

KSh. 3,000

**AN INVESTIGATION OF STRATEGIES EMPLOYED TO  
ENHANCE MUSIC PERFORMANCE IN SELECTED CHRISTIAN  
CHURCHES IN NAIROBI COUNTY, KENYA**

**BY**

**EVERLINE KWAMBOKA OGARI**

**REG. NO. M66/21729/2012**

**A RESEARCH PROJECT SUBMITTED IN PARTIAL  
FULFILLMENT OF THE REQUIREMENT FOR THE DEGREE  
OF MASTER OF MUSICAL ARTS (PERFORMANCE)**

**KENYATTA UNIVERSITY**

**JUNE, 2015**

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**DECLARATION**

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

Name: Everline Kwamboka Ogari, (M66/21729/2012)

Signature: .....  ..... Date: ..... 11/06/15 .....

This project has been submitted for review with our approval as University Supervisors.

Dr. Beatrice Digolo

Senior Lecturer,


Department of Music and Dance

Signature: .....  ..... Date: ..... 11/06/15 .....

Dr. Duncan Wambugu

Lecturer,

Department of Music and Dance

Signature .....  ..... Date: ..... 11/06/15 .....

## DEDICATION

To God Almighty. My husband and friend Mr. Simon Ndege, children Handel and Blair and my parents.

## AKNOWLEDGEMENTS

I wish to extend my sincere gratitude to my supervisors Dr. Beatrice Digolo and Dr Duncan Wambugu for their continued professional support, encouragement and guidance during the writing of this project. I also greatly appreciate my music voice and voice training lecturers who took me through the musical art performance programme.

I wish to thank and acknowledge my husband Mr. Simon Ndege who has been by my side throughout my university academic journey and my dear parents, Mr. and Mrs. Chrisantus Ogari for their tremendous support .thank you and God bless you. Not forgetting my children Handel and Blair, my siblings and my in-laws. Last but not east I acknowledge and appreciate my editor Mr. Antony Bojana and secretaries Eunice Onyango and Christine and Mark Odhiambo. May God bless you all.

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## OPERATIONAL DEFINITIONS OF TERMS

**Christian Churches:** Organizations that practise a religion, the followers of which believe in God and follow Christ.

**Mainstream Churches:** Religious organizations that prescribe the Protestants or Roman Catholic beliefs.

**Scriptures:** The word of God as it is from the Bible.

**Evangelism:** A Christian type of ministry used to preach the Gospel involving music performances to attract the listeners of the gospel.

**Socio-Cultural:** It relates to the society and their beliefs and activities that bring them together, activities such as music.

**Music Performance:** This is a practical activity that is integral to the life of human beings through singing dance and playing of musical instruments.

**Discipleship:** A practice intentional teaching used by Christian churches to solidify the spiritual understanding of members of the church.

**Integral:** Being part of the system especially in music as full-time activity in the Christians' worship.

**Liturgy:** It is a strictly fixed programme or form of worship used in respect to Church services including music performance.

**Worship:** The practice of glorifying and honouring God in praises or through singing.

**Promotion:** A means of enhancing church activities.

**Church Leaders:** Officials that head the church administration.

**Elders:** Officials of Christian churches that head departments and represent them in counsel meetings.

## ABBREVIATIONS & ACRONYMS

- ACK. – Anglican Church of Kenya  
AIC – African Inland Church  
GST- General System Theory  
JCC- Jubilee Christian Centre  
NPC – Nairobi Pentecostal Church  
PCEA- Presbyterian Church of East Africa  
SDA – Seventh Day Adventist

## ABSTRACT

This study is designed to investigate the strategies employed to raise the standards of music performance in selected Christian churches in Nairobi County. Lack of proper strategies is perceived to affect the music performance in churches therefore, resulting to low standards. The study sought to determine the purpose attributed to music performance by worshipers in selected churches in Nairobi County. It sought to establish the availability of appropriate resources that support music performance in the churches, evaluate practical voice and instrumental rendition as presented by each of the churches and investigate strategies that have been put in place by the churches to improve music performances. The study was premised on Bertalanffy's General Systems theory (1968) which focuses on the relations between the parts, more especially on the arrangement of, and relations between parts and how they work together as a whole, how they are organized and interact with each other and this interaction is what determines the properties of that system. The implication of the theoretical framework postulates that the Church as a whole system, depends on its departmental sub-systems like music and worship to make it function well, based on the principle of inter-relation among sub-systems. The study was descriptive in nature and adopted both qualitative and quantitative approaches. Research sample was selected through purposive sampling method of 20 out of the 200 Christian churches and was conducted in Nairobi County. Stratified random sampling was used to select the target population of Church choir members, pastors, music directors, members of the congregation, youth and first church elders who complement the surveys. Data were collected by use of these three instruments: questionnaires, interviews and observation schedules. Data were analyzed using descriptive statistics through percentages and frequencies. Analysis and interpretations of data helped the study to answer questions regarding the purpose attributed to music performances, strategies and resources used to enhance music performance. The results were presented in tables of frequency distributions, percentages, pie charts and bar graphs. The major findings of the study included the members of the different churches using different instruments to promote musical performance in the churches, employment of different strategies such as use of technology to promote music in the churches and having various resources as pianos, keyboards and others such as guitar to aid in performance of music. The study recommended that churches should invest more resources in promotion of music, look for funding from major stakeholders to help promote music in the church and lastly the church should use different strategies in music to woo more people to the church. The study suggested that further research be done in other counties other than Nairobi to establish other strategies that promote music.

## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background to the Study

Music is an essential and integral part of human life and a full-time activity in many institutions such as government institutions, schools and churches. Seen as an art that is a symbol of collective identity and integral part of culture, it provides a functional relationship with values of socio-economic, educational, political, technological and religious aspects of life.

