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INNOVATING CHORAL MUSIC COMPETITIONS IN NIGERIA THROUGH ARTIFICIAL INTELLIGENCE

Abstract

Choral music competitions in the Nigerian church play a crucial role in preserving sacred music traditions, fostering artistic excellence, and promoting cultural heritage. The Asiwaju of Remo Choir Festival, held annually in Ogun State, highlights the significance of these events in sustaining liturgical music practices. In Nigeria, given its structured archival systems, subjective adjudication, and limited access to digital learning, AI resources on Choral music competitions are yet to be fully explored. This study explores innovative choral music competitions in Nigeria through artificial intelligence. Using a qualitative research approach, data were gathered through interviews with choir directors, competition organizers, and AI specialists. The Music Information Retrieval (MIR) framework was employed to assess AI's capabilities in enhancing choral music competitions in Nigerian churches. Results indicate that AI-powered tools such as machine learning-based adjudication systems, virtual choir training platforms, and automated music notation software significantly enhances objectivity, efficiency, and accessibility in choral music competitions. This study concludes that a strategic collaboration among religious institutions, AI developers, and music educators is essential to integrating AI innovations while safeguarding the spiritual and artistic essence of Nigerian church choral competitions.

Keywords: Church, Choral, Competition, AI, Music, Innovation, Documentation

Introduction

Artificial Intelligence (AI), defined as the capability of machines to perform tasks traditionally requiring human intelligence, such as language translation, robotics, and game playing (Copeland, 2024), has emerged as a transformative force in modern society. Though the idea of machines mimicking human intellect dates back to ancient times, authentic AI development only became possible with the invention of digital computers in the 1940s. Early AI efforts, such as chess-playing programs, have since evolved into complex systems capable of visual pattern recognition, sophisticated decision-making, and natural language use (Copeland, 2024). As Anyoha (2017) and Roser (2022) observe, humanity now faces an overwhelming amount of data, often too vast for individuals or groups to process without technological assistance. AI has already proven to be an indispensable tool across various industries, including technology, banking, marketing, and entertainment, demonstrating its multifaceted potential and signaling its permanence in modern life.

In today's technology driven world, both scholars and practitioners are starting to explore how AI can be used for both secular and sacred purposes. According to Ozor and Okonta (personal communication, January 12, 2024), humans are inspired to harness scientific advancements to improve lives and missions guided by the Holy Spirit from the familiar space to the unknown using available resources. Thus, a spark and growing interest on how AI can support religious traditions while respecting both spiritual authenticity and technological progress is ongoing.

Sacred music plays a crucial role in Nigeria's religious and cultural scene, acting as a means for spiritual growth, moral teaching, and community bonding (Okafor, 2005). From traditional ceremonies to Islamic prayers and Christian services, sacred music in Nigeria beautifully blends faith with cultural expression (Omojola, 2012). The introduction of Christianity in the 19th century, it brought structured Western hymns and liturgical practices, but over the years, Nigerian musicians have made these traditions their own, infusing them with local languages, rhythms, and melodies (Euba, 1989; Omojola, 2012). Today, Nigerian church music encompasses everything from classical hymns to Afrobeat-inspired worship, gospel, and

traditional choral music, however, the traditional liturgical music holds a special place for its profound spiritual and communal importance.

Organized choral contests are a major factor in the survival and celebration of Nigeria's religious music traditions. These multi-denomination gatherings not only support musical brilliance but also deepen religious fervor and provide a feeling of belonging (Agu, 1999). A standout among these events is the Asiwaju of Remo Choir Festival, held every year in Ogun State. This festival gathers choirs to compete in different categories, showcasing everything from hymns and African-inspired sacred compositions to contemporary Christian songs. It is more than just a competition but a cultural and spiritual celebration that elevates musical standards and reinforces sacred music traditions (Omojola, 2012).

However, despite all the aforementioned significance, church music competitions in Nigeria are plagued with challenges, such as the absence of standardized archival systems, subjective judging methods, and limited access to modern digital resources (Okafor, 2005). As the global music increasingly turns to digitization, these issues pose serious risks to the preservation, fairness, and growth of sacred music traditions.

