

Ethical Implications of Contemporary Nigerian Dance Styles as Expressions of Worship in Selected Churches in Ikorodu, Lagos

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Abstract

The use of contemporary dance styles as worship dance has been a controversial issue in the Christian community. While some believers are of the opinion that there is nothing wrong in being dynamic and dramatic in worship by their use, others think otherwise. Scholars have written extensively on dance generally and contemporary dance styles in particular and their purposes, but the ethical implications of contemporary dance styles *viz-a-viz* the controversies that trail them have not gained much attention from scholarship. This is the gap this work attempted to bridge. This study adopted the Socio-Cultural and Evaluative research methods to examine the ethical implications of five (5) contemporary Nigerian dance styles namely: Makossa, Galala, Suo, Yahooze and Alanta. The participant-observation method was also used in gathering first-hand information about dancing styles in selected churches in Ikorodu, Lagos. The questionnaire was administered through technology (Google Forms) to elicit information on ten (10) English-speaking Churches in Ikorodu. Six (6) different hypotheses on ethical and moral lines of dance were tested using the questionnaire. Findings showed that the Bible does not have a particular dance style for worship and as a result, there is no practical yardstick to measure the ethical and unethical styles of dance. The work, therefore, concluded on the note as long as God is the object of worship; Christian youths should be allowed to be fully expressive in worship. However, everything should be done in a fitting and orderly manner and in moderation. The study then recommended that ministers among the youth should not be too critical of the youth generation. They need to understand the culture and language of the young ones to influence them for positive turnaround, and win and retain them and in God's Kingdom. The church should reduce the wide gap between the secular world and religious institutions and encourage its youths to take charge of the world of entertainment, thereby influencing it for God.

Keywords: Christianity, Church, Worship, Dance Styles, Contemporary, Morality, Ethics



Introduction

Dancing is one of the expressions of worshippers in response to the graciousness of God. While so many African Christians dance in church one way or the other, the youths do it with much emotion and zeal. However, Christian teenagers and youths who love to be expressive in worship through dance usually encounter stiff restrictions from other members of their churches, especially the elderly ones who want to make sure they remain “spiritual” in the place of worship. Christian youths generally respond differently to such situations. When it comes to dance and contemporary worship generally, the tolerance level of churches varies and this usually determines if the youths will leave or remain in the particular local assembly or denomination. While many missionary and orthodox churches have witnessed the exodus of youths from their churches, their traditional approaches to worship being one of the reasons, which do not really appeal to the temperaments of the youth generation, Pentecostal and charismatic churches have gained tremendously from this development for their ecstatic style of worship (Ajibola, 2010).

Some religious folks are not against dancing whichever form it takes as long as it is not sexually arousing; what they frown at is bringing such into Christian gatherings. To these individuals, social gatherings should be separated from religion. So, if youths or individuals who want to express themselves through dancing do so in social gatherings like birthday parties, wedding receptions and the like, it is alright but if the same dance styles are used during Christian worship, then, according to them, such act is immoral, unethical and in fact, sinful. While Christians, who could be likened to conservatives are of the opinion that the importation of contemporary dance styles to church for worship is totally unacceptable and dampens the spirituality of the church, others, who seem liberal in nature firmly hold to their conviction that there is no unacceptable dance before God regardless of the styles/form it takes as long as the dancer/worshipper’s motive is right and the styles of dance are not sexually arousing. Sexually arousing dance styles are those that are capable of making other worshippers and viewers lust after the opposite sex, especially when sensitive parts of the bodies are being exposed or certain moves are made, which are sexually suggestive. Considering these various and contrary views on dance and the forms it takes within the Christian community, the study critically examines the subject in order to find answers to some ethical and moral concerns about contemporary dance styles. This paper, therefore, attempts to evaluate the various views of respondents to six (6) hypotheses raised in the work about the morality and ethical considerations of Nigerian contemporary dance styles.

