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ECHOES OF ANCESTRY: THE SPIRITUAL SIGNIFICANCE OF IGBO NATIVE LANGUAGE MUSIC IN ANGLICAN CONTEMPORARY WORSHIP

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Abstract

This article explores the spiritual significance of incorporating indigenous musical languages and expressions within the Anglican liturgy, particularly focusing on how these musical elements echo the ancestral connections of the Igbo communities located in the South-East regions of Nigeria. The study employs both firsthand and secondhand data collection techniques. The Linguistic Relativity Theory, or Sapir Whorf Hypothesis, is utilized in evaluating this work. Necessary generalizations and conclusions are qualitatively drawn based on a synthesis of the gathered data, analyzed through phenomenological and culture-centered approaches. The results indicate that a significant number of Igbo Anglican worshippers struggle to understand the in-depth meaning of the foreign songs they sing. They also find it difficult to connect spiritually with God during worship and hymns. On most occasions, they only enjoy the sound effects, without fully understanding the meaning of what they are singing. It becomes obvious that in blending traditional Igbo native language music with contemporary worship styles, the Anglican Church not only preserves and celebrates cultural identity but also deepens the spiritual experience of Igbo native worshippers. The integration of Igbo native language music in Anglican contemporary worship also serves as the following, among other functions: A profound link between the cultural heritage of the Igbo people and their spiritual practices; bridging the sacred and secular; spiritual upliftment and healing; alongside connection to ancestry and spiritual heritage. This study recommends the contextualization of hymns; integration of traditional instruments; inclusion of traditional dance and call-and-response; engagement with elders and cultural custodians; liturgical education and training; observation of cultural worship days, documentation and preservation; in addition to theological reflection and dialogue; to sustain the integration of Igbo native language music in Anglican contemporary worship, fostering both spiritual and cultural resonance.

Key Words: Anglican Worship, Contemporary, Spiritual, Igbo Native Language, Music, Echoes, Ancestry.

Introduction

The integration of Igbo native language music into Anglican contemporary worship holds deep spiritual significance, particularly within the context of cultural and religious identities. Thus, Okpala (2016), Madukasi (2020) and Ihezue (2023) assert that for the Igbo people, music is not only a medium of expression but also a powerful tool for communion with the divine, enabling worshippers to engage in a deeper, more personal spiritual experience. In Anglican worship, where tradition and liturgy are emphasized as Adetunmbi et al (2024), Sachs et al (2024) and Christ Church Stouffville (2024) enunciate, the inclusion of native language songs bridges the gap between ancestral heritage and Christian faith, fostering a sense of belonging and cultural pride. This blending of traditional Igbo rhythms and melodies with Anglican hymns and liturgy enriches the worship experience, creating a sacred space where worshippers can connect with God in a manner that resonates with their cultural roots.

In relation to the aforementioned context, Arhin (2020) affirms that using the mother tongue in worship is crucial for effectively communicating the gospel. He insists that both the

old and new testaments of the bible show that God created linguistic and cultural diversity for His purposes. Arhin also streamlines that church history reveals that worship becomes more meaningful when conducted in a language understood by the people. Pritchett (2016) equally aligns that worshipping God in one's native language and cultural expression can be particularly significant to first generation immigrants, as it allows them to connect with their cultural heritage and feel more at home in their new environment. The author, who is deeply engaged in church planting for Spanish natives in Texas, argues that this can also be a powerful tool for reaching diverse communities with the gospel, as it demonstrates a genuine understanding and respect for different cultures.

Bauer (2009) intimates that worshipping God through local cultural expressions, creates positive impact by making faith more relatable and meaningful. It allows people to experience and understand God's presence in familiar ways, as He speaks through their culture. However, the author also warns that while culture helps convey God's voice, it can sometimes distort biblical worship practices. This occurs when it introduces traditions, values, or practices that prioritize human preferences over scriptural directives, thus leading to worship that reflects societal norms rather than God's intended design. Ekeke (2012) avers that treasures and many opportunities exist in African oral communication, which can help to present the Gospel message and develop an acculturated and contextualized African Christianity.

