

Contextualized Church Music Curriculum for Transformative Ministry in Nigeria

Isaac Osakpamwan Ibude

Abstract

Church music education is a recent phenomenon in tertiary education among Seminaries and Universities in Nigeria. The Nigerian Baptist Theological Seminary (NBTS) Ogbomoso accredited to award degrees in Theology along the lines of Euro-American Universities and Seminaries in 1948 and very recently, degree in Church music in 1996. This paper, rely on historical analysis and historical evidence from sources: primary and secondary, as well as interviews to delineate the cultural, philosophical, religious, social and economic forces that have shaped the development of church music education in Nigeria. Findings show that church music education in its early beginning was at the level of serving the liturgy in mission churches and secondary schools. Significant changes in church music education leading to contextualization have been largely driven by the indigenous church pastors, leaders and music enthusiasts. Renewed effort to contextualize church music education by NBTS Ogbomoso and accrediting bodies, have led to church music education curriculum reviews and creation of African Church Music Department. It proffers solution to some of its on-going challenges by calling for tertiary church music education conferences and festivals for creative and productive church music teaching and learning rooted in sound Christian theology that is truly indigenous in philosophy and orientation.

Introduction

Music has found expression among many cultures and peoples of the world in different areas of work and life. Music as a phenomenon has found use as the people's voice, in celebrations, promoting expression and movements, motivation, relaxation and coping strategies. Furthermore, it has helped in education, communication and sharing of ideas in all human endeavours since antiquity in ancient Egypt, Greek and many cultures of the world up to the 21st century. Music and liturgy can be likened to Siamese twins across many religions of the world. The church, over centuries has engaged the use of music as a means of propagating the Gospel and many other 'gospels' in the evangelization and indoctrination of the world. These efforts have been shaped by culture, educational philosophies and policies, emerging trends and traditions in the world which the church has continued to grapple with from generation to generation.

The matter of concern to us as theologians/pastoral musicians, church leaders and theological educators is the state of church music and church music education in Nigeria; not just for the sake of performance but that such endeavour will lead to the transformation of the practitioners and hearers. The mid twentieth into the twenty first century has witnessed tremendous changes in very fast progressions occasioned by advancement in science and technology making the world a global village. This success has impacted humanity in political, social, economic and religious spheres of our society. The church has been widely affected by these changes which has compromised its mission and its accommodation to culture by imbibing some ignoble traits of our changing society reinforced through church music performances in and outside of liturgy, which the church repudiates and considers unacceptable. Winning the world calls for a re-evaluation of our theological education curriculum in every aspect especially church music curriculum that will take into cognizance the context, facilitating transformation and promoting national development in contemporary Nigeria. This paper clarifies and defines terms germane to this presentation; beginning of Church Music Education, Church Music Education in Colonial Era 1860-1960, Church Music Post-Independence Era 1960-2000, Church Music Curriculum at the NBTS Ogbomoso, and the future of church music curriculum.

Clarification and Definition of Terms

The Pastoral musician is not only a professional (musician, administrator and minister), researcher, philosopher and theoretician but also a church music educator. The church music educator is charged not only with the task of examining music as a general subject, but of primary importance, has the responsibility of teaching church musicians by principles and modelling through his/her personal life style, practical/hands-on, theoretical and scientific orientations associated with church music. This is a task the church music educator is well equipped to carry out through his/her faith in our Lord Jesus Christ. In addition, he/she must have a sense of calling to ministry and training in theology, liturgy, church history, pastoral counselling, the science of musical sounds and compositions; its aesthetics, psychological and socio-cultural factors that influence the church and humanity. This manner of education may take place in both academic (Bible Colleges, Seminaries and Universities) and non-academic house fellow-ships, churches, associations, conferences and convention settings. Church music therefore, is a creative and functional art which serves the purpose of God and edifies individuals or congregation in the context of ministries of the church in worship, proclamation of the gospel, Christian education, pastoral care and fellowship.