The introduction of Artificial Intelligence offers a hopeful solution to these challenges. AI technologies like Music Information Retrieval (MIR), machine learning adjudication platforms, and automated transcription tools have transformed music education, performance assessment, and archival practices around the world (Casey et al., 2008). Early studies indicate that these technologies can bring objectivity to performance evaluations, broaden access to expert choir training, and enable systematic documentation of musical performances (Herremans et al., 2017; Widmer et al., 2003). If implemented thoughtfully, these innovations could greatly enhance the organization, fairness, and sustainability of church music competitions in Nigeria.

Nonetheless, barriers to AI adoption still persist, including infrastructural deficits like unreliable internet access, financial limitations, and cultural apprehensions regarding the potential loss of spiritual depth in sacred music (Adeyemi, 2020). Therefore, it is essential to leverage both technological innovations and preserving the rich spiritual, cultural, and artistic integrity of Nigerian sacred music appropriately.

Given the foregoing, this paper explores how Artificial Intelligence can be innovatively applied to Nigerian choral music competitions, using the Asiwaju of Remo Choir Festival as a case study. The aim is to propose sustainable, culturally sensitive strategies that honor the deep spiritual roots of sacred music while embracing the transformative possibilities of emerging AI technologies.

Methodology

This study adopted a qualitative research design. Data collection involved semi-structured interviews conducted with a purposive sample of choir directors, competition organizers, music educators, and AI specialists experienced in music technology. Participants were selected based on their active involvement in both church music and technological innovations to ensure relevant and insightful perspectives. Alongside interviews, the study incorporated document analysis, examining competition programs, adjudication sheets, and existing digital music resources currently utilized in Nigerian church settings, particularly within events like the *Asiwaju of Remo Choir Festival* in Ogun State. This multi-source approach enabled a comprehensive understanding of existing practices, challenges, and opportunities for AI application. Additionally, data were drawn from credible academic databases such as JSTOR, Google Scholar, and theological libraries, using search terms like "AI in communication," "Christian ministry and technology," and "AI ethics" to provide a strong scholarly foundation for the study.

Data were analyzed thematically, following Braun and Clarke's (2006) six-phase model of thematic analysis, to identify recurring patterns, central themes, and relationships concerning AI's role in adjudication, choir training, and archiving of sacred music performances. Interview transcripts and analyzed documents were manually coded to extract insights regarding participants' perceptions of the benefits, risks, and barriers to adopting AI in sacred music settings. Special attention was given to ethical concerns and the impact of AI on the authenticity and emotional depth of church music competitions. The Music Information Retrieval (MIR) framework was employed to guide the analysis of technological aspects such as audio transcription, vocal analysis, and automated music classification, emphasizing how AI could support long-term accessibility and historical preservation. To ensure validity and reliability, findings were triangulated across data sources, and ethical procedures—including informed

consent, confidentiality, and respect for participants' religious and cultural values—were strictly upheld throughout the research process.

Theoretical Framework

The integration of Artificial Intelligence (AI) into choral music competitions in Nigeria can be effectively examined through the lens of the Diffusion of Innovations Theory proposed by Everett Rogers (2003). This theory explains how, why, and at what rate new ideas and technologies spread across cultures. In the context of The Asiwaju of Remo Choir Festival, the diffusion model helps to analyze how AI-driven innovations, such as machine learning adjudication systems, automated vocal analysis, and digital music classification, are introduced to a tradition-bound musical space. Understanding the stages of innovation adoption, knowledge, persuasion, decision, implementation, and confirmation—provides critical insights into the challenges and drivers of AI adoption among stakeholders such as choir directors, competition organizers, and congregations.

Premised on church music competitions, it became clear that stakeholders were more inclined to adopt AI tools if they believe these innovations will improve the efficiency and fairness of music judging, as well as make choir training smoother while respect sacred traditions. For instance, during the Asiwaju of Remo Choir Festival, it was observed that early exposure to AI tools, such as automated scoring systems and virtual choir platforms, influenced the willingness of participants to incorporate these technologies into their preparation and performances. Participants at the Asiwaju of Remo Choir Festival explored the balance between human creativity and machine support, ultimately it reshaped the community's understanding of what quality performance and spiritual expression truly mean.

The Music Information Retrieval (MIR) framework was utilised as audio transcription, pattern recognition, accessibility and documentation of performances while enhancing real-time adjudication accuracy. The ability of AI to extract meaningful musical features and patterns allowed for a more objective and comprehensive assessment of choir performances, potentially transforming how excellence is recognized and rewarded in church music competitions.