Dance, Contemporary Dance Styles and Worship Dance

Dance is an element in performing arts that has been variously defined. According to Mackrell (2000), dance is the movement of the body in a rhythmic way, usually to music and within a given space, to express an idea of emotion, release energy, or simply take delight in the movement itself. While dance itself is a powerful instinct, the art of dance happens when the instinct is orchestrated by skilful performers into what becomes extraordinarily expressive which delights those who had no wish to dance. Contemporary dance is a style of interpretive dance that embraces innovation, creativity, and bending techniques from different form of genres, which includes but is not limited to ballet, jazz, modern dance, and lyrical dance (Master Class, 2022). Contemporary dance mixes various elements of dance together and allows dancers to express emotionality through different kinds of movements and breathing. Sometimes, through contemporary dance, dancers may tell a particular story that is personal to them or someone else. Unlike traditional methods of dance, contemporary dance is a raw form of dance, which does not follow any given rule (Leeming, 2017). Basically, contemporary dance focuses on freedom of movement.

Worship dance is simply dance that is used for worship purposes, especially in the church. It is also referred to as liturgical dance. Worship dance takes on several forms of sacred dance in Christianity and Messianic Judaism, and is usually incorporated into liturgies or worship services (Gagne, Kane and VerEecke, 1999).

Contemporary Dancing Styles in Nigeria

Nigerians, like many of their other African counterparts, love to dance. According to Akande (2018), “Dance is somewhere in the DNA of Nigerians.” And since many Nigerian artists know and understand this fact, they are always making songs for the exciting dance, or for the more creative ones, creating a new dance move for fans to flow with and increase the shelf life of their songs. This means that many dance styles in Nigeria are borne out of the creativity of the artists. Over the years, numerous dance styles have been introduced by various artists but very few have become popularly accepted. Akande (2018) further explains that some of these dance styles were not invented by Nigerian artists, but the moment they crossed into the Nigerian airwaves, they were made Nigerian and the artists create musical beats around these dance styles for the purpose of contextualizing them. Akande (2018) makes a compilation of some of the dance styles in the Nigerian Music and Entertainment industry. Five (5) of them are explained in this work:

Makossa

Makossa, in many ways, may have been the first dance trend of the 2000s. The dance trend rode on the spread of a very rhythmic Congolese sound of the name. Riding on the wave, artists like Koffi Olomide and Awilo Longomba toured the continent with



their massive hit songs and everywhere they went, Makossa became a beautiful wave and vibe, especially in Nigeria. The name “Makossa” in itself means “dance” in the native tongue of Cameroun’s Douala and indeed Nigerians, did dance. The Makossa beat and dance style also crept into the church and Gospel artists also composed Christian lyrics along the line for use in the church. One of the gospel lyrics composed with Makossa beat and dance is a Yoruba song titled: “*Baba mimo mimo mowa a s’ope o*”, which is literally translated as “Holy Father I have come to give thanks.” The song was composed and sung by a popular Nigerian Yoruba Gospel artist, Evangelist Tope Alabi and it was extensively used by many Yoruba Christian congregations. Makossa beat is a fast one and the dance style is also very expressive.

Galala

The dance style is associated with “the ghetto” of Ajegunle, Lagos. It originated from the pseudo-reggae sound made popular by artists like Oseloke Augustine Onwubuya (Ras Kimono), Blacky, Olufemi Mayomi (Fada U-Turn) and the like. However, Daddy Showkey is credited as the instigator of the dance; it is as much a part of his identity as his long dreadlocks. The artiste is a veteran Nigerian Galala singer. His genre of music is called “ghetto dance” or simply “ghetto”. He was popular in Ajegunle in the late 1990s. He was born John Asiemo but was known as Daddy Showkey all over the Ghetto (Musical News). One commendable thing about these folks is that they did not allow their poor backgrounds to discourage them from bringing out the best in them, but resolved to unleash their natural talents and became renowned.

Suo

Suo came in not too long after Daddy Showkey’s *Galala*. It could be referred to as the offspring of the former as it originated in the same Ajegunle ghetto as Daddy Showkey’s music. The most popular vehicle for the dance was Marvellous Benjy’s “Suo” which was a massive hit at the time. Marvellous Benjy, who is the originator of the *Suo* dance is from Delta State, Nigeria and was christened Benjamin Ukueja. He is a reggae/dancehall crooner and producer. He came into prominence in the music industry after the release of his popular song “Suo” while still with Kennis Music (Musical News). In an interview granted to Ameh Godwin, he unveiled his motivation for “Suo” and music generally. According to him, the socio-political issues in the country are his greatest motivation for his dance styles; they are his own way of speaking about the national issues that are of concern to him and his fans.