Contextualization issues have been with the church right from the days of the early church. The concept/vocabulary came into scholarly discourse in the early 1970s as scholars began to examine the challenges of communicating the gospel across ethnic nationalities and cultural boundaries. According to Whiteman (1997, p. 2) contextualization is a theory or school of thought that relate the gospel and church to a local context. Contextualization is therefore the presentation of the gospel in words and actions to birth a church that makes sense within a cultural context, meeting their deepest needs, penetrating their worldview and allowing them to be disciples of Christ within their culture. From our understanding of a pastoral musician and concept of contextualization, church music curriculum is defined as the total music programme for pastors in the Nigerian Baptist Convention owned Bible Colleges and Seminaries for students specializing in church music and students pursuing other areas of specialization.

Performing contextualized church music is a cultural and intercultural process rooted deeply in theological perspectives that seek to incarnate Jesus Christ in the cultural context of the people. Ng'ang'a (2017) noted that the deliberate act of contextual theology in Christian churches across ethnic nationalities is a corrective measure for uprooting the imperialistic theology that has infested the church's witness for many centuries. The reasons for such imperialistic tendencies by missionaries and colonialists are implicated in the educational philosophy and curriculum imposed on theological institutions and churches in Africa and Nigeria in particular. Furthermore, the challenge of developing an approach to church music by pastoral musicians that involves scripture, leading to the formulation of a theological theory of church music in its curriculum and implementation that is contextual, relevant and transformational.

Beginning of Church Music Education in Nigeria

The nineteenth century witnessed the transculturation of music in Nigeria occasioned by the influence and introduction of foreign music(s). The transplantation of foreign institutions and values into indigenous cultures of Nigeria through Islam, Christianity and later colonialism led to the emergence of a new orientation in music education forced down the throat of Africans which was alien and strange. According to Vidal (2012, p. 85) the transplantation of foreign values and institutions led to the dislocation, modification or outright eradication of indigenous values wherever it served as an obstacle to foreign religions and cultural forms. The Euro-Christian form of influence which came second after the Islam-Arabic form had a greater impact on the people of South Western Nigerian from which Christianity spread to other ethnic nationalities in the southern part of Nigeria.

The importation of material culture, establishment of missionary enterprise and propaganda in 1842 and 1846 into Badagry and Old Calabar respectively witnessed the beginning of the spread of Christianity in Nigeria. The Church Missionary Society (CMS) had her first mission station in 1845 in Badagry, Baptist at Ijaye in 1853 and the Catholic in 1867 in Lagos (Omojola, 1995). The evangelistic efforts of missionaries spread, reaching Brass in 1868, Opobo and Bony in 1869; New Calabar and Okrika in 1874 and 1878

respectively (Epelle, 1964). Missionary efforts further spread into the Creeks and Islands of the Niger Delta through the efforts of William Hughes, a Baptist missionary from Wales when he arrived Buguma in 1890. Mojola Agbebi helped organize the Baptists at Buguma who were instrumental in spreading the gospel and planting of more Baptist churches throughout the Niger Delta Region (Collins, 1993). Between 1842 and 1914, European Christian religion and culture have influenced the Southern part and moved upward to the already Islamised Northern Region of Nigeria.

Missionary efforts of the mid and late 19th century leading to wide spread evangelization of Nigeria according to Ibude (2014) were made possible through the establishment of churches, schools and hospitals in tandem with the theological leaning of the sending Missions which shaped their liturgies and educational philosophy to further European transculturation. Mission schools were created by missionaries for the education of Nigerian children who became converts. They were mostly trained in the art of reading and writing in English. Music was a very important aspect of the curriculum in mission houses and schools during this period. Vidal (2012) explained that the process of de-Africanization was evident in the historic event in August of 1861 during the ceremonies of ceding Lagos to the British Crown where three hundred boys of mission schools led by their missionaries sang the British National Anthem 'God Save the King.' This transculturation by Europe and missionaries was further deepened during the first education commission to West Africa in 1868 which has the objective 'the education and civilization of the pagan and barbaric people of Africa' (Vidal, 2012, p. 192). A situation was created whereby what it means to be civilized and progressive as an African was redefined by how well you absorbed European culture but to be regressive, uncultured and uncivilized was to continue in African values, traditions and religions.

