THE INFLUENCE OF POPULAR MUSIC STYLES ON MUSIC TRAINING IN PENTECOSTAL CHURCHES OF KENYA; THE CASE OF HOUSE OF GRACE CHURCH MINISTRIES IN NAIROBI.

BY

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NOVEMBER, 2015
DECLARATION

This research project is my original work and has not been presented for a degree in any other University.

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DEDICATION

To my parents who denied themselves everything for the sake of my education. Their encouragement inspired me to great love of music.
ACKNOWLEDGEMENT

Firstly, I appreciate and thank the Almighty God for giving me the energy, patience and will power to work on this project. I also acknowledge the concerted efforts of my supervisors, Dr Henry Wanjala and Dr Wilson O. Shitandi for their unflinching inspiration and continued guidance from the initial stages to the completion of the project. In addition, I would like to thank all music specialists who gave their positive ideas and inputs that contributed to the success of the project. Lastly, and not the least, I thank the House of Grace Church for their co-operation in data collection.
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<td>CD</td>
<td>Compact Disc</td>
</tr>
<tr>
<td>DVD</td>
<td>Digital Video Data</td>
</tr>
<tr>
<td>EA</td>
<td>Embakasi Area</td>
</tr>
<tr>
<td>HOGC</td>
<td>House of Grace Church</td>
</tr>
<tr>
<td>NW</td>
<td>Nairobi West</td>
</tr>
<tr>
<td>OR</td>
<td>Ongata Rongai</td>
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<tr>
<td>PC</td>
<td>Pentecostal Church</td>
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<tr>
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OPERATIONAL DEFINITION OF TERMS

In the present study, the following terms will be used to refer to the illustrated meanings.

**Inclusion:** – The term is used to refer to an array of strategies and initiatives through which a teacher offers learners, who may also be members of a congregation, opportunities to participate, to be recognised, engaged and respected in music making.

**Mainstream Protestant Churches:** – Protestant denominations which were established by early Christian Missionaries more than a century ago. They include Churches such as the Presbyterian Church of East Africa, the Anglican Church and Africa Inland Church.

**Multicultural Christian Church:**- A church which draws its members from many different cultures.

**Musician:** - A person who can sing, play an instrument or teach music concepts creatively but he or she may not necessarily be professionally trained in music.

**Music Ministry:** – The spreading of doctrinal beliefs by Christian institutions through songs and dances.

**Pentecostal Church:** – A Church which emphasizes personal salvation in Christ as a trans-formative experience brought about by the Holy Spirit and in which some pneumatic phenomena as speaking in tongues and miracles are consciously encouraged among members.

**Popular Music Style:** – The genre of music with particular importance for the social and bodily pleasures of dance and public entertainment and which seem to attract masses of people.

**Worship Music:** – Refers to music with theological import used to express personal feelings and intimacy, praise, adoration, submission, awe, fear and love of God. Worship music may also be referred to as music for worship.
ABSTRACT

In the last twenty years or so, there has been controversy about what would be considered as appropriate and effective approaches for teaching worship music in a multicultural Christian church setting. There has also been concern about the influence of popular music styles on music training in Pentecostal Churches (PCs) and in particular House of Grace Churches (HOGCs) within Nairobi and its environs. This is inclusive of the ways in which popular music styles have influenced the approaches used in teaching worship music in HOGCs. This study examined the nature of messages conveyed through worship music performed in HOGCs in order to understand how sacred texts could be merged with a wide range of musical styles and used in the Church context. The study was informed by social learning and communication theories. The key argument in social learning theory is that an observer’s behaviour changes after viewing a behavioural model while in communication theory, communication takes place when the sent messages generate meaning. The theories were helpful in understanding how teaching approaches are influenced by social behaviour patterns typical to popular music styles. The nature of this study necessitated a descriptive survey methodology and therefore, the study used questionnaires, interviews and observations to gather primary data. Secondary data was mainly retrieved from documents and other related sources of information. The descriptive survey methodology informed the collection of people’s observations and experiences about teaching approaches for worship music within HOGCs. Stratified random sampling was used to identify churches that were to be studied. The sampling technique applied to members of the churches identified through stratified random sampling was purposive. The data collected was ultimately analysed using descriptive tools and Statistical Package for Social Sciences (SPSS). Some of the major findings of the study were that: There were various approaches used in teaching worship music; Popular music styles influenced music training in HOGCs.
CHAPTER ONE

1.0 Introduction

1.1 Background to the Study

One dimension of the impact of globalization today is that many countries are faced with similar societal changes, most of which are manifested as challenges in the classroom in terms of pedagogy, values and teaching strategies. According to MacBeath et al. (2007), it is commonly agreed that schools do not meet the needs of all children and that societal challenges make unreasonable expectations of schools for equal achievements. It is probably the cognizance of the fact that schools are not able to meet all the educational societal challenges that churches, especially of the Pentecostal variant, have been viewed as providers of alternative forums for music learning and teaching either through some formal or informal systems.

A section of musical pundits have observed that worship sessions in many Pentecostal Churches (PC) reveal an exuberant musical expression. Hollenweger (1997), for instance, notes that a major attraction to PCs is probably in their concept of music and liturgy. He views the music as being spontaneous and that, the enthusiasm realized produces flexible oral liturgies which are memorized by the Pentecostal congregations. Gifford (1998), observes that PCs hardly use conventional hymnbooks, a feature that sets them apart from mainstream Christian churches. He adds that the music in PCs not only seems current, but also in tune with what is going on in the world in terms of new music styles. Anderson (2005), adds his voice by saying that PC services and their music tend to be emotional and enthusiastic.

Parsitau (2006), notes that the worship music of Pentecostal Churches (PCs) is characterised by joyful singing and dancing, clapping of hands, physical expressions of praise accompanied by loud and powerful instrumentation. The style of worship in PCs is thus viewed as exuberant and exciting, with a strong emphasis on singing, dancing and the use of popular styles of the day. However, the teaching approaches employed in making their worship music exuberant and exciting are a matter of concern. This concern called for a deeper understanding of the approaches used in teaching and learning of worship music in PC.
Also, a section of musical experts have noted with interest the presence of some music styles typical to popular music. Paterson (1995), for instance, observes that Pentecostal music tends to encompass a wide range of styles typical to popular music. Kariuki (2003), is concerned that the presence of such styles has made it difficult to draw a line between secular and sacred music, while Meyer (2004), is of the opinion that religion, entertainment and popular culture are becoming increasingly blurred in the sense that they all seem to employ similar styles of music. The foregoing speculations brought into sharp focus issues of musical styles relating to instrumentation, textual themes, artists and the approaches employed in teaching musical concepts to the PC members.

One of the Pentecostal churches is the House of Grace Church (HOGC). According to Muriithi (2012), this church holds and teaches doctrines and principles which the members commonly hold important.

Some of these beliefs include:

- Belief in one God, Creator of all, existing in three equal Persons, that is, the Father, the Son and the Holy Spirit;
- The Scriptures of the Old and New Testaments as divinely inspired and, with the instructional help of the Holy Spirit, are sufficient authority in matters of belief and practice;
- The sinfulness of man and his dependency upon the Mercy of God for salvation.

These beliefs as alluded in paragraph two, above, are considered important value systems by members of the HOGCs.

The HOGCs and the rest of the Christian church all over the world use music as one of the avenues through which such doctrinal teachings are passed on to congregations. One, however, notes that in Kenya, there is very little scholarly research that has been carried out to establish what would be considered as appropriate and effective approaches for teaching worship music in a multicultural Christian church setting.
1.2 Statement of the Problem

A general survey of praise and worship music in the House of Grace Churches (HOGCs) reveals significant difference from music in the mainstream Protestant Churches in terms of style. Musical expression in HOGCs worship has been observed to have strong tendencies and emphasis towards spirited singing, dancing and the use of contemporary popular music styles. Apart from spirited singing and dancing, the type of instrumentation and easy-to-memorise textual themes in use within HOGCs seem to set them further apart from mainstream Protestant Churches.

It is quite apparent that HOGC has devised ways of reorganizing and practising their music through certain teaching approaches. This Church seems to create opportunities where certain musical concepts are reinforced for proper music making. HOGC thus appears to provide an alternative training ground for musicians and congregational participation that is different from training of musicians which is experienced in formal educational institutions.

Numerous features of musical innovations are apparent in the praise and worship music of HOGC. This study takes interest in the emergence of these new musical expressions. The greatest concern, however, is the need to establish the approaches used in teaching worship music to members of the HOGCs. In addressing this concern, this study was guided by the following objectives:

1.3 Research Objectives:

a) Identify features that characterize worship music in HOGCs.

b) Establish the approaches used in teaching worship music to members of HOGCs.

c) Ascertain forms of music training that exist in HOGCs.

d) Identify ways in which popular music styles have influenced the teaching methods of worship music in HOGCs.
1.4 Research Questions:
   a) What features characterize worship music in HOGCs?
   b) What approaches are used in teaching worship music to members of HOGCs?
   c) What forms of musical training exist in HOGCs?
   d) In what ways have popular music styles influenced the teaching methods of worship music in HOGCs?

1.5 Assumptions of the Study
   • Music is a social process.
   • Music is an influential channel of communication.

1.6 Rationale of the Study
There is need to assess the impact of change in teaching methods for worship music in HOGCs in order to be aware and appropriately plan for the challenges brought about by any changes. This will lead to an informed response to such changes experienced in society.

1.7 Significance of the Study.
The findings of this study will benefit religious organizations as they will guide them to live to their divine beliefs. It is hoped that the Church musicians will use this study to inform their decision in choosing appropriate teaching methods for the Church to enrich their liturgies. The findings will also serve as a contribution to the body of knowledge in the fields of Musicology, Religious and Christian Worship Music.

1.8 Scope and delimitations of this study
The study was carried out in Kenya, in the House of Grace Churches (HOGCs) within Nairobi and its environs. The justification for choosing Nairobi was based on the fact that it is the headquarters of HOGCs, where the oldest House of Grace Church is located. This offered an opportunity to trace the history of the Church. The study confined itself to only four of the seven HOGCs that were found to be in Kenya in the year 2012. The four HOGCs were: Nairobi West, Embakasi, Syokimau and Ongata Rongai.
CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

In this section, related literature was reviewed to provide information on the state of music in churches today. Further information on ways of developing and promoting inclusive learning experiences were reviewed. Various studies by scholars who have dealt with popular music styles performed in churches today as well as those who have critically examined music pedagogy, values and various teaching strategies were also reviewed. The purpose for this study was to determine the relationship between popular music styles and teaching approaches in House of Grace Churches (HOGCs). In order to have a specific focus, the study centred reviews on the following themes:

a) Global popular music styles and music training;

b) Music in the Pentecostal churches of Kenya;

c) Music as a means of promoting inclusion in churches.

2.1 Global popular music styles and music training.

This study considered evangelization process as key in the review of global popular music styles since the music performed in churches can attract, retain and convert people to a new faith or belief. The study also reviewed writings on music training in order to establish factors that affect and inform teaching of worship music in House of Grace Churches (HOGCs).

Scholars of popular music have never completely agreed on a way to define their object of study (Various, 2005). Attempts to define popular music reveal a narrowness of vision which one does not expect in so broad a field. Harker (1997), for example, defines popular music as that which seems to attract masses of people and is always viewed in terms of how it contributes to music sales and fame, thus making it recognized as an Industry. However, one aspect that seems more or less decided upon is that popular music is not religious music, and that popular music studies, therefore, need not address religious music. This becomes clear in a serviceable schema offered by some scholars.

Frith (2004), defines popular music as that which is made commercially, in a particular kind of legal (copyright) and economic (market) system. He also observes
that popular music is one which is significantly experienced as mediated, tied up with the twentieth-century mass media of cinema, radio and television. Baxendale (1995), adds his voice to Frith’s sentiments by saying that popular music is generally assumed to bear a special relationship to the technological, economic and social conditions of western modernity. According to these definitions, some forms of religious music might count as popular music. Indeed one of the strongest (usually unstated) definitional characteristics of popular music is its status as secular music. Such an assumption not only creates conceptual confusion but also rests on problematic and largely unexamined ideological grounds that religious music and popular music exist in an uneasy relationship (Evans, 2006).

Popular music styles performed in churches all over the world have greatly been influenced by international gospel musicians, especially those from North America (Gifford, 1998). Gifford notes that the music consumed in many churches, especially Pentecostal Churches (PCs) is western influenced and incorporates foreign popular styles such as hip-hop, rap, reggae, country and others but Parsitau (2006), asserts that gospel music from internationally renowned artists such as Ron Kenoly, Alvin Slaughter, Don Moen, Lenny Leblanc, Kirk Franklin, Cece Winans and many others is widely practised by pentecostal congregations. Parsitau (ibid), adds that many televangelists in their international travels buy lots of gospel music tapes from North America and Europe and stock them in their bookstores together with other religious literature. Many churches are therefore constantly familiar with new trends in gospel music in the rest of the world.

However, a number of scholars have argued that some popular music styles performed in churches today may not have originated from the sacred world yet they are powerful tools in the evangelization process. Bilby (1995), for example, discusses how reggae music changed its original context from discos to church services. According to him, unlike the black Jamaican youths who used reggae music to instigate violence, the church uses reggae music to communicate God’s message to people.

In his dissertation, Basoga (2006), writes about the music styles used in the Pentecostal churches in Jinja Municipality (Eastern Uganda). He examines how music styles like reggae, jazz, and blues are used during church services. However, Bilby
(1995) and Basoga (2006) do not examine how the above music styles are appropriated in church contexts and taught to the members, which the present study considers core in understanding how the teaching of worship music is conducted in HOGCs. Preus (2000), analyses the views of people, especially leaders of churches on the use of rock Christian music in church contexts. Preus, (ibid) notes that most church leaders believe that in order to keep the youth in churches, evangelists need to apply —rock Christian music. Preus (ibid) argues that despite the fact that the so-called rock Christian music may attract and retain youths to the church, this music may not change their lives as the church requires.

According to Preus (2000), such music as rock Christian music only stimulate disco feelings even in church contexts. Indeed, it may turn out that the music styles performed in the HOGCs within Nairobi and its environs attract and retain people in the church due to the disco feelings they stimulate. The presence of different music styles in the church may not necessarily convert the youths into the HOGCs faith and despite the fact that the context under which Preus did his analysis differs from the present study, his views informed the present study on a number of strategies that churches use to retain members.

