

The Relevance of University Music Curricula to the Requirements of Church Music Job Market in Kenya.

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ABSTRACT:

In the prevailing global church music job market, church worship ministers or music directors are on high demand as they play a crucial role in church liturgy and other church musical events. Globally, many universities offer programmes on music training and pastoral leadership. In Kenya, such training is predominantly in theological schools with few universities offering such programmes. Currently, there is a growing interest of church musicians in Kenya due to the need to spread the gospel beyond the church walls and to promote ecumenism. For example, churches participate in church crusades, church concerts, and inter-churches music festivals. This strengthens the need for church worship ministers with music and leadership training. Universities in Kenya are, therefore, obligated to offer church music programmes that will enable these worship ministers to fit in the current job market. The discourse on church music, though, is rare in Kenya hence limited literature on the same. The study had an objective of establishing the relevance of university music curricula to the requirements of church music job market in Kenya. Elliot's Praxial theory underpinned the study. The study found out that universities are not keen to include music programmes that are relevant to the music job market. The Simple Matching Coefficient (SMC) of university X and Y music curricula to the requirements of church music job market was 0.00. Both universities did not have a church music program hence missing all the requirements of the given job market. The study recommends that there is a need to develop church music programmes in universities in Kenya, and this can be done in collaboration with the Schools of Theology at the university.

Key Terms: University music curricula, church music, worship ministers, music job market.

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INTRODUCTION

Newman (2019) observes that using the old approach of training music students who are eventually employed as music directors or worship ministers cannot be effective in modern worship leadership. Such an approach results in church musicians that are very talented but mechanical in their church worship practice. Newman (2019) further notes that the church has not been keen on the training of the worship leader. Whatever the role a church musician plays in church, it is necessary to be oriented in "pedagogical knowledge base of a perspective worship leader" (Newman, 2019, p. 95). Of great concern is the delayed action of the music-training institutions to embrace a curriculum that subscribes to requirements of contemporary church worship. This education, often, produces talented musicians lacking commonly known skills for the fulfilment of the "day-to-day ministry, leadership, interpersonal skills, conflict management, personnel management, administration, and pastoral skills required to minister in a local church effectively" (Newman, 2019, p. 95). This kind of training limits worshipers' leaders in doctrine based song selection in church worship music. Newman's observation is that even though: Many in-roads to ministry are available, including educational institutions, mentoring, and unaccredited church-related schools, many of these emerged in response to a weakness in the institutional approach to the subject of worship leadership. Many who lead worship are equipped to sing or play an instrument; however, a specific 'call' to ministry is void and, at times, considered non-essential to the role filled for music delivery. However, educational institutions must take the lead in the development of

programs that better prepare the pastor for day-to-day ministry and leadership. The areas that seem to need development pertain to pastoral growth, ministerial strength, interpersonal relational skills development, theological/doctrinal understanding, practical day-to-day ministry activities, mentoring, and team and ministry management. (Newman, 2019, p. 96) Newman's opinion, in respect to the training of worship leaders, is valid. Indeed universities must take the initiative to develop viable programmes that address the issue of musicianship and leadership. The objective of this study was to establish the relevance of university music curricula to the requirements of church music job market in Kenya.

LITERATURE REVIEW

There is limited literature on church music job market in Kenya. Hence this study was pertinent in providing current data on the subject to enable those who desire to pursue this line to be more informed. Historical music records depict that, since the medieval period to mid-classical period the church was one of the key employers of musicians. In the medieval period, the Roman Catholic Church dominated in determining the cultural trend of music composition and performance. Music was created for purely liturgical purposes; hence the church was a major patron of musicians. By the renaissance, baroque and classical era, and through the romantic, the twentieth and the twenty-first century, the church began to lose grip on how music was appropriated as secular music became popular (Kamien, 2018; Burkholder, et al., 2014). However, this has not stopped the church from liturgical worship and the

employment of church musicians. Church music has continued to develop, and with the establishment of new technology, it embraces the emerging genres of music. Against this backdrop, the current church is in dire need of qualified musicians who can play the role of composer, teacher, performer, leader, mentor, coach, among other roles (Rineke, 2018). The church mainly identifies the roles of musicians as director of music, minister of music, praise and worship leader, cantor, or instrumentalist.

Hendricks (2012) noted that undergraduate worship leader education was based on traditional programmes hence irrelevant to the needs of local pastors in terms of praise and worship. The obsolete programs did not respond to the new music developments and practices of embracing popular music styles. Therefore, Hendricks' study addresses: the cultural changes in modern evangelical church worship, including concepts of creative worship, the use of technology in worship, contemporary church literature and contemporary church music, and contemporary popular music vocal pedagogy. Hendricks' (2012) aim is to propose a worship leader curriculum that fulfils the expectations of pastors and worship leaders serving in local churches. Hendricks' research directly informs the current research that aims to confirm the skills, knowledge, and ethical requirements of a church music director in the music job market in Kenya.

