

## An Assessment of Music Education Needs Among Orthodox and Pentecostal Church Choristers in Abeokuta, Ogun State, Nigeria

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### Abstract

This study assessed the requirements for music education among Orthodox and Pentecostal churches in Abeokuta, Ogun State, Nigeria. Based on the quantitative research method, multi-stage sampling procedure was used to select 367 choristers from Abeokuta metropolis, Ogun State. Structured questionnaires were used for data collection and subjected to descriptive statistics at 5% level of significance. The results indicate that choristers within the age group of  $\leq 40$  in Pentecostal churches outnumbered their counterpart in Orthodox churches. Although female choristers dominate church music practice broadly, the number of people within the household range of 1–5 among Pentecostal choristers (81.8%) was greater than those found in Orthodox churches (75.4%). Whereas a little more than half of the membership (50.4%) received University education, a majority (80.7%) had  $\geq 20$  years of experience. A significant relationship existed between the necessity for church music education and choristers' demographic characteristics such as age ( $\chi^2 = 5.393$ ), educational status ( $\chi^2 = 14.722$ ), voice parts used ( $\chi^2 = 14.883$ ) and years spent as choristers ( $\chi^2 = 7.132$ ). Similarly, there was significant difference in the mean rating of respondents' need for music education across churches ( $t = 1.028$ ;  $p < .05$ ). Taken together, church music education is strongly advised for all churches. It is recommended that self-discipline must be strengthened particularly among Orthodox choristers for meaningful development as well as meeting the needs for church music education.

*Keywords: choristers, education needs, music education, Orthodox, Pentecostal*

### Introduction

One of the universal needs of all human societies is music education. In many churches, music education is mostly non-formal and encompasses various structured and unstructured activities that are aimed at ensuring that the educational value of musical activities is recognised (Abiodun, 2019). This approach involves teaching and learning musical elements such as pitch, rhythm, dynamics as well as sonic qualities of timbre and texture, some of which may be emphasised, de-emphasised or omitted. As a nation, Nigeria is predominantly inhabited by people of various religious affiliations who have made concerted efforts to advance the tenets and values (Adekola & Amole, 2015) of their faith-based institutions (Brown & Knox, 2017). One of the ways that such religious institutions promote their cause and values is through music. Music essentially functions as a medium for both reflecting and propagating faith-based philosophy and identity (Odendaal et al., 2020). As an important part of worship, music remains a valuable instrument (Dolan, 2017) for evangelisation (Weston, 2020) and the conversion of people to Christianity (Abiogu et al., 2015; Holochwost et al., 2017). Historically, Nwankpa (2018) has suggested that the Methodist Church was the first mission to arrive in Nigeria specifically Abeokuta on September 24, 1842. The general consensus is that church music in Nigeria commenced with a joint carol held by Anglican and Methodist churches under the Agia tree in Badagry, Lagos.

Church music is defined as music written for performance in church or any musical setting of ecclesiastical liturgy or music set to words expressing prepositions of a sacred nature such as a hymn. Christian music comprised all brands and categories of music consumed in the Christendom whether by the church, para-church or non-church organisations (Adedeji, 2007; Udok & Odunuga, 2016; West, 2015). Hence, worship becomes the primary reason for choristers' focused participation in church or Christian music. As explained by Terra and Passador (2016), Owan (2018) and Abiodun (2019), balancing music teaching-learning needs in churches can be challenging, thus requires self-discipline, teamwork, a conducive environment for personal or group practice of musical instruments, general rehearsals, the ability to sing alone, self-confidence, acquisition of certain singing skills, development of creative thinking skills, better understanding of all that are taught during church music rehearsal sessions and the availability of resource person. According to Odewole (2018), insufficient training personnel for interested members in church music as well as the misinterpretation of scripture by some are among the challenges faced by church choristers. This implies that more information is needed concerning how music instructions work in church music settings (Benz et al., 2016; Dos Santos-Luiz et al., 2015; Rohwer, 2010).

### **Statement of Problem**

Although there was an increased transfer of musical knowledge across churches in Nigeria, musical performances have remained arguably poor in some churches. There is still a gap between choristers' performance and the realisation of church evangelical goals through music. Today, the musical activities of some church choristers reflect the lowest ebb of music aesthetics as well as biblical principles and standards of Christian music. Furthermore, Oyeniya (2019) found that many church musicians are deficient in the foundations of theology, musical appreciation skills, hymn singing techniques, conducting and choir administration, all of which are sequel to a lack of music education.

The need to incorporate and integrate discipline, self-confidence, teamwork among other key parameters in music pedagogy vis-à-vis the variability in churches' denominational beliefs have necessitated this study. Accordingly, this research identifies the areas of needs of choristers in order to increase the standard of church musical performances. Among the music education needs accessed in this research are acquisition of certain playing skills, improvement of auditory skills and self-discipline.

### **Purpose of the Study**

Broadly, this study assesses church music education needs in selected Orthodox and Pentecostal churches in Abeokuta, Ogun State, Nigeria. Specifically, the study:

1. describes the demographic characteristics of choristers in the study area,
2. analyses the needs of choristers for music education in the study area, and
3. identifies the disparities in the need for music education among Orthodox and Pentecostal choristers in the study area.