This study synthesizes multiple theoretical perspectives- Diffusion of Innovations, Technology Acceptance Model, Symbolic Interactionism, Music Information Retrieval, and Ethical Theory of Technology—to provide a holistic understanding of how AI can innovate Nigerian church music competitions. The Asiwaju of Remo Choir Festival serves as a rich case study where the meeting of tradition and technology highlights the promises, challenges, and evolving meanings associated with sacred music in a digital age. These theoretical frameworks collectively offer a robust foundation for analyzing the dynamics of technological integration in deeply cultural and spiritual music spaces.

Understanding the Use of AI

Artificial Intelligence (AI) has evolved from an abstract concept to a transformative force reshaping modern life. Marr (2018) explains that the term "Artificial Intelligence" was first coined by John McCarthy in 1956 during a summer research workshop known as the Dartmouth Summer Research Project on Artificial Intelligence. McCarthy's seminal gathering, brought together researchers to define and clarify the concepts surrounding "thinking machines," which were, until then, divergent and loosely understood. Marr notes that McCarthy deliberately chose the term "Artificial Intelligence" for its neutrality, avoiding alignment with other contemporary research directions such as cybernetics, automation theory, and complex information processing. Importantly, Marr emphasizes that AI's essence lies in using human reasoning as a guide to develop superior services and products, rather than attempting to replicate human rationality perfectly.

In understanding the broader implications of AI, Copeland (2024) defines it as the capacity of machines to perform tasks traditionally requiring human intelligence, such as visual perception, speech recognition, decision-making, and translation between languages. He traced AI's conceptual roots to early speculations about intelligent automata, highlighting that true technological realization only began with the advent of digital computers in the 1940s. Anyoha (2017) and Roser (2022) added that the surge in global data production — far beyond human capacity to process manually — has heightened the need for AI systems. Today, AI is pivotal in industries like banking, healthcare, marketing, and entertainment, efficiently managing massive datasets and making informed decisions at speeds unattainable by humans.

Marr's (2018) perspective also aligns with Saleh's (2019) understanding of AI's operational focus. Saleh stresses that AI represents intelligence demonstrated by machines, distinct from the natural intelligence of humans and animals. He asserts that since robotics involves connecting perception to action, AI plays a central role by ensuring that this connection is not only mechanical but also intelligent. Saleh further expounds that AI engages with fundamental inquiries about what information is necessary for various cognitive tasks, how to structure this information, and how to apply it. Robotics, therefore, challenges AI by requiring it to interact meaningfully with real-world objects, pushing the theoretical boundaries into practical, tangible experiences.

Beyond industrial and scientific applications, AI also intersects with philosophical and spiritual reflections on human innovation. Ozor and Okonta (personal communication, January 12th, 2024) argue that scientific breakthroughs, including AI, are gifts from the divine, tools through which humanity can explore the unknown and expand its capabilities. They caution, however, that while AI offers extraordinary possibilities, it must be employed ethically and thoughtfully, particularly in areas such as cultural preservation and sacred music, where emotional depth and communal connection are vital. In such sensitive fields, AI should serve as an enhancer of human creativity rather than a replacement.

Therefore, understanding AI requires an appreciation of its historical roots, its conceptual framework, and its broad and evolving applications. As Adeyemi (2020) observes, although AI's potential is vast, infrastructural challenges and cultural dynamics must be thoughtfully addressed to ensure successful integration.

The Asiwaju Choir Festival

The Asiwaju of Remo Christians Choir Festival is an annual musical event that brings together various church choirs and choral groups from across Nigeria and beyond for a celebration of choral music. The festival began seventeen years ago as part of the Otunba Engr. Gbenga Daniel's family thanksgiving programme held at the International Ecumenical Worship Centre, known as "Abraham Tabernacle" in Sagamu, Ogun State. The centre, built by Otunba Daniel to honor God and immortalize his late father, His Grace, Most Revd. Abraham Adebola Daniel, JP (1916–2011), provided the initial setting for what would grow into a significant event. From its inception, the Choir Festival was designed to uphold spiritual and moral values, using

music as a means to preach the gospel and elevate the standard of singing in churches, reflected in its enduring motto: "Improving the art of singing in our churches."