This educational philosophy found its way into divine services through Western hymns which after some decades of missionary efforts were translated to indigenous languages but sung to European tunes. This had its own challenges due to the tonal nature of indigenous Nigerian languages. Some of the hymns were racist and anti-African and was detested by many Nigerian elites. A typical

example is 'Jesus Shall Reign Where'er the Sun' No 116 found in *Baptist Hymnal*, 1956 edition adopted by the Nigerian Baptist Convention (NBC) as her official Hymnal. Stanza 2.

From North to South the princes meet
To pay their homage at His feet
While Western Empires own their Lord,
And the savage tribes attend to His word

Another song is 'From Greenland's Icy Mountains' No 1070 in the Hymnal, Sacred Songs and Solos compiled by Irad D. Sankey was and still is a major Hymnal in most mission churches and privately owned schools.

From Greenland's icy mountains
From India's coral stand
Where Africa's sunny fountains
Roll down their golden sand
From many ancient river
From many palmy plain
They call us to deliver
Their land from error's chain

Verse 3 of the same Hymn should be noted, and it reads as follows:

Shall we whose souls are lightened
With wisdom from on high
Shall we to men benighted
The lamp of life deny?
Salvation ! Salvation!
The joyful sound proclaim
Till earth remotest nation
Has learn'd Messiah's name!

The sentiments expressed in the above hymns and many more not cited are a reflections of their theology and educational philosophy during this period. This had far reaching implications for the educational system in Nigeria and music education in particular. Church music and music education in general was to serve the interest of missionaries for propagating Euro-American Christian religion and traditions as well as Euro-American music and culture. Missionary efforts were not driven primarily to evangelize the world but a means

of exercising the European spirit of expansion and colonialism in Africa. This was the situation among mission churches when Ibude (2016, p. 711) noted that:

The American missionaries on their arrival brought with them their own type of music and musical instruments used for worship. Music for worship both vocal and instrumental was entirely European with a total ban on indigenous music on the ground that it was pagan, unworthy for the worship of the Almighty God. Over time the new religion had converts who adjusted to the new European form of worship, but were not quite satisfied.

This dissatisfaction and quest for reforms by Western educated African elites continued within and outside the church. The church according to Omojola (1995) was the setting the Europeans received the greatest of challenge because it was the principal point for educated Nigerian elites in the colonial era.

Colonial Era 1860-1960

Early music education took place in the churches, mission schools and seminaries with the main purpose of serving the interest of Western Euro-American missionaries rather than African interest. The music education put in place by missionaries in mission churches emphasized Western hymns, chants, and Western art music. In addition to music, Fayose (1995) noted that the basic subjects in mission school curriculum were religious studies, reading and arithmetic. Apart from the church, Western music education was promoted through enrolment at the Lagos centre of Trinity College of Music, London, the Hart's School of Music and Commerce up till 1964 and private music lessons were offered by retired British Army officers working in Nigeria for the Colonial government. Nigerian Army and Police bands taught music and conducted routine band music rehearsals in preparation for performances at government functions. Marching band performances in Bonaparte style spread across mission schools at the end of the first and second world wars an influence which has impacted mission, private and government schools to date. Furthermore, this period witnessed the establishment of dance schools in Lagos: Lagos Academy of Ballroom Dancing,

Colony School of Dancing and Good All School of Dancing where Nigerians learnt to dance to Western music in ballroom dancing styles (Vidal, 2012).

