterized by a reverence for nature, ancestors, and spirits. Despite the spread of Christianity and Islam, many Nigerians maintain spiritual connections to their ancestral traditions, incorporating indigenous rituals, symbols, and ceremonies into their religious practices. This syncretism (the blending of indigenous beliefs with Christianity or Islam) reflects the resilience and adaptability of Nigerian spirituality in the face of external influences.

Religious diversity in Nigeria extends beyond the coexistence of Christianity, Islam, and traditional indigenous religions to encompass a wide spectrum of denominations, sects, and spiritual movements within each faith tradition[61]. From Pentecostal churches and Sufi brotherhoods to Ifa divination and animist shrines, Nigerians express their religious beliefs and identities in diverse and multifaceted ways. This plurality of religious expressions fosters a rich sense of spiritual experiences and fosters dialogue, cooperation, and sometimes tension among religious communities.

Moreover, religion intersects with various aspects of Nigerian life, influencing politics, education, law, and social relations. Religious leaders often wield significant influence and authority, shaping public discourse and mobilizing support for social causes and political movements. Religious festivals and rituals serve as important markers of

Lead City University DO NOT COPY

cultural identity and community cohesion, bringing people together to celebrate shared beliefs and values. However, religious diversity also poses challenges, including tensions between different religious groups, conflicts over religious practices, and debates over the role of religion in public life. In navigating these complexities, Nigerians continue to negotiate the boundaries between religious freedom, cultural pluralism, and social harmony in their diverse and dynamic society.

Nigerian culture's artistic richness extends beyond its borders, captivating audiences worldwide with its diverse and vibrant expressions. Visual arts in Nigeria span a spectrum of styles and mediums, from traditional sculptures and textiles to contemporary installations and digital art. Artists draw inspiration from Nigeria's cultural diversity, environmental challenges, and social dynamics, exploring themes of identity, history, and globalization through their creations. Through galleries, exhibitions, and international collaborations, Nigerian visual artists contribute to global conversations about art and culture, challenging stereotypes and enriching our understanding of the human experience.

Music is another cornerstone of Nigerian culture, renowned for its infectious rhythms, melodic diversity, and lyrical depth. From traditional folk songs and highlife melodies to contemporary genres like Afrobeats, Nigerian music reflects the country's eclectic musical heritage and innovative spirit[62]. Musicians draw from indigenous instruments, Western influences, and global trends, blending genres and languages to create unique sonic landscapes that resonate with audiences around the world. Through concerts, festivals, and digital platforms, Nigerian musicians share their stories, aspirations, and

Lead City University DO NOT COPY

dreams, connecting people across continents and cultures through the universal language of music.

Dance is an integral part of Nigerian cultural expression, embodying the rhythms, rituals, and emotions of everyday life[63]. From traditional dances performed at weddings and festivals to contemporary choreography showcased in music videos and stage productions, Nigerian dancers infuse movement with meaning and vitality. Dance serves as a form of storytelling, celebration, and social commentary, reflecting the joys, struggles, and aspirations of Nigerian society. Through workshops, performances, and collaborations, Nigerian dancers inspire audiences to explore the beauty and power of movement, fostering creativity, connection, and cultural exchange in communities around the world.

Nigerian cuisine is not only diverse and flavorful but also deeply rooted in the country's rich agricultural heritage and culinary traditions. From the fertile plains of the north to the lush forests of the south, Nigeria's varied landscapes provide a bounty of ingredients that form the foundation of its cuisine. Staple foods such as rice, maize, and millet, along with tubers like yams and cassava, are central to many traditional Nigerian dishes, serving as sources of sustenance and cultural significance for generations. These ingredients are transformed into an array of delicious and hearty meals that reflect the ingenuity and creativity of Nigerian cooks. The art of Nigerian cooking is characterized by its use of spices, herbs, and sauces, which infuse dishes with depth, complexity, and vibrant flavors.

Lead City University DO NOT COPY

From the fiery heat of chili peppers to the aromatic richness of ginger, garlic, and onions, Nigerian cuisine showcases a symphony of tastes and aromas that tantalize the senses and awaken the palate. Each region and ethnic group in Nigeria has its own unique spice blends, cooking techniques, and flavor profiles, resulting in a kaleidoscope of culinary experiences that vary from one corner of the country to another. Moreover, Festivals, weddings, and other special occasions are marked by lavish feasts and elaborate spreads, where traditional dishes take center stage and memories are made around the table. Through its cuisine, Nigeria invites visitors and food enthusiasts alike to embark on a culinary journey that delights the senses, nourishes the body, and celebrates the rich tapestry of Nigerian culture and heritage.

In Nigerian culture, the importance of family extends beyond immediate relatives to encompass extended family networks and community bonds. These familial ties serve as the bedrock of social cohesion and support, providing a sense of belonging, identity, and security for individuals across generations. From birth to adulthood, Nigerians are instilled with values of filial piety, loyalty, and mutual obligation, which shape their interactions and responsibilities within the family unit[64]. Elders hold a revered position in Nigerian society, serving as custodians of wisdom, tradition, and cultural heritage. Their guidance and counsel are sought after and respected, underscoring the intergenerational dynamics that underpin Nigerian familial relationships.

Furthermore, communal solidarity is a hallmark of Nigerian culture, manifested in collective rituals, ceremonies, and celebrations that bring people together in times of joy, sorrow, and adversity. Whether it's a village festival, a community project, or a religious gathering, Nigerians rally around common goals and shared values,

Lead City University DO NOT COPY

transcending individual interests and differences for the greater good. This sense of unity and solidarity fosters a spirit of cooperation, resilience, and mutual support that strengthens the social fabric of Nigerian communities and reinforces their sense of identity and belonging. In Nigerian social life, etiquette and reciprocity play integral roles in shaping interpersonal relationships and interactions. Politeness, respect, and deference are valued virtues, especially when addressing elders or persons of authority. Acts of hospitality, generosity, and kindness are not only expected but also cherished. Conclusively, Nigerian culture is a subject of continual negotiation, contestation, and celebration as individuals and communities navigate the complexities of identity, heritage, modernity, and globalization. It serves as a source of pride, resilience, and creativity, while also confronting challenges of inequality, cultural marginalization, and social change in the twenty-first century. In scholarly and public discourse alike, Nigerian culture provides a fertile ground for exploration, dialogue, and understanding across diverse perspectives and experiences.

2.3.5 Nigerian Music as Reflected in Culture

Nigerian music is a vital element of the country's cultural identity, reflecting its broad ethnic background, historical events, and modern social dynamics. From traditional rhythms to modern genres, Nigerian music spans a vast spectrum of styles and influences that appeal with audiences both at home and abroad. Throughout history, Nigerian music has been a dynamic force for cultural preservation, social critique, and artistic creativity[65]. Traditional rhythms and melodies, passed down through generations, provide a glimpse into Nigeria's pre-colonial past and the rich array of

Lead City University DO NOT COPY

indigenous musical traditions that have created its cultural landscape. These age-old musical forms, rich with symbolism, storytelling, and communal meaning, continue to survive alongside current genres, serving as a bridge between the past and the present, tradition and modernity.

Moreover, Nigerian music has emerged as a powerful catalyst for social change and global engagement, amplifying diverse voices and narratives on the world stage[66]. From the Afrobeat revolution of Fela Kuti to the global phenomenon of Afrobeats, Nigerian musicians have leveraged their artistry to challenge injustice, celebrate resilience, and foster solidarity across borders. Through their music, Nigerian artists navigate complex social issues, confront political realities, and reimagine the possibilities for a more just, inclusive, and equitable society. As Nigeria's musical legacy continues to evolve and resonate with audiences around the world, it remains a testament to the transformative power of creativity, collaboration, and cultural expression in shaping the course of history. Traditional Nigerian music is like a treasure chest full of stories and traditions passed down through generations. Each ethnic group in Nigeria, like the Yoruba and the Igbo, has its own special instruments and rhythms. For example, the Yoruba have talking drums that can send messages over long distances, while the Igbo use instruments like the ekwe and ogene in their rituals and celebrations. These instruments aren't just for making music, they're a way for people to connect with their history, ancestors, and each other.

In Nigerian communities, traditional music is a way of keeping memories alive and sharing important stories. Whether it's tales of bravery, journeys, or triumphs, these songs and melodies bring people together and remind them of where they come from.

Lead City University DO NOT COPY

They're sung during gatherings, festivals, and ceremonies, carrying the spirit and soul of the community through the ages. Even as Nigeria changes and grows, traditional music remains a source of strength and pride. It's a reminder of the values, wisdom, and resilience of the past, guiding people as they navigate the challenges of the present. By embracing their cultural heritage and celebrating their unique identities, Nigerians ensure that the legacy of their ancestors lives on for generations to come.

2.3.6 Christian Hymn Performances in Nigeria

Nigerian Christian hymn performances encapsulate a unique blend of religious devotion, cultural expression, and artistic creativity that resonates deeply with both participants and audiences[67]. Rooted in the country's rich religious heritage and multicultural traditions, hymn performances serve as powerful conduits for worship, communal bonding, and spiritual transcendence. For many Nigerians, hymn performances are cherished moments of worship and community. They bring people together in prayer, creating a sense of unity and belonging that transcends differences. Whether it's in a small village church or a bustling city cathedral, hymns have a way of drawing people closer to each other and to the divine. They're like bridges that span generations and cultures, linking the past with the present and the future.

Nigerian hymn performances are rich with adaptations that celebrate the country's diverse cultures and musical traditions. These adaptations are like colorful threads woven into the fabric of the music, adding layers of meaning and depth that resonate with worshippers across Nigeria. Hymns are sung in different Nigerian languages, each with its own unique melodies, rhythms, and vocal styles that give the music a special

Lead City University DO NOT COPY

Nigerian touch[68]. When hymns are sung in Nigerian languages, they become more than just songs; they become expressions of the people's faith and identity. The local melodies and rhythms reflect the heartbeat of Nigeria's communities, connecting worshippers to their cultural roots and traditions. Whether it's the soothing lilt of the Yoruba language or the rhythmic cadence of the Igbo tongue, each language brings its own flavor to the hymns, making them accessible and meaningful to worshippers from all backgrounds. These cultural adaptations also play a vital role in preserving Nigeria's indigenous musical heritage. By incorporating local melodies and vocal styles into hymn performances, musicians honor the rich legacy of Nigerian music and ensure that it lives on for future generations to enjoy. In doing so, they not only enrich the worship experience but also contribute to the broader cultural tapestry of the nation.

Hymn performances in Nigeria are vibrant gatherings where everyone actively participates in singing and praising together. It's a joyful experience where people of all ages and backgrounds come together as one community to lift their voices in song. At the heart of these performances are the choirs, made up of singers from diverse backgrounds who lead the congregation in singing hymns. Choirs in Nigeria are like musical families, bringing together people with different talents and voices to create something beautiful[69]. They lead the congregation in singing hymns, setting the tone for worship and enhancing the musical quality of the performances. With their harmonious voices and spirited renditions, choirs create an atmosphere of reverence, joy, and unity that brings worshippers closer together. Participating in a choir is not just about singing; it's about being part of something bigger than yourself. It's about sharing your talents and gifts with others and coming together in collective worship

Lead City University DO NOT COPY

and communion. Choirs in Nigeria play a central role in fostering a sense of community and belonging, making hymn performances more than just a musical event but a celebration of faith, fellowship, and shared joy.

In Nigerian hymn performances, there's often a captivating theatrical flair that captivates the senses and stirs emotions among participants[70]. These performances go beyond just singing, they're immersive experiences that engage worshippers on multiple levels. One of the ways this is achieved is through visual displays, which include colorful attire, symbolic gestures, and even liturgical dance. The attire worn during hymn performances is often vibrant and expressive, reflecting the cultural diversity and individual creativity of participants. From traditional garments adorned with intricate patterns to modern interpretations that incorporate contemporary styles, the attire adds a visual feast to the worship space. Symbolic gestures further enhance the visual aspect of the performance, conveying profound messages and emotions through movement and expression. However, while this aesthetic richness enhances emotional and cultural resonance, it also raises the critical need to balance simplicity and solemnity in congregational sacred music. Without careful consideration, performances risk drifting into triteness or overly stylized forms that may overshadow the spiritual core of worship[71]. The essence of sacred music lies not just in its beauty or spectacle, but in its capacity to inspire reverence, introspection, and communal participation. Therefore, achieving a thoughtful equilibrium between artistic expression and liturgical purpose is essential to maintain the integrity of the worship experience.

Lead City University DO NOT COPY

Liturgical dance is another powerful theatrical element that adds depth and symbolism to hymn performances. Dancers use their bodies to interpret the music, expressing themes of praise, thanksgiving, and spiritual reverence through graceful movements and choreography. These dances serve as a form of worship in themselves, inviting worshippers to connect with the divine in a deeply personal and embodied way. By incorporating theatrical elements into hymn performances, worshippers are transported into a world of heightened emotion and spiritual connection. The visual richness and symbolic depth of these performances transform them into transformative encounters with the divine, where participants are invited to experience the power and presence of God in a profound and tangible way. In essence, Nigerian hymn performances become more than just music, they become sacred rituals that nourish the soul and uplift the spirit.

Hymn performances in Nigeria carry not only religious significance but also hold profound social importance within communities across the country. They serve as vibrant platforms for social interaction, where people come together to share in the joy of music and fellowship. These performances foster a sense of community solidarity and provide opportunities for the transmission of cultural values and traditions from one generation to the next. Hymn singing is a powerful vehicle for building connections and strengthening bonds within religious communities. As worshippers join their voices in song, they forge deep friendships and mutual support networks that extend beyond the walls of the church. Through shared experiences of worship and praise, hymn performances create a sense of belonging and identity, reinforcing the ties that bind individuals together in common faith and purpose.

Lead City University DO NOT COPY

Furthermore, hymn performances often extend beyond the confines of religious gatherings to become occasions for public celebrations and cultural festivals[72]. These events bring people from diverse backgrounds and communities together in a spirit of unity and celebration. Whether it's a community choir concert, a church-sponsored musical festival, or a charity fundraising event, hymn performances serve as catalysts for social cohesion and civic engagement, fostering a sense of shared belonging and responsibility among participants. In essence, hymn performances in Nigeria are more than just musical events; they are vibrant expressions of community spirit and cultural identity. Through their inclusive nature and celebratory atmosphere, these performances enrich the social fabric of Nigerian society, promoting solidarity, mutual understanding, and civic participation. As worshippers raise their voices in song, they not only glorify the divine but also affirm the values of unity, compassion, and social justice that lie at the heart of Nigerian culture.

In contemporary Nigeria, hymn performances are evolving and adapting to keep pace with the changing landscape of society, technology, and culture. The rise of digital media and online platforms has revolutionized the way hymns are shared and enjoyed. With just a click, worshippers can access hymns from anywhere in the world, breaking down geographical barriers and reaching even the most remote communities[73]. Online platforms have become virtual gathering spaces where worshippers can come together to sing, share, and celebrate their faith through hymnody.

Moreover, contemporary Christian music genres, such as gospel and praise and worship, have gained popularity as alternatives to traditional hymnody. These genres offer fresh expressions of worship that resonate with the diverse tastes and preferences

Lead City University DO NOT COPY

of Nigerian worshippers. Gospel music, with its vibrant rhythms and uplifting lyrics, has become a staple of Nigerian religious culture, inspiring worshippers to rejoice and celebrate their faith in new and dynamic ways. Similarly, praise and worship music creates intimate and transformative worship experiences, drawing worshippers into the presence of God through heartfelt songs of adoration and thanksgiving. Innovation in hymn performances is not limited to digital platforms and contemporary genres. Churches and religious communities are exploring new ways to engage worshippers and enhance the worship experience. From multimedia presentations and live streaming services to interactive worship sessions and community outreach programs, hymn performances are embracing innovation and creativity to meet the evolving needs of worshippers in contemporary Nigeria.

In conclusion, Nigerian hymn performances hold a pivotal position within the country's religious and cultural framework, encapsulating the blend of faith, tradition, and creativity that defines Nigerian society. With their captivating melodies, active communal involvement, and profound impact, hymn performances serve as channels for spiritual rejuvenation, cultural validation, and societal unity in Nigeria's multifaceted landscape. The melodic beauty of hymn performances transcends mere musical expression, resonating deeply with worshippers and audiences alike. Their enchanting melodies and heartfelt lyrics evoke a sense of reverence and devotion, fostering moments of introspection and spiritual connection. Through congregational participation, hymn performances become communal experiences that strengthen bonds of fellowship and solidarity among worshippers, regardless of background or belief.

Lead City University DO NOT COPY

2.3.7 Theatricality in Performance Studies

Theatricality in performance studies encompasses a broad spectrum of concepts, theories, and practices that explore the ways in which performance engages and affects both performers and audiences. The essence of theatricality explores the performative aspects of human interaction, analyzing how gestures, language, space, and other variables combine to produce meaning and significance within a specific situation. It resembles a puzzle in which every component, be it a gesture or a stage item, contributes to the complete image and aids the audience in comprehending the events. Put simply, theatricality enables us to comprehend the impact of performances on our emotions and thoughts.

Again, the audience's response and interpretation of what they see on stage are equally as important as the events that occur during the performance. Occasionally, a modest action or alteration in intonation might significantly influence our comprehension of a performance. The utilization of theatricality enables us to analyze and comprehend these moments, allowing us to perceive their significance within the broader context. Theatricality permeates several aspects of our lives, whether it is in the form of a conventional stage production, a street performance, or simply a casual talk among friends. It is an intriguing perspective on seeing the world and comprehending how individuals communicate and establish connections with one another through artistic presentations.

The exploration of theatricality brings together ideas from different areas of study, blending insights from anthropology, sociology, psychology, cultural studies, and performance theory. Scholars like Erving Goffman, Victor Turner, and Richard

Lead City University DO NOT COPY

Schechner have played key roles in developing our understanding of theatricality as both a social and cultural phenomenon. For instance, Erving Goffman introduced the concept of "dramaturgy," which looks at how people perform different roles in their daily lives, much like actors on a stage[74]. Goffman suggests that our interactions with others are like performances, where we carefully manage our behavior to create certain impressions and maintain social order.

On the other hand, Victor Turner's idea of "ritual drama" explores the performative aspects of cultural rituals and ceremonies. Turner believed that rituals are more than just symbolic actions, they are dramatic performances that help communities express their shared beliefs, values, and experiences[75]. Through rituals, individuals and groups enact stories and symbols that are central to their cultural identity. Richard Schechner, another influential figure in the study of theatricality, has emphasized the transformative power of performance. Schechner's work focuses on the ways in which performances can challenge societal norms, provoke thought, and inspire change. He views performance as a dynamic process that blurs the lines between art and life, inviting audiences to engage with issues and ideas in new and meaningful ways[76].

Theatricality plays a significant role in the creation and negotiation of individual and community identities. Through performance, people and groups express their values, beliefs, and social roles, as well as challenge dominant norms and power structures. Theatricality permits actors to embody numerous identities and perspectives, blurring the barriers between reality and representation, authenticity and artifice[77]. In essence, theatricality permits individuals to negotiate complex social landscapes by taking roles that reflect various elements of their character. These roles encompass a spectrum of

Lead City University DO NOT COPY

social, cultural, and personal characteristics, enabling artists to express themselves within the framework of societal expectations and cultural standards. Additionally, theatricality gives a forum for contesting existing conventions and presenting alternative narratives that challenge dominant ideologies and power systems. The capacity to assume multiple identities and perspectives underscores the transformative potential of theatricality. By transcending conventional boundaries, performers can foster empathy, understanding, and dialogue across diverse social groups. Through nuanced performances, individuals can explore the intricacies of human experience and foster deeper connections with others, thereby contributing to the evolution of collective consciousness and social change.

The idea of embodiment, which refers to the actual manifestation of meaning through physical acts like gestures, motions, and bodily expressions, is fundamental to theatricality. Performers utilize their bodies as vehicles for communication, utilizing gestures, postures, and facial expressions to transmit a variety of emotions, intents, and symbolic messages[78]. These dramatic gestures are highly influenced by cultural and contextual elements, mirroring societal standards, aesthetic preferences, and historical circumstances. Through the language of the body, performers engage in a sort of nonverbal communication that transcends linguistic barriers and resonates with spectators on a visceral level. Each gesture contains its own cultural importance, imbued with layers of meaning that reflect the values, beliefs, and traditions of a specific society or community. From subtle facial emotions to sweeping movements, performers construct a physical vocabulary that tells volumes about the human experience.

Lead City University DO NOT COPY

Furthermore, theatrical gestures are dynamic and adaptable, evolving in response to shifting cultural paradigms and artistic trends. They serve as markers of identity and belonging, signaling affiliation with specific social groups or artistic traditions. Moreover, theatrical gestures have the power to challenge established norms and provoke critical reflection, offering alternative modes of expression and interpretation that disrupt conventional ways of seeing and understanding the world. In essence, embodiment lies at the core of theatricality, serving as a conduit for the expression of human experience and the negotiation of meaning within performative contexts. Through the artful manipulation of their bodies, performers breathe life into characters, narratives, and emotions, inviting audiences into a shared realm of imagination and empathy. In this way, theatrical gestures become profound vehicles for cultural expression, social critique, and artistic innovation, shaping the contours of performance and resonating with audiences across time and space.

The concept of theatricality extends beyond gestures and embodiment to include the spatial aspects of performance, which encompass the arrangement of bodies, objects, and environments within performance spaces. Theatrical space is characterized by its dynamic nature, constantly evolving and adapting in response to the actions and interactions of performers and audiences alike[79]. Performers wield the power to manipulate space, transforming ordinary environments into immersive theatrical stages that invite spectators into the performance experience. Through strategic spatial arrangements, performers create atmospheres that heighten the dramatic impact of their presentations, drawing audiences deeper into the world of the performance.

Lead City University DO NOT COPY

Moreover, theatrical space serves as a canvas upon which performers craft narratives and evoke emotions, using spatial elements to enhance storytelling and convey symbolic meanings. The arrangement of bodies and objects within the performance space can communicate themes, relationships, and power dynamics, enriching the audience's understanding and engagement with the performance. In turn, audiences actively contribute to the shaping of theatrical space through their presence and participation. Their movements, reactions, and responses interact with the spatial dynamics of the performance, influencing the overall atmosphere and energy of the space. In this way, theatrical space becomes a shared domain where performers and audiences co-create meaning and forge connections through the act of witnessing and experiencing the performance unfold. Ultimately, the spatial dimensions of theatricality play a vital role in shaping the performance experience, blurring the boundaries between reality and imagination, performer and spectator. By engaging with the spatial elements of performance, audiences are transported into new worlds, where they are invited to explore, reflect, and engage with the transformative power of theatrical expression.

Theatricality also fosters a dynamic relationship between performers and audiences, inviting active engagement and interpretation from spectators[80]. Unlike passive observers, audience members are encouraged to become co-creators of meaning within the performance context, actively contributing to the construction of narrative, symbolism, and emotional resonance. Through their presence and participation, audiences play a crucial role in shaping the overall experience of the performance. As they interact with the unfolding narrative and engage with the theatrical elements on

Lead City University DO NOT COPY

stage, spectators bring their own perspectives, emotions, and interpretations to the performance space. This active involvement transforms the performance from a mere spectacle into a shared journey of exploration and discovery. Theatrical performances have the power to elicit a range of emotional responses from audiences, from joy and empathy to sadness and introspection. They engage spectators on both an intellectual and emotional level, prompting critical reflection and deepening their understanding of the themes and ideas presented.