Mathena (2017) presents a biblical rationale for training church musicians and worship leaders. Mathena (2017) establishes that "biblical and theological training of worship leaders found in the

Mosaic, Davidic, and Pauline schools of worship studies provides a precedent for requiring formal education and training of musicians for the Christian church". Mathena (2017) identifies five music leadership needs for a Romanian church musician as follows: 1. the need for musicians who are theologically grounded 2. The need for musicians who are spiritually mature 3. The need for musicians who have a pastoral calling 4. The need for musicians who are relentlessly resourceful 4. The need for musically competent musicians. Mathena's thesis provides a very insightful background for the current study, especially in the area of ethical considerations of a church music director. Even though Mathena's research is done in the context of Romania, the findings are suitable for deriving content for university music curricula.

Other studies on the requirement of church music job market affirm what Mathena (2017) espouses. For example, Graham (2018) who concentrates on the training of the Christian performing artist. Graham (2018) concludes that the Christian artist has the mandate to serve from a mature and personal growth position with the realization that they are undertaking the ministry of Christ witnesses of the gospel. Similarly, Covarelli (2018) analyses how contemporary Christian worship music and developments in the evangelical-sacramental movement have affected the training of worship leaders. Covarelli's premise is that churches require worship leaders to be proficient in modern and traditional music styles, historical worship practices, songwriting and pastoral care. Sauskojus (2019) on the other hand, emphasizes pedagogy of worship in community groups at local churches. All

these studies are included to provide a picture of the church requirements of a music director though they do not directly provide the content of university music curricula in Kenya. They, however, strengthen the current study's thesis that church music job market is in dire need of well-trained musicians who are conversant with church principles.

METHODOLOGY

The study had an objective of establishing the relevance of university music curricula to the requirements of church music job market in Kenya. The study employed the Validating Quantitative Data Model (VQDM), which is a variant of the Triangulation Design (a type of mixed methods design). The target population was church worship ministers in Nairobi County, Kenya. University music curricula from two universities, **X** and **Y** offering undergraduate music programs in Nairobi County were selected using the census method. The pilot study was conducted using 10% of 205 participants. The response rate for church worship ministers was 174. Data was collected using structured questionnaires and document analysis checklist. The structured questionnaire comprised of closed-ended and open-ended items. Quantitative data elicited from the closed-ended questionnaire and document analysis checklist was analyzed using descriptive statistics in terms of frequencies, and percentages, and was presented in tabular form. Content analysis was used in analyzing Qualitative data

elicited from open-ended items and was presented in narrative form. Following the validating quantitative data model methodology, the quantitative and qualitative data was analysed separately. The results of the quantitative data were validated by the results of the qualitative data. The mixing of quantitative and qualitative data was done during the interpretation. After merging the data, it was interpreted and inferences were drawn. The role of the qualitative data was mainly to complement the quantitative data and, partly, to elaborate on the quantitative data. After this, the resultant data was compared to the data elicited from the document checklist of university **X** and **Y** to attain the Simple Matching Coefficient. The resultant Simple Matching Coefficient is what determined to what extent each of the university music curriculums (**X** and **Y**) was relevant to the church music job market in Kenya.

RESULTS

Analysis of Quantitative Data on Requirements of Church Music Job Market in

Analysis of Quantitative Data on Requirements of Church Music Job Market in Kenya

The participants were required to read the given items and tick (✓) each of the skills they considered: 1. Non-essential or 2. Essential, in the church music job market. The following table 1 depicts the results of findings on technical skills required in church music job market:

Table 1: Technical Skills Required in the Church Music Job Market

Technical Skills	Response			
	Non-essential		Essential	
	F	%	F	%
Music production skills	2	1.1	172	98.9
Handling sound control gadgets skills	0	0	174	100
Mastering skills	7	4.0	167	96
Information literacy and ICT skills	65	37.4	109	62.6
Music theory skills (reading and writing music)	9	5.2	165	94.8
Music performance (vocal and instrumental) skills	0	0	174	100
Music conducting skills	0	0	174	100
Music scoring skills	44	25.3	130	74.7
Music appreciation skills	0	0	174	100
Knowledge of different types of church music	0	0	174	100
Music composition skills	4	2.3	170	97.7
Music arrangement skills	10	5.7	164	94.3
Music improvisation skills (both vocal and instrumental)	13	7.5	161	92.5
Music aural skills	56	32.2	118	67.8
Writing music using varied music software	44	25.3	130	74.7
Tuning music instruments	5	2.9	169	97.1

The results in table 1 suggest that participants considered the following technical skills essential in the church music job market: handling sound control gadgets skills 174(100%), Music Performance (vocal and instrumental) skills 174(100%), music conducting skills 174(100%), music appreciation skills 174(100%), and knowledge of different types of church music 174(100%).

The response given in table 1, for other technical skills required in the church music job market, was varied in terms of frequencies and percentages. However, the percentage for essential skills was higher than the

non-essential skills in all cases as follows: Music production skills 172(98.9%) and 2(1.1%), music composition skills 170(97.7%) and 4 (2.3%), tuning music instruments 169(97.1%) and 5(2.9%), mastering skills 167(96%) and 7(4%), music theory skills (reading and writing music) 165(94.8%) and 9(5.2%), music arrangement skills 164(94.3%) and 10(5.7%), music improvisation skills (both vocal and instrumental) 161(92.5%) and 13(7.5%), music scoring skills 130(74.7%) and 44(25.3%), writing music using varied music software 130(74.7%) and 44(25.3%), music aural skills 118(67.8%) and 56(32.2%), and Information literacy and ICT skills 109(62%) and 65(37.4%). The variation can be

attributed to the participants' educational backgrounds as evidenced in the demographic data.