Estridge (2006), has also discussed how electronic music is used as a strategy for evangelization in the PCs in America. He specifically discusses the nature of instruments and performances of varied styles in the American PCs and says that, the strategy of using electronic music has spread from PCs to other Christian churches including the Anglican and the Lutheran churches in America. Estridge's views inform the present study in terms of understanding the ways in which some musical styles could be used to attract people to churches.

Despite the fact that discussions on musical styles appropriated in churches for worship such as Christian rock notwithstanding, issues of music training or music education in places of worship have continued to generate thought provoking debates. A number of scholars have argued that professional teacher training is very essential since the quality of teacher education directly impacts on the quality of teaching occurring in schools (Carter, Carre, & Bennett, 1993; Temmerman, 1997; Darling-Hammond, 2000; Committee for the Review of Teaching and Teacher Education, 2003).
Equally important is that professional teacher training enhances teachers’ ability to cope effectively in the classroom (Gratch, 2000; Kelchtermans & Ballet, 2002).

An Australian review of school music education also observes that improvement of music teacher education is essential in order to improve music education in schools (Pascoe et al. 2005). However, the review notes difficulty in identifying schools catering specifically for cultural diversity in their music programmes. This view resonates well with the observation that schools do not meet the needs of all children and that societal challenges make unreasonable expectations of schools to equalize achievements given that education cannot compensate for society (MacBeath et al. 2007). HOGCs may have realised that schools are not able to cater for cultural diversity in their music programmes and consequently utilized that opportunity to provide alternative forums for music learning and teaching either through formal or informal systems.

As much as music teachers working with learners from different cultural background encounter difficulties, they are also confronted with possibilities of becoming creative teachers as well as understanding the potential of music as a unifying force. This understanding can enable them to use their diverse context to develop teaching methods with relevance for all learning contexts.

A section of scholars including Watkins, Mauthner, Hewitt, Epstein and Leonard (2007), are of the opinion that when teachers discuss the means of improving behaviour, they place themselves centrally in the picture, attributing responsibility for improvement to themselves. Could the music teachers at HOGCs be placing themselves in a similar situation? The intriguing phenomenon is how HOGCs, whose members are drawn from different cultures, conduct their worship music in an observably exuberant and exciting way. This observation called for critical examination on issues of pedagogy, values and teaching strategies used in HOGCs.

### 2.2 Music in the Pentecostal Churches of Kenya.

A great deal of Western influence and the adoption of new styles and tunes such as reggae, rap, hip-hop, soul, rhythm and blues, jazz and Afro-fusion was witnessed in Kenya in the 90s (Parsitau, 2005). These styles found their way into the Kenyan gospel music scene through the mass media and precipitated a scenario where PCs began appropriating them in their liturgies. Rap and hip-hop are borrowed from the
Afro-American influence, reggae from the Caribbean, country from America and lingala as well as soukous from Central Africa (Parsitau, *ibid*). The above styles are present features in the worship music of many PCs and have been observed to be spreading fast to other denominations.

Kenyan gospel music has thus become highly developed, a trend that can be attributed to the proliferation of thousands of new Christian movements especially of the Pentecostal variant (Paterson, 1995). Paterson (*ibid*), says that the western influence and the adoption of new styles and tunes have created a form of Kenyan music that focuses on traditional elements fused with foreign styles to produce something new and interesting. According to Paterson, Kenyan gospel music has, therefore, come of age, incorporating new styles, tunes, synthesis and acculturation.

The above styles should however, be understood as forming part of popular culture in Kenya since they represent the creative interplay between local traditional music, Christian influences and global musical trends (Chitando, 2002). The appropriation of various musical styles also illustrate the complexity underlying contemporary African artistic production (Chitando, *ibid*). The above views by Parsitau and Chitando informed the present study in understanding the new styles of music in the HOGCs within Nairobi and its environs.

However, the two scholars did not discuss the strategies through which the above musical styles found their way into the Kenyan gospel music scene. The present study focused on these new styles in order to establish whether they might have been passed on to members of HOGCs through certain conscious or sub-conscious teaching approaches, thus bridging the gaps left by Parsitau (1995) and Chitando (2000).

Besides the western influence and the adoption of new styles and tunes in Pentecostal churches, the fashion and dress code are also modern, trendy and appeals to the youth as observed by some scholars. Kwabena (2005), for instance, observes that the PCs have a relaxed fashion conscious dress code, which is particularly attractive to the youth. However, Kariuki (2003) says that this relaxed dress and fashion code has attracted a lot of controversy and criticisms against PCs with many critics claiming that Pentecostal gospel music and the youth dress code are gradually becoming a fad driven by westernization, popular culture and foreign cliches. The current study set
out to establish whether or not these sub-culture expressions impinged on the approaches used in teaching music in PCs.

Gifford (1998), also observes that music is so central in PCs such that the first thing they save for is a public address system and the latest musical instruments in music technology. Electronic instruments have, therefore, become a common feature of many of these churches. At the same time, the new media technologies have revolutionized worship in PCs according to some scholars. Chitando (2002), as well as Parsitau (2005) feel that the Pentecostal voice, which is aired through such media ministries, has inspired a mass culture that has become quite popular with the younger generation. Kariuki (2003), states that Pentecostal Christianity is indeed media obsessed type of Christianity whose proliferation has had a significant impact on the evolution of gospel music. The three scholars, that is, Chitando (2002), Kariuki (2003) and Parsitau (2005) however, did not discuss how musicians in PCs receive training which is what this study sort to establish, thus bridging the gaps left by the three scholars.

2.3 Music as a means of promoting inclusion in churches

In this section, writings on the use of music as a means of promoting inclusion were reviewed and contextualized within Pentecostal Churches (PCs) in Kenya and beyond. As stated earlier in the background to the study, there is explicit acknowledgement that music plays a crucial role in preventing social exclusion since it has the capacity as a function and also creates an effective learning environment in multicultural schools (Bamford, 2006). Several research sites using this social intervention have involved music making as a means for the development of community and social change (Dillon, 2005; Dillon & Stewart, 2006).

A case study carried by Dillon (2007), represents a school context where a music teacher is engaged with cultural diversity through a creative contemporary music programme that forges a relationship with the wider community. The study has in addition documented the effect on social inclusion. Contemporary music is defined in this context as being a syncretic type drawn from a blend of students’ sub cultural musical values. This means that the musical styles used in classrooms come from a variety of cultural interpretations of popular music. It should be noted here that this is the medium of creative interaction and does provide common ground for students
While analysing the music of the South Sea Islander and Indigenous Communities, he noted strong indication that their style of music formed a part of how these communities valued and defined their identity.

It is apparent from the observations made above that music is a critical factor in the formation of identity and of personal expression. The approach here is about giving students a means of their own expression in sound rather than ‘colonising’ them through a construction of music based upon a European framework. However, Dillon (2007), did not discuss the different music styles that the teacher used in engaging with cultural diversity. He also did not discuss the professional training that exists for the teachers which the present study sort to establish from a Christian church music training perspective.

The complex ways in which teachers achieve inclusion in their music classrooms may be best understood in connection with the interplay of policies, structures, culture and values specific to schools, from what is country specific or culture bound and how the particular school serves young people on in trying to create an environment where students can succeed musically. According to Dillon (2007), the inclusion agenda tends to drive policy and practice in England while in Sweden, inclusion is construed in terms of the policy of compulsory schooling (‘A school for all’). In Australia, the challenging questions frame the issue of advocacy. In contrast, Spain builds policy around school dropout and truancy issues. In practice, what ‘inclusion’ looks like in schools internationally speaking, goes beyond the simple fact of being allowed to participate (that is, not being excluded). These multifaceted approaches to inclusion in music learning vis-a-vis Christian church setting has not been given adequate attention yet churches provide some forms of music training. This study sought to contribute to the body of knowledge in this regard.

One standpoint is offered by Fraser’s (1997) notion of “recognition” where remedies to injustices that are of a cultural or symbolic nature are rooted in social patterns of representation, interpretation and communication. Inclusion and social justice perspectives are therefore relevant to all aspects of music education.

Pedagogy, curriculum, interaction and the experience of music in schools is embedded in questions of whose music counts, what educational and musical ways of knowing are legitimized, which musical roles and relationships take precedence and
are valued. Fraser’s standpoint informed the present study on the importance of being able to recognise the potential for intrinsic engagement presented by a musical activity as a music teacher and, more importantly, match this activity to what learners and their community value as music. It is for this reason that the present study sought to establish whether musicians at HOGCs were providing opportunities for church participation and a positive attitude towards the learning abilities of the members.

**Summary of review of related literature**

It has been established that teaching approaches can be developed and changed through formal and informal systems. Review of related literature has also shown that teaching approaches are varied and are based on experience with music. Experience is achieved through playing of instruments, singing and listening to others as they perform different styles of music. Furthermore, the literature reviewed has shed light on how inclusive music pedagogies are to be constructed and what it means to teach music effectively in a challenging multi-cultural context like House of Grace Church.

### 2.4 Theoretical framework

The present study was informed by Bandura’s (1986) observational learning theory, also called the social learning theory. According to this theory, learning occurs when an observer's behaviour changes after viewing a behavioural model. An observer's behaviour can be affected by the positive or negative consequences - called vicarious reinforcement or vicarious punishment - of a model's behaviour. This theory proposes that an observer will imitate a model's behaviour if the model possesses characteristics such as talent, intelligence, power, good looks or popularity that the observer finds attractive or desirable. Therefore, an observer reacts to the way the model is treated and mimics the model's behaviour. When the model's behaviour is rewarded, the observer is more likely to reproduce the rewarded behaviour. When the model is punished, an example of vicarious punishment, the observer is less likely to reproduce the same behaviour.

Bandura (1986), states that learning involves four processes. These are attention, retention, production and motivation. Under attention, an observer or learner is influenced by characteristics of the model, such as how much one likes or identifies with the model, and by characteristics of the observer, such as the observer's expectations or level of emotional arousal. Retention allows an observer to recognise
the observed behaviour and remember it at some later time. This process depends on the observer's ability to code or structure the information in an easily remembered form or to mentally or physically rehearse the model's actions. Under the process of production, the observer physically and intellectually becomes capable of producing the observed act. However, reproducing the model's actions may involve skills that the observer has not yet acquired. In the fourth process of motivation, observers perform acts only if they have some motivation or reason to do so. The presence of reinforcement or punishment, either to the model or directly to the observer, becomes most important in this process.

Social learning theory was applied in the present study in order to understand the approaches used in teaching worship music to members of HOGCs with regard to the four learning processes that constitute the tenets of social learning theory. Social learning theory was therefore quite relevant in explaining the exuberant nature of musical expression with strong tendencies and emphasis towards spirited singing, dancing and the use of popular styles within the HOGCs. In addition, the theory offered great insights in understanding the challenging question of how inclusive music pedagogies are to be constructed and what it means to teach music effectively in a challenging multi-cultural context like House of Grace Churches (HOGCs).

This study also employed communication theory as posited by Steven Feld (1994). Feld’s communication theory states that communication is a process between the source of information and the receiver. He observes that the basis for communication is meaning and interpretation. In other words, communication takes place when the sent message can generate meaning and the meaning has to be interpreted and reacted upon by the receiver. Feld’s view of communication as a process informed this study that music is used to communicate the evangelization message and that the music communicates differently to different categories of people. Some people, for example, may find some music styles more appealing than others because they probably associate them with disco music which stimulates the desire to dance.

This study argues that music styles used in HOGCs might resemble music styles which relate to disco music in terms of instrumental accompaniments, dancing styles and their loudness. As such, when such music styles are performed in church contexts,
some people may find them meaningful because they are the same music styles they enjoy in disco halls.

These music styles probably fulfill the peoples’ desires, especially the desire to dance. More so, when such music styles are introduced in church contexts, they receive a warm welcome from a section of the Church. The present study was, therefore, informed by Feld’s communication theory (1994) with regard to understanding thematic ideas that are communicated to people.
CHAPTER THREE
RESEARCH METHODOLOGY

3.0 Introduction
This Chapter presented the research design, study area, target population, sampling techniques and sample size. In keeping with the traditional research model, data was obtained from both primary and secondary sources. Primary data entailed soliciting responses by way of direct observations, questionnaires and interviews while secondary data was mainly obtained from documents and other related sources of information. The section therefore discussed research instruments and equipment that were used in data collection besides describing processes of data analysis, logistical and ethical considerations.

3.1 Research Design
The descriptive design was used in the present study. Descriptive research design is a method of collecting information by interviewing or administering questionnaires to a sample of individuals (Orodho, 2003). It can be used when collecting information about people’s attitudes, opinions, habits or any variety of education or social issues (Orodho and Kombo, 2002). This design was therefore chosen because it involved seeking information by asking questions to members of House of Grace Churches (HOGC)s. The answers were then tabulated. This study also enabled a face to face interview. The ultimate goal was to gather information about a large population by surveying a sample of it.

3.2 Study Area
Four House of Grace Church (HOGC) stations in Kenya, within Nairobi and its environs were identified to constitute the research locale. These are located in Nairobi West (NW), Syokimau Area (SA), Embakasi Area (EA) and Ongata Rongai (OR). The churches are among the seven HOGCs that were found to be in Kenya in the year 2012. They are also located closer to the HOGC headquarters which is in Nairobi. As such, this offered the study an opportunity to deal with research concerns in depth.
3.3 Target Population
The target population constituted the membership of the four HOGCs. Membership included confirmed members as well as those who regularly attended Worship services but were yet to be confirmed. The target population was approximately 5150 members.

3.4 Sampling Techniques and Sample Size
Stratified random sampling was used to identify the churches that were studied. “This sampling involves dividing population into homogeneous subgroups and then taking a simple random sample in each sub group” (Kombo and Tromp, 2006:79). This was considered appropriate since the four HOGCs were found to be from the same geographical region. The sampling technique for church members identified through the stratified random sampling was purposive sampling method. The study was applied to the members who were in attendance during worship time when the researcher went to issue questionnaire.

The formula used to arrive at the number sampled was \( n = \frac{N}{1+N(e)^2} \) (Triola 1998:298; Kothari 2009:176). The lower case \( n \) was the sample size needed. The uppercase \( N \) represented the total number of members on record which was 5150. The \( e \) represented the error term which was 0.05. The sample size for church members arrived at was 371. The individual sample for each church was arrived at by taking the number of members on record divided by total number in the four churches (5150) and multiplied by the sample size of 371. However, because of decimal points and the necessity to round off numbers, the exact sample size for church members was 369.