### **Research Questions**

1. What are the demographic characteristics of respondents in the area of study?
2. What are the needs of respondents for music education in the area of study?
3. What are the disparities in the need for music education among Orthodox and Pentecostal choristers in the area of study?

### **Hypotheses**

The following null hypotheses were tested at  $p \leq .05$  level of significance.

H<sub>01</sub>: There is no significant relationship between church music education needs among sampled choristers and their socio-economic characteristics.

H<sub>02</sub>: There is no significant difference in the mean rating of respondents' need of music education across Orthodox and Pentecostal churches.

## Literature Review

Education is observed as a veritable resource of continuing economic growth and a critical element in addressing the competition at global level (Ganesh, 2017; Tsarikidou & Stergiou, 2013). Education as a panacea for national issues is an essential element for nation development and the final investment in its youth. However, scholars (Johnes et al., 2017; Tsakiridou & Stergiou, 2013) have emphasised music education as an aspect of educating individuals especially the Pentecostal denomination as a way to education reform.

Education reform has emerged as a common tendency in many countries in the effort to make education an effective vehicle for national development (Yang, 2014). In the Arab nation, countries like Egypt, United Arab Emirates (UAE) among others have embarked on major reform in education projects as preparation for their young citizens for the 21<sup>st</sup> century (Kadbey et al., 2015). Previous studies highlighted that performance-based school reform has been given more thoughts in recent years (Badri et al., 2014). In these regards, researchers gained skills from music and such skills are transferable to other cognitive and social domains (Baker, 2012; Bugaj & Brenner, 2011; Hille et al., 2011; Miendlarzewska & Trost, 2014) which in turn could support students' education. Dos Santos-Luiz et al. (2011) opined that taking part in musical activities has a significant impact on Pentecostal, Orthodox and academic performances as it helps to develop intellect. There exists a strong link between music and education in terms of melody, intervals, rhythm, harmony, scales, temperaments and tuning. This makes music a suitable form of arts that could be integrated into Orthodox and Pentecostal Church choristers. Han et al. (2010) stated that music education, particularly in the forms of songs and rhymes, provides students with the capacity to retain a substantial amount of information. Furthermore, Pretorius (2017) stressed that music enhances the students' capacity to learn as it stimulates the brain to process sound waves heard and by transforming them into nerve impulses.

Unfortunately, the assessment of music education remains greatly challenged by a lack of quality data. Student outcome data are made available to the public on an aggregate basis and therefore, does not provide clear information on the performance of the schools. Moreover, varying perspectives on the effect of music education on students' performance in churches and schools had raised the question whether the music component in both churches and schools should continue.

The objective of this study is therefore to assess the requirements for music education among Orthodox and Pentecostal churches in Abeokuta, Ogun State, Nigeria. Generally, scholars such as Abiogu et al. (2015); Holochwost et al. (2017), Nwankpa (2018) and Oyeniyi (2019) have written about church music education in Nigeria; however, none has focused on church music education needs among Orthodox and Pentecostal churches in Abeokuta. The current text explores the need to assess music education among orthodox and Pentecostal churches in Abeokuta. Incidentally, Abeokuta was one of the first cities in Nigeria to embrace church missionaries.

## Significance of the Study

The role of music has been recognised since ancient times. Biblically, Saul, (the first king of Israel) was exorcised of the evil spirit that tormented him when David (a musician) played his harp (1 Samuel 16:23). Elsewhere, as Paul and Silas prayed and sang praises unto God, the prison doors were opened and everyone's bands loosened (Acts 16:25–26). Also, when strong musical instruments were played, the walls of Jericho fell down flat (Joshua 6:20).

Despite the numerous advantages of music to people around the world, the understanding of music studies remains very poor. Music can be taught explicitly or implicitly. It is learned through formal and/or informal means and thus significant to the individual and community (Camlin et al., 2020; Zavadska & Davidova, 2019). The current study demonstrates the need for music education in both Orthodox and Pentecostal churches. We argue that music education will be of immense benefit to the church leaders, education developers, policymakers, students, researchers, church choristers, music directors, pastors, choir leaders among others.

## Research Methodology

Quantitative research method was used for this study. The research was carried out in Abeokuta, the capital of Ogun State in south-west, Nigeria. Abeokuta is located on the east bank of the Ogun River. Abeokuta

means “Refuge Among Rocks” and was founded around 1830 by Sodeke, a hunter and the leader of the Egba refugees who were fleeing from the Oyo Empire. European missionaries and Sierra Leone Creoles settled there in the 1840s. This settlement made Abeokuta the home of most Orthodox and Pentecostal churches including Methodist, Anglican, Catholic, Baptist, African churches, The Apostolic Church, Deeper Life Bible Church and the Celestial Church of Christ. Also, Abeokuta metropolis comprises four local government areas, namely Abeokuta South, Abeokuta North, Obafemi Owode and Odeda local government areas.

### **Population of the Study**

The population of this study comprised of all choristers within Orthodox and Pentecostal churches in Abeokuta North, Abeokuta South, Odeda and Obafemi Owode LGAs, Ogun State, Nigeria.