From the qualitative data, it was noted that church music personnel need training in theology and music where they can learn biblical principles about worship music. It is important to have grounding in the history of church music, basic music theory and practice, music and liturgy in specific church contexts, choir conducting and directing, instrumentation and accompaniments, and management of ensembles. While the preceding suggestion would constitute the foundation of a church music minister, "they can be escalated higher in-depth for the greater aptitude of the minister". It was preferred that church music personnel should take various music courses at recognized institutions of learning that include universities, conservatories, and music schools. However, it was noted that "...in Kenya there is a limited number of colleges that offer music and theology".

Participants noted that learning institutions should facilitate training programs for church music ministers. "My take on this would be to first have the church prioritize the need of trained music personnel just as in the case of other ministry responsibilities like pastoring". It was observed that in Kenya church worship ministry was not "really considered as a career because it is service to God". As much as it is true, it was the desire of most participants to consider the service of musicians in the church as a lifetime career. This would encourage such musicians to confidently train to the highest level knowing that it

would "put food on the table just like any other career and not a mere passion for part-time".

Most church music personnel are self-taught and perform "as they know best". It is a requirement to train them to perform professionally in terms of composing, playing instruments, singing, and arranging for a variety of instruments and voices. They should be trained to work with others in a team and to know that "it's not about you alone but the whole group". Lack of collaboration is mostly manifested in the poor sound quality in the public address system of most churches. They have poor sound quality "just because the engineer didn't balance well due to guesswork caused by lack of knowledge or simply because they did not want to cooperate". The quality of music in most churches in Kenya suffers because of the lack of well-trained sound engineers and untrained music directors.

In support Graham (2018) states that the training of church musicians should highlight the role of a church musician as a performing artist. It is imperative that their training enables them to dispense the word of God accurately and not to confuse their role with entertainment. The service through music should be able to address the community's needs, including culture. The training of church musicians should ground them in the "philosophical understanding of the biblical vocation and calling for Christian performing artists" (Graham, 2018, p. 85). In this respect, Christian performing artists should be trained to be committed to their calling.

Management Skills required in the Church Music Job Market

The participants were required to read the given items and tick (✓) each of the skills they considered: 1. Non-

essential or 2. Essential, in the church music job market. Table 2 on the next page depicts the results of findings on management skills required in church music job market:

Table2: Management Skills Required in Church Music Job Market

Management Skills	Response			
	Non-essential		Essential	
	F	%	F	%
Theological skills	0	0	174	100
Verbal and written communication skills	0	0	174	100
Planning & organizational skills	0	0	174	100
Music liturgical skills	0	0	174	100
Team working and interpersonal skills	0	0	174	100
Networking skills	0	0	174	100
Time management skills	0	0	174	100
Problem-solving skills	0	0	174	100
Creative & innovative skills	0	0	174	100
Negotiation skills	0	0	174	100
Counselling skills	0	0	174	100
Music industry awareness	50	28.7	124	71.3
Music business skills	65	37.4	109	62.6
Leadership skills	0	0	174	100
Legal /copyright skills	21	12.1	153	87.9
Contractual rights and obligations skills	33	19	141	81
Accounting skills	35	20.1	139	79.9
Marketing skills	67	38.5	107	61.5
Community service skills	0	0	174	100

The results shown in table 2 indicate that participants considered most of the church music management skills essential, which had a score of 174(100%). These were: theological skills, verbal and written communication skills, planning & organizational skills,

liturgical music skills, team working and interpersonal skills, networking skills, time management skills, problem-solving skills, creative & innovative skills, negotiation skills, counselling skills, leadership skills, and community service skills. There were, however,

management skills that attracted varying responses from the participants. In this case, some considered the management as either essential or non-essential. Regardless of this, those that were deemed to be essential still carried more weight in frequency and percentage as follows: legal /copyright skills 153(87.9%) and 21(12.1%), contractual rights and obligations skills 141(81%) and 33(19%), accounting skills 139(79.9%) and 35(20.1%), music industry awareness 124(71.3%) and 50(28.7%), music business skills 109(62.6%) and 65(37.4%), and marketing skills 107(61.5%) and 67(38.5%). This can be attributed to varying church status and beliefs about the commercialization of church music. It could also be attributed to the beliefs of some churches that make them stop engaging in music industry activities, due to lack of required expertise and resources, or what they consider as the key role in ministry. However, as

stated, the percentage of those that considered the management skills of the church music job market non-essential was minimal. The findings show that most churches are embracing the activities related to the music industry as commoditisation of church music continues to become evident. The qualitative data further revealed that church music personnel require a lot of training in self-management skills, organizational skills.

