

CHAPTER ONE

INTRODUCTION

1.1 The Background to the Study

Music education is a human behaviour that is acquired directly and learnt the same natural way a student learns language. To this extent Okafor (2005: 19) writes “Music and education are both cultural expressions.” He further noted that music stands to be one of the principal aspects of human cultures. In Nigeria, people have access to music education based on two levels, traditional music education through the society, and formal music education through the school system.

Agu (2012) opines that:

It is clear from available data that the church in Africa has been making serious effort to indigenize music. The introduction of translated hymns by the early missionaries for use in African worship has not been fully utilized to the benefit of African congregations (p.30).

Onuora - Oguno 2012, observes that:

Educational system outside of western hemisphere have long followed the guide of the most influential countries, although not always to their advantage. Education can be thought of as the transmission of the values and accumulated knowledge of a society. In the traditional African society, there is often the little formal learning, little of what one would ordinarily call

school or classes of teachers; instead the entire environment and all activities are viewed as schools and classes and many or all adults act as teachers (p. 228).

As an articulate art form, music touches on the springs of emotion, which hardly were there. These, it releases in a highly organized and ordered form, using consonances and dissonances as meaning succession of smooth and harsh ingredients to make music true. By representing the two major mental experiences of man – delight and pain – ably in concord and discord, musical images become symbols of feelings and institutions which convey the inner meanings of life more precisely than any other art.

Thus, music is the most articulate language, which can express man's deepest self that is his unconscious self. Human beings are sensitive to nature, where great social, moral, and ethical issues confront them. Every human being is constantly trying to reach a balance in the face of life's inadequacies. He seeks to make himself clear by means that convey his needs, moods and himself, or to understand events around him.

These factors have made man increasingly aware of his creator – God – in whom he seeks solution and answers to all his problems and questions. The awareness of God results in some degrees of adoration and worship to God who has done all things well and has the power to sustain them. As life becomes more deeply conscious of spiritual values, with man's realization that God is everywhere and all

things at the same time in both the material universe and the world of life, there arises the need for worship and adoration in which, as Douglas (1962:8) correctly put out, “our whole being with all its facilities must move toward God in some form of expression without thought of self”. This gave rise to the use of music in Religion. As the service of God, since worship entails the offering of all our faculties to the glory of God without thought of self. It means that mere words cannot be sufficient, for such to take place, that is, the deep expression from that words words cannot convey (p. 724).

The expression of our commitment to God needs to be utilized and intensified by the most spiritual of all the arts.

Since music according to Douglas (1962:8),

Is a combination of the sensible and the spiritual, corresponds to nature, and to the sacramental ideas characteristic of the religion of Jesus. Thus, both religion and music are qualitative expressions of the nature of being, and therefore allied. As people become more deeply conscious of spiritual values through divine vision, and as they realize that life is never a state, but always a process, religious music becomes more real and sincere, thereby singing or listening to it becomes a vehicle of true worship. In other words, it becomes the veritable voice of the worshippers’ prayer and not just sensuous pleasure.

Music education is a field of study associated with the teaching and learning of music. It touches on all learning domains, including the psychomotor domain (the development of skills), the cognitive domain (the acquisition of knowledge), and, in particular and significant ways, the affective domain (the learner's willingness to receive, internalize, and share what is learned), including music appreciation and sensitivity. Music training from preschool through post-secondary education is common in most nations because involvement with music is considered a fundamental component of human culture and behavior. Cultures from around the world have different approaches to music education, largely due to the varying histories and politics. Studies show that teaching music from other cultures can help students perceive unfamiliar sounds more comfortably, and they also show that musical preference is related to the language spoken by the listener and the other sounds they are exposed to within their own culture. Music, like language, is an accomplishment that distinguishes humans as a species.

Suffice me to state this obvious that most religious leaders and church members as well, are not well informed, especially about music and its indomitable role in the church and worship, they tend to treat it with levity, of less priority and indiscriminate negligence. This manifests in the way they concentrate on other matters in the church including yearly assessment quota and hospitality without any column for music in the church's yearly budgets. This frustrates the musical

organizations (groups) in the Church like the Choir, Gospel band, Brigade parade/brass band, Youth fellowship choral group etc. Many ministers and their church councils frustrate and kill music in their church as they prefer amateurs and mediocre who would cost them little or nothing financially, than investing on trained and professional personnel to achieve reasonable result. This, in turn, renders music redundant and ineffective. Another problem is intolerance and wrangling among the musical groups and musicians, who becomes what and who is more superior. In primary schools in European countries, children often learn to play instruments such as keyboards or recorders, sing in small choirs, and learn about the elements of music and history of music. There is a high level of symmetry between church music and church school music. In countries such as India, the harmonium is used in schools, but instruments like keyboards and violin are also common. Students are normally taught basics of Indian Raga music. In primary and secondary schools, students may often have the opportunity to perform in some type of musical ensemble, such as a choir, orchestra, or school band: concert band, marching band, or jazz band. In some secondary schools, additional music classes may also be available. In junior high school or its equivalent, music usually continues to be a required part of the curriculum.

At the University level, students in most arts and humanities programme receive academic credit for music courses such as music history, typically of Western art music, or music appreciation, which focuses on listening and learning about

different musical styles. In addition, most North American and European Universities offer music ensembles – such as choir, concert band, marching band, or orchestra – that are open to students from various fields of study. Most universities also offer degree programs in music education, certifying students as primary and secondary music educators. Advanced degrees such as the D.M.A. or the Ph.D can lead to University employment. These degrees are awarded upon completion of music theory, music history, technique classes, private instruction with a specific instrument, ensemble participation, and in-depth observations of experienced educators. Music education Departments in North American and European Universities also support interdisciplinary research in such areas as music psychology, music education historiography, educational ethnomusicology, sociomusicology, and philosophy of education.

The study of Western art music is increasingly common in music education outside of North America and Europe, including Asian nations such as South Korea, Japan, and China. At the same time, Western Universities and Colleges are widening their curriculum to include music of outside the Western art music canon, including music of West Africa, of Indonesia (e.g. Gamelan music), Mexico (e.g., mariachi music), Zimbabwe (marimba music), as well as popular music.

Music education also takes place in individualized, lifelong learning, and in community contexts. Both amateur and professional musicians typically take music lessons, short private sessions with an individual teacher.

1.2 Statement of Problems

Some secondary schools owned by the church do not offer music where students worshippers can apply their experiences of church music to classroom situation. As a result of the above, singing and instrumental performance from church services cannot be applied.

A student who takes active part in choir practices and joins in choral singing in the church is more likely to perform better in music studies in school than a student who is not exposed to normal choir practices.

Even where they are provided, some students appear to put up non-chalant attitudes towards attendance to choir practices. This may eventually result in poor performance in music studies in Anglican secondary schools in Enugu state.

The above problem has prompted the researcher to investigate the impact of music in Christian worship on students' response to music instructions in Anglican Secondary Schools in Enugu state.

1.3 Purpose of the Study

The purpose of study is to investigate impact of music in Christian worship on students' response to music instructions in Anglican Secondary Schools in Enugu state. To achieve the above purpose, the researcher aimed to

- (a) Find out students that belong to the choir in Anglican secondary schools in Enugu State.

- (b) Ascertain the students that play musical instruments in the church musical bands in Anglican secondary schools in Enugu State.
- (c) Ascertain the impact of belonging to the choir on students' response to music instruction in Anglican secondary schools in Enugu State.
- (d) Ascertain the impact of not belonging to the choir on students' response to music instructions in Anglican secondary schools in Enugu State.
- (e) Find out other problems that militate against students' response to music instructions in Anglican secondary schools in Enugu State.

1.4 Significance of the Study

It is hoped that this research will help to highlight and educate the church and the church workers on the dangers associated with neglecting music and its role in the growth of the church as well as the mood it creates during worship that gets people attuned to God.

Therefore, the significance of this research lies in its usefulness as a careful and critical search for problems and solutions of the new policy. The research would as well as educate both priest and lay people, but also help Christians to develop the right attitude and culture due for effective music in worships.

Finally, the researcher stands to gain from the research, as he would be on the field as a minister and or worker in the vineyard. The basic knowledge of these problems would make it easier for him to cope when confronted with them.

1.5 Research Questions

In order to give the study a definite direction, the researcher has formulated the following research questions:

1. What are the roles of music in Christian worship in Anglican churches in Enugu state?
2. What types of musical instruments are used for Christian worship and for what purpose in Anglican Church in Enugu?
3. What are the musical groups that exist and the type of music used for Christian worship in Anglican churches in Enugu state?
4. What is impact of music in Christian worship on student worshippers in Anglican schools in Enugu state?
5. What are the attitudes of members of Anglican Churches to the music for Christian worship in Enugu state?
6. What are the problems that militate against effective use of music for Christian worship in selected Anglican schools in Enugu state?

1.6 Research Hypotheses

The following hypotheses were formulated for the study

1. Students worshippers perform better in music than students who did not experience church worship environment?

2. There is no significant difference between teachers and students on the roles of music in church worship?
3. There is no significant difference between teachers and students on the type of musical instruments are used and for what purpose?
4. There is no significant difference between teachers and students on the musical groups, choral and instrumental in the church?
5. There is no significant difference between teachers and students on the attitudes of members of your church to the music of the church worship?
6. There is no significant difference between teachers and students on the factors that militate against effective use of church music?

1.7 The Scope of Study

This work is limited to an extent, which has served as the first step towards initiating serious thoughts into accepting wholly, studying seriously, improving and adopting completely music in Christian worship. Music performances are characterized by instrumental, choral, and dance. Music in Christian worship would be our concern in this project.

CHAPTER TWO

LITERATURE REVIEW

This chapter consists of a review of related literature under the following sub-headings;

- Conceptual Framework,
- Theoretical Framework,
- Empirical Studies,
- Summary of Literature Review

2.1 Conceptual Framework

There are some basic thoughts from different scholars that will interpret the foundational depth of the study. These concepts were reviewed in different subheadings to further portray their ideas and give some impetus to this research.

During the 20th century, many distinctive approaches were developed or further refined for the teaching of music, some of which have had widespread impact. The Dalcroze method (eurhythmics) was developed in the early 20th century by Swiss musician and educator Émile Jaques-Dalcroze. The Kodály Method emphasizes the benefits of physical instruction and response to music. The Orff Schulwerk "approach" to music education leads students to develop their music abilities in a way that parallels the development of western music.

The Suzuki method creates the same environment for learning music that a person has for learning their native language. Gordon Music Learning Theory provides the music teacher with a method for teaching musicianship through *audiation*, Gordon's term for hearing music in the mind with understanding. Conversational Solfège immerses students in the musical literature of their own culture, in this case American. The Carabo-Cone Method involves using props, costumes, and toys for children to learn basic musical concepts of staff, note duration, and the piano keyboard. The concrete environment of the specially planned classroom

Popular music pedagogy is the systematic teaching and learning of rock music and other forms of popular music both inside and outside formal classroom settings. Oaklander has proven that certain musical activities can help to improve breath, body and voice control of a child.

The MMCP (Manhattanville Music Curriculum Project) aims to shape attitudes, helping students see music not as static content to be mastered, but as personal, current, and evolving. American fiddler Mark O'Connor developed a method of violin education that is designed to guide students in developing musical techniques necessary to become a proficient violinist. During its tenure, the Mumbai-based Boss School of Music developed a proprietary method of education using audio-visual technology, simplified concepts, and specially designed musical equipment. The practical experience and exposure the researcher has gained as an active personnel in the teaching and performance of music especially church music

availed him the competence to debunk the problems associated with effective church music. We have however, been conscious of these problems from the onset and have tried as far as possible to be very objective and independent in the account and reports.

2.1.1 The Concept of Music

Music, which is an “objective representative of the (composer’s) feelings and experiences, or record of his emotional response to his existence” (Nwala; 1981:196), is a very powerful means of expression and communication. It is an articulate language, which can express the vast range of human experiences in sounds.

This fact is re-iterated by Cooke who says that “music is the most articulate language, which can express man’s deepest self, that is, his unconscious self, (and sees) a composer’s work as a report on human experiences” (Cooke, 1960:XII).

Similarly, Komar says “a musician expresses the vast range of human experiences in combinations of sounds” (Komar, 1980: XXIII). Likewise, Hooper defines music by saying: “music alone can express our emotional nature, exact the personality and enable it thereby raising us above those things which, would anchor us to the mundane” (Hooper, 1946: 23); while Donington says: “music alone touches or springs off emotion in us which we hardly knew were there” (Donington, 1970: 35).

On the essence of music in the society, Ifionu (1982) adds:

Besides its entertainment and aesthetic values, music in some contexts, may be either a means of infusing a sense of unity and oneness in the minds of the people; or of expressing emotions or thoughts, ideas and comments which cannot be stated boldly in the normal language situation (p. 43).

Upholding the above view, Nketia (1982) opines:

Music making is generally organized as a social event. Occasions when members of a group or community come together for the enjoyment of leisure, for recreational activities, or for the performance of a rite, ceremony, festival, or any kind of collective activity. The performance of music in such contexts, therefore assures a multiple role in relation to the community. It provides opportunity for sharing in creative experiences and for using music as an avenue for the expression of group sentiments (pp. 21- 22).

Thus, music is a very necessary and vital aspect of human existence, which should be upheld. Charles and Robert (1972) in their work, "Foundation and Principles of Music Education" says: "music is an organization of sound made by man living in a particular community expressing their sound, politics, economics, religious belief, through performance."(p.28). They see music as a systematic combination of sound used to express thoughts and feelings.

The term music has been defined in various ways by many scholars. Blacking (1973) in Okafor (2005), sees music as a humanly organized sound (p. 270). Odunuga (2009: 1) says: "music is a phenomena using the medium of sound which

is organized and manipulated into socially accepted and manfully, verbally, ideals, feelings, emotions and event to people” (p. 1).

From the above one can ably deduce that music is a product of an organized sound that is pleasing to the ear. Music is so much a part of the background of everyday life that it tends to be taken for granted in contemporary living. Yet, for many people it is a powerful focus for creative energy and one, which stimulates and guides imaginative thinking (Okpala, 2006: p. 1)

Music education is a field of study associated with the teaching and learning of music. African music and practice has long established system of education, which involved training by participation in performance. This system has over the years been the propelling factor to the teaching of music. Learning has generally been defined as growth, development and experience. It is acquiring new, or modifying existing knowledge, behaviors, skill, values, or preference and may involve synthesizing different types of information. Progress over time tends to follow learning curves. Learning is not compulsory; it is contextual. It does not happen at once, but builds upon and is shaped by what we already know. Learning may be viewed as a process, rather than a collection of factual and procedural knowledge. The development of any society takes its root from the acquisition of skill by the individual members of that society.

2.1.1 Curriculum

The definition of the word curriculum posed to be a difficult task for scholars. Educationists define curriculum as it applies to individual educational practice. Meanwhile, curriculum is coined out from the Latin word '*currere*' translated '*to run*' a race or a course. Figuratively, this means relatively standardized ground covered by a student in their race towards the finished line (Onyiuke in Ojukwu, 2011:19). Thus, curriculum specialists and eminent scholars have come to terms that any definition of curriculum that does not include goals or objectives, content, subject or subject matter, learning experience and evaluation is not a valid definition (Tyler & Taba in Ojukwu, 2011:20). The concept of curriculum can be comprehended by the synchrony of physical, intellectual and social activities to motivate a refined behaviour. This change is dependent on the individual's interpretation and perception of the environment correlated to the learning objectives, especially in this present era of technological development experienced all over the world (Opasina, 2012).

The Nigerian National Policy on Education (NPE) is a document that ventilates the principles, behaviours and conduct considered by the Nigerian government to meet the educational needs of its citizens. Meanwhile, the organization of education before Nigerian independence was tailored to accommodate the three regions in Nigeria at that time (North, East, and West) where each region designed their curriculum to suit their regional needs.

John Dewey (1902:67) saw curriculum as a series of learning experiences. To him, the child and the curriculum are simply two limits which define a single process, and the subject matter is the child experience. However, curriculum has no stable definition but rather, has changing ideas and varying definitions. This is usually reflected by the changing ideas and values of educators and the nation as Onwuka (1981:3) defines curriculum from two approaches: “the first is the traditional curriculum which refers to the number of fixed subjects each with set body of knowledge taught by teachers and learned by pupils. The progressives on the other hand, see curriculum as a guided learning experience”. Having a learning experience entails units or series of instructions drawn from a scheme of work. The scheme of work is further broken down termly or workload per semester, weekly periods and daily periods depending on the level of education system. These units of learning experiences can be seen as projected plans which include both teacher and students activities in anticipation of the objectives of the unit of instruction (Aguokogbuo, 2000). Therefore, curriculum can be regarded as the totality of learning experiences, which the school offers to students. Curriculum is always in every society, it is a reflection of what the people think, feel, believe and do.

2.1.2 Education

Over the years, education has been defined and described by various authors and organizations. Its roles in the life of the individual and society have

metamorphosed in line with the changing trends in the society. Amaele and Amaele (2003:18) observed that, education as a concept is liable to many definitions based on the perspectives of the various authors. Agina-Obu (2005) also opine that,

one of the most elusive concept to pin down to any generally acceptable definition by educationist is the concept of education, due to factors such as the learner, the teacher and the rate of societal development, which have made people to view education in different perspective (p. 1).