Yahooze

Yahooze is one of the most popular song/dance styles in Nigeria. The song/dance style was originated by Olumide Edwards Adegbulu, popularly known as “Olu Maintain”. Olumide Edwards Adegbulu was born in September 1976. He is a

Nigerian recording artist, songwriter and performer. He co-founded the musical group known as Maintain with his cousin, Tolu Ogunniyi. In 2008, Olu Maintain released “Yahooze”. With the spread of the song, came a dance style that involved making finger-based offerings to the Most High. This clearly points to the intention of the song artiste; the dance style being a sign of gratitude to the Most High God. Yahooze was a force that launched an artiste’s solo career, dominated the country for a year and got then-United States Secretary of State, Colin Powell, to do the dance when he came on a state visit to Abuja. Olu Maintain’s song/dance style, “Yahooze”, however, strikes a chord about the notorious internet fraud gangsters locally known in Nigeria as “Yahoo-Yahoo” but the artiste explains that his song/dance style has no connection with “Yahoo-Yahoo” or was it meant to promote their heinous activities.

Alanta

This was a very unique dance movement originated by a group called “Artquake”. It involved movement of the arms and the legs in an alternate manner and some forms of facial expressions that were slightly debasing, beating an imaginary drum on the stomach. The duo “Artquake” consists of Adegbite Adeniran (ADX) and Tomomewo Olakunle (ICE-K), hailing from Kwara State and Ondo State, Southwestern part of Nigeria respectively. They emerged into the music scene in Nigeria in the late 90s. Artquake’s “Alanta” inspired a dance step which was an inevitable sight at most parties and social functions.

Contemporary Nigerian Dance Styles and Christian Ethics

Generally, ethics is concerned with acceptable norms and practices in a given society (Resnik, 2020). Religious ethics, however, is chiefly concerned with acceptable norms within a particular religion (Ayantayo, 2017). Interestingly, even within the same religion, religious adherents do not see things the same way; they usually have different and sometimes, contradictory opinions about a particular ethical matter. Many reasons are responsible for this. First and foremost, the individuals within a particular religion are of different backgrounds; their cultures, environments and families not being the same, and these are factors that influence people’s values and ethical judgments.

Besides, there are various ethical theories that individuals live and operate by. Although, one ethical theory that is mainly and inherently associated with religious ethics, Christianity for instance, is the “Divine Command” (Ayantayo, 2017). The “Divine Command” ethical theory emphasizes that conduct is based on what is understood to be the will of God; that is, what is morally right or wrong is defined in terms of God’s command. Ayantayo (2017) further explains that the “Divine Command” ethical theory presupposes that what is forbidden or permitted or



required are just those things that are forbidden or permitted or required by God. In order words, no action is good unless God wills it or no action is bad unless God condemns or forbids it.

Although, scholars have argued about the relevance of dance in the worship of Yahweh, a holistic and unbiased view of the subject attests to the fact that God accepts dance as a way his people can worship him, what is not clear is what dance styles are acceptable and unacceptable in worship (Gaston, 2014). Since God did not spell these out, religious practitioners who believe in the validity of dance for worship are further subjected to finding out what dance styles are to be used for worship. This accounts for the reason Nigerian dancing Christians, use other ethical theories apart from the “Divine Command” to find out if contemporary dance styles are right to be used as worship dance or not. This is usually done by asking questions about the personalities of the originators of the contemporary styles of dancing, source or sources of their inspiration for such dance styles, their motivation and what they stand to gain by such styles of dance.

On the question of who the originators of contemporary styles of dance are, findings have shown that they are people from different backgrounds, culturally, religiously and economically. However, a good number of the originators of Nigerian contemporary dance styles, going by their names, are probably Christians. Also, most of them were economically impoverished but decided not to allow their economically disadvantaged backgrounds to deter them from making an impact in their worlds. They made use of their God-given gifts and bettered their lives. This is commendable on the part of the artists; it is an act that Christian youths should emulate.

Teaching on sources of inspiration, Debbi Adegbite in one of her Old Testament Theology classes with students of Redeemer’s University, in which the researcher is part, explains that inspiration can be from God, from an individual or from Satan. If dancing Nigerian Christians do not see contemporary dance steps as being inspired by God, then, it would be difficult for them to deny the fact that these dance steps are borne out of the originators themselves after finding out what they need to do to make their fans excited and ecstatic. What actually inspires the originators of these dance styles is uncertain, but none who has been highlighted in this paper has been linked with any cultic group, though a good number of them by their way of life are not free from the moral issues that many youths – Christians and non-Christians are guilty of, especially alcoholism and sexual immoralities.