Ethical Requirements in the Church Music Job Market

The participants were required to read the given items and tick (v) each of the skills they considered: 1. Non-essential or 2. Essential, in the church music job market. Table 3 on the following page depicts the findings on ethical aspects required in church music job market:

Table 3: Ethical Requirements in the Church Music Job Market

Ethical Requirements	Response			
	Non-essential		Essential	
	F	%	F	%
Knowledge & fear of God	0	0	174	100
Accountability	0	0	174	100
Transparency	0	0	174	100
Self-discipline	0	0	174	100
Respect for members	0	0	174	100
Impartiality	0	0	174	100
Performance of ethically acceptable songs	0	0	174	100
Hard work	0	0	174	100
Recording of only approved work	0	0	174	100
Adherence to work rules	0	0	174	100
Loyalty to church leadership	0	0	174	100
Adaptability and flexibility	0	0	174	100

According to the findings in table 3, the participants considered all the indicated ethical requirements in the church music job market essential with a frequency and percentage of 174(100%). The ethical requirements in the church music job market are knowledge & fear of God, accountability, accountability, transparency, self-discipline, respect for members, impartiality, the performance of ethically acceptable songs, hard work, and recording of only approved work, adherence to work rules, loyalty to church leadership, and adaptability and flexibility. This indicates that church music ministry cannot do without ethical requirements because it is what defines their calling. Most ethical requirements are based on biblical truth; hence any worship minister is expected to subscribe to it. These findings provide a basis for the development of university music curricula.

As the qualitative data expounded, it was necessary to train church music personnel in bible-based values that would help them work professionally and in a godly way. The church needed workers of integrity who could be trusted with the running of church programmes. Church music personnel are answerable to the pastorate hence are required to be submissive, obedient, flexible, adaptable and spirited in doing their work. In his study of undergraduate music and worship training leadership degree program at Liberty University, Randlett (2019, p. 225) notes that flexibility to adopt alternative course work will enable the colleges offering this kind of course to meet the requirements of contemporary worship leaders. In the late twentieth century, the church has experienced

“the worship wars” where emphasis has been placed on “corporate worship” which has necessitated a new way of facilitation in the training of worship ministers. From Randlett’s (2019) study, it is clear that training church worship ministers is irrelevant if the prevailing job market requirements are not met. The understanding that “market-driven” programmes are key in the changing world will enable universities offering such programmes to research on what the church requires of the church worship ministers graduates. Randlett (2019, p.238) underscores the importance of equipping church worship ministers in “musical, ministerial, administrative, and technical skills”. It is significant to appreciate the multifaceted roles worship ministers perform in churches. Therefore, they should be trained to function as musicians and pastors.

University Music Curriculum Document Analysis Checklist of University X

The aim of the document analysis checklist was to provide supplementary data. It was designed to provide comparison points of university music curricula content and requirements of selected music job markets in Kenya. This was an attempt to identify the similarity or diversity of university music curricula content and the requirements of selected music job markets in Kenya. There were two university music curricula from university X and Y. The two were analyzed separately and then compared to the requirements of each of the selected music job markets in Kenya.

Church Music Curriculum Course Content of University X

The curriculum course content of university X was analyzed in terms of technical skills, management skills and ethical requirements of church music job market. The availability of the skills was marked by a tick (✓) or (×) sign to indicate whether, neither the skill nor the course title is available or the skill and the course title are available.

Church Music Technical Skills Available in University X Music Curriculum Course Content

The curriculum course content of university X was analyzed in terms of technical skills requirements of music teaching job market. Table 4 on the next page shows the results of findings on technical skills for church music job market:

Table 4: Church Music Technical Skills Available in University X Music Curriculum Course Content:

Technical Skills	Availability	
	Neither the skill nor the course title is available	The skill and the course title are available
Music production skills	×	
Handling sound control gadgets skills	×	
Mastering skills	×	
Information literacy and ICT skills	×	
Music theory skills (reading and writing music)	×	
Music performance (vocal and instrumental) skills	×	
Music conducting skills	×	
Music scoring skills	×	
Music appreciation skills	×	
Knowledge of different types of church music	×	
Music composition skills	×	
Music arrangement skills	×	
Music improvisation skills (vocal and instrumental)	×	
Music aural skills	×	
Writing music using varied music software	×	
Tuning music instruments	×	

As observed in table 4, all the technical skills required in the church music job market are missing in university X music curriculum course content. These are music production skills, handling sound control

gadgets skills, mastering skills, information literacy and ICT skills, music theory skills (reading and writing music), music performance (vocal and instrumental) skills, music conducting skills, music scoring skills, music appreciation skills, knowledge of different types of church music, music composition skills, music arrangement skills, music improvisation skills (vocal and instrumental), music aural skills, writing music using varied music software, and tuning musical instruments.