In spite of all the above, the need to look at some of the definitions of education as defined by various authors over the years is very imperative. David Emile Durkheim a French sociologist, social psychologist and philosopher (1956), stated that education was a means of organizing the individual self and the social life, the “I” and “We”, or the home duplex into a disciplined, stable and meaningful unity. Education should be concerned with intellectual, affective and psychomotor development. Ogbebor (1972), defined education as a means of preserving the way of life in which the person believes; which means that education is an investment by the society to make it a better place in which to live and to make a living. He continued that education of any particular place or time is related to the culture in which the people or society operates as at the time.

Ukeje (1979:372) stressed that the process of education occurs whenever any influence produces a change in the physical or mental behaviour (of the learner).

Education has been defined as embracing all those experiences of the individual through which knowledge is acquired, the intellect enlightened or the will strengthened. He further stated that education in the strict sense is employed to designate the consciously planned and systematically applied formal education or training carried on through the various social agencies of education, especially the school. Education is the process by which society through schools, colleges, Universities and other institutions deliberately transmits its cultural heritage. Education is believed to be a change in behavior, the change can either be overt (open) or covert (hidden), it can be negative or positive depending on the quality of the experience provided and on the person (teacher) who provides that educative experience, (Mbakwem, 2000).

Plato, a great scholar and famous ancient Greek Philosopher defined education as “the training which is given by a suitable habit to the first instinct of virtue in children the particular training in respect of pleasure and pain, which leads to love” (Amaele & Amaele, 2003). Unachukwu and Ayisi (2008) are of the opinion that education could be inferred to mean the process by which individuals are assisted formally or informally through proper direction and guidance to develop their capacities for their own benefits and that of the society. Education can therefore be seen as a process, a discipline or a product; it qualifies a process when it is used as a means of achieving set objectives, whether in school or family or elsewhere. Education as a discipline implies that it could be a course of study, like Chemistry,

Psychology, Social Studies, Economics, etc. As a product, education equips its client with certain attributes with which he can be recognized. Such attributes include among others the level of knowledge and performance, standard of behaviour, and level of academic attainment, (Unachukwu and Ayisi, 2008).

Agina-Obu (2010) opines “education as a word has its origin from two Latin words-Educere and Educare” (p. 2). The former means to “draw out” or to “lead out” this literally means physical education. The latter means to educate or “raise” to bring out certain potentialities, which the child naturally is endowed with. From these derivations, education becomes the slow and skillful process of extracting latent potentialities of comprehension and dedication in the cognitive, affective and psychomotor domains. It is therefore a universal practice engaged by all societies at all stages of development, (Agina-Obu, 2010:2).

Good (1945) in Agina-Obu (2010) furthermore see education as, “the association of the process by which a person develops all the useful forms of human behavior and acquires social competence and individual development; or the art of making available to teach individual, the organized knowledge of the past to teach the present generation”.

Amaele’s, (2010) definition of education can be seen either in a sociological or humanistic point of view as he suggests that,

Education is either applied as an acculturation of the child to do the will of society or leading the child to do the will of his inbuilt potentials, taking to

cognizance his age, interest and abilities, among others are regarded as satisfactory by the society. Invariably, such content may not take full cognizance of the learner's needs of in-born qualities (p. 24).

For the humanist the learner is the focus of education. He is given enough freedom in the pursuit of knowledge as well as determining what knowledge could benefit him within the content of the society. The Oxford English dictionary as cited by Ogbondah and Elechi (2005), defines education as systematic training and instruction designed to impart knowledge and develop skills. Nwagwu in Ogbonda and Elechi (2005), defined education as “the process by which every society attempts to preserve and upgrade the accumulated knowledge, skills and attitudes in its cultural settings and heritage in order to foster and guarantee its survival” (p. 88). From the foregoing, we cannot really find an easy definition to education because it is a concept, as such, every definition made is either stipulated, normative or from a socio-anthropological perspective. Education embraces all forms of training both formal and informal; it inculcates the right upbringing in the child, (Ogbonda & Elechi, 2005). Esu and Junaid (2015), assert that, educational systems existed in African societies prior to the coming of the Europeans. Such education was for the induction of members of the society into activities and mode of thought that were considered worthwhile. African societies were noted for their rich cultural heritage which was preserved and transmitted from generation to generation through a system of traditional education.

In all human societies, education is meant to pass on to the new generations the existing knowledge of their physical environment, to introduce individuals to the organization of society, give them skills for performing their daily jobs and enjoying their leisure, as well as inculcate sound morals in them for their own benefit and that of the society. All the scholars sighted in this review, defined education as a means of transmitting ones' culture from one generation to another. It is the process of bringing about a relatively permanent change in human behaviour. As the oldest industry, it is the main instrument used by society to preserve, maintain and upgrade its social equilibrium. A society's future depends largely on the quality of its citizen's education.

2.1.2.1 Music Education in Nigeria

Educational systems existed in African societies prior to the coming of the Europeans or colonial masters. Such education basically was inductive in nature and it was only for inducting members of the society into specific activities and mode of thoughts. African societies were noted for their rich cultural heritage which was preserved and transmitted from generation to generation through a system of traditional education (Esu & Junaid, 2015). In traditional Nigerian societies, music is conceived as an object of aesthetic contemplation as well as a socio-cultural phenomenon whose importance transcends musical values. Thus in addition to conceiving their works as aesthetic creations, composers and performers of traditional Nigerian music place great premium on the relevance of

their works to socio-political issues relating to their daily lives. In very many cases, extra-music considerations constitute the dominant basis for the conception and realization of musical performances. Thus, musical performances often reflect the general values of society ranging from day-to-day human activities to fundamental thoughts and beliefs crucial to the derivation of people's culture. Musical performances also constitute a dynamic forum through which members of a society respond and adapt to new conditions through the retention of relevant elements of existing tradition and assimilation of new ideas (Omojola, 2012).

According to Olusoji (2013), from time immemorial, various types of cultural heritage were passed down to the next generation from informal educational methods. One of these is music. In the Pre-Independence years, music education had remained largely informal in Nigeria; it was transmitted through the various traditional media such as traditional festivals, work songs, moonlight plays, lullabies and children nursery rhymes, court music, apprenticeship under a well-known traditional musician and others. With the advent of western education, which came through the Christian missionaries in collaboration with the British colonial government, in the early part of twentieth century, the curriculum of the missionaries was geared towards literary education as they focused on the arts including, music, and poetry among others, in their efforts to evangelize the "natives". In this way, the awareness for formal music education was created through the inclusion of music in the school curriculum.

2.1.2.2 Music Education in Traditional Nigerian Societies

Traditional (pre-colonial) Nigerian musical performances are mass-oriented. Musical performances are usually folk-conceived and folk-owned since they are predominantly communally based. In Yoruba land, for example, a child is, right from his youth, incorporated into the musical tradition of the land. As an ordinary citizen of the community, he takes part in various socio-musical activities, which range from non-ritual events such as moonlight games and marriage ceremonies to rites of passage consisting of naming, initiation, and funeral ceremonies. These ceremonies provide the socio-musical occasions during which citizens of the games and marriage ceremonies to rites of passage consisting of naming, initiation, marriage and funeral ceremonies. These ceremonies provide the socio-musical occasions during which citizens of the community are introduced to or reminded of important values of the society. It is during such occasions that the intrinsic values of traditional Yoruba music are assimilated by an average Yoruba citizen. These values include the predominant emphasis on the parameter of rhythm, the logogenic tendency of melodic lines, the use of heterophony procedures, which result from the contrapuntal combinations, the sporadic use of cadential harmonies, the frequent use of the call and response pattern and the use of improvisation/extemporization techniques to generate extensive performances. These are structural features, which also have important extra-musical educative messages. For example, instrumental rhythmic phrases which have underlying

melo-textual messages have musical and extra musical significances. Rhythmic patterns both in their linear and vertical combinations usually serve as the dominant parameter of interest in musical performances. In other words, in much the same way as tonality constitutes the most important compositional element in conventional European classical music, rhythm is the dominant generative element in Yoruba music. Thus, in Yoruba Gbedu music – a Yoruba royal ensemble – abilities of the players of Gudugudu, Isaaju, Ikerin and Kerikeri to provide a dynamic poly rhythmic support, constitute the most important evidence of good musicianship (Euba, 1988: 42-55). In addition to its musical importance, the total rhythmic texture of the Gbedu ensemble also serves to re-articulate the mythical importance of royalty, in Yoruba land, emphasizing the semi-god status of kings as well as their historical roles as both the political and divine leaders of the land. The Gbedu drums, like most instrumental ensembles in Yoruba land, thus serve both as a medium of entertainment and enculturation.

Musical performances perform similar functions in Hausa land, Northern Nigeria. As a result of the introduction of Arabic and Islamic culture to Hausa land, as far back as the thirteen century, that region is today a predominantly Islamic area. Musical practices in the area reflect both the political and social features of an Islamic state. Thus, musical performances are predominantly featured in the palace to entertain the paramount chiefs and his visitors. For example, Hausa ceremonial *Rok on Pada* is performed regularly in front of the Emir's palace (King, 1980:100).

In addition to their aesthetic content, such performances provide the appropriate contexts for the Emir to reassert his political authority, while his subjects reaffirm their confidence in and acceptance of his leadership.

Most traditional musical performances are mass-oriented. Religious and social engagements, initiation and funeral rites, naming and marriage ceremonies provide occasions for members of the traditional societies to engage in communal music making and share together a rewarding and satisfying musical experience. Such occasions also provide a means of expressing group solidarity and transmitting traditional norms and beliefs from one generation to another. It is within such contexts that much of the socialization process which music provides takes place.

In this regard, the Igbo tradition is a case in point. Nzewi (1978) affirms that;

The Igbo system and ideological formulations were established on and buttressed by communally binding and viable mythological concepts and covenants. These were periodically validated or regenerated or commemorated in order to ensure a continuing binding compact. Such periodic communions' required highly stylized media that would give super-ordinary atmosphere impact and candour to the event... these media (which) constituted traditional theatre in all its scope and ramifications incorporate the performing arts areas of music dance, drama and mime (p. 114).

Examples of social and religious uses of music in Igbo land include that which accompanies initiation rites into the masquerade cult (*Ibammuo*), funeral music (*Ekwediko*) and wrestling music (*Egwu Mgba*). The *Egwu Mgba* is one of the most popular ensembles in Igbo land. Popular instruments in the ensemble include *Ngedegwu* (a xylophone made of wooden plants laid on banana tree resonator), *Ekwe* (a wooden slit drum), *Ogene* (a metal gong) and *Oja* (a wooden five-hole flute). The ensemble also provides an example of the use of music as an aid towards an active sports life in traditional societies. The fast crisp-like, poly-textural quality of music played by the *Egwu Mgba* provides an appropriate background for gymnastic displays mounted by the *Atilogwu* dancers as well as those of the traditional Igbo wrestlers (Omojola, 2012).

Music education has been defined by Ramsundar, (2004), as a field of study associated with the teaching and learning of music, which encompasses the three domains of learning, namely:

- Cognitive (acquiring knowledge)
- Psychomotor (developing skills)
- Affective (growing emotionally through music appreciation and sensitivity).

Music education is a field of study associated with the teaching and learning of music. It touches on all learning domains, including the psychomotor domain (the development of skills), the significant ways, the affective domain (the learner's willingness to receive, internalize, and share what is learned), including music

appreciation and sensitivity. As an educational training, music educational training, starts from preschool through post-secondary education is common in most nations because involvement with music is considered a fundamental component of human culture and behavior; music, like language, is an accomplishment that distinguishes humans as species (Yudkin, 2008).

Brown (2013), saw music education as that education which learners (especially children) enhance those natural abilities such as language development, sounds and words decoding which is very necessary for child's development. Ogunrinade (2013) believes, music education is the heartbeat culture; which constitutes a dynamic forum through which members of a society respond and adapt to new conditions through the retention of relevant elements of existing traditions and assimilation of new ideas.

2.1.2.3 Benefits of Music Education

Phillips (2014) outlined the following as some of the benefits associated with music education.

1. Early musical training helps develop brain areas involved in language and reasoning. It is thought that brain development continues for many years after birth. Recent studies have clearly indicated that musical training physically develops the part of the left side of the brain known to be involved with processing language, and can actually wire the brain's circuits in specific ways.

Linking familiar songs to new information can also help imprint information on young minds.

2. There is also a causal link between music and spatial intelligence (the ability to perceive the world accurately and to form mental pictures of things). This kind of intelligence, by which one can visualize various elements that should go together, is critical to the sort of thinking necessary for everything from solving advanced mathematics problems to being able to pack a book-bag with everything that will be needed for the day.
3. Students of the arts learn to think creatively and to solve problems by imagining various solutions, rejecting outdated rules and assumptions. Questions about the arts do not have only one right answer.
4. Recent studies show that students who study the arts are more successful on standardized tests such as the “Scholarstic Aptitude Test” (SAT). They also achieve higher grades in high school.
5. A study of the arts provides children with an internal glimpse of other cultures and teaches them to have empathy towards the people of these cultures. This development of compassion and empathy, as opposed to development of greed and a “me first” attitude, provides a bridge across cultural chasms that leads to respect of other races at an early age.
6. Students of music learn artisanship as they study how details are put together painstakingly and what constitutes good, as opposed to mediocre, work. These

standards, when applied to a student's own work, demand a new level of excellence and require students to stretch their inner resources.

7. In music, a mistake is a mistake; the instrument is in tune or not, the notes are well played or not, the entrance is made or not. It is only by much hard work that a successful performance is possible. Through music study, students learn the value of sustained effort to achieve excellence and the concrete rewards of hard work.
8. Music study enhances teamwork skills and discipline. In order for an orchestra to sound good, all players must work together harmoniously towards a single goal, the performance; and therefore must commit to learning music, attending rehearsals, and practicing.
9. Music provides children with a means of self-expression. Now that there is relative security in the basics of existence, the challenge is to make life meaningful and to reach for a higher stage of development. Everyone needs to be in touch at some time in his life with his core, with what he is and what he feels. Self-esteem is a by-product of this self-expression.
10. Music study develops skills that are necessary in the workplace. It focuses on "doing," as opposed to observing, and teaches students how to perform, literally, anywhere in the world. Employers are looking for multi-dimensional workers with the sort of flexibility and supply of intellects that music education

helps to create as described above. In the music classroom, students can also learn to better communicate and cooperate with one another.

11. Music performance teaches young people to conquer fear and to take risks. A little anxiety is a good thing, and something that will occur often in life. Dealing with it early and often makes it less of a problem later. Risk-taking is essential if a child is to fully develop his or her potential. Music contributes to mental health and can help prevent risky behaviour such as teenage drug abuse, which often leads to institutionalization in a teen rehab.

12. An arts education exposes children to the incomparable.

Ramsundar (2014) also added to the list of benefits of music education which includes:

- Develops areas of the brain involved in language and reasoning, so students are better able to think creatively and solve problems.
- Enhances teamwork skills and discipline
- Teaches the value of sustained effort to achieve excellence.
- Teaches young people to conquer fear and to take risks
- Provides a means of self-expression and increases self-confidence.
- Focuses on doing rather than observing, leading to multi-dimensional young people with flexible intellects, thus preparing them for the world of work.

2.1.2.4 The Current Policy on Education

The need for a national policy on education came about as a result of the 1996 National Curriculum Conference which was attended by a cross-section of Nigerians. The conference was a culmination of expressions of general dissatisfaction with the existing education system which had become irrelevant to national needs, aspirations and goals. After the National Curriculum Conference, a seminar of experts drawn from a wide range of interest groups within Nigeria was convened in 1973. The seminar, which includes voluntary agencies and external bodies, deliberated on what a national policy on education for an independent and sovereign Nigeria should be. Since the publication of the first edition in 1977, the 2nd and 3rd editions were published in 1981 and 1984 respectively in keeping the dynamics of social change and the demands on education. This 4th edition was necessitated by some policy innovations and changes, and the need to update the 3rd edition (1998) and (2004) accordingly. These innovations and changes include:

- (a) The lifting of the suspension order on Open and Distance Learning Programme by the Government;
- (b) Revitalization and expansion of the National Mathematical Centre (NMC);
- (c) Introduction of Information and Communication Technology (ICT) into the school curriculum as a second official language;
- (d) Prescription of French Language in the Primary and Secondary Schools curriculum as second official language;

- (e) Prescription of minimum number of subjects to be taken by SSCE candidates;
- (f) The integration of basic education in the programme of Quaranic schools, to ensure equal opportunity and effective implementation of UBE;
- (g) Repositioning science, technical and vocational education in the scheme of national education for optimum performance;
- (h) General contextual change to reflect the state of professional practice in education, among others.

Government's intention was that the far-reaching provisions set out in all sections of the policy should transform all the aspects of the nation's life over time. To this end, Government set up a National Educational Policy Implementation Committee to translate the policy into workable blue prints that would guide the bodies whose duty it would be to implement the policy. The committee was also to develop monitoring system for educational plan as it evolved.