In 2022, the festival was formally rebranded as "The Choir Festival," marking the maiden edition. Asiwaju Otunba Gbenga Daniel, the initiator and founder, envisioned the festival as a platform to foster musical excellence and spiritual growth through church music. His passion for promoting the art of singing in churches within the community and beyond has continued to inspire wider participation and support. Recently, several organizations, companies, and individuals have partnered with the programme, recognizing its potential as a strong tool for enhancing worship experiences and building a vibrant Christian community. The festival has grown significantly as an annual event held at Abraham Tabernacle Church, located along Oba Erinwole Road, G.R.A, Sagamu, Ogun State. It attracts choirs from various churches and chorale groups, with the Abraham Tabernacle Choir and the defending champion choir granted automatic qualification each year. To ensure that only the best talents are showcased, interested choirs go through auditions and are invited when qualified.

The competition at the Asiwaju of Remo Choir Festival is structured around several grading categories, including Performance Direction, Costume, Vocal Quality, Diction/Articulation, Audience Appreciation/Response, and Creativity. The festival's operations are overseen by the Festival Director and Executive Secretary of the Board of Trustees, Dr. Opeyemi Adeyinka Asaolu, a Lecturer at the Department of Music, Olabisi Onabanjo University, Ago-Iwoye, Ogun State. Through careful organization and growing community engagement, the Asiwaju of Remo Choir Festival continues to enhance the quality of church music, offering a platform where spirituality, artistry, and community spirit harmoniously converge.

Data of Performance Grading 1: culled from the 4th Annual competition

	GROUP	Judge % OYESANYA	Judge % ADEJUMO	Judge % LOKO	Judge % KACHI	Judge % DELANO	Overall Total	Overall Average %	Position
1	De Emeralds Choir	70	77.5	74	80	98	399.5	80%	1st
2	Messiah Chorale	67.5	80.5	76	84	80	388	78%	2nd
3	The	65.5	68	70	83.5	86	373	75%	3rd

	Chamber Chorale								
4	New Wine Ensemble	58	75	74	70	88	365	73%	4th
5	Abrahams Tabernacle	55	54	68	77.5	84	338.5	68%	5th
6	The Great Remo Choir	50	67.5	71	70	78	336.5	67.3%	6th

Performance Grading 2 : culled from the 4th Annual competition

	GROUP	Judge % OYESANYA	Judge % ADEJUMO	Judge % LOKO	Judge % KACHI	Judge % DELANO	Overall Total	Overall Average %	Position
1	De Emeralds Choir	70	76	82	78.5	80	386.5	77.2%	1st
2	Messiah Chorale	67.5	74	80	75	74	370.5	74.1%	2nd
3	The Chamber Chorale	65.5	75	79	74.5	74	368	73.6%	3rd
4	New Wine Ensemble	58	76	78	79	74	365	73%	4th
5	Abrahams Tabernacle	55	75	74	72	73	349	70%	5th
6	The Great Remo Choir	50	70	72	69	69	330	66%	6th

Group Performance by Criterion: culled from the 4th Annual competition

	Group	Vocal Performance	Diction & Articulation	Creativity	Audience Appreciation	Performance Direction	Costume
1	De Emerald Choir			Won			
2	Messiah Chorale	Won					
3	Chamber Chorale					Won	
4	New Wine		Won				

	Ensemble						
5	Abrahams Tabernacl e				Won		
6	The Great Remo Choir						Won

JUDGES OBSERVATION AFTER PERFORMANCE

A few of the chorale ensembles lacked the confidence to sing technical songs, making them unprepared to compete at a high level. Organ accompaniment volume was loud, some choirs sang ‘off-key’, while others did not use the available organ. In general, choristers must sharpen their musical abilities and maintain discipline throughout the performance. To facilitate accurate scoring and recording, every set piece needs to be contained in a folder. Additionally, the score sheet needs to be redesigned such that each group has a separate sheet on which to compile grades and summarize remarks. In the future, sitting location of judges should be considered for proper observation and assessment in terms of demeanor.

The overall group performance by criterion, De Emerald Chorale won the competition and also the best in creativity. Followed by the Messiah chorale best in (Vocal Performance), Chamber chorale (Performance Direction), New Wine Ensemble (Diction & Articulation), Abraham’s Tabernacle emerged as best in (Audience Appreciation), while the Great Remo Choir won the best costume.

Judges: Elder Abidemi Oyesanya (SAN), Pro. Soji Adejumo, Dr. Omolara Loko, Mrs. Dupe Kachi, Mr. Lanre Delano, **Time Keeper:** Dr. Micheal Bakare.