### **Sample and Sampling Technique**

Multi-stage sampling procedure was adopted for this study. Firstly, 50% of the four local government areas (LGAs) that make up Abeokuta metropolis were purposively selected. This produced two LGAs, namely Abeokuta South and Odeda from where 40% of the 26 churches were randomly selected. This approach then produced 10 churches across LGAs, out of which 13% of the 2,821 choristers were randomly selected. This process eventually produced 367 respondents as the sample size for the study.

### **Instrument for Data Collection**

A structured questionnaire was employed as the measuring instrument for this research. This structured questionnaire was used to elicit the desired responses from the respondents about the research subject. The data collected was carefully collated, coded and systematically analysed using statistical measures with the intention of relating them to the research goal.

### **Validation and Reliability of Questionnaire**

Content validity was used to determine the adequacy and relevance of the items in the questionnaire. The questionnaire was thoroughly scrutinised by an expert in music education and statistics at the University of Nigeria, Nsukka. Observations and critique by independent experts were harmonised, just as the relevant corrections were made and therefore adjudged valid using coefficient of concordance. The split-half method was used to determine the reliability of the instrument. Pearson Product Moment Correlation (PPMC) was also used to test the result wherein correlation coefficients ( $r = 0.80$ ) implies that the instrument was reliable.

### **Method of Data Analysis**

Data obtained for the study were subjected to descriptive and inferential statistics using Statistical Package for Social Science (SPSS). Similarly, while frequency distribution, percentages and means were used as descriptive statistics, Chi-square and dependent samples t-test were used as inferential tools.

## **Results and Discussion**

This section shows the data acquired from the three objectives of the study. An interpretation of the data in each table is provided based our academic opinion.

### **Demographic Characteristics of Respondents in the Area of Study**

The results of the demographic characteristics of respondents in the area of study are shown in Table 1.

Table 1

*Distribution of choristers based on demographic characteristics*

Socio-economic characteristics		Classification of church you belong				Total	
		Orthodox		Pentecostal			
		<i>f</i>	Percentage	<i>f</i>	Percentage	<i>f</i>	Percentage
Age	20 years and below	49	25.7%	13	7.4%	62	16.9%
	21–40 years	106	55.5%	114	64.8%	220	59.9%
	41–60 years	29	15.2%	46	26.1%	75	20.4%
	Above 60 years	7	3.7%	3	1.7%	10	2.7%
Sex	Male	73	38.2%	68	38.6%	141	38.4%
	Female	118	61.8%	108	61.4%	226	61.6%
Household size	1–5 people	144	75.4%	144	81.8%	288	78.5%
	Above 5 people	47	24.6%	32	18.2%	79	21.5%
Educational Status	No formal education	1	0.5%	1	0.6%	2	0.5%
	Adult education	0	0.0%	2	1.1%	2	0.5%
	Primary education	0	0.0%	2	1.1%	2	0.5%
	Junior secondary education	8	4.2%	1	0.6%	9	2.5%
	Senior secondary education	22	11.5%	24	13.6%	46	12.5%
	National Certificate in education	19	9.9%	16	9.1%	35	9.5%
	Polytechnic education	48	25.1%	38	21.6%	86	23.4%
	University education	93	48.7%	92	52.3%	185	50.4%
Which of the voice part do you sing	Bass	17	8.9%	24	13.6%	41	11.2%
	Baritone	1	0.5%	5	2.8%	6	1.6%
	Tenor	46	24.1%	41	23.3%	87	23.7%
	Countertenor	0	0.0%	1	0.6%	1	0.3%
	Alto	42	22.0%	38	21.6%	80	21.8%
	Contralto	10	5.2%	0	0.0%	10	2.7%
	Mezzo-soprano	2	1.0%	3	1.7%	5	1.4%
Years in Chorister	Soprano	73	38.2%	64	36.4%	137	37.3%
	20 years and below	150	78.5%	146	83.0%	296	80.7%
	21–40 years	37	19.4%	29	16.5%	66	18.0%
	Above 40 years	4	2.1%	1	0.6%	5	1.4%

Field survey, 10<sup>th</sup> October 2020.

**Age:** The distribution of respondents based on age is presented in Table 1. The result indicates young choristers within the age group of  $\geq 40$  years in Pentecostal churches outnumbered those in Orthodox churches. The table also shows that the majority (59.9%) of respondents fall within the age bracket of 21–40 years. This implies that sampled choristers were much younger, stronger, energetic and had the potentials to promote church music education. Moreover, the sampled choristers were resilient and educationally skilful in handling musical equipment. Many people listen, watch, experiment with sounds and movement and eventually, sing, chant and move rhythmically from a very young age. Music in the early years of people acts as a foundation for future learning (Kafol et al., 2015). Early interaction through music education influences life positively and prepares choristers to bond emotionally and intellectually with others (Pan et al., 2019). Early music engagement by younger and innovative minds is central to the cultural practices and circumstances of many youngsters' experience of the everyday, which has been acknowledged as a powerful tool in early development.

**Sex:** The role attached to either sex (male or female), especially when considered with reference to social and cultural differences rather than biological ones, is an important factor in church music education. As shown in Table 1, there was dominance of female choristers (61.6%) in church music compared with male counterparts (38.4%). The gender of sampled choristers is arguably a determining factor for choristers' participation in church music. Also, the voice of a matured man is usually low in pitch in comparison to the rather high-pitched female voice.