The establishment of primary, secondary and post-secondary institutions during this era by missionaries were instrumental to furthering the cause of church music education in Nigeria. Early Baptist missionaries placed high premium on education hence the founding of some Nigerian Baptists' most important educational institutions. The Foreign Missions Board (FMB) of the Southern Baptist Convention towards the end of the nineteenth century saw the need to elevate the primary school at Oke Osupa in Ogbomoso to a training school for teacher-student in 1896 by Rev. Charles Edwin Smith of the Foreign Missions Board (FMB) saw to the foundation of Baptist College an idea J.T. Bowen and W.J. David had earlier put forward in the 1850s and 1880s respectively to the FMB (Oroniran, 2013). In a letter dated May 2, 1898 by Charles Edwin Smith to the FMB, he wrote 'Tomorrow I start my new preacher-training class' which marks the founding on May 3, 1898 of a training school for preachers now known as the Nigerian Baptist Theological Seminary (NBTS) Ogbomoso, Nigeria (Collins, 1993, p.33) to meet the need of education and leadership training of converts for the propagation and spread of the gospel.

The NBTS Ogbomoso during the Colonial era grew in the number of staff, infrastructure and programmes. Three programmes were developed which included Degree, Bachelor of Theology (B.Th), Advanced Certificate in Theology (AC. Th) and Certificate in Theology (C. Th). In 1948 the NBTS Ogbomoso was officially affiliated to the Southern Baptist Theological Seminary of Louisville, United State of American. Degrees were awarded to graduates of the Seminary in 1950, having fulfilled the requirements in 1948 making NBTS Ogbomoso the first degree awarding institution in Nigeria before the University College, Ibadan now University of Ibadan, Ibadan.

Church music education courses included in the curriculum of pastors in training were Music fundamentals, Hymnody and compulsory enrolment in the first year of study as a member of a choral group, the Singing Seminarians. Provisions were made for teaching pastors

Western musical instruments such as the Harmonium, Organ, Piano, Rhythm Guitar and Bells (Ibude, 2014). The curriculum of the NBTS further promoted and propagated Euro-American Christian religious system, musical traditions and culture up to the 1980s. Mission schools were the places for training boys and girls to perform on western instrument like the Harmonium and piano for divine services in churches. They became the church musicians and directors of choirs after leaving school wherever they found themselves. However, the level of music education was restricted to primary schools and a few secondary schools where teachers were available. As at that time, before Nigeria's independence, there was no full music programme at the NBTS Ogbomoso or any other known Seminary in the continent of Africa. Vidal (2012) noted that those interested in music as a discipline or profession had to travel to Britain or Europe to be trained in western music because there were no conservatory of music in Nigeria and music as an area of study was not offered at the University College Ibadan. Those who could not travel to Europe and America had to settle for private lessons from priests, missionaries, colonial administrators and retired military officers of the British Army.

The 19th century witnessed the perfection of colonial project of imposing Euro-American music education and culture through the missionaries, mission churches, colonial administrators and elites on Nigerians to the detriment of Nigerian cultures and its music(s). The middle of the nineteenth century was heralded by the spirit of cultural awakening by the Euro-American educated Nigerian elites who initially distanced themselves from the indigenous people and culture. At this time, the educated elites began to crave for traditional Nigerian culture (Omojola, 1995) and the establishment of universities in Nigeria. This move was specially supported by Otunba Payne and J.S. Leigh who were members of Lagos Literary and Industrial Institute, an organization that promoted the intellectual life of Lagos (Adeogun, 2018). The events following the last decades before independence brought about increasing awareness to Africanize by embracing our culture leading to the establishment of indigenous churches and deliberate change in the educational philosophy in favour of indigenous knowledge. However, some of these Euro-American musical legacies still remain till today and are

further strengthened by globalization. The study of music and church music this period did not grow beyond the level of serving or facilitating the liturgy as brought by the missionaries.

Post-Independence Era 1960-2000

The historical processes leading to independence gave rise to distinct idioms of music which Omojola (1995) categorized as follows: indigenous church music, urban syncretic popular music forms, modern folk opera and Nigerian modern art music (Omojola, 1995, p. 9). These categories of music evolved due to the awareness and desire of the educated elite to become more accustomed with their roots and culture as indigenous people of Nigeria. Church music across main line denominations retained their western ethos and idioms after independence into the twentieth century.