According to King (2008), in socio-cultural aspect, music is invariably an identity and culture marker, made and managed by its practitioners in composition, performance and installation as a tradition. Music, therefore, is an important part of human life socially and culturally because it has been used as an interactive tool or social glue between and within many social constructs such as cultures, nations and communities. Buren (2007) describes ways in which organizations are partnering with performing artists especially musicians. The same author offers an overview on how musicians and organizations are promoting music performance, a very important interaction between music and the social scene. This shows how musicians from different parts of the world are meeting to interact and exchange ideas musically and socially at the same time.

Mindoti and Agak (2004) give an overview of how music-making and performance before independence formed an important aspect of Kenyan cultural activities. The introduction of music festival activities brings communities, institutions (schools, colleges, parastatals) and even churches together showing how socially music is an

important aspect of human life. Politically, music is vital in human life since it has been used for inspiration, encouragements or discouragements. Politicians have used music to either encourage their followers or discourage their opponents, therefore, it has the power to affect, disturb, arouse and subdue at any given time it is being used. Therefore, as observed by Leyshon et al., (1995), it has been used to a great extent by monarchies, armies and governments throughout history.

Music as an activity was introduced via the formal school system by the missionaries in the mid-nineteenth century. These established a Western hymnal singing tradition to discourage learning and playing of indigenous music instruments which they felt were conflicting with Christian values (King, 2008). In Africa, therefore, music was taught for religious purposes and it was transmitted through rote learning. Over the years, music was introduced as an extra-curricular activity in schools and institutions for educational purposes. Educationally, it was introduced to offer more skills that enhance appreciation and musical tastes of musicians and to develop human life understanding. According to Green (2002), music enhances performers' sense of pride and self-esteem, increases opportunities and allows them to gain pleasure and enjoyment. Thus, it transfers skills that widen the performers' range of performances. Woody (2006) is in agreement that educationally music enhances expressive and desired performances.

Barz (2000), highlights the importance of sacred music within world religions and how it serves and provides meaning and a function of religious traditions of communities throughout the world. Similarly, King (ibid) argues that music serves as a source of empowerment which in its ability, accumulate other realities in performance as well as stimulate and inspire other realities. This study, therefore,

demonstrates the need to understanding music and religion on multiple levels spiritually, culturally and other aspects.

Music in Christian churches worldwide has become an important aspect of the ministry through worship and praise songs. It is used for evangelism, discipleship, literacy programmes and life events such as weddings, festivals, funerals and many others. King (1999) observes that Church Music is for worship and praise and that it acts as a faith builder in all church services, prayer meetings and Bible studies.

Music often attracts people to listen to the gospel during evangelism and helps people memorize scriptures as they mature in their faith during discipleship. In addition, music motivates people to learn and read the scriptures making them have the knowledge of the Bible. For instance, composers have written music from the Bible as references. A good illustration is the song by Jessie S. Irvine (1836 – 1887). “The Lord’s my Shepherd.”

The Lord’s my Shepherd, I’ll not want,  
He makes me down to lie.

In pastures green; He leadeth me  
The quiet waters by.

The song is derived from a section of the Bible of Psalm Chapter 23. The contemporary Christian churches have come to appreciate the significant educational role played by music in the Christian church ministry. This realization is corroborated with concerns by Hawn (2007) that Christian churches must think of strategies that would enhance music performance which is a significant aspect of Christian church ministry. He further suggests that churches should create a music curriculum that will provide experiences in choral performances and congregational singing. And that these pedagogical aspects of choral and congregational singing should be thoroughly

explored. Further, these pedagogical aspects should include not only bringing music to life from literate musical traditions but also competency to teach through oral traditions in choral and congregational settings.

Sanga (2006) alludes to the importance of music in Christian churches when he points out that there is need to develop strategies that would keep the youth and stop them from deserting their original churches in search of more interesting music performances in other churches. The scholar suggests that it is important for churches to invest money on music equipment and other resources that will enhance music performance in Christian churches. Despite the views that have been raised by the cited scholars about the significant role that music plays in human society and particularly in the Christian church ministry, available evidence indicates that little has been done to study and document the status of music performance in the church especially with regard to strategies used by the churches to enhance the performance practice.

Sources also reveal that music performance in church lacks proper guidance due to lack of strategies that will enhance its growth. Performance standards are low because of inadequate resources, challenges attributed to instructional methods to enhance musical growth. Hawn (2007) believes that there is low quality of music performed in churches and this is due to strategic types employed to enhance music performance. With this view, churches are expected to bring about desirable changes that would enhance music performance. Assuming that music is already in place, other extra musical conditions significant to the effectiveness of performance are needed hence, the formulation of the present study.

## 1.2 Statement of the Problem

This study investigates strategies employed by churches to enhance Christian music performance. The significance of music in various spheres of human activities including political, social, economic and religious sphere has been attested to by various scholars including Buren (2006) Leyshon et al., (1995), Mindoti and Agak (2004), Woody (2006) among other scholars. In particular reference to music in Christian Church, King (2008) observes that music plays a significant role in the church ministry without which the church cannot function satisfactorily. She observes that music simplifies liturgical messages for the worshippers where attribution is given to different forms of music at different times of worship.

Despite the significant role that music plays in human life especially in Christian churches, it is not clear whether Christian churches have put in place strategies including availability of adequate resources that will improve music performance. King (2008), states that the managers of Christian music in the church are often people who have not been trained in music and thus cannot decipher different voice and instrumental renditions during praise and worship time as well as during practice. She suggests that musicians should be provided with space and opportunity to develop musical skills and hence, the same strategies used to promote music in educational institutions should be used to promote music performance in Church.

Further, the scholar reveals that few institutions have been set up to train musicians to work in the church. Teaching of instruments for music performance is another challenge because many churches are noted to lack or have few instruments for instruction. Music is, therefore, taken for granted in most Christian churches. In regard to these therefore, changes in music professionalism call for training of church

musicians or provision of music education in churches. Some of the strategies suggested include: Creating adequate time for developing musical skills, using appropriate instructional resources and employment of skilled music managers. This is a clear indication that the standards of music performance in churches are very minimal. King, (2008) contends that the place and context of musical activities for Christians since it is approached as functional, needs to be addressed and resolved so as to help producers and consumers deal with the intersection of aesthetic, the technical, the spiritual or religious and the Christians in music.