The sample size for praise and worship (PW) members arrived at was 105 since their total number in the four HOGCs was 142. The individual sample in each church was arrived at by taking the number of PW members on record divided by their total number in the four HOGCs (142) and multiplied by the sample size of 105. However, because of decimal points and the necessity to round off numbers, the exact sample size for PW members was 104. Likewise, the sample size arrived at for the music trainers, rounded off to the nearest whole number was 12 since their total number in the four HOGCs was 12.

The same procedure illustrated above was used to get the individual sample size for musicians in each church. Table 3.1 shows a summary of sample of informants.
Table 3.1 Summary of Sample of informants.

<table>
<thead>
<tr>
<th>No.</th>
<th>HOGCs</th>
<th>Church members on record</th>
<th>Church members sampled</th>
<th>PW members on record</th>
<th>PW members sampled</th>
<th>Musicians on record (vocalists and instrumentalists)</th>
<th>Musicians interviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>NW</td>
<td>3500</td>
<td>252</td>
<td>80</td>
<td>59</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>2.</td>
<td>OR</td>
<td>1200</td>
<td>86</td>
<td>33</td>
<td>24</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>3.</td>
<td>EA</td>
<td>400</td>
<td>28</td>
<td>22</td>
<td>16</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>4.</td>
<td>SA</td>
<td>50</td>
<td>3</td>
<td>7</td>
<td>5</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>5150</td>
<td>369</td>
<td>142</td>
<td>104</td>
<td>12</td>
<td>12</td>
<td></td>
</tr>
</tbody>
</table>

3.5 Research Instruments

3.5.1 Questionnaires

Since respondents were members of urban congregations, it was more convenient to use questionnaires because majority of them were literate and the four HOGCs used English in their services. The questionnaires targeted 369 church members and 104 PW members who were in attendance during the surveying period. Questionnaires were distributed to the sampled population with the help of research assistants. The questionnaire for church members sought to establish the features present in their worship music and the approaches employed in the teaching it in HOGCs. The questionnaire for praise and worship members sought to establish forms of training that existed in HOGCs as well as ways in which popular music styles influenced the teaching methods.

3.5.2 Interviews

The study applied the structured interview method. “This involves subjecting every informant in a sample to the same stimuli, for instance, asking each informant similar questions...” (Kombo and Tromp, 2006:94). The interview process involved note-taking and the responses given by musicians were transcribed. The interview schedule comprised of questions concerning professional qualifications, the approaches
employed in the teaching of worship music and the role of popular music styles in worship music. The interview schedule was intended to corroborate the information obtained from questionnaires. It was also used to clarify certain issues that could not be clearly established through questionnaires and observations. This strategy was preferred to other techniques because it would create a more relaxed atmosphere and encourage complete and spontaneous responses from interviewees. The total number of musicians interviewed was 12.

3.5.3 Observations
The study gathered data through direct observations. This included taking stock of any visible musical instruments and equipment available in each of the four churches. The observations schedule contained a list of several categories that the study set out in a way that made it easier to record. This included recording any visible musical instruments and other equipment available in each of the four HOGCs. It also involved the extent to which the visible musical instruments and equipment were utilized. The purpose for the observations was to ascertain whether the instruments and other equipment played key roles during praise and worship sessions. Observation as a data collecting tool was also necessary to ascertain the real situation in the HOGCs

3.6 Research Equipment
During data collection process the study employed battery operated Sony gadgets to record still images during worship services. Sony gadgets were used since their pictures have previously been observed to be of high quality. Battery recording gadgets were preferred as they were more reliable than gadgets powered solely by electricity. Spare batteries were at hand during data collection process. The still images were taken using a battery operated Sony camera. The data collected was used to corroborate that from questionnaires, interviews and observations. Note books, pens and other writing materials were useful in taking field notes.

3.7 Pilot Study
A pilot study was carried out in House of Grace Church, Athi River. This Church was not in the study group. Questions were distributed to respondents in the Church. They were requested to freely give their suggestions for the improvement of the questionnaire. Their suggestions helped the researcher to identify gaps in the
questionnaire. Consequently, three questions were reviewed and four more questions were added by incorporating their views. The final version of questionnaire was then developed. The purpose of this pilot study was to establish the reliability and validity of the research instruments (Mugenda & Mugenda, 1999).

3.8 Data collection
A research permit was sought from Kenya’s Ministry of Education. Permission to collect data was obtained from HOGC Headquarters. The study worked with church pastors and other leaders and managed to identify the most appropriate times to collect primary data from their congregations. Data was collected during worship service break when members were present. Members were given ample time to fill questionnaires which had been issued to them by the researcher and research assistants. The responses were collected from members immediately. Besides the data from questionnaires and interviews, another set of primary data was collected through observation whereby the researcher noted the extent to which instruments and other equipment were utilized during praise and worship sessions. The study also took an inventory of visible musical instruments and equipment for the purpose of documentation. Secondary data was mainly collected from Post Modern Kenyatta University Library and Daystar University Library. References to and review of relevant journals, periodicals, books, dissertations and theses related to the research topic as well as internet sources were also made.

3.9 Data Analysis
The research questions and the objectives presented in this study guided the analysis of data. The qualitative data generated was analysed according to church stations. This included photographic data before subjecting it to thematic analysis. This began with questionnaires from church members, praise and worship members as well as interviews from musicians. The study also observed and documented the available musical instruments and equipment in HOGCs. The interviews were transcribed and the responses to the questions were coded to determine emerging patterns. The data was sorted out into frequencies, percentages and tabular representations to facilitate inferences.
3.10 Logistical and Ethical Considerations

Ethical issues that were considered included the following:

a) No one was to be coerced to participate in the study.

b) Consent to carry out the study was to be given by respective church leadership.

c) Confidentiality of individuals had to be ensured since no individual was required to give their names in the questionnaire survey.

d) Data collection was not supposed to interfere with the smooth running of church activities.

3.11 Variables

The independent variables in this study were the approaches used in the teaching of worship music in HOGCs. This was because they could be manipulated hence affect the consequent changes. In the absence of the approaches, there would not have been any positive or negative change. The dependent variables were the impacts of the changes. The impact is an outcome, and therefore, it cannot be changed (Salkind, 2009). This was precipitated by the changes, thus they were dependent on the factors.
CHAPTER FOUR
DATA PRESENTATION AND ANALYSIS

4.0 Introduction
Chapter Four presents findings from the study that were obtained through the research methodology described in Chapter Three. Data was collected using questionnaires as well as observations and interview schedules. The findings are presented and discussed in line with an assessment of how popular music styles influence the teaching of worship music in House of Grace Church (HOGC). Consequently, the findings were discussed in the light of the reviewed literature related to the research topic formulated to address how music training is influenced by popular music styles in HOGCs. In this Chapter, data presentation and analysis is categorized according to the objectives stated in Chapter One.

4.1 Return rates of questionnaires
Primary data was obtained from church members as well as praise and worship (PW) team members from the four selected churches. In total, four out of five HOGC stations which were situated within Nairobi and its environs participated in the study. These HOGC stations included Nairobi West (NW), Ongata Rongai (OR), Embakasi Area (EA) and Syokimau Area (SA). These churches comprised a participation rate of 80%. A total of 350 out of 369 Church members from the four selected churches took part in the study. This comprised a participation rate of 94.85%. Likewise, a total of 101 out of 104 PWs in the four selected HOGCs participated in the study, which comprised a participation rate of 97.12%. Below is a bar graph representation of the return rates.

Figure 4.1 Return rate of questionnaires
4.2 Features that characterize worship music in HOGCs

The following sub-section of the study focuses on responses given by church members addressing the first objective of the study. Questionnaire in this sub-section sought information on features that characterize worship music in HOGCs.

4.2.1 Church members’ responses regarding features employed during worship

The first question in the questionnaire for church members sought information on the first objective of the study: to identify features that characterize worship music in HOGCs. In order for the researcher to have an idea of how responses were distributed in a numerical order, they were calculated using the expression \( y/x \) where \( y \) is the number of responses given for a specific choice and \( x \) is the total number of responses given. The results were then converted into percentages.

The responses for the first question are illustrated in Table 4.1 below:

### Table 4.1 Use of gestures during worship in HOGCs

<table>
<thead>
<tr>
<th>Gestures</th>
<th>NW (( y ))</th>
<th>% where ( x=396 )</th>
<th>OR (( y ))</th>
<th>% where ( x=109 )</th>
<th>EA (( y ))</th>
<th>% where ( x=54 )</th>
<th>SA (( y ))</th>
<th>% where ( x=3 )</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clapping</td>
<td>75</td>
<td>18.94</td>
<td>15</td>
<td>13.76</td>
<td>12</td>
<td>22.22</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Raising and waving of hands in the air</td>
<td>59</td>
<td>14.90</td>
<td>15</td>
<td>13.76</td>
<td>7</td>
<td>12.96</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Dancing</td>
<td>60</td>
<td>15.15</td>
<td>14</td>
<td>12.84</td>
<td>6</td>
<td>11.11</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>All of the above</td>
<td>198</td>
<td>50.00</td>
<td>64</td>
<td>58.72</td>
<td>29</td>
<td>53.71</td>
<td>3</td>
<td>100</td>
</tr>
<tr>
<td>Others</td>
<td>4</td>
<td>1.01</td>
<td>1</td>
<td>0.92</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

4.2.2 Use of musical instruments in HOGCs

The second question in this subsection sought to establish the different musical instruments that characterize worship music in HOGCs. Table 4.2 shows the responses that were given by church members from the four selected HOGCs:
Table 4.2 Responses on the playing of musical instruments in HOGCs

<table>
<thead>
<tr>
<th>Musical instrument</th>
<th>NW (y)</th>
<th>% where x=328</th>
<th>OR (y)</th>
<th>% where x=126</th>
<th>EA (y)</th>
<th>% where x=61</th>
<th>SA (y)</th>
<th>% where x=3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano/Keyboard</td>
<td>56</td>
<td>17.07</td>
<td>21</td>
<td>16.67</td>
<td>10</td>
<td>16.40</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Guitar/Bass guitar</td>
<td>32</td>
<td>9.76</td>
<td>21</td>
<td>16.67</td>
<td>10</td>
<td>16.40</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Drum kit</td>
<td>51</td>
<td>15.55</td>
<td>20</td>
<td>15.87</td>
<td>6</td>
<td>9.84</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>All the above mentioned instruments</td>
<td>189</td>
<td>57.62</td>
<td>64</td>
<td>50.79</td>
<td>35</td>
<td>57.36</td>
<td>3</td>
<td>100</td>
</tr>
</tbody>
</table>

4.2.3 Opinion regarding the perceived levels of loudness or softness of musical instruments

Table 4.3 below shows the responses that were given by church members regarding the perceived levels of volume of instruments from the four selected HOGCs.

Table 4.3 Responses regarding the perceived volume levels of music instruments

<table>
<thead>
<tr>
<th>Perceived volume levels</th>
<th>NW (y)</th>
<th>% where x=241</th>
<th>OR (y)</th>
<th>% where x=81</th>
<th>EA (y)</th>
<th>% where x=26</th>
<th>SA (y)</th>
<th>% where x=3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loud</td>
<td>132</td>
<td>54.77</td>
<td>46</td>
<td>56.79</td>
<td>18</td>
<td>69.23</td>
<td>3</td>
<td>100</td>
</tr>
<tr>
<td>Fairly loud</td>
<td>65</td>
<td>26.97</td>
<td>20</td>
<td>24.69</td>
<td>6</td>
<td>23.07</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Barely loud</td>
<td>22</td>
<td>9.13</td>
<td>4</td>
<td>4.94</td>
<td>1</td>
<td>3.85</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Not loud</td>
<td>22</td>
<td>9.13</td>
<td>11</td>
<td>13.58</td>
<td>1</td>
<td>3.85</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

4.2.4 Reaction to worship music expressions

The description of worship by church members was helpful in understanding congregational reactions to worship music expressions in HOGCs. The responses are illustrated in Table 4.4.
Table 4.4 Opinions regarding congregations’ responses to worship music

<table>
<thead>
<tr>
<th>Responses given</th>
<th>NW (y)</th>
<th>% where x=245</th>
<th>OR (y)</th>
<th>% where x=82</th>
<th>EA (y)</th>
<th>% where x=26</th>
<th>SA (y)</th>
<th>% where x=3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very responsive</td>
<td>92</td>
<td>37.55</td>
<td>12</td>
<td>14.63</td>
<td>2</td>
<td>7.69</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Responsive</td>
<td>74</td>
<td>30.20</td>
<td>49</td>
<td>59.76</td>
<td>14</td>
<td>53.85</td>
<td>3</td>
<td>100</td>
</tr>
<tr>
<td>Fairly responsive</td>
<td>71</td>
<td>28.98</td>
<td>21</td>
<td>25.61</td>
<td>10</td>
<td>38.46</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Not responsive</td>
<td>8</td>
<td>3.27</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

4.2.5 Documentation of hymnals as a resource material in HOGCs

Figure 4.2 below shows the responses that were given regarding utilization of hymnals in the HOGCs Worship Service.

![Figure 4.2 Responses regarding utilization of hymnals](image-url)
Table 4.5 Types of hymnals used in HOGCs

Table 4.5 below shows the responses that were given regarding the different types of hymnals used in HOGCs.

<table>
<thead>
<tr>
<th>Hymnals used</th>
<th>NW (y)</th>
<th>% where x=21</th>
<th>OR (y)</th>
<th>% where x=6</th>
<th>EA (y)</th>
<th>% where x=3</th>
<th>SA (y)</th>
<th>% where x=0</th>
</tr>
</thead>
<tbody>
<tr>
<td>Golden Bells</td>
<td>10</td>
<td>47.62</td>
<td>3</td>
<td>50</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Praises to the Most High</td>
<td>4</td>
<td>19.05</td>
<td>1</td>
<td>16.67</td>
<td>3</td>
<td>100</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>The Hymnal</td>
<td>7</td>
<td>33.33</td>
<td>2</td>
<td>33.33</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Any other</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

4.2.6 Choruses as resource materials in HOGCs.

The question formulated to address worship in HOGCs sought to find out whether or not choruses characterized worship in HOGCs. Figure 4.3 below shows the responses that were given regarding whether or not choruses were used in HOGCs worship services:

![Figure 4.3 Musical styles inherent in HOGCs choruses](image-url)

Figure 4.3 Musical styles inherent in HOGCs choruses
Some respondents indicated that choruses characterized worship in HOGCs. The study sought to establish the nature of musical styles of the same choruses. Table 4.6 shows the responses given by church members:

Table 4.6 Responses regarding the nature of music styles inherent in HOGCs choruses:

<table>
<thead>
<tr>
<th>Nature of music styles of choruses</th>
<th>NW (y)</th>
<th>% where x=364</th>
<th>OR (y)</th>
<th>% where x=120</th>
<th>EA (y)</th>
<th>% where x=36</th>
<th>SA (y)</th>
<th>% where x=5</th>
</tr>
</thead>
<tbody>
<tr>
<td>African</td>
<td>79</td>
<td>21.70</td>
<td>35</td>
<td>29.17</td>
<td>7</td>
<td>19.44</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>A blend of African and Western</td>
<td>62</td>
<td>17.03</td>
<td>27</td>
<td>22.50</td>
<td>5</td>
<td>13.89</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>Western</td>
<td>53</td>
<td>14.56</td>
<td>19</td>
<td>15.83</td>
<td>6</td>
<td>16.67</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>All the above</td>
<td>169</td>
<td>46.42</td>
<td>39</td>
<td>32.50</td>
<td>17</td>
<td>47.22</td>
<td>2</td>
<td>40</td>
</tr>
<tr>
<td>Any other</td>
<td>1</td>
<td>0.29</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>2.78</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

4.3 Approaches used in teaching worship music to members of HOGCs:

The following sub-section of the study focused on responses given by church members in addressing the second objective of the study. The questions given to members sought information on approaches used in teaching worship music in HOGCs.

