

Constraints to Practices and Styles of Music Education among Orthodox and Pentecostal Churches in Abeokuta, Ogun State, Nigeria

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Abstract

The study focused on constraints to practices and styles of music education in Orthodox and Pentecostal Churches in Abeokuta, Ogun State, Nigeria. Quantitative and Qualitative research methods were utilized, respectively. Focus Group Discussion (FGD) was used as a qualitative method. Five choristers were selected each from orthodox and Pentecostal churches for FGD, while a multi-stage sampling technique was used to select 367 choristers from Abeokuta metropolis, Ogun State. Structured questionnaires collected data on practices, styles and constraints to church music education. Data were subjected to descriptive statistics such as frequencies, percentages, means, and inferential tools such as independent samples t-test and Analysis of Variance at 5% significance level. Results revealed that inadequate musical knowledge / musical illiteracy and adverse attitude/interest towards learning (=1.92) ranked first among musical constraints of music education. There was a significant difference in the mean rating of music styles across Pentecostal and Orthodox churches ($F=0.185$; $p>0.05$). Also, there was a significant difference in the mean rating of constraints militating against music education across churches ($t=4.637$; $p\leq 0.05$), with more constraints in orthodox churches (30.7644) compared with Pentecostals (24.4091). In conclusion, church music practices and styles were more constrained in Orthodox churches than Pentecostal churches. Therefore, proactive measures should be adopted, especially among orthodox choristers, to nib the menace in the bud and improve church musical practices and styles across churches.

Keywords: Music education, constraints, orthodox, Pentecostal

Introduction

Christian music is an expression of faith, an avenue to praise and glorify the Creator. It is written to encourage worshipers and choristers in their walks with the Lord. Music styles and practices in Pentecostal and orthodox churches today differ significantly from how it used to be (Udok & Odunuga, 2016) and depend on conducive teaching and learning environment, ability to teach and learn in line with societal changes in terms of technology advancement and contemporary musical practices, creativity, continuity, parental, environmental, societal factors, educational background, learners' age, standard teaching-learning curriculum, time management and finance (Abdullah, Jeanette and Katie, 2020; Interiano *et al.* 2018 and Jones *et al.* (2017).

Musical practices encompass the techniques, mood, rhythm, harmony, text, melodies, form, and mode of presentation in church worship (Udok & Odunuga, 2016). In instrumental music education (Albert, 2014), the teaching of musical concepts was particularly advocated through

the Comprehensive Musicianship movement, an integrated approach that provided choristers with instructions in musical concepts, history, theory, style, composition, and improvisation (Justin *et al.* 2016: Chien-Yu, 2019; Wei *et al.*, 2018). The teaching of music through Performance in Band and Orchestra series continues to take a conceptual approach to teaching right until this present day.

Constraints are both inherent physical and perceived limitations in music education. Limitation in church music focus on behaviour and stylistic variation as related to the diversity of actual behaviour. Music Education styles and practices suffer lack of discipline in the area of time, regularity , punctual attendance at rehearsals, lack of choir ethics, inadequate planning, lack of decorum, inadequacy of well-trained choir directors/masters, inadequate teaching and learning musical facilities, poor resources, unhealthy and endless jokes as well as frivolous talks during rehearsals. Church music is also constrained by marginalization in schools (National Association of Schools of Music, 2018) and churches due to the constraints of the curriculum, and is given far less teaching time than other area of human endeavor.

Different research findings have been uncovered on styles and practices of church music education of which fewer or none have attempted constraints to church music education practices and styles in orthodox and Pentecostal churches in Abeokuta. Interestingly, Abeokuta is of the very few with notable churches and the first among cities in Nigeria to accommodate church by the missionaries. The study therefore focused on constraints to practices and styles of church music education across churches in Abeokuta metropolis. The questions bordering the researcher, academics, churches and choristers alike is that what are the constraints to church music practices and styles in the study area? In view of these, the study sought to provide answer to the following questions.

- i. What are the practices of church music education among choristers in orthodox and Pentecostal churches in Abeokuta, Ogun State
- ii. What are the styles of church music education among choristers in Orthodox and Pentecostal Churches in Abeokuta, Ogun State
- iii. What are the constraints to church music education orthodox and Pentecostal Churches in Abeokuta, Ogun State?