Church Music Management Skills Available in University X Music Curriculum Course Content

The curriculum course content of university X was analyzed in terms of management skills requirements of church music job market. Table 5 shows the findings on management skills for church music job market:

Table 5: Church Music Management Skills Available in University X Music Curriculum Course Content:

Management Skills	Availability	
	Neither the skill nor the course title is available	The skill and the course title are available
Theological skills	x	
Verbal and written communication skills	x	
Planning & organizational skills	x	
Music liturgical skills	x	
Team working and interpersonal skills	x	
Networking skills	x	
Time management skills	x	
Problem-solving skills	x	
Creative & innovative skills	x	
Negotiation skills	x	
Counselling skills	x	
Music industry awareness	x	
Music business skills	x	
Leadership skills	x	
Legal /copyright skills	x	
Contractual rights and obligations skills	x	
Accounting skills	x	
Marketing skills	x	
Community service skills	x	

The findings in table 5 indicate that all the management skills required in the church music job market are missing in university X music curriculum course content. These are theological skills, verbal and written communication skills, planning & organizational skills, liturgical music skills, team working and interpersonal skills, networking skills, time management skills, problem-solving skills, creative & innovative skills, negotiation skills, counselling skills, music industry awareness, music business skills, leadership skills, legal /copyright skills,

contractual rights and obligations skills, accounting skills, marketing skills, and community service skills.

Church Music Ethical Requirements Available in University X Music Curriculum Course Content

The curriculum course content of university X was analyzed in terms of ethical requirements of church music job market. Table 6 below shows the results of findings on ethical requirements for church music job market for university X:

Table 6: Church Music Ethical Requirements Available in University X Music Course Content:

Ethical Requirements	Availability	
	Neither the skill nor the course title is available	The skill and the course title are available
Knowledge & fear of God	x	
Accountability	x	
Transparency	x	
Self-discipline	x	
Respect for members	x	
Impartiality	x	
Performance of ethically acceptable songs	x	
Hard work	x	
Recording of only approved work	x	
Adherence to work rules	x	
Loyalty to church leadership	x	
Adaptability and flexibility	x	

It is evident from Table 6 that all the ethical requirements required in the church music job market are missing in university X music curriculum. These are knowledge & fear of God, accountability,

transparency, self-discipline, and respect for members, impartiality, and performance of ethically acceptable songs, hard work, and recording of only

approved work, adherence to work rules, loyalty to church leadership, and adaptability and flexibility.

Simple Matching Coefficient of University X Music Curriculum Course Content to the Requirements of Church Music Job Market

Tables 7, 8, and 9 on the following consecutive pages show the number of technical skills required in the

music teaching job market against the ones identified in university X music curriculum. The total number (N) of skills is derived by adding the technical skills, management skills and ethical requirements (binary attributes) which adds up to N=47. The two variables, in this case, are university music curriculum course content in terms of given skills (A) and church music job market skills (B) each with N=47 binary attributes.

Table 7: Comparison of Technical Skills Required in the Church Music Job Market with those Available in University X Music Curriculum Course Content

Technical Skills	Church Music Job Market	University X Music Curriculum
Music production skills	1	0
Handling sound control gadgets skills	1	0
Mastering skills	1	0
Information literacy and ICT skills	1	0
Music theory skills (reading and writing music)	1	0
Music performance (vocal and instrumental) skills	1	0
Music conducting skills	1	0
Music scoring skills	1	0
Music appreciation skills	1	0
Knowledge of different types of church music	1	0
Music composition skills	1	0
Music arrangement skills	1	0
Music improvisation skills (vocal and instrumental)	1	0
Music aural skills	1	0
Writing music using varied music software	1	0
Tuning music instruments	1	0

Table 8: Comparison of Management Skills Required in the Church Music Job Market with those Available in University X Music Curriculum Course Content

Management Skills	Church Music Job Market	University X Music Curriculum
Theological skills	1	0
Verbal and written communication skills	1	0
Planning & organizational skills	1	0
Music liturgical skills	1	0
Team working and interpersonal skills	1	0
Networking skills	1	0
Time management skills	1	0
Problem-solving skills	1	0
Creative & innovative skills	1	0
Negotiation skills	1	0
Counselling skills	1	0
Music industry awareness	1	0
Music business skills	1	0
Leadership skills	1	0
Legal /copyright skills	1	0
Contractual rights and obligations skills	1	0
Accounting skills	1	0
Marketing skills	1	0
Community service skills	1	0

Table 9: Comparison of Ethical Requirements in the Church Music Job Market with those Available in University X Music Curriculum Course Content

Ethical Requirements	Church Music Job Market	University X Music Curriculum
Knowledge & fear of God	1	0
Accountability	1	0
Transparency	1	0
Self-discipline	1	0
Respect for members	1	0
Impartiality	1	0
Performance of ethically acceptable songs	1	0

Hard work	1	0
Recording of only approved work	1	0
Adherence to work rules	1	0
Loyalty to church leadership	1	0
Adaptability and flexibility	1	0

Given two variables, in this case, university music curriculum course content **A** and music job market requirements **B**, each with **n** binary attributes, SMC is defined as:

SMC= Number of matching attributes

Number of attributes

SMC=M₀₀ + M₁₁

M₀₀ + M₀₁ + M₁₀ + M₁₁

Where:

M₁₁ is the total number of attributes, where **A** and **B** both have a value of 1.

M₀₁ is the total number of attributes where the attribute of **A** is 0 and the attribute of **B** is 1.