2.1.2 Music in Christian Worship

Music in worship is older than Christianity as the bible tells us. However, Christian faith and mode of worship has much relevance and bearing to the Old Testament method. The Holy Bible in both the Old and New Testaments has detailed information on music in worship and practice of God (2 Chron. 20:21); Place (Ps. 87:7; 2 Chron.7:6; Rev. 11:14; 2); Effects/Power (Josh. 6:20); Roles (Eph. 5:19,

Col. 3:16); Instrumentation (Ps. 92:3; 1Chron. 13:8, 15 & 16); Position of Performers (Ps. 68:25; Ezra 7:24); Organizers (Neh. 11:17).

Music and Homilies complement each other in Christian community even in achieving the purpose of converting souls, person and society because of the message(s) interacted. The main power and essence of Christian music is in its texts. There are some souls who would resist yielding to sermons or homilies (the Scriptures) but shade their hearts at the altar of music and song ministration. So, music originates from God who inhabits the music of his people.

The Psalmist tells us in Ps. 150: 3-6, that music for worship should involve every worshipper, and should not be limited to voices and organ alone, but should involve strings, woodwind, brass wind, percussion instruments, human voices and dance. Moreover, since God is a spirit and they that worship him, must worship him in spirit and in truth (Jn. 4:24), Douglass says: “worship is the offering of all our faculties to the glory of God. One therefore, sees the inadequacy of everyday language in the fulfillment of this glorious act. Music with its inherent capabilities steps not only to make the way but also to carry man beyond the natural to the divine. Music therefore forms a natural and vital part of worship where it prepares the mind, sets the mood of worship, and keeps people alive in the service.

Music is indispensable in all forms of worship and good music goes a much long way in bringing our minds in close spiritual links with God. As in hymns we have various prayers and biblical passages that we need to build our spiritual life. There

is no part of the church life in which music is not engaged; prayer meetings, devotional worship, and in all other Christian gatherings we sing songs (Nwakamma, 1995: p. 101).

2.1.3 Music Instrument of Psycho-neurotic Therapy

Music, in several occasions has proved itself worthy as psychotherapeutic to psychological abnormalities such as neurosis or mental illness. Psychoanalytic theory and theorists, especially Sigmund Freud has concluded that all sickness is not spiritual or biological. He says that many problems are more of psychological and should be handled in psychological ways. A little experience at one of the psychiatric hospitals in Enugu made it clear that to heal mental sickness with music is realistic.

More so, since music possesses inherent powers to manipulate the spiritual, affective, intellectual and psycho-motive aspects of peoples' lives, it appeases the mad man. This was evident in 1Sam 18:10-11, "And on the morrow an evil spirit from God rushed upon Saul, and he raved within his house, while David was playing the lyre, as he did day by day" 1Sam. 16:14-23. whenever the spirit from God came upon Saul, David would take his harp and play. Then relief would come to Saul; he would feel better, and the evil spirit would leave him".

In deliverance ministration, certain songs with powerfully constructed biblical lyrics are as good as uttered prayers and issue out with mighty powers that could

bring liberation. Such songs are redemptive songs, for instance songs like: The blood of Jesus set me free; let the power, (Spirit, blessing, glory) of the Lord come down, *Ọbara n'eme nma*, *Ọbara nke Jesus*: There is power mighty in the blood; because he lives, I can face tomorrow, and redemption songs from Sankey and Ancient and Modern.

No wonder then it is possible to observe a chain of mad people with sets of local clapperless bells (ogene) along most highways and in the market places operating within the frequency of such musical sequence and instrumentations. These mental cases could fall with the nomenclature – Schizophrenia.

2.1.4 People and Music in Worship

Music has been called the greatest of the arts, and there is no art that communicates more directly to the heart and emotions than music. Music originates within man and it differs from every other communicative behaviour of man. Of all the varied kinds of language man uses, music and speech are the most universal. Because we live with music, we may forget its wonder.

Christianity has been called the singing religion and Christians a singing people. No Christian gathering seems complete without the singing of songs. Christians use singing for unity, worship, giving, praising, and praying, at wedding, funerals, births, and even a blessing before eating a meal. We sing in church, Bible studies, homes, prison, conferences, and other engagements both

private and public. All ages can participate in “hymns and choruses”. Christianity is the most musical of all the world religions because Christians have the most to sing about.

Herman and Miller (1994) in their book, “man and his music” admitted that it is perfectly natural and proper for music to have place in church worship. Natural because music and religion have been associated from earliest times, proper because the bible sanctions its use. In those days, there was far less general agreement as to the kind of music that is suitable in Christian worship. Although the problem was not serious during the first two centuries when persecutions were severe and the number of Christians small, and music not only sustained the converts but was an aid to conversion, it becomes acute in the third, fourth and fifth centuries when the church expanded rapidly, and the host of new converts brought with them their own culture and philosophical traditions. Thus, it was that the church fathers had not only dealt with the infiltrations of pagan ideas but, also to decide whether music, with its strong widely associations, was in any way suitable to take part in Christian worship.

To understand their faculties fully, one must remember that music was an essential part of Greek and Roman entertainment. Music in these places had been caused to be largely associated with debauchery and immorality of all kinds. Small wonder, then, that the church authorities were in a quandary and felt it imperative to draw the line somewhere.

As regards singing, however, practically all the church fathers decided that it was a good thing, indeed, they would have pointed all natural instincts had they decided otherwise, but like the old Greek philosophers, whose influence on them was considerable, they realized that music can either enable or debase man's moral fibre and that therefore, all music in church worship must be associated with devout wonder (Nwakanma, 1988).

Nwakanma (1988) quoting Basil says, "God blended the delight of melody with doctrines in order that through the pleasantness and softness of the sound, we might unawares receive what was in words... For this purpose, these harmonious melodies of the psalms have been designed for general use."

In all of life's pain and trouble, music is the soft voice that can comfort the soul, bring timely encouragement, and speak when words fail. This is because music is the transcendent gift of feelings. Even in sorrow, people sing. Music is as constant with us as the food we eat or the air we breathe. Not a day goes by when we do not hear music. In most non-Western societies, music is almost completely integrated into the day-to-day lives of individuals. Music is a possession that one cannot lose and can be carried from farm to city.

2.1.5 Musical Instruments and Classification

A device that produces musical sounds is a musical instrument, whether it is used for ritual worship, ceremonial purposes, entertainment, or private use.

The place of musical instruments in church is as important as the place of music in the church. The use of musical instruments motivates believers to be actively involved in worship services. Though many criticize the use of musical instruments in church music, I strongly believe that it is important to use musical instruments in church music today.

In Genesis 4:21, Jubal (a 7th generation progeny of Cain) and the second child of the first son of Lamech, Adah introduced and originated the first ever known musical instrument of the bible – Harp and Organ. Musical instruments are used in church music and worship because God commanded us to do so. In Psalm 150, we discover that the list of musical instruments to be employed is quite embracing, including indigenous and foreign. Also, strings, wood, wind, percussive instruments are imperative.

We have a little more knowledge of the musical instruments of the Bible, although there is no definite information regarding their form or construction. God should be worshipped through using musical instruments in church with full reverence and honour. Musical instruments, when used effectively, raise the standard of church music and worship. As the standard of church music is uplifted, even people who are not gifted in music enjoy the presentations of others. The effectiveness of church music depends largely upon the manner and degree in which it is used. It helps to improve the quality and mode of worship because of the sound motivation quality and accompaniment. His motivating and

accompaniment quality command much followership, participation and animation in the worship of God. Musical instruments should be used to adore, praise and worship God.

In trying to classify musical instruments, we will attempt categorization viz: classification of Western instruments, classification of African or indigenous musical instruments, and a little view on how the Holy Bible contributed to it.

Western Orchestral Instrument

1. The Strings:

There are more of these in the orchestra than any other type and consist of larger or smaller versions of the same basic design. The parts include: four strings of gut or metal stretched along the length of wooden box, with sound resonances on the fingerboard. The strings produce varying tones because they possess different thickness.

a) The Violin Family: This is made up of the violin, the viola, the violoncello or cello for short and the double bass. Among the string, you can have a mini-orchestra of strings or string quartet.

i. The violin is the smallest member of the orchestral strings, and plays the highest notes. To produce a sound, the player must first make the strings vibrate. He usually does this with a bow which is a wooden stick along which hair from a horse tail is stretched.

- ii. The viola is the alto member of the string family. It is slightly larger than the violin, and is held in the same way. The strings are thicker and longer and the bow is heavier than the violins.
- iii. The violin cello, usually simply called the cello: The cello is one of the noblest and the most expensive instruments in the orchestra. Unlike the violin and the viola, it is not played by being hung up to the neck. It is far too big. Instead, it is gripped between the legs and its 4 strings are stroked across the body with the bow parallel to the floor.
- iv. The Double Bass: This is the largest of all the orchestral instruments and stands over six feet high and a sound box nearly four feet long, though it has same shape with the above named. The player has to stand close to play it with the bow held level to the ground. The Harp is usually considered on its own, and perhaps, the most easily recognized of all musical instruments. It is one of the oldest of the musical instruments with about 47 strings and played with both hands – the right hand playing mainly on higher strings than the left.

The modern harp is about 170 years old and it is different from its ancient predecessor.

b) The Woodwind:

Among this group are: flute, oboe, clarinet and bassinette.

- i. **The Flute:** Its lower notes are soft and haunting but they get higher and higher, as they go up.
- ii. **The Piccolo:** This is the smallest version of the flute. It is small enough to be carried in a coat pocket and makes a shrill but brilliant sound.
- iii. **The Oboe:** The oboe is capable of the most amazing contrasts in its tone. It has many keys and is capable of wonderful brilliance in the hands of a greater player sounding almost trumpet like.
- iv. **The Clarinet:** It is made of wood and is about 26 inches long and uses single reed.
- v. **The Bassoon:** This is a double-reed instrument and is the bass of the woodwind family.

2. **The Brass:**

Brass instruments are simply brass tubes with especially shaped mouthpiece through which the player passes air into the instrument. They are the Trumpet trombone, Horn or French horn, Tuba.





- a) Percussion Instruments are banged, tapped, struck and shaken. They include Timpani or kettledrums, bass drum, side drum (snare drum), cymbals, triangle, tam tam (gong), tambourine, castanets, whip, and xylophone, vibraphone, tubular bells, and Celeste.
- b) **Pianoforte Keyboard:** This is a percussive keyboard instrument having harp-like strings built within. Here, the player strikes the key.
- c) **Organ Keyboard:** This is commonly used in our church worships with smooth, sweet (sonorous) and sustaining sound production. There are both manual and electronic organs. Namely, Harmonium, Jazz organ, Church organ, Pipe organ such as swale, Street organ etc.

African Musical Instruments

The classifications of indigenous musical instruments were done with regard to the nature of sound they produce or the material used for its making viz:

- (a) Idiophone-xylophone called *ngedegwu* or *ngelenge* in Igbo; *Atumpan* in Ghana, *gbedu* in Yoruba etc.

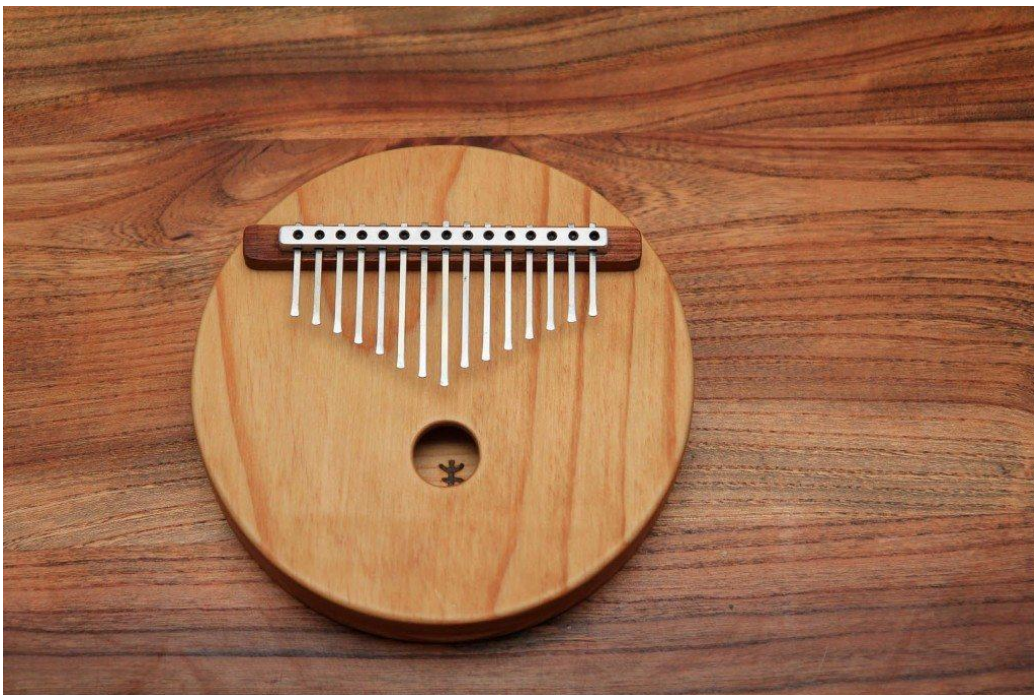


Other idiophones include:

- a. Slit drums of various sizes and shapes (*Ikolo*, *ekwe*); Clapperless bells of various kinds (*Alo*, *Ogene*); Rattles of various kinds (eg. *Ichaka*, *seke-seke*);



Thumb Piano (*ubo-aka*); Musical pots (*Udu*); Stamping sticks and tubes and wooden clappers.



- b. **Membranophones:** These are made of animal skins called membrane, fixed on wooden or metal frames, called *igba* in Igbo, or *nkwa*, *abia*, *ebili*; *dono* in Ghana, *lona*, *luna*; *ganga* in Hausa e.t.c.



Aerophones (Wind Instruments) – Flute (made of wood – *oja*), Horns (made of animal horns and elephant tusks – *Opu/Opi*), Reed pipe (*Algaita* in Hausa), Trumpet (*kakaki* in Hausa), Gourds, Clarinet.

c. Chordphones (String instruments) – Musical Bow (*Une*), Zither (*Ubo-akwara*), Lute (*Goje* in Hausa).

Biblical Perspective and Classification

- a. **Strings** – Lyre (regularly called harp and the first musical instrument in the bible invented by Jubal, Gen. 4:21); Sackbut (found in Nebuchadnezzar's orchestra).
- b. **Wind Instruments** – Pipe (blown through a hole and used in festival processions, 1Sam. 10:5, Is. 5:12); Flute (meaning 'to whistle' or 'hiss', Gen. 4:21, Job 21:12, 30:31, Psalm 15:4); Organ (It is a term applied to all wind instruments); Horn (a type of trumpet, Joshua 6:4; 1Chron. 15:28, Psalm 98:6).
- c. **Percussion** – Bells (strike for a jingling sound - 2Sam. 6:5, Ex. 28:33-34); Cymbals (a bowl or hallowed plate – 1Chron. 15:19, 2Sam. 6:15); Timbre land Tabret.

2.1.6 Church Music

What we designate as church music is a generic dynamism, which has its origin from historical background backdrop of the biblical account. It is evident from the frequent references in the Old Testament that music played an important part in

Hebrew culture. According to tradition, Jubal – the son of Lamech, who ‘was the father of all these who play the lyre and pipe’ (Gen. 4:21), was the inventor of music.

At a later stage, music was consecrated to the service of the Temple worship, but also found use, from early times. As music formed an integral part of Hebrew social life, so it had its place in religious worship of life. 1Chron. 15:16-24 contains a detailed account of the organization by David of the Levitical choir and orchestra. Christianity is an offshoot of Judaism so is its liturgy and so is its liturgy and so is church music generic of the Hebrews’ religions and worship life.

Obviously, when music is delimited to a specific nomenclature you critically would observe some sort of categorization. The issue ensuing is a clear-cut distinction between “sacred” and “Secular”. So whenever we are discussing church music, we only mean sacred music as it concerns Christian worship and Christians.

The first Christian congregation adopted the ancient Hebrew custom of singing psalms. Our Lord Jesus Christ and His disciples, after the last supper, and a hymn or psalm as recorded in Mk. 14:26, Matt. 26:30. This has also affected the gift of creativity from God. People of different cultures should create their own music to praise God. I believe that any sincere and genuine expression of faith is acceptable to God and any styles of music are beautiful in their own right. Africans find excitement in their intricate cross rhythms and body movement. Our question is how much of the musical styles are used in the church? Most Christians have

been educated to look down on their own music and when they compose they also copy or imitate Western style of composition instead of utilizing the God given creative abilities.

Formerly, the church contextualized music and musical instruments; instrumentations and orchestration. Musical instruments made from local and indigenous sutures were used in worship but, incidentally, these had almost been eroded by influx of Westernized musical instruments. The African instrumental ensemble or band has now been replaced by Western Gospel/Brass bands. Hymns of Western rhythms, texts, and textures including anthems out-number those of the African background. **Instructional Methodologies**

While instructional strategies are determined by the music teacher and the music curriculum in his or her area, many teachers rely heavily on one of many instructional methodologies that emerged in recent generations and developed rapidly during the latter half of the 20th Century.