**Household size:** The household size of the sampled respondents is presented in Table 1. Results show that there were more people within the household range of 1–5 among Pentecostal choristers (81.8%) when

compared with Orthodox churches (75.4%). The table also reveals that a majority (78.5%) were within the household size category of 1–5 people. The inference is that the choristers had relatively smaller household sizes. Households are instrumental to the music training acquired through teaching and learning in traditional cultures including imitation, involvement and informal music instruction.

**Educational attainment:** Table 1 also shows the statistics on the educational attainment of sampled choristers. Result reveals that whereas a few respondents (0.5%) had no formal education and/or a little form of adult education (0.5%), those with university education constituted the majority (50.4%) across churches, specifically, 48.7% among Orthodox and 52.3% among Pentecostal churches. It was concluded that quality education aids a positive perception and understanding of church music education. Choristers may need to take courses in music education to be adequately qualified for their work (Adeogun, 2015). Also, poor educational background impedes artistic and liturgical skills among choristers.

**Voice part:** As shown in Table 1, results indicate that soprano was the voice part mostly used (37.3%) across churches followed by tenor (23.7%), alto (21.8%), bass (11.2%), contralto (2.7%), baritone (1.6%), mezzo-soprano (1.4%) and countertenor (0.3%). Soprano which recorded the highest percentage had more utilisation among Orthodox choristers (38.2%) compared with their Pentecostal counterpart (36.4%). Results corroborate the notion that church music is a blend of pleasant sounds. It is an art of creating and making pleasant and organised sounds with the human voice and/or other musical instruments.

**Chorister's years of experience:** The distribution of choristers based on years of experience is as shown in Table 1. Results show that the majority (80.7%) of the respondents were within an experienced group of  $\geq 20$  years. Also, there was 83.0% of sampled choristers within  $\geq 20$  years of experience in Pentecostal compared with Orthodox churches (78.5%). This implies that music education is an aesthetic experience which requires several years and involves focus, perception, affection, cognition, consistent training and cultural matrix.

### Respondents' Needs for Music Education

Table 2(a)–2(e) are the results obtained on the needs of respondents for music education. An academic interpretation and analysis of the data is provided after each table.

Table 2(a)

#### *Needs for music education across churches*

Music education need parameters		Classification of church you belong						$\bar{x}$
		Orthodox		Pentecostal		Total		
		<i>f</i>	Percentage	<i>f</i>	Percentage	<i>f</i>	Percentage	
Acquisition of certain singing skills	Not needed	15	7.9%	3	1.7%	18	4.9%	1.66
	Moderately needed	59	30.9%	31	17.6%	90	24.5%	
	Highly needed	117	61.3%	142	80.7%	259	70.6%	
Acquisition of certain playing skills	Not needed	20	10.5%	13	7.4%	33	9.0%	1.46
	Moderately needed	86	45.0%	48	27.3%	134	36.5%	
	Highly needed	85	44.5%	115	65.3%	200	54.5%	
Improvement of auditory skills	Not needed	7	3.7%	7	4.0%	14	3.8%	1.57
	Moderately needed	84	44.0%	45	25.6%	129	35.1%	
	Highly needed	100	52.4%	124	70.5%	224	61.0%	
Instructor for personal guidance on the	Not needed	16	8.4%	5	2.8%	21	5.7%	1.60
	Moderately needed	56	29.3%	48	27.3%	104	28.3%	
	Highly needed							

playing of musical instruments	Highly needed	119	62.3%	123	69.9%	242	65.9%	
A conducive environment for personal practice of musical instruments	Not needed	7	3.7%	4	2.3%	11	3.0%	1.71
	Moderately needed	45	23.6%	38	21.6%	83	22.6%	
	Highly needed	139	72.8%	134	76.1%	273	74.4%	
Enough time for personal practice and general rehearsals	Not needed	2	1.0%	5	2.8%	7	1.9%	1.70
	Moderately needed	68	35.6%	28	15.9%	96	26.2%	
	Highly needed	121	63.4%	143	81.2%	264	71.9%	
Grace and strength to combining secular, family and academic activities with choir ministry	Not needed	23	12.0%	2	1.1%	25	6.8%	1.51
	Moderately needed	78	40.8%	50	28.4%	128	34.9%	
	Highly needed	90	47.1%	124	70.5%	214	58.3%	
Parents, spouse and children's support for effective participation in the choir ministry	Not needed	7	3.7%	16	9.1%	23	6.3%	1.59
	Moderately needed	59	30.9%	47	26.7%	106	28.9%	
	Highly needed	125	65.4%	113	64.2%	238	64.9%	
Good health for effectiveness	Not needed	9	4.7%	17	9.7%	26	7.1%	1.63
	Moderately needed	51	26.7%	32	18.2%	83	22.6%	
	Highly needed	131	68.6%	127	72.2%	258	70.3%	

Field survey, 10<sup>th</sup> October 2020.

