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MUSIC IN CHRISTIANITY AS AN EXPRESSION OF RELIGIOUS FREEDOM

Muzyka w chrześcijaństwie jako wyraz wolności religijnej

Abstract: This article closely examines the essential role of music in Christianity as a dynamic and multifaceted expression of religious freedom. Rooted in sacred scripture and tradition, Christian music functions not only as a liturgical instrument but also as a vehicle for spiritual expression, communal identity, cultural inculturation, integration, evangelization and prophetic witnessing. By tracing the historical and contemporary uses of music in various Christian contexts ranging from early Church worship to modern struggles for religious rights, the work illustrates how sacred music enables Christians to articulate their faith publicly and personally, even under conditions of marginalization, deprivation and persecution. Drawing on various Church documents, biblical texts, and scholarly sources across theology, musicology, and human rights studies, the article argues that music is a vital theological language through which the Church affirms the inalienable right to religious freedom. Furthermore, it highlights how music's adaptability across cultures reinforces the Church's missionary and inculturative character, allowing diverse communities to experience and proclaim the Gospel of Christ in culturally resonant styles. Ultimately, Christian music is portrayed not merely as art or ritual, but as a profound and enduring expression of the human yearning for freedom in relation to the divine.

Key words: sacred music, religious freedom, inculturation, witness, liturgy.

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Abstrakt: W niniejszym artykule dokładnie przeanalizowano istotną rolę muzyki w chrześcijaństwie jako dynamicznego i wielowymiarowego wyrazu wolności religijnej. Muzyka chrześcijańska, zakorzeniona w Piśmie Świętym i tradycji, pełni nie tylko funkcję liturgiczną, ale jest również środkiem wyrazu duchowego, tożsamości wspólnotowej, inkulturacji, integracji, ewangelizacji i proroczego świadectwa. Śledząc historyczne i współczesne zastosowania muzyki w różnych kontekstach chrześcijańskich, od wczesnego kultu kościelnego po współczesną walkę o prawa religijne, praca ta ilustruje, w jaki sposób muzyka sakralna umożliwia chrześcijanom publiczne i osobiste wyrażanie swojej wiary, nawet w warunkach marginalizacji, deprywacji i prześladowań. Opierając się na różnych dokumentach kościelnych, tekstach biblijnych i źródłach naukowych z zakresu teologii, muzykologii i studiów nad prawami człowieka, artykuł dowodzi, że muzyka jest istotnym językiem teologicznym, poprzez który Kościół potwierdza niezbywalne prawo do wolności religijnej. Ponadto podkreśla, w jaki sposób zdolność muzyki do adaptacji w różnych kulturach wzmacnia misyjny i inkulturacyjny charakter Kościoła, umożliwiając różnorodnym społecznościom doświadczanie i głoszenie Ewangelii Chrystusa w stylach rezonujących z ich kulturą. Ostatecznie muzyka chrześcijańska jest przedstawiana nie tylko jako sztuka lub rytuał, ale jako głęboka i trwała ekspresja ludzkiego pragnienia wolności w relacji z boskością.

Słowa kluczowe: muzyka sakralna, wolność religijna, inkulturacja, świadectwo, liturgia.

Music has always been an integral part of religious experience, especially within Christianity, where it functions not only as an emotional expression but as a theological language that articulates the supposition of human freedom. From the psalms of David to the chants of the early Church, from the hymns of the Reformation to contemporary praise and worship movements, music has continually shaped and expressed the Christian understanding of divine-human communion and connection. In Christianity, music is not simply an embellishment of liturgy; it is an encompassing proclamation of faith, a communal memory of salvation history, and a deeply rooted expression of religious liberty and freedom.

The theological significance of music is anchored in Scripture. The Old Testament, for instance, presents music as a central ingredient of worship, with the Psalms serving both as prayers and as musical compositions. "Sing to the Lord, bless his name; tell of his salvation from day to day" (Ps. 96:2), illustrates how music becomes a medium of testimony and praise. David, who later became king, played the lyre to calm the troubled soul of Saul in

(1 Samuel 16:23), demonstrating music's therapeutic and spiritual potency. Through songs, the Israelites celebrated their liberation as the walls of Jericho fell down flat (Joshua 6:1–27), demonstrating the liberating effect of music.