Carla (2022) draws attention to "Inter Cultural Worship with Music"; delineating that worship can be expressed through a wide variety of musical and cultural styles, all with the purpose of glorifying God and uniting people from different backgrounds. The author emphasizes that "Intercultural Worship" creates space for diverse traditions to come together in gratitude, as reflected in the biblical vision of revelation 7:9, where people from all nations worship before God's throne. Bharati (cited by Jacob, 2024) elucidates that "... contextualization is not compromise, nor conforming to the image of the world, but rather allowing the gospel to become incarnate in the existing culture in faithfulness to the Bible" (p.2). Consequently, Jacob instructs that adapting worship to local cultures should be done cautiously and in alignment with biblical teachings. He warns that without a deep understanding of the Bible and theology, significant mistakes can occur. The author also stresses that this process should not involve imitating other religions or compromising Christian beliefs.

Powery (2016) in his sermon emphasizes that worshipping God should be a multicultural and multiethnic experience, not for political correctness but because the gospel itself demands it. He reflects on Acts 2, where the Holy Spirit empowers the apostles to speak in various languages, symbolizing the inclusive and diverse nature of the gospel. Powery argues that this passage demonstrates how the gospel is "polyphonic", meaning it should be expressed through the different voices and cultural expressions of people from all backgrounds, reflecting the unity and diversity of God's creation.

Building on current knowledge, this work delves into the spiritual and cultural resonance of using Igbo languages and cultural expressions in music during worship in Anglican churches resident in the Igbo tribes located in the South-East regions of Nigeria; emphasizing its role in connecting congregants to their heritage and faith: It examines the role of Igbo native language and music expressions in fostering a sense of continuity with the past, enhancing communal worship, and reinforcing the shared values and beliefs of the Igbo people within a modern religious context. The synthesis of tradition and contemporary practice grants the Anglican

Church in Igbo-speaking regions the avenue in reaffirming its commitment to cultural relevance and spiritual enrichment, creating a worship experience that resonates deeply with the ancestral echoes of its congregation. A combination of core and supporting data techniques were employed in this study. The Linguistic Relativity Theory, also known as the Sapir-Whorf Hypothesis, is applied to assess the work. Broad observations and conclusions are made by combining the data collected, which is qualitatively examined using phenomenological and culture-focused methods.

The Essence of Music in Anglican Worship

Harmona et al (2022) declare that music hold a vital place in Christian worship, especially in the Anglican tradition, as they glorify God and express faith. They serve as prayers, unite believers, and foster a community of saints. The author highlights that Anglican Faithfull's perceive music, especially the hymns as portable sermons that convey biblical truths, shaping people's understanding of God, humanity and Christ. Bello (2020) proclaims that music in the Anglican Church is essential as a form of expression and worship, incorporating elements like melody and harmony. The author stresses that church music, including chants and indigenous styles, plays a significant role in worship, enhancing the liturgical experience. Bello insists that the use of choirs, choirmasters, and organists are vital terminologies in the church's musical structure. He delineates that theologically, music serves to glorify God and deepen the worship experience, making it a fundamental aspect of Anglican services.

The Anglican Pastor (2012) expounds that music ministers to human souls: Streamlining that music is the most ecumenical aspect of the Christian faith. The editorialist posits that in Anglican worship, liturgy takes precedence, with music serving to support it, rather than standing alone. Music aligns with the themes and tone of the prayer books, enhancing worship without becoming the focus. The columnist exposes that musicians offer their gifts in service to God and the congregation, not as performers, but as supporters, its role is ultimately to complement the liturgy. Hence, despite its supportive nature, music remains an integral and celebrated part of Anglican worship, emphasizing excellence in sacred expression without overshadowing the liturgical order.

Wright (2021) avers that the essence of music in Anglican worship includes, highlighting important moments in the liturgy; to encourage and motivate members of the church; and to respond to and interact with God using the universal and inimitable language of music. Holcomb (2016) ultimately submits that music teaches mankind the gospel; connects mankind to God in unique ways; allows mankind to express their love to God with their whole being; and also serves as fulfillment of God's command especially when serving as worship. The essence of music in Anglican worship thus lies in its role as a spiritual medium that intensifies communal prayer, deepens the connection to divine presence, and enriches liturgical traditions, fostering reverence and reflection.