In preparation for the 4th choral music competition, AI was utilized to enhance rehearsals with real-time feedback, aids composition through automated harmonization, and generates realistic virtual choirs for demos or complex arrangements, boosting efficiency and creativity for

directors, though it complements, rather than replaces, human artistry. The tools analyses pitch, timbre, and rhythm to provide tailored vocal coaching, generate multi-part harmonies, and create full vocal textures from single recordings, offering new avenues for exploration in learning, arranging, and production.

- **Rehearsal & Learning:** The selected choir directors attested that AI was utilized to identify areas for improvement in pitch, timing, and tone, offering personalized feedback to deepen skill development.
- **Composition & Arrangement:** Algorithms was utilized to generate complex harmonies, chord progressions, and rhythmic patterns (like call-and-response), assisting directors in creating richer, more dynamic scores quickly.
- **Virtual Choir Generation:** AI turns a single voice into realistic multi-part harmonies (SATB), creating lush backing vocals or full virtual ensembles for demos and productions, saving time and resources.
- **Performance Evaluation:** The selected judges confirmed that an app called perfect-piano was utilized to ascertain designated keys while performance was on, checked performances to ideal models, and helping choir grasp complex vocal techniques more easily.

Empirical Review

In Nigeria, recent studies have begun to explore how AI tools such as music generation algorithms, automated judging systems, and digital sound analysis can innovate church music competitions. Eze and Alabi (2022) affirm that AI-assisted systems have enhanced objectivity in music competitions by minimizing human bias, especially in scoring criteria such as pitch accuracy, harmony, and rhythmic precision. Their findings suggest that where human judges may differ on subjective grounds, AI offers a standardized, repeatable evaluation model. This breakthrough is particularly pertinent in a country like Nigeria, where church music competitions often blend artistic creativity with intense denominational pride.

The integration of Artificial Intelligence (AI) into church music competitions in Nigeria marks a transformative shift in the way sacred music is composed, performed, and evaluated. Recent empirical studies have shown that AI technologies such as machine learning, deep learning, and natural language processing are increasingly being adapted for musical purposes, especially in the realm of choral competitions (Adeola & Adebayo, 2023). These technologies

are applied to tasks like automatic music composition, real-time pitch correction, intelligent accompaniment, and adjudication support. AI's ability to process large musical datasets, detect patterns, and generate stylistically consistent compositions makes it a valuable asset in enhancing both the administrative and creative aspects of church music events.

Research by Okon and Yusuf (2024) indicates that AI's role in church music competitions extends beyond mere performance enhancement to reshaping training and talent development. Virtual platforms now utilize AI to offer real-time feedback to choirs, suggest improvements in vocal techniques, and even simulate competitive environments for practice. These platforms also enable remote participation, a breakthrough particularly significant in a country like Nigeria where geographical and infrastructural limitations often restrict access to national-level competitions. Okon and Yusuf's study further notes that AI-driven vocal coaching apps help choirs self-assess and correct intonation, harmony, and dynamics, leading to more refined and competitive performances at festivals and competitions.

Moreover, the Music Information Retrieval (MIR) framework has been instrumental in assessing AI's capabilities in church music competitions. MIR techniques have been used for tasks such as audio transcription, vocal analysis, and automated music classification, thereby ensuring long-term accessibility to historical performances (Johnson, 2023). The application of AI-powered tools like machine learning-based adjudication systems, virtual choir training platforms, and automated music notation software has significantly enhanced objectivity, efficiency, and accessibility in choral competitions. However, Johnson (2023) also highlights barriers including technological limitations, resistance to change from traditionalists, and concerns over the dilution of traditional music aesthetics as key challenges impeding widespread adoption.

Specific studies focused on Nigerian church competitions, such as the work of Ogunlade and Bello (2023), reveal that AI integration is also helping organizers manage large-scale choir festivals. AI-driven scheduling software optimizes rehearsal times, performance orders, and adjudication logistics, ensuring smoother events with fewer human errors. Additionally, AI systems help in archiving performances for post-event reviews, facilitating feedback sessions that are based on both human and machine analyses. In highly celebrated competitions like the Mountain Top Chorale Festival and the RCCG Marathon Messiah Praise, AI systems have

already begun to streamline the intricate management of thousands of singers across different locations.