2.3.8 The *Hymnatorio* Performance Concept

The *Hymnatorio* performance concept embodies a blending of two separate and different musical traditions: hymns and oratorio. Hymns, or devotional songs, serve as a means of encountering the divine through beauty and mystery, as well as a way to express adoration and worship. Hymns and spiritual songs distill the essence of the Christian faith, with their melodies and phrasing making its message easier to remember[81]. These songs have strong connections to religious and spiritual settings, frequently performed at worship services or religious rituals to evoke devotion and contemplation among those involved. On the other hand, an oratorio is a large-scale musical composition that usually focuses on religious themes and stories[82]. Oratorios, unlike operas, are musical compositions performed in concert settings by orchestras and vocalists, without the use of elaborate costumes or scenery. Oratorios frequently utilize religious texts, biblical narratives, or historical occurrences to communicate profound ideas and elicit emotional reactions from spectators.

Lead City University DO NOT COPY

Although the European oratorio is historically characterized by its concert format without elaborate scenery or costuming, the *Hymnatorio* redefines this tradition through an African performance lens. In many African cultural contexts, music, drama, movement, and visual display are inseparable aspects of expression, creating a holistic performance experience. By integrating costumes, scenery, and acting into hymn singing, the *Hymnatorio* does not attempt to replicate the European oratorio but rather extends its choral-drama framework into a new hybrid form. This merger highlights the adaptability of hymnody, demonstrating that worship and artistry can coexist, while also affirming African aesthetics of performance where theatricality enriches meaning and deepens audience engagement.

This concept brings together the spiritual depth and emotional resonance of hymns with the grandeur and artistic complexity of oratorio. It combines the devotional intimacy of hymn singing with the expansive musical arrangements and thematic depth of oratorio, creating a compelling form of performance art that transcends traditional boundaries. In this kind of performance, participants engage in the communal singing of hymns while also experiencing the intricate musical compositions and narrative richness characteristic of oratorio. The performance may feature choirs, soloists, and instrumental ensembles, blending voices and instruments to create a harmonious tapestry of sound and emotion.

This concept represents a departure from the traditional confines of hymn performances typically found within religious settings. Instead, it elevates hymn singing into elaborate musical and theatrical presentations that stand independently as forms of artistic expression. In essence, this concept transcends the conventional boundaries of

Lead City University DO NOT COPY

hymn performances, offering a multidimensional experience that merges elements of music, theater, and spirituality. In this kind of performance, hymns are not merely sung as part of religious ceremonies or worship services; rather, they become integral components of larger-scale artistic endeavors. These performances may feature intricate musical arrangements, innovative interpretations, and theatrical elements such as staging, costumes, and lighting. By incorporating theatrical elements, this type of productions capture the imagination of audiences and create immersive experiences that resonate on both emotional and intellectual levels.

Moreover, this concept enables hymns to reach wider audiences beyond the confines of religious institutions. These performances can take place in concert halls, theaters, and other cultural venues, attracting diverse audiences with their blend of spiritual depth and artistic innovation. By breaking free from traditional settings, this concept opens doors to new possibilities for artistic collaboration, cultural exchange, and creative expression. Through this concept, hymns are reimagined as dynamic and versatile forms of musical and theatrical expression. They become vehicles for storytelling, emotional expression, and spiritual exploration, inviting audiences to engage with timeless themes and universal truths in fresh and exciting ways. Ultimately, this concept represents a celebration of the transformative power of music and theater, transcending boundaries and inspiring audiences to connect with the beauty and depth of the human experience.

This concept is primarily tailored for African audiences, utilizing predominantly African languages as its medium of expression. By doing so, it aims to showcase the richness and diversity of African culture on the global stage. Through the use of African

Lead City University DO NOT COPY

languages, it celebrates the linguistic and cultural heritage of the continent, highlighting its vibrant traditions, beliefs, and customs. The incorporation of African languages in *Hymnatorio* performances serves as a powerful means of cultural preservation and promotion. It allows audiences to connect with the music and lyrics on a deeper level, fostering a sense of cultural pride and identity among African communities. Moreover, by showcasing African languages in a musical and theatrical context, it helps to elevate these languages to a global platform, promoting their recognition and appreciation worldwide.

Beyond its cultural significance, this concept also serves as a bridge for cross-cultural exchange and understanding. By presenting African culture in a format that is accessible and engaging to audiences from diverse backgrounds, it promotes dialogue, mutual respect, and appreciation among different cultures. Through the universal language of music and theater, the concept encourages audiences to celebrate the similarities and embrace the differences that enrich our global community. In essence, it embodies the spirit of cultural diplomacy, using the power of artistic expression to break down barriers, build connections, and foster greater understanding between people of different backgrounds. By embracing African languages and culture, Hymns and Oratorio concept opens doors to new opportunities for cultural exchange and collaboration, paving the way for a more inclusive and harmonious world.

In essence, the concept represents a grand-scale musical production that brings together orchestras, including both Western and African instruments, alongside choirs and soloists who take on roles akin to actors, guiding the narrative or plot of the performance. The musical repertoire of a *Hymnatorio* performance concept is primarily

Lead City University DO NOT COPY

composed of hymn singing, which manifests as a fusion of lengthy and concise hymn renditions serving as arias and choruses. These hymns are carefully staged with intricate scenery and elaborate costumes, while the use of props is kept to a minimum. In it, the orchestras, choirs, and soloists work together to create a captivating and immersive experience for the audience. The orchestras provide the musical backdrop, blending Western and African musical traditions to create a rich and dynamic sound. Meanwhile, the choirs and soloists lend their voices to the hymns, infusing them with emotion, passion, and depth.

The roles assumed by the choirs and soloists go beyond mere vocal performances; they embody characters and narratives, bringing the stories embedded within the hymns to life. Through their vocal expressions and dramatic interpretations, they draw the audience into the heart of the performance, evoking a range of emotions and responses. Furthermore, the staging is characterized by meticulous attention to detail. Intricate scenery sets the scene for each hymn, transporting the audience to different times and places. Elaborate costumes add visual interest and depth to the performance, helping to convey the themes and messages of the hymns in a visually compelling way.

2.4 Conceptual Framework

The conceptual framework for this study is aimed at offering insights into the interrelationship between the theatrical and cultural elements of Christian hymn performances, artistic quality, and audience engagement. It examines how various performance components such as staging, dramatic expression, traditional instrumentation, multilingual hymnody, and choreography contribute to the overall artistic experience and shape audience perception and participation. By analyzing these

Lead City University DO NOT COPY

relationships, the framework seeks to establish how the infusion of theatricality and cultural elements enhances the emotional, spiritual, and aesthetic depth of hymn performances, making them more immersive and impactful. Furthermore, it highlights the dynamic role of audience reception in evaluating the effectiveness of these elements, thereby providing a structured understanding of how artistic and cultural innovations influence hymn concerts in Nigeria.

The conceptual framework for the study is represented in Figure 2.5

Lead City University DO NOT COPY

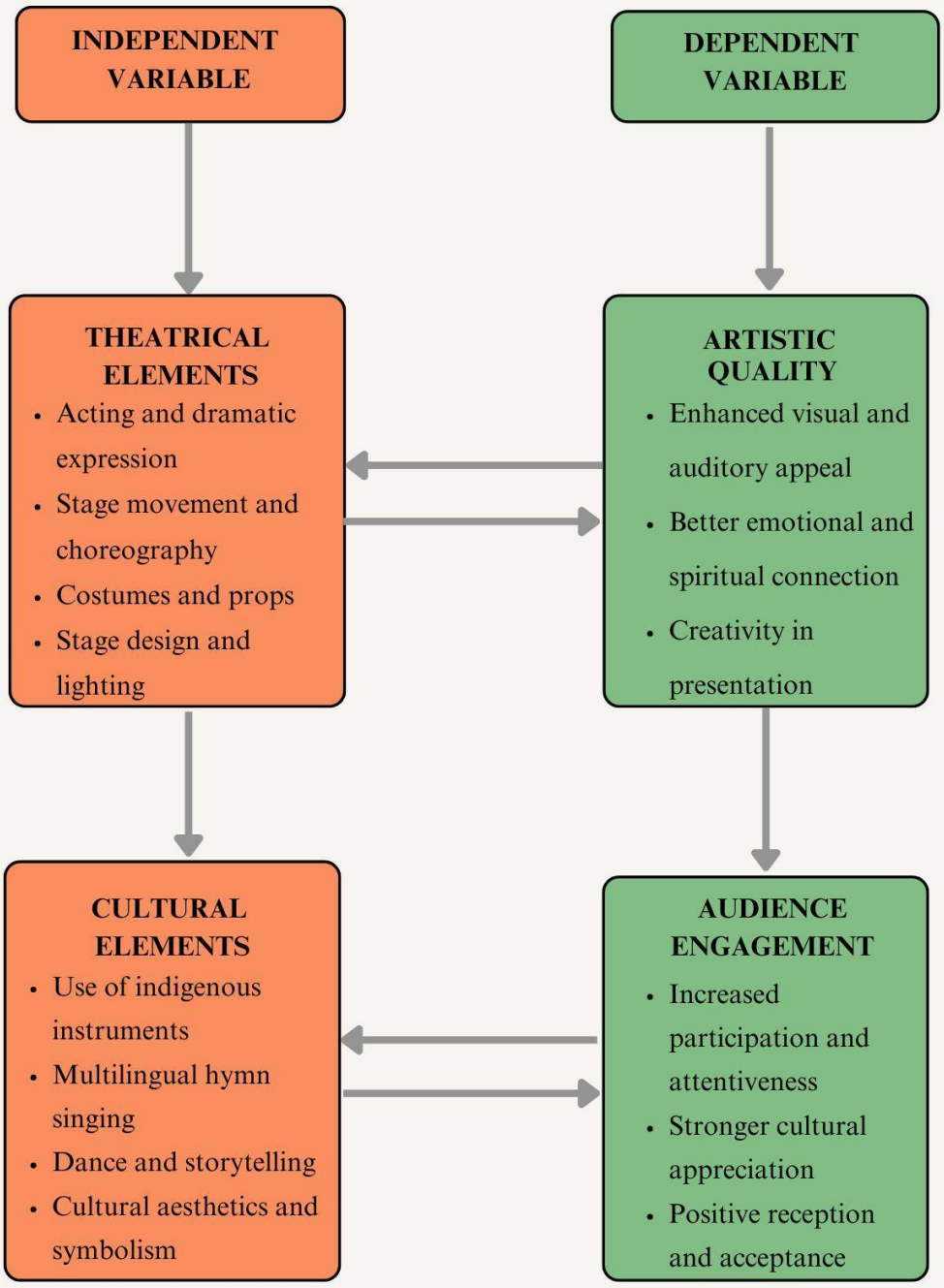


Figure 2.5: The Conceptual Framework for this Study
Source: Author's Conceptualization

2.5 Summary of Gaps in Literature Reviewed

The study of hymn performances in Nigeria has received relatively little scholarly attention, particularly in relation to their theatrical elements. While research on hymnody and music in Nigeria exists, there has been limited exploration of dramaturgical features such as costumes, choreography, and stage design in hymn performances. Additionally, much of the existing scholarship focuses on Western hymnody, often neglecting the distinctive theatrical traditions that characterize Nigerian hymn performances. This gap underscores the need for dedicated research that examines how theatrical techniques are integrated into hymn performances to enhance their artistic and cultural expression.

Nigeria's diverse cultural landscape presents a wealth of theatrical and musical traditions, yet little research has been conducted on how these cultural influences shape hymn performances. The cultural context of *hymnatorio,* in particular, remains underexplored. Investigating how unique cultural practices and beliefs inform the theatricality of hymn performances could provide valuable insights. Research in this area could explore the use of indigenous instruments, dance forms, and storytelling techniques in shaping the theatrical elements of h*ymnatorio* across different regions of Nigeria.

Another significant gap in the literature concerns the integration of traditional Nigerian and Western musical elements within hymn performances. While *hymnatorio* blends both traditions, there is a lack of studies that explore how this fusion is managed. Research could examine how hymn performances balance the preservation of traditional Nigerian musical and dramatic practices with the incorporation of Western

Lead City University DO NOT COPY

hymnody. Additionally, investigations into how contemporary Nigerian popular culture influences hymn performances could offer insights into the evolving nature of these performances and their place within modern Nigerian society.

A comprehensive understanding of the theatricality of *hymnatorio* also requires an analysis of audience reception and experience. There is a noticeable lack of empirical studies investigating how audiences engage with hymn performances, both emotionally and spiritually. Future research could employ qualitative methods, such as interviews and focus groups, to explore how audiences interpret and interact with the theatrical elements of *hymnatorio*. Additionally, studies could examine the broader socio-cultural factors that shape audience perceptions and responses to hymn performances, providing a deeper understanding of their significance in religious and communal settings.

The rapid evolution of Nigeria's music and performing arts industry raises another crucial gap in the literature contemporary trends and innovations in hymn performances. Research has yet to fully address how modern technological advancements, such as digital platforms and social media, are influencing *hymnatorio*. Investigating how emerging artists, interdisciplinary collaborations, and global influences are shaping the future of hymn performances could provide fresh perspectives on their relevance in contemporary society.

Addressing these gaps is essential not only for advancing knowledge on hymn performances in Nigeria but also for contributing to broader discussions on the intersection of music, theater, and culture in religious contexts. By conducting studies that analyze the dramaturgical aspects of hymn performances, scholars can offer

Lead City University DO NOT COPY

valuable insights into how music and theater function as forms of religious expression. Moreover, closing the gaps in understanding cultural influences, the integration of traditional and Western elements, audience engagement, and contemporary trends in *hymnatorio* could foster a greater appreciation of how music and theater shape religious identity and experience in Nigeria. Ultimately, this research has the potential to inform wider theoretical frameworks for studying the relationship between music, theater, and culture in religious traditions worldwide.

Lead City University DO NOT COPY

Endnotes

1. A. Žičkienė & K. Syrnicka, *Funeral Hymns of Lithuanians and Vilnius Region Poles: General Features and Trends of the Repertoire,* **Vilnius University Open Series**, (1), 2020, 163–188. Available Online: https://www.journals.vu.lt/open-series/article/view/21392

2. A. M. Guenther, *The Globalization of Methodist Hymnody,* **Wesley and Methodist Studies** 14(2), 2022, 117–145. Available Online: https://doi.org/10.5325/weslmethstud.14.2.0117

3. J. Perigo, *Beyond Translated vs. Indigenous: Turkish Protestant Christian Hymnody as Global and Local Identity,*" **Religions** 12(11), 2021, 905. Available Online: https://doi.org/10.3390/rel12110905

4. T. Bonch-Osmolovskaya, *Quantitative Patterns in the Poetic Structure of The Temple Hymns by Enkheduanna,* **Orientalistica,** 2021.

5. E. Patsiaoura, *Review of Singing the Congregation: How Contemporary Worship Music Forms Evangelical Community, by Monique Ingalls,* **European Journal of Musicology,** 19(1). 2021, 41–45. Available Online: https://bop.unibe.ch/EJM/article/view/7832

6. K. A. Puguon, *Municipal Hymns as Expressions of Social Dreams and Aspirations,* **Research Journal in Advanced Humanities,** 4(1). 2023. Available Online: https://doi.org/10.58256/rjah.v4i1.990

7. I. Hussey, *The Songs We Sing: A Textual Analysis of Popular Congregational Songs of the 20th and 21st Century*, **Ecclesial Practices,** 6(2). 2019, 217–234.

8. D. Jeyaseeli, *The Devotion to God That the Christian Hymns Convey,* **International Research Journal of Tamil,** 4(S-8). 2022, 63–73. Available Online: https://doi.org/10.34256/irjt22s89

9. M. Heeder, *Ecstatic Hymns: The Hymn's Role in Encountering Mystery in Liturgical Worship*. **Lumen et Vita,** 8(2), 2018, 19-26. Available Online: https://doi.org/10.6017/lv.v8i2.10507

10. N. Masud, *Sound Words: Hymns in Twentieth-Century Literature,* **The Review of English Studies,** 70(296). 2019, 732–751. Available Online: https://doi.org/10.1093/res/hgy130

11. J. Perigo, *Beyond Translated vs. Indigenous: Turkish Protestant Christian Hymnody as Global and Local Identity,* **Religions Basel,** 2021. Available Online: https://doi.org/10.3390/rel12110905

Lead City University DO NOT COPY

12. M. Marcus, *Occasion Pieces: Scenes and Music III*, ***Dramaturgias*****,** 14, 2020, 472-504. Available Online: https://doi.org/10.26512/dramaturgias14.34393

13. J. Huang, E. Benetos, & S. Ewert, *Improving Lyrics Alignment Through Joint Pitch Detection," in ICASSP 2022.* 2022 IEEE International Conference on Acoustics, Speech and Signal Processing (ICASSP), Singapore, Singapore, 2022, 451–455. Available Online: https://doi.org/10.1109/ICASSP43922.2022.9746460

14. D. Thornton, *A 'Sloppy Wet Kiss'? Intralingual Translation and Meaning-Making in Contemporary Congregational Songs,* **Religions** 12(10), 2021, 874. Available Online: https://doi.org/10.3390/rel12100874

15. G. B. Thwala, *Semantic and Antithetic Parallelism as Poetic Devices Found in Hymns of the Methodist Church of Southern Africa and Seventh-day Adventist Church,* **Ponte International Scientific Research Journal** 78(11), 2022. Available Online: https://doi.org/10.21506/j.ponte.2022.11.2

16. J. G. Tönsing, *'That Song Moves Me to Tears' – Emotion, Memory and Identity in Encountering Christian Songs,* **HTS Teologiese Studies**, 2020. Available Online: https://doi.org/10.4102/hts.v76i3.5618

17. S. J. Yende, *The Importance of Understanding and Making Sense of Zulu Traditional Hymns as a Symbol of Expressing Worship: Cognitive Hermeneutics and Hermeneutics of Hymnody Theories,* **HTS Teologiese Studies**, 2021. Available Online: https://doi.org/10.4102/hts.v77i4.7038

18. P. Strolonga, *From Choral to Monodic Hymns: Some Evidence from the Homeric Hymns,* **Trends in Classics**, 2020. Available Online: https://doi.org/10.1515/tc-2020-0003

19. A. S. Ostriker, *The Volcano and After: Selected and New Poems 2002–2019*, University of Pittsburgh Press, 2020. Available Online: https://doi.org/10.2307/j.ctv1595ndt.7

20. J. P. Schedtler, *The Hymns in Revelation, in The Oxford Handbook of the Book of Revelation, ed. Craig R. Koester,* **Oxford: Oxford Academic,** (Online) 2020, 115-130. Available Online: https://doi.org/10.1093/oxfordhb/9780190655433.013.7

21. A. E. Alonso, *Singing about a Liturgical Revolution, in Fordham University Press* eBooks, 2021. Available Online: https://doi.org/10.5422/fordham/9780823294121.003.0004

22. K. Danny, *Performing Identity or Performing Relationships? Rethinking Performance Theory in Social Media Studies,* **Cultural Sociology**, 2023. Available Online: https://doi.org/10.1177/17499755221149184

Lead City University DO NOT COPY

23. S. Hannah. *Performance, Theatre, and Drama,* **The Year's Work in Critical and Cultural Theory** 30(1), 2022, 164-185. Available Online: https://doi.org/10.1093/ywcct/mbac007

24. N. Khoirun, I. D. Salimah, A. Ma'ruf, & S. Syaifuddin, *Analyze of Dramaturgy to Self Concept of Pupil TMI Al-Amien Prenduan (Erving Gofman's Theory Analysis)*, **Ijtimaiya: Journal of Social Science and Teaching**, 6(1), 2022. Available Online: https://doi.org/10.21043/ji.v6i1.14373

25. P. S. Prasad, & R. Limba. *A Study of Cultural Hybridity and Liminality in the Works of Hala Alyan,* **Journal of Advanced Zoology**, 44(S3), 2023. Available Online: https://doi.org/10.17762/jaz.v44is-3.1348

26. D. Allington, *Speech Acts and Performative Utterances*, **Oxford Research Encyclopedia of Literature**, 2021. Available Online: https://doi.org/10.1093/acrefore/9780190201098.013.120

27. N.V. Alana, *Stage Metaphor: Roles and Actors in the Mediatized Organizational Scene,* **Inmediaciones de la communicación** 15(2) 2020, **ISSN** 1510 – 5091. Available Online: https://doi.org/10.18861/ic.2020.15.2.3017

28. J. Whelan, *Specters of Goffman: Impression Management in the Irish Welfare Space,* **Journal of Applied Social Science,** 15(1), 2020, 47–65. Available Online: https://doi.org/10.1177/1936724420983578

29. R. Cherian & C. Shantanu, *Role Play as a Pedagogical Approach to Teaching Urban Design,* **International Journal of Scientific Research in Engineering and Management,** 7(12), 2023, 1–11. Available Online: https://doi.org/10.55041/ijsrem27654

30. U. Udoudom, B. Bassey, K. George, & S. Etifit, *Impact of Symbolic Interactionism, Pragmatism and Social Constructionism on Communication and Media Practice,* **International Journal of Humanities, Education, and Social Sciences** 2(1), 2024, 1–25. Available Online: https://doi.org/10.58578/ijhess.v2i1.2547

31. Y. Xie, M. Yasin, S. A. ShekhAlsagoff, & L. H. Ang, *An Overview of Stuart Hall's Encoding and Decoding Theory with Film Communication,* **Multicultural Education,** 8(1), 2022, 190-198. Available Online: https://doi.org/10.5281/zenodo.5894796

32. H. Rouhvand, *Thinking Cultural Space: A Mapping of 'Articulation,* **PEOPLE: International Journal of Social Sciences** 3(3), 2017, 712–716, Available Online: https://doi.org/10.20319/pijss.2017.33.712726

Lead City University DO NOT COPY

33. F. Cord & G. Sedlmayr, *Introduction in Wrestling with the Angels - The Sexual Revolution Confronts the Church by Majorie Coppock,* 2018, 1-6, ISBN 1-932124-01-2. Available Online: https://api.semanticscholar.org/CorpusID:232137688

34. E. Koskoff, *Ethnomusicology and Philosophy, in The Oxford Handbook of Western Music and Philosophy,* December 2020, 44–64, Available Online: https://doi.org/10.1093/oxfordhb/9780199367313.013.4

35. G. Barton, *The Relationship Between Music, Culture, and Society: Meaning in Music, in Music Learning and Teaching in Culturally and Socially Diverse Contexts*, 2018, 23–41. Available Online: https://doi.org/10.1007/978-3-319-95408-0_2

36. U. Morgenstern, *In Defence of the Term and Concept of Traditional Music,* **Musicologist** 5(1), 2021, 1–30. Available Online: https://doi.org/10.33906/musicologist.913512

37. R. Lidskog, *The Role of Music in Ethnic Identity Formation in Diaspora: A Research Review,* **International Social Science Journal,** 66(219–220), 2016, 23–38, Available Online: https://doi.org/10.1111/issj.12091

38. S. M. Mepaiyeda & T. Popoola, *The Roles of Indigenous Missionaries and Christians in the Expansion of Christianity in Nigeria, 1860–1969,* **Verbum et Ecclesia,** 40(1), 2019, a1785. Available Online: https://doi.org/10.4102/ve.v40i1.1785

39. F. Adedeji, *The Indigenous Music of Christ Apostolic Church in Nigeria and the Diaspora: A Proof of Christian Transformative Musicality,* **African Musicology Online,** 7(1), 2017, 40–66, ISSN 1994-7712

40. D. M. Ishau, *Cultural Revival in Spiritual Phenomenon: Assessment of Unitary Issues in the Traditional Dances of Bura, Glavda, Kibaku, Kilba, Marghi and Mbula,* **The International Journal of Humanities & Social Studies,** 7(12), 2019. Available Online: https://doi.org/10.24940/theijhss/2019/v7/i12/HS1912-010

41. T. C. Nwokwu, *The Influence of Freed Slaves on Western Education in West African Country,* **Journal of Education and Culture Studies,** 6(1), 2022, 7-14. Available Online: https://doi.org/10.22158/jecs.v6n1p7

42. I. Boaheng, *Exploring the Theology of Selected Hymns: Towards an African Christian Theology of Mission,* **E-Journal of Music Research,** 2(1), 2021, 1-14. Available Online: https://doi.org/10.38159/ejomur.2021211

43. T. Ayodele, *The Influence of African Rhythms on Modern Music: A Case Study of Afrobeat in Nigeria,* **Art And Society**, 3(1), 2024, 45–52. Available Online: https://doi.org/10.56397/as.2024.02.03

Lead City University DO NOT COPY

44. I. I. Forchu, *Rhythmic Idioms in Igbo Hip Hop Music: Phyno as Exemplar,* **Journal of Musical Arts in Africa,** 17(1), 2020, 19–40. Available Online: https://doi.org/10.2989/18121004.2020.1851458

45. S. A. Kabiru, *Socio-Economic Infrastructure and National Development: An Analytical Assessment from Nigerian Perspective,* **IOSR Journal of Humanities and Social Science,** 21(10), 2016, 40–46. Available Online: https://doi.org/10.9790/0837-2110044046

46. M. Handa, P. Ahuja, & S. Jain, *Enjoying Music and Movies Without Paying: Examining Factors Affecting Unauthorized Downloading Amongst Young Adults,* **Journal of Information Communication and Ethics in Society,** 20(4), 2022, 568–586. Available Online: https://doi.org/10.1108/jices-10-2021-0104

47. A. Adeduntan, *Rhyme, Reason, Rogue,* **Journal of Popular Music Studies,** 34(1), 2022, 44–67. Available Online: https://doi.org/10.1525/jpms.2022.34.1.4

48. T. Owoaje, & T. Adegbola, *Song Melody and Speech Tone Conflict in Translated Yorùbá Christian Hymns,* **Yoruba Studies Review**, 7(1), 2022, 87-104. Available Online: https://doi.org/10.32473/ysr.v7i1.131447

49. O. I. Eniolawun, *The Value of Singing Hymns in Christian Worship. In F. Abiodun & A. Nwamara (Eds.), Music in and Out of Culture: Musical Arts Education Perspectives*, Malthouse Press, 459–476, 2021.