The observations expressed by the foregoing scholars underscores the significance of music performance in Christian churches. Nevertheless, despite the fact that these scholars have interrogated the role and essence of music in Christian churches, limited research has been carried out on the procurement of tools and equipment that make music elevate worship experience in churches. It is against this backdrop, that this study seeks to interrogate the strategies used by Christian churches in Nairobi to enhance music performance and fill the existing gap.

### **1.3 Objectives of the Study**

The study sought to address the following objectives:

- i. To determine the purpose attributed to music performance by Christian church worshipers in selected churches in Nairobi County.
- ii. To establish the availability of appropriate resources for promoting music performance in the churches.
- iii. To investigate the strategies that have been put in place by the churches to promote music performance.

- iv. To evaluate practical voice and instrumental rendition by the selected Christian churches.

#### **1.4 Research Questions**

The study focused on providing answers to the following questions:

- i. What purpose do the Christian worshipers attribute to music performance?
- ii. What resources are available in the churches for promoting music performance?
- iii. What strategies have been put in place by the churches to enhance music?
- iv. Does the practical voice and instrumental rendition used by selected churches meet the standards provided in the churches official evaluation schedule?

#### **1.5 Research Assumptions**

This study was based on the following assumptions that:

- i. The selected Christian churches involve the worshippers in active music making.
- ii. The Christian worshippers value music as an important aspect of the ministry.
- iii. Appropriate resources for music in place will provide a satisfactory music performance in Christian churches.
- iv. The selected samples of churches have a considerable music performance experiences that will reflect accurate research findings.

#### **1.6 Rationale and Significance of the Study**

The important role that is played by music in Christian churches has been explored by several scholars. King (2008) points out that music is used in churches to enrich worship, evangelism and discipleship. It attracts and encourages people to come and listen to the gospel during evangelism and helps people to memorize scriptures. It is

an interactive tool especially during festivals and various events featuring performance as pointed out by Buren (2007). Employing strategies determines the desirable outcome in music performance. A church music curriculum should provide an understanding of experiences of music in choral and congregational singing (Hawn, (2007). The need to formulate the present study came as a response to such observations.

This study is significant in that: It opens ways or gives insight that serves as a basis to improving music performance in Christian churches; It provides additional literature in the area of general music performance for future musicians; It forms scholarly literature for scholars and specialists in Christian music and; It will be hopefully used as a blue print for strengthening the music department in churches.

### **1.7 Scope and Limitation of the Study**

The study was conducted in specific Christian churches in Nairobi County, Kenya. The study targeted the following respondents: music directors, church pastors, choir members and first elders. The sample size was 20 churches out of 200 registered churches in Nairobi County. The selected 20 churches were a representation of mainstream churches whose music departments are long-established. They were chosen in the hope that they were to yield data that were used to fulfill the objectives of the current study. Nairobi County was selected because it was the most diversified in terms of developments hence a relatively high concentration of churches with long-established music departments. The study focused on strategies employed to promote music performance. The following are limitations that are anticipated to hinder the research:

Lack of enough previous researches dealing specifically with promotion of music performance in Christian churches and dearth of relevant literature in the same area. This was addressed by the study through contribution of the knowledge and therefore helping seal or bridge the gap there is in the area of study.

## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.1 Introduction

Materials for this chapter were drawn from theoretical and empirical literature: published academic books, published journals, government census and reports, master theses and internet. This chapter reviews literature related to the attributes of Christian church music, resources available in churches for promoting music performance, strategies in place by the churches to enhance music and practical voice and instrumental rendition used by churches as well as the theoretical framework.

#### 2.2 Resources Available in Churches to Promote Music Performance

King (2008), Mindoti and Agak (2004), Buren (2007) and others agree that music performance plays an essential and integral part in human life. It thus provides a functional relationship with values of socio-economic, educational, political, technological and religious aspects of life that are very significant in human life. Music performance requires the Church as an organization to provide particular activities to musicians who are central to acquiring the experiences to their social values of music. For instance, King (2008) states that growth of musical expressions parallels the growth of a dynamic church. Musical expressions in a church will never grow if the church is dormant. A church without vision is as good as dead therefore, there will be no growth socially and educationally without the understanding of the concept of music performance and what it entails. Once music has become more meaningful, it plays a profound role in the life of the church.

Yardley (1999) points out that church music, especially hymnal passages emphasize the full participation of worshipers. When sung correctly, it gives an appropriate worship attitude. This, therefore, is a clear indication that many musical practices are generally accepted as worthwhile within formal music education circles. Green (2002) emphasizes on giving directors of music instructional strategies that provides performers' musical understanding for an appropriate worship attitude. The concept of church music performance is a ministry that exalts, glorifies and entails disciplining people to Christian maturity. Hawn (2007) states that, a church music performance should provide introductory studies in biblical, theological and liturgical studies that focus on the integration of these disciplines with church music. Sheronian (2005) is in agreement that church music should involve contextualizing language, musical style and a theology that transmit a fully localized meaning for the people who produce, use and identify with it as an expression of their religious worldview. In this regard, church musicians are expected to bring about desirable changes in their musical repertoires and musical styles that are not only thematic but also theological and ritual. Further, the views indicate that church music performance should balance an understanding of music expressions that contextualize within the experiences of the prophetic role of music within liturgy.

King (1999) observes that, church music performance entails reaching out to people and bringing them to the fold. The scholars' observations recognize that church music performance is an essential part of church ministry. For this reason, music as a ministry in church serves very specific purposes such as: Worship, Discipleship and Evangelism.

Miya (2002) observes that church music performance establishes a meaningful relationship between God and His people. That alone shows how music performance is a powerful tool that helps the Church build a strong relationship with God. Church music performance is, therefore, considered a means of communicating and expressing spiritual truth, acts as focus or frame for social gatherings, special occasions and celebrations within and outside church (Cohen, 1995). He adds that music provokes physical movement or dance and involves everyday social interaction. Given the importance of church music performance and what it entails, church musicians, therefore, need to appreciate and communicate a broader range of musical styles and musical ensembles that are effective in giving expressive experiences to their listeners.