4.3.1 Approaches used in teaching melodic themes

The responses illustrated in Tables 4.7, 4.8, 4.9 and 4.10 sought to establish the different approaches that were used to teach music concepts to HOGC members.
Table 4.7 shows the responses regarding how HOGC church members were taught melodies:

### Table 4.7 Church members’ responses on teaching melodic themes:

<table>
<thead>
<tr>
<th>Teaching approach used</th>
<th>NW (y)</th>
<th>% where x=265</th>
<th>OR (y)</th>
<th>% where x=84</th>
<th>EA (y)</th>
<th>% where x=38</th>
<th>SA (y)</th>
<th>% where x=3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listening and imitating</td>
<td>207</td>
<td>78.11</td>
<td>70</td>
<td>83.30</td>
<td>23</td>
<td>60.53</td>
<td>3</td>
<td>100</td>
</tr>
<tr>
<td>Listening to audios</td>
<td>39</td>
<td>14.72</td>
<td>8</td>
<td>9.52</td>
<td>8</td>
<td>21.05</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Reading music</td>
<td>14</td>
<td>5.83</td>
<td>6</td>
<td>7.18</td>
<td>7</td>
<td>18.42</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Any other</td>
<td>5</td>
<td>1.34</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

4.3.2 How lyrics of new songs are taught to HOGC members:

The question formulated to address how lyrics were taught to HOGC members sought to establish whether HOGCs used any kind of music books, printed materials or otherwise in the learning process of song texts. **Table 4.8** below shows how church members responded to the question:

### Table 4.8 Church members’ responses regarding teaching of song texts:

<table>
<thead>
<tr>
<th>Teaching approach for lyrics</th>
<th>NW (y)</th>
<th>% where x=253</th>
<th>OR (y)</th>
<th>% where x=83</th>
<th>EA (y)</th>
<th>% where x=35</th>
<th>SA (y)</th>
<th>% where x=3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Printed on papers</td>
<td>8</td>
<td>3.16</td>
<td>6</td>
<td>7.22</td>
<td>4</td>
<td>11.43</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Projected on LCD projector and TV screens</td>
<td>215</td>
<td>84.98</td>
<td>66</td>
<td>79.51</td>
<td>22</td>
<td>62.86</td>
<td>3</td>
<td>100</td>
</tr>
<tr>
<td>Taught aurally</td>
<td>30</td>
<td>11.86</td>
<td>11</td>
<td>13.27</td>
<td>9</td>
<td>25.71</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Other methods used</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
4.3.3 How dance movements were taught to HOGC members:

The question formulated sought to establish the approaches used in teaching dance movements. **Table 4.9** below illustrates the responses which were:

**Table 4.9 Church members’ responses on teaching of dance movements**

<table>
<thead>
<tr>
<th>Approach used in teaching dance</th>
<th>NW (y)</th>
<th>% where x=257</th>
<th>OR (y)</th>
<th>% where x=90</th>
<th>EA (y)</th>
<th>% where x=29</th>
<th>SA (y)</th>
<th>% where x=4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstration</td>
<td>211</td>
<td>82.10</td>
<td>65</td>
<td>72.22</td>
<td>19</td>
<td>65.52</td>
<td>3</td>
<td>75</td>
</tr>
<tr>
<td>Verbal appeal to dance</td>
<td>37</td>
<td>14.40</td>
<td>16</td>
<td>17.78</td>
<td>5</td>
<td>17.24</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>Self taught</td>
<td>9</td>
<td>3.50</td>
<td>9</td>
<td>10</td>
<td>5</td>
<td>17.24</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Any other methods used</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

4.3.4 Characteristics of new worship songs in HOGC

The question regarding characteristics of new worship songs taught in HOGC sought to establish whether there were any special qualities of the songs. The responses given by church members regarding characteristics of songs taught are shown in **Table 4.10** below.

**Table 4.10 Responses regarding characteristics of new worship songs**

<table>
<thead>
<tr>
<th>Characteristics of new songs</th>
<th>NW (y)</th>
<th>% where x=393</th>
<th>OR (y)</th>
<th>% where x=145</th>
<th>EA (y)</th>
<th>% where x=43</th>
<th>SA (y)</th>
<th>% where x=4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short and simple melodies</td>
<td>95</td>
<td>24.17</td>
<td>44</td>
<td>30.34</td>
<td>11</td>
<td>25.58</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>Repetitive song texts</td>
<td>99</td>
<td>25.19</td>
<td>34</td>
<td>23.45</td>
<td>8</td>
<td>18.60</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Danceable beats</td>
<td>66</td>
<td>16.79</td>
<td>30</td>
<td>20.69</td>
<td>12</td>
<td>27.91</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>All of the above characteristics</td>
<td>133</td>
<td>33.85</td>
<td>36</td>
<td>25.52</td>
<td>12</td>
<td>27.91</td>
<td>2</td>
<td>50</td>
</tr>
</tbody>
</table>
4.4 Forms of musical training that exist in HOGCs

The following sub-section focuses on responses given by praise and worship members in addressing the third objective of this study. The questions given to PW members sought information on forms of training that existed in HOGCs.

4.4.1 Criteria for joining praise and worship teams

The question formulated to address how people got recruited into PW sought to establish the forms of music training that existed in HOGCs. The PW members responded as illustrated in Table 4.11 below:

Table 4.11 Responses regarding recruitment of praise and worship team members

<table>
<thead>
<tr>
<th>Criteria used to recruit</th>
<th>NW (y)</th>
<th>% where x=69</th>
<th>OR (y)</th>
<th>% where x=32</th>
<th>EA (y)</th>
<th>% where x=23</th>
<th>SA (y)</th>
<th>% where x=6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auditions</td>
<td>39</td>
<td>56.52</td>
<td>20</td>
<td>60.50</td>
<td>12</td>
<td>52.17</td>
<td>5</td>
<td>83.33</td>
</tr>
<tr>
<td>Church announcements</td>
<td>10</td>
<td>14.49</td>
<td>3</td>
<td>9.34</td>
<td>2</td>
<td>8.70</td>
<td>1</td>
<td>16.67</td>
</tr>
<tr>
<td>Voluntary basis</td>
<td>18</td>
<td>26.09</td>
<td>7</td>
<td>21.88</td>
<td>6</td>
<td>26.09</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Any other</td>
<td>2</td>
<td>2.90</td>
<td>2</td>
<td>6.28</td>
<td>3</td>
<td>13.04</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

4.4.2 Voice trainers for praise and worship teams:

The question regarding voice trainers was to establish whether HOGCs sought the services of music trainers. This was helpful in establishing forms of music training that existed in HOGCs.
Table 4.12 shows how PW members responded.

### Table 4.12 Responses of praise and worship team regarding voice trainers

<table>
<thead>
<tr>
<th>Whether there were voice trainers</th>
<th>NW (y)</th>
<th>% where x=58</th>
<th>OR (y)</th>
<th>% where x=24</th>
<th>EA (y)</th>
<th>% where x=16</th>
<th>SA (y)</th>
<th>% where x=5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>52</td>
<td>89.66</td>
<td>23</td>
<td>95.83</td>
<td>16</td>
<td>100</td>
<td>5</td>
<td>100</td>
</tr>
<tr>
<td>No</td>
<td>6</td>
<td>10.34</td>
<td>1</td>
<td>4.17</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

4.4.3 Qualification of music trainers:
The question about music trainers sought to establish their qualifications in ascertaining forms of training that they undergo. Table 4.13 below shows responses that were given.

### Table 4.13 Responses regarding qualifications of voice trainers

<table>
<thead>
<tr>
<th>Qualification of voice trainers</th>
<th>NW (y)</th>
<th>% where x=56</th>
<th>OR (y)</th>
<th>% where x=26</th>
<th>EA (y)</th>
<th>% where x=16</th>
<th>SA (y)</th>
<th>% where x=5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Certificate</td>
<td>8</td>
<td>14.29</td>
<td>5</td>
<td>19.23</td>
<td>3</td>
<td>18.75</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Diploma</td>
<td>2</td>
<td>3.57</td>
<td>1</td>
<td>3.85</td>
<td>2</td>
<td>12.50</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Degree</td>
<td>7</td>
<td>12.50</td>
<td>2</td>
<td>7.69</td>
<td>3</td>
<td>18.75</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>None</td>
<td>15</td>
<td>26.79</td>
<td>13</td>
<td>50.00</td>
<td>5</td>
<td>31.25</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Not sure</td>
<td>23</td>
<td>41.07</td>
<td>4</td>
<td>15.38</td>
<td>2</td>
<td>12.50</td>
<td>4</td>
<td>80</td>
</tr>
<tr>
<td>Any other</td>
<td>1</td>
<td>1.78</td>
<td>1</td>
<td>3.85</td>
<td>1</td>
<td>6.25</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

4.4.4 Recruitment of voice trainers in HOGCs
The responses given concerning how music trainers were recruited were of great help in understanding the kind of training the voice trainers had undergone.
Table 4.14 below shows responses that were given.

Table 4.14 Responses regarding how recruitment of voice trainers was done

<table>
<thead>
<tr>
<th>Recruitment approach</th>
<th>NW (y)</th>
<th>% where x=66</th>
<th>OR (y)</th>
<th>% where x=32</th>
<th>EA (y)</th>
<th>% where x=19</th>
<th>SA (y)</th>
<th>% where x=5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Through application</td>
<td>11</td>
<td>16.67</td>
<td>11</td>
<td>34.38</td>
<td>3</td>
<td>15.79</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Through volunteering</td>
<td>14</td>
<td>21.21</td>
<td>3</td>
<td>9.38</td>
<td>3</td>
<td>15.79</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Through apprenticeship</td>
<td>40</td>
<td>60.60</td>
<td>18</td>
<td>56.24</td>
<td>13</td>
<td>68.42</td>
<td>5</td>
<td>100</td>
</tr>
<tr>
<td>Any other</td>
<td>1</td>
<td>1.52</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

4.4.5 Church Instrumentalists in HOGC

The question regarding this was to establish whether HOGCs sought the services of instrumentalists from the church membership. This was helpful in understanding the forms of music training that existed in HOGCs. When PW members were asked to state whether they had instrumentalists drawn from their own church membership, they responded as shown in Table 4.15 below:

Table 4.15 Responses regarding church instrumentalists

<table>
<thead>
<tr>
<th>Whether Instrumentalists were church members</th>
<th>NW (y)</th>
<th>% where x=56</th>
<th>OR (y)</th>
<th>% where x=24</th>
<th>EA (y)</th>
<th>% where x=16</th>
<th>SA (y)</th>
<th>% where x=5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>51</td>
<td>91.07</td>
<td>23</td>
<td>95.83</td>
<td>13</td>
<td>81.25</td>
<td>5</td>
<td>100</td>
</tr>
<tr>
<td>No</td>
<td>5</td>
<td>8.93</td>
<td>1</td>
<td>4.17</td>
<td>3</td>
<td>18.75</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

4.4.6 Recruitment of instrumentalists in HOGCs

The responses that were given concerning how church members got recruited as instrumentalists were of great help in understanding the procedure that was followed.
Table 4.16 Responses about how recruitment of instrumentalists was conducted

<table>
<thead>
<tr>
<th>Recruitment approach</th>
<th>NW (y)</th>
<th>% where x=165</th>
<th>OR (y)</th>
<th>% where x=65</th>
<th>EA (y)</th>
<th>% where x=22</th>
<th>SA (y)</th>
<th>% where x=9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Through application</td>
<td>12</td>
<td>16.90</td>
<td>10</td>
<td>27.78</td>
<td>4</td>
<td>18.18</td>
<td>1</td>
<td>11.11</td>
</tr>
<tr>
<td>Through volunteering</td>
<td>17</td>
<td>23.94</td>
<td>9</td>
<td>25.00</td>
<td>6</td>
<td>27.27</td>
<td>3</td>
<td>33.33</td>
</tr>
<tr>
<td>Through apprenticeship</td>
<td>41</td>
<td>57.75</td>
<td>16</td>
<td>44.44</td>
<td>12</td>
<td>54.55</td>
<td>5</td>
<td>55.56</td>
</tr>
<tr>
<td>Any other</td>
<td>1</td>
<td>1.41</td>
<td>1</td>
<td>2.78</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

4.4.7 Music styles performed in HOGCs

A question was formulated to address music styles prevalent in HOGCs worship service. Responses about these would be helpful in answering the question of how they may have influenced the teaching methods of worship music in HOGCs.

