

**IMPACT OF SECULAR MUSIC ON THE MORAL LIFE OF ROMAN
CATHOLIC YOUTHS IN DELTA STATE, NIGERIA**

BY

Juliana A. KAIWEDO
B.Ed; M.Ed;/Ph.D/EDUC/9839/2011-2012.

**DEPARTMENT OF ARTS AND SOCIAL SCIENCE EDUCATION,
FACULTY OF EDUCATION,
AHMADU BELLO UNIVERSITY, ZARIA - NIGERIA**

AUGUST, 2016.

**IMPACT OF SECULAR MUSIC ON THE MORAL LIFE OF ROMAN
CATHOLIC YOUTHS IN DELTA STATE, NIGERIA**

BY

Juliana A. KAIWEDO
B.Ed; M.Ed;/Ph.D/EDUC/9839/2011-2012.
08065667803

**A THESIS SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES,
AHMADU BELLO UNIVERSITY, ZARIA.**

**IN PARTIAL FULFILLMENT OF THE REQUIREMENT FOR THE
AWARD OF DOCTOR OF PHILOSOPHY DEGREE IN
EDUCATION (CHRISTIAN RELIGIOUS STUDIES)**

**DEPARTMENT OF ARTS AND SOCIAL SCIENCE EDUCATION,
FACULTY OF EDUCATION,
AHMADU BELLO UNIVERSITY, ZARIA – NIGERIA.**

AUGUST, 2016.

DECLARATION

I declare that this work entitled: “IMPACT OF SECULAR MUSIC ON THE MORAL LIFE OF ROMAN CATHOLIC YOUTHS IN DELTA STATE, NIGERIA” was carried out by me in the Department of Arts and Social Science Education, under the supervision of Rev. Fr. Prof. P. B. Tanko; Rev. Fr. Prof. J.H. Mamman and Dr. S.E. Mijah. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this Thesis was previously presented for another degree or diploma at any university.

Juliana A. KAIWEDO.

Signature

Date

CERTIFICATION

The thesis entitled: “**IMPACT OF SECULAR MUSIC ON THE MORAL LIFE OF ROMAN CATHOLIC YOUTHS IN DELTA STATE, NIGERIA**”, by Juliana A. KAIWEDO, meets the regulations governing the award of Doctor of Philosophy (Ph.D) of Ahmadu Bello University, Zaria and is approved for it’s contribution to knowledge and literary presentation.

Rev. Fr. Prof. P.B. Tanko
Chairman, Supervisory Committee.

Date

Rev. Fr. Prof. J.H. Mamman
Member, Supervisory Committee.

Date

Dr. S. E. Mijah
Member, Supervisory Committee.

Date

Dr. Abdullahi Dalhatu
Head, Department of Education.

Date

Prof. K. Bala
Dean, Post-Graduate School.

Date

DEDICATION

This Thesis is dedicated to my late parents Mr. & Mrs. Godwin Ilotumere Okonkwo; through whom God brought me into this world.

ACKNOWLEDGEMENTS

I am grateful to God Almighty from whom all good things come.

My immense gratitude goes to Rev. Fr. Prof. P.B. Tanko for availing me of a wide array of literature that assisted me in this research work. I am also indebted to him for his scholarship and thoroughness in supervising this work. My special thanks also go to my other supervisors, namely, Rev. Fr. Prof. J.H. Mamman and Dr. S.E. Mijah. It is a privilege to be tutored by them. I am grateful for their advice, directives, patience and constructive criticisms of the work.

Special thanks also go to my Post-graduate co-ordinator, Prof. J.N. Kwasau. Thanking him for the encouragement I received from him during the course of study. Am also grateful to Rev. Fr. Prof. D. Oliagba, Prof. (Mrs) E.F. Adeniyi, Rev. Fr. Abashiya, Dr. (Mrs) N. Alagbu, Rev. Fr. Dr. V.E. Achi, Dr. E. Gana, Dr. I.O. Bongotons, and Mr. T.J. Midala, for their tireless advice and support.