Statement of Problem

Orthodox and Pentecostal churches keep on adopting music styles and practices which suit their doctrines and satisfy their quest for spiritual satisfaction and edification. There has been sporadic

increase in the adoption of teaching-learning style and practices among choristers, music directors, and church congregants among other key stakeholders across churches both orthodox and Pentecostal. However music education style and practices in churches is not yet placed on a sound and healthy pedestals as to record the needed success (Johnson 2017; Kentnor, 2015 and Overland, 2017). This has raised fundamental questions regarding music delivery amongst church musicians.

It is noteworthy that lack of conducive teaching and learning environment, inability to teach and learn in line with societal changes in terms of technology advancement and contemporary musical practices, lack of creativity and continuity of church music education, lack of discipline in the area of time, regular, punctual attendance at rehearsals and lack of choir ethics are subject of concern in church music industry.

Hypotheses

The following null hypotheses were tested at $p \leq 0.05$ level of significance.

HO₁: There is no significant difference in the mean rating of Orthodox and Pentecostal Church music practice and style in Abeokuta, Ogun State

HO₂: There is no significant difference in the mean rating of Orthodox and Pentecostal Church music education practices and styles in Abeokuta, Ogun State

HO₃: There is no significant difference in the mean rating of constraints to music education of Orthodox and Pentecostal Churches in Abeokuta, Ogun State.

Significance of the study

The significance of providing a researched-based solution to myriad of problems battling music education industry most importantly churches cannot be overemphasized. The outcomes of this study proffer fundamental solutions to constraints undermining music styles and practices. The findings provide relevant information to church leaders, education developers, policy makers, students, researchers, church choristers, music directors, pastors, choir leaders among others on the modalities for addressing the issues affecting the delivery of quality and soul-lifting music for the edification of congregants.

The study area

The research was carried out in Abeokuta, the capital of Ogun state in southwestern Nigeria. It is located on the east bank of the Ogun River. Abeokuta means “Refuge among Rocks”. It was founded around 1830 by Sodeke, a hunter and the leader of the Egba refugees who were fleeing from the Oyo empire. The town was settled by missionaries in the 1840’s and by the Sierra

Leone Creoles. Abeokuta is the home of most of the Orthodox and Pentecostal Churches with their branches. Examples of such churches are Methodist, Anglican, Catholic, Baptist, African Churches, The Apostolic, Deeper Life Bible Church, and Celestial Church of Christ among others. Also, Abeokuta metropolis comprises of 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 in all churches (Orthodox and Pentecostal) in Abeokuta North, Abeokuta South, Odeda and Obafemi Owode LGAs, Ogun State, Nigeria.

Sample and Sampling Technique

Multistage sampling procedure was used to select 50 percent of the four (4) Local Government Areas (LGAs) which constitutes Abeokuta metropolis, Ogun State (that is Abeokuta North, Abeokuta South, Odeda and Obafemi Owode LGAs. This produced two (2) LGAs namely; Abeokuta South and Odeda LGAs. Secondly, from the two (2) selected LGAs, 40 percent of the 26 churches in the sampled LGAs were selected. This produced 10 churches across LGAs. Thirdly, from the ten (10) sampled churches, 13 percent of the 2,821 choristers were selected. This produced 367 respondents across churches which constituted sample size for the study. Also, for qualitative study, Focus Group Discussion (FGD) was used to elicit information from five selected respondents each from orthodox and Pentecostal churches. This produced 10 respondents across churches.

Instrument for data collection

The paper employed a structured questionnaire as the measuring instrument. The structured questionnaire was used to elicit responses from the respondents on the research subject and issues affecting music style and practice. The data collected was carefully collated, coded and systematically analyzed using statistical measures with the objective 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 securitized by expert in the field of Music Education and Statistics in the University of Nigeria, Nsukka and Federal College of Education, Abeokuta. Observations and critique by the independent experts were harmonized, relevant corrections 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 used to test the result. Correlation coefficients ($r=0.80$) implies the instrument was reliable.