In the New Testament, the Apostle Paul exhorts believers to “sing psalms and hymns and spiritual songs” (Eph. 5:19), as a way of giving thanks to God, reinforcing the role of music in Christian fellowship and worship. In Luke 19:40, while the Pharisees asked Jesus to silent his disciples, He responded, “Even if these do not praise me, I will raise up stones to praise me”. In Acts 16:19–40, while Paul and Silas were thrown in prison for preaching the gospel of Christ, they continued to pray and sing hymns at midnight, which led to an earthquake and the opening of the prison doors. These biblical references establish music not merely as a cultural expression but as a divinely sanctioned form of worship in Christianity that brings about religious freedom. They also affirm music as a response to God's initiative in history, a response that embodies the spiritual and human, the personal and communal dimensions.

The right to religious freedom, as articulated in the Universal Declaration of Human Rights¹, and reaffirmed in the Catholic Church's *Dignitatis Humanae*, encapsulates not only freedom of belief but also the freedom to express and manifest one's faith through worship, practice, and community life². Music, therefore, is situated within this broader framework as a legitimate and essential form of religious expression. As John Paul II emphasizes aptly articulates, “Artistic beauty...serves the expression and communication of faith”³. Sacred music enables Christians to participate in this communicative and expressive dimension of faith, shaping not only how they worship but how they live out their identity as religious people in society.

In contexts where religious freedom is suppressed, whether through overt persecution or cultural marginalization, music has often served as a veritable form for spiritual and cultural preservation. For instance, during periods of slavery in the United States, African-American spirituals encoded messages of liberation and hope rooted in biblical narratives, giving voice to a faith that could not be silenced⁴. Similarly, in regions where Christian-

¹ United Nations, *Universal Declaration of Human Rights*, 1948, art. 18.

² *Dignitatis Humanae* (DH), 1965, in: *The Documents of Vatican II*, ed. W. Abbott, New York 1966.

³ John Paul II, *Letter to Artist*, Rome 1999, n. 12.

⁴ A.J. Raboteau, *Slave Religion: The “Invisible Institution” in the Antebellum South*, Oxford University Press 2004, p. 213–217.

ity has been a minority faith under restrictive regimes, such as the former Soviet Union or parts of Asia, music has sustained communities, transmitted doctrines, and resisted ideological repressions⁵.

This article explores the theological, liturgical, cultural, and socio-political dimensions of music in Christianity as an expression of religious freedom. By analyzing historical examples, Church teachings, and contemporary case studies, it seeks to demonstrate that sacred music is not merely a cultural or devotional artifact, but a vital expression of human dignity and freedom in relation to God. In doing so, it contributes to broader discussions in theology, liturgical studies, and human rights about the inseparability of faith, culture, and freedom.

1. Theological Foundations of Music in Christianity

The theological roots of music in Christianity are deeply embedded in the writings of the fathers of the Church over the ages. With firm and unwavering conviction, they regarded music not merely as an artistic embellishment but as a vital element in communicating divine truths and fostering communion between God and humanity. St. Augustine in the 5th century famously wrote, “He who sings prays twice”⁶, emphasizing that music elevates prayer and unites the worshipper’s intellect, will, and emotions in a singular act of devotion. The Second Vatican Council’s document *Sacrosanctum Concilium* continues this line of thought, declaring that “sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action”⁷. Here, music is seen not merely as decoration but as an integral part of the liturgy that enables the faithful to participate fully in the Paschal mystery. In addition, the Second Vatican Ecumenical Council’s document, *Musicam Sacram*, submits that the true purpose of sacred music, is for the glorification of God and the sanctification of the faithful. Music is created for the celebration of divine worship and is endowed with a certain holy serenity. Liturgical worship is given a more noble form when it is celebrated in

⁵ A. Peterson, *Music and Resistance in the Eastern Bloc*, „East European Quarterly”, 33(1999), no 4, p. 441–444.

⁶ Augustine, *Enarrationes in Psalmos*, 72.1, <https://www.google.com/search?q=Augustine+%252C+Enarrationes+in+Psalmos%252C+72.1+he+who+sings+&client> [2.06.2025].

⁷ *Sacrosanctum Concilium* (SC), 1963, in: *The Documents of Vatican II*, n. 112

song, with the ministers of each degree fulfilling their ministry and the people participating in it⁸.