In view of the enormous contributions received, I acknowledge with appreciation the support and encouragement of my husband, Mr. Anderson C. Kaiwedo and my beloved children, Ruth Anderson, Faith Anderson, Emeka Jacob Anderson and Chisom Fredrick Paul Anderson. Thanking them for their patience during the course of this study. Also thanks to Mr. Ojo of the Iya Abubakar Computer Centre, Ahmadu Bello University, Zaria, for his assistance in the statistical analysis. My sincere gratitude goes to my beloved sister Mrs. C.R. Tambiyi and all my Friday prayer partners of St. Augustine of Hippo Catholic Church, Kongo who offered ceaseless prayers and relevant advice and words of encouragement. May God reward you richly.

My appreciation will not be complete without mentioning my late mentor, a family friend indeed, a man with the heart of gold, late P.J. Babalola and family whose encouragement and advice helped me greatly during the course of this research work.

ABSTRACT

This study is an investigation of the 'Impact of Secular Music on the Moral life of Roman Catholic Youths in Delta State, Nigeria'. Roman Catholic Church is known for its orderly form of worship. Its musical pattern of worship is arranged from entrance to recessional hymns for dedications, wedding, etc. This kind of music has its purpose and impact in the secular world; the impact of this secular music on the moral life of Roman Catholic youths in Delta State calls for this study. In doing so, it examined some contemporary secular music like makossa, reggae, rock and roll, jazz, azonto for Christ, kukere, alanta, yahuzee, hippo and the like that have penetrated deeply into the musical tradition of the Roman Catholic Church in Delta State. Similarly, the study examined the factors responsible for the importation of secular music into the music of Roman Catholic tradition. Research questions were developed and administered in line with the objectives which are based on the impact of secular music on the moral life of Roman Catholic youths. Following the questions were null hypotheses which were stated to free the study from preconceived results and an impaired related literature review was undertaken. To give a clear picture of the impact of secular music on the moral life of Roman Catholic youths in Delta State, a set of questionnaire, interview and observation were adopted as instruments for the study. Eight hundred and twenty (820) copies of the questionnaire were administered to the youths, church leaders, and members of the Roman Catholic Church in Delta State.

Eight hundred and two (802) questionnaires were returned. The data collected through questionnaire were analysed with means, percentage, frequencies and t - test statistics.

The demographic variables of the questionnaire were analysed with frequency and percentage statistics, while the hypotheses were tested with means standard deviation and t - test. The results of the findings were presented in tables. Hypotheses 1 revealed that both clergy and members of Roman Catholic Church were aware that secular music lyrics have made an inroad into the church. Hypotheses 2 revealed that Roman Catholic youths and their adults differ significantly in their opinion on the effect of secular music on the moral life of Roman Catholic youths. Hypotheses 3 revealed that majority of male and female members agreed that secular music dancing styles has negative impact on the moral life of the youths. Hypothesis 4 indicated that both male and female members of the church concur that secular musicians dressing has negative impact on moral life of the youths. The result of hypotheses 5 is of the opinion that Roman Catholic youths should be trained to genuine music that inspires true worship of God. Also skimpy dressing and energetic dancing of secular music makes the church look more of a social gathering than a place of worship. It was discovered that secular music has negative impact on the moral lives of Roman Catholics youth's in Delta State. In this case, Roman Catholic youths should be educated on the importance of descent dressing especially when it comes to worshipping God, and their immoral dancing steps in church should be minimized so as to differentiate worship from the disco hall. Distractive or less meditative music should be discouraged, so as to help those that are used to solemn and meditative way of worship in the Church. All forms of music used during worship should be properly screened by musical directors of the Roman Catholic Church before playing it in the church by the youths or choristers.