Results and discussion

Practices in Church Music Education

As shown in Table I and II below, singing in parts ($\bar{x} = 2.84$) were the most utilized of all music practices among sampled choristers in the study area. Also, solo / melody singing ($\bar{x} = 2.73$) such as choruses, praise and worship, hymn/ congregational singing ($\bar{x} = 2.71$), voice training ($\bar{x} = 2.44$), choir ethics ($\bar{x} = 2.43$), time management ($\bar{x} = 2.43$), choral performance ($\bar{x} = 2.39$), diction ($\bar{x} = 2.39$), stage/microphone management ($\bar{x} = 2.26$), composition and musical arrangement ($\bar{x} = 2.22$), instrumental training ($\bar{x} = 2.20$), analyzing and evaluation of music performances ($\bar{x} = 2.20$), musical notation ($\bar{x} = 2.17$), conducting ($\bar{x} = 2.13$), costume management ($\bar{x} = 2.08$), cappella performance ($\bar{x} = 2.05$), band performance ($\bar{x} = 1.95$), sight reading/playing ($\bar{x} = 1.93$), orchestra performance ($\bar{x} = 1.86$), aural/ ear training ($\bar{x} = 1.86$), rhythms / dance movement ($\bar{x} = 1.81$). The study revealed that singing in parts was always practiced across churches (87.2%). Results indicate more respondents in Orthodox Church (89.5%) practiced singing in parts compared with Pentecostal choristers (84.7%)

Table I: Practices in Church Music Education

		Classification of church you belong						
		Orthodox		Pentecostal		Total		
		F	%	F	%	F	%	
Solo / melody singing	Never practiced	2	1.0%	2	1.1%	4	1.1%	2.73
	Rarely practiced	9	4.7%	4	2.3%	13	3.5%	
	Occasionally practiced	28	14.7%	34	19.3%	62	16.9%	
	Always practiced	152	79.6%	136	77.3%	288	78.5%	
Singing in parts	Never practiced	1	0.5%	3	1.7%	4	1.1%	2.84
	Rarely practiced	1	0.5%	2	1.1%	3	0.8%	
	Occasionally practiced	18	9.4%	22	12.5%	40	10.9%	
	Always practiced	171	89.5%	149	84.7%	320	87.2%	
Choral performance	Never practiced	7	3.7%	10	5.7%	17	4.6%	2.39
	Rarely practiced	15	7.9%	26	14.8%	41	11.2%	
	Occasionally practiced	58	30.4%	34	19.3%	92	25.1%	
	Always practiced	111	58.1%	106	60.2%	217	59.1%	
A cappella performance	Never practiced	17	8.9%	10	5.7%	27	7.4%	2.05
	Rarely practiced	13	6.8%	46	26.1%	59	16.1%	
	Occasionally practiced	72	37.7%	79	44.9%	151	41.1%	
	Always practiced	89	46.6%	41	23.3%	130	35.4%	
Hymn/ congregational singing	Never practiced	0	0.0%	0	0.0%	0	0.0%	2.71
	Rarely practiced	4	2.1%	16	9.1%	20	5.4%	
	Occasionally practiced	13	6.8%	52	29.5%	65	17.7%	
	Always practiced	174	91.1%	108	61.4%	282	76.8%	
Voice	Never practiced	7	3.7%	2	1.1%	9	2.5%	

training	Rarely practiced	31	16.2%	13	7.4%	44	12.0%	2.44
	Occasionally practiced	39	20.4%	53	30.1%	92	25.1%	
	Always practiced	114	59.7%	108	61.4%	222	60.5%	
Instrumental training	Never practiced	14	7.3%	4	2.3%	18	4.9%	2.20
	Rarely practiced	41	21.5%	27	15.3%	68	18.5%	
	Occasionally practiced	49	25.7%	56	31.8%	105	28.6%	
Band performance	Always practiced	87	45.5%	89	50.6%	176	48.0%	1.95
	Never practiced	11	5.8%	46	26.1%	57	15.5%	
	Rarely practiced	25	13.1%	35	19.9%	60	16.3%	
1 Choruses	Occasionally practiced	59	30.9%	37	21.0%	96	26.2%	2.73
	Always practiced	96	50.3%	58	33.0%	154	42.0%	
	Never practiced	3	1.6%	4	2.3%	7	1.9%	
2 Praise and worship	Rarely practiced	10	5.2%	4	2.3%	14	3.8%	2.73
	Occasionally practiced	37	19.4%	12	6.8%	49	13.4%	
	Always practiced	141	73.8%	156	88.6%	297	80.9%	
Orchestra performance	Never practiced	9	4.7%	1	0.6%	10	2.7%	1.86
	Rarely practiced	4	2.1%	7	4.0%	11	3.0%	
	Occasionally practiced	31	16.2%	15	8.5%	46	12.5%	
	Always practiced	147	77.0%	153	86.9%	300	81.7%	
	Never practiced	26	13.6%	36	20.5%	62	16.9%	
	Rarely practiced	38	19.9%	23	13.1%	61	16.6%	
	Occasionally practiced	70	36.6%	42	23.9%	112	30.5%	
	Always practiced	57	29.8%	75	42.6%	132	36.0%	