Additionally, the originators of these contemporary dance styles are mainly entertainers. Entertainment is their major occupation. Their motivation for these dance steps is for the purpose of making their fans happy and to make ends meet

from their work. Obviously, they didn't create their dance steps for the church or to be used as worship dance. Furthermore, these dance steps tell of the creativity of many Nigerian secular musicians, which they should take credit for. Commending the creativity and skillfulness of some of these artists in a social gathering, Nigeria's Vice President, Prof. 'Yemi Osinbajo, has praised the country's young musicians and the many dance steps they help to innovate. The excited Vice President reeled out the names of various popular dance moves by Nigerian artists to an enthusiastic gathering in a video seen by Sahara Reporters. Dishing out the names of one dance style to another to the admiration of the packed gathering, Osinbajo said that "all over the world, everybody is "gbeseing" now (Sahara Reporters). In the video the Vice President said "From Skelewu to Sekem, Shakitibobo, Shakushaku and to the recent Zanku, I am sure you know how to "Gbese" and "Gbe body e" (Sahara Reporters). The commendation of the artist's innovations by the Vice President is appreciable and, being a Christian himself, he is not in any way recommending the dance styles borne out of their creativity as worship dance and at the same time he is not condemning them. His speech is befitting for the gathering where it was made.

As a matter of fact, the topic of bringing worldly or secular things into a religious setting has been and will continue to be a contested topic among people who hold different religious beliefs. Some have submitted that these contemporary dance moves are best left at parties or social gatherings while very simple dance steps should be used for worship. But some of the questions these could raise are: Is a Christian permitted to use any of these contemporary dance steps in wedding reception, birthday and other social gatherings and avoid them in worship? Can this switch of dance styles between the secular and sacred by the same individual be attained? If it is possible does it suggest hypocrisy on the part of the dancer? Are there different parts of Christian life that are responsive to secular dance and religious (or worship) dance simultaneously?

The study opines that Christians are not equally talented. Some are good dancers naturally while others are not. Christians who can dance very well would not have much problem using their different dance steps (whether from their cultures, secular entertainers or the ones innovated by themselves) to express their profound gratitude to God in worship, while some who are not good dancers may be overly critical about dance and dance steps/moves. Some Christians have concluded that "there is nothing wrong in going all out (on dance), as long as a person has honest intentions and is doing it to glorify the Lord. However, even with one's honest intentions, believers should be careful of what makes others stumble as Apostle Paul admonished in I Corinthians 8:13.

One thing that makes dance controversial is the fact that there was no direct injunction in the Bible concerning it and as a result, many acts based on their



convictions. In response to all these, this study is of the opinion that, perhaps, Apostle Paul’s admonition to the Corinthian church concerning the argument on the purchase and consumption of meat sold in the market, “So whether you eat or drink or whatever you do, do it all for the glory of God (I Cor. 10:31) will be the best way to address the ethical issues raised concerning dance. In all, the study posits that a good approach to the ethical questions that are raised about the use of contemporary dance styles in worship should be; whether one uses the different contemporary dance styles to worship or one sticks with just tapping of the feet and clapping of the hands, everything should be done to the glory of God. God’s glory and not self-display, should be the greatest motivation for every worshipper. When an individual’s intention and motivation is to glorify God in whatever way he or she has chosen, as long as no act of seduction is suggested, God, who is the receiver of the worship, should be left to judge the intention and actions of the worshipper expressing his or her thankfulness through dance.

Dr. Paul Eneche of Dunamis Gospel International Centre, Abuja is a great songwriter and charismatic pastor. Besides, he is also a wonderful dancer with a unique dance style. He uses this dance style for worship and many are entertained by it and are equally motivated for worship, and this does not hamper the spirituality of the church. His dance styles would have probably been labelled “worldly” if it was originated in the entertainment industry and not from a person of his calibre. In the entertainment industry, such a dance style would have been given a name, which would make it sell and spread beyond the geographical location of the originator. But being a dance originated by a “church person” and used right in the church, it had no name. But a critical look at his dance style would show that it is not in any way different from the creations of the secular musicians who did that for entertainment purposes.