Major International Music Education Methods

The Dalcroze method was developed in the early 20th century by Swiss musician and educator Émile Jaques-Dalcroze. The method is divided into three fundamental concepts – the use of solfège, improvisation, and eurhythmics. Sometimes referred to as "rhythmic gymnastics," eurhythmics teaches concepts of rhythm, structure, and musical expression using movement, and is the concept for which Dalcroze is

best known. It focuses on allowing the student to gain physical awareness and experience of music through training that engages all of the senses, particularly kinesthetic. According to the Dalcroze method, music is the fundamental language of the human brain and therefore deeply connected to who we are. American proponents of the Dalcroze method include Ruth Alperson, Ann Farber, Herb Henke, Virginia Mead, Lisa Parker, Martha Sanchez, and Julia Schnebly-Black. Many active teachers of Dalcroze method were trained by Dr. Hilda Schuster who was one of the students of Dalcroze.

Kodály method

Depiction of Curwen's Solfège hand signs. This version includes the tonal tendencies and interesting titles for each tone.

Zoltán Kodály (1882–1967) was a prominent Hungarian music educator and composer who stressed the benefits of physical instruction and response to music. Although not really an educational method, his teachings reside within a fun, educational framework built on a solid grasp of basic music theory and music notation in various verbal and written forms. Kodály's primary goal was to instill a lifelong love of music in his students and felt that it was the duty of the child's school to provide this vital element of education. Some of Kodály's trademark teaching methods include the use of solfège hand signs, musical shorthand notation (stick notation), and rhythm solmization (verbalization). Most countries have used their own folk music traditions to construct their own instruction sequence, but the

United States primarily uses the Hungarian sequence. The work of Denise Bacon, Katinka S. Daniel, John Feierabend, Jean Sinor, Jill Trinko, and others brought Kodaly's ideas to the forefront of music education in the United States.

Orff Schulwerk

Carl Orff was a prominent German composer. Orff Schulwerk is considered an "approach" to music education. It begins with a student's innate abilities to engage in rudimentary forms of music, using basic rhythms and melodies. Orff considers the whole body a percussive instrument and students are led to develop their music abilities in a way that parallels the development of western music. The approach fosters student self-discovery, encourages improvisation, and discourages adult pressures and mechanical drill. Carl Orff developed a special group of instruments, including modifications of the glockenspiel, xylophone, metallophone, drum, and other percussion instruments to accommodate the requirements of the Schulwerk courses. Experts in shaping an American-style Orff approach include Jane Frazee, Arvida Steen, and Judith Thomas.

Suzuki method

The Suzuki method was developed by Shinichi Suzuki in Japan shortly after World War II, and uses music education to enrich the lives and moral character of its students. The movement rests on the double premise that "all children can be well educated" in music, and that learning to play music at a high level also involves

learning certain character traits or virtues which make a person's soul more beautiful. The primary method for achieving this is centered around creating the same environment for learning music that a person has for learning their native language. This 'ideal' environment includes love, high-quality examples, praise, rote training and repetition, and a time-table set by the student's developmental readiness for learning a particular technique. While the Suzuki Method is quite popular internationally, within Japan its influence is less significant than the Yamaha Method, founded by Genichi Kawakami in association with the Yamaha Music Foundation.

Other notable methods

In addition to the four major international methods described above, other approaches have been influential. Lesser-known methods are described below:

Gordon's Music Learning Theory

Main article: [Gordon Music Learning Theory](#)

Edwin Gordon's Music Learning Theory is based on an extensive body of research and field testing by Edwin E. Gordon and others in the larger field of Music Learning Theory. It provides music teachers with a comprehensive framework for teaching musicianship through audiation, Gordon's term for hearing music in the mind with understanding and comprehension when the sound is not physically present.^[11] The sequence of instructions is Discrimination Learning and Inference

Learning. Discrimination Learning, the ability to determine whether two elements are the same or not the same using aural/oral, verbal association, partial synthesis, symbolic association, and composite synthesis. Inference Learning, students take an active role in their own education and learn to identify, create, and improvise unfamiliar patterns. The skills and content sequences within the Audiation theory help music teachers establish sequential curricular objectives in accord with their own teaching styles and beliefs. There also is a Learning Theory for Newborns and Young Children in which the Types and Stages of Preparatory Audiation are outlined.

World Music Pedagogy

The growth of cultural diversity within school-age populations prompted music educators from the 1960s onward to diversify the music curriculum, and to work with ethnomusicologists and artist-musicians to establish instructional practices rooted in musical traditions. 'World music pedagogy' was coined by Patricia Shehan Campbell to describe world music content and practice in elementary and secondary school music programs. Pioneers of the movement, especially Barbara Reeder Lundquist, William M. Anderson, and Will Schmid, influenced a second generation of music educators (including J. Bryan Burton, Mary Goetze, Ellen McCullough-Brabson, and Mary Shamrock) to design and deliver curricular models to music teachers of various levels and specializations. The pedagogy advocates the use of human resources, i.e., "culture-bearers," as well as deep and

continued listening to archived resources such as those of Smithsonian Folkways Recordings.

Conversational Solfège

Influenced by both the Kodály method and Gordon's Music Learning Theory, Conversational Solfège was developed by Dr. John M. Feierabend, former chair of music education at the Hartt School, University of Hartford. The program begins by immersing students in the musical literature of their own culture, in this case American. Music is seen as separate from, and more fundamental than, notation. In twelve learning stages, students move from hearing and singing music to decoding and then creating music using spoken syllables and then standard written notation. Rather than implementing the Kodály method directly, this method follows Kodály's original instructions and builds on America's own folk songs instead of on Hungarian folk songs.

Simply Music

Australian music educator Neil Moore founded Simply Music on the core belief that all humans are naturally musical. Simply Music offers programs for students from birth through old age, with the stated goal that "students acquire and retain music as a lifelong companion." To meet this goal, the repertoire includes a wide variety of musical genres, such as classical, blues, jazz, and popular. Simply Music patterns its approach after primary language acquisition, where speaking comes

first.^[14] In this it shares some philosophical ground with other developmental approaches like Kodály, Orff-Schulwerk, and the Suzuki Method. Simply Music currently licences teachers at over 700 locations worldwide.

Carabo-Cone Method

This early-childhood approach, sometimes referred to as the Sensory-Motor Approach to Music, was developed by the violinist Madeleine Carabo-Cone. This approach involves using props, costumes, and toys for children to learn basic musical concepts of staff, note duration, and the piano keyboard. The concrete environment of the specially planned classroom allows the child to learn the fundamentals of music by exploring through touch.

Popular Music Pedagogy

'Popular music pedagogy' — alternatively called rock music pedagogy, modern band, popular music education, or rock music education — is a recent development in music education consisting of the systematic teaching and learning of rock music and other forms of popular music both inside and outside formal classroom settings. Popular music pedagogy tends to emphasize group improvisation, and is more commonly associated with community music activities than fully institutionalized school music ensembles. The Manhattanville Music Curriculum Project was developed in 1965 as a response to declining student interest in school music. This creative approach aims to shape attitudes, helping students see music

not as static content to be mastered, but as personal, current, and evolving. Rather than imparting factual knowledge, this method centers around the student, who learns through investigation, experimentation, and discovery. The teacher gives a group of students a specific problem to solve together and allows freedom to create, perform, improvise, conduct, research, and investigate different facets of music in a spiral curriculum. MMCP is viewed as the forerunner to projects in creative music composition and improvisation activities in schools.

O'Connor Method

American bluegrass music fiddler Mark O'Connor developed a method of violin education that is designed to guide students in developing musical techniques necessary to become a proficient violinist. The method consists of a series of pieces covering a wide range of genres. Teacher training sessions based on the method take place around the US.

Boss School Method

During its tenure, the Mumbai-based Boss School of Music developed a proprietary method of education using audio-visual technology, simplified concepts, and specially designed musical equipment. They trained novice students for standardized electronic keyboard graded examinations conducted by Trinity College London, requiring only 3–6 months of training using their methods. Traditional methods required up to 8 years to prepare students for testing. Dr.

Vidyadhar Vyas, Head of the Music Department at the University of Mumbai, claimed that they "revolutionized" music learning by teaching complex musical concepts in short periods of time. They also trained a few young children ages 6–10 for the Trinity College Grade 8 examination; after passing the examination, the students were reportedly considered child prodigies. Although the Boss School Method is not formally documented, various notable musicians in Mumbai such as Louis Banks agreed that the school had developed a "revolutionary technique". Some controversy has surrounded the school and its methods.

History of Music Education in the United States

18th century

After the preaching of Reverend Thomas Symmes, the first singing school was created in 1717 in Boston for the purposes of improving singing and music reading in the church. These singing schools gradually spread throughout the colonies. Music education continued to flourish with the creation of the Academy of Music in Boston. Reverend John Tufts published *An Introduction to the Singing of Psalm Tunes Using Non-Traditional Notation* which is regarded as the first music textbook in the colonies. Between 1700 and 1820, more than 375 tune books would be published by such authors as Samuel Holyoke, Francis Hopkinson, William Billings, and Oliver Holden.

Music began to spread as a curricular subject into other school districts. Soon after music expanded to all grade levels and the teaching of music reading was improved until the music curriculum grew to include several activities in addition to music reading. By the end of 1864 public school music had spread throughout the country.

19th century

In 1832, Lowell Mason and George Webb formed the Boston Academy of Music with the purposes of teaching singing and theory as well as methods of teaching music. Mason published his *Manuel of Instruction* in 1834 which was based upon the music education works of Pestalozzian System of Education founded by Swiss educator Johann Heinrich Pestalozzi. This handbook gradually became used by many singing school teachers. From 1837–1838, the Boston School Committee allowed Lowell Mason to teach music in the Hawes School as a demonstration. This is regarded as the first time music education was introduced to public schools in the United States. In 1838 the Boston School Committee approved the inclusion of music in the curriculum and Lowell Mason became the first recognized supervisor of elementary music. In later years Luther Whiting Mason became the Supervisor of Music in Boston and spread music education into all levels of public education (grammar, primary, and high school). During the middle of the 19th century, Boston became the model to which many other cities across the United States included and shaped their public school music education programs. Music

methodology for teachers as a course was first introduced in the Normal School in Potsdam. The concept of classroom teachers in a school that taught music under the direction of a music supervisor was the standard model for public school music education during this century. (See also: *Music education in the United States*)

While women were discouraged from composing in the 19th century, "later, it was accepted that women would have a role in music education, and they became involved in this field...to such a degree that women dominated music education during the later half of the 19th century and well into the 20th century."

Early 20th Century

In the United States, teaching colleges with four-year degree programs developed from the Normal Schools and included music. Oberlin Conservatory first offered the Bachelor of Music Education degree. Osbourne G. McCarthy, an American music educator, introduced details for studying music for credit in Chelsea High School. Notable events in the history of music education in the early 20th century also include:

- Founding of the Music Supervisor's National Conference (changed to Music Educators National Conference in 1934, later MENC: The National Association for Music Education in 1998, and currently The National Association for Music Education – NAFME) in Keokuk, Iowa in 1907.

- Rise of the school band and orchestra movement leading to performance oriented school music programs.
- Growth in music methods publications.
- Frances Elliot Clark develops and promotes phonograph record libraries for school use.
- Carl Seashore and his *Measures of Musical Talent* music aptitude test starts testing people in music.

Middle 20th Century to 21st Century American Music Education

The following table illustrates some notable developments from this period:

Date	Major Event	Historical Importance for Music Education
1950	The Child's Bill of Rights in Music	A student-centered philosophy was formally espoused by MENC.
1953	The American School Band Directors Association formed	The band movement becomes organized.
1957	Launch of Sputnik	Increased curricular focus on science, math, technology with less emphasis on music education.
1959	Contemporary Music Project	The purpose of the project was to make contemporary music relevant in children by placing quality composers and performers in the learning environment. Leads to the Comprehensive Musicianship movement.
1961	American Choral Directors Association formed	The choral movement becomes organized.

1963	Yale Seminar	Federally supported development of arts education focusing on quality music classroom literature. Juilliard Project leads to the compilation and publication of musical works from major historical eras for elementary and secondary schools.
1965	National Endowment for the Arts	Federal financial support and recognition of the value music has in society.
1967	Tanglewood Symposium	Establishment of a unified and eclectic philosophy of music education. Specific emphasis on youth music, special education music, urban music, and electronic music.
1969	GO Project	35 Objectives listed by MENC for quality music education programs in public schools. Published and recommended for music educators to follow.
1978	The Ann Arbor Symposium	Emphasized the impact of learning theory in music education in the areas of: auditory perception, motor learning, child development, cognitive skills, memory processing, affect, and motivation.
1984	Becoming Human Through Music symposium	"The Wesleyan Symposium on the Perspectives of Social Anthropology in the Teaching and Learning of Music" (Middletown, Connecticut, August 6–10, 1984). Emphasized the importance of cultural context in music education and the cultural implications of rapidly changing demographics in the United States.
1990	Multicultural Symposium in Music Education	Growing out of the awareness of the increasing diversity of the American School population, the three-day Symposium for music teachers was co-

		sponsored by MENC, the Society for Ethnomusicology, and the Smithsonian Institution, in order to provide models, materials, and methods for teaching music of the world's cultures to school children and youth.
1994	National Standards for Music Education	For much of the 1980s, there was a call for educational reform and accountability in all curricular subjects. This led to the National Standards for Music Education introduced by MENC. The MENC standards were adopted by some states, while other states have produced their own standards or largely eschewed the standards movement.
1999	The Housewright Symposium / Vision 2020	Examined changing philosophies and practices and predicted how American music education will (or should) look in the year 2020.
2007	Tanglewood II: Charting the Future	Reflected on the 40 years of change in music education since the first Tanglewood Symposium of 1967, developing a declaration regarding priorities for the next forty years.
2014	Revised National Standards for Music Education	The National Standards created in 1994 were revised with an emphasis on musical literacy. Instead of the 9 content standards, there are 4 artistic processes (Create, Perform, Respond and Connect) with 2–3 anchor standards per process.

Music course offerings and even entire degree programs in online music education developed in the first decade of the 21st century at various institutions, and the

fields of world music pedagogy and popular music pedagogy have also seen notable expansion.

In the late 20th and early 21st centuries, social aspects of teaching and learning music came to the fore. This emerged as praxial music education, critical theory, and feminist theory. Of importance are the colloquia and journals of the MayDay Group, "an international think tank of music educators that aims to identify, critique, and change taken-for-granted patterns of professional activity, polemical approaches to method and philosophy, and educational politics and public pressures that threaten effective practice and critical communication in music education." With a new focus on social aspects of music education, scholars have analyzed critical aspects such as music and race, gender, class, institutional belonging, and sustainability.

India

Institutional music education was started in colonial India by Rabindranath Tagore after he founded the Visva-Bharati University. At present, most universities have a faculty of music with some universities specially dedicated to fine arts such as Indira Kala Sangeet University, Swathi Thirunal College of Music or Rabindra Bharati University. Indian classical music is based on the guruhyshyaparampara system. The teacher, known as Guru, transmit the musical knowledge to the student, or shyshya. This is still the main system used in India to transmit musical knowledge. Although European art music became popularized in schools

throughout much of the world during the twentieth century (East Asia, Latin America, Oceania, Africa), India remains one of the few highly populated nations in which non-European indigenous music traditions have consistently received relatively greater emphasis. That said, there is certainly much western influence in the popular music associated with Bollywood film scores.

Africa

The South African Department of Education and the ILAM Music Heritage Project SA teach African music using Western musical framework. ILAM's *Listen and Learn* for students 11–14 is "unique" in teaching curriculum requirements for western music using recordings of traditional African music.

From the time that Africa was colonized up to 1994, indigenous music and arts being taught in schools was a rare occurrence. The African National Congress (ANC) attempted to repair the neglect of indigenous knowledge and the overwhelming emphasis on written musical literacy in schools. It is not well known that the learning of indigenous music actually has a philosophy and teaching procedure that is different from western "formal" training. It involves the whole community because indigenous songs are about the history of its people. After the colonization of Africa, music became more centered on Christian beliefs and European folk songs, rather than the more improvised and fluid indigenous music. Before the major changes education went through from 1994 to 2004, during the first decade of the democratic government, teachers were trained as

classroom teachers and told that they would have to incorporate music into other subject areas. The few colleges with teaching programs that included instrumental programs held a greater emphasis on music theory, history of western music, western music notation, and less on making music. Up until 1999, most college syllabi did not include training in indigenous South African Music.

In African cultures music is seen as a community experience and is used for social and religious occasions. As soon as children show some sign of being able to handle music or a musical instrument they are allowed to participate with the adults of the community in musical events. Traditional songs are more important to many people because they are stories about the histories of the indigenous peoples.