$\bar{x} \geq 2.284$ -----High; $\bar{x} < 2.284$ -----Low

Table II: Practices in Church Music Education

		Classification of church you belong						
		Orthodox		Pentecostal		Total		
		F	%	F	%	f	%	
Rhythms / dance movement	Never practiced	24	12.6%	39	22.2%	63	17.2%	1.81
	Rarely practiced	27	14.1%	38	21.6%	65	17.7%	
	Occasionally practiced	73	38.2%	44	25.0%	117	31.9%	
	Always practiced	67	35.1%	55	31.2%	122	33.2%	
Conducting	Never practiced	8	4.2%	17	9.7%	25	6.8%	2.13
	Rarely practiced	32	16.8%	18	10.2%	50	13.6%	
	Occasionally practiced	90	47.1%	55	31.2%	145	39.5%	
Musical notation	Always practiced	61	31.9%	86	48.9%	147	40.1%	2.17
	Never practiced	11	5.8%	20	11.4%	31	8.4%	
	Rarely practiced	15	7.9%	23	13.1%	38	10.4%	
Sight reading/playing	Occasionally practiced	79	41.4%	58	33.0%	137	37.3%	1.93
	Always practiced	86	45.0%	75	42.6%	161	43.9%	
	Never practiced	19	9.9%	43	24.4%	62	16.9%	
Composition and musical arrangement	Rarely practiced	21	11.0%	16	9.1%	37	10.1%	2.22
	Occasionally practiced	91	47.6%	42	23.9%	133	36.2%	
	Always practiced	60	31.4%	75	42.6%	135	36.8%	
Aural/ ear training	Never practiced	10	5.2%	8	4.5%	18	4.9%	1.86
	Rarely practiced	23	12.0%	31	17.6%	54	14.7%	
	Occasionally practiced	67	35.1%	59	33.5%	126	34.3%	
Analyzing and evaluation of music performances	Always practiced	91	47.6%	78	44.3%	169	46.0%	2.26
	Never practiced	25	13.1%	21	11.9%	46	12.5%	
	Rarely practiced	36	18.8%	35	19.9%	71	19.3%	
Stage/ microphone management	Occasionally practiced	81	42.4%	58	33.0%	139	37.9%	2.20
	Always practiced	49	25.7%	62	35.2%	111	30.2%	
	Never practiced	20	10.5%	6	3.4%	26	7.1%	
Choir ethics	Rarely practiced	17	8.9%	18	10.2%	35	9.5%	2.43
	Occasionally practiced	87	45.5%	58	33.0%	145	39.5%	
	Always practiced	67	35.1%	94	53.4%	161	43.9%	
	Never practiced	17	8.9%	7	4.0%	24	6.5%	2.26
	Rarely practiced	33	17.3%	13	7.4%	46	12.5%	
	Occasionally practiced	66	34.6%	40	22.7%	106	28.9%	
	Always practiced	75	39.3%	116	65.9%	191	52.0%	2.43
	Never practiced	12	6.3%	10	5.7%	22	6.0%	
	Rarely practiced	24	12.6%	3	1.7%	27	7.4%	
	Occasionally practiced	49	25.7%	41	23.3%	90	24.5%	2.43
	Always practiced	106	55.5%	122	69.3%	228	62.1%	

Time management	Never practiced	13	6.8%	3	1.7%	16	4.4%	2.43
	Rarely practiced	23	12.0%	11	6.2%	34	9.3%	
	Occasionally practiced	60	31.4%	33	18.8%	93	25.3%	
	Always practiced	95	49.7%	129	73.3%	224	61.0%	
Costume management	Never practiced	17	8.9%	30	17.0%	47	12.8%	2.08
	Rarely practiced	37	19.4%	9	5.1%	46	12.5%	
	Occasionally practiced	69	36.1%	37	21.0%	106	28.9%	
	Always practiced	68	35.6%	100	56.8%	168	45.8%	
Diction (how wordings of songs should be pronounced)	Never practiced	9	4.7%	10	5.7%	19	5.2%	2.39
	Rarely practiced	17	8.9%	7	4.0%	24	6.5%	
	Occasionally practiced	66	34.6%	52	29.5%	118	32.2%	
	Always practiced	99	51.8%	107	60.8%	206	56.1%	