Music performance in Christianity as a religion is one of the great practices in church ministries and plays a very important role during worship services. It has become a unique phenomenon in the musical scene throughout the world, it is in this light the study seeks to examine the purpose attributed to Christian church music. For instance, sentiments of recommendation of King (2008) and Hawn (2007) support the core focus of this study. They form a guideline of the type of investigation which will be carried out in this study.

Christian church music without expression will not maintain a balance between spirit and understanding. Expressive performance calls for training church musicians skills that will enhance their performance practice. Being a discipline that is rooted from the Bible, it is recorded that musicians were trained and were skillful, therefore training and skill for creativity and general musicians call for Christian musicians to be grounded not only in biblical knowledge, spiritual formation, spiritual disciplines and

theological reflection but also musically educated. That way, musicians will be able to meet the standards attributed to church music. King (2008) states that, managers of Christian music in the church, are often people who have not been trained in music. They acknowledge and know that music is important but are limited to making decisions without a guiding theology of music or a philosophy of music in Christian worship, witness and spiritual formation.

### **2.3 Attributes of Church Music**

The church music is an integral part of Christian life, an expression of Christian faith and outlet of praise and bringing glory to God, it is important to discuss the styles of Christian church music characteristics to lay the foundation of what the study intended to investigate. Gospel music is most attributed to various church services with different styles and different characteristics. Jackson (1995) identifies it as a type of music that is very appropriate for liturgical use in Christian churches. The music started in 1900s in the United States in times of slavery and later gained more widespread popularity in the first quarter of the twentieth century. Well-known for its strong vocals, and now surrounded by electric guitar, bass and drum, it is considered as the most stable of Christian music which uplifts and inspires the Christian faithful. According to Jackson (1995), gospel music resulted from the interaction between the original tradition (spirituals) and these new environmental situations that African Americans encountered in their lives. She further points out that it emerged from African values and aesthetics, as a changing expression of cultural identity and so is one of the most genuine forms of the communities' expression of values and aesthetics. Nyairo (2008) postulates that gospel music, regardless of whether it is defined by structure or context, is a genre that cannot be understood outside the

complex matrix of trans-cultural links between Africa, Europe and America (colonial and contemporary). In addition, the scholar points out that gospel music speaks to people of African descent more in their own languages on dynamic expressive forms of folk spirituality and cultural identity.

Popular church music is a new type of genre. Sanga (2006) describes it as a genre characterized by incorporating improvisation by use of electric guitars, keyboards, drums, machines and body movements which accompany its performance. But the most important feature as Sanga (ibid) points out is that popular music has its dependence on recording technology and mass media such as radio and television. With that view, this particular musical style is, therefore, attributed as a communication medium and interactive tool to the global society. It is a musical style that churches should recognize as having high potential to draw the youth who are running away from Christian churches. The youth who constitute the highest percentage in most church memberships require such musical style characterized by a wider range of elements that are vibrant to musical expressions.

Liederman (2004) advocates to a change in the means used by church to reach out to young people, encouraging methods of communications (including contemporary music) to approach and to bring back the flock. Christian contemporary music such as praise and worship is widely used in various church services. It is a style that is dedicated with beautifully arranged musical themes and lyrics that help believers focus on God. The instrumentation uses mostly drums, electric guitar and acoustic guitar with piano too. The instrumental elements help musical engagements between the performers and the audience. Gates (1991) argues that musical engagement is the phenomenon that occurs when people are in contact with musical presentations as

performers or as audience members long enough to receive their musical aesthetic benefits. These arguments, therefore, suggest that praise and worship since they provide aesthetic benefits to both the performer and audience need a source of support to be well-received. The source of support therefore, is the knowledge and skill on how to communicate the attributes of the musical style.

Other styles often used in Christian churches which fall under contemporary Christian music are rap music, rock, punk, hardcore and Christian metal music. For instance, rap music is well-known for its emphasis on lyrical expression and rhymes with the use of synthesized sounds and bass, and is a type that often attracts the youth. Christian metal is also one of the biggest influences in both the junior and senior youth of the contemporary Christian churches. It is a type of music that incorporates mostly electric guitar, drums, bass and vocals. These types of contemporary Christian music are distinguished by their technique styles, the context and themes or geographical origin. They are all used for evangelization for the young. Chang and Lim (2009) point out that the common thread in all these types of music is the evangelical message. In view of the attributes and types of Christian church music, promotion of church music performances calls for a theological reflection through song that promotes knowing God in context. King, (2008) postulates that compositions of songs based on scripture provides a platform for reflecting on the scriptures and how they interact with hundreds of thousands of evangelical Protestants. Sanga (2006) further affirms that use of musical instruments in worship services is an importantly attribute to enhancing church music performance. Knowledge and skill in instruments also very significant to church musicians since it contributes to expressive performances.

Kernodle (2001) argues that changes of music used in worship services were reflected most evidently in the texts, musical styles and instrumentation. This view brings to an understanding of these new forms of text, musical styles and instrumentation which are significantly attributed to music in the contemporary Christian churches more specifically to liturgical music. Winslaw (1946) argues that if the youth are to be attracted to church music, the instruction must be equally good, the musical literature comparably appealing, the social aspects, equally desirable. The view calls for a need for churches to put in place strategies that will be useful to support the types of Christian church musical styles. For instance, Sanga (ibid) suggests strategies like provision of resources for acquiring musical equipment that will highly be used in accompanying the musical types used in churches. Skill and human resources as a strategy needed in Christian churches to enhance musical performance. If skill is given to church musicians, they will then be able to meet the standards attributed to church musical styles.

