

Choristers' Socio-Demographic Characteristics and Strategies Adopted for Effective Transfer of Musical Knowledge among Mainline and Pentecostal Christian Churches in Abeokuta, Ogun State, Nigeria

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Abstract

The study investigated choristers' socio-demographic characteristics and strategies to effectively transfer musical knowledge among Mainline and Pentecostal Christian church Choirs in Abeokuta, Ogun State, Nigeria. A structured questionnaire was used to obtain relevant data for the study. The multi-stage sampling procedure was employed for the study, while a simple random sampling technique was adopted to select 367 choristers across Mainline and Pentecostal churches. This was further subjected to face validity and reliability tests using the split-half method. A Cronbach Alpha value of $0.8 > \alpha \leq 0.7$ attested to the instrument's reliability. Frequency distribution, standard deviation, bar chart, mean (), chi-square, analysis of variance, and independent samples t-test were the analytical tools used for the study. Choristers strongly agreed that music instructors and leaders should be musically skilful as a fundamental strategy for effectively transferring musical knowledge. A significant relationship exists between strategies for the transfer of musical knowledge and age ($c2=11.058$), marital status ($c2=8.902$), educational status ($c2=9.959$), voice part used ($c2=19.077$) and years spent as a chorister ($c2=5.506$). A significant difference exists in the mean ratings of strategies for the effective transfer of musical knowledge ($t=-2.122$) across churches selected for the study. There is a significant relationship between the need for musical knowledge transfer and strategies such as training instructors and improving their knowledge and skilfulness ($t=-3.057$; $p \leq 0.05$), simplicity of teaching and learning methods and interchange of methods, among others, were seen as a primary requirement for effective transfer of music knowledge. It is recommended that instructors, directors and choristers be musically trained, knowledgeable, and skilful for the overall development of the church music industry.

Keywords: Strategies, Mainline, Pentecostal and choristers.

Introduction

Since prehistoric times, different aspects of heritage and culture have indeed been transmitted to the next generation by informal teaching activities, and one of the cultures transferred is music. Even during pre-colonial and colonial years, music education in Nigeria has remained essentially informal; it was transmitted via various traditional media, such as festivals and celebrations, work songs, moonlight plays, children's songs for lullabies and babies, court music, vocational training under some well-known traditional musicians and others (Adeogun, 2012). With the incorporation of music in the education system, the consciousness of structured music education has been raised with an emphasis on training professional

musicians. According to Nwankpa (2018), the contents of music education include staff notation, solfa notation, composition, organ playing, singing and choir management, while hymns singing, anthems, chants, and choruses were the primary musical practices in churches.

Udok and Odunuga (2016) confirmed that music in liturgical services was developed and concentrated with such features as hymn, chant and anthem singing with no application of indigenous musical accompaniment. Indigenous musical practices were condemned by the missionaries and regarded as being related to idol worshipping and demons and were not allowed in the church. Over time, Nigerians began to feel that the practices and performances of only Western hymns and anthems were not enough for spiritual growth, while the thirst for inclusion of another musical genre eventually came up (Nwankpa, 2018). Consequently, contemporary musical instruction and performances through ministrations and other renditions in the churches have shifted from the Western musical practice to different contemporary musical trends that filtered in due to efforts by church music performers singing to satisfy the musical expectations and desires of their audience. This was corroborated by Odewole (2018), who found out that doctrinal beliefs, in one way or the other, have initiated the styles of musical practices in many churches.

Pentecostal churches are known for a distinctive style of singing choruses which is referred to as praise and worship, often accompanied by hand clapping, singing, shouting, dancing, speaking in tongues and prophesying, which are contrary to hymns and chant musical practices of solemnity established by the missionaries for the Mainline churches. The solemnity in mainline churches is probably a result of the familiar slogan in the church, "For the Lord is in His holy temple, let all the earth keep silent before Him." This is a scriptural excerpt got from Habakkuk 2:20. This was the doctrine given to the church initially as against Pentecostalism, which operates on "making a joyful noise unto the Lord" (Psalm 100: 1). To some extent, however, musical artists decide the style of music education they adopt. It is, therefore, no surprise that tempo, phrasing and dynamics and certain styles of music, pitches and instrumentation are subject to the singers' discretion.