M₁₀ is the total number of attributes where the attribute of **A** is 1 and the attribute of **B** is 0.

M₀₀ is the total number of attributes where **A** and **B** both have a value of 0. (Wikipedia, 2018, p. 1)

SMC= 0 + 0

0 + 47 + 0 + 0 = 0/47 = 0.00

Therefore, the Simple Matching Coefficient of university music curriculum content to the requirements of church music job market is **0.00**.

The Simple Matching Distance (SMD), which measures dissimilarity between sample sets, is given by **1-SMC** (Wikipedia, 2018, p. 1). In this case the **SMD= 1-0.00= 1**. The university music curriculum for university **X** does not match the requirements of the church music job market by 1. The missing course content in university **X** music curriculum in terms of technical skills was: music production skills, handling sound control gadgets skills, mastering skills, information literacy and ICT skills, music theory skills (reading and writing music), music performance (vocal and instrumental) skills, music conducting skills, music scoring skills, music appreciation skills, knowledge of different types of church music, music composition skills, music arrangement skills, music improvisation skills (vocal and instrumental), music aural skills, writing music using varied music software, and tuning musical instruments.

The course content that was not available in university **X** music curriculum in terms of management skills was: theological skills, verbal and written communication skills, planning & organizational skills, liturgical music skills, team working and interpersonal skills, networking skills, time management skills, problem-solving skills, creative & innovative skills, negotiation skills, counselling skills, music industry awareness, music business skills, leadership skills, legal /copyright skills, contractual rights and obligations skills,

accounting skills, marketing skills, and community service skills. The missing course content in university X music curriculum in terms of ethical skills was: knowledge and fear of God, accountability, transparency, self-discipline, respect for members, impartiality, and the performance of ethically acceptable songs, hard work, and recording of only approved work, adherence to work rules, loyalty to church leadership, and adaptability and flexibility. These skills will provide a basis for their future incorporation in the university music curricula for relevance.

University Music Curriculum Document Analysis Checklist for University Y

The aim of the document analysis checklist was to provide supplementary data. It was designed to provide comparison points of university music curricula content and requirements of selected music job markets in Kenya. This was an attempt to identify the similarity or diversity of university music curricula

content and the requirements of selected music job markets in Kenya. The document was analyzed separately and then compared to the requirements of each of the selected music job markets in Kenya.

Church Music Curriculum Course Content of University Y

The university music curriculum was analyzed in terms of technical skills, management skills and ethical requirements. The availability of the skills was marked by a tick (✓) or (×) sign to indicate whether, neither the skill nor the course title is available or the skill and the course title are available.

Church Music Technical Skills Available in University Y Music Curriculum Course Content

The curriculum course content of university Y was analyzed in terms of technical skills, management skills and ethical requirements of church music. Table 10 shows the findings on technical skills for church music job market:

Table10: Church Music Technical Skills Available in University Y Curriculum Course Content:

Technical Skills	Availability	
	Neither the skill nor the course title is available	The skill and the course title are available
Music production skills	×	
Handling sound control gadgets skills	×	
Mastering skills	×	
Information literacy and ICT skills	×	
Music theory skills (reading and writing music)	×	
Music performance (vocal and instrumental) skills	×	
Music conducting skills	×	
Music scoring skills	×	

Music appreciation skills	x	
Knowledge of different types of church music	x	
Music composition skills	x	
Music arrangement skills	x	
Music improvisation skills (vocal and instrumental)	x	
Music aural skills	x	
Writing music using varied music software	x	
Tuning music instruments	x	

As shown in table 10, all the technical skills required in church music job market are missing from university Y music curriculum course content. These are music production skills, handling sound control gadgets skills, mastering skills, information literacy and ICT skills, music theory skills (reading and writing music), music performance (vocal and instrumental) skills, music conducting skills, music scoring skills, music appreciation skills, knowledge of different types of church music, music composition skills, music arrangement skills, music improvisation skills (vocal

and instrumental), music aural skills, writing music using varied music software, and tuning musical instruments.

Church Music Management Skills Available in University Y Music Curriculum Course Content

Course content for university Y was analyzed in terms of management skills requirements of church music job market. Table 11 shows the findings on management skills for church music job market:

Table 11: Church Music Management Skills Available in University Y Music Curriculum Course Content:

Management Skills	Availability	
	Neither the skill nor the course title is available	The skill and the course title are available
Theological skills	x	
Verbal and written communication skills	x	
Planning & organizational skills	x	
Music liturgical skills	x	
Team working and interpersonal skills	x	
Networking skills	x	
Time management skills	x	
Problem-solving skills	x	

Creative & innovative skills	x	
Negotiation skills	x	
Counselling skills	x	
Music industry awareness	x	
Music business skills	x	
Leadership skills	x	
Legal /copyright skills	x	
Contractual rights and obligations skills	x	
Accounting skills	x	
Marketing skills	x	
Community service skills	x	

The results in table 11 indicate that all the management skills required in the church music job market are missing from university Y music curriculum course content. These are theological skills, verbal and written communication skills, planning & organizational skills, liturgical music skills, team working and interpersonal skills, networking skills, time management skills, problem-solving skills, creative & innovative skills, negotiation skills, counselling skills, music industry awareness, music

business skills, leadership skills, legal /copyright skills, contractual rights and obligations skills, accounting skills, marketing skills, and community service skills.