#### **2.4 Strategies in Place by Churches to Enhance Music**

King (2008) suggests strategies appropriate for training the church managers like creating time for developing musical skills and instructional resources. It implies that there is need for introduction of music education in the Christian church which will be used to develop the growth of church musicians. This view calls for strategies that incorporate new forms of music that are vibrant to attract and demonstrate the need for understanding music and religion as interactive on multiple levels (Barz, 2000 & Burdick, 2009). The church, therefore, has a duty to help through music in the recreation of a culture that has been torn apart in composing songs, hymns and melodies, use of musical instruments surrounded by different genres and tunes that

attract young people who are a larger membership in the Christian churches. Bjerk (2005) suggests that it is necessary to provide the youth with an ideology that draws on both Christian and modern priorities and enfold them into Christian theology in which they themselves have an important and unique responsibility in the society. Training of church musicians should matter a lot to provide diverse experiences, exposure and pleasure for enjoyment and satisfaction.

Music is an important feature in Christian church. Hence, its purpose is to inform spiritually, socially, educationally and other aspects in the contemporary Christian church experience (Kotarba et al., 2009). Since music is a ministry that informs spiritually, it involves persons in the making of music through participation. This allows people in the Christian churches to be engaged rather than becoming spectators. As Mitchell (1973) points out that, music is reinforcement; attention is given to functional and theological context of the songs that become part of the furniture of one's mind through participation in church music performance. Gates, (1991) affirms that music as participation provides musical aesthetic benefits.

Church music performance serves the purpose as a commentary. The music exists in relationship to a text. Such musical materials that are evidence are hymns, canticles, anthems, vespers and camp lines (King, 2008). Hymns sung by choirs are meant to draw people into celebration and devotion. Since hymns consist of musical scores, they are the most important learning tools for musicians' acquisition of musical knowledge. King (2008) observes that creating adequate time for developing musical skills, using appropriate instructional resources and employing skilled music managers will be the answer to enhancing church music performance. Woody (2006) affirms that enhancing music performance calls for instructional materials that will

involve mental imagery and metaphor that address technical performance and illustrates desired sound of expressive performances.

Yardley (1999) supports the idea by saying that hymns performed by choirs are an important influence to the congregation's worship which either deepen the impression of divine truth or scatter the feelings which the minister has been instrumental in exciting. The choir carries a great weight of responsibility on worshippers hence a need for the Church to provide a practical training ground and forums for discussing enhancement of church music.

Moufarej (2010) is in agreement that music that transforms performance practice reflects longstanding efforts to adapt to social and cultural realities while preserving a respected heritage. In addition, introduction of new hymns from new repertoire to the mass has helped create a contemporary image of the church and has drawn young people to participate more. Winslaw (1946) argues that if the youth are to be attracted to church music, the instruction must be equally good, the musical literature comparably appealing to the social aspects equally desirable. For church music to be good, appealing and desirable, it calls for musicians to become educationally fit for the life of the community.

Riethmuller (2008), states that music is a spiritual and mental food, an edifying and educational power. With those views, the role of church music is to deepen the worship experience since the music serves specific texts in the Bible. The Music should discipline people because it is written in text or commentary, that way, the congregation gets more informed or educated about the word of God. Educationally, as agreed by Green (ibid), church music enhances performance practice and widens

performers' range of performances. If educationally music enhances performance practice, Wiggins and Nketia (2005) firmly advocate for creation of stations all over that can be used to promote music of all kinds in accumulating instructional materials, recordings of video and audio which calls for studios. This view calls for the importance of making what is collected available to the educational system which has been a big challenge. Cannon (2012) agrees that indeed printed documents and recordings provide materials for engagement.

Mitchell (1973: 84) quotes, "Church music serves the purpose as exhortation". Music exhortation has developed in the context of mass evangelism. King (ibids) postulates that music as a ministry serves very specific purposes such as worship, discipleship and evangelism because church music performance focuses on people's growth in Christianity. Miya (2002) further argues that discipleship involves a lot of discipline. These views suggest an understanding of the church music that will focus on people's growth. Through evangelism, church music provides an appealing vehicle for the message.

Another purpose that church music performance serves is to establish mood. Music as mood when used with sensitivity can communicate great richness, variety of despair, or fear with equal power. It brings in music as a communication medium. Communicating to people, music creates feeling or reverence or celebration. This is when it is played as preludes and interludes in order to create and set a mood for worshipers as they wait upon the word of God. Another deep level of communication is when church music serves as a revelation whereby it brings an understanding and gives meaning to faith that transcends theological formulation. The music expresses the expressible that concerns articulation of the incredible truth of the incarnation that

identifies God with humanity, revealing God as omnipotent, omniscient and omnipresent.

According to Mitchell (1973), church music performance as a ministry requires those involved to have a personal relationship with God. Therefore, church music performance should be effective, interesting, vibrant, dynamic and excellent. Shelemay (2011) observes that music is an integral part of processes that can at different moments help generate, shape and sustain new collectivities. Church music performance given this purpose can transform the church ministry to greater heights if only the church as an organization demonstrates the need for understanding music and religion as interactive on multiple levels for instance spiritually, culturally and temporally as Barz (2000) observes that the interactivity of multiple realities (multiple music, religions) that exist within world religions can very well provide a significant route to understanding music as a critical response to modernity. Church music performance plays a significant role in the liturgy. Liturgy in churches varies from church to church and from time to time. Music also in the church liturgy is varied and highly diverse. Hawn, (2007) suggests strategies for teaching church music within liturgy; that church should provide a curriculum that guides integration of choral literature into worship structures, introductory studies in theology and liturgical studies, instructional material to support a wider range of musical compositions, styles and ensembles.

Beginning in the sixteenth century, King (2008) points out that missionary hymns from both Europe and the United States are prolific in large portions of the church liturgy in Sub-Saharan Africa today. The missionaries used sacred songs strategically to capture the attention and loyalty and those they hoped to win the gospel of Christ

but in the long run introduced hymns as vocal music performance which forms part of the church liturgy.