Table 4.17 Responses regarding the types of music styles prevalent in HOGCs

<table>
<thead>
<tr>
<th>Music styles performed</th>
<th>NW (y)</th>
<th>% where x=165</th>
<th>OR (y)</th>
<th>% where x=65</th>
<th>EA (y)</th>
<th>% where x=35</th>
<th>SA (y)</th>
<th>% where x=13</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rock</td>
<td>27</td>
<td>16.36</td>
<td>10</td>
<td>15.38</td>
<td>4</td>
<td>11.43</td>
<td>2</td>
<td>15.38</td>
</tr>
<tr>
<td>Pop</td>
<td>21</td>
<td>12.73</td>
<td>8</td>
<td>12.30</td>
<td>3</td>
<td>8.57</td>
<td>1</td>
<td>7.69</td>
</tr>
<tr>
<td>Rhumba</td>
<td>23</td>
<td>13.94</td>
<td>9</td>
<td>13.85</td>
<td>3</td>
<td>8.57</td>
<td>2</td>
<td>15.38</td>
</tr>
<tr>
<td>Reggae</td>
<td>21</td>
<td>12.73</td>
<td>8</td>
<td>12.30</td>
<td>4</td>
<td>11.43</td>
<td>2</td>
<td>15.38</td>
</tr>
<tr>
<td>Jazz</td>
<td>13</td>
<td>7.88</td>
<td>8</td>
<td>12.30</td>
<td>3</td>
<td>8.57</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Blues</td>
<td>12</td>
<td>7.27</td>
<td>4</td>
<td>6.15</td>
<td>3</td>
<td>8.57</td>
<td>1</td>
<td>7.69</td>
</tr>
<tr>
<td>All of them</td>
<td>38</td>
<td>23.03</td>
<td>17</td>
<td>26.15</td>
<td>15</td>
<td>42.86</td>
<td>5</td>
<td>38.48</td>
</tr>
<tr>
<td>None of the above</td>
<td>10</td>
<td>6.06</td>
<td>1</td>
<td>1.57</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
4.4.8 Fusion of music styles
When PW members were asked to state whether they fused original music styles of songs with other popular styles, the responses were varied, as evident in Table 4.18 below.

Table 4.18 Responses regarding the fusion of original music styles

<table>
<thead>
<tr>
<th>Whether music styles are fused</th>
<th>NW (y)</th>
<th>% where x=56</th>
<th>OR (y)</th>
<th>% where x=24</th>
<th>EA (y)</th>
<th>% where x=16</th>
<th>SA (y)</th>
<th>% where x=5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>52</td>
<td>92.86</td>
<td>22</td>
<td>91.67</td>
<td>14</td>
<td>87.50</td>
<td>5</td>
<td>100</td>
</tr>
<tr>
<td>No</td>
<td>4</td>
<td>7.14</td>
<td>2</td>
<td>8.33</td>
<td>2</td>
<td>12.50</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

4.4.9 Reasons for not performing songs in their original styles
When PW members were asked why they chose not to perform a song in its original style on certain occasions, the frequency of the responses was tabulated as follows:

Table 4.19 Responses for reasons of not performing songs in original styles

<table>
<thead>
<tr>
<th>Reasons for not performing in original styles</th>
<th>NW (y)</th>
<th>% where x=85</th>
<th>OR (y)</th>
<th>% where x=35</th>
<th>EA (y)</th>
<th>% where x=25</th>
<th>SA (y)</th>
<th>% where x=10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not appealing</td>
<td>25</td>
<td>29.86</td>
<td>12</td>
<td>34.29</td>
<td>6</td>
<td>24.00</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td>Monotonous</td>
<td>8</td>
<td>9.41</td>
<td>2</td>
<td>5.71</td>
<td>1</td>
<td>4.00</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Not eliciting expected mood</td>
<td>11</td>
<td>12.49</td>
<td>9</td>
<td>25.71</td>
<td>8</td>
<td>32.00</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td>All of the above</td>
<td>41</td>
<td>48.24</td>
<td>12</td>
<td>34.29</td>
<td>10</td>
<td>40</td>
<td>5</td>
<td>50</td>
</tr>
</tbody>
</table>
4.4.10 Reasons for fusion of music styles in HOGCs

The answers given concerning why certain music styles were fused in HOGCs offered insights into the nature of blended songs and their respective roles in the worship service.

Table 4.20 Responses regarding fusion of music styles

<table>
<thead>
<tr>
<th>Reasons for fusing styles</th>
<th>NW (y)</th>
<th>% where x=84</th>
<th>OR (y)</th>
<th>% where x=32</th>
<th>EA (y)</th>
<th>% where x=22</th>
<th>SA (y)</th>
<th>% where x=7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fusion creates appealing Sounds</td>
<td>15</td>
<td>17.86</td>
<td>7</td>
<td>21.88</td>
<td>5</td>
<td>22.72</td>
<td>2</td>
<td>28.57</td>
</tr>
<tr>
<td>Fusion fosters dancing</td>
<td>10</td>
<td>11.90</td>
<td>4</td>
<td>12.50</td>
<td>3</td>
<td>13.64</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Fusion kills boredom</td>
<td>12</td>
<td>14.29</td>
<td>6</td>
<td>18.75</td>
<td>3</td>
<td>13.64</td>
<td>1</td>
<td>14.29</td>
</tr>
<tr>
<td>All of the above</td>
<td>47</td>
<td>55.95</td>
<td>15</td>
<td>46.87</td>
<td>11</td>
<td>50.00</td>
<td>4</td>
<td>57.14</td>
</tr>
</tbody>
</table>

4.5 The influence of popular music styles on teaching methods of worship music

The following sub-section of the study focused on responses given by praise and worship members in addressing the fourth objective of the study: the influence of popular music styles on teaching methods of worship music in HOGCs.

4.5.1 Opinion on whether teaching had been influenced by popular music styles

PW members were required to give their opinions on whether popular music styles had influenced the way they taught songs to church members. Their responses are illustrated in the Table below:

Table 4.21 Opinions on whether teaching was influenced by popular music styles

<table>
<thead>
<tr>
<th>If teaching was influenced by popular music styles</th>
<th>NW (y)</th>
<th>% where x=54</th>
<th>OR (y)</th>
<th>% where x=22</th>
<th>EA (y)</th>
<th>% where x=16</th>
<th>SA (y)</th>
<th>% where x=5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>51</td>
<td>94.44</td>
<td>21</td>
<td>95.24</td>
<td>14</td>
<td>87.50</td>
<td>5</td>
<td>100</td>
</tr>
<tr>
<td>No</td>
<td>3</td>
<td>5.56</td>
<td>1</td>
<td>4.76</td>
<td>2</td>
<td>12.50</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
4.5.2 Responses on the influence of popular music styles on teaching
PW members were asked to identify ways in which popular music styles had influenced teaching of worship music in HOGCs (see Table 4.22).

Table 4.22 Responses on the influence of popular music styles on teaching

<table>
<thead>
<tr>
<th>Popular music styles effects</th>
<th>NW (y)</th>
<th>% where x=61</th>
<th>OR (y)</th>
<th>% where x=33</th>
<th>EA (y)</th>
<th>% where x=19</th>
<th>SA (y)</th>
<th>% where x=11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enabled dancing</td>
<td>4</td>
<td>6.56</td>
<td>8</td>
<td>24.24</td>
<td>3</td>
<td>15.79</td>
<td>2</td>
<td>18.18</td>
</tr>
<tr>
<td>Diversified/Varied the repertoire</td>
<td>3</td>
<td>4.92</td>
<td>6</td>
<td>18.18</td>
<td>1</td>
<td>5.26</td>
<td>2</td>
<td>18.18</td>
</tr>
<tr>
<td>Enabled fusion of styles for different tastes</td>
<td>6</td>
<td>9.84</td>
<td>4</td>
<td>12.12</td>
<td>2</td>
<td>10.53</td>
<td>2</td>
<td>18.18</td>
</tr>
<tr>
<td>All of the above</td>
<td>48</td>
<td>78.68</td>
<td>15</td>
<td>45.46</td>
<td>13</td>
<td>68.42</td>
<td>5</td>
<td>45.46</td>
</tr>
</tbody>
</table>

Chapter Four has presented information regarding the research findings both in Table and Figure formats. The data was collected using questionnaires as well as observations and interview schedules. The following Chapter will interpret and discuss the above findings in relation to how popular music styles influence the teaching of worship music in House of Grace Church (HOGC).
5.0 Introduction
Chapter Five discusses research findings guided by the objectives of the study. Observations and interviews conducted by the researcher yielded useful information that has been contextualized in relation to research questions and objectives. In addition, still photographs were captured by the researcher after permission to use them for the purpose of the study was granted by the House of Grace Church (HOGC) authority. Observations, interviews and the photographs have been used to corroborate the responses that were obtained through a survey. Previous research findings were also referred to in order to clarify issues and to examine the influence of popular music styles on teaching approaches in HOGCs. In order to establish a specific focus in Chapter Five and Six, all percentages ranging between 1 and 20 inclusive, will be referred to as very small while percentages between 21 and 40 inclusive, will be referred to as small. Percentages beginning from 41 up to 60 will be referred to as average whereas those beginning from 61 up to 80 will be regarded as high. Overwhelming proportion will be used to refer to percentages beginning from 81 up to 100.

Analysis of Chapter Four indicates that the majority of the targeted population of church members as well as praise and worship (PW) members from the four HOGCs participated in the study. This is supported by an overwhelming majority comprising a return rate of more than 90% of the target group. According to the standards noted by Gay (1999), this rate of return is more than sufficient for descriptive data.

5.1 Features that characterize worship music in HOGCs
These were based on data collected from the four HOGCs sampled. The data was analysed, discussed and interpreted. The major findings of the study are discussed in the subsequent sections.

5.1.1 Responses regarding gestures employed during HOGCs worship service
The question regarding gestures employed during worship time sought information on the first objective of the study, which aimed at identifying features that characterize worship service in HOGCs. An average proportion of the sampled population from Nairobi West (NW), Ongata Rongai (OR) and Embakasi Area (EA) as well as an
overwhelming majority from Syokimau Area (SA) indicated that clapping, raising of hands in the air and dancing were predominant gestures during praise and worship sessions. Those in favour of other choices gave a low proportion of responses. This meant that at least half of all church members sampled from each of the four churches indicated that clapping, raising of hands in the air and dancing were features employed during praise and worship sessions. This was a clear indication that PW sessions were lively. This view resonates well with a section of music scholars who observed that worship sessions in many Pentecostal Churches (PC) reveal an exuberant musical expression. Parsitau (2006), for example, notes that the worship music of Pentecostal Churches (PCs) is characterized by spirited singing and dancing, clapping of hands and physical expressions of praise. Plates 5.11, 5.12 and 5.13 verify some of these observable aspects.

Plate 5.11 Church members raising their hands during worship in HOGC, NW

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1 The above photo was captured at HOGC, NW on Wednesday 26th February, 2014 at 7.34pm during an evening service.
Plate 5.12 Church members raising and waving their hands in the air during worship in HOGC, EA

Plate 5.13 Church members at the back row dancing during worship time in HOGC, OR

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2 Photo captured at HOGC, EA on Sunday 2nd March, 2014 at 11:46 am during a worship session.

3 Photo captured at HOGC, OR on Sunday 4th May, 2014 at 11:46 am during a praise and worship session.
5.1.2 Responses regarding the use of musical instruments in HOGCs

Analysis of information in Chapter Four revealed that an average proportion of the sampled population from Nairobi West (NW), Ongata Rongai (OR) and Embakasi Area (EA) as well as an overwhelming majority from Syokimau Area (SA) said that pianos or keyboards, guitars, bass guitars and drum kits were utilized during worship time. A probable explanation on why there was an overwhelming majority from SA as compared to other church stations is because unlike the other three churches, SA did not have other instruments other than the ones mentioned above. As such, the sampled population at SA did not have any other option to consider.

The other three churches had other instruments such as saxophones, clarinets, congas and shakers. The responses indicating that not all instruments were utilized during worship time was represented by a small proportion of the sampled population, while more than half of the sampled population indicated that all the above named instruments were utilized during worship time. The above instruments, coupled with clapping, raising of hands in the air and dancing would be a pointer to lively PW sessions. Observations by the researcher also revealed that these were not the only instruments played in HOGCs.

Other instruments that were played included the clarinet, glockenspiel, saxophone, and different types of percussion instruments such as triangles and shakers. This was an indication that musical instruments were highly regarded in HOGCs. This is in line with observation made by Gifford (1998), that music is so central in PCs such that the first thing a PC will save for is a public address system and the latest musical instruments in music technology. Responses given by church members in the previous Chapter also revealed that music instruments, to a great extent characterized worship in HOGCs. The following Plates 5.14, 5.15 and 5.16 show some of the instruments that are prevalent in the HOGC worship services.
Plate 5.14\textsuperscript{4} Some of the instruments utilized in HOGC, NW

Plate 5.15\textsuperscript{5} Some of the instruments utilized in HOGC, EA

\textsuperscript{4} The above photo was captured at HOGC, NW on Wednesday 26\textsuperscript{th} February, 2014 at 6:47 pm during an evening service.

\textsuperscript{5} Photo captured at HOGC, EA on Sunday 2\textsuperscript{nd} March, 2014 at 11:31 am during a worship session.
5.1.3 Perceived volume levels of music instruments

The study sought opinion of church members regarding the volume levels of the instruments during worship activities. Data obtained from church members revealed that, to a great extent, the volume of music instruments was considered to be loud. More than half of the respondents in NW, OR and EA as well as an overwhelming proportion from SA were of this view. Other responses stating otherwise represented a small proportion of the sampled population from each of the four churches. A probable explanation of an overwhelming majority from SA as compared to other church stations was because the sampled population in SA was the lowest compared to the other three church stations. This meant that an overwhelming proportion from SA was only represented by a small number of respondents, whose majority gave similar responses. Another probable explanation is the fact that HOGC, SA has the least population of worshippers as compared to others. The church building too is the smallest yet the instruments played within the church building could be equally

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6 Photo captured at HOGC, SA on Sunday 13th April, 2014 at 10:06am during a worship session.
powerful like the instruments used in the other HOGCs. As such, it is likely that the volume of the instruments can easily be perceived to be loud. The findings of this study revealed that loud sounds of instruments were common features experienced during worship sessions in HOGCs.

5.1.4 Congregations’ responses to worship music
The study sought opinion of church members regarding how the congregations reacted to worship music. They provided data that revealed some mixed reactions. More than half of all the respondents in OR, EA and SA churches were of the view that the congregations were responsive. However, the highest percentage of respondents from NW indicated that church members were very responsive to worship music. The opinion of most church congregations could be interpreted to mean that they responded positively to singing worship music by way of varied physical expressions as illustrated in Plate 5.17.

Plate 5.17 A congregation of worshippers responding to worship music in HOGC, NW

7 Photo captured at HOGC, NW on Sunday 23rdFebruary, 2014 at 9:27 am during a praise and worship session.
5.1.5 Utilization of hymnals

It was established that all the four churches hardly used hymnals in their services. An overwhelming proportion of the sampled population indicated that they did not use these in their worship services. The findings of this study are in line with observations made by Gifford (1998), that PCs hardly use conventional hymnbooks, a feature that sets them apart from mainstream Christian churches. He added that music in PCs not only seems current, but also in tune with what is going on in the world in terms of new music styles. It was also clear that a very small proportion of the sampled population from each of the four churches indicated that hymnals were utilized. This was a clear indication that hymnals were scarcely used in HOGCs, in spite of the fact that hymnals have been observed to be common features in many mainstream Christian churches such as the Presbyterian Church of East Africa and Africa Inland Church.