50. M. A. Ozah, & D. Bolaji. *Towards an Authentic Nigeria Hymnody: The Study of Yoruba Hymnody*, **East African Journal of Arts and Social Sciences**, 2(1), 2020, 67-72. Available Online: https://doi.org/10.37284/eajass.2.1.202

51. D. Bolaji, *The Musical Art Creativity and Contributions of Isaac Idamoyibo to Okpe Discourse.* **African Musicology Online**, 11(1), 2022, 69-84. Available Online: https://doi.org/10.58721/amo.v11i1.115

52. S. Ademiluka, *Music in Christian worship in Nigeria in light of early missionary attitude,* **Verbum et Ecclesia** [Online], 44(1), 2023.

53. S. Maikanti, A. Chukwu, M. G. Odibah, & M. V. Ogu, *Globalization as a Factor for Language Endangerment: Nigerian Indigenous Languages in Focus,* **Malaysian Journal of Social Sciences and Humanities (MJSSH),** 6(9), 2021, 521–27. Available Online: https://doi.org/10.47405/mjssh.v6i9.1055

54. V. C. Lu, *Mobilizing Home: Diasporic Agitations and the Global Remakings of Postwar Southeastern Nigeria.* **African Studies Review,** 65(1), 2022, 118–42. Available Online: https://doi.org/10.1017/asr.2021.118.

Lead City University DO NOT COPY

55. Y.O Balogun, *The Role of Islam in the National Development: The Nigerian Context*, **International Journal of Humanities & Social Studies**, 11(5), 2023, 78-84. Available Online: https://doi.org/10.24940/theijhss/2023/v11/i5/hs2305-011

56. G. Viwala, & B. O. Onu, *Dynamism of Religious Dialogue (Inter-Faith Meeting) and the Growth of Christianity in Nigeria.* **Unizik Journal of Arts and Humanities**, 20(2), 2020, 92-113. Available Online: https://doi.org/10.4314/ujah.v20i2.5

57. P. A. Onanuga, & N. Akingbe. *Popular Music in Nigeria: Language, Context and Milieu* **Contemporary Music Review**, 39(1), 2020, 1-5. Available Online: https://doi.org/10.1080/07494467.2020.1753470

58. O.S Adekogbe, *Breaking barriers and stimulating dance accompaniment to popular music in Nigeria.* **Journal of Music and Dance** 13(1), 2023, 1-12. Available Online: https://doi.org/10.5897/JMD2018.0072

59. L. I Chineyemba, *Modernity and Changing Family Values in Nigeria: Implications for Effective Parenting.* **International Journal of Modern Anthropology,** 2(19), 2023, 1129-1152. Available Online: https://doi.org/10.4314/ijma.v2i19.5

60. C. N. Osinigwe, *Ethos and Pathos in Nigerian Popular Music: The Historical Discourse on Cultural Evolution and Igbo Participation from Post-Independence Era till Date.* **Journal of the Association of Nigerian Musicologists,** 16(1), 2022. Available Online: https://doi.org/10.4314/janm.v16i1.2

61. T. S. Adeola, *Gospeltainment: Music and Profit in Nigeria,* **Utafiti,** 15(1), 2020, 81–100. Available Online: https://doi.org/10.1163/26836408-15010024.

62. E. G. Johnson-Williams, & P. Burnett, *(Special Section Introduction) Hymns Beyond the Congregation: Constructions of Identity and Legacies of Meaning,* **Yale Journal of Music & Religion,** 8(2), 2023. Available Online: https://doi.org/10.17132/2377-231x.1269

63. S. O. Auda, *Toward the Indigenization/Acculturation of Christian Hymnody in the 21st Century Local Church in Africa: A Case of the Hymns of the Yoruba People of Nigeria,* **Asia-Africa Journal of Mission and Ministry,** 23(1), 2021, 148–155. Available Online: https://doi.org/10.21806/aamm.2021.23.08

64. E. T. Òjo, *Gospel Apàlà Music in African Christian Worship: Thematic and Stylistic Analysis,* **Tydskrif Vir Letterkunde,** 60(3), 2023, 106–122. Available Online: https://doi.org/10.17159/tl.v60i3.14469

65. E. A. Omulupi, & N. A. Masasabi, *Effects of Appropriating Luhyia Musical Styles to the Authenticity of Anglican Hymns of Butere Diocese, Western Kenya*, **African Musicology Online,** 10(2), 2021, 1–26. Available Online: https://doi.org/10.58721/amo.v10i2.2

Lead City University DO NOT COPY

66. N. G. Mugovhani, & A. Oluranti, *Symbiosis or Integration: A Study of the Tonal Elements in the Choral Works of Mzilikazi Khumalo and Phelelani Mnomiya,* **Muziki** 12(2), 2015, 1–21. Available Online: https://doi.org/10.1080/18125980.2015.1127619

67. E. Patsiaoura, *Transcending Distinctions between Religious and Secular Musicianship: Nigerian Pentecostals across Popular Performance Settings,* **Popular Music and Society,** 43(1), 2019, 34–56. Available Online: https://doi.org/10.1080/03007766.2019.1596355

68. M. Ogah-Adejoh, *Linguistic Hybridity in the Nigerian Pop Culture: A Study of Selected Songs of Tuface.* 2021. Available Online: https://api.semanticscholar.org/CorpusID:244486867

69. C. Obijiaku, *Hybridity in modern Nigerian music*, **African Music: Journal of the International Library of African Music,** 11(4), 2023, 25–42. Available Online: https://doi.org/10.21504/amj.v11i4.2456

70. B. E. Orji, *Aestheticism in Visual Symbols: Catalysts for Theatre Patronage in Contemporary Play Production,* **EJOTMAS: Ekpoma Journal of Theatre and Media Arts,** 7(1–2), 2020, 403–21. Available Online: https://doi.org/10.4314/ejotmas.v7i1-2.27

71. T. Buffer, *The American Liturgical Movement, Social Justice, and Architectural Change.* **Antiphon,** 20(3), 2016, 241–67. Available Online: https://doi.org/10.1353/atp.2016.0048

72. E. Wall, *What Is a Hymn Festival? How Is One Planned?* **Semantic Scholar**, 2016. Available Online: https://api.semanticscholar.org/CorpusID:193780612

73. C. Gomes, & J. Yun-Ka Tan, *The Global Appeal of Digital Pastors: A Comparative Case Study of Joseph Prince, and Brian and Bobbie Houston.* **Semantic Scholar**, 2020. Available Online: https://api.semanticscholar.org/CorpusID:234740759

74. J. Juariyah, *Dramaturgi Goffman dalam kehidupan politik dan penjara."* **Semantic Scholar**, 2017. Available Online: https://api.semanticscholar.org/CorpusID:148728741

75. K. Lama, *The Performative Aspects of Tamang Ritual in Chaitra Purne Jatra,* **Tribhuvan University Journal**, 37(02), 2022, 131–41. Available Online: https://doi.org/10.3126/tuj.v37i02.51749

76. C. Madeira, C. P. Cruzeiro, A. Douglas, & H. Elias, *About Performance: A Conversation with Richard Schechner.* **Arts**, 11(1), 2022, 14. Available Online: https://doi.org/10.3390/arts11010014

Lead City University DO NOT COPY

77. S. Scott, *Dramaturgical Traditions: Performance and Interaction." In The Oxford Handbook of Symbolic Interactionism, edited by Wayne H. Brekhus, Thomas DeGloma, and William Ryan Force. Oxford Handbooks, 2024; online edition, Oxford Academic,* 2021 146-161. Available Online: https://doi.org/10.1093/oxfordhb/9780190082161.013.6

78. D. Cavdir, & S. Dahl. *Performers' Use of Space and Body in Movement Interaction with A Movement-Based Digital Musical Instrument.* 1, 2022, 1-12. Available Online: https://doi.org/10.1145/3537972.3537976

79. A. Starzyk, K. Rybak-Niedziółka, J. Marchwiński, E. Rykała, & E. Lucchi, *Spatial Relations between the Theatre and Its Surroundings: An Assessment Protocol on the Example of Warsaw (Poland),* **Land,** 12(6), 2023, 1225. Available Online: https://doi.org/10.3390/land12061225

80. J. Goddard, *On Theatricality and the Space Between: Relationships and the theatre(s) of learning disability,* **Performance Research,** 24(4), 2019, 110-117. Available Online: https://doi.org/10.1080/13528165.2019.1641333

81. C. A. Onwudiwe, *Music in Religious Worship in Nigeria,* **The Pedagogue: Festschrift in Honour of Professor Chukwuemeka Eleazar Mbanugo,** 2021, 301-305. Available Online: https://www.academia.edu/89933978/Music_in_Religious_Worship_in_Nigeria

82. M. Haiawi, *The Oratorio in the Field of Tension of the Confessions: On the Interconfessional Exchange of Oratorios in the 18th Century*, Annual Conference of the Society for Music Research. 2020, 115-129. Available Online: https://doi.org/10.25366/2020.55

Lead City University DO NOT COPY

Chapter Three

Methodology

This chapter presents the methods employed for the purpose of data gathering in order to appropriately meet the set objectives for the study. This chapter, therefore, explains subheadings like method of data collection, population of study, sample size, sampling technique, sampling procedure, data collection instrument, and data analysis method. To achieve the above, data were gathered during and after the performance of hymns that was done mainly for the purpose of this research.

3.1 Research Design

The study adopted the Explanatory Sequential Research Design, which followed a two-phase procedure. In the first phase, the Descriptive Survey Research Design was employed during a specially organized music performance. Invited participants at the event completed structured questionnaires that gathered quantitative data on their experiences and perceptions of the Christian Hymn Performance. In the second phase, content analysis was conducted on the recorded video clip of the performance to extract qualitative insights. This analysis provided a deeper exploration of the theatrical and cultural elements embedded in the presentation, thereby complementing the survey findings and offering a more comprehensive understanding of both its artistic and audience engagement dimensions.

Lead City University DO NOT COPY

3.2 Population of the Study

The population for this study comprises various groups involved in or engaged with the Christian Hymn Performance. This includes audience members who attended the live performance staged at Adeline Hall of Lead City University, Ibadan, Nigeria, as well as those who watched the event via the YouTube live stream. Additionally, the cast and crew who participated in the production formed part of the population, as they were interviewed to provide insights into the performance process. Furthermore, a focus group discussion was conducted involving scholars and performance experts in the field, contributing an academic and professional perspective to the study.

3.3 Sample and Sampling Techniques

The sample for this study comprised a diverse mix of individuals drawn from several population categories earlier identified, including audience members, cast and crew members, and participants in focus group discussions. Approximately 134 people attended the Christian Hymn Performance in person, while nearly 548 individuals engaged with the performance online. Considering these groups, the total estimated population for this study was about 682 participants. Audience members who attended the Christian Hymn Performance were recruited through convenience sampling. In addition, stratified sampling was employed to ensure representation across key demographic variables such as age, gender, ethnicity, and religious affiliation. Purposive sampling was also utilized to enlist individuals with relevant expertise and experience in hymnody, including scholars, musicians, religious leaders, and community organizers. This method was appropriate as it is widely used in qualitative

Lead City University DO NOT COPY

research to identify and select information-rich cases that are directly related to the phenomenon under study. Finally, maximum variation sampling was adopted to capture a wide range of perspectives and experiences among focus group participants, thereby enabling a more comprehensive investigation of the research topic.

3.4 Description of the Research Instruments

The instruments that were used for data collection include;

a. Christian Hymn Performance Assesment Questionnaire

b. Christian Hymn Performance Coding Sheet

c. Key Performers' Interview Guide

d. Performing Arts Experts Guide

3.4.1 Christian Hymn Performance Assesment Questionnaire (CHPeAQ)

This questionnaire was designed to collect audience responses regarding their experience of the hymn performance. It included both closed-ended and open-ended questions to assess various aspects of audience engagement, emotional response, and perception of artistic quality. Respondents were asked to rate elements such as stagecraft, musical arrangement, theatrical expression, cultural representation, and overall satisfaction. The questionnaire provided valuable quantitative data by employing Likert-scale questions, while open-ended responses allowed for deeper insights into audience interpretations of the performance.

Lead City University DO NOT COPY

3.4.2 Christian Hymn Performance Coding Sheet (CHPECoS)

The coding sheet was used for content analysis of the recorded hymn performance. It provided a structured framework for evaluating key theatrical and musical elements, including;

1. Acting,
2. Choreography,
3. Props,
4. Costume Design,
5. Lighting Effects, and
6. Instrumental Accompaniment.

The coding process involved systematically identifying and categorizing these elements to assess their contribution to audience engagement and artistic expression. This instrument played a crucial role in analyzing the visual and performative aspects of the hymn concert, ensuring that qualitative observations could be systematically recorded and interpreted.

3.4.3 Key Performers' Interview Guide (KePIG)

To gain deeper insights into the creative process behind the performance, semi-structured interviews were conducted with key performers, including singers and instrumentalists. The interview guide focused on themes such as the integration of theatrical elements, challenges encountered during rehearsals and performance, the influence of cultural elements, and their perception of audience engagement. This

Lead City University DO NOT COPY

instrument provided first-hand perspectives from performers, helping to understand their artistic intentions, interpretative choices, and reflections on the overall performance.

3.4.4 Performing Arts Experts' Guide (PAErG)

A focus group discussion was conducted with scholars and performance experts at the University of Ibadan, using a structured guide to facilitate meaningful discussions. The guide included prompts related to the evolution of hymn performances in Nigeria, the effectiveness of theatrical elements, cultural representation in Christian hymn concerts, and the balance between tradition and innovation. This instrument provided expert opinions that helped contextualize the study within broader academic and professional discourses on music, theater, and cultural performance.

These research instruments collectively ensured a comprehensive analysis of the Christian hymn performance, capturing diverse perspectives from the audience, performers, and experts while maintaining both qualitative and quantitative rigor.

3.5 Validity of the Research Instruments

Ensuring the validity of research instruments is essential for obtaining reliable and meaningful data. In this study, four primary instruments were used: Christian Hymn Performance Assessment Questionnaire, Christian Hymn Performance Coding Sheet, Key Performers' Interview Guide, and Performing Arts Experts Guide. The validity of these instruments was established through content validity, face validity, and construct validity.

Lead City University DO NOT COPY

3.5.1 Content Validity

Content validity ensures that the research instruments adequately cover all the relevant aspects of the study. The Christian Hymn Performance Assessment Questionnaire and Coding Sheet were designed to capture key performance indicators such as musical quality, theatrical elements, cultural relevance, and audience engagement. The researcher's supervisor and some other experts in music performance, theatre arts, and ethnomusicology reviewed the instruments to confirm that they appropriately addressed the variables under investigation. Additionally, the Key Performers' Interview Guide and Performing Arts Experts Guide were structured to elicit responses that align with the study's objectives, ensuring that all significant aspects of theatrical hymn performances were covered.

3.5.2 Face Validity

Face validity refers to how well an instrument appears to measure what it is intended to measure. The research instruments were presented to the researcher's supervisor, and other scholars and practitioners in music and theatre to assess their clarity, appropriateness, and relevance to the study's objectives. Their feedback was used to refine ambiguous or unclear questions, ensuring that respondents could easily understand and accurately answer them. The structured format of the Coding Sheet and Assessment Questionnaire also improved clarity, making them suitable for evaluating live performances.

Lead City University DO NOT COPY

3.5.3 Construct Validity

Construct validity examines whether the instruments accurately measure the theoretical concepts they are intended to assess. Since this study explores the relationship between theatrical and cultural elements of Christian hymn performances and their artistic quality with audience engagement, the instruments were designed to reflect these constructs. The questionnaire and coding sheet were aligned with theoretical frameworks in performance studies, ethnomusicology, and religious music.

The research instruments were rigorously evaluated through expert reviews, and theoretical alignment to establish their validity. By employing content, face, and construct validity methods, the study ensured that the instruments effectively captured the essential dimensions of Christian hymn performances in Nigeria, thereby enhancing the credibility and reliability of the findings.

3.6 Reliability of the Research Instruments

Reliability refers to the consistency and dependability of research instruments in measuring what they are intended to assess. In this study, four key instruments were used: Christian Hymn Performance Assessment Questionnaire, Christian Hymn Performance Coding Sheet, Key Performers' Interview Guide, and Performing Arts Experts Guide. To ensure their reliability, multiple validation techniques, including inter-rater reliability, and internal consistency, were employed.

Lead City University DO NOT COPY

3.6.1 Inter-Rater Reliability

For the Christian Hymn Performance Coding Sheet, inter-rater reliability was assessed by having multiple independent raters evaluate the same performance using the coding framework.

3.6.2 Internal Consistency

The Christian Hymn Performance Assessment Questionnaire was tested for internal consistency using Cronbach's Alpha, a statistical measure that determines the reliability of a questionnaire. A Cronbach's Alpha score of 0.7 or higher was considered acceptable, indicating that the questionnaire items were measuring the same underlying constructs consistently. This ensured that responses were not random but systematically related to the study's objectives.

3.6.3 Dependability of Qualitative Instruments

For the Key Performers' Interview Guide and Performing Arts Experts Guide, reliability was ensured through consistent question framing, interviewer training, and transcript verification. Responses were cross-checked for consistency, and any discrepancies were resolved through follow-up interviews or expert validation.

Lead City University DO NOT COPY

Table 3.6.1: Reliability Analysis of the Research Instrument

Research Instrument	Reliability Test Used	Reliability Score/Measure	Remarks
Christian Hymn Performance Assessment Questionnaire	Cronbach's Alpha	0.7 or higher (acceptable level)	Indicates good internal consistency among questionnaire items
Christian Hymn Performance Coding Sheet	Inter-Rater Reliability (Cohen's Kappa)	0.75 (substantial agreement)	Shows consistency among different evaluators in coding hymn performances
Key Performers' Interview Guide	Transcript Verification & Thematic Consistency	High consistency across responses	Ensures reliability in qualitative data collection
Performing Arts Experts Guide	Expert Validation & Cross-Checking	Consistent expert responses	Confirms dependability and validity of expert opinions

Source: Field Survey, 2025

3.7 Method of Data Collection

The data for this study were collected using a multi-phase approach that combined quantitative and qualitative methods to gain a comprehensive understanding of the theatrical and cultural elements in Nigerian Christian hymn performances. The data collection process followed a structured sequence, incorporating questionnaires, performance analysis, interviews, and focus group discussions.

Lead City University DO NOT COPY

- **Phase 1: Audience Survey through Questionnaires**

  The first stage of data collection involved administering the Christian Hymn Performance Assessment Questionnaire (CHPAQ) to audience members who attended the live performance in person. Physical copies of the questionnaire were distributed at the venue before the performance, allowing participants to share their opinions on artistic quality, cultural elements, and audience engagement. To ensure wider coverage, the questionnaire was also made available to online viewers who watched the live-streamed performance on YouTube. The survey link (https://forms.gle/47DCHwmkWm1nUDKFA) was shared in the comment section of the video and through direct messages to viewers, encouraging them to provide feedback. This method ensured the inclusion of remote participants in the study, broadening the dataset and capturing diverse perspectives.

- **Phase 2: Interviews with Performers**

  After the performance, semi-structured interviews were conducted with selected lead performers and instrumentalists involved in the hymn performance. The Key Performers' Interview Guide was utilized to facilitate discussions on their artistic interpretation, performance techniques, and cultural influences. Interviews were recorded, transcribed, and analyzed using a thematic approach to extract recurring ideas and insights.

Lead City University DO NOT COPY

- **Phase 3: Content Analysis of Performance Video**

  Following the interview, the next phase involved a detailed content analysis of the recorded performance. The Christian Hymn Performance Coding Sheet (CHPCS) was used to systematically analyze key elements such as stage design, movement, gestures, costumes, lighting, and musical expression. Multiple raters independently assessed the video to ensure intercoder reliability and minimize subjectivity in the analysis. This phase provided an objective evaluation of the theatrical elements incorporated in the performance.

- **Phase 4: Focus Group Discussion with Experts**

  The final stage of data collection involved a focus group discussion featuring scholars and performance experts in the fields of music, theatre, and cultural studies. Using the Performing Arts Experts Guide, participants engaged in critical discussions on the evolution of hymn performances, the role of theatricality, and the impact of cultural elements on audience reception. These discussions were audio-recorded, transcribed, and analyzed to identify key themes and expert perspectives.

3.8 Method of Data Analysis

The data analysis process for this study involved both quantitative and qualitative methods to ensure a thorough interpretation of the findings. The approach was structured to align with the research objectives and was conducted in multiple stages, corresponding to the different data collection techniques used.

Lead City University DO NOT COPY

3.8.1 Quantitative Data Analysis

The Christian Hymn Performance Assessment Questionnaire (CHPAQ), which was administered to both physical and online audience members, provided quantitative data on audience perceptions of the artistic quality, cultural elements, and engagement levels of the hymn performance. The responses were coded and analyzed using descriptive and inferential statistical techniques.

3.8.2 Qualitative Data Analysis

The qualitative aspects of the study, drawn from performance content analysis, interviews with performers, and focus group discussions with experts, were examined using thematic analysis to identify key themes and patterns.

