This dissertation is a study of changes that have taken place in the music of the church of God in East Africa (COGEA) located in Nairobi, Kenya. The study concentrates on twelve congregations of COGEA situated. It shows how adaptable these congregations are and the changes that cultural interaction has had on the songs and music performance in their worship services.

The data were acquired through interviews with church leaders musicians and members of the COGEA congregations, through video and tape recordings, and through the authors' participant observation.

It depicts the establishment of the church of God reformation movement in USA and its spread to other parts of the world. The details of its inception in Kenya with particular reference to western, and Nairobi provinces are given. Nairobi is displayed as a cosmopolitan city whose inhabitants represent a variety of culture races and religions.

The practice of music in Kima, the headquarters of COGEA, is examined in order to illustrate the music associated with COGEA and its performance.

Research shows that, in Nairobi, the luhyia people make up a large proportion of COGEA membership. Mariakani Christian centre, one of the COGEA congregations in Nairobi, which has been virtually cosmopolitan, is treated as a special case. It is evident that the congregations have responded to these challenges of acculturative status in churches by conceiving their versions of a new theology. In turn, this has influenced their music performance. Music is shown as a factor that has helped the congregations to adapt to new social conditions. New songs are incorporated COGEA Nairobi, which reveals new developmental techniques and other 'foreign' influences. An examination of the music performance and performing groups depicts the changes that the congregations have gone, are going through due to cultural interaction and the city life has affected their music.

The agents and the processes of acculturation in music are discussed. There a strong relationship between the congregations and pastors as well as church, song and worship readers in determination of music change.

The conflict between fundamentalism and liberalism brought about by new theological ideas, which have sprung up due to multi-denominations, and ethnicity in the churches is exemplified.