5.1.6 Members’ reactions to the types of hymnals used

From the data provided in Chapter Four that only a handful of respondents from three HOGCs indicated that hymnals were utilized. Respondents were divided in naming the hymnals used, since they named different hymnals such as *Golden Bells* and *Praises to the Most High*, yet they fellowshipped together. However, a very small proportion indicated that hymnals were utilized.

5.1.7 Utilization of choruses

From results given in Chapter Four, it was established that all the target churches sang choruses in their worship services. Examples of such choruses are: *I no go suffer*, *Moyo wangu, Itshokwadi, He gogo* and *Wahamba Nathi*. It was however observed that some of the choruses were in the native languages of foreign countries while others had titles that were not grammatically correct. Hollenweger (1997), is of the opinion that a major attraction to PCs is probably in their concept of music and liturgy. He views the music as being spontaneous, so that the enthusiasm realized produces flexible oral liturgies which are memorized by the Pentecostal congregations.

5.1.8 Musical styles inherent in HOGCs choruses

The study revealed that the choruses sung were in music styles which included African, Western and a blend of both African and Western. Examples of choruses
performed in African styles were: *Moyo wangu* and *Tunaomba*. Examples of choruses performed in Western styles were: *You are alpha* and *I know who I am*. This study considers Jazz music style to be a blend of African and Western music styles in the sense that it came about as a result of confluence of African and European music traditions. This pedigree style is characterised by the use of blue notes, improvisation, polyrhythms, syncopation, and the swung note. Some of the choruses sung at HOGC such as *Overflow* and *More than a conqueror*, possess swing rhythms and blue notes. These choruses, therefore, were performed in a blend of African and Western music styles.

Reference to Chapter Four shows that an average proportion of respondents from NW, EA and SA churches and a small proportion of respondents from OR indicated that choruses performed were in styles including African, Western and a blend of African and Western music styles. Conversely, it can be deduced from the evidence that respondents of a contrary opinion represented a very small proportion. These findings are indications that different styles of music were performed in varied proportions.

**5.2 Approaches used in teaching worship music in HOGCs**

The following sub-section focuses on approaches used in teaching worship music in HOGCs. Discussion is based on data collected from church members from the sampled four HOGCs. The data was analysed and the results of the analysis are discussed under the following sub-headings.

**5.2.1 Approaches used in teaching melodic themes**

Research findings revealed that a high proportion of respondents from each of the four sampled churches indicated that listening and imitating the voice of the worship leader was the most common approach used in teaching new songs. A very small proportion indicated that listening to audio recordings was an approach to teaching new melodies. A slightly higher but still a small proportion indicated that reading music scores was used in teaching new melodies. These study’s findings clearly show that listening and imitating the voice of the worship leader was the most common approach used in teaching new songs.
5.2.2 Approaches used in teaching song texts

Tabulated information in Chapter Four reveals that a high proportion of respondents from OR and EA as well as an overwhelming proportion from NW and SA, indicated that lyrics of new songs were projected on LCD projector and TV screens for members to read. This meant that more than half of the sampled population from each of the four churches indicated that the lyrics were projected on screens and only a very small proportion indicated that the lyrics were either printed on papers or taught aurally. A probable explanation on the disparity in frequency between NW, SA and OR, EA church stations was that NW had more LCD projector screens than the other three church stations, and the screens were distributed evenly within the church building. SA on the other hand had the least population compared to the other three churches. As such the TV screens used in SA, sufficiently served the whole population of worshippers at SA owing to the fact that the worshippers were few. Plate 5.18 below verifies that song lyrics were projected on screens:

Plate 5.18 A photograph showing LCD projector screens hanging from the roof of HOGC, EA

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8 Photo captured at HOGC, EA on Sunday 16th March, 2014 at 11:19 am during a praise and worship session.
5.2.3 Approaches used in teaching dance movements in HOGC

Chapter Four shows that a high proportion of respondents from each of the four churches gave similar answers regarding approaches used in teaching dance movements. Majority of them said that demonstration of dance movements by praise and worship (PW) team was the most widely used for teaching dance moves. Other responses of contrary opinion represented a very small proportion of the sampled population.

This research finding is in line with what Parsitau (2006) noted, that the worship music of Pentecostal Churches (PCs) is characterized by dancing, clapping of hands, physical expressions of praise accompanied by loud and powerful instrumental music. The findings of this study are also in line with Bandura’s (1986) observational learning theory, also called the social learning theory. According to this theory, learning occurs when an observer's behaviour changes after viewing a behavioural model. This theory was helpful in understanding demonstration as an approach used in teaching worship music to members of HOGCs as illustrated in Plates 5.19 and 5.20 below.

Plate 5.19\(^9\) Dance demonstration by PW in HOGC, EA

\(^9\) Photo captured at HOGC, EA on Sunday 23rd March, 2014 at 11:43 am during a praise and worship session.
Plate 5.20 Dance demonstration by PW in HOGC, OR

5.2.4 Characteristics of new songs taught in HOGCs

One of the most effective ways of teaching new songs is to ensure that concepts are presented in a manner that is easy to understand. The question regarding characteristics of new songs sought to establish whether HOGCs used any techniques to make them easier to learn. The findings of this study revealed that the highest percentages of responses among the choices given, from NW, EA and SA, indicated that new songs had short and simple melodies, repetitive song lyrics as well as danceable beats. However, the highest percentage of the sampled population from OR, felt that simple and short melodies characterized new songs. It was, however, clear that majority of HOGC members believed that new songs had all the three characteristics mentioned above. Here is an example of lyrics of a popular chorus in HOGCs which exhibits some of the above characteristics.

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10 Photo captured at HOGC, OR on Sunday 4th May, 2014 at 11:41 am during a praise and worship session.
He go go butter me bread, he go go sugar me tea,
He go go cloth my body, he go go shelter me head.

The above chorus does not seem to make sense from a linguistic perspective. However, that is how it is sung. It is most probably referring to how God goes a long way in ensuring that my bread is buttered, my tea is sugared, my body is clothed and sheltered. The chorus has repetitive text which makes it easy to learn. This particular song, together with many other choruses such as Moyo wangu, He go go and Itshokwadi were played in 4/4 time which gives them symmetrical rhythmic patterns which stimulate the desire to dance. It can therefore be deduced from the findings that HOGC had devised ways of reorganizing and practising their music through the above strategies. HOGC had, therefore, created opportunities where musical concepts were reinforced, by making sure that the new songs had simple melodies, repetitive lyrics and that they had danceable beats. These qualities facilitated quicker learning of the songs.

5.3 Forms of music training in HOGCs

The following sub-section focuses on forms of training that exist in HOGCs. Discussion is based on data collected from praise and worship (PW) members from the four sampled HOGCs. The data was analysed and subsequently discussed according to emerging thematic issues under the following sub-headings.

5.3.1 Recruiting praise and worship members

Analysis of information in Chapter Four revealed that all the four HOGCs conducted auditions as a means of recruiting PW members. Audition basically entails a performance by an aspiring performer to demonstrate suitability or talent to an evaluator. An average proportion of respondents from NW, OR and EA as well as an overwhelming majority from SA indicated that audition was the most widely used approach in recruiting new members. A very small proportion of the sampled population indicated that they joined PW teams through church announcements whereas another proportion from NW, OR and EA churches indicated that they joined PW teams on voluntary basis. It can however be confirmed that audition was the main approach used in recruiting members to PW teams.
5.3.2 Praise and worship voice trainers
A voice trainer is basically a person who coaches others how to sing. The question regarding voice trainers was helpful in establishing forms of music training that exists in HOGCs. Tabulated information in Chapter Four clearly revealed that the services of a voice trainer were widely sought in all the four HOGCs. It was quite evident that in HOGC, voice trainers were very important since their services were widely sought. This study infers from the tabulated information that there was indeed training of PW members. This meant that HOGC had put a lot of emphasis on PW and that voice trainers were employed to ensure that a high level of performance with regard to voice quality was upheld.

5.3.3 Qualification of voice trainers
The findings of the study revealed some mixed reactions regarding qualifications of music trainers. An average proportion of PW members sampled from NW and an overwhelming proportion from SA churches, were not sure about the qualification of their voice trainers. But an average proportion of respondents sampled from OR and a small proportion from EA churches, noted that their voice trainers did not have any qualification in music. A very small proportion of respondents from NW, OR and EA indicated that their voice trainers had qualification of either certificate or diploma level in voice training. Likewise a very small proportion of respondents from all the four churches indicated that the voice trainers had degrees.

The study carried out interviews with four voice trainers and established that only one voice trainer had a certificate. Further interviews with the trainers revealed that this particular trainer trained other aspiring vocalists who in turn began transmitting the same knowledge to others. There were voice trainers in all the four churches but what came out strongly was that professional qualification was not a prerequisite for one to be a voice trainer. What seemed more important was the length of time one had been involved in music-making. Interviews with voice trainers revealed that they had been singing for many years.

5.3.4 Methods of recruiting voice trainers in HOGCs
Majority of PW members sampled from the four HOGCs said that voice trainers were recruited through apprenticeship. This meant that they learned by observation. They then attempted to emulate the same skills until they gained some experience.
An average proportion of respondents from NW and OR as well as a high proportion of respondents from EA indicated that voice trainers were recruited through apprenticeship. An overwhelming majority from SA also shared the same view. From these findings, learning by observation seems to have been the approach that was employed by informal systems, for instance, HOGCs to train voice teachers. This study can further infer from the findings that the selection of voice trainers was based on music experiences, and that experience was achieved through prolonged periods of singing and listening to others.

As stated in Chapter One (section 1.1), MacBeath et al. (2007), observed that schools do not meet the needs of all children and that societal challenges make unreasonable expectations for equity of achievements in schools. MacBeath’s (ibid.) observations seem to confirm the reasons why many respondents reported that there were not enough qualified voice trainers for the many PW available, hence, there was need for HOGCs to find an alternative approach to developing their own trainers.

5.3.5 Instrumentalists in HOGCs

The question was meant to establish whether HOGCs sought the services of the instrumentalists. It further sought to ascertain whether they were drawn from their respective church membership or they were hired from elsewhere. Research findings revealed that an overwhelming majority of PW members sampled from each of the four HOGCs said that instrumentalists were drawn from their own church memberships. It was also observed that instrumentalists played a crucial role in offering accompaniments to music. Analysis of the information in Chapter Four shows that a wide range of music styles were performed in all the four HOGCs. This evidence is in line with an observation made by Paterson (1995), who said that Pentecostal music encompasses a wide range of styles typical to popular music. Notably, interview schedules with musicians in HOGCs revealed that, initially, some of them were hired before they got confirmed as full members of their respective churches. The concern of whether or not instrumentalists were members of HOGC notwithstanding, what came out strongly was that their services were widely sought in all the four HOGCs.
5.3.6 Recruitment of instrumentalists in HOGCs

This study revealed that the highest percentages of respondents sampled from each of the four HOGCs said that instrumentalists learned to play instruments through apprenticeship. This meant that they learned by observing others play the instruments. There were those who applied for the positions and others volunteered, but their numbers were few compared to the ones who said that instrumentalists learned by observing others. It was, therefore, established that the exercise of recruiting instrumentalists did not depend on any professional qualification. They gained experience through listening and observing others perform different styles of music and then emulating what they heard and saw.

5.3.7 Music styles performed in HOGCs

The question formulated was how the styles had influenced teaching approaches of worship music in HOGCs. Research findings revealed that a variety of music styles ranging from rock, pop, rumba, reggae, blues and jazz were performed in all the four churches. The highest percentages of responses among the choices given were quite certain that all the music styles listed above were performed.

As noted in Chapter One of this study, Paterson (1995) observed that Pentecostal music tends to encompass a wide range of styles typical to popular music. Indeed some popular music styles performed in HOGC today did not originate from the sacred world yet they are powerful tools in the evangelization process. Examples of such styles are reggae and jazz. Bilby (1995), for example, discussed how reggae music changed its original context from discos to church services. According to him, unlike the black Jamaican youths who used reggae music to instigate violence, the church uses reggae music to communicate God’s message to people.

Likewise, Basoga (2006) examined music styles used in Pentecostal churches in Jinja Municipality in Eastern Uganda and established that reggae, jazz, and blues styles were used during worship services. Preus (2000) also noted that most church leaders believed that in order to keep the youth in churches, evangelists needed to incorporate rock Christian music into the services. Ultimately, there are many reasons why churches perform different styles of music. The findings of the study clearly revealed that HOGC performed all the music styles outlined above. This was confirmed by all instrumentalists who were interviewed by this researcher. The instrumentalists clearly
indicated that they performed all known styles of music regardless of where they originated from, as long as the styles were appreciated by church members and that the same helped in the evangelization process.

5.3.8 Fusion of original and other music styles
Analysis of information in Chapter Four indicates that the vast majority of the sampled population from each of the four HOGCs fused different music styles during performances. This was a confirmation that fusing or mixing of music styles was widespread in HOGCs. Fusion or mixing of original music styles with popular styles was an indication that each music style was given a different meaning or that the style served a particular purpose. The responses given by PW regarding fusion of music styles seemed to strengthen an observation made by Paterson (1995) that western influence and the adoption of new styles and tunes had created a form of Kenyan music which focused on traditional elements fused with foreign styles to produce something new and interesting.

5.3.9 Reasons for altering original music styles
Data collected regarding music styles revealed that the highest percentages of the sampled population from the four churches were of the view that songs were not performed in their original compositions because the styles were not appealing, or they were monotonous, and that they were not eliciting the expected moods. Examples of such songs whose styles were altered are: *You are Alpha* and *Amazing Grace*. These two songs have been performed with emphasis of instruments falling on the first beat of the bar, a typical characteristic of several music styles such as rock and pop. The songs have also been performed with emphasis of instruments falling entirely on the third beat of the bar (usually on the snare, or as a rim shot combined with bass drum), a characteristic feature of reggae style. The presence of more than one music style offers an opportunity to fuse together different music styles and, in so doing, different musical tastes of people are catered for.

It was, however, noted that each of the above specific reasons for altering music styles of songs were given in varying proportions in all the four churches. Apart from responses on altering of music styles, there were other responses that sought to answer reasons for fusing different music styles. The findings of the study revealed that the highest percentages of the sampled population were of the view that music styles were
fused because the resultant sound was appealing. The fusion fostered dancing and killed boredom. The relatively even distribution of the answers listed highlights that different music styles were performed in HOGCs for varied reasons.