The search for African identity and development of music in the Christian liturgy began about a century before Nigeria's independence when Christopher Birkett, a serving missionary at Fort Beaufort in South Africa in 1871 raised issues of dissatisfaction and continuous violence made to the indigenous languages in every service or celebration (Jones, 1976). As missionaries became more fluent in the indigenous languages of the people Western hymns were translated to African languages set to western tunes. The first *Yoruba Baptist Hymnal* which was published in 1907, like other translated Hymnals of main line denominations in use to date, have indigenous languages set to European tunes. This has made most of the songs incomprehensible and unfit for worship due to the tonal nature of African indigenous languages.

The first attempt of indigenization of Christian worship through music by missionaries was the translation of Western hymns into indigenous languages set to western tunes as stated earlier. This initiative according to Ibude (2016) was prompted by cultural nationalism of the 1890s and continued into the 21st century. Church music education in the Nigerian Baptist Convention churches in the South West and Niger Delta areas of Nigeria leading to contextualization was fostered and promoted by pastors and lay people gifted in composition and song writing. Three categories of composition emerged: Indigenous hymns, anthems and lyric air.

Three types of congregational hymns were developed which are still in use. They are: translated European hymns with new indigenous melodies, indigenous hymns with new texts and new melodies in European style and indigenous hymns with new text and new melodies. Indigenous anthems and lyric air (popularly known as choruses) based on bible stories requiring accompaniment with indigenous musical instruments and dancing which in the past were not accepted in worship helped to deepen contextualization of Baptist worship experiences two decades to the end of the twentieth century (Ibude, 2014).

The church in Nigeria has been the beacon of church music education as propagated by missionaries and colonialists in line with their philosophy of acculturating Nigerians, hence the perception of Christianity as a Western religion. The early nineteenth century witnessed the demand for higher education in British colonies through the establishment of universities in West Africa in line with the standard in Europe and America led to the formation of Asquith and Eliot Commissions on Higher Education in West Africa in 1943. The reports from these Commissions were presented in 1945 which led to the formation of University College, Ibadan (UCI) in 1948 (Adeogun, 2018). Until independence in 1960, UCI was the only University and second higher degree awarding institution in Nigeria, the first being the NBTS, Ogbomoso. The socio-political and cultural changes occasioned by the devolution of power to Nigerians and regionalism in the 1950s led to the formation of Ashby Commission by the Federal Government in 1959 to investigate man power needs of the nation up to 1980 which gave indigenous education at the higher level a boost. The Commission suggested and advocated for the establishment of African Studies which will include history of the people, local languages, culture and music, be taught in separate departments in Nigerian Universities to meet estimated man power needs.

Vidal (2012) noted that Music as a subject of study continue to lag behind at the primary, secondary and through university levels as few graduates who earned their Bachelor of Art degree in music (B.A. Mus.) or Bachelor of Music degree (B.Mus) from schools abroad were taken up by Broadcasting stations who desperately needed them.

It was in 1961 that the University of Nigeria Nsukka became the first to offer music in Nigeria and produced her first degree graduates in 1965. The music programme at Nsukka took into consideration the need for decolonizing music by introducing African music in the curriculum of each level of study. Adeogun (2018) posits that there has been remarkable improvement and establishment of music units and departments in Colleges of Education, Polytechnics and Universities across Nigeria due to the Federal Government of Nigeria introduction of educational and cultural policies in 1977 and 1988 that have impacted music education as well as the creation of three regulating bodies; National University Commission (NUC), National Commission for Colleges of Education (NCCE) and National Board for Technical Education (NBTE) saddled with responsibilities of developing curriculum, evaluation and accreditation of programmes in Nigerian higher institutions in line with decree 1985 on Education Minimum Standard.