An Examination of the Contemporary Dance Steps and Ethics of Christianity

This session tests six (6) different hypotheses on the use of contemporary dance steps in worship. The hypotheses are drawn from the various questions and answers on the subject of dance generally and specifically on contemporary dance styles, especially on their use as worship dance in church. The research hypotheses that would be tested are:

- i. It is possible to be born-again and still be a secular musician
- ii. Contemporary dance styles are un-Christian
- iii. Contemporary dance styles are worldly and they should not be used in the church
- iv. Contemporary dance styles promote and encourage immorality
- v. Worshipers can use any contemporary dance style as long as their intention is to glorify God
- vi. Disallowing Christian youths to express themselves in the church with any contemporary dance styles can cause their exodus from the church

Research Hypothesis One: It is possible to be born-again and still be a secular musician

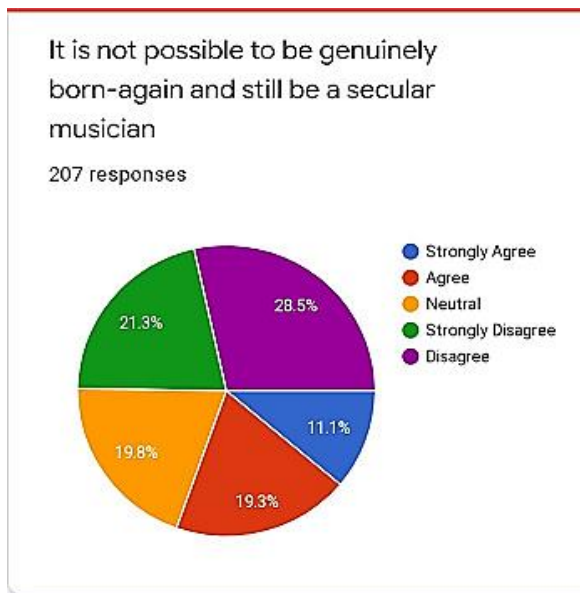


Chart 1: Showing results for the compatibility of faith and secular music institution

Respondents are divided on the possibility of having genuine Christians among the dance artists. 11.1% and 19.3% “Strongly Agreed” and “Agreed” respectively to the impossibility of being a genuine Christian and still choosing contemporary music and dance as a career, this brings the percentage of respondents who believe it is impossible for true Christians to be found among the artistes to 30.4%. 28.5% “Disagreed” while 21.3% “Strongly Disagreed” to the same view. So, 49.8% are of the opinion that it is possible to be a true Christian and still choose the career path. By implication, 49.8% of the respondents are of the opinion that being a Christian does not hinder one from being a secular artiste. 19.8% of the respondents were undecided. The response to this particular question is an indication that the issue raised here is a very controversial one.

Truly, many Christians find it difficult to marry their faith with secular reality; there is no balance between Faith and Reason (Omoregbe, 2014). Some Christian folks do not see anything good in the secular, and they are also of the opinion that nothing in the secular is good for the church. This dichotomy between “secular” and “sacred” is a serious challenge in the Christian community. Tozer (2019) in his book, *The Pursuit of God: The Human Thirst for the Divine* attempted to close the wide gap between the secular and sacred disparity when he wrote that “it is not what a man



does that determines whether his work is sacred or secular; it is why he does it.” Not everything in the secular is anti-faith, and also, not everything in some so-called sacred events is pro-faith. As long as what is done in the secular does not stand in opposition to the Gospel or ethics of the Christian Faith, it would be a misfit to render it unethical. One of the reasons some Christians believe contemporary dance steps should not be allowed in the church as worship dance is because they believe they are unethical and unchristian.