South America

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Among the Aztecs, Mayans, and Incas, music was used in ceremonies and rituals to teach the history of their civilizations and was also used for worship. The Aztec people were mainly educated by their priests. Music remained an important way to teach religion and history and was taught by priests for many centuries. When Spain and Portugal colonized parts of South America, music started to be

influenced by European ideas and qualities. Several priests of European descent, such as Antonio Sepp, taught European systems of music notation and theory based on their knowledge of playing instruments throughout the 1700-1800s. Since music was taught to the general public by rote, very few knew how to read music other than those who played instruments until the nineteenth and twentieth centuries. The development of music in South America mainly followed that of European development. Choirs were formed to sing masses, chants, psalms, but secular music also became more prevalent in the seventeenth and eighteenth centuries and beyond.

Music education in Latin America today has large emphasis on folk music, masses, and orchestral music. Many classrooms teach their choirs to sing in their native language as well as in English. Several Latin American Schools, specifically in Puerto Rico and Haiti, believe music to be an important subject and are working on expanding their programs. Outside of school, many communities form their own musical groups and organizations. Community performances are very popular with the local audiences. There are a few well-known Latin American choral groups, such as "El Coro de Madrigalistas" from Mexico. This famous choral group tours around Mexico, showing students around the country what a professional choral ensemble sounds like.

Cross-Cultural Music Education

The music, languages, and sounds we are exposed to within our own cultures determine our tastes in music and affect the way we perceive the music of other cultures. Many studies have shown distinct differences in the preferences and abilities of musicians from around the world. One study attempted to view the distinctions between the musical preferences of English and Japanese speakers, providing both groups of people with the same series of tones and rhythms. The same type of study was done for English and French speakers. Both studies suggested that the language spoken by the listener determined which groupings of tones and rhythms were more appealing, based on the inflections and natural rhythm groupings of their language.

Another study had Europeans and Africans try to tap along with certain rhythms. European rhythms are regular and built on simple ratios, while African rhythms are typically based on irregular ratios. While both groups of people could perform the rhythms with European qualities, the European group struggled with the African rhythms. This has to do with the ubiquity of complex polyrhythm in African culture and their familiarity with this type of sound.

While each culture has its own musical qualities and appeals, incorporating cross-cultural curricula in our music classrooms can help teach students how to better perceive music from other cultures. Studies show that learning to sing folk songs

or popular music of other cultures is an effective way to understand a culture as opposed to merely learning about it. If music classrooms discuss the musical qualities and incorporate styles from other cultures, such as the Brazilian roots of the Bossa Nova, the Afro-Cuban clave, and African drumming, it will expose students to new sounds and teach them how to compare their cultures' music to the different music and start to make them more comfortable with exploring sounds.

Standards and Assessment

Achievement standards are curricular statements used to guide educators in determining objectives for their teaching. Use of standards became a common practice in many nations during the 20th century. For much of its existence, the curriculum for music education in the United States was determined locally or by individual teachers. In recent decades there has been a significant move toward adoption of regional and/or national standards. MENC: The National Association for Music Education, created nine voluntary content standards, called the *National Standards for Music Education*.^[3] These standards call for:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.

6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Many states and school districts have adopted their own standards for music education.

Integration with other subjects

Children in primary school are assembling a do-organ of Orgelkids

Some schools and organizations promote integration of arts classes, such as music, with other subjects, such as math, science, or English, believing that integrating the different curricula will help each subject to build off of one another, enhancing the overall quality of education.

One example is the Kennedy Center's "Changing Education Through the Arts" program. CETA defines arts integration as finding a natural connection(s) between one or more art forms (dance, drama/theater, music, visual arts, storytelling, puppetry, and/or creative writing) and one or more other curricular areas (science, social studies, English language arts, mathematics, and others) in order to teach and assess objectives in both the art form and the other subject area. This allows a

simultaneous focus on creating, performing, and/or responding to the arts while still addressing content in other subject areas.

The European Union Lifelong Learning Programme 2007–2013 has funded three projects that use music to support language learning. Lullabies of Europe (for pre-school and early learners),¹ FolkDC (for primary), and the recent PopuLLar (for secondary). In addition, the ARTinED project is also using music for all subject areas.

Significance

A number of researchers and music education advocates have argued that studying music enhances academic achievement, such as William Earhart, former president of the Music Educators National Conference, who claimed that "Music enhances knowledge in the areas of mathematics, science, geography, history, foreign language, physical education, and vocational training." Researchers at the University of Wisconsin suggested that students with piano or keyboard experience performed 34% higher on tests that measure spatial-temporal lobe activity, which is the part of the brain that is used when doing mathematics, science, and engineering.

An experiment by Wanda T. Wallace setting text to melody suggested that some music may aid in text recall. She created a three verse song with a non-repetitive melody; each verse with different music. A second experiment created a three verse song with a repetitive melody; each verse had exactly the same music. A

third experiment studied text recall without music. She found the repetitive music produced the highest amount of text recall, suggesting music can serve as a mnemonic device.

Smith (1985) studied background music with word lists. One experiment involved memorizing a word list with background music; participants recalled the words 48 hours later. Another experiment involved memorizing a word list with no background music; participants also recalled the words 48 hours later. Participants who memorized word lists with background music recalled more words demonstrating music provides contextual cues.

Citing studies that support music education's involvement in intellectual development and academic achievement, the United States Congress passed a resolution declaring that:

Music education enhances intellectual development and enriches the academic environment for children of all ages; and Music educators greatly contribute to the artistic, intellectual and social development of American children and play a key role in helping children to succeed in school.

Bobbett (1990) suggests that most public school music programs have not changed since their inception at the turn of the last century. "...the educational climate is not conducive to their continuance as historically conceived and the social needs and habits of people require a completely different kind of band program." A 2011

study conducted by Kathleen M. Kerstetter for the Journal of Band Research found that increased non-musical graduation requirements, block scheduling, increased number of non-traditional programs such as magnet schools, and the testing emphases created by the No Child Left Behind Act are only some of the concerns facing music educators. Both teachers and students are under increased time restrictions"

Dr. Patricia Powers states, "It is not unusual to see program cuts in the area of music and arts when economic issues surface. It is indeed unfortunate to lose support in this area especially since music and the art programs contribute to society in many positive ways." Comprehensive music education programs average \$187 per pupil, according to a 2011 study funded by the national Association of Music Merchants (NAMM) Foundation. The Texas Commission on Drugs and Alcohol Abuse Report noted that students who participated in band or orchestra reported the lowest lifetime and current use of all substances including alcohol, tobacco, and illicit drugs.

Non-musical benefits

Studies have shown that music education can be used to enhance cognitive achievement in students. In the United States an estimated 30% of students struggle with reading, while 17% are reported as having a specific learning disability linked to reading. Using intensive music curriculum as an intervention

paired alongside regular classroom activities, research shows that students involved with the music curriculum show increases in reading comprehension, word knowledge, vocabulary recall, and word decoding. When a student is singing a melody with text, they are using multiple areas of their brain to multitask. Music effects language development, increases IQ, spatial-temporal skills, and improves test scores. Music education has also shown to improve the skills of dyslexic children in similar areas as mentioned earlier by focusing on visual auditory and fine motor skills as strategies to combat their disability. Since research in this area is sparse, we cannot convincingly conclude these findings to be true, however the results from research done do show a positive impact on both students with learning difficulties and those who are not diagnosed. Further research will need to be done, but the positive engaging way of bringing music into the classroom cannot be forgotten, and the students generally show a positive reaction to this form of instruction.

Music education has also been noted to have the ability to increase someones overall IQ, especially in children during peak development years. Spacial ability, verbal memory, reading and mathematic ability are seen to be increased alongside music education (primarily through the learning of an instrument). Researchers also note that a correlation between general attendance and IQ increases is evident, and due to students involvement in music education, general attendance rates increase along with their IQ.

Fine motor skills, social behaviours, and emotional well being can also be increased through music and music education. The learning of an instrument increases fine motor skills in students with physical disabilities. Emotional well being can be increased as students find meaning in songs and connect them to their everyday life. Through social interactions of playing in groups like jazz and concert bands, students learn to socialize and this can be linked to emotional and mental well being.

Music Advocacy

In some communities – and even entire national education systems – music is provided little support as an academic subject area, and music teachers feel that they must actively seek greater public endorsement for music education as a legitimate subject of study. This perceived need to change public opinion has resulted in the development of a variety of approaches commonly called "music advocacy". Music advocacy comes in many forms, some of which are based upon legitimate scholarly arguments and scientific findings, while other examples controversially rely on emotion, anecdotes, or unconvincing data.

Recent high-profile music advocacy projects include the "Mozart Effect", the National Anthem Project, and the movement in World Music Pedagogy (also known as Cultural Diversity in Music Education) which seeks out means of equitable pedagogy across students regardless of their race, ethnicity, or socioeconomic circumstance. The Mozart effect is particularly controversial as

while the initial study suggested listening to Mozart positively impacts spatial-temporal reasoning, later studies either failed to replicate the results, suggested no effect on IQ or spatial ability,^[76] or suggested the music of Mozart could be substituted for any music children enjoy in a term called "enjoyment arousal." Another study suggested that even if listening to Mozart may temporarily enhance a student's spatial-temporal abilities, learning to play an instrument is much more likely to improve student performance and achievement. Educators similarly criticized the National Anthem Project not only for promoting the educational use of music as a tool for non-musical goals, but also for its links to nationalism and militarism.

Contemporary music scholars assert that effective music advocacy uses empirically sound arguments that transcend political motivations and personal agendas. Music education philosophers such as Bennett Reimer, Estelle Jorgensen, David J. Elliott, John Paynter, and Keith Swanwick support this view, yet many music teachers and music organizations and schools do not apply this line of reasoning into their music advocacy arguments. Researchers such as Ellen Winner conclude that arts advocates have made bogus claims to the detriment of defending the study of music, her research debunking claims that music education improves math, for example. Researchers Glenn Schellenberg and Eugenia Costa-Giomi also criticize advocates incorrectly associating correlation with causation, Giomi pointing out that while there is a "strong relationship between music participation and academic

achievement, the *causal* nature of the relationship is questionable." Philosophers David Elliott and Marissa Silverman suggest that more effective advocacy involves shying away from "dumbing down" values and aims through slogans and misleading data, energy being better focused into engaging potential supporters in active music-making and musical-affective experiences, these actions recognizing that music and music-making are inherent to human culture and behavior, distinguishing humans from other species.

While music critics argued in the 1880s that "...women [composers] lacked the innate creativity to compose good music" due to "biological predisposition", later, it was accepted that women would have a role in music education, and they became involved in this field "...to such a degree that women dominated music education during the later half of the 19th century and well into the 20th century." "Traditional accounts of the history of music education [in the US] have often neglected the contributions of women, because these texts have emphasized bands and the top leaders in hierarchical music organizations." When looking beyond these bandleaders and top leaders, women had many music education roles in the "...home, community, churches, public schools, and teacher-training institutions" and "...as writers, patrons, and through their volunteer work in organizations."

Despite the limitations imposed on women's roles in music education in the 19th century, women were accepted as kindergarten teachers, because this was deemed to be a "private sphere". Women also taught music privately, in girl's schools,

Sunday schools, and they trained musicians in school music programs. By the turn of the 20th century, women began to be employed as music supervisors in elementary schools, teachers in normal schools and professors of music in universities. Women also became more active in professional organizations in music education, and women presented papers at conferences. A woman, Frances Clarke (1860-1958) founded the Music Supervisors National Conference in 1907. While a small number of women served as President of the Music Supervisors National Conference (and the following renamed versions of the organization over the next century) in the early 20th century, there were only two female Presidents between 1952 and 1992, which "possibly reflects discrimination."

After 1990, however, leadership roles for women in the organization opened up. From 1990 to 2010, there were five female Presidents of this organization. Women music educators "out-number men two-to-one" in teaching general music, choir, private lessons, and keyboard instruction . More men tend to be hired as for band education, administration and jazz jobs, and more men work in colleges and universities. According to Dr. Sandra Wieland Howe, there is still a "glass ceiling" for women in music education careers, as there is "stigma" associated with women in leadership positions and "men outnumber women as administrators."

2.2 Theoretical Framework

2.2.0 Music Learning Theories

Music has been viewed as an integral component in the educational experience. Many scholars believe that music is a critical part of a child's "complete and aesthetic development" (Barry, 1992: 16). Before making instructional decisions, there must first be an understanding of how students learn. In the past educational landscape, instructional theories have been based on what Boardman describes as a "factory model". This "factory model" theory of learning produced learning strategies that have been "reductionist, analytical, and linear" (1998, p. 5).

Every profession has a theory that derives from research and theoretical principles that function as the foundation of practice. This foundation encompasses the "commonly recognized and accepted action ideals of the profession's ethical and other guiding philosophical considerations" (Regelski, 2002 p. 102). Music education curriculums and other educational subjects are informed by a "synthesis of philosophy, psychology, or learning theory and praxis" (Abrahams, 2005, p. 7) Music educators are often faced with multiple diverging practices, which are rarely linked. "The definition of a theoretical framework for music education is closely related to a general philosophy of education" (Gruhn, 2006, p 15). However, according to Boardman, music instruction cannot be based on a specific learning theory (1998). Taetle and Cutietta suggest the importance of "the creation of a learning theory unique to music" (n.d. p. 294). Regelski also states that the

theoretical principles for music education are “ambiguous at best and controversial at worst” (2002, p. 102). Isbell seems to agree with this statement, “There is no single explanation regarding how best to teach music” (2011, p. 23). Music education is a profession that exists within a multi-faceted discipline. Because music learning is comprised of complex cognitive processes, this creates the need for diverse learning theories to attempt to research and enhance the many educational phenomena existing within a music education classroom (Taetle and Cutietta, n.d.).

Through social and educational transitions of the 1950’s, 1960’s, and 1970’s general learning theories began to serve as a foundation for both educational research and methods (Taetle and Cutietta, n.d.). Most general learning theories used in education can also be dissected into categories that are applicable to music education classrooms. Theories such as behaviorism, humanism, cognitivism, and constructivism overlap in music education but differ in the definition of learning, the purpose of education, and the roles of the teacher and student. However, all four of these theories provide music education with a “conceptual framework for interpreting the examples of learning”. The learning theories also offer a specific vocabulary and provide guidance for solutions to “practical problems” (Isbell, 2011 p. 20). Due to the numerous learning theories employed in music education, a brief overview will be presented.

2.2.1 Bruner's Concept Theory

During the 1960s, Jerome Bruner's theories of conceptual learning led to curricula that was sequenced developmentally (Taetle and Cutietta, n.d.). Bruner's Concept Theory is primarily a developmental theory; however, the premise applies in a music education setting (Boardman, 1988). Following the translation of Jean Piaget's research into English, Bruner developed his own stages of learning, which has been widely accepted in music as well as other subjects (Taetle and Cutietta, n.d.) The Concept Theory is based on experience rather than age or stage as proclaimed by other child psychologists. In Bruner's modes of representative learning, the usual response of students begins with an Inactive Representation, which presents understanding through a motor response when experiencing a new concept (Gault, 2005). Music educators witness this phenomenon in classes on a regular basis. Boardman claims that without appropriate educational experiences, basic concepts remain under-developed or false concepts are accepted as true (1998). Kinesthetic movements such as those used in elementary music, these activities have the potential to aid in the development of psychomotor awareness. Psychomotor awareness may lead to better rhythmic performances (Rowher, 1998).

In a music education setting, Bruner's Concept Theory would dictate that music symbols be introduced after the student is able to demonstrate the ability to assimilate musical sounds with iconic notation (Boardman, 1988). Bruner's spiral

curriculum and conceptual learning has been used as an elemental method of music instruction (Taetle and Cuttieta, n.d.). Information gathered on children's perceptual and performance abilities with regard to rhythmic development should be researched in applied, in instrumental settings and assessed empirically (Reifinger, 2006).

2.2.2 Critical Pedagogy

Critical Pedagogy for music education derives from a philosophical framework based on the Critical Theory as well as an educational psychology referred to as "Experiential Learning" (Abrahams, 2005 p. 7). Critical Pedagogy can be described as a flexible pedagogy. Music education approaches such as Orff or Kodaly uses a specific repertoire along with specific teaching procedures. This methodology/theory does not limit the genre or the teaching sequence. Abrahams notes that Bernice McCarthy views experiential learning as a model of learning that focuses on conceptual learning. Both the teacher and the student engage in learning together. Students participate in activities to construct knowledge, to act and to reflect on their experiences (2005).

2.2.3 Generative Theory and Music Learning Theory

The Generative Theory is based on several cumulative assumptions. The first assumption is that a basic system as a whole is greater than the part. The second and third assumption is that symbols and symbol systems represent views of reality and that the general function of knowledge is generative in nature. This

means that an individual can expand his or her personal understanding beyond the part to the whole. Boardman explains that music is based on a symbolic system and the interpretation of the symbol system would be considered as part of the basic unit system (1998). Musical sound could be viewed as a “symbolic representation of cognitive and emotional activity, just as language is the symbolic representation of other forms of cognition and emotion” (Boardman, 1998: 5). When it comes to learning theories, Boardman emphasizes that any theory of learning must acknowledge that there is inter-dependence between cognition, emotion, and action (1998).