Table 2(a): Conducive learning environment devoid of physical intimidation and emotional frustration allows for a free exchange of musical ideas. The first part of learning is the physical environment, which includes but not limited to worship houses but musical instruments needed for personal practices. The majority (74.4%) of the choristers need a conducive environment for personal practice of musical instruments across the selected churches. The table also indicates the need for conducive environment among Pentecostal churches (76.1%) than mainline (72.8%). The quest for more conducive environment in the study area brings improvement in the practice of church music education. Also, church music is an expression determined, moulded, interpreted and coloured by physical and cultural environment of the people.

Table 2(b)

Needs for music education across churches (continued)

Music education need parameters		Classification of church you belong						$\bar{x}$
		Orthodox		Pentecostal		Total		
		<i>f</i>	Percentage	<i>f</i>	Percentage	<i>f</i>	Percentage	
A closer venue for rehearsals to avoid stress, lateness and absentees at rehearsals	Not needed	17	8.9%	26	14.8%	43	11.7%	1.37
	Moderately needed	84	44.0%	61	34.7%	145	39.5%	
	Highly needed	90	47.1%	89	50.6%	179	48.8%	
Two rehearsals weekly for effectiveness	Not needed	20	10.5%	19	10.8%	39	10.6%	1.46
	Moderately needed	67	35.1%	54	30.7%	121	33.0%	
	Highly needed	104	54.5%	103	58.5%	207	56.4%	

Only one rehearsal per week	Not needed	58	30.4%	62	35.2%	120	32.7%	1.01
	Moderately needed	71	37.2%	54	30.7%	125	34.1%	
	Highly needed	62	32.5%	60	34.1%	122	33.2%	
Avoidance of leaders' preference for certain members of the choir over others	Not needed	66	34.6%	48	27.3%	114	31.1%	1.11
	Moderately needed	71	37.2%	29	16.5%	100	27.2%	
	Highly needed	54	28.3%	99	56.2%	153	41.7%	
Prestige and recognition in the church	Not needed	58	30.4%	73	41.5%	131	35.7%	.97
	Moderately needed	74	38.7%	42	23.9%	116	31.6%	
	Highly needed	59	30.9%	61	34.7%	120	32.7%	
Modification in the musical practices and styles of the church, that is, the need to move along with the societal changes	Not needed	25	13.1%	54	30.7%	79	21.5%	1.19
	Moderately needed	81	42.4%	58	33.0%	139	37.9%	
	Highly needed	85	44.5%	64	36.4%	149	40.6%	
Ability to sing alone, especially one's voice part among many other parts without shifting to other parts	Not needed	19	9.9%	6	3.4%	25	6.8%	1.70
	Moderately needed	38	19.9%	22	12.5%	60	16.3%	
	Highly needed	134	70.2%	148	84.1%	282	76.8%	
Ability to compose simple melodies for choir use	Not needed	4	2.1%	13	7.4%	17	4.6%	1.59
	Moderately needed	69	36.1%	47	26.7%	116	31.6%	
	Highly needed	118	61.8%	116	65.9%	234	63.8%	

Field survey, 10<sup>th</sup> October 2020.

Table 2(b): The majority (76.8%) across sampled churches were of the view that ability to sing alone, especially one's voice part among many other parts without shifting to other parts is highly needed. Results show that there was more need for such among Pentecostals (84.1%) compared to mainline churches (70.2%). Choristers usually have ability to sing alone, use instruments and follow a song's structure with interest, enthusiasm and the support of a music teacher.

Table 2(c)

*Needs for music education across churches (continued)*

Music education need parameters		Classification of church you belong				Total	$\bar{x}$
		Orthodox		Pentecostal			
		<i>f</i>	Percentage	<i>f</i>	Percentage	<i>f</i>	Percentage
Ability to compose simple harmony for choir use	Not needed	6	3.1%	13	7.4%	19	5.2%
	Moderately needed	70	36.6%	48	27.3%	118	32.2%
	Highly needed	115	60.2%	115	65.3%	230	62.7%

Ability to sight-read or play for self-reliance	Not needed	8	4.2%	19	10.8%	27	7.4%	1.53
	Moderately needed	71	37.2%	48	27.3%	119	32.4%	
	Highly needed	112	58.6%	109	61.9%	221	60.2%	
Preference to learn music by imitation (route method) and observation	Not needed	9	4.7%	20	11.4%	29	7.9%	1.34
	Moderately needed	95	49.7%	90	51.1%	185	50.4%	
	Highly needed	87	45.5%	66	37.5%	153	41.7%	
Preference to learn music by sol-fa notation method	Not needed	5	2.6%	11	6.2%	16	4.4%	1.48
	Moderately needed	83	43.5%	76	43.2%	159	43.3%	
	Highly needed	103	53.9%	89	50.6%	192	52.3%	
Preference to learn music by shape note method	Not needed	9	4.7%	25	14.2%	34	9.3%	1.33
	Moderately needed	99	51.8%	79	44.9%	178	48.5%	
	Highly needed	83	43.5%	72	40.9%	155	42.2%	
Preference to learn music by listening to audio/visual recording and then imitate	Not needed	24	12.6%	31	17.6%	55	15.0%	1.30
	Moderately needed	91	47.6%	57	32.4%	148	40.3%	
	Highly needed	76	39.8%	88	50.0%	164	44.7%	
I prefer memorisation method of learning music	Not needed	24	12.6%	27	15.3%	51	13.9%	1.30
	Moderately needed	88	46.1%	68	38.6%	156	42.5%	
	Highly needed	79	41.4%	81	46.0%	160	43.6%	
Preference for music that involve dancing and shaking of the body	Not needed	28	14.7%	47	26.7%	75	20.4%	1.23
	Moderately needed	63	33.0%	71	40.3%	134	36.5%	
	Highly needed	100	52.4%	58	33.0%	158	43.1%	
Preference for classical music performance	Not needed	10	5.2%	33	18.8%	43	11.7%	1.40
	Moderately needed	69	36.1%	65	36.9%	134	36.5%	
	Highly needed	112	58.6%	78	44.3%	190	51.8%	
Preference for band music performance	Not needed	25	13.1%	51	29.0%	76	20.7%	1.18
	Moderately needed	83	43.5%	67	38.1%	150	40.9%	
	Highly needed	83	43.5%	58	33.0%	141	38.4%	