Data-Driven Investigations

Various concrete evidence abounds which suggests that when people worship God in their native language and expression within the Anglican church in Nigeria, particularly within the Igbo speaking milieu, they often feel a stronger sense of divine presence and a deeper connection to their cultural heritage. This is attributed to the emotional resonance of their mother tongue and the integration of ancestral traditions, fostering a more personal and spiritual

enriching worship experience. This was why Okafor et al (2023) attest to the efforts of early music composers towards creating musical works with African flavor for Christian worship within the church of Nigeria, Anglican Communion, province of the Niger, during the 1930's. This suggests an early attempt to incorporate native cultural elements into music during worship in the Anglican Churches in Nigeria, apposite to the peculiarity of the Igbo speaking regions that dominate the province of the Niger as already accentuated.

Pertinently, Agu (2002) documents that the introduction of Western hymns into Igbo Anglican churches during early Christian missionary efforts faced challenges, as the translated hymns did not resonate emotionally or culturally with Igbo converts. He highlights that the structural differences in rhythm, tonal inflection, and lack of polyrhythmic improvisation made it difficult for Igbo Christians to connect with the hymns. The author exposes that the indigenous music, with its emotional depth and socio-cultural relevance, continued to hold more significance for them. Hence, by the early 1950s, dissatisfaction with the hymns led the Anglican Church to introduce innovations in music, incorporating aspects of Igbo native songs into worship from 1953, to better engage the congregation.

Understandably, in the above context, Greed et al (2022) enunciate that using native languages and expressions in music during worship in churches, promotes personal and social identity, reflects God's image, and supports holistic flourishing (physical, mental, and spiritual). The authors maintain that it aligns with God's mission of blessing, justice, and reconciliation, fostering engagement with communities, particularly minority language speakers, and advancing their well-being. Ultimately, using native languages strengthens cultural ties, informs public policies, and enhances the spiritual experience of worshippers. The bible equally posits that God ordains the use of native languages and expressions to music during worship in churches. In the tower of Babel story in Genesis, chapter eleven, God dispersed humanity's single language to create diverse languages, emphasizing cultural and linguistic variety. Furthermore, during the Pentecost in Acts of the Apostles, chapter two, God enabled the Apostles to speak in various languages, allowing the gospel to be understood by people from different linguistic backgrounds. All these demonstrate that God values and uses native languages and expressions in worship to reach and include diverse communities.

On the 29th of August, 2024, the Archbishop of the Province on the Niger and the Bishop of the Diocese of Awka, Anglican communion, His Grace the Most Revd. Alexander C. Ibezim, during the confirmation service at St. Michael and All Angel's church, Ifite Awka, directed the entire congregation to start singing different songs in each person's distinct Igbo dialect: The experience was indescribable as the congregation felt the awesome presence and power of God in an extraordinary manner. The majority of the congregants attested to feeling a profound connection to the reverberations of their ancestral heritage. In a relative experience, the resident priest of St. Barnabas Anglican church Agbani, Ifite-Awka, in a Sunday church service on 1st September, 2024; instructed the congregation to start praying extemporaneously in their various distinct Igbo dialects: The experience was awesomely glorious as the members felt God's powerful manifestation of His presence. Significant number of them attested that the worship experience connected them to the echoes of their diverse ancestral heritage as they felt strong overwhelming spiritual connection to their patrilineal descents.

Ekwueme (1973) in his observations alongside insights, maintains that the spiritual significance of Igbo native songs, particularly in the Anglican churches, lies in their ability to

make worship more accessible and relevant to the congregation. By using familiar, vernacular tunes, these songs help congregants actively participate in worship, fostering a deeper connection with their faith. He argues that just as the reformation encouraged the use of local languages and accessible tunes in Christian worship, Igbo songs similarly enable worshippers to express devotion in a cultural resonant manner, aligning with Christianity's historical adaptability to societal changes and other religious influences.

Alabi (2015) ultimately upholds that indigenous music aids in the growth of native churches in Nigeria by reinforcing cultural identity and making worship more relatable and accessible. He proclaims that it helps to bridge the gap created by the use of foreign languages, aligning religious practices with local traditions and languages. This cultural integration fosters a deeper connection between the worshippers and the church, making the religious message more resonant and effective within the community. Notably, in the Anglican churches in Igbo land, indigenous music enhances the overall worship experience, contributing to the growth and appeal of native churches by reflecting and honouring local heritage and values.