$\chi \geq 2.284$ -----High; $\chi < 2.284$ -----L

Styles used in music education

Singing is the act of producing musical sounds with a voice. Singing is often done in an ensemble of musicians, such as a choir of singers or a band of instrumentalists. Singing in unison happens when two or more singers sing together at the same pitch. Tables III and IV show various styles used in music education in the study area. Results indicate that singing in unison (2.61) was the first among ranked music styles. Other music styles adopted by respondents in the study area were parts rehearsal (2.60), personal development method (2.48), memorization (2.36), organizing / attendance of concert (2.35), solfa/lyrics dictation (2.34), observation (2.31), organizing and attendance of carols methods (2.26), demonstration (2.26), learning by imitation (2.00), playing by ear (1.99), staff notation (1.99), sight reading and playing (1.93), use of shapes notes (1.82). Participation in group singing or singing in unison has many benefits. Group singing requires participants to engage with each other in a simultaneous musical dialogue in a pluralistic and emergent context, creating a coherent cultural expression through the reflexive negotiation in a collective power of the human voice (Camlin et al., 2020; Justin et al., 2016; Chien-Yu, 2019; Wei et al., 2018).

Table III: Styles of Church Music Education

		Classification of church you belong						
		Orthodox		Pentecostal		Total		
		F	%	f	%	f	%	
Sight reading/playing	Never practiced	31	16.2%	45	25.6%	76	20.7%	1.93
	Rarely practiced	21	11.0%	19	10.8%	40	10.9%	
	Occasionally practiced	53	27.7%	33	18.8%	86	23.4%	
	Always practiced	86	45.0%	79	44.9%	165	45.0%	
Playing by ear method	Never practiced	35	18.3%	17	9.7%	52	14.2%	1.99
	Rarely practiced	20	10.5%	28	15.9%	48	13.1%	
	Occasionally practiced	73	38.2%	44	25.0%	117	31.9%	
	Always practiced	63	33.0%	87	49.4%	150	40.9%	

Staff notation	Never practiced	16	8.4%	41	23.3%	57	15.5%	1.99
	Rarely practiced	26	13.6%	25	14.2%	51	13.9%	
	Occasionally practiced	68	35.6%	31	17.6%	99	27.0%	
	Always practiced	81	42.4%	79	44.9%	160	43.6%	
Solfa/ lyrics dictation method	Never practiced	11	5.8%	13	7.4%	24	6.5%	2.34
	Rarely practiced	12	6.3%	23	13.1%	35	9.5%	
	Occasionally practiced	46	24.1%	53	30.1%	99	27.0%	
	Always practiced	122	63.9%	87	49.4%	209	56.9%	
Use of shapes notes	Never practiced	20	10.5%	50	28.4%	70	19.1%	1.82
	Rarely practiced	26	13.6%	23	13.1%	49	13.4%	
	Occasionally practiced	75	39.3%	50	28.4%	125	34.1%	
	Always practiced	70	36.6%	53	30.1%	123	33.5%	
Learning by imitation (Rote method)	Never practiced	17	8.9%	24	13.6%	41	11.2%	2.00
	Rarely practiced	30	15.7%	29	16.5%	59	16.1%	
	Occasionally practiced	67	35.1%	60	34.1%	127	34.6%	
	Always practiced	77	40.3%	63	35.8%	140	38.1%	
Observation method	Never practiced	6	3.1%	14	8.0%	20	5.4%	2.31
	Rarely practiced	15	7.9%	19	10.8%	34	9.3%	
	Occasionally practiced	75	39.3%	52	29.5%	127	34.6%	
	Always practiced	95	49.7%	91	51.7%	186	50.7%	

$\bar{x} \geq 2.236$ -----High; $\bar{x} < 2.236$ -----Low

Table IV: Styles of Church Music Education

		Classification of church you belong						
		Orthodox		Pentecostal		Total		
		F	%	f	%	f	%	
Memorization method	Never practiced	10	5.2%	10	5.7%	20	5.4%	2.36
	Rarely practiced	12	6.3%	19	10.8%	31	8.4%	
	Occasionally practiced	63	33.0%	51	29.0%	114	31.1%	
	Always practiced	106	55.5%	96	54.5%	202	55.0%	
Parts rehearsal method	Never practiced	8	4.2%	3	1.7%	11	3.0%	2.60
	Rarely practiced	6	3.1%	7	4.0%	13	3.5%	
	Occasionally practiced	45	23.6%	44	25.0%	89	24.3%	
	Always practiced	132	69.1%	122	69.3%	254	69.2%	