Numerous studies on the historical principles of music education abound. With the knowledge brought about by Western education, Nigeria was able to develop the best-known music scholars, such as Professor Fela Sowande, Ayo Bankole, Lazarus Ekwueme, Akin Euba, and Akpabot Sam, to name just a handful. Media organizations have also helped to increase the prominence of music education. There have been few comprehensive analyses of

church choirs as educational settings whose participants have educational needs that should be addressed. The concept of worship as the prime reason for joining the choir is distinct from several other findings of the reviews in music education, which describe motives for choir membership as social and musical knowledge.

Education in music may be formal, informal or non-formal, but music training is as ancient as man. When music education is received in schools, it is described as formal music learning. It is called the non-formal transfer of musical knowledge when acquired through organized teaching and learning in churches, by study, imitation and involvement (Andang'o, 2019). However, when music instruction is received from the family, peer group and community, it is called informal music education.

In any case, choir helps singers develop and improve their musical gifts, mainly because Christians are one set of people that sing a lot. On the other hand, choristers are ministers of the gospel through songs. Consequently, in Christendom, singing is not only biblical but a tradition. As one of its major priorities, transferring musical knowledge has helped develop choristers' cognitive and psychomotor domains of musical learning. Such experiences, when obtained, might encourage choristers to enjoy their churches and make positive contributions to their progress and growth (Schlauget *al*, 2009). In general, music is considered an excellent art, form or a sophisticated creation of human civilization. Over the centuries, man has considered music important in communicating his inherent sense of beauty. Church music is not different from man; instead, it is the spiritual manifestation of his highest and strongest inner self. This is probably why Church choristers need music instruction so that the congregation can enjoy professional and effective worship, and this will also enable the choristers to carry the congregation along effectively during worship services. Equally, the need for musical instruction in the churches is to provide better musicians in the church and community who can effectively play and sing Christian songs. It is also necessary for Mainline or Pentecostal church musicians to develop their level of music literacy in singing, instrumentation and even music theory.

In fact, far too many church members join the music department of Mainline or Pentecostal churches because they have a flair for music and lack structured exposure to music. Others join because they need strong musical skills. In the end, all these people find themselves in the choir. At this point, it becomes the responsibility of the choir department to prepare them as singers who will participate effectively during services. Eventually, each of these singers comes on stage to perform with or without the required skills.

In the past, specific methods of teaching and learning, such as staff/solfa notation, observation, imitation, demonstration, memorization, group discussion/part rehearsals, and field trip methods, among all others, were found to be followed by church music practitioners to ensure better musical output in the church (Shosanya, 2020).

A typical music leader may listen to an album and attempt to replicate it by heart. This is referred to as the copyright method. It is effortless and tasks less when compared to the staff notation/sight singing method. Although it may look amateurish when it comes to music aesthetics, it is a fast way of learning songs, as observed in churches. Part leaders' method was also found very effective, especially when it comes to complex songs written in staff notation; that is, songs having musical scores. The part-leaders are taught ahead of others while they are now in the position to teach other members of their part group. This is achieved by breaking into different parts. This is in conjunction with the part rehearsal method. They are interwoven.

Musical creations, including contemporary songs, have a musical score that can be interpreted by those who comprehend music. The music trend is still evolving from time to time. This makes many music performing trends seem outdated in some churches. In any case, church music teaching is ultimately required because innovations in the field of music in churches nowadays are taking over. Therefore, church choristers need to develop their performing skills, such as singing, playing musical instruments, rhythmic movements, dance performance and pronunciation of the last consonant sound in song lyrics. Unfortunately, music is used by some choristers and instrumentalists merely as one of the church responsibilities that must be carried out. Regrettably, this makes the need to transfer musical knowledge among such churches seem very narrow.

In some cases, musicians appear to be in the same classification; each of them wants to sing and at the same time play the instruments, creating no clear distinction in their fields of expertise. More so, it is seen that emphases are not made on the type of music instruction for the choristers in some of the churches.