Review of church music education in Nigeria within the last century shows that:

- Formal music education was institutionalised in mission schools at the beginning to serve the interest of the missionaries.
- Church music education introduced in churches and mission schools were alien to the culture, traditions and people of Nigeria.
- Attempt to correct this anomaly by missionaries by setting western tunes to translated western hymns in indigenous languages created more problems due to the tonal nature of African languages.
- Church music curriculum and development was limited to mission primary and secondary schools.
- Church music education in Nigeria was designed to serve the interest of the missionaries and colonialists.
- No research was done to x-ray the contents, philosophy, practices and teaching methods of music of cultures and societies of Nigeria.

Church Music at the Nigerian Baptist Theological Seminary

The increasing awareness of music as an area of study and the need to train God-called men and women for leadership in specialised ministries in congregations of the Nigerian Baptist Convention led to the establishment of Departments of Religious Education in 1962, Church Music in 1992 and Missiology in 2000. Church music education received greater attention in the 1980s at the NBTS Ogbomoso through the collaborative efforts of Missionaries, Nigerians who studied music in Seminaries in the USA and in Nigerian Universities. The curriculum was slightly expanded beyond rudiments of music, hymnody, Choral singing and playing of western musical instruments to include African instruments and indigenous compositions in class and chapel presentations.

Church music at the level of tertiary education began with the arrival of a pioneer music missionary of the Southern Baptist Convention, Rev. Dr. Paul Odgers Davidson in 1990. In 1991 he joined the faculty of the NBTS Ogbomoso with the mandate to begin a Church Music programme in the Seminary (Auda, 2014). On his assumption of duty were Rev. Ekerete Inyang, a trained musicologist both at the University of Nigeria, Nsukka and the University of Ife now Obafemi Awolowo University, Ile Ife respectively where he backed his first and second degree in Music with a specialization in composition. Others in the team were late Rev. Emmanuel A. Akinleye who trained and earned his Master of Church Music (MCM) degree at the Southern Baptist Theological Seminary in Louisville Kentucky in USA and Mrs. Evelyn F. Miller, a religious educator, gifted Southern Baptist Missionary in music and versatile in playing many western orchestra instruments. The three of them were already members of Faculty at the NBTS Ogbomoso long before this period (Personal Communication, October 2nd, 2022, Ekerete Inyang). This team led by Dr. Paul Odgers Davidson who holds the following degrees: Bachelor of Science (B.Sc.) Mathematics, Masters of Theology (MTh) in New Testament Language and literature, Masters of Church Music (MCM) and Doctor of Musical Arts (DMA) started the Music Department with a Diploma, Degree and Masters programmes graduating her first set in 1995, 2000, 2002 respectively.

The Church music programme at the Seminary was patterned and heavily oriented toward Euro-American philosophy of Education in curriculum design for Bachelor of Church Music (BCM) degree. Church music curriculum for BCM was designed to contain Church music, African music, theology, religious education and general study courses. A minimum of 153 credit units were needed for graduation at the end of four years spread across eight semesters and three mini-semester usually held in January of each year. Analysis of the curriculum and transcript of graduate reveals the following:

- Church Music (Includes worship courses) – 102 Credit units;
- African Music (African music theory/Composition/ Indigenous Instruments) – 10 Credit units;
- Theology (Systematic Theology, Old Testament and New Testament, Pastoral Care and Counselling, Preaching/ Preaching Practicum) – 21 Credit Units;
- Religious Education (Includes Church Administration, Educational Administration, Teaching Practicum) – 10 Credit Units; and
- General Studies (Includes English Grammar and Composition, English literature, Basic Communication, Study and documentation) – 10 Credit Units.