Drawbacks of Singing in Non-native Languages in the Anglican Churches in Igbo Enclaves

Singing in non-native languages in Anglican churches within Igbo enclaves pertinent to the findings of this study has the following disadvantages:

A. Ozodi, K. Mbamalu and I. Nwajideobi (personal communication, September 12th, 2024) posit that trends in modern worship music in Anglican churches look more like concerts. The musicians on the stage are amplified so loudly that they almost completely drown out the congregation. The focus no longer is on the congregation's singing together, but on the musician's performance. This completely gets people tuned-off and distracted. Moreover, the lyrical content of much modern worship music is similar and lacks basic gospel contents. Consequently, Sharp (2023) laments that significant number of modern worship song's lyrics focus on subjects like emotional comfort, personal validation, success and blessing. Hence, much of modern worship lyrics are just prosperity gospel and cut-rate therapy. They rarely minister to the deep spiritual needs of the people pertinent to their cosmology.

It is paramount for music lyrics in Anglican churches within the Igbo enclaves to retain linguistic connection. Congregants might struggle to connect with the lyrics if they are not fluent in the language, reducing the emotional and spiritual impact of the hymns or songs as C. Okafor, S. Okeke and V. Kwulunebe, assert (personal communication, September 15th, 2024). Furthermore, hymns in non-native languages might not resonate as deeply with the local culture and traditions, potentially leading to a sense of disconnection from the worship experience.

Another drawback is that members of the congregation who are less familiar with the non-native language might find it difficult to participate fully in the singing, affecting the overall unity and engagement of the worship. Moreover, there may be an additional burden on church leaders to teach and explain songs in non-native languages, which can be time-consuming and may detract from other aspects of worship. This makes the participation barriers alongside the educational challenges pertinent to worship in such Igbo speaking Anglican churches formidable.

It should be underscored that when non-native language songs are seen as being imposed from outside or as a symbol of cultural dominance, it might lead to feelings of alienation or resentment among congregants. Other relevant drawbacks of singing in non-native languages in Anglican churches within Igbo communities include, challenges with pronunciation,

understanding the lyrics nuances and conveying emotional depth; unsuitability for congregational singing; songs fail to yield common body of hymnody; some non-native Igbo songs require the worship leaders to **ad lib** too much, leaving the congregants frustrated and quit from singing since they have strayed from melody, among others.

The Theory of Linguistic Relativity or the Sapir-Whorf Hypothesis

Nordquist (2019) asserts that the theory of linguistic relativity also known as the Sapir-Whorf Hypothesis is the linguistic theory that shapes or limits the ways in which a speaker forms conceptions of the world. It was propounded in 1929 by the American anthropological linguist Edward Sapir (1884-1939) and his student, Benjamin Whorf (1897-1941). The theory according to Nordquist, was named after the proponents. The author registers that this theory is otherwise referred to as Linguistic Relativism, Linguistic Determinism, Whorfian Hypothesis, or Whorfianism.

Green (2023) stipulates that the linguistic relativity theory or Sapir-Whorf Hypothesis suggests that the language one speaks, can shape their perception of reality, thought processes, and how they interpret and experience the world. He emphasizes that while the more rigid forms of this theory have been mostly debunked, increasing evidence shows that language can significantly influence how human kind interpret and relate with the world and themselves. The theory thus aims to figure out how language and culture are connected. Green further enunciates that although the hypothesis bears both the names of Sapir and Whorf, both scholars never formally collaborated on a unified hypothesis. Sapir was focused on studying how language and culture influence each other, particularly how different world views are reflected in language. Whorf however expanded on this, exploring how language not only reflects but also shapes thought and behaviour. The author exposits that over time, their ideas have given rise to several interpretations of the hypothesis, with varying levels of credibility.

Frothingham (2023) articulates that the Sapir-Whorf Hypothesis indicates that the way people perceive and interact with the world is influenced by the structure of their language. Linguistic categories play a key role in shaping and limiting cognitive processes, meaning that speakers of different languages not only think differently but also act in distinct ways based on their language. He illustrates that words in one language may not have an exact equivalent in another. These subtle but important differences can have significant consequences when the wrong word is used within a specific language context. The author stresses that culture which encompasses the values, norms, and beliefs of a society, serves as a lens through which mankind experience and interpret the world. He streamlines that language is developed as a response to the cultural and social needs of a peculiar environment. In other words, Frothingham points to the fact that there is a clear connection between the way one communicates and how one perceives reality. People's languages shape their thought processes, and thus, the world they experience. This clearly posits that the way people use language influences how they think and view the world around them.