The truth, however, is that professionalism is required in both Mainline and Pentecostal churches. Church choristers should be able to identify the elements of church music they want to specialize in. Adedeji (1998) identifies that church music is instrumental and vocal. Some churches adopt a pop musical style. For others, it is hymn singing, while some adopt folk-like music practices. It follows a variety of musical forms and contains several genres of music. Such specialization leading to professionalization can help the artist accomplish their

goal when an element of music is established. This ability to perform openly, of course, bewilders untrained musicians (Otugo, 2001). When an artist is not trained in instrumental practices of harmony and rhythm, piano and recorder, an untrained guitarist does not master the basics of African and Western music. He is often not subjected to practices such as music, culture, literature, and readings (Adedeji, 2001). The choristers want ample attention from their music directors in this field of general knowledge. Their general musical success allows choristers to be driven by their experiences in the field of music teaching and learning processes.

Since few or no documented study on Choristers' needs for the transfer of musical knowledge as an educational activity in churches has been conducted, there is a need to investigate the views and interests of church choristers regarding the effective transfer of musical knowledge in churches of all categories. Given this, this study tends to investigate Choristers' Needs for transferring musical knowledge among mainline and Pentecostal Christian churches in Abeokuta, Ogun State, Nigeria.

Statement of the Problem

Although there has been 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 the choristers' performance and the realization of the church's evangelical goals through music. Choristers in churches today are yet to be placed on a sound pedestrian to record the needed success in being self-reliant in offering better musical outputs with little or no assistance. Choristers cannot interpret music due to a deficiency in the transfer of musical knowledge. Music that ought to be performed solemnly is performed with vigour and cheerfulness, producing noise.

On the other hand, music meant to be performed with cheerfulness is being misinterpreted by performing it solemnly and lifelessly. The choristers cannot express what they sing in such a way that the message of the music can convey the correct meaning to its audience. Many are found to have been in the choir for over 20 years and cannot sing simple melodies efficiently, while many are suffering from musical tone deafness as a result of a lack of aural training. There are also areas for improvement in voice training, performance ethics, microphone management, stage management and learning of assorted musical instruments, to mention just a few.

Studies on Nigeria's music industry show that choristers in both Mainline and Pentecostal churches, especially in Abeokuta, Ogun state, are still far from being efficient. Some previous

researchers, like Vidal (2008) and others, state that the musical activities of some church choristers today reflect the lowest ebb of music aesthetics and biblical principles and that the standard of Christian music is terrible and watery both musically and theologically. Furthermore, Oyeniyi (2019) found that many church musicians are deficient in the foundations of theology, music appreciation skills, hymn singing techniques, conducting and choir administration- all of which boil down to a lack of quality transfer of musical knowledge.

Research Questions

- What are socio-demographic characteristics of Mainline and Pentecostal Choristers in the study area?
- What are the strategies for effective transfer of musical knowledge?

Hypotheses

- HO1: There is no significant relationship between choristers' strategies for transfer of musical knowledge and socio-demographic characteristics (Chi-square)
- HO2: There is no significant difference in the mean rating of strategies for effective musical knowledge transfer across Mainline and Pentecostal churches (Independent samples t-test)

Significance of the Study

The findings of this study will provide information regarding the various strategies employed in effectively transferring musical knowledge and the reason behind the choice of such strategies. Furthermore, the rich Mainline and Pentecostal church music will be placed in the limelight when this is done. In addition to its pedagogical implications, this work brings to bear the various disparities in practices and styles involved in the transfer of musical knowledge between Mainline and Pentecostal churches, and this can be of great help for Mainline and Pentecostal churches' music teachers in general. To future researchers, this study can provide baseline information on the recent developments in the Mainline and Pentecostal music industry. As a basic research, it remains a valuable reference point to subsequent studies on transferring musical knowledge among Mainline and Pentecostal Churches in Abeokuta, Ogun State, Nigeria. Since no knowledge is a waste, teachers, students, and the general public can learn much from the findings of this academic endeavour.