Analysis of components of Church music curriculum in percentages are shown as follows: Church music 66.7%, African Music 6.5%, Theology 13.8%, Religious Education 6.5% and General Studies 6.5%. Findings from the above analysis show that the curriculum was western in philosophy and orientation as only 6.5% of African music courses in relation to the other four areas that make up the curriculum. The challenge was that most graduates (though very few) were not equipped to minister in majority of the Nigerian Churches, except those who were engaged in cities and elitist western oriented congregations in Lagos, Abuja, Jos, Kaduna, Port Harcourt, Warri, and Benin City, etc. The need for contextualization of church music curriculum gave birth to a new programme, Bachelors of Church Music in African Music in 2006, so they can appropriately fit into indigenously oriented congregations which make up about 95% of churches of the Nigerian Baptist Convention. According to Dele Ogunlade (Personal Communication, 20th October, 2022) the pioneer

head the African Church Music Department was established to train and produce graduates of church music equipped with enough theoretical, theological principles and practical skills that constitute African church music practices. In addition, the graduates were to be better prepared to minister in multi-cultural settings and make the gospel accessible to people through music in mediums (culture and language) that is familiar and acceptable to the people.

Over the past two decades the NBTS Ogbomoso have from time to time reviewed her church music curriculum and also introduced new programmes at the level of Diploma, Bachelor of Arts, Master of Church Music; with options in Performance, Composition and Musicology, Christian Worship and Master of Arts in Church Music, Doctor of Musical Arts with options in Performance and Composition Studies and a Doctor of Philosophy in Christian Worship all domiciled in the Faculty of Church Music. These church music programmes and curricula designed as a community of faith, emphasizes excellence in three core areas: vibrant spirituality, sound academics and competent gospel ministry that is holistic, contextual and transformational.

The Future of Church Music Curriculum

Church music curriculum for the twenty first century and beyond must be crafted and built to reflect the timeless truth and deep realities in the mission and message of the church that penetrates worldviews, enabling individuals become followers of Christ without hindrance within a cultural milieu. The curriculum must prepare the pastoral musician to deal with changing face of church music ministry in a globalized world for musical leadership in the context of church ministries. The pastoral musician should of necessity be willing to meet the needs of the prevailing culture in a changing world as s/he leads with integrity in every and whatever style of music while maintaining good musicianship, ensuring high musical standards and performance practice of different compositions in various styles from Gregorian chants through centuries of development of various forms of church music to contemporary songs including indigenous anthems and choruses. The pastoral musician must be able to distinguish between the acceptable and unacceptable as he motivates and keeps

volunteers happy and proud that they are a part of a contextual, dynamic and transformational church music programme.

Faculty and students should have a pluralistic approach to church music by embracing the intrinsic worth of ancient and modern, classical and contemporary, popular and indigenous music(s). This should be done without being judgmental of the music by its type and place of origination, but within each type, engage in research and extensive studies to identify excellent music(s) for congregational expression of faith and praise to God. This endeavour requires a cross-cultural approach in designing a curriculum such that the student becomes a widely equipped and exposed church musician. Good church music does not stand alone but extends into the other arts as a creative form of expression. Music, dance, costumes, lighting, sound, acoustic, multi-media and architecture of worship space have taken a new dimension in contemporary church worship which church music curriculum for the now and future must not neglect.

Conclusion

In this paper, we have reviewed and evaluated the church music education legacy of colonial era and missionary efforts in the establishment of Church music education at the level of primary and secondary education for the purpose of serving their interest and that of the liturgy. Music education curriculum at the tertiary level in public and church institutions, especially the Nigerian Baptist Theological seminary (NBTS) Ogbomoso were created to increase the manpower development of society and church respectively. The need to equip wo(men) for the service of God through specialized ministries at the NBTS Ogbomoso brought about the creation of new programmes in the area of church music and worship. The contextualization of church music curriculum led to the creation of African church music department; birthing the Faculty of Church Music which over the years now offer different academic programmes at diploma to the doctoral level in various areas of specialization. Church music curriculum that is contextual and transformative must be forward looking, pluralistic in the sense of getting the best of every genre while incorporating other art forms that convey the message of the gospel in words and actions that make

sense within a cultural context, meeting their deepest needs, penetrating their worldview and allowing them to be disciples of Christ within their culture. This endeavour, will be further deepened and solutions proffered to ongoing problems by calling for tertiary church music education conferences and festivals for creative and productive church music teaching and learning rooted in sound Christian theology and transformative musicology that is truly indigenous in philosophy and orientation.

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