Church Music Ethical Requirements Available in University Y Music Curriculum Course Content

The course content of university Y was analyzed in terms of ethical requirements of church music job market. Table 12 shows the findings on the ethical requirements of church music job market:

Table 12: Church Music Ethical Requirements Available in University Y Music Curriculum Course Content:

Ethical Requirements	Availability	
	Neither the skill nor the course title is available	The skill and the course title are available
Knowledge & fear of God	x	
Accountability	x	
Transparency	x	
Self-discipline	x	
Respect for members	x	
Impartiality	x	

Performance of ethically acceptable songs	x	
Hard work	x	
Recording of only approved work	x	
Adherence to work rules	x	
Loyalty to church leadership	x	
Adaptability and flexibility	x	

The findings in table 12 reveal that all the ethical requirements in the church music job market are missing in university Y music curriculum course content. These are knowledge & fear of God, accountability, transparency, self-discipline, respect for members, impartiality, the performance of ethically acceptable songs, hard work, recording of only approved work, adherence to work rules, loyalty to church leadership, and adaptability and flexibility.

Simple Matching Coefficient of University Y Music Curriculum Course Content to the Requirements of Church Music Job Market

Tables 13, 14 and 15 show the number of technical skills required in the church music job market against the ones identified in university Y music curriculum course content. The total number (N) of skills is derived by adding the technical skills, management skills and ethical requirements (binary attributes) which adds up to N=47. The two variables, in this case, are university music curriculum course content in terms of given skills (A) and church music job market skills (B) each with N=47 binary attributes.

Table 13: Comparison of Technical skills in the Church Music Job Market with those Available in University Y Music Curriculum

Technical Skills	Church Music Job Market	University Y Music Curriculum
Music production skills	1	0
Handling sound control gadgets skills	1	0
Mastering skills	1	0
Information literacy and ICT skills	1	0
Music theory skills (reading and writing music)	1	0
Music performance (vocal and instrumental) skills	1	0
Music conducting skills	1	0
Music scoring skills	1	0

Music appreciation skills	1	0
Knowledge of different types of church music	1	0
Music composition skills	1	0
Music arrangement skills	1	0
Music improvisation skills (vocal and instrumental)	1	0
Music aural skills	1	0
Writing music using varied music software	1	0
Tuning music instruments	1	0

Table 14: Comparison of Management skills in the Church Music Job Market with those Available in University Y Music Curriculum Course Content

Management Skills	Church Music Job Market	University Y Music Curriculum
Theological skills	1	0
Verbal and written communication skills	1	0
Planning & organizational skills	1	0
Music liturgical skills	1	0
Team working and interpersonal skills	1	0
Networking skills	1	0
Time management skills	1	0
Problem-solving skills	1	0
Creative & innovative skills	1	0
Negotiation skills	1	0
Counselling skills	1	0
Music industry awareness	1	0
Music business skills	1	0
Leadership skills	1	0
Legal /copyright skills	1	0
Contractual rights and obligations skills	1	0
Accounting skills	1	0
Marketing skills	1	0
Community service skills	1	0

Table 15: Comparison of Ethical Requirements in the Church Music Job Market with those Available in University Y Music Curriculum Course Content

Ethical Requirements	Church Music Job Market	University Y Music Curriculum
Knowledge & fear of God	1	0
Accountability	1	0
Transparency	1	0
Self-discipline	1	0
Respect for members	1	0
Impartiality	1	0
Performance of ethically acceptable songs	1	0
Hard work	1	0
Recording of only approved work	1	0
Adherence to work rules	1	0
Loyalty to church leadership	1	0
Adaptability and flexibility	1	0

Given two variables, in this case, university music curriculum course content **A** and music job market requirements **B**, each with **n** binary attributes, SMC is defined as:

SMC= Number of matching attributes

Number of attributes

$$SMC = M_{00} + M_{11}$$

$$M_{00} + M_{01} + M_{10} + M_{11}$$

Where:

M₁₁ is the total number of attributes, where **A** and **B** both have a value of 1.

M₀₁ is the total number of attributes where the attribute of **A** is 0 and the attribute of **B** is 1.

M₁₀ is the total number of attributes where the attribute of **A** is 1 and the attribute of **B** is 0.

M₀₀ is the total number of attributes where **A** and **B** both have a value of 0. (Wikipedia, 2018, p. 1)

$$SMC = \frac{0 + 0}{0 + 47 + 0 + 0} = \frac{0}{47} = 0.00$$

$$= 0/47 = 0.00$$

$$0 + 47 + 0 + 0$$

Therefore, the Simple Matching Coefficient of university music curricula content to the requirements of church music job market is **0.00**. The Simple Matching Distance (SMD), which measures dissimilarity between sample sets, is given by **1-SMC** (Wikipedia, 2018, p. 1). In this case the **SMD= 1-0.00= 1**.

The university music curriculum for university Y does not match the requirements of the church music job market by 1.