Research Methodology

Description of the study area

Abeokuta is the capital of Ogun state in Southwestern Nigeria. It is located on the east bank of the Ogun River. The word *Abeokuta* means "Refuge among Rocks." It was founded around 1830 by Sodeke, a hunter and the leader of the Egba refugees fleeing from the Oyo Empire. Missionaries in the 1840s and the Sierra Leone Creoles settled the town. Abeokuta is an agricultural trade centre which produces rice, yams, cassava, corn, palm oil and kernels, cotton, fruits and vegetables. It is an exporting point for cocoa, palm produce, fruits and kola nuts. Abeokuta is the home of most Mainline and Pentecostal Churches with their branches. Examples of such churches are the Methodist Church, The Apostolic Church, Gospel Faith Mission, The Redeemed Christian Church of God, Divine Height Bible Church, Christ Apostolic Church, St John Catholic Church, Deeper Life Bible Church, House on the Rock, Anglican Church, Baptist Church, African Church, Gospel Witness Church, Mountain of Fire and Celestial Church of Christ, among others.

Also, the Abeokuta metropolis comprises four Local Government Areas: Abeokuta South, Abeokuta North, Obafemi-Owode and Odeda local Government Areas.

Sample and Sampling Technique

For this research, a multistage sampling technique is used to select data collection in the sample. Anene (1998) describes a sample as a subset of the population the researcher wants to study. Sampling, on the other hand, is taking any portion of a population as representative of that population. It is good to note that the more representative a sample is of the population, the more valid it is to estimate the population characteristics using the sample. According to Nworgu (2006), the sampling technique is a plan specifying how elements will be drawn from the population. The sampling procedure/steps highlighted below were followed:

Step I: First, out of the four (4) Local Government Areas (LGAs) that constitute the Abeokuta metropolis of Ogun State (that is Abeokuta North LGA, Abeokuta South LGA, Odeda LGA and Obafemi-Owode LGA), 50 per cent (two) of them namely: Abeokuta South and Odeda LGAs were purposively selected for this study due to concentration of mega-churches in the LGAs.

Step II: Secondly, from the two (2) selected LGAs, 40 per cent of the 26 mega-churches in the sampled LGAs are randomly selected. This produced 10 churches across the LGAs. The churches were stratified into two (2): Orthodox and Pentecostal churches, while in each LGA, both Orthodox and Pentecostal churches were selected from Abeokuta South and Odeda Local Government Areas. As indicated in Table 1, selected Pentecostal churches are Living

Faith Church (Winners Chapel), Mountain of Fire and Miracle Ministries, Deeper Life Bible Church (DLBC), Redeemed Christian Church of God (RCCG) and The Apostolic Church (TAC). In contrast, sampled Orthodox churches are SS Peter and Paul, Catholic Church, Adatan. Church Osiele, St. Peter Cathedral, Ake (Anglican Church), Baptist Church, Ibara, Freeman Methodist Church, Ogbe and African Church, Idi-Ape.

Step III: From the ten (10) sampled churches, 13 per cent of the two thousand eight hundred and twenty-one (2,821) choristers were selected through a simple random sampling technique. Across churches, 13 per cent of the sampled respondents produced 16 choristers from Living Faith Church (Winners Chapel), 52 choristers from Catholic Church Osiele, 13 choristers from Mountain of Fire & Miracle Ministries, 26 choristers from Deeper Life Bible Church, 78 choristers from Redeemed Christian Church of God, 20 choristers from Apostolic Church, 46 choristers from Anglican Church, 52 choristers from Baptist Church Ibara, 45 choristers from Methodist Church. In contrast, 19 choristers were sampled from African Church. This produced 367 choristers across churches, constituting the study's sample size.

Results and Discussion

Scio-demographic characteristics of the choristers

Age: The distribution of choristers based on age is revealed in **Table 1**. Results indicate there were more young choristers in Pentecostal churches within the age group of ≥ 40 years than in mainline churches. The table also shows that the majority (59.9%) of the choristers are 21-40 years old. This implies that sampled choristers were young, strong, energetic and had the potential to drive the church music education industry. Many people listen, watch, experiment with sounds and movement, and eventually, sing, chant and move rhythmically from a young age (College of Music, 2017). Music in the early years of people acted as a foundation upon which subsequent learning rested (Onyiuke, 2009). Early interactions through music education influence positive life and prepare choristers to bond emotionally and intellectually with others (Onyiuke, 2009). Early music engagement of younger and innovative minds is central to the cultural practices and circumstances of many young people's experience of the "every day". It has been acknowledged as a powerful tool in early development (Barrett, 2009).