Field survey, 10<sup>th</sup> October 2020.

Table 2(c): In simple terms, harmony occurs when more than one note is played or sung at the same time. This can be as an interval (two notes, also called a dyad) or chords of three or more notes. The ability to compose simple harmony for choir use was highly needed in Pentecostals (65.3%) than mainline churches (60.2%). The results indicate that composition of simple harmony was highly needed across sampled churches. Music is seen as integrated and comprehensive art involving composition, listening and performance. It is characterised by pitch, duration, intensity and volume. Music is identified through melody, rhythm and harmony.

Table 2(d)

*Needs for music education across churches (continued)*

Music education need parameters		Classification of church you belong						$\bar{x}$
		Orthodox		Pentecostal		Total		
		<i>f</i>	Percentage	<i>f</i>	Percentage	<i>f</i>	Percentage	
Preference for choral music performance	Not needed	23	12.0%	23	13.1%	46	12.5%	1.39
	Moderately needed	82	42.9%	51	29.0%	133	36.2%	
	Highly needed	86	45.0%	102	58.0%	188	51.2%	
Preference for self-composed music for choir performance (composition by any of the choir members)	Not needed	5	2.6%	6	3.4%	11	3.0%	1.52
	Moderately needed	64	33.5%	90	51.1%	154	42.0%	
	Highly needed	122	63.9%	80	45.5%	202	55.0%	
Preference for already composed music by other composers outside the church	Not needed	13	6.8%	21	11.9%	34	9.3%	1.29
	Moderately needed	108	56.5%	86	48.9%	194	52.9%	
	Highly needed	70	36.6%	69	39.2%	139	37.9%	
Better understanding of all that is being taught in music during rehearsals	Not needed	2	1.0%	16	9.1%	18	4.9%	1.61
	Moderately needed	58	30.4%	48	27.3%	106	28.9%	
	Highly needed	131	68.6%	112	63.6%	243	66.2%	
Financial provision for transport fare to rehearsals and purchase of musical instruments for personal use	Not needed	17	8.9%	23	13.1%	40	10.9%	1.36
	Moderately needed	79	41.4%	75	42.6%	154	42.0%	
	Highly needed	95	49.7%	78	44.3%	173	47.1%	
Development of conducting skills	Not needed	14	7.3%	8	4.5%	22	6.0%	1.52
	Moderately needed	68	35.6%	63	35.8%	131	35.7%	
	Highly needed	109	57.1%	105	59.7%	214	58.3%	

Field survey, 10<sup>th</sup> October 2020.

Table 2(d): Human understanding focuses either on what it means to understand and how understanding develops or on the way knowledge of music is constructed. Better understanding of all that is being taught in music during rehearsals was highly needed among the majority (66.2%) of the sampled choristers. However, 68.6% of the mainline choristers stressed the need for better understanding of all that is being taught in music during rehearsals compared with Pentecostal churches (63.6%). As choristers encounter music, they actually bring their own creativity to the music-learning environment leading to better knowledge, skill, understanding and development.

Table 2(e)

*Needs for music education across churches (continued)*

Music education need parameters		Classification of church you belong						$\bar{x}$
		Orthodox		Pentecostal		Total		
		<i>f</i>	Percentage	<i>f</i>	Percentage	<i>f</i>	Percentage	
Development of creative thinking skills	Not needed	7	3.7%	1	0.6%	8	2.2%	1.63
	Moderately needed	74	38.7%	44	25.0%	118	32.2%	
	Highly needed	110	57.6%	131	74.4%	241	65.7%	
Development of self-confidence for effective musical performance	Not needed	16	8.4%	1	0.6%	17	4.6%	1.69
	Moderately needed	54	28.3%	25	14.2%	79	21.5%	
	Highly needed	121	63.4%	150	85.2%	271	73.8%	
Self-discipline for effectiveness	Not needed	13	6.8%	1	0.6%	14	3.8%	1.76
	Moderately needed	42	22.0%	19	10.8%	61	16.6%	
	Highly needed	136	71.2%	156	88.6%	292	79.6%	
Development of a teamwork spirit	Not needed	8	4.2%	1	0.6%	9	2.5%	1.72
	Moderately needed	54	28.3%	30	17.0%	84	22.9%	
	Highly needed	129	67.5%	145	82.4%	274	74.7%	
To earn money and have a means of livelihood through church music education	Not needed	57	29.8%	58	33.0%	115	31.3%	1.00
	Moderately needed	85	44.5%	51	29.0%	136	37.1%	
	Highly needed	49	25.7%	67	38.1%	116	31.6%	
Organising musical concerts and exposure to other churches' musical concerts	Not needed	7	3.7%	12	6.8%	19	5.2%	1.59
	Moderately needed	60	31.4%	51	29.0%	111	30.2%	
	Highly needed	124	64.9%	113	64.2%	237	64.6%	

Field survey, 10<sup>th</sup> October 2020.