E. Gordon’s Music Learning Theory (MLT) was developed through extensive research. This theory outlines the learning process in music. Gordon’s MLT provides a sequential and comprehensive guide for music educators (Sangiorgio, 2006). At the heart of this learning theory is what Gordon calls audition. Audition is the term for thinking and understanding music in the mind without the presence of sound. Audition can be compared as the “musical equivalence” of the cognitive processes that occur during “thinking in language” (Dalby, n.d. p. 5). Music learning consists of the learning of patterns, relationships, and structures that compose mental representations of sound (Sangiorgio, 2006). Gordon’s MLT is similar to the Generative theory in that Gordon’s theory approaches music education in a process that could be described as Whole/Part/Whole (Dalby, n.d.).

Music play a great role in Christian worship and it is believed that music in worship is older than Christianity. Both old and new testaments attest to the role of music in worship. The Holy Bible in both the Old and New Testaments has detailed information on music in worship: Worship of God led to the victory of the children of Israelites against their enemies (2Chron. 20:21); Place (Ps. 87:7; 2Chron.7:6; Rev. 11:14; 2); the power of God was made manifest when the trumpets were blown and the wall of Jericho fell down flat (Josh. 6:20); Roles (Eph. 5:19, Col. 3:16); Instrumentation (Ps. 92:3; 1Chron. 13:8, 15 & 16); Position of Performers (Ps. 68:25; Ezra 7:24); Organizers (Neh. 11:17).

Reagan (2015) studied the history of contemporary worship music in Modern America. The study narrates the import of rock music into church sanctuaries across America via the rise of contemporary worship music. He argued that three main motivation fuel the rise of contemporary worship music in America; the desire to reach the lost, to commune in emotional intimacy with God, and to grow the flock.

The Psalmist tells us in Ps. 150:3-6, that music for worship should involve every worshipper, and should not be limited to voices and organ alone, but should involve strings, woodwind, brass wind, percussion instruments, human voices and dance.

Musical instruments are devices that produce musical sound. Different musical instruments are used for different purposes even in the Bible, shofar is

considered to be a musical instrument, despite the fact that it was used to give signals to warn of a danger or to notify of the beginning of a war, to call to worship, to announce the year of jubilee (Leviticus 25: 9-10; Joshua 6:4-5; Numbers 10:1-10). The place of musical instruments in church is as important as the place of music in the church. The use of musical instruments motivates believers to be actively involved in worship services.

Careful and skillful use of music in worship should be given prominence in worship because disorderly music may lead to sensuality and self-gratification (Bonsu, 2013). David in the Bible is a good example of a man after Gods' own heart. The most vivid example of how undemanding, but heartfelt music, directed to the living God, sounded in the everyday life, is the songs of David, a common shepherd, who won afterwards a reputation not just of a great king of Israel, but also of a matchless, sweet Israeli singer (2 Samuel 23:1). Expressing his love for God, David sang his songs, leaped and dance before the Lord (2 Samuel 6:14). David is also skillful in playing the musical instrument. 1 Chronicles chapters 15 and 16 set forth the ways of using instruments, their roles in praising the Lord.

2.3 Empirical Studies

Merridiam – Websters Dictionary (1983) defines empirical as “experimental, observed, pragmatic, practical, realistic and firsthand.” Empirical study therefore, is the practical, experimental, observational or realistic studies carried out by a researcher on a given problem. Defining empirical study, Nworgu (1991) opined:

They involve the collection of data, which provide the basis for drawing conclusions are not based on what the author feels or think but on concrete evidence adduced from data collected by careful observation of the phenomena being investigated. (p. 4)

The empirical review unravels facts acquired through observations and experiments on same relevant areas to the study. The data will be collated and shown here will reflect result of the experiment and observations on precise subject matter.

2.3.1. Application of the Preferred Learning Theories in the Teaching and Learning Activities in the Pre - primary Schools.

As related in the theoretical review of this work, four learning theories were reviewed, and among the four, the researcher believed that two of them will be best applied in the teaching and learning activities in the Anglican secondary schools in Enugu state.

These are Piaget cognitive theory on assimilation and accommodation and Ivan Pavlov's behaviourism and cognitive theories.

2.3.2 The Influence of Piaget

Many learning theories are linked to the work of Swiss child psychologist, Jean Piaget. Piaget believed that learning was more than a passive cognitive process, but instead was an active construction of personal experiences (Cognitive, 2015). The work of Piaget provided insight into the process of learning. Through assimilation

and accommodation, children experience new information, which is then combined with existing knowledge. Children then re-arrange the known to add new concepts or precepts (Boardman, 1988). Cognitive psychologist Jean Piaget has shown that thinking follows action, so essentially there is no difference between thinking and action (Gruhn, 2006: 15).

Piaget's learning theory was endorsed and accepted during the 1950s through the 1970s. The theory has had monumental influence on preceding cognitive theories, which still accept and adhere to the precepts of "assimilation and accommodation" (Cognitive, 2015: 5). In a music education setting, pedagogy that employs the use of active learning enables students to learn by doing. This practice is found in the majority of instructional methods used in music education (Gruhn, 2006: 26).

Hargraves (1986) and Zimmerman (1992) point to three areas of music learning research that has been influenced by Piaget's work. Developmental stages and symbolic function as it relates to music learning comprise the first two areas of music learning research. The third area of music learning research has been focused on a concept of conservation. In this process, young children begin to understand that two properties of a concrete object can lead to a third property (Taetle and Cutietta, n.d.). The work of Bamberger (1991), which is based on Piaget's Cognitive Learning theory, relates the music learning process as one that builds progressively from one experience to the next (Gruhn, 2006). Cognitive constructionists see knowledge as an active mental process in which the student

builds upon previous knowledge or experiences (Cognitive, 2015). Cognitivists tend to focus on the hidden processes rather than observable behaviors. In this learning theory, students are viewed as individuals who arrive in class with different ways of knowing and understanding. The goal of the educator is to assist students in the process of understanding (Isbell, 2011). Based on past learning experiences, a student would retrieve knowledge to increase understanding. To cognitive constructionists, each person synthesizes current knowledge as it relates to personal experiences based on past experiences or cultural history (Cognitive, 2015). Cognitivism learning theory proposes that knowledge is not transferred from one person to another, but that each individual ‘constructs’ his or her own knowledge (Isbell, 2011).

Within Cognitivism, there exists differing beliefs with regard to the student and educator roles. The reception method views the educator as the main focus. In this method it is the role of the teacher to design and deliver education opportunities for students who then become passive recipients of knowledge (Isbell, 2011).

Because Cognitive Constructivism proponents view learning as an active rather than passive process, new knowledge must be presented through active discovery (Cognitive, 2015 & Isbell, 2011). The role of the instruction moves from teacher centered to student-centered. The educator determines current knowledge and provides opportunities for students to take existing understanding

and add new information and experiences. Students then assimilate existing knowledge and new knowledge to form a broader scope of information (Cognitive, 2015). This discovery method, according to Isbell, is the foundation or key to understanding the constructivist theories on learning (2011).

2.3.3 Ivan Pavlov's Behaviourism and Cognitive Constructivism Theory

There are several lines of thought with regard to how people learn. Behaviorists claim that knowledge is obtained through passive absorption of experiences and behaviours. Hodges and Sebald (2011) explain that behaviorism is based on the work of Ivan Pavlov, which focuses on behaviours that are observable and ways in which the behaviours can be changed or modified (Isbell, 2011). In this learning theory, students are passive and demonstrate desired behaviors. In a music classroom, a teacher might 'modify' behavior by controlling the classroom decisions. Use of rewards by educators often stimulate desired behaviors in their classrooms. (Isbell, 2011).

Educators and scholars who have embraced the constructive learning theory, have been influenced by the works of Vygotsky as well as other prominent psychologists such as John Dewey, Jean Piaget, and Jerome Bruner (Isbell, 2011).

Findings from Pavlov's Classical Conditioning (1927) can be applied in the teaching and learning of music by pairing topics which the students do not like with those they like and thus the disliked topics will begin to elicit the same learning response with the liked topics. It is very necessary to make music lessons

enjoyable and interesting through musical activities so that learner's interest could be sustained and developed. Students get fed up when they could not make appreciable progress on certain topics in their scheme of work. Student's interest in abstract topics can be sustained when paired with singing, clapping and playing of simple melodic and harmonic instruments. The above point buttressed Ikibe's (2002:100) assertion that 'it is necessary to make music lessons enjoyable and interesting through musical activities so that learner's interest could be sustained and developed'. Onyiuke's (2008:150) affirmed Ikibe's assertion and wrote 'the use of melody instruments in the classroom is an effective aid in teaching children to enjoy and understand music'.

The principle of spontaneous recovery put forward by Pavlov (1927) can be gainfully employed in music teaching and learning by interspacing learning periods with music practicals. An on – going loss of interest can be arrested by allowing the students to participate fully in class music practicals such as projects like the construction of simple local musical instruments and ensemble performances.

2.3.4 Summary of some related Literatures.

Ojukwu, N. E. 2011

2.3.5 Students Response in Teaching Learning

Teaching and learning deals with importing and gaining of knowledge and also the application of the knowledge gained in course of being taught. Teaching as defined

by oxford dictionary is “imparting knowledge to or instructing (someone) as to how to do something.” Hilgard and Bower (1975) defined learning as, “an observable change in behavior, due to experience, which is not attributable to anything else,” (p. 17) Teaching and learning go together. It then means that if one of these is not properly handled, it will definitely affect the latter. Some methods of teaching had been certified fit for imparting knowledge; however, it depends on the teacher to choose the one that best suits his class or works better for his class. The method that works for a particular set of people might not be very effective when applied to another set but the pertinent thing is making sure that , teaching and learning takes place by applying effective modalities in teaching a particular set of people.

2.3.6 Students’ Response or Interest to Music

Response implies something said or written in reply to a statement or question from somebody else. Response in the context of this work stands for a practical evidence of students’ interest to music teaching and learning. According to Encarta dictionary, interest is defined as; a feeling of curiosity or concern about something that makes the attention turn toward it. Interest as continued by Encarta means to attract or hold somebody’s attention or arouse somebody’s curiosity or concern as well to make somebody want to have or buy something, or become involved with something. The underlying denominator factual in the truism of this study is the interest that arouses positive response of students in music. It is obvious that for

one to respond to anything at all there must be some reasonable level of conscious interest.

2.3.7 The Place of Church Institution in Early Response to Music

It has been observed here that early involvement/participation in Christian church schools and worship programmes or activities enhance child assimilation and accommodation in line with Piaget's cognitive learning theory which involves applying past experience to understanding the new learning materials. It is simply literally explained as learning from the known to the unknown, a student would retrieve knowledge to increase understanding. So it has been observed by the researcher also that much of the population of students who passed through institutions especially seminary schools, convents and mission schools are found with unflinching interest in music and perform much more than many of their contemporaries. Part of the reason being that they are regularly exposed to opportunities of daily morning and evening services where musical experiences are inevitable. The church provide musical instruments both local and western including singing and making of music of various genres and typologies.

2.4 Summary

In summary, music is an act of worship and worship in itself is a way through which we get to the object of worship, in this case, God. In the review of literature, worship and music complement each other. The role of music in church

worship was discussed. Types of musical instruments used in church worship were explained. Attitudes of church members to the music of worship were highlighted. Factors militating against effective use of church music were also discussed, and types of music used in church worship were likewise highlighted.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Research Design

1.8 Research Methodology

This work was conducted through interviews and questionnaires, as well as personal experiences and observations. The following methods of research was adopted: simple random sampling, participation action research, use of questionnaires and simple percentage analysis were combined for data collection and analysis.

Data for this project work was gathered using various methods of research.

However, since it is survey oriented, a lot of interviewing were made; the clergy, laity, choristers, choirmasters/mistresses, organists, and some other members of the churches in and outside service situations.

References were made to textbooks, journals, magazines, and other secondary sources including recorded music at various locations. The researcher's experience as a director of music, organist, choirmaster, music instructor, Chaplain of music and Parish Priest in the Anglican Diocese of Enugu acted as springboard at various levels of the research.

Quantitative approach was utilized for this study. For the quantitative method, the research design was an ex-post facto design because the independent variables were not manipulated as no laboratory experiment took place.

3.2 Area of Study

The study was carried out in three (4) secondary schools in Enugu State Nigeria. Two were sample experiments relating to the topic. These two were the mission where students participated in the church worship and experienced music in church worship. The schools include; Emmanuel Anglican Secondary School Achara Layout, Enugu and Anglican Girls' Secondary School Agbani Road Enugu respectively. Another two served as control experiment to the topic of the research. They are secular schools where music students did not experience music in church worship. Their performance was unrelated to some extent to the student church worshippers (SCW); they include: University of Nigeria Secondary School and Uwani boys Secondary school Uwani, Enugu.

3.3 Population

The population for this study comprises of teachers and students of the three Anglican Secondary Schools selected for this study. The population of the teachers in the selected schools was 192 while the population of the students stood at 4, 007 respectively.

Schools	Teachers	Students	Total
Emmanuel Anglican Secondary School	65	1, 468	1, 533
Union Boys Anglican Secondary School	58	1, 356	1, 414
Anglican Girls' Secondary School	69	1, 184	1, 252
Total	192	4, 008	4, 200

3.4 Sample and Sampling Technique

Being that the population of the teachers is not much; the researcher decides to study the entire population while purposive sampling method was used to select 1,008 students from the three secondary schools for the study.

Schools	Male	Female	Total
Emmanuel Anglican Secondary School	468	-	468
Union Boys Anglican Secondary School	356	-	356
Anglican Girls' Secondary School	-	184	184

3.5 Instrument for Data Collection

A standardized questionnaire was developed for the quantitative data collection of the study. The questionnaire was divided into five sections.

Section A: Demographic Variables

This section measured demographic variables such as name of school, gender, status and age of the respondents.

Section B: Role of Music in Church Worship Questionnaire

This section measured role of music in church worship. This variable was measured using the 6 items role of music in church worship questionnaire

developed by the researcher. The response format is in a 4 likert format. 4 – point modified likert scale format, where points are assigned to the questionnaire items. Strongly Agree (SA) = 4; Agree (A) = 3; Disagree (D) 2 and Strongly Disagree (SD) = 1. A cronbach alpha reliability of 0.726 for this study.

Section C: Types of Musical Instruments Questionnaire

This section measured types of musical instruments developed for the purpose of this research. It consist of 5 items which is in a 4 likert format, where ponts are are assigned to the questionnaire items. Strongly agree (SA) = 4; Agree (A) = 3; Disagree (D) = 2; Strongly Disagree (SD) = 1. A cronbach alpha reliability of 0.819 for this study.

Section D: Musical Groups Questionnaire

This section measured the musical groups in church worship. It consists of 4 items which is in a 4 – point modified likert format: Strongly Agree = 4; Agree = 3; Disagree = 2; Strongly Disagree = 1. A cronbach alpha reliability of 0.611 for this study.

Section E: Attitudes of Church Members to Music of Worship Questionnaire

Attitudes of church members to the music for worship was measured with 4 items developed by the researcher. It consists of four - point modified likert rating scale; Strongly Agree = 4; Agree = 3; Disagee = 2; Strongl Disagree = 1. A cronbach alpha reliability of 0.692 for this study.

Section F: Factors Militating against Effective use of Music in Church Worship Questionnaire

This section measured the factors militating against effective use of music in church worship using 8 items on a four - point modified likert scale format where Strongly Agree = 4; Agree = 3; Disagree = 2; Stongly Disagree = 1. A cronbach alpha reliability of 0.719 was used for this study.

Section G: Types of Music in Church Worship Questionnaire

Types of music in church worship was measured with 8 items developed for this research. It consists of four – point modified likert rating scale format, where strongly Agree = 4; Agree = 3; Disagree = 2 and Strongly Disagree = 1. The cronbach alpha reliability of 0.833 was obtained for this study.

3.6 Validation of the Instruments

A copy of the questionnaire for this project was presented to the supervisor who is a Professor in music theory and composition / pedagogy and a music educator (Lecturer). He also presents the questionnaire items to two music lecturers in the areas of music education (pedagogy). These experts went through the questions carefully to ascertain the appropriateness and adequacy of the instrument. Corrections were made in line with the useful suggestions of these professionals by the researcher. The final correction was made by the supervisor in line with the inputs of the experts.

3.7 Reliability of the Instrument

The following cronbach alpha reliability coefficient of 0.726, 0.819, 0.611, 0.692, 0.719 and 0.833 were obtained for this study.

3.8 Method of data collection

The questionnaire administered by the researcher with the help of research assistants. Three (3) research assistants were engaged in assisting the researcher in collecting data for the study. The research assistants along with the researcher administered the questionnaires to the respondents in the three Anglican secondary schools in Enugu. The research assistants were instructed on how to administer the questionnaires.