Sex: The role attached to either sex (male and female), especially when considered with reference to social and cultural differences rather than biological ones, is an essential factor in church music education. Most often, gender is used in place of sex, which more broadly denotes a range of identities that do not correspond to established ideas of male-female

dichotomy. As shown in **Table 1**, female choristers dominate (61.6%) in church music compared to their male counterparts (38.4%). The gender of sampled choristers is a factor determining choristers participation in church music. Also, the voice of a mature man is usually low in pitch compared to the female voice, which is essentially high in pitch.

Household size: The household size of the sampled choristers is revealed in **Table 1**. Results show more people within the household range of 1-5 among Pentecostal choristers (81.8%) compared to mainline churches (75.4%). The table reveals that the majority (78.5%) were within the household size category of 1-5 people. By implication, the choristers have relatively smaller household sizes. Households are instrumental to music training acquired by teaching and learning in traditional cultures, imitation, involvement and informal music instruction (Folkestad, 2006).

Educational attainment: Statistics on the educational attainment of sampled choristers is as shown in **Table 1**. The results reveal that only some (0.5%) have formal education. Also, choristers have a minimum of adult education (0.5%), primary education (0.5%), junior secondary education (2.5%), National Certificate in Education (9.5%), Senior Secondary Education (12.5%), Polytechnic Education (23.4%) and University education (50.4%). University education beneficiaries recorded the majority (50.4%) across churches: 48.7 per cent among mainline and 52.3 per cent among Pentecostal churches. Quality education aids a positive perception of church music education.

Chorister: Choir membership is instrumental to a positive perception of church music education. As shown in **Table 1**, all (100.0%) sampled populations are choristers. This implies that choristers have all it takes to give the needed information on church music education.

Which of the voice part do you sing? As shown in **Table 1**, results indicate that Soprano is the voice part mostly used (37.3%) across churches. This is followed by Tenor (23.7%), Alto (21.8%), Bass (11.2%), Contralto (2.7%), Baritone (1.6%), Mezzo-soprano (1.4%) and Counter tenor (0.3%). Soprano, which records the highest percentage, has more utilization among mainline choristers (38.2%) compared to the Pentecostal churches, which is 36.4%. Results attest to the fact that church music is a combination of pleasant sounds.

Years of experience as a chorister: The distribution of choristers based on years of experience is shown in **Table 1**. Results show that most (80.7%) of the choristers are within the experience group of ≥ 20 years. Also, there was 83.0 per cent of sampled choristers with ≥ 20 years of experience in Pentecostal churches compared to mainline churches

(78.5%). *Music education* is an aesthetic experience involving focus, perception, effect, cognition and cultural matrix.