Tables 2(e): Self-discipline in church music is self-regulation of chorister's behaviour to suit society or environment which the chorister belongs to. The majority (79.6%) of the sampled respondents were self-disciplined for effectiveness across churches. Specifically, the percentage was higher among the Pentecostal (88.6%) than the Orthodox churches (71.2%).

In summary, results show that self-discipline for effectiveness (1.76) ranked first among choristers. This was followed by development of a teamwork spirit (1.72); conducive environment for personal practice of musical instruments (1.71); enough time for personal practice and general rehearsals (1.70); ability to sing alone (1.70); development of self-confidence for effective musical performance (1.69); acquisition of certain singing skills (1.66); good health for effectiveness (1.63); development of creative thinking skills (1.63); better understanding of the music taught during rehearsals (1.61); instructor for personal guidance on the playing of musical instruments (1.60); parents, spouse and children's support for effective participation in the choir ministry (1.59); ability to compose simple melodies for choir use (1.59); organising musical concerts and exposure to other churches' musical concerts (1.59) and improvement of auditory skills (1.57).

### Disparities in Choristers' Need for Church Music Education

The results of the church music education need index is shown in Table 3. Church music education is critically needed across churches (54.8%). Significantly, there were more choristers in dire need of church music education within Orthodox churches (55.5%) than in the Pentecostal churches (54.0%). In other words, Orthodox churches should focus more on teaching or learning church music.

Table 3

#### Church music education need index

		Church Classification				Total		Minimum	Maximum	Mean	Std. Deviation
		Orthodox <i>f</i>	%	Pentecostal <i>f</i>	%	<i>f</i>	%				
Need level	Low	85	44.5	81	46.0	166	45.2	20.00	78.00	56.56	9.54
	High	106	55.5	95	54.0	201	54.8				

### Hypotheses Testing

H0<sub>1</sub>: There is no significant relationship between the need for church music education among sampled choristers and their socio-economic characteristics.

H0<sub>2</sub>: There is no significant difference in the mean rating of respondents' need for music education across churches.

Table 4

#### Chi-square analysis of the relationship between the need for church music education among sampled choristers and their socio-economic characteristics

		Need level				Total	$\chi^2$	<i>df</i>	<i>p</i> value	
		Low		High						
		<i>f</i>	%	<i>f</i>	%	<i>f</i>	%			
Age	20 years and below	23	13.9%	39	19.4%	62	16.9%	5.393	3	.015*
	21–40 years	97	58.4%	123	61.2%	220	59.9%			
	41–60 years	42	25.3%	33	16.4%	75	20.4%			
	Above 60 years	4	2.4%	6	3.0%	10	2.7%			
Sex	Male	62	37.3%	79	39.3%	141	38.4%	.147	1	.702
	Female	104	62.7%	122	60.7%	226	61.6%			
Household size	1–5 people	129	77.7%	159	79.1%	288	78.5%	.105	1	.746
	Above 5 people	37	22.3%	42	20.9%	79	21.5%			
Marital status	Single	94	56.6%	123	61.2%	217	59.1%	7.299	4	.121
	Married	67	40.4%	77	38.3%	144	39.2%			
	Divorced	1	0.6%	0	0.0%	1	0.3%			
	Widowed	4	2.4%	0	0.0%	4	1.1%			
	Separated	0	0.0%	1	0.5%	1	0.3%			
Educational Status	No formal education	0	0.0%	2	1.0%	2	0.5%	14.722	7	.040*
	Adult education	0	0.0%	2	1.0%	2	0.5%			
	Primary education	2	1.2%	0	0.0%	2	0.5%			
	Junior secondary education	2	1.2%	7	3.5%	9	2.5%			
	Senior secondary education	13	7.8%	33	16.4%	46	12.5%			
	National Certificate in education	17	10.2%	18	9.0%	35	9.5%			
Polytechnic Education	40	24.1%	46	22.9%	86	23.4%				

	University education	92	55.4%	93	46.3%	185	50.4%			
Which of the voice part do you sing	Bass	22	13.3%	19	9.5%	41	11.2%			
	Baritone	4	2.4%	2	1.0%	6	1.6%			
	Tenor	42	25.3%	45	22.4%	87	23.7%			
	Countertenor	1	0.6%	0	0.0%	1	0.3%	14.883	7	.038*
	Alto	44	26.5%	36	17.9%	80	21.8%			
	Contralto	3	1.8%	7	3.5%	10	2.7%			
Years spent as Chorister	Mezzo-soprano	3	1.8%	2	1.0%	5	1.4%			
	Soprano	47	28.3%	90	44.8%	137	37.3%			
	20 years and below	128	77.1%	168	83.6%	296	80.7%			
	21–40 years	33	19.9%	33	16.4%	66	18.0%	7.132	2	.038*
	Above 40 years	5	3.0%	0	0.0%	5	1.4%			

Field survey, 10<sup>th</sup> October 2020. \*Significant @ 0.05.