Research Hypothesis Two: Contemporary Dance styles are un-Christian

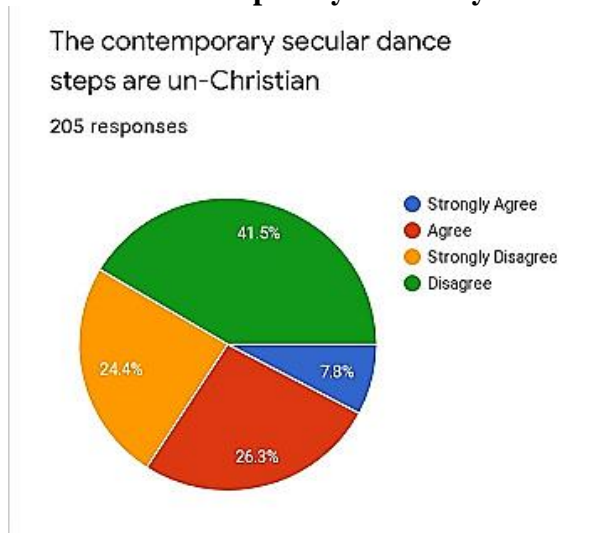


Chart 2: Showing the result of contemporary dance steps and Christian Ethics

Respondents are also divided along this line. While 34.1% agreed that the contemporary dance steps are unchristian and thus, they should not be allowed in the church, the other 65.9%, which is a larger number think otherwise. Some questions that could be raised about the view of those who think the dance steps are unchristian are: Are there Christian dance steps? If there are, how could they be described? There are no recommended Christian dance styles; the Bible does not contain instructions on how Christians should dance and how not they should dance. What is expected of believers is to make their intention to dance before God a genuine one.

Research Hypothesis Three (3): Contemporary dance styles are worldly and they should not be used in the church

From Chart 3, a total of 69.3% are opposed to the hypothesis that contemporary dance styles are worldly and should not been used in the church while the remaining

30.7% are of the opinion that contemporary dance styles are worldly and their use should be discouraged in the church.

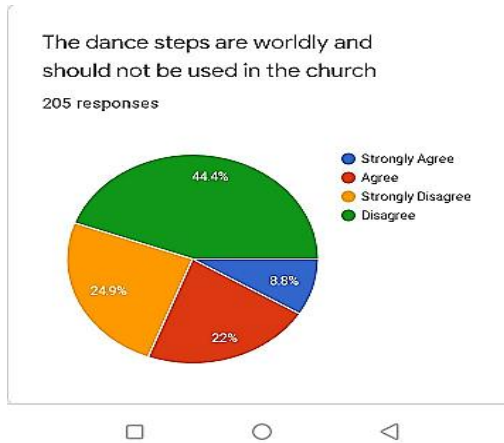


Chart 3: Showing result on whether contemporary dance steps be used or not as Worship Dance

Contemporary dance styles are creations of humans with the primary purpose of entertainment. Worshippers bring to the place of worship their emotions, creativities, and all that define them. As long as God remains the object of worship, church leaders should allow worshippers to fully express themselves before God, but they should be equally guided in order not to go uncontrollable; a situation that can happen in an ecstatic worship, especially among the youths. Church leaders are saddled with the huge responsibility to lead their members to do what is right in God’s sight and this should not be compromised.



Research Hypothesis Four (4): Contemporary dance styles promote and encourage immorality

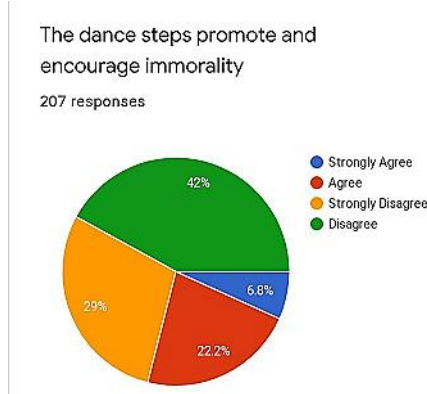


Chart 4: Showing results for the relationship between contemporary dance steps and morality

About 29% of the respondents (6.8% “Strongly Agreed” and 22.2% “Agreed”) believe that the contemporary dance steps promote immorality, while 71% believe otherwise. To the latter, there is no connection between contemporary dance steps and immorality. These dance steps are mainly for entertainment and it is not out of place to be entertained even in the place of worship. Some Christians believe worship is not for entertainment. But looking at the definition of entertainment, which is the action of providing or being provided with amusement or enjoyment, worship, then cannot be totally separated from entertainment. It is true that not everybody is gifted in dancing and not everybody loves to dance, but if one cannot or does not dance, it is out of place to condemn those who do.