Table 1: Distribution of choristers based on demographic characteristics

| Socio-demographic Characteristics | | Classification of church you belong | | | | | |
|-------------------------------------|-----------------------------------|-------------------------------------|--------|-------------|--------|-------|--------|
| | | Mainline | | Pentecostal | | Total | |
| | | f | % | F | % | f | % |
| Age | 20yrs and below | 49 | 25.7% | 13 | 7.4% | 62 | 16.9% |
| | 21-40years | 10 | 55.5% | 11 | 64.8% | 22 | 59.9% |
| | | 6 | | 4 | | 0 | |
| | 41-60years | 29 | 15.2% | 46 | 26.1% | 75 | 20.4% |
| | Above 60years | 7 | 3.7% | 3 | 1.7% | 10 | 2.7% |
| Sex | Male | 73 | 38.2% | 68 | 38.6% | 14 | 38.4% |
| | Female | 11 | 61.8% | 10 | 61.4% | 22 | 61.6% |
| Household size | 1-5 people | 8 | | 8 | | 6 | |
| | | 14 | 75.4% | 14 | 81.8% | 28 | 78.5% |
| Educational Status | Above 5 people | 4 | | 4 | | 8 | |
| | No formal education | 47 | 24.6% | 32 | 18.2% | 79 | 21.5% |
| | Adult education | 1 | 0.5% | 1 | 0.6% | 2 | 0.5% |
| | Primary education | 0 | 0.0% | 2 | 1.1% | 2 | 0.5% |
| | Junior Secondary education | 0 | 0.0% | 2 | 1.1% | 2 | 0.5% |
| | Senior Secondary education | 8 | 4.2% | 1 | 0.6% | 9 | 2.5% |
| | National Certificate in education | 22 | 11.5% | 24 | 13.6% | 46 | 12.5% |
| | Poly -Technic Education | 19 | 9.9% | 16 | 9.1% | 35 | 9.5% |
| University education | 48 | 25.1% | 38 | 21.6% | 86 | 23.4% | |
| | | 93 | 48.7% | 92 | 52.3% | 18 | 50.4% |
| Are you a Chorister | NO | 5 | | | | 5 | |
| | YES | 0 | 0.0% | 0 | 0.0% | 0 | 0.0% |
| Which of the voice part do you sing | | 19 | 100.0% | 17 | 100.0% | 36 | 100.0% |
| | Bass | 1 | % | 6 | % | 7 | % |
| | Baritone | 17 | 8.9% | 24 | 13.6% | 41 | 11.2% |
| | Tenor | 1 | 0.5% | 5 | 2.8% | 6 | 1.6% |
| | Counter tenor | 46 | 24.1% | 41 | 23.3% | 87 | 23.7% |
| | Alto | 0 | 0.0% | 1 | 0.6% | 1 | 0.3% |
| | Contralto | 42 | 22.0% | 38 | 21.6% | 80 | 21.8% |
| | Mezzo soprano | 10 | 5.2% | 0 | 0.0% | 10 | 2.7% |
| Soprano | 2 | 1.0% | 3 | 1.7% | 5 | 1.4% | |
| | | 73 | 38.2% | 64 | 36.4% | 13 | 37.3% |
| Years of being a chorister | 20yrs and below | 7 | | | | 7 | |
| | | 15 | 78.5% | 14 | 83.0% | 29 | 80.7% |
| | | 0 | | 6 | | 6 | |
| | 21-40years | 37 | 19.4% | 29 | 16.5% | 66 | 18.0% |
| | Above40years | 4 | 2.1% | 1 | 0.6% | 5 | 1.4% |

Strategies for Effective Transfer of Musical Knowledge across Sampled Churches

Strategy is a general plan to achieve one or more long-term or overall goals of music education (Simeone, 2020; Terra and Passador, 2016). Church music education is a field of practice which requires that music educators are well trained, provided enabling environment for careers such as choristers, elementary or secondary music teachers and school or music conservatory ensemble directors. As shown in Table 2, instructor should be musically trained, knowledgeable, skilful ranked first (4.70) followed by commitment and dedication (4.64), constant practices (4.59), creativity (4.58) among other music learning strategies.

Table 2: Comparison of strategies for effective Transfer of Musical Knowledge

| | Classification of church you belong | | |
|---|-------------------------------------|---------------------|---------------|
| | Mainline Mean | Pentecostal Mean | Total Mean |
| Instructor should be musically trained, knowledgeable, skilful | 4.62 | 4.78 | 4.70 |
| Teaching and learning methods should be made simple and inter change of methods to be relevant | 4.40 | 4.59 | 4.49 |
| Creativity should be highly encouraged | 4.49 | 4.68 | 4.58 |
| Communication language must be clear and simple | 4.25 | 4.69 | 4.46 |
| Provision of conducive educative atmosphere | 4.41 | 4.55 | 4.48 |
| Rehearsals should be at least two times in a week | 4.44 | 4.31 | 4.38 |
| Financial support/ provision of different classes of musical instruments by the church | 4.43 | 4.48 | 4.46 |
| Discipline in terms of time management should be maintained | 4.38 | 4.66 | 4.51 |
| Exposures to other churches 'musical performances such as musical concerts | 4.46 | 4.37 | 4.41 |
| Effective classroom management and coordination | 4.25 | 4.38 | 4.31 |
| Regular and punctual attendance at rehearsals | 4.51 | 4.63 | 4.57 |
| Maintenance of choir ethics | 4.41 | 4.64 | 4.52 |
| Individual musical interest/taste should be embraced | 4.19 | 4.39 | 4.28 |
| Group/ collaborative learning should be encouraged | 4.24 | 4.52 | 4.37 |
| Self-development should be encouraged | 4.38 | 4.66 | 4.51 |
| Choristers must have positive interest and attitude towards music learning | 4.47 | 4.68 | 4.57 |
| Constant practices should be encouraged | 4.53 | 4.65 | 4.59 |
| Choir director/ members must acquire biblical and liturgically knowledge and be spiritually sound for effectiveness | 4.48 | 4.63 | 4.55 |
| Commitment and dedication is highly needed | 4.55 | 4.73 | 4.64 |
| There must be passion for the calling/ ministry | 4.49 | 4.59 | 4.54 |
| Accustomed with various seasons in church calendar in order to teach and learn songs in line with seasons and programme | 4.29 | 4.51 | 4.40 |
| Choir directors must ensure that he/she come down to the level of each chorister | 4.38 | 4.48 | 4.43 |