Pertinent to the aforementioned discussions from various scholars, including Gerrit (2023), regarding the Linguistic Relativity Theory or Sapir-Whorf Hypothesis, it is applicable to this study in the sense that in religious or spiritual practices, singing hymns in one's native language and expressions can create a deeper emotional and cognitive connection to the content of the hymns. It allows individuals to express and understand their faith in a way that is more

aligned with their cultural identity, personal experiences and spiritual essence, dimension, vibe, aura, ambience cum atmosphere.

Furthermore, as the Sapir-Whorf Hypothesis posits that languages shapes thought and perception, which can illuminate the spiritual significance of Igbo native language music in Anglican contemporary worship: The distinct expressions and cultural connotations of the Igbo language and expressions can foster a more profound connection to spiritual heritage, enhancing emotional involvement in worship. Using Igbo language and cultural expressions reinforces traditional values and cultural pride, influencing how the congregation understands their faith through familiar linguistic frameworks. The incorporation of Igbo native language and gesticulations also deepens both individual and collective spiritual identity, acting as a link between ancestral traditions and modern faith practices, thus strengthening the bond between spirituality and ethnic identity.

The Spiritual Significances of Igbo Native Language Music in Contemporary Anglican Worship in Igbo regions

The spiritual values of Igbo native language music in contemporary Anglican Churches worship in Igbo region apposite to the findings of this study are as follows:

- **Connection to ancestry and spiritual heritage:** Igbo native language music expression in Anglican worship echoes the spiritual and cultural heritage passed down through generations. Music has always been a key aspect of Igbo traditional religious practices, and its incorporation into Christian worship creates a bridge between the past and present. By singing in their native language, worshippers honour their ancestors, who used similar forms of music to connect with the Divine. This continuity of musical tradition acknowledges the faith and spiritual practices of forebears while blending them with contemporary Christian beliefs, making the worship experience not only modern but also deeply rooted in ancestral heritage. It reinforces the idea that worship is a shared experience across time, linking the living with the generations that have come before.
- **Cultural and spiritual identity:** Igbo native language music is deeply tied to the cultural identity of the Igbo people and its inclusion in Anglican worship helps preserve this heritage. Using the Igbo language in worship fosters a sense of belonging and allows the community to engage spiritually in their own cultural context. Worshipping in one's native tongue brings a more intimate connection to God, as language carries the emotion, expressions, and nuances unique to a people's worldview especially as reflected in the Sapir-Whorf Hypothesis.
- **Expression of theology:** The music in native languages often encapsulates local theological concepts and indigenous understandings of God, which may not be fully expressed in other languages. For instance, many Igbo hymns and praise songs reflect a rich theology of God's providence, sovereignty, and the nature of worship, all articulated in ways that resonate with the local cultural understanding of divinity. Quintessence is when God is adored in Igbo terms like, "*Ana egbu achalla, mana Gi bu oke achalla ana eto*" (The more you cut the bamboo tree, it keeps growing higher), "*ibu oke mmuo, mmuo ndi ana atu egwu na atu egwu gi*" (you are a great spirit masquerade, the fearsome masquerades are terrified at your presence), "*ogbajiri igwe kpoo ya nku*" (the iron withers when you break it); and etcetera.

- **Community and participation:** Music is a central component of communal worship in the Anglican church, and when performed in the Igbo language, it allows for broader participation, especially for older generations who may not be fluent in other languages, particularly English as the case often is in the Igbo milieu (since English is the official language of Nigeria wherein the Igbo tribe is located, distinctly at the South-East region of the country). It fosters communal unity and inclusiveness, enabling all worshippers to contribute to the spiritual atmosphere of the service, creating a collective experience of God's presence.
- **Spiritual upliftment and healing:** Igbo native music has a deep-rooted spiritual significance in traditional culture, where music is often used for healing, peace, and comfort. When incorporated into Anglican worship, it maintains these traditional spiritual roles, providing emotional and spiritual solace, uplifting the soul, and offering healing to the congregation. Through songs, individuals may find hope, peace, and connection to the divine.
- **Bridging the sacred and secular:** In Igbo culture, music plays a key role in distinguishing the sacred from the secular. Sacred music, often accompanied by traditional instruments, is used in rituals, festival, and religious ceremonies to communicate with deities and ancestors, while secular music is more for entertainment and social functions. In Anglican worship, incorporating Igbo language music and expressions, bridges this division by making the worship experience more culturally relevant and spiritually meaningful. It connects worshippers to their heritage, allowing them to express devotion through familiar rhymes cum rhythms, melodies, and language, thus enriching their spiritual engagement and fostering a deeper sense of community in the church. It equally enhances members in wielding the sense of awe and total submission as they are continually aware of being in God's presence.