Singing in unison	Never practiced	3	1.6%	5	2.8%	8	2.2%	2.61
	Rarely practiced	8	4.2%	11	6.2%	19	5.2%	
	Occasionally practiced	50	26.2%	31	17.6%	81	22.1%	
	Always practiced	130	68.1%	129	73.3%	259	70.6%	
Organizing / attendance of concert method	Never practiced	9	4.7%	8	4.5%	17	4.6%	2.35
	Rarely practiced	10	5.2%	24	13.6%	34	9.3%	
	Occasionally practiced	54	28.3%	64	36.4%	118	32.2%	
	Always practiced	118	61.8%	80	45.5%	198	54.0%	
Organizing/ attendance of carols methods	Never practiced	2	1.0%	26	14.8%	28	7.6%	2.26
	Rarely practiced	9	4.7%	22	12.5%	31	8.4%	
	Occasionally practiced	70	36.6%	56	31.8%	126	34.3%	
	Always practiced	110	57.6%	72	40.9%	182	49.6%	
Demonstration method	Never practiced	3	1.6%	20	11.4%	23	6.3%	2.26
	Rarely practiced	16	8.4%	21	11.9%	37	10.1%	
	Occasionally practiced	65	34.0%	64	36.4%	129	35.1%	
	Always practiced	107	56.0%	71	40.3%	178	48.5%	
Personal development method	Never practiced	3	1.6%	6	3.4%	9	2.5%	2.48
	Rarely practiced	17	8.9%	4	2.3%	21	5.7%	
	Occasionally practiced	65	34.0%	57	32.4%	122	33.2%	
	Always practiced	106	55.5%	109	61.9%	215	58.6%	

$\chi \geq 2.236$ -----High; $\chi < 2.236$ -----Low

Constraints Militating against church music education

Constraints militating against church music education are shown in Table V and VI. Results show that inadequate musical knowledge/illiteracy, inability to read and write music, and adverse attitude/interest towards learning (=1.92) ranked first. This was followed by a lack of personal practice and development (=1.86), time constraint/lack of time management and financial constraint (=1.82), lack of discipline in the area of time, regular, punctual attendance at rehearsals and lack of choir ethics (=1.81), lack of participation in selected musical contests or festivals within or outside the country (=1.80) were some of the major constraints ≥ 1.73) in the study area.

Table V: constraints to church music education

		Classification of church you belong						Total
		Orthodox		Pentecostal		Total		
		F	%	F	%	F	%	
Lack of conducive teaching and learning environment	Not Severe	41	21.5%	62	35.2%	103	28.1%	1.64
	Mild Severe	14	7.3%	19	10.8%	33	9.0%	
	Moderately	86	45.0%	39	22.2%	125	34.1%	

Inability to teach and learn in line with societal changes in terms of technology advancement and contemporary musical practices	Severe							
	Very Severe	50	26.2%	56	31.8%	106	28.9%	
	Not Severe	43	22.5%	40	22.7%	83	22.6%	
	Mild Severe	30	15.7%	23	13.1%	53	14.4%	1.74
	Moderately Severe	44	23.0%	63	35.8%	107	29.2%	
Lack of creativity and continuity of church music education	Very Severe	74	38.7%	50	28.4%	124	33.8%	
	Not Severe	34	17.8%	49	27.8%	83	22.6%	
	Mild Severe	24	12.6%	30	17.0%	54	14.7%	1.72
	Moderately Severe	70	36.6%	42	23.9%	112	30.5%	
	Very Severe	63	33.0%	55	31.2%	118	32.2%	
Parental, environmental/ societal factors, educational background and learners' age	Not Severe	26	13.6%	56	31.8%	82	22.3%	
	Mild Severe	34	17.8%	25	14.2%	59	16.1%	
	Moderately Severe	73	38.2%	36	20.5%	109	29.7%	1.71
	Severe							
	Very Severe	58	30.4%	59	33.5%	117	31.9%	
No standard teaching and learning curriculum	Not Severe	27	14.1%	48	27.3%	75	20.4%	
	Mild Severe	32	16.8%	32	18.2%	64	17.4%	
	Moderately Severe	70	36.6%	37	21.0%	107	29.2%	1.75
	Severe							
	Very Severe	62	32.5%	59	33.5%	121	33.0%	
Time constraint / lack of time management and financial constraint	Not Severe	23	12.0%	44	25.0%	67	18.3%	
	Mild Severe	27	14.1%	28	15.9%	55	15.0%	
	Moderately Severe	71	37.2%	50	28.4%	121	33.0%	1.82
	Severe							
	Very Severe	70	36.6%	54	30.7%	124	33.8%	
Lack of personal practice and development which sometimes affects proportional development of the whole group	Not Severe	15	7.9%	41	23.3%	56	15.3%	
	Mild Severe	40	20.9%	27	15.3%	67	18.3%	
	Moderately Severe	80	41.9%	35	19.9%	115	31.3%	
	Severe							
	Very Severe	56	29.3%	73	41.5%	129	35.1%	1.86
Inadequate musical knowledge / musical illiteracy that is, inability to read and write music as well as negative attitude/interest towards learning	Not Severe	14	7.3%	47	26.7%	61	16.6%	
	Mild Severe	25	13.1%	25	14.2%	50	13.6%	
	Moderately Severe	74	38.7%	40	22.7%	114	31.1%	1.92
	Severe							
	Very Severe	78	40.8%	64	36.4%	142	38.7%	