While hymns form a foundational core of the church worship and musical performance in the church especially in the mission founded churches, liturgy is, therefore, founded on the missionary context. Since the role of music in the church liturgy is to encourage better congregational singing to deepen the peoples' worship experience, then it calls for a theological reflection while composing music. King (2008) postulates that, composing new songs based on scripture provide a platform for reflecting on the scriptures and how they interact with a specific cultural context. Further, she affirms the central role that music plays in the life of African church both in terms of lyrical content and creating the appropriate atmosphere for worship and gospel commentary. Christian musicians must be grounded in biblical knowledge, spiritual formation, spiritual disciplines and theological reflection. Bjerck (2005) asserts that church has a duty to help in the recreation of a culture which has been so much confused and torn apart through music composing songs, hymns and melody ideology drawn from theology.

Changes of music used in worship services most evidently in the texts, musical styles and instrumentation used in worship are affirmed strongly by Kernodle (2001), he says the new forms are being used in the liturgy for instance, the Catholic Church uses hymns of lauds canticles and vespers at the beginning of every hour which helps to draw people into the celebration. Its significant role therefore, is to engage attention, serve as a meditative commentary on the short reading that proceeded and it becomes an interlude after a long stretch of Psalmody.

According to Moufarej (2010), music plays an important role in the church by transforming performance practice. It reflects long-standing efforts to adapt to social and cultural realities while preserving a respected heritage. Adaptation of music to the liturgy of spoken languages of the faithful has helped reviving of old chants into new styles that can be of use in contemporary churches and many other communities. It has further created a contemporary image that can draw young people to participate more and pray in a musical style that is related to them. The observation by the scholar implies that a strategy of promoting music education in the church in a skillful and theological manner should be of great significance. The strategies and resources provided will be a guideline to understanding and effectiveness of church music performance. Rosenthal et al., (2009) are in agreement that numerous instructional strategies should be designed to help musicians construct expressive musical performances.

Liederman (2004) strongly advocates for a change in the means used by the Church to reach out to young people encouraging new methods of communication (including contemporary music) to approach and to bring back the flock. Sanga (2006) observes that the youth are deserting their original churches in search of more interesting music performances. This is because there is need for the church to invest on musical equipment and resources that will enhance music performance despite the significant role that church music plays in the life of Christians.

## **2.5 Voice and Instrumental Rendition**

In relation to practical voice and instrumental rendition, there are many factors that determine its evaluation to attain the standards required. For this matter and more particularly in contemporary Christian churches, music education should be a

necessity. Music education as suggested by Broomhead (2001) contributes to music reading, technical skills, and specific concerns from the performance literature, musical creativity, music history and expressive interpretation. Further, he suggests that skill of performing expressively must be a central goal of music education and its achievement must be evaluated in terms of individual progress. In regard to voice and instrumental rendition, training of musicians to balance a good performance depends on the kind of instruction and the techniques given. From the educational point of view, Andan'go (2000) investigated on voice tuition to students learning experience, expectation and performance and the conclusions made were that there is lack of exposure and guidance towards voice experiences. That statement alone shows how important it is for institutions to consider voice instruction methods. Rosenthal et al., (2009) are in agreement that indeed provision of expressive musical experiences or practice reduces expressions of musicians such as defeat, frustrations and pleasure.

Engaging musicians, therefore, through processes such as analysis, experimentation and discovery towards exposure is effected by lack through use of instructional materials that sensitize musicians to new ideas and techniques. For instance, evaluating musical pieces by working on rhythms and dynamics, repertoire related warm –up exercises and most importantly rehearsals based on skills and techniques that will improve on voice and instrumental renditions. Woody (2006), advocates clearly on materials involving use of mental imagery and metaphor which addresses technical performances.

Vocal rehearsal if done in a good environment, contributes to a healthy singing. As Webb (2007) points out that less difficult pieces ensure better and quality music performance. Further, physical and mental check-ups for vocalists like warm-ups and

drills help singers identify and match pitch or ear-calibration. Lack of skills and technical exercises therefore increases risk of vocal fatigue and competency in musicians. Imbalances between voice and instrumentation also results due to limitations of exposure and creativity which should be identified through the measurements taken in the giftedness of musicians in their ability. Richardson (1990) investigated measuring musical giftedness and conclusions that were made are that, providing aptitude tests supports to measure the musicians potential for success in performance production. Further, he suggests that giving musical creativity tests improves their creativity and musical characteristics for instance, fluency, flexibility, tone quality rhythm and tempo, phrasing and tonal shading, articulation, dynamics and overall interpretation, poise and choice of a piece, sight reading and singing are very core elements mostly used for voice and instrumental evaluations.

The views and sentiments above therefore, suggests that provision of instructional materials can help music instructors and directors within church organizations to strive in transforming performers musical expressive experiences. The church's greatest challenge is to provide comparable quality musical experiences. The aim therefore, of this study was to evaluate practical voice and instrumental rendition's standards by selected Christian churches.

## **2.6 Theoretical Framework**

The study was guided by the general systems theory of Bertalanffy (1968). The theory was of great importance in the current study of strategies employed by Christian churches to promote music performance.

### 2.6.1 Bertalanffy's General Systems theory (1968)

The systems theory focuses on the relations between the parts, more especially on the arrangement of and relations between parts and how they work together as a whole, how they are organized and interact with each other and this interaction is what determines the properties of that system. According to Ansari (2004), the theory is an approach that is often referred as holistic approach to understanding phenomena, whereby the behaviour of the system is independent on the properties of the elements. Like living systems, the church as an organization has systems which operate constantly with each other. The systems have many complex interactions and interrelationships. For the church as an organization to survive, it must grow and achieve a dynamic equilibrium. It is for this reason that general systems theory will be applied to the study of strategies employed by Christian churches to promote music performance.

Bertalanffy identifies seven ideas that are vital to the use of general systems theory (GST), namely: Open to environment, purpose, interrelated sub-systems, input-transformation- output process, feedback, homeostasis and equifinality. For Bertalanffy' general systems theory, few conditions will be applied as relevant to the study. First is the open to environment. The church as an organization needs open systems which it can import energy to make it grow and change overtime. Music as a sub-system highly used in church seeks continuous improvement for the church to achieve its dynamic equilibrium. Importing energy to grow meaning the church should seek to embrace new ideas that will support the music system to grow.