TABLE OF CONTENTS

| | | | | | | | | |
|---------------------------------|-----|-----|-----|-----|-----|-----|-----|------|
| COVER PAGE | ... | ... | ... | ... | ... | ... | ... | I |
| TITLE PAGE | ... | ... | ... | ... | ... | ... | ... | II |
| DECLARATION | ... | ... | ... | ... | ... | ... | ... | III |
| CERTIFICATION | ... | ... | ... | ... | ... | ... | ... | IV |
| DEDICATION | ... | ... | ... | ... | ... | ... | ... | V |
| ACKNOWLEDGEMENT | ... | ... | ... | ... | ... | ... | ... | VI |
| ABSTRACT | ... | ... | ... | ... | ... | ... | ... | VIII |
| TABLE OF CONTENTS | ... | ... | ... | ... | ... | ... | ... | X |
| LIST OF APPENDICES | ... | ... | ... | ... | ... | ... | ... | XIII |
| LIST OF TABLES | ... | ... | ... | ... | ... | ... | ... | XIV |
| ABBREVIATIONS | ... | ... | ... | ... | ... | ... | ... | XVI |
| OPERATIONAL DEFINATION OF TERMS | ... | ... | ... | ... | ... | ... | ... | XVII |

CHAPTER ONE: INTRODUCTION

| | | | | | | | | |
|-----|---------------------------|-----|-----|-----|-----|-----|-----|----|
| 1.1 | Background to the study | ... | ... | ... | ... | ... | ... | 1 |
| 1.2 | Statement of the problem | ... | ... | ... | ... | ... | ... | 4 |
| 1.3 | Objectives of the study | ... | ... | ... | ... | ... | ... | 6 |
| 1.4 | Research questions | ... | ... | ... | ... | ... | ... | 7 |
| 1.5 | Research Hypotheses | ... | ... | ... | ... | ... | ... | 7 |
| 1.6 | Basic Assumptions | ... | ... | ... | ... | ... | ... | 8 |
| 1.7 | Significance of the study | ... | ... | ... | ... | ... | ... | 9 |
| 1.8 | Scope of the study | ... | ... | ... | ... | ... | ... | 10 |

CHAPTER TWO: REVIEW OF RELATED LITERATURE

| | | | | | | | | |
|----------|--|-----|-----|-----|-----|-----|-----|----|
| 2.0.1 | Introduction | ... | ... | ... | ... | ... | ... | 11 |
| 2.0.2 | The Christian Concept of Music | ... | ... | ... | ... | ... | ... | 11 |
| 2.0.3 | The Concept of Secular Music | ... | ... | ... | ... | ... | ... | 12 |
| 2.0.4 | The Christian Concept of Morality | ... | ... | .. | ... | ... | ... | 13 |
| 2.0.5. | Historical Origin of Church Music | ... | ... | ... | ... | ... | ... | 15 |
| 2..0.5.1 | Religious Music | ... | ... | ... | ... | ... | ... | 18 |
| 2.0.5.2 | Music in the Bible | ... | ... | ... | ... | ... | ... | 19 |
| 2.0.5.3 | Early Church Music (Apostolic Age) | ... | ... | ... | ... | ... | ... | 20 |
| 2.0.5.4 | Music in the Medieval Period (12 th – 16 th Century) | ... | ... | ... | ... | ... | ... | 24 |
| 2.0.5.5 | Music and Liturgy | ... | ... | ... | ... | ... | ... | 26 |
| 2.0.5.6 | Types of Music at Liturgy Celebrations | ... | ... | ... | ... | ... | ... | 28 |
| 2.0.5.7 | Liturgical Music and Instruments | ... | ... | ... | ... | ... | ... | 31 |
| 2.0.5.8 | The Popularity of Secular Music among Roman Christian Youths | ... | ... | ... | ... | ... | ... | 33 |
| 2.0.5.9 | Lyrics in Secular Music | ... | ... | ... | ... | ... | ... | 34 |
| 2.0.5.10 | Dancing Styles of Secular Music | ... | ... | ... | ... | ... | ... | 35 |
| 2.0.5.11 | Dressing patterns of Secular Musicians... | ... | ... | ... | ... | ... | ... | 36 |
| 2.0.5.12 | Secular Musical Genres seen in Church Today | ... | ... | ... | ... | ... | ... | 38 |
| 2.0.5.13 | Makossa | ... | ... | ... | ... | ... | ... | 38 |
| 2.0.5.14 | Rock and Roll and Jazz | ... | ... | ... | ... | .. | ... | 40 |
| 2.0.5.15 | Reggae | ... | ... | ... | ... | ... | ... | 41 |
| 2.0.5.16 | Jazz | ... | ... | ... | ... | ... | ... | 41 |
| 2.0.6 | Problems with Moral Behaviour | ... | ... | ... | ... | ... | ... | 42 |
| 2.0.7 | Attempts to deal with personal immorality | ... | ... | ... | ... | ... | ... | 44 |