Research Hypothesis Five (5): Worshippers can use any contemporary dance style as long as they intend to glorify God

As long as a worshipper's intention is to glorify God, he or she can use the contemporary dance steps he/she loves

207 responses

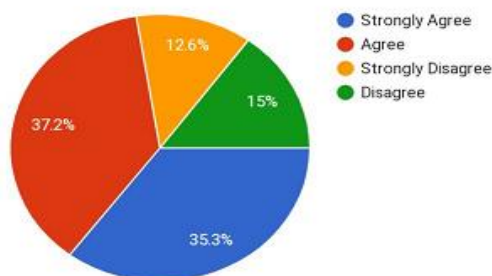


Chart 5: Showing results between the intention of dancers and usage

A total of 72.5% of the respondents (35.3% “Agree” and 37.2% “Strongly Agree”) are of the opinion that worshippers should be allowed to express their thankfulness to God in any dance steps they love as long as their intention is to glorify God. The other 27.5% disagreed with this. Going by the results of the respondents, it is obvious that many of the Christian youths want to be expressive in the place of worship and they prefer to be allowed to dance. If they are disallowed, many of them quit the church. This is one of the main reasons for the exodus of youths from many orthodox and mainline churches to present-day charismatic and Pentecostal churches. However, local churches need to be much more concerned about the holistic health of their members that make them up, while not jettisoning numerical growth also. This, therefore, calls for a balanced approach that will be a win-win for the parties involved.



Research Hypothesis Six (6): Disallowing Christian youths to express themselves in the church with any contemporary dance styles can cause their exodus from the church

Disallowing the youths to express themselves in the dance steps they like could force them out of the church.

206 responses

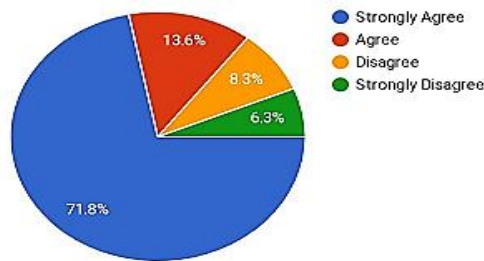


Chart 6: Showing results for disallowing youths from expressing themselves through dance

From Chart 6 it is clear that Christian youths want a youth-friendly church where their youthfulness will be fully expressed in worship, service and every other aspect of church life. When they are hindered from fully expressing themselves, they find churches that will accept them, and in contemporary times, they won't search for long. Churches, therefore, need to be sensitive about the youth generation and put modalities in place that will retain a good number of their youths, while still making them do what is right always. This can be accomplished through intentional, effective and result-oriented discipleship programmes

Conclusion

Contemporary dance styles are primarily created for entertainment and amusement by secular musicians and song writers. These dance styles have the roles they play in society basically, especially in funfairs and all sorts of celebrations. They are however imported into the church as a worship dance mainly through the activities of the youths that are involved in them. This study has critically examined the ethical implications of five of these contemporary dance styles, using descriptive and evaluative research methods. Six hypotheses around the subject of contemporary dance were examined through the various responses of the respondents and the positions of the respondents were cross-examined with some biblical injunctions.

There are no recommended dance styles in the Bible, but dancing is an undeniable way of expressing gratitude to God in worship in the Bible. The fact that the Bible is silent on what type of dance styles are or are not accepted as worship dance makes

the subject controversial, especially among Nigerians specifically and Africa by extension, where dancing is an integral part of every culture. In place of this, the principle of moderation is to be put in place by church leaders, who should also encourage their parishioners to comply with it.

While in the church worshippers should not just do what they feel like doing, they should be allowed to use their bodies in worship as long as such usage is not provocative or sensual. Worshippers should respond to God in worship with their souls and bodies, and contemporary dance styles can help in accomplishing these. Contemporary dance styles make service dynamic, dramatic and entertaining. And all these are part of the characteristics of contemporary worship. As long as God is the object of worship and worshippers have the right motives and intentions, they should be allowed to be fully expressive in worship. However, everything should be done in a fitting and orderly manner (I Corinthians 14:40).

Recommendations

- i. Christian youths are encouraged to always make their intentions and motives pure in the place of worship as they express their gratitude to God in their dance steps.
- ii. Youthful exuberances that do not glorify God should be shunned and their worship should be directed to God alone.
- iii. Ministers among the youth should not be too critical of the youth generation. Today's youth have their dress and dance culture and language, which take love and patience to understand. Leaders need therefore to be sensitive to and be proactive in maintaining order among the youth.
- iv. The church should close the wide gap that exists between secular and sacred institutions. Church members should be encouraged to put God first in all they do. The world of entertainment should be taken over by Christian youths for the benefit of the Kingdom of God.
- v. Everything in worship should be done fittingly and appropriately in ways that will glorify God and the worship leaders should ensure this



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