Benedict XVI, a theologian deeply attuned to the spiritual significance of music, explains that sacred music serves as a medium through which the human soul reaches toward divine beauty. In his view, music is not arbitrary; it has an ontological connection to the Logos, the divine Word that brings order, harmony, and meaning to creation. He says, “Wherever man praises God with songs, he is aligned with the heavenly choirs and participates in the harmony of the cosmos”⁹. Thus, music is not only a theological expression but also a metaphysical one: it draws the finite into the infinite, the human into the divine.

2. Music and the Right to Religious Freedom

The right to religious freedom includes not only the right to believe or to worship privately but also the right to manifest one’s faith publicly, through music, rituals, symbols, language, and arts. This understanding is enshrined in Article 18 of the *Universal Declaration of Human Rights* (1948), which states: “Everyone has the right to freedom of thought, conscience and religion; this right includes freedom... either alone or in community... to manifest his religion or belief in teaching, practice, worship and observance”¹⁰. Similarly, the Catholic Church, in its Declaration *Dignitatis Humanae*, affirms that “the human person has a right to religious freedom”, and that this right must be protected both in private and public spheres¹¹.

Music occupies a unique place in this expression of freedom because it is both audible and communal. It engages individuals emotionally and spiritually, while also forming and expressing the identity of the believing community. As a non-verbal and relational medium, music can often transcend linguistic and cultural barriers, making it a potent instrument of religious expression especially in contexts where other forms may be censored or restricted.

History offers many examples of music as a bearer of religious freedom in situations of adversity. During the American slave period, African-American

⁸ Instruction on Music in the Liturgy *Musicam Sacram*, 1967, https://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_instr_19670305_musicam-sacram_en.html [28.05.2025], n. 4–5.

⁹ J. Ratzinger, *The Spirit of the Liturgy*, San Francisco 2000, p. 101.

¹⁰ *Universal Declaration of Human Rights*, 1948.

¹¹ DH, n. 2

spirituals became an encoded form of religious and political expression. Songs like “Go Down, Moses” or “Swing Low, Sweet Chariot” conveyed the biblical longing for liberation and were used as tools of both religious catechesis and social resistance¹². These songs often spoke of heaven as a land of freedom, while also pointing covertly to the Underground Railroad and acts of escape.

Likewise, in Eastern Europe under communist regimes, sacred music was often banned from public spaces, but it continued to flourish underground in churches and clandestine gatherings. In Poland, for example, the singing of Marian hymns became a form of resistance against atheistic state policies and an affirmation of Catholic identity¹³. In such settings, music was not merely worship but also a non-violent act of political and spiritual defiance.

In modern secular contexts, challenges to religious music may take more subtle forms such as the exclusion of religious songs from public schools or the banning of Christmas carols in civic spaces under the guise of neutrality. Such restrictions, while often well-intentioned, risk marginalizing religious expression and suppressing the communal dimension of faith. Wuthnow notes, “When music is taken out of the public expression of religion, something of the emotional and cultural weight of religious life is diminished”¹⁴. Therefore, to defend music in Christianity is to defend a core component of the right to religious freedom. It is to affirm that Christians must be allowed not only to think and pray but also to sing, to embody and proclaim their faith in song, in community, and in public life.

3. Music, Inculturation, and Freedom of Expression

Christian music is not monolithic; it has always evolved through engagement with different cultures and peoples. This process, known as inculturation, refers to the adaptation of the Christian message and its expression including music within the context of local cultural traditions. As articulated in *Redemptoris Missio*, “the incarnation of the Gospel in native cultures and also the introduction of these cultures into the life of the Church” is a necessary part of missionary work¹⁵. Music plays a vital role

¹² Raboteau, *Slave Religion*, p. 213–217.

¹³ Peterson, *Music and Resistance*, p. 441–444.

¹⁴ R. Wuthnow, *All in Sync: How Music and Art are Revitalizing American Religion*, University of California Press 2003, p. 112.

¹⁵ John Paul II, *Redemptoris Missio*, 1990, https://www.vatican.va/content/john-paul-ii/pl/encyclicals/documents/hf_jp-ii_enc_07121990_redemptoris-missio.html [2.06.2025], n. 52.

in this area, offering a way for communities to express their faith using the rhythms, instruments, and tones that reflects their identity.