- **Content Analysis of Performance Video:** The Christian Hymn Performance Coding Sheet (CHPCS) was used to analyze the recorded hymn performance. Observations regarding stage design, movement, gestures, costumes, lighting, and musical expression were coded, categorized, and interpreted to assess the theatrical and cultural dimensions of the performance.
- **Interviews with Performers:** The responses from the semi-structured interviews were transcribed and analyzed using open coding, where emerging themes were identified. Recurring themes such as artistic expression, cultural fusion, and audience interaction were grouped for deeper interpretation.
- **Focus Group Discussion Analysis:** The audio recordings from the expert panel discussion were transcribed and analyzed thematically. Key insights on the evolution of hymn performances, the role of theatricality, and cultural influences were extracted and compared with findings from the performance analysis and audience surveys.

Lead City University DO NOT COPY

Chapter Four

Results and Discussions of Findings

This chapter presents and analyzes the data collected during the study. The findings are organized according to the research objectives, focusing on the theatricality of Nigerian hymn performances, the audience's response, and the impact of incorporating theatrical elements. The results are interpreted within the framework of performance theory, providing insights into the intersection of hymns and theater. For the purpose of this research, a performance titled *The Whole Armour* was staged at the Adeline Hall of Lead City University, Ibadan, on the 18th of October, 2024.

Lead City University DO NOT COPY

4.1 Demographic Data Analysis

Table 4.1(a): Demographic Information of Audience N= (110)

Category	Variable	Frequency (n)	Percentage (%)
Gender	Male	54	49.1%
	Female	56	50.9%
Age	Under 18	6	5.5%
	18 – 25	40	36.4%
	26 – 35	43	39.1%
	36 – 45	18	16.4%
	46 – 60	3	2.7%
	60 and above	0	0%
Occupation	Student	46	41.8%
	Lecturer/Teacher	11	10.0%
	Musician/Performer	42	38.2%
	Clergy/Religious Leader	5	4.5%
	Others	6	5.5%

Source: Field Survey 2025

The demographic information of the respondents indicates a nearly equal gender distribution, with 54 males (49.1%) and 56 females (50.9%), highlighting a balanced representation in the study. In terms of age, the majority of participants fall within the 18-35 age range, with 40 respondents (36.4%) aged 18-25 and 43 respondents (39.1%) aged 26-35. This suggests that young adults constitute the primary audience for Christian hymn performances, while older demographics are less represented, as seen

Lead City University DO NOT COPY

in the small number of participants aged 46-60 (2.7%) and the complete absence of respondents aged 60 and above. The presence of 6 respondents (5.5%) under 18 also indicates some level of engagement from younger audiences.

Regarding occupation, the majority of respondents are students (41.8%) and musicians/performers (38.2%), demonstrating significant interest in hymn performances among those involved in music and performance arts. Additionally, 11 respondents (10.0%) identified as lecturers/teachers, reflecting academic interest in the subject. Clergy and religious leaders comprised only 4.5% (5 respondents) of the sample, suggesting that while hymn performances are inherently religious, participation is not limited to clergy members. The 'Others' category (5.5%) represents individuals whose professions do not directly fall into the predefined groups. This demographic breakdown provides valuable insights into the audience composition and professional backgrounds of those engaging with Nigerian Christian hymn performances.

Lead City University DO NOT COPY

Table 4.1 (b): Demographic Information of Performers N= (24)

Category	Male	Female	Total
Soloists	3	1	4
Choristers	5	6	11
Instrumentalists	3	-	3
Dancers	3	3	6
Total	14	10	24

Source: Field Survey 2025

The demographic distribution of the key performers in the Christian hymn performance reveals a diverse mix of vocalists and instrumentalists. Out of the 23 performers, 13 were male and 10 were female, highlighting a slightly higher male representation. The choristers formed the largest group, consisting of 11 members (5 males and 6 females), followed by soloists, with 3 performers (2 males and 1 female). The instrumentalists, all male, totaled 3 members, contributing to the musical accompaniment of the performance. The dancers were 6 members in all (3 males and 3 females). This composition reflects a well-structured ensemble, balancing vocal and instrumental roles to enhance the artistic quality of the hymn performance.

Lead City University DO NOT COPY

Table 4.1 (c): Demographic Information of Performing Arts Experts (N=10)

Category	Male	Female	Total
Music Directors	3	1	4
Music Lecturers	3	0	3
Theatre Artistes	2	1	3
Total	8	2	10

Source: Field Survey 2025

The demographic information of the performing arts experts reveals a male-dominated representation, with 8 out of 10 participants being male. The music directors had the highest number of participants (4), followed by music lecturers (3) and theatre artistes (3). Notably, all music lecturers were male, while the music directors and theatre artistes had at least one female participant each. This distribution highlights the gender disparity within the field, particularly in music lecturing, while also showcasing the involvement of experts from diverse artistic backgrounds in evaluating the hymn performance.

Lead City University DO NOT COPY

4.2 Presentation of Data

4.2.1 Analysis of Research Questions

Research Question One: What theatrical elements as presented in the Christian hymn performance enhances its artistic quality?

Table 4.2(a) Theatrical Elements Enhancing Artistic Quality in Christian Hymn Performance

Question	Response Options	Number of Respondents (N = 110)	Percentage (%)
Do you believe incorporating theatrical elements into hymn performances would make them more engaging?	Strongly Agree	71	64.5%
	Agree	33	30%
	Neutral	6	5.5%
	Disagree	-	-
Which theatrical elements enhance audience experience during hymn performances?	Acting and Dramatic Expression	83	75.5%
	Dance and Movement	61	55.5%
	Costumes, Props, Lighting, and Stage Design	57	51.8%
	Visual Storytelling	54	49.1%

Source: Field Survey 2025

The data reveals that a significant majority (94.5%) of respondents believe that theatrical elements enhance hymn performances, with 64.5% strongly agreeing. This suggests a strong acceptance of integrating theatricality into Christian hymn performances.

Lead City University DO NOT COPY

Regarding specific theatrical elements, acting and dramatic expression emerged as the most preferred (75.5%), highlighting its role in deepening audience connection. Dance and movement (55.5%), along with costumes, props, lighting, and stage design (51.8%), further emphasize the importance of visual and physical expressiveness. Visual storytelling (49.1%) also received notable recognition, showcasing the audience's appreciation for narrative-driven hymn performances.

Table 4.2(b) Content Analysis of Theatrical Elements in *The Whole Armour* Hymnatorio

Theatrical Element	Description	Impact on Artistic Quality
Costumes	Choristers wore attire representing different Nigerian ethnic groups (Yoruba, Hausa, Igbo, etc.), showcasing cultural diversity.	Emphasized inclusivity and celebrated Nigeria's multicultural identity. Strengthened the cultural and thematic depth of the performance.
Set Design	A modern, minimalist stage design with sleek lighting techniques.	Created a contrast between tradition and modernity, ensuring visual appeal without overshadowing the performers.
Soloist Acting	Soloists embodied characters and emotions within the hymns, acting out struggles, redemption, and triumph.	Enhanced narrative depth, making the performance more engaging and relatable for the audience.
Facial Expressions & Body Language	Used to depict emotions during thematic sections, e.g., "Humanity's Struggle for Holiness" and "God's Protection and Blessing."	Strengthened emotional connection, reinforcing themes of spiritual struggle and victory.

Source: Field Survey 2025

Lead City University DO NOT COPY

The integration of theatrical elements in *The Whole Armour* Hymnatorio significantly enriched its artistic quality. Costumes played a crucial role in visually reinforcing cultural unity, while the modern set design provided a sleek, uncluttered backdrop that balanced tradition with contemporary aesthetics.

The acting by soloists was a standout feature, transforming the performance into a multidimensional theatrical experience. Their dramatic portrayals heightened the emotional impact of the hymns, making themes of struggle and redemption more tangible. Facial expressions and body language further deepened audience engagement, allowing them to connect with the spiritual essence of the performance. Together, these theatrical elements elevated the *Hymnatorio* beyond a standard musical event, making it a powerful fusion of music, culture, and drama.

To further answer research question three, focus group discussion was conducted with Music Directors, Music Lecturers, and Theatre Artistes so as to provide critical insights into the impact of theatrical elements in Christian hymn performances staged outside traditional Church settings. Their perspectives highlighted the artistic, cultural, and audience engagement aspects of the performance. Responses are presented as follows:

Lead City University DO NOT COPY

Table 4.2(c) Responses of Performing Arts Experts from Focus Group Discussion

Theme	Key Insights from Experts	Effect on Hymn Performance
Integration of Theatrical Elements	Experts agreed that incorporating acting, movement, and stage design enhances the artistic appeal of hymn performances. Theatre artistes emphasized the need for strong visual storytelling to captivate diverse audiences.	Theatrical elements transform hymn performances into engaging and immersive experiences, making them more appealing beyond religious settings.
Audience Engagement	Music directors noted that interactive elements, such as call-and-response and multilingual hymn presentations, encouraged participation. Music lecturers observed that dynamic stage movement and expressive solo performances increased audience connection.	Active engagement fosters inclusivity and allows audiences to connect emotionally and spiritually with the performance.
Cultural Representation	Experts commended the use of traditional African musical instruments and costumes in *The Whole Armour* Hymnatorio. Theatre artistes noted that blending contemporary stagecraft with indigenous elements enhances authenticity.	Strengthens the cultural identity of the performance and appeals to a broader audience beyond the Christian community.
Sustainability and Future Development	Experts emphasized the need for structured training programs for performers to improve their theatrical skills. Some suggested collaborations between music and theatre departments in universities to enhance hymn performance aesthetics.	Professional training ensures higher artistic quality, and cross-disciplinary collaborations can expand the creative possibilities of hymn performances.

Source: Field Survey 2025

Lead City University DO NOT COPY

The focus group discussion reinforced the idea that Christian hymn performances can transcend conventional church settings through theatrical innovation. Experts agreed that strategic use of drama, movement, and visual elements enhances artistic expression, making performances more relatable and engaging for diverse audiences.

Cultural representation was another significant takeaway, as the experts highlighted the importance of traditional African elements in enriching hymn performances. The need for continuous training and institutional support was also emphasized, suggesting that future hymn performances should incorporate professional theatrical techniques for sustained artistic excellence.

Research Question Two: What are the ways in which theatrical Christian hymn performances staged outside traditional church contexts engage diverse audiences?

To answer the second research question, a multi-method approach was employed. The study gathers information through use of questionnaire, interview guide with key performers, and focus group discussion guide with experts in music and theatre.

The questionnaire responses provide quantitative data on audience perceptions, preferences, and levels of engagement with theatrical hymn performances. Interviews with key performers, including soloists, choristers, and instrumentalists, offer qualitative perspectives on artistic and theatrical elements that enhance audience connection. Additionally, focus group discussions with performance experts help contextualize findings by analyzing how theatrical elements, such as staging, movement, and cultural expressions, contribute to audience engagement. By triangulating these data sources, we can develop a comprehensive understanding of

Lead City University DO NOT COPY

how hymn performances outside traditional church settings appeal to diverse audiences.

Analysis of audience perception of theatrical elements in hymn performances outside church settings are presented as follows:

Table 4.3(a): Audience Perception of Theatrical Elements in Hymn Performances

Response	Frequency	Percentage (%)
Traditional and conservative	50	34.7%
Engaging but needs improvement	45	31.3%
Very engaging and dynamic	35	24.3%
Nil	1	0.7%
Subjective (depends on the organizer)	1	0.7%
Depends on the theme and the organizer	1	0.7%

Source: Field Survey 2025

This table presents audience perspectives on the impact of theatrical elements in hymn performances outside church settings. A significant portion of respondents (34.7%) view these performances as traditional and conservative, while 31.3% acknowledge their engaging nature but see room for improvement. About 24.3% find them very engaging and dynamic, suggesting that while hymn performances outside church settings captivate audiences, there is an opportunity for greater theatrical enhancement.

Lead City University DO NOT COPY

Table 4.3(b): Engagement Level of Hymn Performances Outside Church Settings

Response	Frequency	Percentage (%)
Yes	77	70.0%
No	5	4.5%
Sometimes	28	25.5%

Source: Field Survey 2025

When asked if hymn performances outside traditional church settings are engaging enough to captivate an audience, a majority (70%) affirmed their engaging nature, while 25.5% felt that engagement levels vary. A small proportion (4.5%) expressed that these performances are not engaging. These responses highlight the overall positive reception of such performances but suggest a need to enhance elements that appeal to different audience demographics.

Table 4.3(c): Most Captivating Aspects of Hymn Performances

Captivating Aspect	Frequency	Percentage (%)
The Music Itself	65	59.1%
The Lyrics and Message	75	68.2%
The Energy of the Performers	66	60.0%
The Stage Setup & Atmosphere	34	30.9%
Others	4	3.6%

Source: Field Survey 2025

Lead City University DO NOT COPY

Regarding the most captivating aspects of hymn performances, the majority (68.2%) indicated that the lyrics and message of the hymns held the most impact, followed closely by the energy of the performers (60%) and the music itself (59.1%). The stage setup and atmosphere were seen as important by 30.9% of respondents. This suggests that while theatrical elements contribute to engagement, the core appeal of hymn performances still lies in their musical and lyrical content.

Lead City University DO NOT COPY

Table 4.3(d) Analysis of Key Performers' Interviews on Audience Engagement in Theatrical Hymn Performances

Performer Category	Key Engagement Strategies	Explanation/ Summary
KP - 1 (Soloists)	Vocal Technique	Use of melisma, vibrato, and dynamic vocal expressions to sustain audience interest.
	Expressive Performance	Facial expressions and body movements enhance emotional connection.
	Audience Interaction	Eye contact and call-and-response singing foster engagement.
	Multilingual Interpretation	Singing in multiple languages broadens audience appeal.
KP – 2 (Choristers)	Harmonization and Blending	Group vocal arrangements create a rich and captivating sound.
	Movement and Choreography	Synchronized gestures and simple dance steps add visual appeal.
	Costuming and Stage Positioning	Theatrical elements contribute to cultural representation and audience perception.
	Energy and Collective Presence	The enthusiasm of the choir encourages audience participation.
K.P - 3 (Instrumentalists)	Fusion of Musical Elements	Combination of Western and African instruments (*Goge*, *Oja*, piano) enhances the experience.
	Rhythmic Variations	Percussion and tempo changes sustain excitement and anticipation.
	Instrumental Interludes	Musical transitions create reflective moments for deeper audience connection.
	Improvisation	Unique live renditions maintain audience interest and engagement.

Source: Field Survey 2025

Lead City University DO NOT COPY

The interviews revealed that theatrical hymn performances engage diverse audiences through a combination of vocal expressiveness, visual theatrics, and instrumental richness. Performers acknowledged the importance of not just the music but also the dramatic and cultural elements in sustaining audience interest. The responses suggest that theatrical hymn performances thrive on a multi-dimensional approach that combines sound, movement, and storytelling to create a holistic and immersive worship experience.

Table 4.3(e) Content Analysis of Audience Engagement in *The Whole Armour* Hymnatorio

Engagement Aspect	Description	Impact on Audience
Audience Participation	Audience actively joined in selected hymns, fostering a communal worship experience.	Increased emotional connection and immersive engagement.
Blurring of Performer-Audience Roles	Encouraging audience involvement reduced the distinction between performers and spectators.	Created a shared spiritual journey, making the experience more personal and meaningful.
Strategic Hymn Selection	Hymns were chosen to be universally familiar and accessible.	Ensured easy participation and connection with the performance.
Multilingual Hymn Inclusion	Hymns performed in multiple languages.	Enhanced cultural inclusivity and broadened audience engagement.
Emotional Responses	Audience reactions included singing, clapping, and standing, especially during the little boy soprano's performance of *More Love to Thee*.	Demonstrated deep emotional resonance and heightened audience involvement.

Source: Field Survey 2025

Lead City University DO NOT COPY

The *Whole Armour Hymnatorio* engaged the audience through interactive participation, strategic hymn selection, and emotional resonance. By encouraging communal singing and using multilingual hymns, the performance fostered inclusivity and a deep spiritual connection. The enthusiastic responses from the audience further reinforced the effectiveness of the performance in creating an engaging and immersive worship experience.

Research Question Three: What is the frequency of attendance at Christian hymn performances?

To answer this research question, it is essential to analyze audience participation patterns based on empirical data as presented in Table 4.4.a. This involves examining the proportion of individuals who have attended hymn concerts, the frequency of their attendance, and identifying trends in engagement levels.

Using data collected from audience questionnaires, this analysis provides insights into how often people attend hymn performances, whether they are regular attendees, occasional participants, or rare visitors. By interpreting these statistics, we can assess the level of interest and participation in hymn performances, which further informs strategies for increasing audience engagement in future events.

Lead City University DO NOT COPY

Table 4.4 (a): Frequency of Attendance at Christian Hymn Performances (N=110)

Attendance History	Frequency	Percentage (%)
Have attended/participated in a hymn concert before	84	76.4%
Have never attended a hymn concert before	26	23.6%
Total Respondents	**110**	**100%**

Source: Field Survey 2025

The data reveals that a significant majority of respondents (76.4%) have attended or participated in hymn concerts before, while a smaller proportion (23.6%) have never attended one. This suggests that hymn concerts have a considerable level of awareness and engagement among the respondents.

Table 4.4(b): Extent of Attendance at Christian Hymn Performances

Frequency of Attendance	Frequency	Percentage (%)
Regularly (More than 3 times a year)	48	43.6%
Occasionally (1-3 times a year)	23	20.9%
Rarely (Less than once a year)	39	35.5%
Total Respondents	110	100%

Source: Field Survey 2025

Lead City University DO NOT COPY

Regarding the frequency of attendance, 43.6% of respondents reported attending hymn performances regularly (more than three times a year), indicating a strong following among devoted attendees. Meanwhile, 20.9% attend occasionally (1-3 times a year), suggesting moderate interest, while 35.5% attend rarely (less than once a year), reflecting a segment of the population with minimal exposure to such performances.

Research Question Four: What is the influence of Christian hymn performances on audiences?

To assess the influence of Christian hymn performances on audiences, respondents were asked about their perceptions of theatrical elements in hymn performances. The findings are summarized in the table below:

Table 4.5(a) Influence of Christian Hymn Performances on Audiences

Question	Response Options	Number of Respondents	Percentage (%)
Do you think adding theatrical elements to hymn performances would create a stronger emotional connection with the audience?	Strongly Agree	67	60.9%
	Agree	41	37.3%
	Neutral	2	1.8%
	Disagree	0	0%
In your opinion, would the incorporation of theatrical elements enhance or diminish the spiritual aspect of hymn performances?	Enhance	95	86.4%
	Diminish	3	2.7%
	No Impact	4	3.6%
	Unsure	8	7.3%

Source: Field Survey 2025

The data suggests that theatrical elements in hymn performances significantly enhance audience engagement and emotional connection. A large majority of respondents

Lead City University DO NOT COPY

(98.2%) either strongly agreed or agreed that incorporating theatrical elements deepens emotional resonance, with no one disagreeing. This indicates that visual storytelling, dramatization, and expressive movement can enrich the audience's experience.

Regarding the spiritual aspect, 86.4% of respondents believed that theatrical elements enhance rather than diminish the spirituality of hymn performances. This counters the assumption that theatricality might detract from the sacredness of hymns. A small percentage (2.7%) felt it could diminish the spiritual impact, while 7.3% were unsure, highlighting a need for further discussion on balancing artistic and spiritual expression in hymn performances.

Research Question Five: What is the effect of incorporating indigenous musical elements in hymn performances on the promotion of Nigerian culture?

To examine how incorporating indigenous musical elements in hymn performances contributes to promoting Nigerian culture, respondents were asked a series of questions. The findings are presented in the table below:

Lead City University DO NOT COPY

Table 4.6(a) Effect of Incorporating Indigenous Musical Elements in Hymn Performances on the Promotion of Nigerian Culture

Question	Response Options	Number of Respondents	Percentage (%)
Believe in incorporating traditional Nigerian musical instruments (e.g., drums, gongs, flute, goge) and multilingual hymns (e.g., English, Yoruba, Hausa) reflects Nigerian culture and identity?	Strongly Agree	69	62.7%
	Agree	35	31.8%
	Neutral	5	4.5%
	Disagree	1	0.9%
	Strongly Disagree	0	0%
Preference for the use of traditional Nigerian musical instruments (e.g., drums, flutes, gongs) in hymn performances, or do you prefer Western instruments?	Prefer Traditional Nigerian Instruments	74	67.3%
	Prefer Western Instruments	25	22.7%
	Comfortable with Both	10	9.1%
	No Preference	1	0.9%
Extent of believe that hymn performances featuring traditional instruments and multilingual lyrics can serve as an avenue for cultural expression in Nigeria?	To a great extent	71	64.5%
	To some extent	27	24.5%
	Neutral	10	9.1%
	Not at all	1	0.9%

Source: Field Survey 2025

The data reveals a strong consensus that incorporating indigenous musical elements in hymn performances promotes Nigerian culture and identity. A significant majority (94.5%) of respondents either strongly agreed or agreed that the use of traditional instruments and multilingual hymns reflects Nigeria's cultural heritage, with only one respondent expressing disagreement.

Lead City University DO NOT COPY

Additionally, most respondents (67.3%) preferred the use of traditional Nigerian musical instruments over Western instruments, indicating a cultural appreciation for indigenous sounds in hymn performances. However, 22.7% still favored Western instruments, suggesting that while cultural elements are valued, some audiences may still associate hymns with Western musical traditions.

Regarding the extent to which these performances serve as a cultural expression, 64.5% of respondents believed it does so to a great extent, while 24.5% said it does to some extent. Only one respondent dismissed this idea, reinforcing the general perception that integrating traditional elements in hymn performances is an effective tool for cultural preservation and promotion in Nigeria.

Lead City University DO NOT COPY

Table 4.6(b) Analysis of Performing Arts Experts' Focus Group Discussion

Key Themes	Insights from Music Directors	Insights from Music Lecturers	Insights from Theatre Artistes
Cultural Identity	Indigenous instruments (e.g., *goge,* drums, *oja*) reinforce the Nigerian identity in hymn performances.	Hymn performances incorporating traditional instruments serve as a bridge between sacred and secular Nigerian music.	Costumes, staging, and dance elements contribute to a strong sense of cultural pride.
Audience Reception	Audiences connect more deeply with hymn performances when they hear familiar indigenous sounds.	Multilingual hymns make performances accessible to diverse Nigerian communities.	Theatricality in hymn performances helps modern audiences appreciate traditional elements.
Spiritual vs. Cultural Balance	While indigenous elements enhance artistic quality, performances should retain their spiritual essence.	Some audiences may resist too much cultural infusion in sacred music; balance is key.	Storytelling through music and movement helps maintain both spiritual and cultural depth.
Potential for Cultural Promotion	Hymn performances with indigenous musical elements can serve as a tool for cultural preservation.	Educational institutions should encourage research and documentation of Nigerian hymn adaptations.	Theatrical hymn performances can be a platform for cultural tourism and global appreciation of Nigerian heritage.
Challenges and Recommendations	Resistance from conservative church communities may limit the adoption of indigenous elements.	More training should be provided to church musicians on blending indigenous and Western musical elements.	Creative direction and staging should emphasize both artistic and spiritual relevance.

Source: Field Survey 2025

Lead City University DO NOT COPY

Performing Arts Experts agreed that incorporating indigenous musical elements into hymn performances promotes Nigerian cultural identity and strengthens audience connection. Multilingual hymns and traditional instruments enhance accessibility and inclusivity across ethnic groups. A key challenge is maintaining a balance between cultural expression and spiritual integrity to ensure wider acceptance. There is potential for cultural tourism and academic research in integrating indigenous music into hymn performances.