Second, purpose in general system theory is that behaviour in systems should be purposeful. Church systems have goals that seek the ability to grow. The simple

strategies and resources a church exerts to its systems can construct models for their growth be it economical, technological, and sociological as well as other aspects. Music as a sub-system embraces all aspects in which the church can use for its growth.

Third, the interrelated sub-systems in GST is the notion of a system seen as a set interrelated systems. These capture the idea that the behaviour of the whole is greater than the sum of its parts. The church as a bigger system depends on the sub-systems around it. Ackoff (1981) suggests that a system is a set of two or more interrelated elements and has properties as follows: that each element has an effect on the functioning of the whole, each element is affected by at least one other element in the system and all possible sub-groups of elements also have the first two properties (Ackoff, 1981: 15-16).

According to Ackoff's descriptions, system is a group of interacting components that conserves some identifiable set of relations with the sum of the components and their relations conserving some identifiable set of relations to other entities that is including other systems. Bertalanffy's general theory incorporates other theories, for instance, the Action Theory of Talcott Parsons and social systems theory of Niklas Luhmann. A system is an entity made up of sub-systems. As applied to the present study or the context of the present study, music is one of the essential components of church systems. The Church is an organization which has systems whereby there are other components like bible study, finances, social events, evangelism and many other aspects. Music therefore, is a sub-system without which the whole system cannot work. Music caters for the church's spiritual needs, social needs, educational needs and many other aspects. If it is not improved as a sub-system, it may affect the whole

system not to function satisfactorily. Strategies must be put in place to promote music performance as well as act as a pillar of support in other church systems and sub-systems for it to function well.

The fourth tenet is input- transformation- output process. A system is a constant process that takes inputs and transforms them into outputs. The theory focuses on the system's put in place whereby music performance is a sub-system that needs to be developed. For this sub-system as music performance to be enhanced, a church organization acquires inputs such as time, equipment their use and availability, instructional material, human resources and financial resources which are transformed as services, labour, goods and skills to the members and musicians who participate in music activities.

Feedback as the fifth tenet allows a system to attain its desired state. Feedback is significant since it takes corrective action measures. These come after evaluation as a measure of system developments. For instance, music directors and composers may provide feedback to their members on the progress that has taken place. Lastly, when the church as a system uses its acquired strategies such as instructional material for musical skills to the musicians, it will maximize its chance of survival and growth.

Bertalanffy's general system theory recognizes that organizations are complex social systems hence the church is an organizational social system which uses principles that are common to systems in general. Systems may fail to function unless they are purposively maintained by an outside agency thus there must be organizing forces or relations present which permit the conservation of its structure and function. These imply that really music performance as a sub-system in the Church unless it is well-

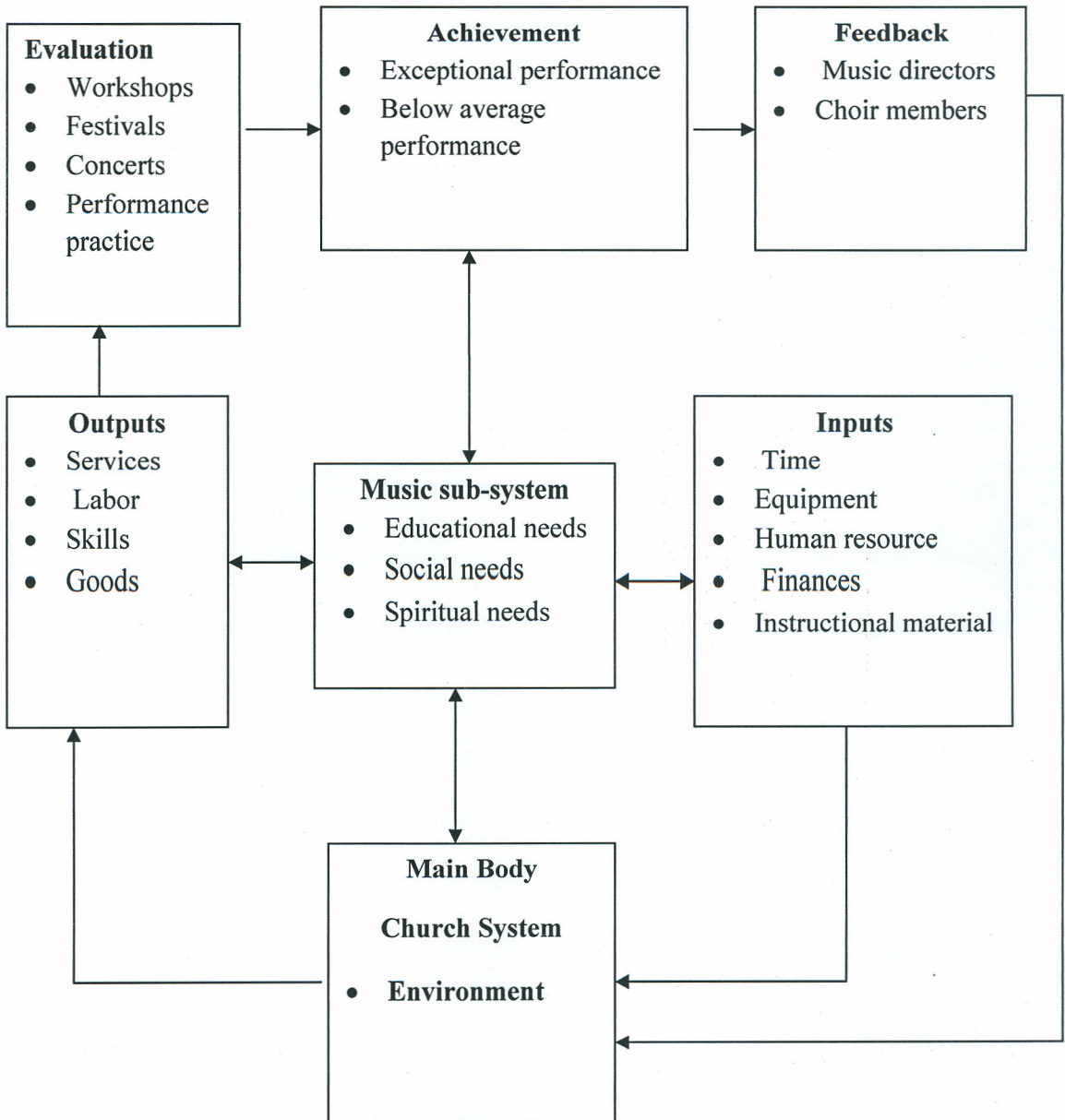
organized and enhanced, may not function thus affecting other related sub-systems or set of internal relations in the bigger pattern. The organizing forces or relations needed to conserve music to function well are, therefore, strategies needed to be put in place. These strategies are sets of events that will conserve music as an identifiable set of internal relations.