Taking a cursory look at Africa, the use of drums, call-and-response patterns, and indigenous languages in Christian worship demonstrates how music can both affirm religious freedom and promote cultural dignity. African Christian theologians such as John Mbiti have emphasized that true Christian worship must speak the “language of the people’s hearts,” which includes their musical idioms¹⁶. Inculturated music not only deepens local participation in the liturgy but also resists the imposition of foreign cultural norms under the guise of religious orthodoxy. Thus, inculturation becomes both a theological and liberating act, affirming that God is encountered through the abundant riches of human diversity.

The Second Vatican Council encouraged this diversity, stating that “Even in the liturgy, the Church has no wish to impose a rigid uniformity... rather she respects and fosters the genius and talents of the various races and peoples”¹⁷. In this light, sacred music becomes a privileged means by which religious freedom is lived and celebrated. When local Christian communities are permitted to compose, sing, and perform music that reflects their culture, they embody the right to express their faith in a manner that is both spiritually authentic and culturally rooted.

In contexts where dominant political or ecclesial structures suppress cultural diversity, inculturated music can become an act of resistance. For example, during the missionary colonial era, indigenous peoples in Latin America and parts of Asia were often forbidden from using their traditional instruments or styles in church music, as these were termed “pagan” or “inferior.” In response, communities developed *syncretic* musical forms that preserved cultural memory while adopting Christian content¹⁸. These musical expressions became tools for maintaining cultural identity, resilience, and religious autonomy.

Hence, music as inculturation is not merely a stylistic variation but a deep affirmation of religious freedom. It allows Christians to live their faith in ways that resonate with their history, language, and worldview, expressing the Church’s Catholicity and a testimony to the Spirit’s presence in every culture.

¹⁶ J.S. Mbiti, *Introduction to African Religion*, Nairobi 1975, p. 229.

¹⁷ SC, n. 37.

¹⁸ A.E. Orobator, *Theology Brewed in an African Pot*, Nairobi 2008, p. 101–104.

4. Music as Prophetic Witness amidst Resistance

Christian music has not only served worship and cultural expression; it has also historically functioned as a prophetic witness in the face of injustice, oppression, and dehumanization. In this regard, music becomes an act of conscience, giving voice to the voiceless and illuminating the moral vision of the Gospel in contexts of suffering. This prophetic dimension of sacred music aligns with the biblical tradition of the prophets, who often used poetry and song to confront idolatry, corruption, and violence.

A powerful example is the role of music in the American civil rights movement, where Christian hymns and gospel songs like “We Shall Overcome” and “This Little Light of Mine” mobilized and sustained communities engaged in nonviolent resistance. These songs articulated a theology of hope, dignity, and liberation rooted in biblical themes and Christian eschatology. For Cone, “The spirituals and gospel songs are not only expressions of hope and suffering, but also instruments of liberation theology in practice”¹⁹. Here, music was not neutral; it was a spiritual force for justice.

Likewise, in South Africa, Christian choirs under apartheid composed songs that combined Zulu and Xhosa idioms with Christian messages, asserting both religious identity and political resistance. Hymns such as “Nkosi Sikelel’ iAfrika” (God Bless Africa). Originally, a Christian hymn became symbol of national and spiritual freedom²⁰. These songs served as moral indictments of systemic injustices while keeping communities spiritually and emotionally unified.

The Catholic Church recognizes this prophetic role as the *Compendium of the Social Doctrine of the Church* teaches that, “Christian communities must be the voice of the voiceless and defenders of the dignity of all people”²¹. In other words, music gives this voice concrete form. Even when words are silenced, melody and harmony can still communicate spiritual longing and moral conviction.

This prophetic dimension also emerges in contemporary Christian music that addresses global issues such as poverty, war, ecological degradation, and the plight of refugees. Christian artists and choirs increasingly compose

¹⁹ J.H. Cone, *The Spirituals and the Blues: An Interpretation*, New York 1972, p. 34.

²⁰ E. Chitando, *Living with Hope: African Churches and HIV/AIDS*, Geneva 2007, p. 88–90.

²¹ Pontifical Council for Justice and Peace, *Compendium of the Social Doctrine of the Church*, Vatican 2004, n. 327.

songs that lament the destruction of creation or cry out against social injustice, integrating themes from *Laudato Si'* and *Fratelli Tutti*²². These musical texts are liturgical and moral at once, calling the Church and the world to conversion, renewal and transformation.