4.3 Discussion of Findings

The findings on the extent of attendance at Christian hymn performances reveal that a significant majority of respondents (76.4%) have attended or participated in hymn concerts before. However, their frequency of attendance varies, with 43.6% attending regularly (more than three times a year), 20.9% attending occasionally (1–3 times a year), and 35.5% attending rarely (less than once a year). These results suggest that while hymn performances attract a dedicated audience, there is still room to increase participation. This finding align with the postulations of scholar 49 who emphasizes that hymns continue to be a vital component of worship, contributing to spiritual growth and community cohesion. Also, factors such as accessibility, variety in presentation, and integration of innovative performance elements could influence attendance rates as reported by scholar 50. Additionally, the data indicates that hymn performances remain an essential part of Christian worship culture, but there is a need to explore ways to engage those who attend rarely.

Lead City University DO NOT COPY

Regarding how theatrical hymn performances staged outside traditional church contexts engage diverse audiences, responses showed mixed but largely positive reactions. When asked about the impact of theatrical elements such as dramatization and stage design, fifty respondents described them as traditional and conservative, forty-five considered them engaging but in need of improvement, and thirty-five found them very engaging and dynamic. A majority (70%) agreed that hymn performances outside church contexts are engaging enough to captivate an audience. This finding on audience engagement in theatrical hymn performances outside traditional church settings affirm the evolving appreciation for hymns as both spiritual and artistic experiences. The positive response to dramatization, performer energy, and stage aesthetics reflects the argument of scholar 16 that hymn performance when fused with storytelling and spectacle, can enhance religious expression by appealing to both emotional and sensory dimensions. This supports Schechner's performance theory which posits that performative elements when intentionally applied, create deeper audience engagement through ritual, spectacle, and meaning-making. The most captivating aspects of these performances were identified as the music itself (59.1%), the lyrics and message of the hymns (68.2%), the energy of the performers (60%), and the stage setup and atmosphere (30.9%). These findings indicate that while the traditional essence of hymn performances remains vital, incorporating dynamic theatrical elements can significantly enhance audience engagement and create a more immersive experience.

Lead City University DO NOT COPY

The analysis of theatrical elements that enhance the artistic quality of Christian hymn performances highlights the importance of integrating performance aesthetics. A substantial majority 94 out of 110 respondents which amounts to 85.4% of respondents agreed that adding theatrical elements would make hymn performances more engaging. Specifically, acting and dramatic expression (75.5% respondents), dance and movement (55.5% respondents), costumes, props, lighting, and stage design (51.8% respondents), and visual storytelling (49.1% respondents) were identified as key elements that could elevate the artistic value of hymn performances. These findings reinforce the views of scholar 25 theory of performance as a liminal space where the sacred and the secular coalesce, enabling deeper emotional engagement through symbolic and dramatic enactments. The findings also underscore the necessity of a holistic performance approach that combines music with expressive visual and movement-based storytelling to deepen the audience's emotional and spiritual connection. This supports the argument that hymn performances are not solely about the music but also about creating an atmosphere that enhances worship through artistic presentation.

The impact of Christian hymn performances on audiences was examined through their emotional and spiritual engagement. A vast majority (67 respondents strongly agreed, and 41 agreed) believed that adding theatrical elements to hymn performances would create a stronger emotional connection with the audience. Furthermore, 95 respondents affirmed that these elements would enhance rather than diminish the spiritual aspect of hymn performances. This suggests that rather than being a distraction, theatrical elements can serve as tools for deeper emotional and spiritual experiences. These

Lead City University DO NOT COPY

findings counter the perspective that hymn performances should remain purely traditional as reported previously by scholar 71, showing instead that artistic innovation can reinforce the intended spiritual message. It also reflects a growing acceptance of interdisciplinary performance techniques in religious music settings.

Lastly, the impact of incorporating indigenous musical elements in hymn performances on the promotion of Nigerian culture was overwhelmingly positive. A strong majority (62.7% respondents strongly agreed, and 31.8% agreed) that including traditional Nigerian instruments and multilingual hymns reflects Nigerian identity and culture. When asked about instrument preferences, 67.3% respondents favored traditional Nigerian instruments, while 22.7% preferred Western instruments, and 9.1% respondents were comfortable with both. Furthermore, 64.5% respondents believed that hymn performances featuring traditional instruments and multilingual lyrics could serve as a strong avenue for cultural expression. These findings suggest that incorporating indigenous musical elements in hymn performances not only enhances cultural appreciation but also fosters a sense of national identity. However, challenges such as acceptance in more conservative settings and the need for proper artistic integration were also noted.

Lead City University DO NOT COPY

Endnotes

1. J. G. Tönsing, *'That Song Moves Me to Tears' – Emotion, Memory and Identity in Encountering Christian Songs,* **HTS Teologiese Studies**, 2020. Available Online: https://doi.org/10.4102/hts.v76i3.5618

2. P. S. Prasad, & R. Limba. *A Study of Cultural Hybridity and Liminality in the Works of Hala Alyan,* **Journal of Advanced Zoology**, 44(S3), 2023. Available Online: https://doi.org/10.17762/jaz.v44is-3.1348

3. O. I. Eniolawun, *The Value of Singing Hymns in Christian Worship. In F. Abiodun & A. Nwamara (Eds.), Music in and Out of Culture: Musical Arts Education Perspectives*, Malthouse Press, 459–476, 2021.

4. M. A. Ozah, & D. Bolaji. *Towards an Authentic Nigeria Hymnody: The Study of Yoruba Hymnody*, **East African Journal of Arts and Social Sciences**, 2(1), 2020, 67-72. Available Online: https://doi.org/10.37284/eajass.2.1.202

5. T. Buffer, *The American Liturgical Movement, Social Justice, and Architectural Change.* **Antiphon,** 20(3), 2016, 241–67. Available Online: https://doi.org/10.1353/atp.2016.0048

Lead City University DO NOT COPY

Chapter Five

Conclusion

This chapter presents the summary and conclusion of the study, highlighting the key aspects that necessitated the research, the literature reviewed, the methodology adopted, and the major findings drawn from data analysis. The chapter also outlines the conclusion derived from the findings and discusses the recommendations, implications, and scholarly contributions of the study. Finally, it provides suggestions for further research to expand on the insights gained.

This study aimed to examine theatrical perspectives on the cultural and artistic dimensions of Christian hymn performances in Nigeria. Specifically, it sought to explore the integration of theatrical elements such as dramatization, choreography, set design, and costuming into hymn performances and assess their effect on audience engagement and cultural expression. To achieve this, an experimental theatrical hymn performance was staged as the primary focus for the research. The performance served as a case study through which content analysis and audience responses were examined to determine how theatricality enhances the artistic and cultural value of hymn performances. The study also aimed to investigate the extent to which incorporating indigenous musical elements, such as traditional Nigerian instruments and multilingual hymns, contributes to cultural preservation and identity.

Before conducting the study, an extensive review of conceptual, theoretical, and empirical literature was undertaken. The theoretical framework was anchored on Performance Theory and Cultural Theory. These theories provided the foundation for analyzing the fusion of theatricality, cultural identity, and musical performance in

Lead City University DO NOT COPY

hymn singing. The empirical literature review revealed that previous studies have predominantly focused on music and choral performances, theatrical productions, and religious musical expressions. However, few studies have explored the potential of staging hymn performances in a theatrical format akin to musicals. This gap in literature underscored the relevance of the study, positioning it as an important contribution to the discourse on performance studies, religious music, and cultural expression.

The study adopted an explanatory sequential research design, which combined both qualitative and quantitative methods. Data collection involved a multi-dimensional approach, including audience surveys, interviews with key performers (soloists, choristers, and instrumentalists), and focus group discussions with experts in music, theatre, and performance studies. Respondents drawn from both onsite and online audiences, participated in the study. Their responses were analyzed to assess the effectiveness of theatrical hymn performances in engaging diverse audiences, fostering cultural appreciation, and enhancing the overall artistic experience. The study also examined the impact of integrating indigenous musical elements into hymn performances and how such integration influences audience reception and cultural identity.

Lead City University DO NOT COPY

5.1 Summary of Findings

1. The incorporation of theatrical elements such as acting, dramatic expression, visual storytelling, and stage design significantly enhances the engagement and aesthetic appeal of hymn performances outside traditional church settings.
2. Audience responses indicated a strong preference for hymn performances that adopt theatrical techniques, as these elements create a more dynamic and immersive experience.
3. 70% of respondents affirmed that theatrical hymn performances have the capacity to captivate and sustain audience interest.
4. Audience participation, such as communal singing and interactive segments, plays a crucial role in transforming hymn performances into shared worship experiences.
5. The inclusion of Nigerian traditional instruments such as the *goge*, *oja*, and drums, along with multilingual hymn renditions, strengthens cultural representation in religious music.
6. 69 respondents strongly agreed that incorporating indigenous instruments and languages in hymn performances effectively reflects Nigerian culture and identity.
7. 95 respondents agreed that integrating theatrical elements in hymn performances enhances the spiritual experience rather than diminishing it.
8. Theatrical hymn performances successfully balance artistic creativity with sacred themes, allowing audiences to connect with the music both artistically and spiritually.
9. Theatrical hymn performances bridge the gap between traditional hymn singing and contemporary performance artistry, making them appealing to wider audiences, including younger demographics.

Lead City University DO NOT COPY

10. Theatrical hymn performances can serve as tools for evangelism, cultural education, and artistic expression, reinforcing their relevance beyond conventional church settings.

5.2 Conclusion

This study has explored the impact of theatrical elements on the cultural and artistic dimensions of Christian hymn performances in Nigeria. Findings reveal that integrating theatrical components such as acting, dramatic expression, stage design, and visual storytelling enhance the aesthetic appeal and audience engagement of hymn performances, particularly when staged outside traditional church settings. Audience feedback strongly indicates a preference for these elements, demonstrating that theatrical hymn performances can serve as an effective medium for both worship and artistic expression.

Furthermore, the inclusion of indigenous musical elements, such as traditional Nigerian instruments and multilingual hymn lyrics, contributes to cultural representation and national identity in religious music performances. The study confirms that these elements resonate deeply with audiences, reinforcing the idea that hymn performances can function as both spiritual and cultural experiences. By incorporating local musical traditions, theatrical hymn performances provide a platform for preserving and promoting Nigeria's diverse cultural heritage within a religious framework.

Additionally, this research highlights the potential of theatrical hymn performances to bridge the gap between conventional hymn singing and contemporary performance artistry. The findings demonstrate that such performances not only maintain the sacred

Lead City University DO NOT COPY

essence of hymns but also expand their reach by appealing to a broader and more diverse audience. Theatrical hymn performances, therefore, present an opportunity to revitalize hymnody, making it more dynamic and engaging while retaining its spiritual significance.

In conclusion, this study affirms that theatrical hymn performances hold immense artistic, cultural, and spiritual value. By integrating theatrical and indigenous musical elements, these performances enhance audience engagement, promote cultural identity, and create a more immersive worship experience. This research contributes to the growing discourse on the intersection of music, culture, and performance, providing a foundation for future studies on the evolving role of hymn performances in contemporary Nigerian society.

5.3 Recommendations

Based on the findings and conclusion of this study, the following recommendations are hereby made:

1. A new performance concept, *Hymnatorio*, has emerged from this study and should be further developed and explored as an innovative approach to hymn performances.
2. Theatrical elements such as acting, stage design, and visual storytelling should be intentionally incorporated into hymn performances to enhance audience engagement and artistic appeal.
3. Nigerian traditional musical instruments and multilingual hymn lyrics should be integrated into hymn performances to promote cultural representation and national identity.

Lead City University DO NOT COPY

4. Music directors and performers should explore innovative ways to blend traditional hymn singing with contemporary performance artistry to appeal to diverse audiences.
5. Churches and religious organizations should consider adopting theatrical hymn performances as a means of revitalizing hymnody and making worship experiences more immersive.
6. Further research should be conducted on the long-term impact of theatrical hymn performances on both religious and cultural expressions in Nigeria.
7. Music and theatre education programs should incorporate studies on the fusion of music performance and theatrical elements to equip performers with interdisciplinary artistic skills.

5.4 Contributions to Knowledge

This research makes a significant contribution to knowledge by exploring how theatrical elements can be integrated into hymn performances to enhance audience engagement, emotional resonance, and cultural appreciation, particularly within the Nigerian context. It provides a framework for transforming hymn performances, traditionally rooted in church settings, into dynamic artistic expressions that appeal to contemporary audiences. The study demonstrates how elements such as acting, choreography, and innovative stage design can enhance the vibrancy and emotional depth of these performances while preserving their spiritual essence. This insight bridges the gap between traditional sacred music and modern performance demands, positioning hymns as versatile tools for artistic expression.

Lead City University DO NOT COPY

A key contribution of this research lies in its emphasis on cultural preservation and promotion. By highlighting the value of integrating indigenous Nigerian instruments and multilingual hymn lyrics, the study underscores the importance of celebrating cultural identity through music. This is especially significant in addressing the underrepresentation of African musical traditions in the global classical and choral music landscape. The research not only advocates for the blending of Western and African aesthetics in hymn performances but also provides a model for doing so in ways that resonate with diverse audiences. In this regard, it elevates the status of African musical heritage, promoting its relevance in both local and international contexts.

The findings of the study also advance understanding of audience engagement and inclusivity. Empirical evidence from the research reveals that theatrical hymn performances, enriched with vibrant and interactive elements, effectively captivate diverse audiences. By identifying audience preferences for expressive physicality, cultural resonance, and interactive elements, the study contributes to broader discussions about enhancing audience experiences in the performing arts. It highlights the importance of audience participation and connection, which not only fosters communal engagement but also deepens the emotional impact of the performances.

Furthermore, the research offers practical guidelines for practitioners in the field. Directors, performers, and event organizers can draw on its recommendations to integrate expressive performances, traditional instruments, multilingualism, and innovative stagecraft into their productions. These strategies not only elevate the artistic value of hymn performances but also broaden their cultural appeal and

Lead City University DO NOT COPY

accessibility. The study thus provides a roadmap for leveraging the intersection of theatricality and cultural identity to create meaningful and impactful performances.

This research expands the scope of hymnody by positioning hymns as more than just tools for spiritual reflection. It demonstrates their potential as vehicles for cultural expression, communal connection, and artistic innovation. Hymns are shown to be adaptable to non-traditional settings, from cultural festivals to mainstream theatrical productions, where they can serve as powerful mediums for storytelling and cultural exchange.

In essence, this study contributes to multiple disciplines, including ethnomusicology, performance studies, cultural studies, and religious studies. It provides a nuanced understanding of the intersection between sacred music, performance art, and cultural identity in a postcolonial African society. By doing so, the research enriches the body of knowledge on hymn performance and its evolving dynamics, offering new perspectives on its artistic and cultural significance in both local and global contexts.

5.5 Suggested Areas for Further Research

1. The evolution of *Hymnatorio* as a distinct performance genre and its impact on contemporary Christian worship.
2. Comparative analysis of traditional and theatrical hymn performances in enhancing spiritual and artistic experiences.
3. The role of indigenous musical instruments in redefining Christian hymn performances in Nigeria and beyond.

Lead City University DO NOT COPY

4. Audience perception and reception of multilingual hymn performances in diverse cultural and religious settings.
5. The influence of theatrical hymn performances on youth engagement and participation in Christian worship.
6. The intersection of theatre, music, and religious expression in African choral traditions.
7. The impact of digital technology and virtual choirs on the future of theatrical hymn performances.
8. An ethnographic study on how different Christian denominations in Nigeria respond to theatrical elements in hymn performances.
9. The role of theatrical hymn performances in preserving and promoting Nigeria's intangible cultural heritage.
10. A cross-cultural study comparing theatrical hymn performances in Nigeria and other parts of the world.

Lead City University DO NOT COPY

Bibliography

Books

Allington, D. *Speech Acts and Performative Utterances*, *Oxford Research Encyclopedia of Literature,* 2021. Available Online: https://doi.org/10.1093/acrefore/9780190201098.013.120

Alonso, A. E. *Singing about a Liturgical Revolution, in Fordham University Press* eBooks, 2021. Available Online: https://doi.org/10.5422/fordham/9780823294121.003.0004

Barton, G. *The Relationship Between Music, Culture, and Society: Meaning in Music, in Music Learning and Teaching in Culturally and Socially Diverse Contexts*, 2018, 23–41. Available Online: https://doi.org/10.1007/978-3-319-95408-0_2

Cord, F. & Sedlmayr, G. *Introduction in Wrestling with the Angels - The Sexual Revolution Confronts the Church by Majorie Coppock,* 2018, 1-6, ISBN 1-932124-01-2. Available Online: https://api.semanticscholar.org/CorpusID:232137688

Eniolawun, O. I. *The Value of Singing Hymns in Christian Worship. In F. Abiodun & A. Nwamara (Eds.), Music in and Out of Culture: Musical Arts Education Perspectives*, Malthouse Press, 459–476, 2021.

Koskoff, E. *Ethnomusicology and Philosophy, in The Oxford Handbook of Western Music and Philosophy,* December 2020, 44–64, Available Online: https://doi.org/10.1093/oxfordhb/9780199367313.013.4

Okagbue, O. *Nigerian Theatre in English: A Critical Bibliography* Oxford: African Book Collective, 2020.

Ostriker, A. S. *The Volcano and After: Selected and New Poems 2002-2019*. University of Pittsburgh Press, 2020. Available Online: https://doi.org/10.2307/j.ctv1595ndt

Plastow, J. *Theatre and Empowerment: Community Drama on the World Stage* London: Bloomsbury Methuen Drama, 2019.

Scott, S. *Dramaturgical Traditions: Performance and Interaction." In The Oxford Handbook of Symbolic Interactionism, edited by Wayne H. Brekhus, Thomas DeGloma, and William Ryan Force. Oxford Handbooks, 2024; online edition, Oxford Academic,* 2021 146-161. Available Online: https://doi.org/10.1093/oxfordhb/9780190082161.013.6

Lead City University DO NOT COPY

Schedtler, J. P. *The Hymns in Revelation, in The Oxford Handbook of the Book of Revelation,* ed. Craig R. Koester, Oxford: Oxford Academic, (Online) 2020, 115-130. Available online: https://doi.org/10.1093/oxfordhb/9780190655433.013.7

Journal Articles

Adedeji, F. *The Indigenous Music of Christ Apostolic Church in Nigeria and the Diaspora: A Proof of Christian Transformative Musicality,* **African Musicology Online,** 7(1), 2017, 40–66, ISSN 1994-7712 (Online).

Adeduntan, A. *Rhyme, Reason, Rogue,* **Journal of Popular Music Studies,** 34(1), 2022, 44–67. Available Online: https://doi.org/10.1525/jpms.2022.34.1.4

Adekogbe, O.S. *Breaking barriers and stimulating dance accompaniment to popular music in Nigeria.* **Journal of Music and Dance** 13(1), 2023, 1-12. Available Online: https://doi.org/10.5897/JMD2018.0072

Ademiluka, S. *Music in Christian worship in Nigeria in light of early missionary attitude,* **Verbum et Ecclesia** [Online], 44(1), 2023.

Adeola, T. S. *Gospeltainment: Music and Profit in Nigeria,* **Utafiti,** 15(1), 2020, 81–100. Available Online: https://doi.org/10.1163/26836408-15010024.

Akama, M. *Nigerian Hymnody and the Dynamics of Cultural Syncretism,* **Journal of African Religious Studies** 34(1), 2021, 44–63.

Alana, N. V. *Stage Metaphor: Roles and Actors in the Mediatized Organizational Scene,* **Inmediaciones de la communicación** 15(2) 2020, **ISSN** 1510 – 5091. Available Online: https://doi.org/10.18861/ic.2020.15.2.3017

Auda, S. O. *Toward the Indigenization/Acculturation of Christian Hymnody in the 21st Century Local Church in Africa: A Case of the Hymns of the Yoruba People of Nigeria,* **Asia-Africa Journal of Mission and Ministry,** 23(1), 2021, 148–155. Available Online: https://doi.org/10.21806/aamm.2021.23.08

Ayodele, T. *The Influence of African Rhythms on Modern Music: A Case Study of Afrobeat in Nigeria,* **Art and Society**, 3(1), 2024, 45–52. Available Online: https://doi.org/10.56397/as.2024.02.03

Balogun, Y.O. *The Role of Islam in the National Development: The Nigerian Context*, **International Journal of Humanities & Social Studies**, 11(5), 2023, 78-84. Available online: https://doi.org/10.24940/theijhss/2023/v11/i5/hs2305-011

Lead Ur University DO NOT COPY

Boaheng, I. *Exploring the Theology of Selected Hymns: Towards an African Christian Theology of Mission,* **E-Journal of Music Research,** 2(1), 2021, 1-14. Available Online: https://doi.org/10.38159/ejomur.2021211

Bolaji, D. *The Musical Art Creativity and Contributions of Isaac Idamoyibo to Okpe Discourse.* **African Musicology Online**, 11(1), 2022, 69-84. Available Online: https://doi.org/10.58721/amo.v11i1.115

Bonch-Osmolovskaya, T. *Quantitative Patterns in the Poetic Structure of The Temple Hymns by Enkheduanna,* **Orientalistica,** 2021.

Buffer, T. *The American Liturgical Movement, Social Justice, and Architectural Change.* **Antiphon,** 20(3), 2016, 241–67. Available Online: https://doi.org/10.1353/atp.2016.0048

Cherian, R. & Shantanu, C. *Role Play as a Pedagogical Approach to Teaching Urban Design,* **International Journal of Scientific Research in Engineering and Management,** 7(12), 2023, 1–11. Available Online: https://doi.org/10.55041/ijsrem27654

Chineyemba, L. I. *Modernity and Changing Family Values in Nigeria: Implications for Effective Parenting.* **International Journal of Modern Anthropology,** 2(19), 2023, 1129-1152. Available Online: https://doi.org/10.4314/ijma.v2i19.5

Danny, K. *Performing Identity or Performing Relationships? Rethinking Performance Theory in Social Media Studies,* **Cultural Sociology**, 2023. Available Online: https://doi.org/10.1177/17499755221149184

Essien, E. *Theater for Development in Contemporary Nigeria: Problems and Prospects,* **International Journal of Humanities and Innovation (IJHI)** 3(1), March, 2020, 17–21. Available Online: https://humanistudies.com/ijhi/article/view/66

Forchu, I. I. *Rhythmic Idioms in Igbo Hip Hop Music: Phyno as Exemplar,* **Journal of Musical Arts in Africa,** 17(1), 2020, 19–40. Available Online: https://doi.org/10.2989/18121004.2020.1851458

Goddard, J. *On Theatricality and the Space Between: Relationships and the theatre(s) of learning disability,* **Performance Research,** 24(4), 2019, 110-117. Available Online: https://doi.org/10.1080/13528165.2019.1641333

Leadcity University DO NOT COPY

Gomes, C. & Yun-Ka Tan, J. *The Global Appeal of Digital Pastors: A Comparative Case Study of Joseph Prince, and Brian and Bobbie Houston.* **Semantic Scholar**, 2020. Available Online: https://api.semanticscholar.org/CorpusID:234740759

Guenther, A. M. *The Globalization of Methodist Hymnody,* **Wesley and Methodist Studies** 14(2), 2022, 117–145. Available Online: https://doi.org/10.5325/weslmethstud.14.2.0117

Handa, M., Ahuja, P., & Jain, S. *Enjoying Music and Movies Without Paying: Examining Factors Affecting Unauthorized Downloading Amongst Young Adults,* **Journal of Information Communication and Ethics in Society,** 20(4), 2022, 568–586. Available Online: https://doi.org/10.1108/jices-10-2021-0104

Hannah, S. *Performance, Theatre, and Drama,* **The Year's Work in Critical and Cultural Theory** 30(1), 2022, 164-185. Available Online: https://doi.org/10.1093/ywcct/mbac007

Heeder, M. *Ecstatic Hymns: The Hymn's Role in Encountering Mystery in Liturgical Worship.* **Lumen et Vita,** 8(2), 2018, 19-26. Available Online: https://doi.org/10.6017/lv.v8i2.10507

Hussey, I. *The Songs We Sing: A Textual Analysis of Popular Congregational Songs of the 20th and 21st Century*, **Ecclesial Practices,** 6(2). 2019, 217–234.