5.4 The influence of popular music styles

Discussion in this section was based on data collected from praise and worship (PW) members from the four HOGCs sampled. The data provided by PW members regarding music training was analysed and the results discussed under the following sub-heading:

5.4.1 Popular music styles influence on music teaching methods in the HOGCs

From the tabulated information in Chapter Four, popular music styles affected the way the songs were taught in the HOGCs. This fact was expressed by an overwhelming majority of the sampled members from all the four churches. Analysis of responses showed that the highest percentages of PW members were of the view that popular music styles had influenced teaching approaches in a number of ways.

The respondents indicated that popular music styles necessitated incorporation of some dance movements in the singing. For example, songs that were performed in 4/4 time, with emphasis of instruments falling entirely on the third beat of the bar (usually on the snare, or as a rim shot combined with bass drum), would have PW team demonstrating dancing in reggae style because that kind of instrumentation was a characteristic feature of reggae music. However, songs performed in 4/4 time, with emphasis of instruments falling on the first beat of the bar would have PW team demonstrating dancing in rhumba, rock, pop and many other styles.

Incorporating that dance element in the song rendition meant that the act of dancing was brought about by the presence of popular music styles. PW members also indicated that popular music styles created varied repertoire that could be taught to church members. This meant that varied teaching approaches such as imitating the voice of the worship leader, displaying song texts on screens and echoing PW dance demonstrations. They also indicated that popular music styles had offered an opportunity to fuse together different music styles and, in so doing, different musical tastes of people were catered for. This meant that the PW team was to remain sensitive to the diverse needs of their congregation and hence the reason for the performance of various popular music styles within the same service.
Since HOGC performed a wide variety of music styles, by extension, they also used the teaching approaches necessitated by the same. The PW team, therefore, was not restricted to a few teaching approaches, but they had multiple ways of teaching the music to the members. Indeed, HOGC proved to be a multicultural Christian church due to varied and multiple musical styles witnessed across the churches that were visited. Generally, in cities people from different cultural backgrounds are found in larger numbers than in rural areas. The performance of different music styles, therefore, ensures that the needs of these urban church members from different cultural backgrounds are met. This study argues that music styles used in HOGCs were akin to those related to disco music in terms of instrumental accompaniments and levels of loudness. This argument is supported by the findings in Chapter Four. When such music styles are performed in church contexts, some people find them familiar because they are the same ones they enjoy in disco halls. These performances fulfill the peoples’ desires, especially the desire to participate in a spiritually inspiring liturgy.

In conclusion, there are pertinent issues and emerging patterns that seem to accrue from the above discussions. Firstly, it can be confirmed that there were varied forms of expressions employed in the HOGC worship service. These included dancing, clapping, raising of hands and physical expressions of praise accompanied by loud and powerful instrumental music. The study also established that keyboards, guitars, bass guitars, clarinets, glockenspiel, saxophones, drum kits as well as other types of percussion instruments such as triangles and shakers were utilized during worship time. Further findings indicated that choruses predominated during worship time and that they were performed in African, Western as well as a blend of African and Western music styles. The above-mentioned instruments, coupled with clapping, raising of hands in the air and dancing, revealed an exuberant musical expression. These findings were in line with the first objective of the study, which sought to establish features which characterized worship music in HOGCs.

Secondly, the study established that listening and imitating the voice of the worship leader was the most common approach used in teaching new songs and that the lyrics were projected on screens for members to read. These new songs had short and simple melodies, repetitive song texts as well as danceable beats. Such qualities facilitated quicker learning of songs. The study also established that demonstration of dance
movements by praise and worship (PW) teams was a widely used approach for teaching dance moves to church members. The above discussions concerning approaches used were in line with the second objective of the study, in section 1.3 of this study.

Besides issues of teaching approaches, the Chapter discussed various forms of musical training which existed in HOGCs since this was the third objective of the study (see section 1.3). The study established that HOGCs conducted auditions as a means of recruiting PW members. Besides auditions, it was established that the services of voice trainers and instrumentalists were widely sought in all the four HOGCs. The fact that voice trainers were present in all the four HOGCs was convincing evidence that voice trainers played a crucial role in impacting musical knowledge and skills to praise and worship members.

This study can further infer from the findings that the selection of voice trainers and instrumentalists was based on music experiences which were achieved through prolonged periods of singing, listening as well as observing others. Interview sessions with voice trainers and instrumentalists revealed that professional qualification was not a prerequisite for one to be a voice trainer or an instrumentalist. What seemed more important was the length of time one had been involved in music making. Interview sessions with voice trainers and instrumentalists revealed that they had sung or played specific instruments for many years. Indeed, as discussed above, there were various teaching approaches. But the one that stood out is apprenticeship.

The fourth objective of the study (see section 1.3) focused on how popular music styles had influenced the teaching methods of worship music in HOGCs. The revelation was that a variety of popular music styles ranging from rock, pop, rumba, reggae, blues and jazz were performed in all the four churches. The PW teams were therefore not restricted to only a few teaching approaches but they had multiple ways of teaching the music to the members. These popular music styles also necessitated incorporation of some dance movements in the singing.

It was further established that popular music styles performed in HOGCs offered an opportunity to fuse together different music styles and, in so doing, different musical tastes of people were catered for. Indeed, HOGC is a multicultural Christian church due to varied and multiple musical styles witnessed across the churches visited.
This Chapter has discussed and interpreted the tabulated information in Chapter Four in connection with an assessment of how popular music styles influenced the teaching methods of worship music in House of Grace Church (HOGC). Inferences were also made based on the tabulated information as well as observations and interviews schedule in an attempt to address the four objectives of the study. The following Chapter gives a summary of the findings, conclusions and recommendations drawn from the findings in connection with an assessment of how popular music styles influence the teaching approaches of worship music in House of Grace Church (HOGC).
CHAPTER SIX
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.0 Introduction
This Chapter gives a summary of the findings, conclusions and recommendations drawn from the findings, which were guided by research questions and objectives as outlined in the preceding Chapters. The research questions sought to ascertain the influence of popular music styles on music training in the Pentecostal Churches (PCs) and, in particular, House of Grace Churches (HOGCs) within Nairobi and its environs.

6.1 Summary of the research findings
The study investigated the influence of popular music styles on music training in Pentecostal churches of Kenya; The case of House of Grace Church Ministries in Nairobi. In order to capture a more comprehensive situation, the study documented available music equipment in HOGCs. It identified features which characterized worship music, approaches used in teaching worship music to members and forms of music training which existed in HOGCs.

The study targeted church members as well as praise and worship teams as respondents. A total of 350 church and 101 praise and worship members drawn from 4 HOGCs participated in the study. Data was collected through questionnaires, interviews, and observations. After a coordinated collection, data was subsequently coded, analysed and expressed through frequency tables and percentages. Verbal responses were transcribed and presented in prose form. The study findings from the analysed data are presented under themes based on the objectives of the study. The following sections offer a summary of the major findings.

6.1.1 Musical features in HOGCs
This study revealed that there were varied musical features which characterized worship in HOGCs. Such features included use of musical instruments as well as singing of choruses with a blend of different music styles. It was confirmed from the discussions in the previous Chapter that there were varied forms of gestures employed in the HOGC worship service. These gestures included clapping, waving of hands in the air, and dancing. When such gestures were combined, they revealed an exuberant musical expression. This study also revealed that playing of musical instruments
characterized worship to a great extent in HOGCs. As evident from discussions in the previous Chapter, pianos or keyboards, guitars, bass guitars and drum kits were utilized during worship time. The study also established that most respondents were of the view that the instruments utilized during worship time were loud. The above instruments, coupled with clapping, raising of hands/arms in the air and dancing, were a pointer to lively PW sessions.

Further, all the churches surveyed employed choruses in their worship services. An overwhelming proportion of the sampled population indicated that choruses were prevalent in their worship services. It was also established that choruses were in African, Western, and a blend of African and Western music styles. The use of different music styles as well as their fusion was a pointer that different musical tastes of people were catered for.

6.1.2 Teaching approaches in HOGCs
The research revealed that there were various approaches used in teaching worship music. These approaches included imitating the leader’s voice, projecting song texts on LCD projector and TV screens, demonstrating dance movements, and using short and repetitive melodies. Majority of respondents from each of the four sampled churches indicated that listening and imitating the voice of the worship leader was the most common approach used in teaching new songs. Research findings also revealed that majority of respondents from each of the four sampled churches indicated that lyrics of new songs were projected on screens for members to read.

Likewise, responses regarding how dance movements were taught showed that a high proportion of respondents from each of the four churches gave similar answers. These revealed that demonstrations of dance movements by praise and worship (PW) teams were the most widely used approaches.

The question regarding characteristics of new songs taught to the sampled population sought to establish whether HOGCs used any techniques to teach these. This study established that new songs had short and simple melodies, repetitive song lyrics as well as danceable beats. It was, clear that majority of HOGC members believed that new songs had all the three characteristics mentioned above. HOGC had therefore devised ways of reorganizing and practising their music through the above strategies.
6.1.3 Forms of musical training in HOGCs

The study established that various forms of musical training existed in HOGCs. All respondents were in agreement that audition was the main approach used in recruiting members to PW teams. The study also revealed that the services of a voice trainer were widely sought in all the four HOGCs. This study infers from the tabulated information that there was indeed training of PW members. The fact that voice trainers were present in all the four HOGCs is convincing evidence that voice trainers played a crucial role in impacting musical knowledge and skills to praise and worship members who were charged with the responsibility of leading the congregations in worship.

The question regarding qualifications of music trainers revealed some varied responses from respondents. While some respondents indicated that they were not sure about the qualifications of their voice trainers, others stated that some of these did not have any qualifications in music. The study therefore resolved to conduct some interviews in order to gather more information.

Interviews with four voice trainers and established that only one voice trainer had a certificate. Further interview discussions with the trainers revealed that this particular trainer taught other aspiring vocalists, who in turn began transmitting the same knowledge to others. Indeed, there were voice trainers in all the four churches but what came out strongly was that professional qualifications were not a prerequisite for one to be a voice trainer. What seemed more important was the length of time one had been involved in music making. Interview sessions with voice trainers revealed that they had been singing for many years.

Majority of PW members sampled from the four HOGCs stated that voice trainers were recruited through apprenticeship. This meant that they learned by observing others. They then emulated the same skills until they gained some experience. This study can, therefore, deduce from the findings that learning by observation was an approach that was employed by HOGCs to train voice teachers. Hence, the selection of voice trainers was based on music experiences, and that experience was achieved through prolonged periods of singing and listening to others.

The question regarding recruitment of instrumentalists revealed that the highest percentages of respondents sampled from each of the four HOGCs said that
instrumentalists were actually members of their respective churches who learned to play instruments through apprenticeship. This meant that they learned by observing others play the instruments. There were those who said that instrumentalists applied for the positions and others volunteered, but volunteer members were few compared to the ones who learned by observing others. Professional qualification, was therefore, not highly sought while recruiting instrumentalists.

The study also revealed that a variety of music styles ranging from rock, pop, rumba, reggae, blues and jazz were performed in all the four churches. Research findings show that the highest percentages of responses among the choices given, were quite certain that all the music styles listed above were performed. Specific music styles ranging from rock, pop, rumba, reggae, blues and jazz were also utilized in varying proportions. It can, therefore, be confirmed that all the music styles listed above were performed in HOGCs. The study infers from this information that different skills of performing the above music styles were taught.

It was evident that the highest percentages of the sampled population were of the view that music styles were fused because the resultant sounds were appealing. The fusion fostered dancing and it also killed boredom. This meant that skills on how to fuse different music styles were learnt.

### 6.1.4 Influence of popular music styles in HOGCs

The study has shown that popular music styles had influenced the teaching methods of worship music in HOGCs. It was quite clear that HOGC performed a wide variety of music styles. By extension, they also used the teaching approaches necessitated by the music styles. The PW teams were, therefore, not restricted to a few teaching approaches but they had multiple ways of teaching the music to the members.

From the discussions presented in the previous Chapter, PW members were of the view that popular music styles necessitated incorporation of some dance movements in the singing. The dance movements were demonstrated by the PW teams for the church members to emulate. PW members also indicated that popular music styles widened their repertoire of what could be taught to church members. This meant that PW members used varied teaching approaches such as imitating the voice of the worship leader, displaying of song texts on screens and copying PW dance demonstrations. They also indicated that popular music styles had offered an
opportunity to fuse together different music styles and in so doing, different musical
tastes of people were catered for. This meant that the PW team remained sensitive to
the diverse needs of their congregation and hence the reason for the performance of
various popular music styles within the same service.

6.2 Conclusions
This study has shown that there were varied musical features that characterized
worship in HOGCs. The study also established that there were various approaches
used in teaching worship music as well as the presence of various forms of musical
training in HOGCs. Results based on the findings of the study also revealed that
popular music styles had influenced the teaching methods of worship music in
HOGCs in a number of ways.

Consequently, the study came up with several conclusions regarding features in
worship music. Firstly, it has confirmed the hypothesis stated in Chapter One that
music is an influential channel of communication since it fosters evangelization.
Musical expression in HOGC has been observed to be exuberant and exciting, with
strong tendencies and emphasis towards spirited singing, raising of hands, dancing
and the use of contemporary popular styles. However, a number of scholars have
argued that some popular music styles performed in churches today may not have
originated from the sacred world although they are powerful tools in the
evangelization process. This study has confirmed that gestures such as clapping,
raising hands and dancing were widespread. It also confirmed that the use of musical
instruments during worship as well as singing of choruses with a mixture of music
styles was a common feature in HOGC.

In relation to objective two, the study has confirmed Bandura’s (1986) observational
learning theory, also called the social learning theory. According to this theory,
attention and retention processes account for acquisition or learning of a model’s
behaviour while production and motivation control the performance. Directly applied
to approaches used in teaching worship music in HOGCs, this implied that students
had to get a chance to observe and model the behaviour that leads to a positive
reinforcement whereas in giving music instruction, it implied that instructors needed
to encourage collaborative learning, since much of learning happened within
important social and environmental contexts.
This theory enabled the study to acknowledge the approaches used in teaching worship music to members of HOGCs with regard to the four learning processes that constitute the tenets of social learning theory. This theory was quite relevant in explaining the exuberant nature of musical expression with strong tendencies and emphasis towards spirited singing, dancing and the use of popular music styles within the HOGCs.