$\bar{x} \geq 4.489$ -----High; $\bar{x} < 4.489$ -----Low

Hypotheses testing

HO₁: There is no significant relationship between choristers' perception of transfer of musical knowledge and their socio-demographic characteristics.

Chi-square analysis of the relationship between choristers' need for transfer of musical knowledge and their socio-demographic characteristics is as shown in **Table 3**. Results indicate that there is significant relationship between perception of church music education and age ($\chi^2=11.058$; $p \leq 0.05$), marital status ($\chi^2=8.902$; $p \leq 0.05$), educational status ($\chi^2=9.959$; $p \leq 0.05$), voice part used ($\chi^2=19.077$, $p \leq 0.05$) and years spent as chorister ($\chi^2=5.506$; $p \leq 0.05$). This implies that perception of church music education depends on age, marital status, educational status, voice part used and years spent as chorister.

Table 3: Chi-square analysis of relationship between demographic characteristics and strategies for transfer of musical knowledge

| Variables | χ^2 | df | P-value |
|--------------------------------------|----------|----|---------|
| Age | 11.058 | 3 | 0.011 |
| Sex | .054 | 1 | 0.816 |
| Household size | 0.11 | 1 | 0.995 |
| Marital status | 8.902 | 4 | .006 |
| Educational Status | 9.959 | 7 | 0.019 |
| Which of the voice part do you sing? | 19.077 | 7 | .008 |
| Years in Chorister | 5.506 | 2 | .0064 |

Conclusion and Recommendations

Strategies for transferring musical knowledge across churches depend on demographic characteristics such as age, marital status, educational status, voice part used and years spent as a chorister. Also, instructors being musically trained, knowledgeable, and skilful was one the most effective strategies devised for effective church transfer of musical knowledge in Pentecostals and mainline churches.

Recommendations

Considering the findings of this study, the researcher dms the following recommendations necessary:

1. There is a need for churches to provide adequate musical training and retraining of choristers in reading and writing music, most notably in mainline churches, as the study's findings have revealed the prevalence of problems among mainline choristers compared to Pentecostal churches.
2. Rudiments and theory of music, voice training, performance ethics, microphone management, stage management, learning of assorted musical instruments and aural training were found very effective and have contributed immensely to the growth and development of choristers who practised them as their core area of musical learning. It is therefore recommended to be a focused area of musical learning among churches of all categories.
3. Since choristers' age, marital status, educational status, voice part used and years spent as choristers are significant predictors in this research study, church authorities must endeavour to use the said demographic characteristics as the criteria to determine participation in church transfer of musical knowledge.
4. Music education teachers and other music professionals should be employed across churches for improved teaching/learning methods and a combination of methods for choristers and churches to benefit maximally. This will improve music literacy and aid the simplicity of teaching/learning methods and the interchange of methods, among other benefits.
5. Commitment, dedication and passion for the calling/ministry must be encouraged among choristers in Pentecostal and mainline churches by the church authorities and other key stakeholders in church music education. As revealed in the study, how choristers react to events is primarily influenced by their perception of church music education.

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