Conclusion

This study underscores the profound role of indigenous music in fostering deeper spiritual connections within the Igbo Anglican community. The use of native language and traditional musical forms not only enhances worship but also bridges cultural heritage with modern faith practices, enriching the spiritual lives of worshippers. However, this exploration is not without limitations. The study primarily focuses on the Igbo context and does not fully consider how indigenous music impacts other ethnic groups within the Anglican churches in Nigeria. Additionally, the diversity of musical styles within Igbo culture itself, and the challenges posed by globalization and modern worship trends, requires further exploration.

In a similar vein, this work is by no means exhaustive; further studies are recommended to examine how native language music can be integrated across other denominations and regions. Future research could also delve deeper into the tensions between tradition and contemporary worship styles, as well as the role of younger generations in preserving and adapting these musical expressions within the church.

Recommendations

This study proffers the following recommendations apposite to its findings:

1. Contextualization of hymns alongside Igbo-inspired compositions should always be encouraged: Ensuring that the theological depths and meanings pertinent to Anglicanism and the gospel are retained. This would make the hymns more relatable and accessible to

the Igbo-speaking congregation. These songs should equally celebrate themes relevant to Igbo spirituality, such as community, ancestry and reverence for God.

2. Relentlessly integrating traditional Igbo musical instruments like the “*udu, ogene, ekwe, and igba*” with contemporary ones, creating a seamless fusion in Anglican worship setting. These instruments have deep cultural significance and can enhance the sense of connection to ancestral heritage while maintaining the reverence of worship. Moreover, blending these traditional Igbo instruments with modern worship instruments like keyboards, guitars, and drums (like some Roman Catholic Churches are already doing), to create a unique, spiritual moving worship experience that resonates with both older and younger generations should be prioritized.
3. Inclusion of traditional dance and call-and-response singing in liturgical worship. Igbo worship has historically involved participatory elements such as call-and-response. Encouraging this in Anglican worship services fosters community and connection among congregants, as well as continuity with ancestral forms of worship. Anglican Church leadership should encourage inclusion of traditional Igbo dance movements during worship, which can serve as a physical expression of praise, joy and reverence. Dancing has deep spiritual meaning in Igbo culture, representing a connection to the divine.
4. The Anglican Church leadership should engage elders and cultural custodians within the Anglican Church to ensure that the songs, instruments, and dances used are in harmony with Igbo tradition and faith. Their knowledge of Igbo cosmology and spirituality will help deepen the connection between the Anglican faith and Igbo heritage. These elders and cultural custodians can equally revitalize and tap into the Igbo oral tradition where elders share songs, stories, and prayers that reflect both the Christian and Igbo belief systems. Integrating these into Anglican worship services would deepen the spiritual connection.
5. The Anglican Church leadership in Igbo communities should kick-start liturgical education and training, alongside seminary education targeted at boosting insights in Igbo language and musical expressions. They should provide workshops and training for choir members, music directors, and worship leaders to enhance their understanding of how to lead worship using Igbo hymns and instruments. This would also include lessons on the theological and cultural significance of the elements being incorporated. More so, courses on Igbo musicology and culture should be incorporated into seminary training to ensure that future Igbo Anglican priests and worship leaders understand the importance of cultural integration in worship.
6. Anglican Church leadership in Igbo communities should not relent in dedicating specific Sundays to focus entirely on worship in the Igbo language and culture, similar to cultural or heritage days. These services would use Igbo-language hymns, prayers, and Bible readings to strengthen the spiritual connection to ancestral roots.
7. There should be efforts geared at producing recording of Igbo worship music alongside making them available digitally. This would ensure that younger generations can access and learn these songs in their own time, reinforcing the spiritual heritage.
8. The Anglican Church leadership in Igbo communities should always organize workshops that explore the theology behind using indigenous languages in worship, especially focusing on how Igbo language, music, and culture express Christian theology in a contextually relevant manner. Moreover, while focusing on Igbo culture, they should equally promote dialogue with other Nigerian and African ethnic groups to learn from

their experience in integrating language and culture in worship. This can lead to a border Anglican experience that honours diversity.

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