Ishau, D. M. *Cultural Revival in Spiritual Phenomenon: Assessment of Unitary Issues in the Traditional Dances of Bura, Glavda, Kibaku, Kilba, Marghi and Mbula,* **The International Journal of Humanities & Social Studies,** 7(12), 2019. Available Online: https://doi.org/10.24940/theijhss/2019/v7/i12/HS1912-010

Jeyaseeli, D. *The Devotion to God That the Christian Hymns Convey,* **International Research Journal of Tamil,** 4(S-8). 2022, 63–73. Available Online: https://doi.org/10.34256/irjt22s89

Johnson-Williams, E. G., & Burnett, P. *(Special Section Introduction) Hymns Beyond the Congregation: Constructions of Identity and Legacies of Meaning,* **Yale Journal of Music & Religion,** 8(2), 2023. Available Online: https://doi.org/10.17132/2377-231x.1269

Juariyah, J. *Dramaturgi Goffman dalam kehidupan politik dan penjara,* **Semantic Scholar**, 2017. Available Online: https://api.semanticscholar.org/CorpusID:148728741

Lead City University DO NOT COPY

Kabiru, S. A. *Socio-Economic Infrastructure and National Development: An Analytical Assessment from Nigerian Perspective,* **IOSR Journal of Humanities and Social Science,** 21(10), 2016, 40–46. Available Online: https://doi.org/10.9790/0837-2110044046

Khoirun, N., Salimah, I. D., Ma'ruf, A., & Syaifuddin, S. *Analyze of Dramaturgy to Self Concept of Pupil TMI Al-Amien Prenduan (Erving Gofman's Theory Analysis)*, **Ijtimaiya: Journal of Social Science and Teaching**, 6(1), 2022. Available Online: https://doi.org/10.21043/ji.v6i1.14373

Kloppers, E. C. *Singing and Sounding the Sacred: The Function of Religious Songs and Hymns in the Public Sphere*, **Journal for the Study of Religion** 33(1), 2020, 1–23, Available Online: http://dx.doi.org/10.17159/2413-3027/2020/v33n1a2

Lama, K. *The Performative Aspects of Tamang Ritual in Chaitra Purne Jatra,* **Tribhuvan University Journal**, 37(02), 2022, 131–41. Available Online: https://doi.org/10.3126/tuj.v37i02.51749

Lerch, A., Arthur, C., Pati, A., & Gururani, S. *An Interdisciplinary Review of Music Performance Analysis,* **Transactions of the International Society for Music Information Retrieval** 3(1), 2020, 221–245. Available Online: https://doi.org/10.5334/tismir.53

Lidskog, R. *The Role of Music in Ethnic Identity Formation in Diaspora: A Research Review,* **International Social Science Journal,** 66(219–220), 2016, 23–38, Available Online: https://doi.org/10.1111/issj.12091

Lu, V. C. *Mobilizing Home: Diasporic Agitations and the Global Remakings of Postwar Southeastern Nigeria.* **African Studies Review,** 65(1), 2022, 118–142. Available online: https://doi.org/10.1017/asr.2021.118

Madeira, C., Cruzeiro, C. P., Douglas, A., & Elias, H. *About Performance: A Conversation with Richard Schechner.* **Arts**, 11(1), 2022, 14. Available Online: https://doi.org/10.3390/arts11010014

Maikanti, S., Chukwu, A., Odibah, M. G., & Ogu, M. V. *Globalization as a Factor for Language Endangerment: Nigerian Indigenous Languages in Focus,* **Malaysian Journal of Social Sciences and Humanities (MJSSH),** 6(9), 2021, 521–527. Available Online: https://doi.org/10.47405/mjssh.v6i9.1055

Marcus, M. *Occasion Pieces: Scenes and Music III*, ***Dramaturgias*****,** 14, 2020, 472-504. Available Online: https://doi.org/10.26512/dramaturgias14.34393

Lead City University DO NOT COPY

Masud, N. *Sound Words: Hymns in Twentieth-Century Literature,* **The Review of English Studies,** 70(296). 2019, 732–751. Available Online: https://doi.org/10.1093/res/hgy130

Mepaiyeda, S. M., & Popoola, T. *The Roles of Indigenous Missionaries and Christians in the Expansion of Christianity in Nigeria, 1860–1969,* **Verbum et Ecclesia,** 40(1), 2019, a1785. Available Online: https://doi.org/10.4102/ve.v40i1.1785

Morgenstern, U. *In Defence of the Term and Concept of Traditional Music,* **Musicologist** 5(1), 2021, 1–30. Available Online: https://doi.org/10.33906/musicologist.913512

Mugovhani, N. G., & Oluranti, A. *Symbiosis or Integration: A Study of the Tonal Elements in the Choral Works of Mzilikazi Khumalo and Phelelani Mnomiya,* **Muziki** 12(2), 2015, 1–21. Available Online: https://doi.org/10.1080/18125980.2015.1127619

Nwokwu, T. C. *The Influence of Freed Slaves on Western Education in West African Country,* **Journal of Education and Culture Studies,** 6(1), 2022, 7-14. Available Online: https://doi.org/10.22158/jecs.v6n1p7

Obijiaku, C. *Hybridity in modern Nigerian music*, **African Music: Journal of the International Library of African Music,** 11(4), 2023, 25–42. Available Online: https://doi.org/10.21504/amj.v11i4.2456

Ogah-Adejoh, M. *Linguistic Hybridity in the Nigerian Pop Culture: A Study of Selected Songs of Tuface.* 2021. Available Online: https://api.semanticscholar.org/CorpusID:244486867

Òjo, E. T. *Gospel Apàlà Music in African Christian Worship: Thematic and Stylistic Analysis,* **Tydskrif Vir Letterkunde,** 60(3), 2023, 106–122. Available Online: https://doi.org/10.17159/tl.v60i3.14469

Omulupi, E. A. & Masasabi, N. A. *Effects of Appropriating Luhyia Musical Styles to the Authenticity of Anglican Hymns of Butere Diocese, Western Kenya*, **African Musicology Online,** 10(2), 2021, 1–26. Available Online: https://doi.org/10.58721/amo.v10i2.2

Onanuga, P. A., & Akingbe, A. *Popular Music in Nigeria: Language, Context and Milieu* **Contemporary Music Review**, 39(1), 2020, 1-5. Available Online: https://doi.org/10.1080/07494467.2020.1753470

Lead City University DO NOT COPY

Onwudiwe, C. A. *Music in Religious Worship in Nigeria,* **The Pedagogue: Festschrift In Honour Of Professor Chukwuemeka Eleazar Mbanugo,** 2021, 301-305. Available Online: https://www.academia.edu/89933978/Music_in_Religious_Worship_in_Nigeria

Onwuegbuchi, J. *Africanizing Christian Hymnody: An Analysis of the Role of Indigenous Languages in the Promotion of Nigerian Christian Hymnody,* **Journal of Religion and Human Relations** 16(1), 2018, 12–31.

Orji, B. E. *Aestheticism in Visual Symbols: Catalysts for Theatre Patronage in Contemporary Play Production,* **EJOTMAS: Ekpoma Journal of Theatre and Media Arts,** 7(1–2), 2020, 403–21. Available Online: https://doi.org/10.4314/ejotmas.v7i1-2.27

Osinigwe, C. N. *Ethos and Pathos in Nigerian Popular Music: The Historical Discourse on Cultural Evolution and Igbo Participation from Post-Independence Era till Date.* **Journal of the Association of Nigerian Musicologists,** 16(1), 2022. Available Online: https://doi.org/10.4314/janm.v16i1.2

Owoaje, T., & Adegbola, T. *Song Melody and Speech Tone Conflict in Translated Yorùbá Christian Hymns,* **Yoruba Studies Review**, 7(1), 2022, 87-104. Available Online: https://doi.org/10.32473/ysr.v7i1.131447

Ozah, M. A., & Bolaji. D. *Towards an Authentic Nigeria Hymnody: The Study of Yoruba Hymnody*, **East African Journal of Arts and Social Sciences,** 2(1), 2020, 67-72. Available Online: https://doi.org/10.37284/eajass.2.1.202

Patsiaoura, E. *Review of Singing the Congregation: How Contemporary Worship Music Forms Evangelical Community, by Monique Ingalls,* **European Journal of Musicology,** 19(1). 2021, 41–45. Available Online: https://bop.unibe.ch/EJM/article/view/7832

Patsiaoura, E. *Transcending Distinctions between Religious and Secular Musicianship: Nigerian Pentecostals across Popular Performance Settings,* **Popular Music and Society,** 43(1), 2019, 34–56. Available Online: https://doi.org/10.1080/03007766.2019.1596355

Perigo, J. *Beyond Translated vs. Indigenous: Turkish Protestant Christian Hymnody as Global and Local Identity,*" **Religions** 12(11), 2021, 905. Available Online: https://doi.org/10.3390/rel12110905

Lead City University DO NOT COPY

Poskakalova, T. A. *The History of the Development of Theatre Practices in Education: Foreign and Russian Experience*, **Journal of Modern Foreign Psychology** 10(2), 2021, 96–104. Available Online: https://doi.org/10.17759/jmfp.2021100210

Prasad, P. S., & Limba, R. *A Study of Cultural Hybridity and Liminality in the Works of Hala Alyan,* **Journal of Advanced Zoology**, 44(S3), 2023. Available Online: https://doi.org/10.17762/jaz.v44is-3.1348

Puguon, K. A. *Municipal Hymns as Expressions of Social Dreams and Aspirations,* **Research Journal in Advanced Humanities,** 4(1). 2023. Available Online: https://doi.org/10.58256/rjah.v4i1.990

Rouhvand, H. *Thinking Cultural Space: A Mapping of 'Articulation,* **PEOPLE: International Journal of Social Sciences,** 3(3), 2017, 712–716, Available Online: https://doi.org/10.20319/pijss.2017.33.712726

Starzyk, A., Rybak-Niedziółka, K., Marchwiński, J., Rykała, E., & Lucchi, E. *Spatial Relations between the Theatre and Its Surroundings: An Assessment Protocol on the Example of Warsaw (Poland),* **Land**, 12(6), 2023, 1225. Available Online: https://doi.org/10.3390/land12061225

Strolonga, P. *From Choral to Monodic Hymns: Some Evidence from the Homeric Hymns,* **Trends in Classics**, 2020. Available Online: https://doi.org/10.1515/tc-2020-0003

Thornton, D. *A 'Sloppy Wet Kiss'? Intralingual Translation and Meaning-Making in Contemporary Congregational Songs,* **Religions,** 12(10), 2021, 874. Available Online: https://doi.org/10.3390/rel12100874

Thwala, G. B. *Semantic and Antithetic Parallelism as Poetic Devices Found in Hymns of the Methodist Church of Southern Africa and Seventh-day Adventist Church,* **Ponte International Scientific Research Journal,** 78(11), 2022. Available Online: https://doi.org/10.21506/j.ponte.2022.11.2

Tönsing, J. G. *That Song Moves Me to Tears – Emotion, Memory and Identity in Encountering Christian Songs,* **HTS Teologiese Studies,** 2020. Available Online: https://doi.org/10.4102/hts.v76i3.5618

Lead City University DO NOT COPY

Udoudom, U., Bassey, B., George, K., & Etifit, S. *Impact of Symbolic Interactionism, Pragmatism and Social Constructionism on Communication and Media Practice,* **International Journal of Humanities, Education, and Social Sciences** 2(1), 2024, 1–25. Available online: https://doi.org/10.58578/ijhess.v2i1.2547

Viwala, G., & Onu, B. O. *Dynamism of Religious Dialogue (Inter-Faith Meeting) and the Growth of Christianity in Nigeria,* **Unizik Journal of Arts and Humanities,** 20(2), 2020, 92-113. Available Online: https://doi.org/10.4314/ujah.v20i2.5

Wall, E. *What Is a Hymn Festival? How Is One Planned*? **The Hymn Journal of Congregational Song**, 67(2), 2016, 16-20. Available Online: What-Is-A-Hymn-Festival-Article-Eric-Wall.pdf

Whelan, J. *Specters of Goffman: Impression Management in the Irish Welfare Space,* **Journal of Applied Social Science,** 15(1), 2020, 47–65. Available Online: https://doi.org/10.1177/1936724420983578

Xie, Y., Yasin, M., ShekhAlsagoff, S. A., & Ang, L. H. *An Overview of Stuart Hall's Encoding and Decoding Theory with Film Communication,* **Multicultural Education,** 8(1), 2022, 190-198. Available online: https://doi.org/10.5281/zenodo.5894796

Yende, S. J. *The Importance of Understanding and Making Sense of Zulu Traditional Hymns as a Symbol of Expressing Worship: Cognitive Hermeneutics and Hermeneutics of Hymnody Theories,* **HTS Teologiese Studies,** 2021. Available Online: https://doi.org/10.4102/hts.v77i4.7038

Žičkienė, A., & Syrnicka, K. *Funeral Hymns of Lithuanians and Vilnius Region Poles: General Features and Trends of the Repertoire,* **Vilnius University Open Series**, (1), 2020, 163–188. Available online: https://www.journals.vu.lt/open-series/article/view/21392

Lead City University DO NOT COPY

Conference Papers

Cavdir, D., & Dahl, S. *Performers' Use of Space and Body in Movement Interaction with A Movement-based Digital Musical Instrument.* **8th International Conference on Movement and Computing (MOCO '22). Association for Computing Machinery**, New York, NY, USA, Article 1, 2022, 1–12. Available Online: https://doi.org/10.1145/3537972.3537976

Haiawi, M. *The Oratorio in the Field of Tension of the Confessions: On the Interconfessional Exchange of Oratorios in the 18th Century*, **Annual Conference of the Society for Music Research**, 2020, 115-129. Available Online: https://doi.org/10.25366/2020.55

Huang, J., Benetos, E., & Ewert, S. *Improving Lyrics Alignment Through Joint Pitch Detection," in ICASSP 2022,* **2022 IEEE International Conference on Acoustics, Speech and Signal Processing (ICASSP),** Singapore, Singapore, 2022, 451–455. Available Online: https://doi.org/10.1109/ICASSP43922.2022.9746460

Lead City University DO NOT COPY

Appendix I

Questionnaire

Lead City University

Department of Performing Arts, Music and Film Studies

Questionnaire for Research on The Theatricality of Nigerian Hymn Performances

Dear Respondent,

Thank you for taking the time to participate in this research on the theatricality of Nigerian hymn performances. This questionnaire is designed to explore your experience, perception, and understanding of hymn performances, particularly in relation to their theatrical elements. Your responses will provide valuable insight into how hymn performances can be enhanced through the incorporation of theatrical elements.

Your participation is voluntary, and all responses will be kept confidential. Kindly answer the following questions as accurately as possible. Thank you for your contribution.

Section A: Demographic Information

1. Gender:
   - [ ] Male
   - [ ] Female
   - [ ] Other

2. Age:
   - [ ] Under 18
   - [ ] 18-25
   - [ ] 26-35
   - [ ] 36-45
   - [ ] 46-60
   - [ ] 60 and above

Lead City University DO NOT COPY

3. Occupation:
- [ ] Student
- [ ] Lecturer/Teacher
- [ ] Musician/Performer
- [ ] Clergy/Religious Leader
- [ ] Other (Please specify): _____

4. Have you attended or participated in any hymn concert before?
- [ ] Yes
- [ ] No

5. If yes, how often do you attend hymn performances?
- [ ] Regularly (more than 3 times a year)
- [ ] Occasionally (1-3 times a year)
- [ ] Rarely (less than once a year)

Section B: General Perception of Hymn Performances

6. How would you describe the impact of theatrical elements (e.g., dramatization, stage design) in hymn performances outside traditional church settings?
- [ ] Traditional and conservative
- [ ] Engaging but needs improvement
- [ ] Very engaging and dynamic
- [ ] Other (Please specify): _____

7. In your opinion, do you think hymn performances outside church contexts are engaging enough to captivate an audience?
- [ ] Yes
- [ ] No
- [ ] Sometimes

8. What aspects of hymn performances do you find most captivating? (Select all that apply)
- [ ] The music itself
- [ ] The lyrics and message of the hymns
- [ ] The energy of the performers
- [ ] The stage setup and atmosphere
- [ ] Other (Please specify): _____

Section C: Theatrical Elements in Hymn Performances

9. Do you believe incorporating theatrical elements (e.g., acting, dramatic expression, choreography) into hymn performances would make them more engaging?

- [ ] Strongly Agree

Lead City University DO NOT COPY

- [ ] Agree
- [ ] Neutral
- [ ] Disagree
- [ ] Strongly Disagree

10. Have you ever witnessed a hymn performance that included theatrical elements (e.g., costumes, lighting effects, dramatic expressions)?
- [ ] Yes
- [ ] No

11. If yes, how did the inclusion of theatrical elements impact your experience of the hymn performance?
- [ ] It made the performance more engaging and memorable
- [ ] It was distracting and took away from the music
- [ ] It enhanced the message of the hymns
- [ ] Other (Please specify)

12. What specific theatrical elements do you think would enhance the audience's experience during a hymn performance? (Select all that apply)
- [ ] Acting and dramatic expression
- [ ] Costumes and props
- [ ] Lighting and stage design
- [ ] Dance and movement
- [ ] Visual storytelling

Section D: Impact on Audience Engagement

13. Do you think adding theatrical elements to hymn performances would create a stronger emotional connection with the audience?
- [ ] Strongly Agree
- [ ] Agree
- [ ] Neutral
- [ ] Disagree
- [ ] Strongly Disagree

14. In your opinion, would the incorporation of theatrical elements enhance or diminish the spiritual aspect of hymn performances?
- [ ] Enhance
- [ ] Diminish
- [ ] No impact
- [ ] Unsure

15. How important do you think audience participation is in hymn performances?
- [ ] Very Important
- [ ] Important
- [ ] Neutral
- [ ] Not Important

Lead City University DO NOT COPY

Section E: Cultural and Religious Perspectives

16. Do you believe that incorporating traditional Nigerian musical instruments (e.g., drums, gongs, flutes) and multilingual hymns (e.g., English, Yoruba, Hausa, Igbo) in hymn performances can better reflect the culture and identity of the nation?
- [ ] Strongly Agree
- [ ] Agree
- [ ] Neutral
- [ ] Disagree
- [ ] Strongly Disagree

17. Are you comfortable with the use of traditional Nigerian musical instruments (e.g., drums, gongs, flutes) in hymn performances, or do you prefer the use of Western instruments?
- [ ] Prefer Traditional Nigerian Instruments
- [ ] Prefer Western Instruments
- [ ] Comfortable with Both
- [ ] No Preference

18. To what extent do you believe that hymn performances featuring traditional instruments and multilingual lyrics can serve as an avenue for cultural expression in Nigeria?
- [ ] To a great extent
- [ ] To some extent
- [ ] Neutral
- [ ] To a limited extent
- [ ] Not at all

Section F: Final Thoughts

19. What changes, if any, would you suggest for making hymn performances more engaging and appealing to a contemporary Nigerian audience?

_____

20. Any other comments or suggestions regarding hymn performances and the potential for incorporating theatrical elements?

_____

Thank you for your participation! Your responses will greatly contribute to this research.

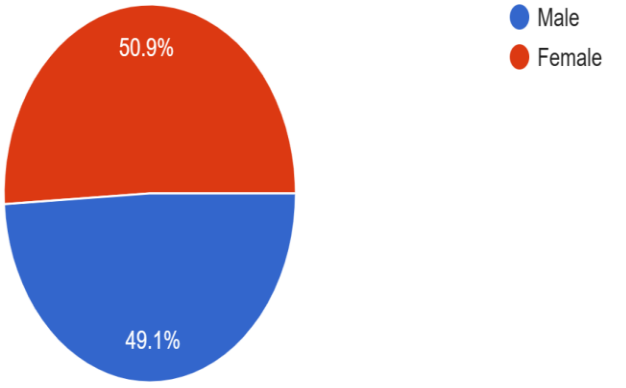
LeadCity University DO NOT COPY

Appendix II

Chart Representation of Respondents

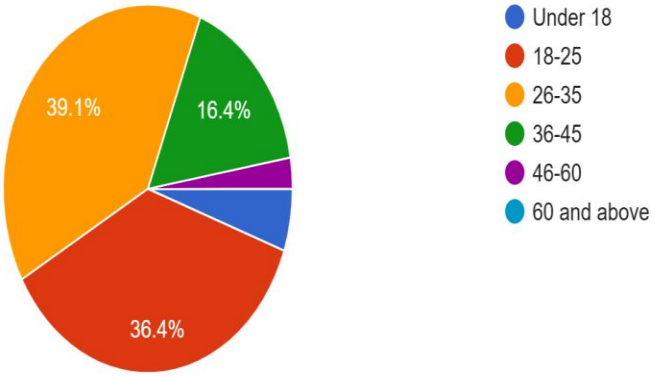
1. Gender:

110 responses



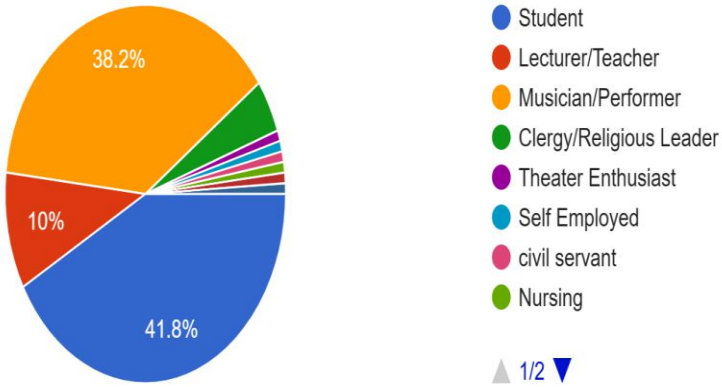
2. Age:

110 responses



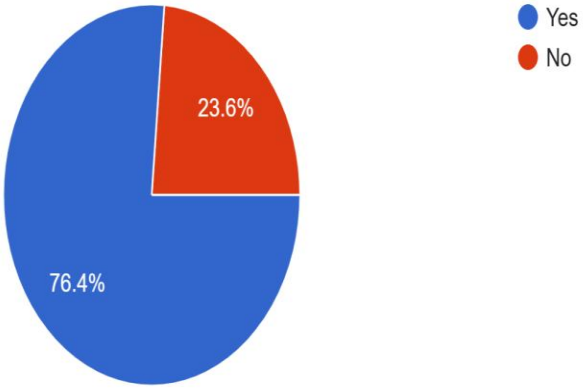
3. Occupation:

110 responses



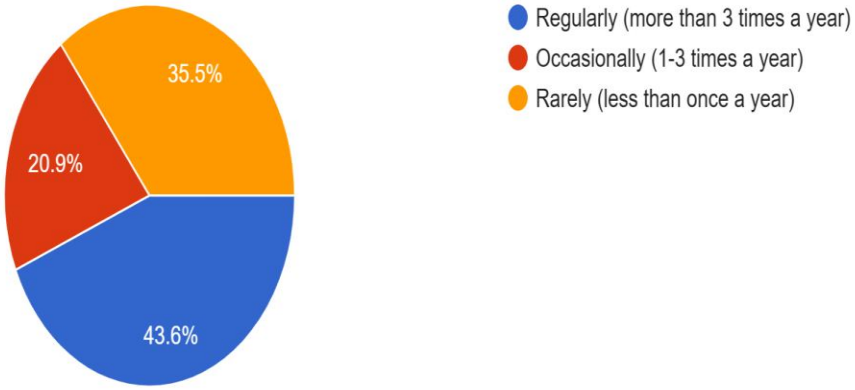
4. Have you attended or participated in any hymn concert before?