3.9 Method of data analysis

The data collected were analyzed using descriptive and inferential statistics such as frequencies, percentages and independent sample t-test. Frequencies and percentages were used in analyzing the demographic variables, frequencies and percentages were also used in analyzing the research questions while independent sample t-test was used in testing the hypotheses at 0.05 level of significance

CHAPTER FOUR

PRESENTATION AND ANALYSIS OF DATA

4.1 Overview

This dealt with the data presentation and interpretation of findings. The results of the study are organized around the items of the research questions and hypotheses. The data for the study was obtained through the questionnaires administered to Teachers and Students of Emmanuel Anglican Secondary School, Achara Layout, Enugu, Anglican Girls' Secondary School, Agbani Road, Enugu in Enugu State. Through proper monitoring and persuasion, 1, 200 questionnaires administered were retrieved representing 100 percent for the purpose of analysis. The Statistical Package for Social Sciences 22nd Edition was used for the analysis.

The analysis is presented in three sections. The first section presents the frequencies and percentages of the demographic data of the respondents such as the gender, age, status and names of schools. The second section answered the research questions using a comparative items frequencies and percentages of Strongly Agree, Agree, Disagree and Strongly Disagree. The third section tested the null hypotheses using the comparative inferential statistics of the Independent Sample t-test to test for the absence or presence of significant differences among the respondents. Reason for using the independent sample t-test statistics is due to the fact that the test variables are quantitative in each case against a factor or

nominal variable categorized into two independent samples. All hypotheses were tested at 0.05 alpha level of significance.

4.2 Demographic Data of Respondents

In this section, the demographic data of this study are presented in frequencies and percentages for easy comprehension. These data include gender of the respondents and level of study of the respondents. Each of these data were tabulated in frequencies and percentages as shown in the respective tables below

Table 4.2.1: Name of Schools

School	Frequency	Percent
Emmanuel Anglican Secondary School	480	40
Union Boys Anglican Secondary School	384	32
Anglican Girls Secondary School	336	28
Total	1, 200	100

Table 4.2.1 above showed that 480 respondents representing 40 percent were staff and students of Emmanuel Anglican Secondary School, 384 respondents representing 32 percent were staff and students of Union Boys Anglican Secondary School while 336 respondents representing 28 percent were staff and students of

Anglican Girls Secondary School. This means that majority of the respondents were from Emmanuel Anglican Secondary School.

Table 4.2.2: Gender of the Respondents

	Frequency	Percent
Male	750	62.5
Female	450	37.5
Total	1200	100

Table 4.2.2 above showed that 750 respondents representing 62.5 percent were male while 450 respondents representing 37.5 percent were female. This implies that male respondents constitute the highest.

Table 4.2.3: Status of the Respondents

	Frequency	Percent
Teachers	192	16
Students	1, 008	84
Total	1200	100

Table 4.2.3 above showed that 192 respondents representing 16 percent were teachers while 1, 008 respondents representing 84 percent were students. This implies that students constitute the highest.

Table 4.2.4: Age of the Respondents

	Frequency	Percent
Youth	1, 008	84
Adult	192	16
Total	1200	100

Table 4.2.4 above showed that 1, 008 respondents representing 84 percent were youth while 192 respondents representing 16 percent were adults. This implies that youths constitute the highest.

Research Question One

What are the roles of music in Christian church worship in Anglican churches in Enugu state?

Table 4.3.1 Opinions of respondents on the Role of Music in Church Worship.

S/N		SA		AG		DA		SDA	
		F	%	F	%	F	%	F	%
1.	Music enables Christians to	480	40	360	30	120	10	240	20

	worship God in spirit and in truth								
2.	Music is used to draw Gods' attention	360	30	360	30	240	20	240	20
3.	Music is used by Christians to get Gods' blessings	480	40	240	20	360	30	120	10
4.	Music is used in the church to maintain orderliness	360	30	480	40	240	20	120	10
5.	Music is used to get victory over the enemies	480	40	240	20	240	20	240	20
6.	Music is used to express how grateful we are to God.	360	30	360	30	240	20	240	20

Table 4.3.1 above show the opinions of the respondents on the role of music in church worship. 840 representing 70 percent agree that music enables Christians to worship God in spirit and in truth while 360 respondents representing 30 percent disagree. It implies that music enables Christians to worship God in spirit and in truth. 720 respondents representing 60 percent agreed that music is used to draw Gods' attention while 480 respondents representing 40 percent disagree. It indicates that music is used to draw Gods' attention. 720 respondents representing

60 percent agree that music is used by Christians to get Gods' blessing while 480 respondents representing 40 percent disagreed. It means that music is used by Christians to get Gods' blessing. 840 respondents representing 70 percent agree that music is used in the church to maintain orderliness while 360 respondents representing 30 percent disagree. It implies that music is used in the church to maintain orderliness. 720 respondents representing 60 percent agree that music is used to secure victory over the enemies while 480 respondents representing 40 percent disagree. It indicates that music is used to secure victory over the enemies. 720 respondents representing 60 percent agree that music is used to express how grateful we are to God while 480 respondents representing 40 percent disagree. It implies that music is used to express how grateful we are to God.

Research Question Two

What types of musical instruments are used and for what purpose?

Table 4.3.2 Opinions of respondents on the Types of Musical Instruments used.

S/N		SA		AG		DA		SD	
		F	%	F	%	F	%	F	%
1.	<i>Ngedegwu</i> or <i>ngelenge</i> is used to make sound	480	40	360	30	240	20	120	10
2.	<i>Ikoloekwe</i> the drum is used	360	30	480	40	120	10	240	20

3.	<i>Aloogene</i> the clapperless bell is used	480	40	240	20	120	10	360	30
4.	<i>Ubo-aka</i> the thumb piano is used	360	30	480	40	240	20	120	10
5.	<i>Udu</i> the musical pot is used	480	40	360	30	240	20	120	10

Table 4.3.2 above showed the result of what constitutes the types of musical instruments used in churches. 840 respondents representing 70 percent agree that *ngedegwu* or *ngelenge* is used to make sound while 360 respondents representing 30 percent disagree. It means that *ngedegwu* or *ngelenge* is used to make sound in churches. 840 respondents representing 70 percent agree that *ikolo* or *ekwe*, the drum is used in churches while 360 respondents representing 30 percent disagree. It implies that *ikolo* or *ekwe* is used to make sound in churches. 720 respondents representing 60 percent agree that *alo* or *ogene* is used to make sound in churches while 480 respondents representing 40 percent disagree. It implies that *alo* or *ogene* is used in churches to make sound. 840 respondents representing 70 percent agree that *ubo-aka* the thumb piano is used to make sound in churches while 360 respondents representing 30 percent disagree. It indicated that *ubo-aka* the thumb piano is used to make sound in churches. 840 respondents representing 70 percent agreed that *udu*, the musical pot is used to make sound in churches while 360 respondents representing 30 percent disagree. It indicates that *udu*, the musical pot is used to make sound in churches.

Research Question Three

Are there musical groups, choral or instrumental in the church?

Table 4.3.3 Opinions of respondents on the Musical Groups in the Church.

S/N		SA		AG		DA		SD	
		4		3		2		1	
		F	%	F	%	F	%	F	%
1	Gospel band is a musical group constituted by local instrumental and choral leader in the church	480	40	240	20	360	30	120	10
2	Choir is a body of singers who provide music for congregational worship in the church	360	30	480	40	120	10	240	20
3	Brigade/brass band is a musical group in the church that entertained members	480	40	240	20	240	20	240	20
4	Anglican Youth Fellowship Choral/Instrumental Ensembles composes biblical text beliefs into music in the church	600	50	240	20	240	20	120	10

Table 4.3.3 above showed the result of the opinion of the respondents on the musical groups in the churches. 720 respondents representing 60 percent agreed that gospel band is a musical group constituted by local instrumental and choral leader in the church while 480 respondents representing 40 percent disagreed. It implies that gospel band is a musical group constituted by local instrumental and choral leader in the church. 840 respondents representing 70 percent agreed that choir is a body of singers who provide music for congregational worship in the church while 360 respondents representing 30 percent disagreed. It indicated that choir is a body of singers who provide music for congregational worship in the church. 720 respondents representing 60 percent agreed that brigade/brass band is a musical group in the church that entertained members while 480 respondents representing 40 percent disagreed. It means that brigade/brass band is a musical group in the church that entertained members. 840 respondents representing 70 percent agreed that Anglican Youth Fellowship Choral/Instrumental Ensembles composes biblical text beliefs into music in the church while 360 respondents representing 30 percent disagreed. It means that Anglican Youth Fellowship Choral/Instrumental Ensembles composes biblical text beliefs into music in the church.

Research Question Four

What are the attitudes of members of your church to the music of the church worship?

Table 4.3.4 Opinions of respondents on the Attitude of Members of the Church to the Music of Church Worship.

S/N		SA		AG		DA		SD	
		F	%	F	%	F	%	F	%
1	Church members are happy when music is used during worship	600	50	240	20	240	20	120	10
2	Church members encourage the music group	360	30	480	40	240	20	120	10
3	Church members provide the needed instruments for the music group	480	40	240	20	360	30	120	10
4	The church members sings along with the music group	480	40	360	30	120	10	240	20
5	The church members encourage their children to join the music group	360	30	480	40	120	10	240	20

Table 4.3.4 above showed the result of the opinions of the respondents on the attitudes of the members of the church to the music of church worship. 840 respondents representing 70 percent agree that church members are happy when music is used during worship while 360 respondents representing 30 percent

disagree. It implies that church members are happy when music is used during worship. 840 respondents representing 70 percent agree that church members encourage the music group in the churches while 360 respondents representing 30 percent disagree. It indicated that church members encourage the music group in the church. 720 respondents representing 60 percent agree that church members provide the needed instruments for the music group while 480 respondents representing 40 percent disagree. It means that the church members provide the needed instruments for the music group. 840 respondents representing 70 percent agree that the church members' sing along with the music group while 360 respondents representing 30 percent disagree. It implies that the church members sing along with the music group. 840 respondents representing 70 percent agree that the church members encourage their children to join the music group while 360 respondents representing 30 percent disagree. It indicated that the church members encourage their children to join the music group.

Research Question Five

Are there factors that militate against effective use of church music in the schools?

What are the factors that militate against effective use of church music for Christian worship in selected Anglican Schools in Enugu state?

Table 4.3.5 Opinions of respondents on the Factors that Militate against Effective use of Church Music in the schools.

S/N		SA		AG		DA		SD	
		F	%	F	%	F	%	F	%
1	Lack of basic knowledge of music in worship	360	30	360	30	360	30	120	10
2	Lack of understanding of the indispensability of music in worship	480	40	240	20	240	20	240	20
3	Misunderstanding amongst clergy, lay people, musical group and personnel	600	50	240	20	240	20	120	10
4	Lack of finance for the group activities	480	40	240	20	360	30	120	10
5	Negligence on the part of the church leadership	360	30	480	40	120	10	240	20
6	Lack of incentive to the group members	480	40	240	20	240	20	240	20

7	Indifferent to change among the member	480	40	240	20	240	20	240	20
8	Lack of serious and adequate practice among members of the group	600	50	240	20	240	20	120	10

Table 4.3.5 above showed the result of the opinions of the respondents on the factors militating against effective use of music in the church. 720 respondents representing 60 percent agreed that lack of basic knowledge of music in worship while 480 respondents representing 40 percent disagreed. It implies that lack of basic knowledge is a factor militating against effective use of music in the church. 720 respondents representing 60 percent agreed that lack of understanding of the indispensability of music in worship while 480 respondents representing 40 percent disagreed. It indicated that lack of understanding of the indispensability of music in worship. 840 respondents representing 70 percent agreed that misunderstanding amongst clergy, lay people, musical group and personnel while 360 respondents representing 30 percent disagreed. It means that misunderstanding amongst clergy, lay people, musical group and personnel is a factor militating against effective use of music in the church. 720 respondents representing 60 percent agreed that lack of finance for the musical group activities is the factor

militating against effective use of music in the church while 480 respondents representing 40 percent disagreed. It indicated that lack of finance for the musical group activities is the factor militating against effective use of music in church worship. 840 respondents representing 70 percent agreed that negligence on the part of church leadership towards the activities of the musical group is a factor militating against effective use of music in church worship while 360 respondents representing 30 percent disagreed. It means that negligence on the part of church leadership is a factor militating against effective use of music in church worship. 720 respondents representing 60 percent agreed that lack of incentives to the musical group members is a factor militating against effective use of music in church worship while 480 respondents representing 40 percent disagreed. It indicated that lack of incentives to the musical group members is a factor militating against effective use of music in church worship. 720 respondents representing 60 percent agreed that indifferent to change among members of the musical group is a factor militating against effective use of music in church worship while 480 respondents representing 40 percent disagreed. It indicated that indifferent to change among members of the musical group is factor militating against effective use of music in church worship. 840 respondents representing 70 percent agreed that lack of serious and adequate practice among members of the musical group is a factor militating against effective use of music in church worship while 360 respondents representing 30 percent disagreed. It implies that lack of serious and

adequate practice among members of the musical group is a factor militating against effective use of music in church worship.

Research Question Six

What are the types of music used in worship?

Table 4.3.6 Opinions of respondents on the Types of Music used in Worship.

S/N		SA		AG		DA		SD	
		F	%	F	%	F	%	F	%
1	Hymns are the music used in church worship	720	60	240	20	120	10	120	120
2	Western anthems are the music used in worship	360	30	360	30	240	20	240	20
3	Indigenous anthems are used in worship	480	40	360	30	240	20	120	10
4	Introits are used in worship	360	30	360	30	240	20	240	20
5	Composed music are used in worship	600	50	240	20	240	20	120	10
6	Hymns verses are used in worship	480	40	240	20	360	30	120	10

7	Chant is used in worship	600	50	240	20	120	10	240	20
8	Youth songs are used in worship	600	50	240	20	240	20	120	10

Table 4.3.6 above showed the results of the opinion of the respondents on what constitute the type of music used in church worship. 960 respondents representing 80 percent agreed that hymns are the music used in church worship while 240 respondents representing 20 percent disagreed. It implies that hymns are the music used in church worship. 720 respondents representing 60 percent agreed that western anthems are the music used in church worship while 480 respondents representing 40 percent disagreed. It means that western anthems are the music used in church worship. 840 respondents representing 70 percent agreed that indigenous anthems are used in church worship while 360 respondents representing 30 percent disagreed. It implies that indigenous anthems are used in church worship. 720 respondents representing 60 percent agreed that introits are used in church worship while 480 respondents representing 40 percent disagreed. It means that introits are used in church worship. 840 respondents representing 70 percent agreed that composed music are used in church worship while 360 respondents representing 30 percent disagreed. It indicated that composed music are used in church worship. 720 respondents representing 60 percent agreed that hymns verses are used in church worship while 480 respondents representing 40

percent disagreed. It implies that hymns verses are used in church worship. 840 respondents representing 70 percent agreed that chants are used in church worship while 360 respondents representing 30 percent disagreed. It means that chants are used in church worship. 840 respondents representing 70 percent agreed that youth songs are used in church worship while 360 respondents representing 30 percent disagreed. It indicated that youth songs are used in church worship.

4.4: Hypotheses Testing

Six hypotheses were formulated and tested for this study. The hypotheses were based on data collected on the terms related to the topic –The Role of Music in Christian Worship: it’s Impact on Students Response to Music Instructions.

Hypothesis One

There is no significant difference between Teachers and Students on the role of music in church worship

Table 4.4.1 Summary of Independent Sample t-test on the Differences between Teachers and Students on the Role of Music in Church Worship.

Status	N	Mean	S D	T calculated	T critical	Df	Sig (p)
Teachers	119	21.33	2.50	11.385	1.96	1,198	.000
Students	1, 008	15.21	7.37				

From table 4.4.1 above, the result indicated that there is a significant difference between teachers and students in their mean scores on the role of music in church worship; $df (1, 198)$; $t=11.385$; $p<.05$; (teachers= 21.33 and students= 15, 21). The result showed that there was a significant difference between teachers and students on the role of music in church worship. Hence, the null hypothesis is hereby rejected.

Hypothesis Two

There is no significant difference between teachers and students on the types of musical instruments used in worship.

Table 4.4.2 Summary of Independent Sample t-test on the Differences between Teachers and Students on the Types of Musical Instruments used in Worship.

Status	N	Mean	S D	T calculated	T critical	Df	Sig (p)
Teachers	119	18.33	2.36	10.676	1.96	1,198	.000
Students	1, 008	14.13	5.36				

From table 4.4.2 above, the result indicated that there is a significant difference between teachers and students in their mean scores on the types of musical instruments used in worship; $df (1, 198)$; $t=10.676$; $p<.05$; (teachers=

18.33 and students= 15, 21). The result showed that there was a significant difference between teachers and students on the types of music instruments used in church worship. Hence, the null hypothesis is hereby rejected.

Hypothesis Three

There is no significant difference between teachers and students on the musical instruments used in church worship.

Table 4.4.3 Summary of Independent Sample t-test on the Differences between Teachers and Students on the Musical Instruments used in Worship.

Status	N	Mean	S D	T calculated	T critical	Df	Sig (p)
Teachers	119	14.67	1.89	11.537	1.96	1,198	.000
Students	1, 008	11.13	4.17				

From table 4.4.3 above, the result indicated that there is a significant difference between teachers and students in their mean scores on the musical instruments used in worship; df (1, 198); $t=11.537$; $p<.05$; (teachers= 14.67 and students= 11.13). The result showed that there was a significant difference between teachers and students on the music instruments used in church worship. Hence, the null hypothesis is hereby rejected.