In addition, the theory offered great insights into how inclusive music pedagogies were constructed and what it entailed to teach music effectively in a challenging multi-cultural context like House of Grace Churches (HOGCs). This study confirmed that dance movements were demonstrated and that new songs had short and simple melodies, repetitive song lyrics as well as danceable beats. HOGC, had therefore, devised ways of reorganizing and practising their music through the above strategies.

With regard to forms of musical training, the findings of the study revealed that voice trainers were recruited through apprenticeship. This meant that they learned by observing others. They then attempted to emulate the same skills until they gained some experience. This study can, therefore, deduce from the findings that learning by observation was an approach that was employed by HOGCs to train voice teachers and instrumentalists. From the findings, the selection of voice trainers and instrumentalists was based on music experiences, and that experience was achieved through prolonged periods of observation and imitation. Therefore, professional qualifications were not a prerequisite for one to be an instrumentalist or a voice trainer.

Finally, in relation to objective four of this study, it was established that HOGCs were multicultural due to varied and multiple musical styles witnessed across the churches visited. By extension, the churches used the teaching approaches necessitated by the music styles. The PW teams were therefore not restricted to a few teaching approaches but they had multiple ways of teaching music to the members. Generally, in cities, people from different cultural backgrounds are found in larger numbers than in rural areas. The performances of different music styles, therefore, ensured that the needs of these urban church members from different cultural backgrounds were met. The study’s position is that music styles used in HOGCs were akin to those related to disco music in terms of instrumental accompaniments, music styles used and levels of
loudness. When such music styles are performed in church contexts, some people find them familiar because they are the same they enjoy in disco halls and from FM stations. These enable congregations to participate in a spiritually inspiring liturgy. They also ensure that PW teams remain sensitive to the diverse expectations of their congregations.

6.3 Recommendations

The study raised several important issues for religious as well as educational institutions. The following recommendations are as a result of on site observations and interactions during the course of the study. They are not magical solutions but they certainly offer the possibility of having better teaching approaches for various music skills:

a) The study noted that varied features which characterized worship in HOGCs brought forth the exuberant nature of praise and worship. The study recommends other churches, especially mainstream churches, to also embrace such features.

b) The use of traditional hymn books in churches should be replaced with TV and LCD projector screens upon which song texts can be projected. This ensures that hands are freed of any material that can hinder free movement of the body while worshipping. Materials held with hands can hamper free movement of hands thus hindering dancing. However, the hymn books should always be kept safe and be utilized in circumstances which do not allow the use of screens.

c) The study recommends that music trainers from churches be monitored closely by the Kenya Ministry of Education in order to ensure that only those who have undergone professional training in educational institutions are allowed to train others. This will enable them be better teachers and performers. Professional training will also equip them with skills of how to teach other aspiring instrumentalists and vocalists effectively.

d) A professional board comprised of educationists and performers should also be established to ensure that only qualified and highly skilled music teachers and performers are allowed to teach.
6.4 Further research

Based on findings and recommendations of this study, the researcher suggests the following:

a) A study to be carried out to assess the effectiveness of churches in offering alternative training grounds for musicians and congregational participation which are different from those experienced in formal educational institutions.

b) A study to be carried out on the relevance of the training approaches employed by churches in reference to acquisition of long term music skills.

c) A study to be carried out in other counties, for purposes of comparison in order to determine if other areas exhibit improved case studies. When this is done, there should be an exchange of methodology and resource materials towards better music training.

d) Finally, a study could be carried out to establish factors that lead aspiring musicians to receive alternative music training away from formal educational institution. This will be helpful in identifying gaps in formal educational institutions and developing strategies of improving the training process in the institutions.
REFERENCES


INTERNET SOURCES

https://maps.google.co.ke (Accessed on February 12, 2013)
APPENDIX I

QUESTIONNAIRE FOR CHURCH MEMBERS

Dear Respondent,

My name is Amos Kivuti, a Masters student at Kenyatta University, undertaking a study on the influence of popular music styles on music training in Pentecostal churches of Kenya; The case of House of Grace Church Ministries. Kindly assist me to address this concern by answering the following twelve questions to the best of your knowledge. All the information you share for the purpose of this research will be treated with utmost confidentiality. Thank you for your time.

1. What gestures are employed during praise and worship in your Church? Please tick in the appropriate box(es) below
   a. Clapping
   b. Raising hands
   c. Dancing
   e. Any other (Specify)___

2. Which of the following instruments accompany your praise and worship sessions?
   a. Piano/Keyboard(s)
   b. Guitar/Bass guitar
   c. Drum kit
   d. All of them

3. How would you describe the volume of the music instruments during praise and worship?
   a. Loud
   b. Fairly loud
   c. Barely loud
   d. Not loud

4. How would you best describe the congregation during praise and worship?
   a. Very responsive
   b. Responsive
   c. Fairly responsive
   d. Not responsive

5. Do you use any hymn books during praise and worship?
   a. Yes
   b. No

6. If you ticked yes in question 5, what are some of the hymn books you use?
   a. Golden bells
   b. Praises to the most high
   c. The hymnal
   d. Any other ____________________
7. Do you sing choruses in your church during praise and worship?
   a. Yes  
   b. No  

8. If you ticked yes in question 7 above, kindly tick the type of choruses you sing.
   a. Choruses with African music styles  
   b. Choruses with a mixture of music styles  
   c. Choruses with western music styles  
   d. All of them  
   e. Any other____________________

9. How are you taught melodies for new songs?
   a. By listening and imitating the voice of worship leader(s)  
   b. By listening to audio recordings  
   c. By reading music books  
   d. Any other (specify)______________

10. How are lyrics (words) of the new songs taught to you?
    a. They are printed on papers  
    b. They are projected on a screen  
    c. They are taught orally  
    d. Any other way (Please specify)______________

11. How are dance moves taught to you during praise and worship?
    a. They are demonstrated by praise and worship team  
    b. An appeal is made for us to dance  
    c. The dance moves are not taught at  
    d. Any other way (please specify)____________________

12. What are some of the characteristics of new songs taught to you?
    a. They have short and simple melodies that can easily be remembered.  
    b. They have short and repetitive song texts  
    c. They have danceable beats  
    d. All of the above  
    e. Any other____________________
APPENDIX II

QUESTIONNAIRE FOR PRAISE AND WORSHIP MEMBERS

Dear Respondent,

My name is Amos Kivuti, a Masters student at Kenyatta University, undertaking a study on the influence of popular music styles on music training in Pentecostal churches of Kenya; The case of House of Grace Church Ministries. Kindly assist me to address this concern by answering the following twelve questions to the best of your knowledge. All the information you share for the purpose of this research will be treated with utmost confidentiality. Thank you for your time.

1. How did you become a member of praise and worship team?
   a. Through auditions
   b. Through church announcements
   c. By volunteering
   d. Any other_____________________

2. Do you have a voice trainer or trainers for praise and worship team?
   a. Yes  
   b. No  

3. If you answered yes in question 2 above, what music qualifications do they have?
   a. Certificate
   b. Diploma
   c. Degree
   d. None
   e. Not sure
   d. Any other____________________

4. If you answered yes in question 2 above, in what ways are voice trainers recruited in your church? Tick more than once where applicable.
   a. Through formal application and competitive interviews
   b. By volunteering
   c. Through apprenticeship where they learn by observing other voice trainers
   d. Any other way(please specify)_____________________________________

5. Are there instrumentalists who are drawn from church membership?
   a. Yes
   b. No

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6. If yes, how do they get recruited as instrumentalists?
   a. Through formal application and competitive interviews ✓
   b. They volunteer ✓
   c. Through apprenticeship where one learns by observing other instrumentalists ✓
   d. Any other way ____________________________

7. Which of the following popular music styles do you perform during praise and worship?
   a. Rock ✓
   b. Pop       e. Jazz       f. None of them ✓
   c. Rhumba  d. Blues

8. Are there instances where you mix original styles of songs with other popular music styles?
   a. Yes ✓        b. No ✓

9. If you answered yes, in question 8 above, why would you choose not to perform a song in its original style?
   a. Its original style may not be appealing to the ear. ✓
   b. It may be monotonous ✓
   c. Its original style might not elicit the expected mood ✓
   d. All of the above ✓

10. If you answered yes, in question 8 above, what reason would you give for fusing or mixing original styles with other popular music styles? You may tick more than once
    a. They are appealing to the ear ✓
    b. They stimulate the desire to dance ✓
    c. They kill boredom ✓
    d. All of the above ✓

11. Would you say that popular music styles have influenced the way you teach songs to the congregation?
    a. Yes ✓        b. No ✓
12. If you answered yes in question 11 above, in what ways have popular music styles influenced the way you teach worship music to church members?

a. They have enabled us to incorporate dancing easily  

b. They have enabled us to have a wider repertoire of songs from different cultures  

c. They have enabled us to fuse them with other music styles and in so doing catered for musical tastes of different people.  

d. All of the above  

e. Any other________________
Dear Respondent,

My name is Amos Kivuti, a Masters student at Kenyatta University, undertaking a study on the influence of popular music styles on music training in Pentecostal churches of Kenya; The case of House of Grace Church Ministries. Kindly assist me to address this concern by answering the following questions to the best of your knowledge. All the information you share for the purpose of this research will be treated with utmost confidentiality. Thank you for your time.

1. What is your role in church?

2. What instrument do you play?

3. For how long have you been an instrumentalist or a vocalist in your church?

4. How did you acquire expertise in your area of performance?

5. What professional qualification(s) do you have for your instrument or voice?

6. Which approaches do you use in teaching worship music?

7. What are some of the musical styles you employ in teaching songs for praise and worship?

8. What reason would you give for teaching songs using the styles you have mentioned?
THIS IS TO CERTIFY THAT:
MR. AMOS KIVUTI MURANGO
of KENYATTA UNIVERSITY, 719-200
Nairobi, has been permitted to conduct
research in Nairobi County
on the topic: THE INFLUENCE OF
POPULAR MUSIC STYLES ON MUSIC
TRAINING APPROACHES IN
PENTECOSTAL CHURCHES OF KENYA:
THE CASE OF HOUSE OF GRACE CHURCH
MINISTRIES IN NAIROBI.

For the period ending:
30th June, 2014

Permit No.: NACOSTI/P/13/1156/456
Date of Issue: 13th February, 2014
Fee Received: Kshs Kshs 1000.00

Signature

Applicant

CONDITIONS:
1. You must report to the County Commissioner and
the County Education Officer of the area before
embarking on your research. Failure to do that
may lead to the cancellation of your permit.
2. Government Officers will not be interviewed
without prior appointment.
3. No questionnaire will be used unless it has been
approved.
4. Excavation, filming and collection of biological
specimens are subject to further permission from
the relevant Government Ministries.
5. You are required to submit at least two hard
copies and one (1) soft copy of your final report.
6. The Government of Kenya reserves the right to
modify the conditions of this permit including
its cancellation without notice.

RESEARCH CLEARANCE PERMIT

REPUBLIC OF KENYA

National Commission for Science,
Technology & Innovation

Serial No. 993

Conditions: see back page
## APPENDIX V

### OBSERVATION CHECKLIST FOR HOGC NAIROBI WEST

<table>
<thead>
<tr>
<th>Type of instruments or equipment</th>
<th>Number of instruments or equipment</th>
<th>Name of the instruments or equipment</th>
<th>Whether utilized</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keyboard instrument</td>
<td>2</td>
<td>Yamaha Korgs</td>
<td>Yes Yes</td>
</tr>
<tr>
<td>Drum kit</td>
<td>2</td>
<td>Pearl Yamaha</td>
<td>Yes Yes</td>
</tr>
<tr>
<td>Guitars (Bass and Acoustic)</td>
<td>3</td>
<td>Yamaha</td>
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</tr>
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<td>Giant screens</td>
<td>2</td>
<td>Samsung</td>
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</tr>
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<td>Monitor screens</td>
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<td>Samsung LG</td>
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<td>Selmer</td>
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<td>Glockenspiel</td>
<td>1</td>
<td>Heartland</td>
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<td>Congas</td>
<td>3</td>
<td>LP</td>
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<td>wharfedale</td>
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## APPENDIX VI

### OBSERVATION CHECKLIST FOR HOGC ONGATA RONGAI

<table>
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<th>Type of instruments or equipment</th>
<th>Number of instruments or equipment</th>
<th>Name of the instruments or equipment</th>
<th>Whether utilized</th>
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</thead>
<tbody>
<tr>
<td>Keyboard instrument</td>
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<td>Yamaha</td>
<td>Yes</td>
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<tr>
<td>Drum kit</td>
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<td>Yamaha</td>
<td>Yes</td>
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<tr>
<td>Guitars (Bass and Acoustic)</td>
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<td>Yamaha</td>
<td>Yes</td>
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<td>Monitor screens</td>
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<td>Samsung Sharp</td>
<td>Yes</td>
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<td>Clarinet</td>
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<td>Glockenspiel</td>
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</tr>
<tr>
<td>Congas</td>
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<td>wharfedale</td>
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## APPENDIX VII

### OBSERVATION CHECKLIST FOR HOGC EMBAKASI

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<th>Number of instruments or equipment</th>
<th>Name of the instruments or equipment</th>
<th>Whether utilized</th>
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<tbody>
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<td>Keyboard instrument</td>
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<td>Yamaha</td>
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<tr>
<td>Drum kit</td>
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<td>Pearl</td>
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<td>Guitars (Bass and Acoustic)</td>
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<td>Yamaha Behringer</td>
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<td>Giant screens</td>
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<td>Monitor screens</td>
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<td>LG</td>
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</tr>
<tr>
<td>Clarinet</td>
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<tr>
<td>Glockenspiel</td>
<td>0</td>
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<tr>
<td>Congas</td>
<td>0</td>
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<tr>
<td>Monitor speakers</td>
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<td>wharfedale</td>
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## APPENDIX VIII

### OBSERVATION CHECKLIST FOR HOGC SYOKIMAU

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<th>Number of instruments or equipment</th>
<th>Name of the instruments or equipment</th>
<th>Whether utilized</th>
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<tbody>
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<td>Keyboard instrument</td>
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<td>Yamaha</td>
<td>Yes</td>
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<td>Drum kit</td>
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<td>Monitor screens</td>
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<td>LG</td>
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<td>Clarinet</td>
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<td>Congas</td>
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<td>Monitor speakers</td>
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<td>wharfedale</td>
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Figure 6.1 Map of Kenya showing the position of Nairobi (National capital)
Figure 6.2 Map of Nairobi showing House of Grace Churches (marked with place marks)

Key

A Place mark