110 responses



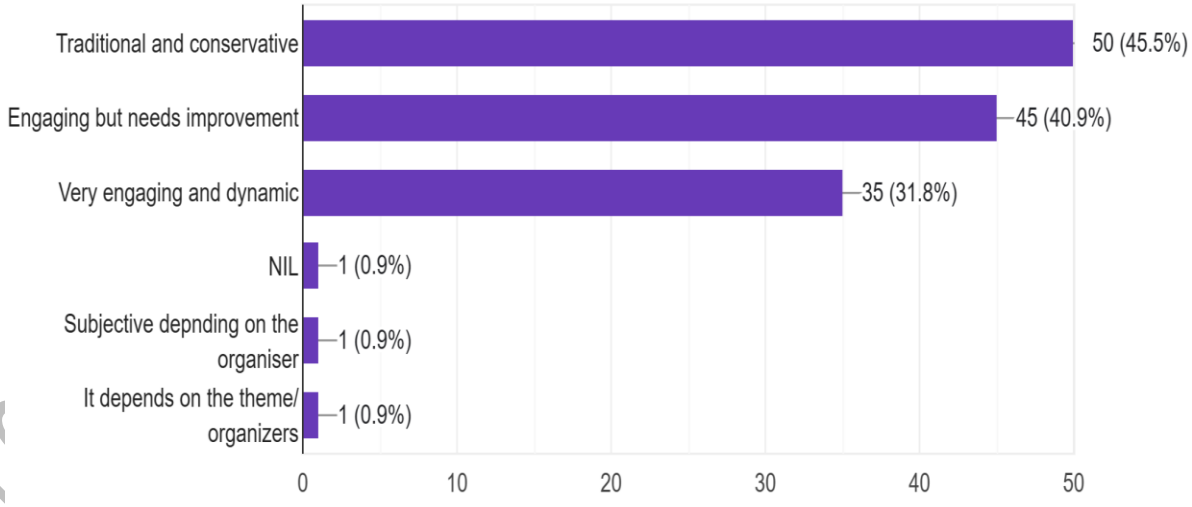
5. If yes, how often do you attend hymn performances?

110 responses



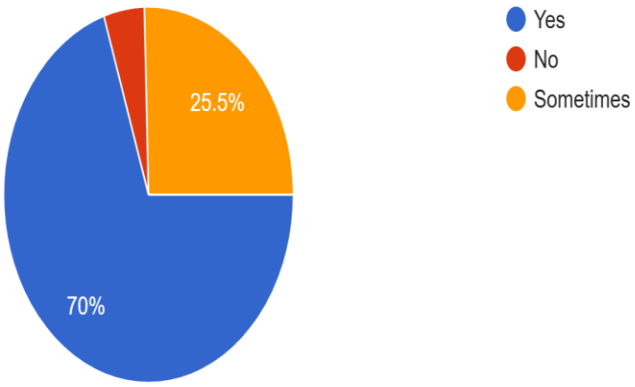
6. How would you describe the impact of theatrical elements (e.g., dramatization, stage design) in hymn performances outside traditional church settings?

110 responses



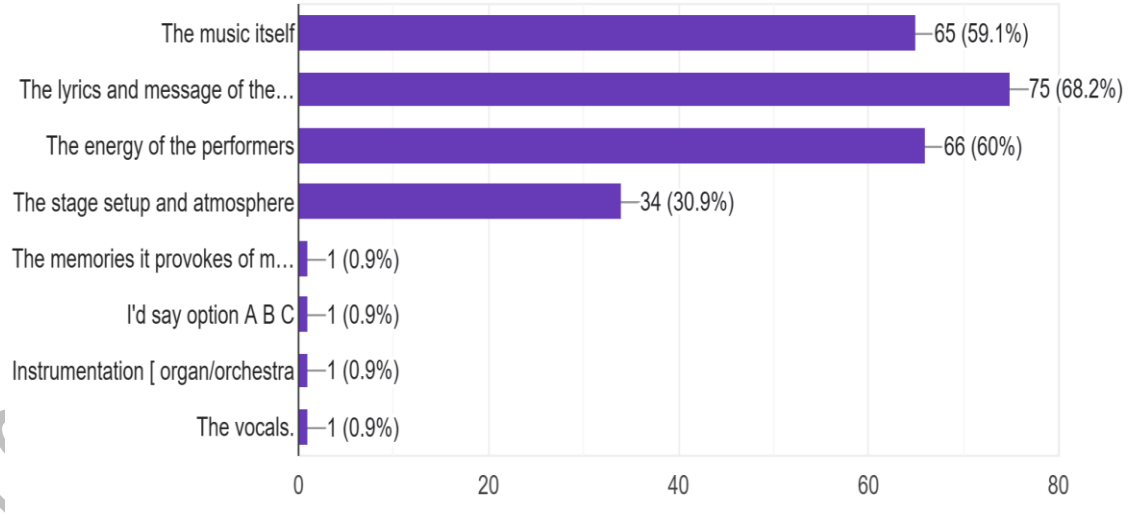
7. In your opinion, do you think hymn performances outside church contexts are engaging enough to captivate an audience?

110 responses



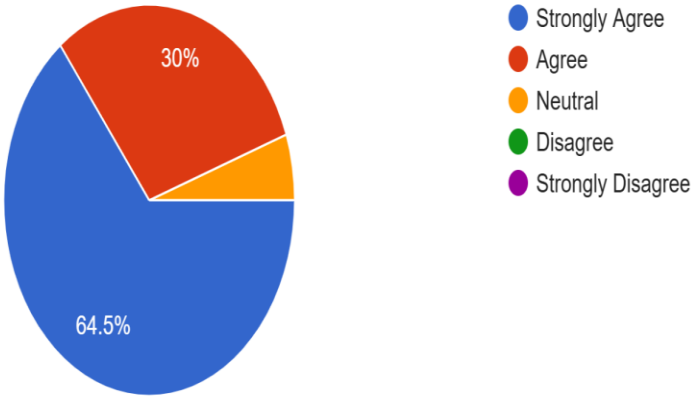
8. What aspects of hymn performances do you find most captivating? (Select all that apply)

110 responses



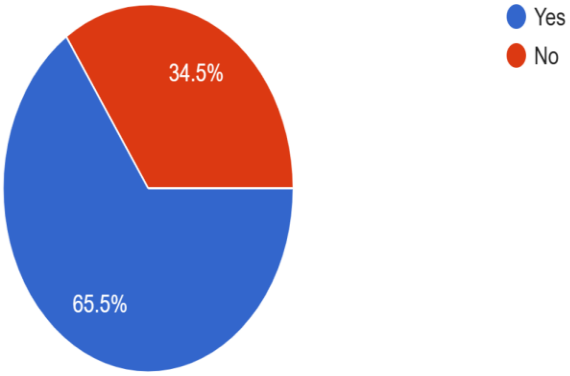
9. Do you believe incorporating theatrical elements (e.g., acting, dramatic expression, choreography) into hymn performances would make them more engaging?

110 responses



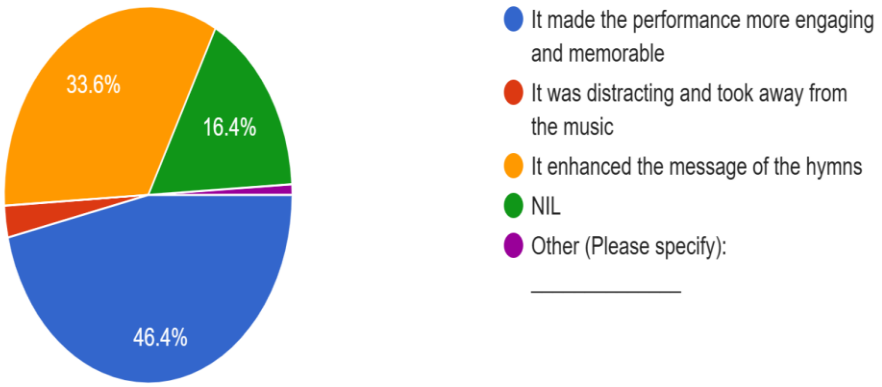
10. Have you ever witnessed a hymn performance that included theatrical elements (e.g., costumes, lighting effects, dramatic expressions)?

110 responses



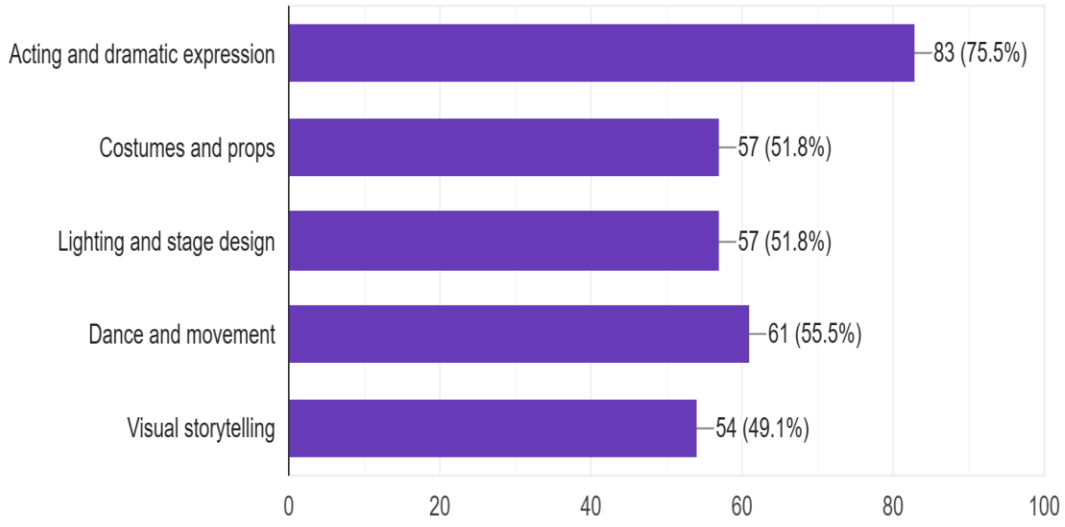
11. If yes, how did the inclusion of theatrical elements impact your experience of the hymn performance?

110 responses



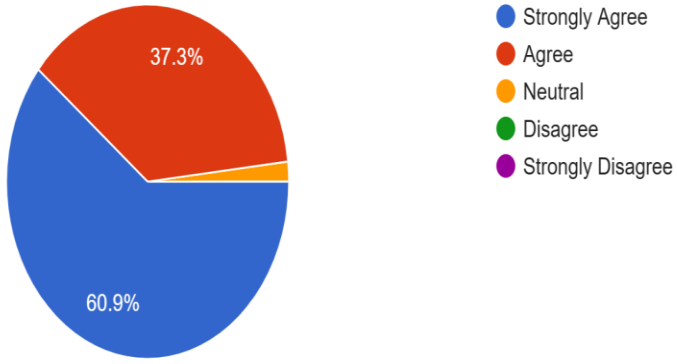
12. What specific theatrical elements do you think would enhance the audience's experience during a hymn performance? (Select all that apply)

110 responses



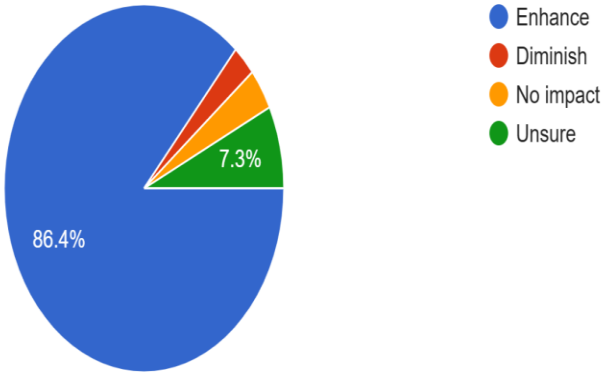
13. Do you think adding theatrical elements to hymn performances would create a stronger emotional connection with the audience?

110 responses



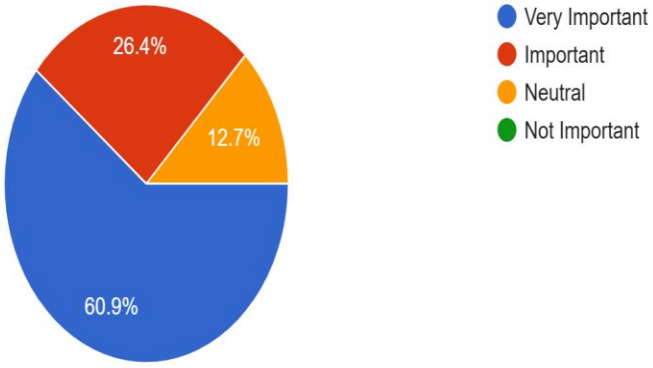
14. In your opinion, would the incorporation of theatrical elements enhance or diminish the spiritual aspect of hymn performances?

110 responses



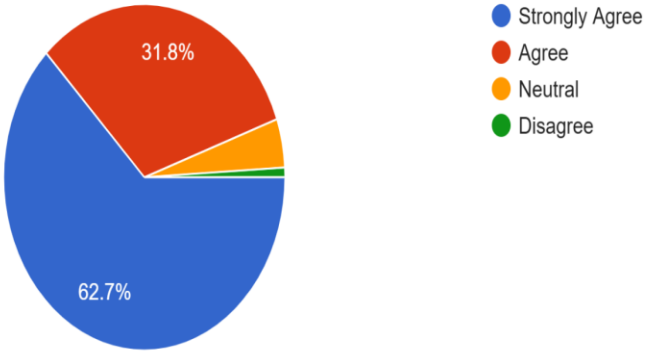
15. How important do you think audience participation is in hymn performances?

110 responses



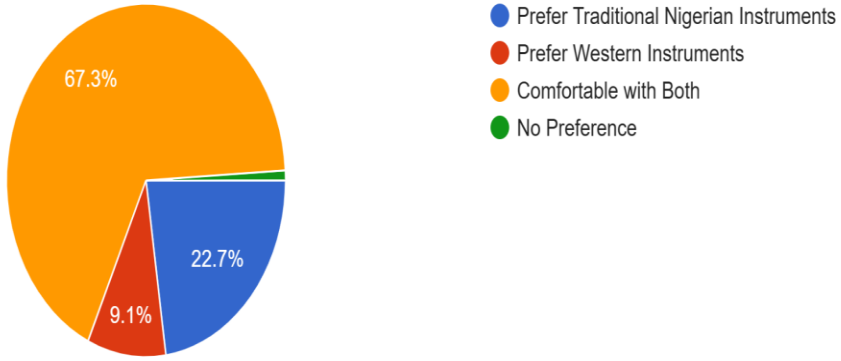
16. Do you believe that incorporating traditional Nigerian musical instruments (e.g., drums, gongs, flutes) and multilingual hymns (e.g., English, Yoruba,...tter reflect the culture and identity of the nation?

110 responses



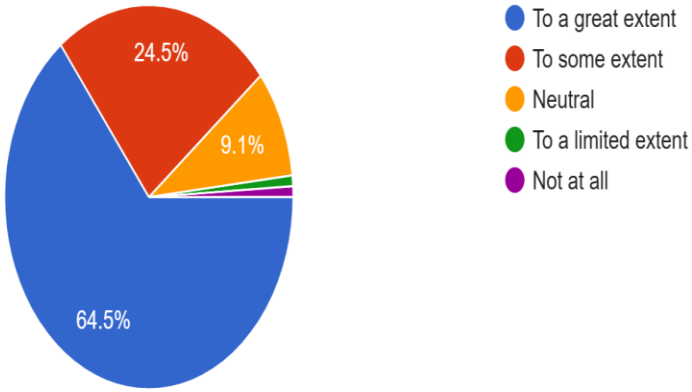
17. Are you comfortable with the use of traditional Nigerian musical instruments (e.g., drums, gongs, flutes) in hymn performances, or do you prefer the use of Western instruments?

110 responses

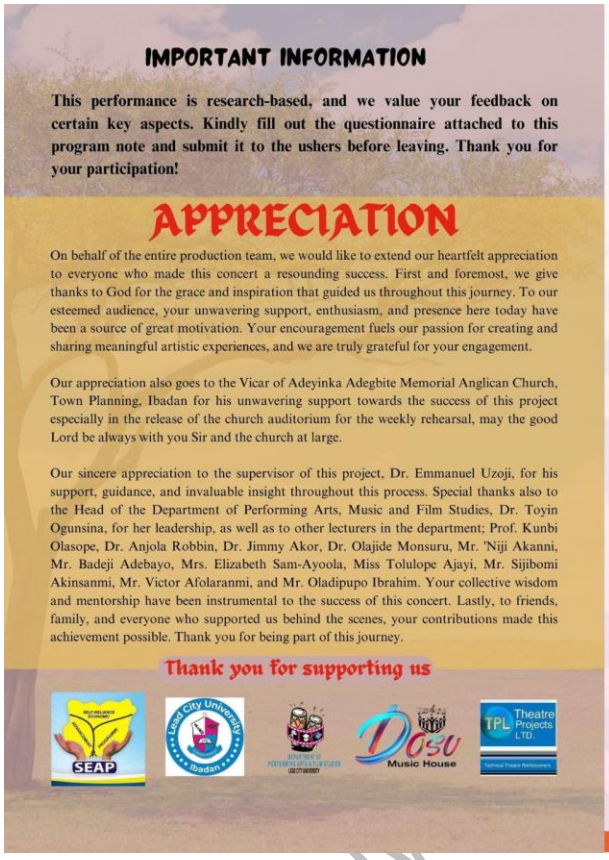


18. To what extent do you believe that hymn performances featuring traditional instruments and multilingual lyrics can serve as an avenue for cultural expression in Nigeria?

110 responses



Appendix III
List of Plates



IMPORTANT INFORMATION

This performance is research-based, and we value your feedback on certain key aspects. Kindly fill out the questionnaire attached to this program note and submit it to the ushers before leaving. Thank you for your participation!

APPRECIATION

On behalf of the entire production team, we would like to extend our heartfelt appreciation to everyone who made this concert a resounding success. First and foremost, we give thanks to God for the grace and inspiration that guided us throughout this journey. To our esteemed audience, your unwavering support, enthusiasm, and presence here today have been a source of great motivation. Your encouragement fuels our passion for creating and sharing meaningful artistic experiences, and we are truly grateful for your engagement.

Our appreciation also goes to the Vicar of Adeyinka Adegbite Memorial Anglican Church, Town Planning, Ibadan for his unwavering support towards the success of this project especially in the release of the church auditorium for the weekly rehearsal, may the good Lord be always with you Sir and the church at large.

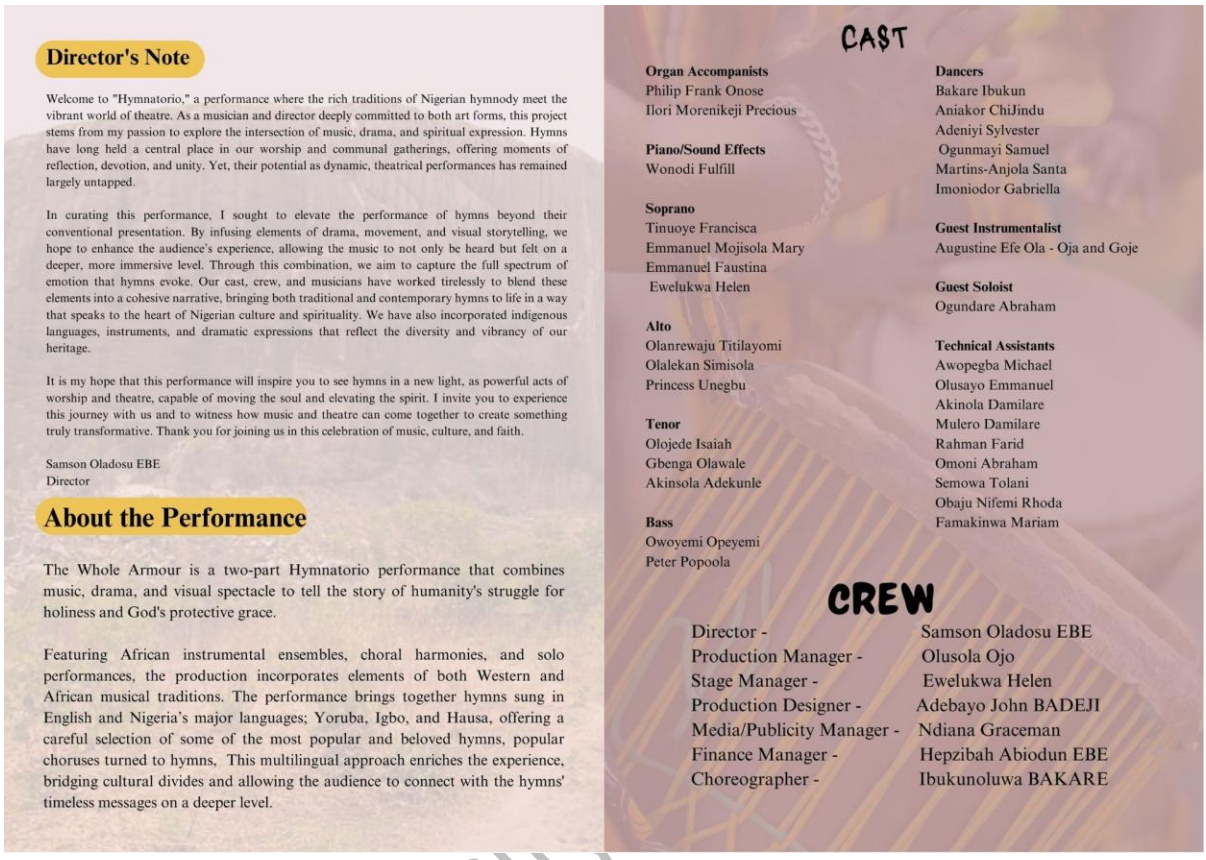
Our sincere appreciation to the supervisor of this project, Dr. Emmanuel Uzoji, for his support, guidance, and invaluable insight throughout this process. Special thanks also to the Head of the Department of Performing Arts, Music and Film Studies, Dr. Toyin Ogunsina, for her leadership, as well as to other lecturers in the department; Prof. Kunbi Olasope, Dr. Anjola Robbin, Dr. Jimmy Akor, Dr. Olajide Monsuru, Mr. 'Niji Akanni, Mr. Badeji Adebayo, Mrs. Elizabeth Sam-Ayoola, Miss Tolulope Ajayi, Mr. Sijibomi Akinsanmi, Mr. Victor Afolaranmi, and Mr. Oladipupo Ibrahim. Your collective wisdom and mentorship have been instrumental to the success of this concert. Lastly, to friends, family, and everyone who supported us behind the scenes, your contributions made this achievement possible. Thank you for being part of this journey.

Thank you for supporting us



Plate 4.1: The concert Program Note (Page 1)
Source: Design by researcher for the concert (Field work 2024)

Lead City Univ



Director's Note

Welcome to "Hymnatorio," a performance where the rich traditions of Nigerian hymnody meet the vibrant world of theatre. As a musician and director deeply committed to both art forms, this project stems from my passion to explore the intersection of music, drama, and spiritual expression. Hymns have long held a central place in our worship and communal gatherings, offering moments of reflection, devotion, and unity. Yet, their potential as dynamic, theatrical performances has remained largely untapped.