Therefore, music in Christianity not only affirms religious freedom through personal and communal expression, but also testifies to the Church's mission to speak truth to power and uphold the dignity of every human being. In this way, it embodies both doxology and prophecy, praising God while challenging injustice.

5. Liturgical Music and Ecclesial Identity

Liturgical music occupies a central place in the life of the Church, not merely as an embellishment to worship but as a theological expression of the Church's nature and mission. The Second Vatican Council, in its *Constitution on the Sacred Liturgy* (*Sacrosanctum Concilium*), affirms that, "sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action"²³. Thus, music in the liturgy is not peripheral but central to the celebration of the mysteries of faith. Through song, the Church makes audible her faith, hope, and love, uniting the earthly community with the heavenly liturgy. This sacred music enables the faithful to participate fully, consciously, and actively in the liturgy. Musical expression in the liturgy is both formational and unitive, shaping the identity of the Church as a people of praise and reinforcing ecclesial communion.

Moreover, liturgical music provides a space where freedom of religious expression is exercised within the Church's doctrinal and communal framework. Each liturgical season: Advent, Lent, Easter, and ordinary time calls for specific musical forms that express particular theological themes. Within this framework, cultural diversity is respected. The General Instruction of the Roman Missal no. 393, allows for local adaptations of music, provided they preserve the integrity of the liturgy. This opens space for local churches to integrate native melodies, rhythms, and instruments into the

²² Francis, *Laudato Si': On Care for Our Common Home*, 2015, https://www.vatican.va/content/francesco/en/encyclicals/documents/papa-francesco_20150524_enciclica-laudato-si.html [4.06.2025]; idem, *Fratelli Tutti: On Fraternity and Social Friendship*, 2020, https://www.vatican.va/content/francesco/pl/encyclicals/documents/papa-francesco_20201003_enciclica-fratelli-tutti.html [1.06.2025].

²³ SC, n. 112.

Mass, thereby exercising religious freedom while remaining in communion with the universal Church.

According to Benedict XVI, “the beauty of sacred music is not a matter of aesthetic preference but a reflection of the inner beauty of God revealed in the liturgy”²⁴. This underscores that music is not only a medium of worship but also a theological witness to the mystery of God. It is in this sacred context that religious freedom takes the form of artistic and spiritual creativity, as believers contribute their unique musical talents and traditions to the communal offering of praise.

In addition, liturgical music plays an evangelizing role. It draws people into the mystery of faith and often serves as a point of entry into Christian life, especially for those who encounter the Church through music ministry. The *Directory for Catechesis* notes, “Beauty has the capacity to awaken wonder and draw people toward the transcendent”²⁵. Liturgical music, then, becomes both a catechetical and missionary tool that invites individuals into deeper participation in the life and mission of the Church.

6. Contemporary Challenges and Opportunities

Despite the theological richness and ecclesial value of Christian music, its role as an expression of religious freedom faces significant contemporary challenges. In some parts of the world, state-imposed restrictions on religious gatherings, proscription of certain forms of music, or policies of cultural homogenization limit the Church’s ability to express her faith musically. For example, in certain authoritarian regimes, public performances of Christian music even in non-liturgical settings are banned or heavily censored²⁶. This undermines both the artistic freedom of believers and their right to worship according to conscience.

In secularized societies, another challenge emerges: the commercialization and trivialization of Christian music. Market-driven dynamics often reduce sacred music to entertainment, detaching it from its liturgical and prophetic roots. As Guardini warned, when the sacred is treated as merely

²⁴ Benedict XVI, *Sacramentum Caritatis*, 2007, https://www.vatican.va/content/benedict-xvi/pl/apost_exhortations/documents/hf_benxvi_exh_20070222_sacramentum-caritatis.html [2.06.2025], n. 35.

²⁵ *Directory of Catechesis*, Rome 2020, n. 108.

²⁶ United States Commission on International Religious Freedom, *Annual Report on Global Religious Freedom*, Washington 2023.

aesthetic, it loses its capacity to reveal the holy²⁷. Contemporary Christian musicians thus face the tension of remaining faithful to theological depth while engaging a broader culture that may not share their beliefs.