Field survey, 2020 $\underline{x} \geq 1.73$ -----major constraint; $\underline{x} < 1.73$ ----- minor constraint

Table VI: constraints to church music education

Constraints		Classification of church you belong						
		Orthodox		Pentecostal		Total		
		F	%	F	%	F	%	
Lack of discipline in the area of time, regular , punctual attendance at rehearsals and lack of choir ethics	Not Severe	11	5.8%	56	31.8%	67	18.3%	
	Mild Severe	38	19.9%	29	16.5%	67	18.3%	
	Moderately Severe	67	35.1%	33	18.8%	100	27.2%	
	Severe							
	Very Severe	75	39.3%	58	33.0%	133	36.2%	1.81
Lack of adequate	Not Severe	20	10.5%	61	34.7%	81	22.1%	

planning, decorum and organization towards choir rehearsals	Mild Severe	17	8.9%	35	19.9%	52	14.2%	1.72
	Moderately Severe	87	45.5%	34	19.3%	121	33.0%	
	Very Severe	67	35.1%	46	26.1%	113	30.8%	
	Not Severe	19	9.9%	66	37.5%	85	23.2%	
Lack or inadequacy of well-trained choir directors/masters.	Mild Severe	28	14.7%	15	8.5%	43	11.7%	1.78
	Moderately Severe	65	34.0%	42	23.9%	107	29.2%	
	Very Severe	79	41.4%	53	30.1%	132	36.0%	
	Not Severe	31	16.2%	56	31.8%	87	23.7%	
While the trained ones are not ready to stay in the church, sometimes because of financial remuneration involved	Mild Severe	22	11.5%	27	15.3%	49	13.4%	1.75
	Moderately Severe	60	31.4%	39	22.2%	99	27.0%	
	Very Severe	78	40.8%	54	30.7%	132	36.0%	
	Not Severe	23	12.0%	74	42.0%	97	26.4%	
Inadequate teaching and learning musical facilities and poor resources	Mild Severe	33	17.3%	35	19.9%	68	18.5%	1.54
	Moderately Severe	81	42.4%	26	14.8%	107	29.2%	
	Very Severe	54	28.3%	41	23.3%	95	25.9%	
	Not Severe	47	24.6%	91	51.7%	138	37.6%	
Unhealthy and endless jokes as well as frivolous talks during rehearsals	Mild Severe	34	17.8%	15	8.5%	49	13.4%	1.35
	Moderately Severe	54	28.3%	38	21.6%	92	25.1%	
	Very Severe	56	29.3%	32	18.2%	88	24.0%	
	Not Severe	14	7.3%	51	29.0%	65	17.7%	
Poor communication among the choristers and choir leaders	Mild Severe	40	20.9%	25	14.2%	65	17.7%	1.79
	Moderately Severe	68	35.6%	52	29.5%	120	32.7%	
	Very Severe	69	36.1%	48	27.3%	117	31.9%	
	Not Severe	26	13.6%	52	29.5%	78	21.3%	
Lack of musical programme such as staging or attendance of musical concerts.	Mild Severe	27	14.1%	21	11.9%	48	13.1%	1.80
	Moderately Severe	70	36.6%	42	23.9%	112	30.5%	
	Very Severe	68	35.6%	61	34.7%	129	35.1%	
	Not Severe	26	13.6%	52	29.5%	78	21.3%	

Field survey, 2020 $\chi \geq 1.73$ -----major constraint; $\chi < 1.73$ ----- minor constraint

HO₁: There is no significant difference in the mean rating of practices of music education across orthodox and Pentecostal churches.