In curating this performance, I sought to elevate the performance of hymns beyond their conventional presentation. By infusing elements of drama, movement, and visual storytelling, we hope to enhance the audience's experience, allowing the music to not only be heard but felt on a deeper, more immersive level. Through this combination, we aim to capture the full spectrum of emotion that hymns evoke. Our cast, crew, and musicians have worked tirelessly to blend these elements into a cohesive narrative, bringing both traditional and contemporary hymns to life in a way that speaks to the heart of Nigerian culture and spirituality. We have also incorporated indigenous languages, instruments, and dramatic expressions that reflect the diversity and vibrancy of our heritage.

It is my hope that this performance will inspire you to see hymns in a new light, as powerful acts of worship and theatre, capable of moving the soul and elevating the spirit. I invite you to experience this journey with us and to witness how music and theatre can come together to create something truly transformative. Thank you for joining us in this celebration of music, culture, and faith.

Samson Oladosu EBE
Director

About the Performance

The Whole Armour is a two-part Hymnatorio performance that combines music, drama, and visual spectacle to tell the story of humanity's struggle for holiness and God's protective grace.

Featuring African instrumental ensembles, choral harmonies, and solo performances, the production incorporates elements of both Western and African musical traditions. The performance brings together hymns sung in English and Nigeria's major languages; Yoruba, Igbo, and Hausa, offering a careful selection of some of the most popular and beloved hymns, popular choruses turned to hymns, This multilingual approach enriches the experience, bridging cultural divides and allowing the audience to connect with the hymns' timeless messages on a deeper level.

CAST

Organ Accompanists
Philip Frank Onose
Ilori Morenikeji Precious

Piano/Sound Effects
Wonodi Fulfill

Soprano
Tinuoye Francisca
Emmanuel Mojisola Mary
Emmanuel Faustina
Ewelukwa Helen

Alto
Olanrewaju Titilayomi
Olalekan Simisola
Princess Unegbu

Tenor
Olojede Isaiah
Gbenga Olawale
Akinsola Adekunle

Bass
Owoyemi Opeyemi
Peter Popoola

Dancers
Bakare Ibukun
Aniakor ChiJindu
Adeniyi Sylvester
Ogunmayi Samuel
Martins-Anjola Santa
Imoniodor Gabriella

Guest Instrumentalist
Augustine Efe Ola - Oja and Goje

Guest Soloist
Ogundare Abraham

Technical Assistants
Awopegba Michael
Olusayo Emmanuel
Akinola Damilare
Mulero Damilare
Rahman Farid
Omoni Abraham
Semowa Tolani
Obaju Nifemi Rhoda
Famakinwa Mariam

CREW

Director -	Samson Oladosu EBE
Production Manager -	Olusola Ojo
Stage Manager -	Ewelukwa Helen
Production Designer -	Adebayo John BADEJI
Media/Publicity Manager -	Ndiana Graceman
Finance Manager -	Hepzibah Abiodun EBE
Choreographer -	Ibukunoluwa BAKARE

Plate 4.2: The concert Program Note (Page 2)
Source: Design by researcher for the concert (Field work 2024)



Plate 4.3: The dancers on stage during the performance
Source: Picture taken by the researcher. (Field work 2024)



Plate 4.4: The researcher playing the *Goge* after the Concert
Source: Picture taken by the researcher (Field work 2024)



Plate 4.5: The soprano soloist performing during the concert
Source: Picture taken by the researcher. (Field work 2024)



Plate 4.6: The choir singing during the concert.
Source: Picture taken by the researcher. (Field work 2024)



Plate 4.7: Performers on stage during the concert
Source: Picture taken by the researcher. (Field work 2024)



Plate 4.8: Counter-Tenor soloist performing during the concert
Source: Picture taken by the researcher. (Field work 2024)



Plate 4.9: The audience section during the concert
Source: Picture taken by the researcher. (Field work 2024)



Plate 4.10: The performers taking a bow after the concert
Source: Picture taken by the researcher. (Field work 2024)

Lead City University

Appendix IV
Christian Hymn Performance Coding Sheet

Category	Indicator	Code/Rating	Comments/Notes
General Information	Date of Performance		
	Title of Performance		
	Venue		
	Duration of Performance		
Performance Structure	Number of Hymns Performed		
	Use of Thematic Sections (Yes/No)		
	Flow and Transitions	Smooth / Moderate / Disjointed	
Musical Elements	Use of Traditional Hymns	Yes / No	
	Use of Multilingual Lyrics	Yes / No	Specify languages
	Instrumentation (List instruments used)		
	Integration of Indigenous Instruments	Yes / No	Mention specific instruments (e.g., Goge, Oja)
Theatrical Elements	Use of Costumes	Yes / No	Cultural representation?
	Use of Acting / Dramatic Expression	Yes / No	
	Use of Dance or Movement	Yes / No	
	Use of Visual Storytelling		
	Stage Design and Lighting	Yes / No	
		Excellent / Good / Fair / Poor	
Audience Engagement	Audience Participation (e.g. Singing Along)	High / Medium / Low	
	Emotional Response (e.g. Clapping, Standing)	High / Medium / Low	
	Cultural Resonance (Based on responses or observation)	High / Medium / Low	
Spiritual Impact	Reflection of Christian Values/Themes	Strong / Moderate / Weak	
	Observed Spiritual Engagement (e.g. reverence, worship posture)	High / Medium / Low	

Lead City University DO NOT COPY

Overall Impact	Artistic Quality	Excellent / Good / Fair / Poor
	Spiritual Significance	High / Medium / Low
	Cultural Representation	Strong / Moderate / Weak

Lead City University DO NOT COPY

Appendix V
Key Performers' Interview Guide

Section A: Background Information

1. Name (Optional):
2. Role in the performance (Soloist / Chorister / Instrumentalist):
3. How many years of experience do you have in music performance?
4. Have you participated in hymn performances outside traditional church settings before *The Whole Armour Hymnatorio*?

Section B: Theatrical Experience

5. What was your initial reaction to the idea of blending hymns with theatrical elements?
6. How would you describe the process of incorporating drama or stage movement into the performance?
7. Did acting or stage design affect how you expressed the hymn's message? In what way?
8. As a performer, did the theatrical elements enhance or distract from your delivery of the hymn? Please explain.

Section C: Audience Engagement

9. How did the audience respond during the performance? Were there any specific moments you noticed strong engagement?
10. Did the participatory hymns contribute to a stronger sense of unity or interaction with the audience?
11. In your opinion, what elements of the performance (e.g., costumes, set design, dramatic expression) most captivated the audience?

Section D: Cultural and Artistic Impact

12. How did wearing culturally symbolic costumes influence your performance or the story being told?
13. What was your experience working with traditional Nigerian instruments like the *Goge* or *Oja* in this performance?
14. Do you think the Hymnatorio concept promotes Nigerian cultural identity? Why or why not?

Section E: Spiritual Impact

15. Did the combination of music and drama influence your own spiritual experience during the performance?
16. How do you think the audience connected spiritually with the message of the performance?

Lead City University DO NOT COPY

Section F: Overall Reflection

17. What stood out most to you about this performance compared to regular hymn singing in a church setting?
18. Would you be open to participating in another theatrical hymn performance? Why or why not?
19. What recommendations would you give for future performances like this?

Lead City University DO NOT COPY

Appendix VI
Transcription of Interviews Conducted.

Lucy Itoya (Soprano Soloist)
Question: What was your initial reaction to the idea of blending hymns with theatrical elements?

Response: Honestly, I think I should first of all appreciate you sir, for making me to be a part of this production. When I was told about it, I didn't think it was going to be a big deal, but when I was sent the script, I got the shock of my life because I've always seen hymns as something very formal and sacred. But the more I thought about it, the more i read the script and try to put myself in the mood, the more I realized that theatre could actually bring out the message in a stronger way.

Question: How did wearing culturally symbolic costumes influence your performance or the story being told?

Response: Well, although we didn't get the costumes that we wanted to use because there was a bit of mis understandings between the director and the renter, so we had to fall back on what we had, but all the same, wearing the costume made me feel like I was part of something bigger than myself. It grounded the hymn in my own culture, so when I sang, it felt more personal and powerful.

Question: What stood out most to you about this performance compared to regular hymn singing in a church setting?

Response: A lot stood out for me personally, but one that comes to mind right now is the scenery and energy. You know in church, hymns are usually calm and structured, but here they were alive with movement, acting, and color. It felt like worship and storytelling coming together all beautiful.
Thank you for your time

Kayode Ajayi (Bass Soloist)
Question: Have you participated in hymn performances outside traditional church settings before *The Whole Armour Hymnatorio?*

Response: Yes and No, Yes because I have attended and participated in hymn concerts done outside church, and No because this is my first time performing a hymn on a Theatre Stage like we are doing opera. All my hymn singing before now has

Lead City University DO NOT COPY

been in church choirs, so this experience was very new to me.

Question: Did acting or stage design affect how you expressed the hymn's message? In what way?

Response: Yes, definitely. For example, in one of my solos 'Close to Thee', the backdrop was dark with light focusing on me, and that helped me feel the weight of the lyrics. It pushed me to sing not just with my voice but with my whole body.

Question: How did the audience respond during the performance? Were there any specific moments you noticed strong engagement?

Response: I noticed when the participatory hymn came in, people really connected. They were clapping, some were singing along, and you could feel the unity in the hall at that moment.

Question: Would you be open to participating in another theatrical hymn performance? Why or why not?

Response: Yes, of course. It gave me a new way of expressing myself and also allowed the audience to experience hymns differently. I'd definitely love to do it again.

Ifeyemi Ogunlusi (Countertenor Soloist)
Question: How many years of experience do you have in music performance?

Response: I've been singing since I was a child, my father is a Choirmaster and Organist, almost all of us in our family are musicians, I perform mostly in choirs and I also have a beautiful brand as a multiple award-winning soloist.

Question: As a performer, did the theatrical elements enhance or distract from your delivery of the hymn? Please explain.

Response: They enhanced it for me. Being able to move and act gave me more ways to communicate the emotion of the hymn. It didn't feel like a distraction; it actually gave more meaning to the words I was singing.

Lead City University DO NOT COPY

Question: What was your experience working with traditional Nigerian instruments like the Goge or Oja in this performance?

Response: Well for me, we did not have enough rehearsal with those instrumentalists and it was very evident during the performance, although the little they did was actually fascinating. I had never sung with the Goge before, but its sound added a kind of raw spiritual energy.

Question: Did the combination of music and drama influence your own spiritual experience during the performance?

Response: Yes, it did. There was this point in the performance where a boy was singing More love to Thee, Jesus, I almost felt like I can't even explain the feeling, it was so beautiful and soothing at the same time. The acting and the music together made me internalize the message in a deeper way.

Question: What recommendations would you give for future performances like this?

Response: I would suggest involving even more audience participation and maybe adding subtitles or projections of the hymn texts, so people can follow along more closely.

Opeyemi Owoyemi (Bass Chorister)
Question: How many years of experience do you have in music performance?

Response: Honestly, I've never thought about it, but I think I've been singing in choirs for about 11 years now, mostly in church and choral groups.

Question: What was your initial reaction to the idea of blending hymns with theatrical elements?

Response: When the director first told me about it, I thought it was unusual. I'm used to hymns being sung straight, but when I saw how everything was playing out during rehearsals, I understood the vision, and I loved the concept.

Question: Did acting or stage design affect how you expressed the hymn's message?

Response: Yes, it did. For example, see in the opening scene, although we did not later achieve it that way during the performance, and I honestly don't know why, but at the first scene, we were supposed to appear more or less lke angels, kneel down in

Lead City University DO NOT COPY

a semi circle movement, and during rehearsal, that singular act forced me to think about the words I was singing in a deeper way. It wasn't just singing notes; it was embodying the message.

Question: How did the audience respond during the performance?

Response: They were very responsive, especially when we got to the latter part of the performance where there were lots of drumming and dancing. Many audience members joined in the singing and dancing.

Question: Would you be open to participating in another theatrical hymn performance?

Response: Yes, definitely. It stretched me as a singer and made me see hymns differently. I'd like to do more.

Francisca Tinuoye (Soprano Chorister)
Question: Have you participated in hymn performances outside traditional church settings before The Whole Armour Hymnatorio?

Response: No, this was the first time for me. Normally, in the Catholic church, hymns are just part of Sunday service, so this was very different.

Question: As a performer, did the theatrical elements enhance or distract from your delivery of the hymn?

Response: I think they enhanced it especially the costumes that we wore, it gave the performance more African feel, most especially when we sang in local dialects, it didn't make us look like the normal church choirs, which was quite nice to see,

Question: In your opinion, what elements of the performance most captivated the audience?
Response: For me I think a lot of things captivated the audience, but the stand out was the costumes and dramatic expressions really. Every scene always ended up with claps and shouts of joy which is a pointer to the fact that they loved it.
Question: Did the combination of music and drama influence your own spiritual experience during the performance?

Lead City University DO NOT COPY

Response: I don't think the immediate response for me is Spiritual, it was more pleasing to the eye, more of an entertainment for me, Yes I could also agree that the spiritual experience was not totally lost, but it was more appealing than spiritual.
Question: What recommendations would you give for future performances like this?

Response: I wish that in future we should rehearse more, there's a lot that can be done with this concept and I think it will be well received by the audience.

Lead City University DO NOT COPY

Appendix VII
Performing Arts Experts Interview/Focus Group Discussion Guide

Section A: Background Information

1. Name (Optional):
2. Field of Expertise (Music / Theatre / Performance Studies):
3. Current Role/Position:
4. Years of professional experience:
5. Are you familiar with theatrical expressions in Christian hymn performances.

Section B: Artistic and Theatrical Significance

6. From your professional standpoint, what artistic value do theatrical elements bring to Christian hymn performances?
7. How would you assess the balance between music and theatricality in *The Whole Armour Hymnatorio*?
8. In your view, which theatrical elements (e.g., set design, costume, dramatic expression) were most effective in enhancing the performance?

Section C: Audience Engagement

9. How do you think the use of theatrical performance in *The Whole Armour Hymnatorio* influenced audience engagement?
10. What aspects of the performance do you think most resonated with diverse audiences?
11. Did the performance successfully blur the line between performer and audience? Why or why not?

Section D: Cultural and Contextual Relevance

12. What is your opinion on the incorporation of indigenous instruments and multilingual hymns in the Hymnatorio?
13. How effectively did *The Whole Armour Hymnatorio* promote Nigerian cultural identity?
14. Would you consider the Hymnatorio format an innovation in Nigerian musical theatre or liturgical performance?

Section E: Spiritual and Ministerial Implications

15. Do you think the theatrical elements enhanced or diminished the spiritual experience of the hymn performance?
16. In what ways can such performances retain spiritual depth while pushing artistic boundaries?
17. Does this performance challenge or complement the traditional understanding of "ministry" in music?

Lead City University DO NOT COPY

Section F: Evaluation and Recommendations

18. What are your overall impressions of *The Whole Armour Hymnatorio* as a performance concept?
19. What potential do you see for the Hymnatorio in academic, liturgical, or artistic settings?
20. What improvements or recommendations would you make for future performances of this kind?

Lead City University DO NOT COPY

Bio-data

A. Personal Data:

1.	**Full Name:**	**Samson Oladosu EBE**
	Address:	9, Missions Close, Star Gate Estate, Oluyole, Ibadan, Nigeria.
	E-mail Address:	ebe.samson@lcu.edu.ng
	Orcid ID:	https://orchid.org/0009-0002-0690-6666
	Phone Numbers:	+234 813 0068 932
2.	Place & Date of Birth:	Igboho, September 11
	State of Origin:	Oyo State
3.	Nationality:	Nigeria
	Languages Spoken:	Yoruba and English
4.	Name and Address of Next of Kin	Hepzibah Abiodun Ebe 9, Missions Close, Star Gate Estate, Oluyole, Ibadan, Nigeria.

B. Educational Background (with Dates and Qualifications)

1. Primary Education
    a. First Baptist Nursery and Primary School, Igboho.
    (1993-2001) - First Leaving Certificate

2. Secondary Education
    a. Shining Stars Model College, Igboho, Oyo State.
    (2001-2004) - Basic Education Certificate
    b. Baptist Comprehensive College, Gambari via Ogbomoso, Oyo State.
    (2004-2007) – Senior School Ordinary Level Certificate

3. Higher Educational Institutions
    a. University of Ilorin, Ilorin, Nigeria.
    (2008-2012) - Bachelor of Arts in Performing Arts (Music)
    b. University of Ilorin, Ilorin, Nigeria.
    (2013-2016) - Masters of Arts in Performing Arts (Music)
    c. Lead City University, Ibadan, Nigeria.
    (2022-2025) - Doctor of Philosophy in Performing Arts (Music) (in view)

Lead City University DO NOT COPY

C. Working Experience:

1.	Lecturer II, Lead City University, Ibadan.	2021- Present
2.	Assistant Lecturer, Lead City University, Ibadan.	2019 - 2021
3.	Drama Tutor, Thomas Adewumi Intl. College, Oko	2018 - 2019
4.	Music Teacher, Sapati Intl. School, Ilorin.	2015 – 2018
5.	Drama & Music Teacher, Grace Christian School, Ilorin.	2014 – 2015
6.	Music Director, Cathedral Church of St. Barnabas, Ilorin	2017 – 2019
7.	Assistant Organist, Adeyinka Adegbite Memorial Anglican Church, Oluyole Ibadan.	2022-2024

D. Awards and Certifications

1.	Merit Award of Honor for Excellence in Music Performance by the Premier Symphony Orchestra & Choral Group, Ibadan.	2023
2.	Award of Excellence in service as Music Director by Faculty of Arts, Lead City University, Ibadan.	2024
3.	Best Music Director Award, Performing Arts Students' Association, University of Ilorin.	2012

E. Membership of Academic Professional Bodies

1. Member, Society of Nigeria Theater Artists (SONTA)
2. Member, Association of Nigerian Musicologists (ANIM)

F. Publications

1. Theses/Dissertations

a. Music in Egungun Masquerade Festival in Igboho, Oyo State, Nigeria. A 300 level research project submitted to Performing Arts Department, University of Ilorin, Ilorin Nigeria. (2011)

b. Directorial Approaches to Eda, an Opera by Duro Ladipo submitted as final year project to the Department of Performing Arts, University of Ilorin, Ilorin, Nigeria. (2012)

c. Ethno musicological Analysis of Ogun festival among the Fulani people in Igboho Area of Oyo State. A Master of Arts Thesis submitted to the Department of Performing Arts, University of Ilorin, Ilorin, Nigeria. (2016)

Lead City University DO NOT COPY

2. Published Books **Nil**

3. Chapters in Edited Books

1. Ebe, S. O. *Voices in Harmony: Building Community through Choral Music*, In Gbilekaa, S. Akoh J. & Okoronkwo S. (Eds) Applied Theatre and Development Communication in Nigeria. Ibadan: Caltop Publishers Limited, 2025.

4. Scholarly Articles

1. Ebe, S. O. & Uzoji, E. *Between Ministry and Performance: Exploring Theatrical Christian Hymn Performances Outside Church Contexts.* **Lead Journal of Languages and Literature (LJLL),** 2(1), 2024.

2. Akoh, J., Badeji, A., & Ebe, S. O. *Scenography and Cultural Preservation in Nigeria: A study of the 2023 performance of Ododo's Hard Choice in Lead City University, Ibadan.* **The Creative Artist : A Journal of Theatre and Media Studies,** *18*(2), 2024, 56–60. Available Online: https://www.ajol.info/index.php/cajtms/article/view/285458

3. Ebe, S. O., Badeji, A.J., & Olajide, M. O. *Digital Technology and the future of Live Music Performance in Nigeria.* **OLÓGÈ Lasued International Journal of Humanities Education,** 1(2), 2024, 105-110. Available Online: doi.org/10.36349/olijhe.2024.v01i02.010

4. Badeji, A.J., Olajide, M. O., & Ebe, S. O. *The Interplay of Positive and Negative Space in Film Production Design.* **IJOTA: Ibadan Journal of Theatre Arts. Special 60th Anniversary edition,** 13, ISBN: 2006-8875, 2023.

5. Olajide, M. O., Ebe, S. O., & Badeji, A. J. *Filmic Advocacy of 4IR Agenda in Aneesh Chaganty's Searching and Nicholas D. Johnson & Will Merick's Missing*. **The Journal of Contemporary Research in Humanities, Faculty of Arts, Lead City University, Ibadan, Nigeria,** 1(1), 2023, 263-268.

6. Ebe, S.O. *Music making among people with special needs in Nigerian schools*, **GUU Journal of Humanities,** 2(1), 2023, 38-48, ISSN: 2971-7701.

7. Uzoji E., & Ebe S.O. *Humanism and Community Engagement in D-Ilorin City Chorale's Community Hymn Singing,* **Journal of Theater and Cultural**

Lead City University DO NOT COPY

Studies, Faculty of Arts, Nasarawa State University, Keffi, 1(1), 2023, 47-59.

8. Ebe S.O (2023). *Artistic Collaborations and their Impact on Nigerian Choral Music Performances*. **Lafia Journal of Media and Theatre**, 2(1), 2023.

9. Ebe, S.O. *Musicological analysis of selected songs in Ogun festival among the Fulani people in Igboho*, **Journal of the Association of Nigerian Musicologists,** 15(1), 2021: Special Edition.

10. Ebe, S.O. *Music Acculturation among the Fulani people in Igboho Area of Oyo State,* **Abuja Journal of Philosophy and Religions.** 4, 2017, 206-219.

5. Published Refereed Conference Proceedings:

1. Ebe, S. O & Badeji, A.J. Exploring Intercultural Communication In Nigerian Choral Music. *International Symposium on Communication Information and Society May 09-10 Gaziantep University Gaziantep/Türkiye*. ISBN: 978-625-367-741-1 (2024)
2. Badeji, A.J. & Ebe, S. O Augmented Reality in Contemporary Theatre: Artistic Innovation and Practical Challenges in Nigerian Theatre Space. *4TH AHI EVRAN International Conference on Scientific Research Proceedings Book* (Vol. 2). ISBN - 978-625-367-709-1.(2024)https://www.ahievranconference.org/books?pgid=kx85oas1-afaca423-8721-47c3-90b3-148da6c54ae4

Referees:

1. Professor Solomon Ikibe
   Professor of Ethnomusicology,
   Department of the Performing Arts,
   University of Ilorin, Ilorin, Nigeria
   +2348030439665, solomonikibe@yahoo.com

2. Professor Jeleel Ojuade
   Vice Chancellor,
   Ojaja University, Eyenkorin, Kwara State
   +2348035531901, jellelo@yahoo.co.uk

Signature _____ Date _____

Lead City University DO NOT COPY

The University Compliance Certification

This is to certify that this Thesis written by **Samson Oladosu EBE with Matric No LCU/PG/003042** in the Department of Performing Arts, Music and Film Studies of Faculty of Arts, Lead City University, Ibadan is in full compliance with the approved University format and style.

_____ _____

Signature Date

Lead City University DO NOT COPY

13% Overall Similarity

The combined total of all matches, including overlapping sources, for each database.

Filtered from the Report

- Bibliography
- Small Matches (less than 8 words)

Exclusions

- 3 Excluded Sources

Lcu Library

Samson_Oladosu_EBE_PhD LCU Library

Quick Submit

Quick Submit

Lead City University

Document Details

Submission ID
trncoid::1:3248873399

Submission Date
May 13, 2025, 3:23 PM GMT+1

Download Date
May 13, 2025, 3:50 PM GMT+1

File Name
Samson_Oladosu_EBE_PhD.docx

File Size
7.2 MB

225 Pages

41,689 Words

257,634 Characters