| | | | | | | | | |
|-----------------------|---|-----------------------------|------|-----|-----|-----|-----|----|
| 2.0.8 | Basis of Roman Catholic Moral Teachings | ... | ... | ... | ... | ... | ... | 46 |
| 2.0.9 | Secular Music and the Moral life of the Roman Catholic Youths | ... | | | | | | 47 |
| 2.0.10 | Other views on secular music and the moral life of the Roman Catholic Youths | ... | ... | ... | ... | ... | ... | 49 |
| 2.0.11 | The Factors responsible for the infiltration of Secular music into Roman Catholic Church in Delta State | ... | ... | ... | ... | ... | ... | 52 |
| 2.0.12 | Empirical Studies | ... | ... | ... | ... | ... | ... | 60 |
| 2.0.13 | Summary | ... | ... | ... | ... | ... | ... | 67 |
| | | | | | | | | |
| CHAPTER THREE: | | RESEARCH METHODOLOGY | | | | | | |
| 3.0.1 | Introduction | ... | ... | ... | ... | ... | ... | 68 |
| 3.0.2 | Research Design | ... | ... | ... | ... | ... | ... | 68 |
| 3.0.3 | Population | ... | ... | ... | ... | ... | ... | 69 |
| 3.0.4.1 | Sample and Sampling Procedures. | ... | ... | ... | ... | ... | ... | 70 |
| 3.0.4.2 | Sampling of Parishes in Delta State.... | ... | ... | ... | ... | ... | ... | 71 |
| 3.0.4.3 | Sample and Sampling of Respondents for the Study | ... | | ... | ... | ... | ... | 72 |
| 3.0.5 | Instrumentations | ... | ... | ... | ... | ... | ... | 72 |
| 3.0.6 | Validity of the Instruments | ... | ... | ... | ... | ... | ... | 76 |
| 3.0.7 | Pilot study | ... | ... | ... | ... | ... | ... | 76 |
| 3.0.8 | Reliability of the Instruments | ... | ... | ... | ... | ... | ... | 77 |
| 3.0.9 | Administration of the Instruments | ... | ... | ... | ... | ... | ... | 78 |
| 3.10 | Method of Data Analysis | ... | ... | ... | ... | ... | ... | 78 |

CHAPTER FOUR: RESULTS AND DISCUSSION OF FINDINGS

| | | | | | | | | |
|-----|--|-----|-----|-----|-----|-----|-----|-----|
| 4.1 | Introduction | ... | ... | ... | ... | ... | ... | 79 |
| 4.2 | Demographic Characteristics of the Respondents | ... | ... | ... | ... | ... | ... | 80 |
| 4.3 | Testing of Research Hypotheses | ... | ... | ... | ... | ... | ... | 102 |
| 4.4 | Summary of Findings | ... | ... | ... | ... | ... | ... | 107 |
| 4.5 | Discussion on Findings | ... | ... | ... | ... | ... | ... | 108 |

CHAPTER FIVE: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

| | | | | | | | | |
|-----|----------------------------------|-----|-----|-----|-----|-----|-----|-----|
| 5.1 | Introduction | ... | ... | ... | ... | ... | ... | 115 |
| 5.2 | Summary | ... | ... | ... | ... | ... | ... | 116 |
| 5.3 | Conclusions | ... | ... | ... | ... | ... | ... | 117 |
| 5.4 | Recommendations | ... | ... | ... | ... | ... | ... | 118 |
| 5.5 | Recommendation for further study | ... | ... | ... | ... | ... | ... | 120 |
| 5.6 | Contribution to knowledge | ... | ... | ... | ... | ... | ... | 120 |
| | REFERENCES | ... | ... | ... | ... | ... | ... | 122 |

APPENDICES

| | | | | | | | | |
|------------------|---|-----|-----|-----|-----|-----|-----|-----|
| Appendix I - | Questionnaire... | ... | ... | ... | ... | ... | ... | 131 |
| Appendices II - | Interview Schedule | ... | ... | ... | ... | ... | ... | 138 |
| Appendices III - | Interview Responses | ... | ... | ... | ... | ... | ... | 141 |
| Appendices IV - | Ancient Liturgical Instruments and Music Performers | ... | ... | ... | ... | ... | ... | 156 |