At the same time, digital platforms and social media have created new opportunities for the diffusion of Christian music and the expression of religious freedom. Online worship services, streaming platforms, and international collaborations have amplified the reach of Christian artists. Especially during the COVID-19 pandemic, music served as a spiritual lifeline for many Christians around the world, with virtual choirs and livestreamed worship becoming common forms of communal expression²⁸. These developments underscore the adaptability of sacred music to changing contexts and its enduring relevance.

Furthermore, ecumenical and interreligious initiatives involving music have contributed to mutual understanding and peacebuilding. Joint concerts and musical collaborations between Christian denominations, or between Christians and members of other religions, have functioned as tools of dialogue and reconciliation. As highlighted by the Pontifical Council for Interreligious Dialogue, “art and music can open paths where words fail, revealing the spiritual aspirations common to all humanity”²⁹.

Despite socio-political and commercial pressures, then, Christian music continues to serve as a powerful expression of religious freedom in the 21st century. It calls for renewed pastoral attention, theological reflection, and structural support to ensure that this gift continues to bear fruit in the life of the Church and the world.

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Christian music stands as a profound and dynamic expression of religious freedom uniting faith, culture, and conscience in the praise of God. From its biblical roots in the Psalms and early Christian hymns to its contemporary expressions across diverse cultures and platforms, music has continually served as both a sacred offering and a voice of human dignity. As this article has clearly highlighted, Christian music transcends mere performance: it is an incarnational and participatory act that affirms the right of believers to live, celebrate, and proclaim their faith freely and authentically.

²⁷ R. Guardini, *The Spirit of the Liturgy*, London 1939.

²⁸ A. Wilkins, *Sacred Music in the Time of COVID-19: A Liturgical Reflection*, „Worship”, 95(2021), no. 2, p. 150–165.

²⁹ Pontifical Council for Interreligious Dialogue, *Dialogue and Proclamation*, Vatican 2019.

Through the practice of inculturation, Christian communities across the globe have embraced music as a vehicle of both cultural identity and theological meaning, affirming that the universal Gospel can be truly lived only when it takes root in the unique soil of local traditions. This sacred flexibility, endorsed by *Sacrosanctum Concilium* and the broader magisterium of the Church, is not only a liturgical strategy but a witness to the Church's respect for the freedom and dignity of all peoples³⁰. In this way, sacred music becomes a symbol of the Church's catholicity, its universal embrace of diversity in unity.

Furthermore, music in Christianity carries a prophetic dimension, giving voice to the voiceless and sustaining communities facing injustice and persecution. Whether in African liberation songs, American spirituals, or modern eco-theological compositions, sacred music continues to reflect the Church's commitment to human dignity, peace, and justice. As the *Compendium of the Social Doctrine of the Church* reminds us, the Church must speak out "in the name of the Gospel" against every form of oppression³¹. Music remains that prophetic voice, gentle yet powerful, contemplative yet radical, capable of melting hardened hearts and building bridges of interreligious harmony and dialogue among peoples.

Within the liturgical context, music functions not only as an ornament but as a theological act, a means of full, conscious, and active participation in the mysteries of faith. It reveals the ecclesial identity of the worshipping community and fosters communion among diverse members of the Body of Christ. In doing so, it exercises and protects the right to express one's faith through culturally and spiritually meaningful forms.

Despite modern challenges such as secularization, commercial pressures, and political restrictions, Christian music continues to thrive as a resilient and adaptable mode of religious expression. Its presence in digital media, ecumenical collaborations, and interreligious dialogue underscores its role in shaping not only the liturgical life of the Church but also the moral and cultural landscape of society.

In essence, music in Christianity is far more than a cultural artifact or devotional practice. It is a sacramental expression of religious freedom, a sign that the human spirit, when animated by grace, longs to sing, to worship,

³⁰ SC, n. 37

³¹ Pontifical Council for Justice and Peace, *Compendium of the Social Doctrine of the Church*, n. 81.

and to witness. As long as believers continue to lift their voices in song, the Church will remain a living sign of freedom in the world: a freedom rooted in Christ, resonating in every culture, and sung in the languages of hope, justice, and joy. Therefore, as individuals while engaging the use of music, a powerful tool of prayer, evangelization, inculturation, identity and heritage, should continually endeavour to keep in mind that Christian music must be sung with faith, lived with purity and celebrated with freedom.

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