As revealed in Table VII, there was no significant difference in the mean rating of music practices across Pentecostal and orthodox churches (F=0.185; p>0.05). This implies that there is no difference in the church music practices across church categories.

Table VII: Analysis of Variance in the mean rating of practices of music education across orthodox and Pentecostal churches.

	Sum of Squares		Df	Mean Square	F	Sig.		
Between Groups	19.151		1	19.151	.185	.668		
Within Groups	37824.484		365	103.629				
Total	37843.635		366					
	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
Orthodox	191	52.2984	10.78595	.78044	50.7590	53.8379	20.00	69.00
Pentecostal	176	52.7557	9.47794	.71443	51.3457	54.1657	14.00	69.00

HO₂: There is no significant difference in the mean rating of styles music education across orthodox and Pentecostal churches.

Table VIII shows that there was significant difference in the mean rating of music styles across Pentecostal and orthodox churches ($F=0.185$; $p>0.05$). This implies that church music styles varied significantly across church typology. Results indicates that more of the music styles were adopted in orthodox ($\bar{x}=32.3298$) than Pentecostal churches ($\bar{x}=30.1591$). This attest to the fact that Pentecostal denomination embraces dynamism in their musical styles and practices such as rock, pop and energetic songs in general (Abdullah, 2018).

Table VIII: Analysis of Variance in the mean rating of styles of music education across orthodox and Pentecostal churches.

	Sum of Squares		Df	Mean Square	F	Sig.
Between Groups	431.619		1	431.619	9.689	.002
Within Groups	16259.765		365	44.547		
Total	16691.384		366			

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
Orthodox	19	32.329	6.65710	.4816	31.379	33.280	16.00	42.00
	1	8		.9	7	0		
Pentecostal	17	30.159	6.69309	.5045	29.163	31.154	12.00	42.00
	6	1		1	4	8		
Total	36	31.288	6.75314	.3525	30.595	31.982	12.00	42.00
	7	8		1	6	0		

HO₃: There is no significant difference in the mean rating of constraints to music education across orthodox and Pentecostal churches.

An independent sample t-test of difference in the mean rating of constraints militating against music education across churches is as shown in Table IX. Results show that there is significant difference in the mean rating of constraints militating against music education across churches ($t=4.637$; $p\leq 0.05$). There were more of the constraints in orthodox churches (30.7644) compared with Pentecostals (24.4091). This implies constraints of church music education vary significantly across churches. Conclusively, the problems facing church music education weren't the same across churches.

Table IX: Independent sample t-test of difference in the mean rating of constraints to music education across orthodox and Pentecostal churches

		Levene's Test for Equality of Variances		t-test for Equality of Means						
Constraint index	Equal variances assumed	F	Sig.	t	Df	Sig.	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Constraint index	Equal variances assumed	16.18	.00	4.68	365	.00	6.3553	1.3570	3.6867	9.0239
	Equal variances not assumed			4.637	331.231	.00	6.355	1.370	3.659	9.051
		Classification of church you belong			N	Mean	Std. Deviation	Std. Error Mean		
Constraint index		Orthodox			191	30.7644	11.38013	.82344		
		Pentecostal			176	24.4091	14.53283	1.09545		

Conclusion

From the findings across Pentecostal and Orthodox churches, there was a significant difference in the mean rating of constraints militating against music education across churches. However, there were more constraints in Orthodox churches compared with Pentecostals. Results revealed that inadequate musical knowledge/illiteracy and negative attitude/interest towards learning ranked first among musical constraints. Also, there was a significant difference in the mean rating of music styles across Pentecostal and Orthodox churches.

Recommendations

Efforts by church management must be geared towards the adequate transfer of musical knowledge among choristers. This will address musical illiteracy, and poor handling of church music, most importantly, among orthodox churches

The motivation of choristers and teachers alike must be pursued vigorously by critical stakeholders in church music. This, among others, will address unfavourable attitudes and interests towards learning, especially among orthodox choristers compared with Pentecostals.

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