The missing course content in university Y music curriculum in terms of technical skills was: music production skills, handling sound control gadgets skills, mastering skills, information literacy and ICT skills, music theory skills (reading and writing music), music performance (vocal and instrumental) skills, music conducting skills, music scoring skills, music appreciation skills, knowledge of different types of church music, music composition skills, music arrangement skills, music improvisation skills (vocal and instrumental), music aural skills, writing music using varied music software, and tuning musical instruments.

The course content that is not available in university Y music curriculum in terms of management skills was: theological skills, verbal and written communication skills, planning & organizational skills, liturgical music skills, team working and interpersonal skills, networking skills, time management skills, problem-solving skills, creative & innovative skills, negotiation skills, counselling skills, music industry awareness, music business skills, leadership skills, legal/copyright skills, contractual rights and obligations skills, accounting skills, marketing skills, and community service skills.

The missing course content in university Y music curriculum in terms of ethical skills was: knowledge & fear of God, accountability, transparency, self-discipline, and respect for members, impartiality and

performance of ethically acceptable songs, hard work, and recording of only approved work, adherence to work rules, loyalty to church leadership, and adaptability and flexibility. These skills will provide a basis for their future incorporation in the university music curricula for relevance. It was noted that university Y did not have a church music programme hence the results.

CONCLUSION

It can be concluded that university music curriculum did not match the requirements of church music job market. The Simple Matching Coefficient (SMC) of university X music curriculum course content to the requirements of church music job market was **0.00**. The Simple Matching Distance (SMD), which measures dissimilarity between sample sets was **1**. It is evident that the university music curriculum for university X did not match the requirements of the church music job market by 1.

As observed in table 4, all the technical skills required in the church music job market were missing in university X music curriculum course content. These were: music production skills, handling sound control gadgets skills, mastering skills, information literacy and ICT skills, music theory skills (reading and writing music), music performance (vocal and instrumental) skills, music conducting skills, music scoring skills, music appreciation skills, knowledge of different types of church music, music composition skills, music arrangement skills, music improvisation skills (vocal and instrumental), music aural skills, writing music using varied music software, and tuning musical instruments.

The findings in table 5 indicate that all the management skills required in the church music job market were missing in university X music curriculum course content. These were: theological skills, verbal and written communication skills, planning & organizational skills, liturgical music skills, team working and interpersonal skills, networking skills, time management skills, problem-solving skills, creative & innovative skills, negotiation skills, counselling skills, music industry awareness, music business skills, leadership skills, legal/copyright skills, contractual rights and obligations skills, accounting skills, marketing skills, and community service skills.

As reflected in table 6, all the ethical requirements required in the church music job market were missing in university X music curriculum course content. These were: knowledge & fear of God, accountability, transparency, self-discipline, and respect for members, impartiality, and performance of ethically acceptable songs, hard work, and recording of only approved work, adherence to work rules, loyalty to church leadership, and adaptability and flexibility. These findings imply that there was no church music programme in university X.

Similarly, table 10 all the technical skills required in church music job market were missing from university Y music curriculum course content. These were, music production skills, handling sound control gadgets skills, mastering skills, information literacy and ICT skills, music theory skills (reading and writing music), music performance (vocal and instrumental) skills, music conducting skills, music scoring skills, music

appreciation skills, knowledge of different types of church music, music composition skills, music arrangement skills, music improvisation skills (vocal and instrumental), music aural skills, writing music using varied music software, and tuning musical instruments.

The results table 11 indicate that all the management skills required in the church music job market are missing from university Y music curriculum course content. These were: theological skills, verbal and written communication skills, planning & organizational skills, liturgical music skills, team working and interpersonal skills, networking skills, time management skills, problem-solving skills, creative & innovative skills, negotiation skills, counselling skills, music industry awareness, music business skills, leadership skills, legal/copyright skills, contractual rights and obligations skills, accounting skills, marketing skills, and community service skills.

The findings in table 12 reveal that all the ethical requirements in the church music job market are missing in university Y music curriculum course content. These were: knowledge & fear of God, accountability, transparency, self-discipline, respect for members, impartiality, and the performance of ethically acceptable songs, hard work, and recording of only approved work, adherence to work rules, loyalty to church leadership, and adaptability and flexibility.

These findings confirm that universities are not keen to include music programmes that are relevant to the music job market. Even though participants, and

related research, show the need for training church worship ministers, both universities X and Y have not taken cognizance of this fact. As the need arises to make the education of higher institutions relevant to job markets, it is a matter of urgency for universities in Kenya to carry out a market survey to address the needs of music job markets available in Kenya. This will enable the universities to develop relevant programmes that will take care of the music job markets that have been ignored.

RECOMMENDATIONS

The church music program was missing from the two universities. The study found out that universities are not keen to include music programmes that are relevant to the music job market. The Simple Matching Coefficient (SMC) of university X and Y music curricula to the requirements of church music job market was **0.00**. Both universities did not have a church music program hence missing all the requirements of the given job market. The recommendation of the study is that there is a need to develop church music programmes in universities in Kenya, and this can be done in collaboration with the Schools of Theology at the university.

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