LIST OF TABLES

| | | |
|-----------|--|-----|
| Table 1. | Selected Dioceses and Parishes from the Population | 69 |
| Table 2. | Sampling of Selected Parishes from the population | 71 |
| Table 3. | Classification of respondents by their sex | 80 |
| Table 4. | Classification of respondents by their age ranges... .. | 80 |
| Table 5. | Classification of respondents by their age group | 81 |
| Table 6. | Classification of respondents by their religious ranking | 81 |
| Table 7. | Factors responsible for the infiltration of secular music into the church. | 82 |
| Table 8. | Responses of youths and adults respondents on the Impact of secular music on moral life of Roman Catholic Church | 86 |
| Table 9. | Opinions of male and female Catholic respondents on the effect of secular music in Roman Catholic Church | 90 |
| Table 10. | Opinion of male and female Catholic respondents on the impact of lyrics, dance and dressing pattern of secular musicians on moral life of Roman Catholic youth's ... | 94 |
| Table 11. | Responses of youths and adults on how to assist the Roman Catholic youth to the music of true worship of God ... | 98 |
| Table 12. | Two sample t – test statistics on the mean scores of clergy and members of Roman Catholic Church in their opinion concerning the factors responsible for the Infiltration of secular music in the church | 102 |
| Table 13. | Two sample t – test statistics on the mean scores of adults and youths of the Roman Catholic church in their opinion concerning the impact of secular music on moral life | 103 |

| | |
|-----------|--|
| Table 14. | Two sample t – test statistics on the mean scores of male and female youths of the Roman Catholic church in their opinion concerning the effect of secular music in the church. 104 |
| Table 15. | Two sample t – test statistics on the mean scores of male and female members of the Roman Catholic Church in their opinion concerning the impact of secular music lyrics, dance and dressing pattern of secular musicians on moral life of Roman Catholic Church105 |
| Table 16. | Two sample t-test statistics in the mean scores of youths and adults members of Roman Catholics church in their opinion concerning how to assist the Roman Catholic youth to the music of true worship of God 106 of God. |

ABBREVIATIONS

- C.R.C.C. - Catechism of Roman Catholic Church
- U.S.A. - United States of America
- O.C.D. - Official Roman Catholic Directory (2012 – 2015)
- R.C.M. - Roman Christian Music

OPERATIONAL DEFINATION OF TERMS.

- Secular** - Profane, temporal, worldly. Secular music; Secular means being separate from (not associated or concerned with) religion.
- Music** - It is combination of tunes that are very pleasant to the listeners, which at times involves motor movement and can lead to dancing.
- Morality** - A code of acceptable standards of behaviour among persons by which acts or intentions are said to be good or bad, worthy or unworthy (Esthon 2004).
- Liturgy** - It is the prescribed form of service of a Church.
- Liturgical Music** - Liturgical music is the officially accepted kind of music used primarily for liturgical celebration expressing the efficacy of sacred text. It is purely vocal music, often with accompaniments of the organ and some other instruments.
- Lyrics** - They are set of words that make up a song; they usually consist of verses and choruses.
- Dancing** - Is a systematic motor body movement that sometimes involve clapping of hands, tapping of feet on the ground or nodding of head.
- Dressing** - Dressing generally means the acceptable way of covering oneself without exposing vital parts of the human body.
- Makossa** - Originated from type of Daola dance called Kossa in Congo. It began in 1960s; its main thrust is to activate sexual feeling.
- Reggae** - Reggae music is from Jamaica. The music is identified with Rastafarian life style.

Rock & Roll – Arose in America in 1950s; it is a mixture of two musical traditions, Jazz and Negro blues. It is noisy and lustful.

Kwukere - Traditional music and dance style of Ibibios and Ijaws in Nigeria.

Azonto - This music and dance is from Ghana, mostly used by the communities during social or societal gatherings.

Alanta - Efik dance styles from Calabar usually used during celebration by the communities.