Chi-square analysis of the relationship between the need for church music education among sampled choristers and their socio-economic characteristics is shown in Table 4. Results indicate that a significant relationship existed between the need for church music education among sampled choristers and socio-economic characteristics including age ( $\chi^2 = 5.393; p \leq .05$ ), educational status ( $\chi^2 = 14.722; p \leq .05$ ), voice part used ( $\chi^2 = 14.883; p \leq .05$ ) and years spent as a chorister ( $\chi^2 = 7.132; p \leq .05$ ). Church music education needs depend on age, educational status, voice part used and years spent as a chorister. This implies demographic data which are socio-economic information expressed statistically such age, educational status, voice part used and years spent as a chorister had significant influence on church music education needs. Age determines musical preferences and accounts for varied dispositions to church music among different age categories. Higher level of music achievement may reflect higher motivation for music, greater discipline and/or higher musical skills. Governments, corporations, churches and other non-government organisations use demographics to learn more about a population’s characteristics for many purposes including policy development. Numerous studies have found that music participation is associated with higher scores on standardised academic achievement tests (Dos Santos-Luiz et al., 2015) as well as on assessments of academic-related cognitive competences such as visual and auditory competencies (Benz et al., 2016). Church music education needs are also based on music training and significant variation in quality of training and instruction (Dumont et al., 2017; Foster & Jenkins, 2017; Sala & Gobet, 2017). Also, Elpus (2013) observed that socio-demographic factors such as time used, education in terms of academic achievement and attitudes/motivation are important in church music education needs. A chorister with prior years of engagement, practising and participation in music both in and outside churches have better chances of improved performance and participation.

Table 5

*Independent samples t-test of difference in the mean rating of respondents’ need for music education across churches*

	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig.	T	df	Sig.	Mean Difference	Std. Error Difference	95% Confidence Interval	
								Lower	Upper
Equal variances assumed	0.455	0.501*	-1.028	365	.0305*	-1.02374	.99615	2.98266	.93518
Equal variances not assumed			-1.031	364.959	.0303*	-1.02374	.99324	2.97694	.92946

Field survey, 10<sup>th</sup> October 2020. \*Significant @ 0.05. Orthodox 56.0785, Pentecostal 57.1023

Table 5 shows the independent samples t-test of difference in the mean rating of respondents’ need for music education across churches. The results show that there is a significant difference in the mean rating of respondents’ need for music education across churches ( $t = 1.028; p < .05$ ). By implication, the need for church music education varies significantly across churches. It follows also that there is a need for church music education in Orthodox churches (56.0785) than Pentecostal (57.1023) churches.

### Summary

This study was designed to assess the need for church music education in Orthodox and Pentecostal churches. Results indicate that there were more young choristers in Pentecostal churches within the age group of  $\leq 40$  years than in Orthodox churches. Female choristers dominate church music across churches. Also, there were more people within the household range of 1–5 among Pentecostal choristers (81.8%) than Orthodox churches (75.4%). While a majority (50.4%) of the choristers had university education, most (80.7%) of the respondents were within an experienced group of  $\geq 20$  years. In terms of parts, the soprano was more utilised among Orthodox choristers (38.2%) in comparison to Pentecostal church choristers. There was a need for self-discipline for effectiveness (1.76), development of a teamwork spirit (1.72) and a conducive environment for personal practice of musical instruments (1.71) among others.

### Conclusion

In general, we maintain that church music education needs among sampled choristers varied significantly across church categories and depend on socio-economic characteristics such as age, educational status, voice part and years spent as a chorister. Thus, beyond the focused population, there is a need for discipline in music education across churches.

### Recommendations

Church music leaders, directors, instructors and choristers particularly within Orthodox churches should re-strategise on the modalities of training and re-training their choristers or members to be resilient, disciplined, confident and practicable on the need to adopt a formidable music centre. This is achieved through nurturing, setting expectations and boundaries, fostering a sense of personal responsibility, encouragement and teaching on how to fulfil choirs' obligations. There is a need for churches to provide adequate free musical training and re-training of choristers in the reading and writing of music. Church management should always consider more participation of young, creative and well-experienced choristers in church music for an overall improvement in relation to the needs of church music education.

Music education teachers and experienced music professionals should be employed by churches to maximally improve the teaching and learning of music for choristers and churches. This will improve music literacy, aid simplicity of teaching and learning methods as well as the interchange of methods. Finally, it is strongly recommended that instructors and directors should be musically trained, knowledgeable and skillful for the overall success of music education particularly within Orthodox churches. Talented youths should be given the opportunity to display their real-life experiences and possibly showcase their talents on public platforms and media; this will encourage or drive the interest of other youths.

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### Biography

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