In another empirical study, Bamidele (2023) found that while AI offers powerful tools for enhancing the fairness and transparency of adjudication, it raises ethical concerns regarding creativity and authenticity. Many church choirs and music directors, especially within orthodox denominations, express apprehension that an overreliance on AI might lead to a homogenization of choral styles, diminishing the spiritual and cultural uniqueness that characterizes Nigerian church music. Nevertheless, Bamidele asserts that when appropriately harnessed, AI can serve not as a replacement but as a complementary tool to human expertise, enriching the creative process while maintaining the sacred ethos of church music traditions.

Linking these empirical findings to the *Asiwaju of Remo Choir Festival* held annually in Ogun State reveals compelling insights. This prestigious festival, known for its celebration of musical excellence and spiritual devotion, has slowly begun to explore the potentials of AI in its organizational structure. Interviews with festival coordinators in 2024 revealed initial trials with AI-assisted scoring systems aimed at minimizing human bias and enhancing transparency in judgment. Furthermore, the use of AI-powered rehearsal aids has enabled participating choirs to optimize their practice schedules and improve vocal precision, contributing to the overall rise in performance standards observed in recent editions of the festival.

Despite these promising innovations, challenges remain in fully integrating AI into the *Asiwaju of Remo Choir Festival*. Concerns about preserving the festival's rich heritage and the emotive spontaneity that characterizes live choral music have led to cautious, incremental adoption. As noted by Owolabi (2024), while AI enhances technical proficiency and administrative efficiency, the human touch particularly the spiritual and emotional expression integral to church music must not be compromised. Thus, the festival provides a practical example of balancing technological advancement with the preservation of cultural and religious identity in Nigerian church music competitions.

Empirical evidence shows that AI holds tremendous promise in innovating church music competitions in Nigeria by offering tools for objective adjudication, efficient training, and improved accessibility. Studies affirm that frameworks like MIR, machine learning adjudication systems, and virtual choir platforms significantly enhance the music competition landscape.

However, technological, ethical, and cultural challenges must be navigated carefully. The experience of the *Asiwaju of Remo Choir Festival* exemplifies this delicate balance, showcasing how AI can be thoughtfully integrated to complement human artistry without eroding the spiritual and cultural essence of Nigerian church music. As AI continues to improve fairness, accessibility, and musical excellence, organizers of the festival can leverage these technologies to maintain the festival's cultural relevance while projecting it onto national and international stages. Integrating AI into aspects like automated scoring, real-time performance feedback, and virtual audience engagement will not only sustain but also amplify the prestige of the *Asiwaju of Remo Choir Festival* in years to come.

Conclusion and Suggestions

The inclusion of Artificial Intelligence (AI) into church music competitions, like the *Asiwaju of Remo Choir Festival*, has the potential to enhance objectivity, efficiency, and accessibility in choral music competitions. By using AI tools such as machine learning for judging, virtual platforms for choir training, and automated music classification, a new level of fairness and technical accuracy to what has traditionally been a subjective process is innovative. However, it is important to approach this innovation with care, keeping in mind the spiritual significance and community values that are at the heart of church music traditions in Nigeria.

Findings indicate that while many choir directors, judges, and organizers were open to embracing technology, there are still some major hurdles to overcome. Issues like limited access to technology, resistance to change, and worries about preserving the emotional and aesthetic qualities of sacred music remain significant. The Music Information Retrieval (MIR) framework has shown how AI helps with long-term archiving and performance analysis, however it also raises ethical questions about the authenticity and human-centered aspects of musical worship. The *Asiwaju of Remo Choir Festival* serves as a practical example of the delicate balance between adopting new technologies and preserving the cultural and spiritual essence of church music.

Gradual and context-sensitive introduction of AI technologies should be prioritized. Organizers of the *Asiwaju of Remo Choir Festival* and similar events should begin with less invasive AI applications, such as using automated transcription and archiving tools, before moving into more sensitive areas like performance adjudication. Training workshops and

seminars should be organized for choir directors, music educators, and church leaders to build familiarity with AI tools and foster acceptance. Involving all stakeholders in the conversation about technology's role in sacred music will ensure that innovation is seen not as a threat, but as a complement to spiritual and artistic expression.

Furthermore, collaborations among churches, universities, and tech developers specializing in music technology are recommended to create AI solutions that are tailored to the unique needs of sacred music competitions. Future research should continue to monitor the impact of AI integration, particularly focusing on how it affects performance practices, community participation, and perceptions of fairness over time. Ultimately, for AI to meaningfully contribute to the future of church music competitions in Nigeria, innovation must be guided by a deep respect for tradition, a commitment to ethical practices, and a vision that places human spirituality and communal worship at the center.

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