Hypothesis Four

There is no significant difference between teachers and students on the attitudes of church members to the music of worship.

Table 4.4.4 Summary of Independent Sample t-test on the Differences between Teachers and Students on the Attitudes of Church Members to the Music of Worship.

Status	N	Mean	S D	T calculated	T critical	Df	Sig (p)
Teachers	119	18.33	2.36	11.691	1.96	1,198	.000
Students	1, 008	14.25	4.73				

From table 4.4.3 above, the result indicated that there is a significant difference between teachers and students in their mean scores on the attitudes of church members to the music of worship; $df (1, 198)$; $t=11.691$; $p<.05$; (teachers= 18.33 and students= 14.25). The result showed that there was a significant difference between teachers and students on the attitudes of church members to the music of worship. Hence, the null hypothesis is hereby rejected.

Hypothesis Five

There is no significant difference between teachers and students on the factors that militate against effective use of music in the church.

Table 4.4.5 Summary of Independent Sample t-test on the Differences between Teachers and Students on the Factors that Militates against Effective use of Music in the Church.

Status	N	Mean	S D	T calculated	T critical	Df	Sig (p)
Teachers	119	29.33	3.78	12.162	1.96	1,198	.000
Students	1, 008	22.14	8.02				

From table 4.4.5 above, the result indicated that there is a significant difference between teachers and students in their mean scores on the factors that militates against effective use of music in the church; $df (1, 198)$; $t=12.162$; $p<.05$; (teachers= 29.33 and students= 22.14). The result showed that there was a significant difference between teachers and students on the factors that militates against effective use of music in the church. Hence, the null hypothesis is hereby rejected.

Hypothesis Six

There is no significant difference between teachers and students on the types of music used in worship.

Table 4.4.6 Summary of Independent Sample t-test on the Differences between Teachers and Students on the Types of Music used in Worship.

Status	N	Mean	S D	T calculated	T critical	Df	Sig (p)
Teachers	119	28.67	3.41	9.772	1.96	1,198	.000
Students	1, 008	22.99	7.89				

From table 4.4.6 above, the result indicated that there is a significant difference between teachers and students in their mean scores on the types of music used in worship; $df (1, 198)$; $t=9.772$; $p<.05$; (teachers= 28.67 and students= 22.99). The result showed that there was a significant difference between teachers and students on the types of music used in worship. Hence, the null hypothesis is hereby rejected.

4.5 Summary of Findings

The following is the summary of the findings of this study;

The result revealed that there is a significant difference between teachers and students on the role of music in church worship.

The result indicated that there is a significant difference between teachers and students on the types of musical instruments used in church worship.

Findings show that there is a significant difference between teachers and students on the musical groups in churches.

The findings revealed that there is a significant difference between teachers and students on the attitudes of members of the church to the music of worship.

The results indicated that there is a significant difference between teachers and students on the factors that militate against effective use of church music.

Finally, the result shows that there is a significant difference between teachers and students on the types of music used in worship.

CHAPTER FIVE

DISCUSSION, CONCLUSION, IMPLICATION, RECOMMENDATION

The thrust of this study was to examine the role of music in Christian worship: Its impacts on students' worshippers to music instruction in Anglican Secondary Schools in Enugu. Six research questions were raised and six research hypotheses were formulated. The data were collected using a structured questionnaire. The demographic variables and research questions were analyzed using frequencies and percentages. The six hypotheses were analyzed using independent sample t-test to test the difference between teachers and students in the opinions on the role of music in church worship, musical instruments used in church worship, the different musical groups in the churches, attitudes of church members to music of worship, factors that militates against the effective use of church music and the types of music used in church worship.

This chapter contains the discussions, conclusion, implication, recommendation and summary of the study. It sheds more light on the study, the statistical results and findings in the previous chapter so as to make useful inferences, deduction and generalization for applicability in the society.

5.1 Discussion of the Finding

Research question one on the role of music in church worship indicated that music enable Christians to worship God in spirit and in truth, members used music to draw Gods' attention to their problems and challenges, music is used by Christians to get Gods' blessings, music is used in church to maintain orderliness, music is used to get victory over the enemies like the children of Israelites, and music is used to expressed how grateful we are to God. The finding of this study is in line with 2Chron. 20:21 where the children of Israelites secure victory over their enemies. The finding likewise agreed with Josh. 6:20 when the power of God was made manifest when the trumpets were blown and the wall of Jericho fell down flat.

Research question two on the types of musical instruments used in churches shows that *ngedegwu* or *ngelenge* is used to make sound in churches, *ikoloekwe* is used as a musical instrument in the church, *aloogene* is used in the church for music, *ubo-aka* is used a s a musical instrument in the church, and *udu* the musical pot is used as an instrument for music in the church. This result corroborated with Psalm 150:3-6 where music for worship should involve every worshipper, and should not be limited to voices and organ alone, but should involve strings, woodwind, brass wind, percussion instruments, human voices and dance.

Research question three on the musical groups in the church revealed that gospel band is musical group constituted by the local instrumental and choral

leader in the church, choir is a body of singers who provide music for congregational worship in the church, brigade/brass band is a musical group in the church that entertain members, and Anglican Youth Fellowship choral/instrumental Ensembles composes biblical texts beliefs into music in the church.

Research question four on the attitudes of church members to the music of worship showed that church members are happy when music is used during worship, church members encourage the music group by supporting them, church members provide the needed instruments for the music group, the church members sings along with the music group and, the church members even encourage their children to join the music groups.

Research question five on the factors militating against effective use of church music indicated that lack of basic knowledge of music in worship, lack of understanding of the indispensability of music in worship, misunderstanding amongst clergy, lay people, musical groups and personnel, lack of finance for the group activities, negligence on the parts of the church leadership towards the activities of the musical groups, lack of incentives for the group members, indifferent to change among the members and lack of serious and adequate practice are the factors militating against effective use of music in the churches.

Research question six on the types of music used in worship showed that hymns are used in worship in the churches, western anthems are the music used in

worship in the church, indigenous anthems are used in worship in the churches, introits are used in worship in the churches, composed music are used in worship, chant and youth songs are used in worship in the churches.

Hypothesis one which states that there is no significant difference between teachers and students on the role of music in church worship was rejected by the result of the findings. This is in the sense that there was a significant difference. T-test analysis was used to test the hypothesis and the result showed $t = 11.385$, $df = 1198$, $p = .000$. The result revealed that the mean scores indicated that the teachers score higher than students on the role of music in church worship. The mean score of teachers was 21.33 and the mean score of Students was 15.21. This implies that teachers are more conversant with the role of music in church worship. Therefore, the hypothesis is rejected.

Hypothesis two which states that there is no significant difference between teachers and students on the types of musical instruments used in church worship was rejected by the outcome of the findings. This is as a result of the fact that there was a significant difference. T-test analysis was used to test the hypothesis and the result revealed $t = 10.676$, $df = 1198$, $p = 0.000$. The result revealed that teachers had higher mean score than Students on the types of musical instruments used in church worship. The mean score of teachers was 18.33 and the mean score of Students was 14.13. This indicated that teachers had a better understanding of the

types of musical instruments used in church worship. Therefore, the hypothesis is rejected.

Hypothesis three which states that there is no significant difference between teachers and students on the musical groups in churches was rejected by the result of the findings. This is as a result of the fact that there was a significant difference. T-test analysis was used to test the hypothesis and the result revealed $t = 11.537$, $df = 1198$, $p = 0.000$. The result revealed that teachers had higher mean score than Students on the musical groups in churches used in church worship. The mean score of teachers was 14.67 and the mean score of Students was 11.13. This indicated that teachers had a better understanding of the musical groups in church worship. Therefore, the hypothesis is rejected.

Hypothesis four which states that there is no significant difference between teachers and students on the attitudes of the members of the church to the use of music in church worship was rejected by the outcome of the findings. This is based on the fact that there was a significant difference. T-test analysis was used to test the hypothesis and the result revealed $t = 11.691$, $df = 1198$, $p = 0.000$. The result indicated that teachers had higher mean score than students on the attitudes of church members to the use of music in church worship. The mean score of teachers was 18.33 while the mean score of students was 14.25. This implies that teachers had more knowledge of the attitude of the church members to the use of music in church worship. Therefore, the hypothesis is rejected.

Hypothesis five which states that there is no significant difference between teachers and students on the factors that militates against effective use of church music in worship was rejected by the results of the findings. This is because there was a significant difference. T-test analysis was used to test the hypothesis and the result revealed $t = 12.162$, $df = 1198$, $p = 0.000$. The result showed that teachers had higher mean score than students on the factors militating against effective use of music in worship. The mean score of teachers was 29.33 and the mean score of students was 22.14. This indicated that teachers are more versed in understanding the problems militating against effective use of church music in worship. Therefore, the hypothesis is rejected.

Hypothesis six which states that there is no significant difference between teachers and students on the type of music used in church worship was rejected by the outcome of the findings. This is because there was a significant difference. T-test analysis was used to test the hypothesis and the result revealed $t = 9.772$, $df = 1198$, $p = 0.000$. The result revealed that teachers had a higher mean score than students on the types of music used in church worship. The mean score of teachers was 28.67 and the mean score of students was 22.99. Teachers have ideas of the types of music used in church worship than the students. Therefore, the hypothesis is rejected.

5.1.1 Findings

Students who attend chapel worship, who participate in Christian worship develop high interest in singing and playing of musical instruments. Instruments used in church worship such as church organ, gospel band instruments; bass guitar, lead/solo guitar, drums both indigenous and western, trumpet, violin etc. are commonly learned and played by students worshippers.

Again, their participation as choristers in church choirs contribute immensely in their performance in music class in their schools.

Non Students worshippers perform lower in music teaching and learning hence their non – participation contribute to their low interest rate in class music.

Non – students worshippers show low interest rate to singing and playing of instruments thereby experiencing poor performance in music teaching and learning.

Again, teachers are seen having good relationship and love for students who manifest considerable interest and performance in music class. No teacher will be happy with any student that sabotages his efforts in instruction work.

Permit me to say that majority of the music prodigies and virtuosos have their music foundation from churches, chapels and church schools.

5.2 Conclusion

The study has been able to examine the role of music in Christian worship and its impact on students' worshippers to music instruction in three Anglican Secondary Schools in Enugu State. Using quantitative data collection method, the researcher collected data from 192 teachers using independent sampling technique and 1, 008 students in Enugu in Enugu State.

The instruments used were questionnaire developed by the researcher covering all the variables in the study. The qualitative data was analyzed quantitative data was analysis using Statistical Package for Social Sciences involving frequencies, percentages and independent sample t-test respectively.

The following conclusions were made:

The role of music in church worship indicated that music enable Christians to worship God in spirit and in truth, music is used to draw Gods' attention and his blessing, music is used to secure victory over the enemies and it is used to expressed how grateful we are to God.

The following are the musical instruments used in church worship, they includes; *ngedegwu, ikoloekwe, aloogene, ubo-aka* and *udu*.

The musical groups in the church include gospel bands, choir, brigade/brass band and AYP choral/instrumental music groups that render praises to God in their different ways.

The followings are the attitudes of church members to the music of worship in the church; church members are happy when music is used in church worship, church members encourage the music groups, church members provide the needed instruments for the music groups, the sing along with the music group and they also encourage their children to join the music groups in their churches.

The followings are the factors militating against effective use of music in church worship; lack of knowledge of music in worship, lack of understanding amongst clergy, lay people, musical groups and personnel, lack of finance, and lack of incentive among others.

Finally, the types of music used in church worship includes; hymns, Western anthems, indigenous anthems, introits, composed music, chants and youth songs respectively.

5.3 Implications of the Findings

The followings are the implications of the findings of this research work;

Music is an important aspect of church worship among Christians all over the world.

Different music instruments are used in church worship today.

Anglican Youth Fellowship Choral/Instrumental Ensembles composes biblical text beliefs into music in the church.

Members have positive attitude to the music of worship in the church and this is expressed by giving the music groups the necessary support they needed.

There are several factors militating against effective use of music in church worship, prominent among which is financial problems.

And, finally, music such as hymns, anthems, introits, chants and youth songs were used in church worship.

5.4 Recommendations

Based on the outcome of this study, the following recommendations were made.

The leadership of the church should give the necessary support that the music groups require for them to function effectively at all times.

All the necessary musical instruments should be provided for the groups to function well and the choir stand should be decorated very well by members of the church because when we decorate the house of God, He will decorate our lives.

Members should continue to show positive attitudes towards church worship by supporting the music groups in the churches.

Factors militating against effective use of church music in worship should be addressed by educating members on the knowledge and understanding of music in worship, provision of adequate funds for the activities of the groups.

Incentives such as different types of attires for different programmes should be provided for the music groups by the church.

All church members should learn the music of the church so that they can fully participate in singing along with the music groups.

5.5 Suggestions for Further Study

Based on the result of this work, the researcher wishes to suggest that the area and aspect of church music that is not taken care of in this work be further investigated. These areas include, the use of local instruments, which are not seriously taken care of by many church musicians rather resorting to the Western instruments or what is referred to as the orchestra commonly called “Gospel band”.

Secondly, why Western music influences our indigenous music and musical instruments. Thirdly, the researcher suggests for further studies why congregational hymn singing is paving way for the modern “gospel pop”.



Emmanuel Anglican Secondary School's signage



The picture of SSI students of Emmanuel Anglican secondary school Achara Layout Enugu



The picture of SSII students of Emmanuel Anglican secondary school Achara Layout Enugu



Researcher interacting with The principal of Emmanuel Anglican secondary school Achara Layout Enugu



Participatory and active response of the principal of Emmanuel Anglican secondary school Achara Layout Enugu and the researcher



The researcher posing at the gate of Union Boys Secondary School, after the research session



The Students of Union Boys Secondary School, One of the schools chosen by the researcher.



The Researcher at the Signage of Union Boys Secondary School, after the research.



The Researcher at the Entrance of Girl's Grammar School, Awkunanaw, Enugu.



The Students of Girl's Grammar School, Awkunanaw, Enugu.



The Researcher at the signage of Girl's Grammar School, after the research.

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SAMPLE OF QUESTIONNAIRE USED FOR THE RESEARCH.

School: Emmanuel Anglican Secondary School ()

Union Boys Anglican Secondary School ()

Anglican Girls' Secondary School ()

Status: Teachers () Students ()

Gender: Male () Female ()

Age of the Respondents: Young () Adult ()

ROLE OF MUSIC IN CHURCH WORSHIP

S/N	STATEMENT	SA	A	DA	SD
1	Music enables Christians to worship God in spirit and in truth.				
2	Music is used to draw Gods' attention				
3	Music is used by Christians to get Gods' blessings.				
4	Music is used in the church to maintain orderliness.				
5	Music is used to get victory over the enemies				
6	Music is used to express how grateful we are to God.				

WHAT ARE THE TYPES OF MUSICAL INSTRUMENTS

S/N	STATEMENT	SA	A	DA	SD
1	<i>Ngedegwu or ngelenge</i> is used to make sound				
2	<i>Ikolo or ekwe</i> the drum is used				
3	<i>Alo or ogene</i> the clapperless bell is used				
4	<i>Ubo-aka</i> the thumb piano is used				
5	<i>Udu</i> the musical pot is used				

ARE THERE MUSICAL GROUPS, CHORAL AND INSTRUMENTAL

S/N	STATEMENT	SA	A	DA	SD
1	Gospel band is a musical group constituted by local instrumental and choral leader in the church				
2	Choir is a body of singers who provide music for congregational worship in the church				
3	Brigade/brass band is a musical group in the church that entertain members				
4	Anglican Youth Fellowship Choral/Instrumental Ensembles composes biblical texts beliefs into music in the church				

ATTITUDES OF CHURCH MEMBERS TO THE MUSIC OF WORSHIP

S/N	STATEMENT	SA	A	DA	SD
1	Church members are happy when music is used during worship				
2	Church members encourage the music group				
3	Church members provide the needed instruments for the music group				
4	The church members sings along with the music group				
5	The church members encourage their children to join the music group				

FACTORS MILITATING AGAINST EFFECTIVE USE OF CHURCH MUSIC

S/N	STATEMENT	SA	A	DA	SD
1	Lack of basic knowledge of music in worship				
2	Lack of understanding of the indispensability of music in worship				
3	Misunderstanding amongst clergy, lay people, musical groups and personnel				
4	Lack of finance for the group activities				

5	Negligence on the part of the church leadership towards the activities of the music group.				
6	Lack of incentives to the group members				
7	Indifferent to change among the members				
8	Lack of serious and adequate practice among members of the group				

TYPES OF MUSIC USED IN WORSHIP

S/N	STATEMENT	SA	A	DA	SD
1	Hymns are the music used in worship				
2	Western anthems are the music used in worship				
3	Indigenous anthems are used in worship				
4	Introits are used in worship				
5	Composed music are used in worship				
6	Hymn in verse is used in worship				
7	Chant is used in worship				
8	Youth songs are used in worship				