### **2.6.2 Conceptual Framework: Focuses on Music as a Sub-System, How it Functions and Relates with the Church Setting**

The conceptual framework explains different variables and how they affect one another. Church is an open system which depends on music sub-system as a major and significant component. Music in the church caters for educational needs, social - and spiritual needs of which are determined by the importation of inputs such as; time, human resource, equipments, instructional materials, finances and many others. These inputs are then transformed into outputs such as; skills, goods, labour and services. The input- transformation- output process enhances the music performances and other musical activities which are then evaluated to measure results and developments. In every system with visions and goals, there needs be feedback given by the subjects involved to measure progress or growth.

**2.6.3 Conceptual Framework: Music sub-system model, importance and strategic types**

**Figure 1.1: Music sub-system model, importance and strategic types**



## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.0 Introduction**

This chapter addresses the methods and procedures that were used to carry out the study. It involved research design, locale of the study, target population, sampling technique, sample size, research instruments such as questionnaires, interviews and observation schedule, pilot study, validity and reliability, data collection technique, data presentation, analysis and ethical considerations.

#### **3.1 Research Design**

Descriptive research design is most appropriate in the findings of the study. According to Mathooko et al., (2007) descriptive research design includes surveys and fact- finding inquiries and the major focus is on the state of affairs as it exists at present. Descriptive design provided comprehensive information of the current study since it is more precise in its focus and scope. Through qualitative and quantitative approaches data were collected to answer questions concerning the current status of the study. Qualitative approaches were applied through face-to-face interviews with participants. Interviews involved unstructured and general open – ended questions that are few in number and therefore, were able to get views from the participants. Quantitative approach was used in form of questionnaire and observation schedule.

#### **3.2 Location of the Study**

The study was conducted in selected Christian churches of Nairobi County. The researcher chose the area because it is represented by a diverse number of mainstream churches. Nairobi County is a cosmopolitan city represented by ethnic groups hence use of common languages which are English and Kiswahili. English were the most

appropriate to use in the current study and most main stream churches in Nairobi county use the English language as a communication medium. Most of the churches in Nairobi County are well-established and geographically most convenient in conducting the study. It was hoped that the churches give appropriate information related to the current study.

### **3.3 Target Population**

Target population for this study was confined to selected Christian churches in Nairobi County involved in some kind of music performance. The target population included pastors, music directors; and elders of mainstream churches.

### **3.4 Sampling Design and Techniques**

#### **3.4.1 Purposive Sampling**

This study employed purposive sampling as it was the most effective due to the large number of registered mainstream churches in Nairobi County. According to Mugenda and Mugenda (2003), purposive sampling technique allows a researcher to elicit required information with respect to the objectives of a study. Thus, purposive sampling technique was found suitable because it enabled the researcher to sample the desired churches purposively.

#### **3.4.2 Stratified Random Sampling**

Stratified random sampling was done to obtain an accessible number of churches and participants. District categories of different sizes were organized into separate strata. This is to ensure that certain groups within the population are represented and that sub-groups that constitute the majority in the population are also represented proportionately (Mugenda, 2008). From the 200 registered Christian churches, 20 were selected by use of stratified random sampling. The study targeted 20 music

directors, 20 church pastors, 60 choir members, 40 congregation members, 40 youth and 20 first elders from the 20 churches that were selected.

### **3.4.3 Sample Size**

The sample size comprised 20 churches out of the 200 registered mainstream churches in Nairobi County. The 20 churches included different categories of 2 Roman Catholic churches, 2 Anglican churches, 2 Full Gospel churches, 1 PCEA, 1 AIC, 1 Methodist Church, 2 Baptist churches, 1 SDA, 1 Salvation Army, 1 Lutheran and Pentecostal churches which include 1 Nairobi Pentecostal church, 1 Nairobi Lighthouse church, 1 Redeemed Gospel church, 1 Deliverance church, 1 Jesus is Alive ministries and 1 Jubilee Christian Centre (JCC). From every church, 10 participants were selected, comprising a total of 200 members who were purposively sampled to give information required in the study. Twenty churches determining the sample size  $N = 200$ , the desired sample size is 10% of the 200 churches therefore, 10% of 200 is equal to 20 churches.

## **3.5 Research Instruments**

The study was conducted by use of questionnaires, interviews and observation schedules.

### **3.5.1 Questionnaire**

The questionnaires were administered to music directors, choir members, pastors and church elders. The study used both open – ended and closed – ended questions. The advantages of closed – ended questions is that the questions were easier to analyze since they were in an immediate usable form, are easier to administer since each item is followed by alternative answers and are economical to use in terms of time and money. Also open-ended questions were advantageous since they gave respondents

complete freedom of response. Free response questions permit individuals to respond in their own words. They were also simple to formulate and give respondents freedom to express themselves freely. The questionnaire was divided in three different sections and questions which helped collect data that were required for the study.

### **3.5.2 Interview Schedule**

The interview schedule had a set of questions the study used to interview the senior church pastors and first elders. The interview schedule was both structured and unstructured. Open – ended questions allowed respondents to be more detailed or give elaborate answers that allow the study to obtain important information needed for the study. Unstructured interviews allowed brief response that gave information needed to meet the study objectives.

### **3.5.3 Observation Schedule**

The study researcher observed choir practice sessions, worship services to ascertain the strategies, resources and activities used in order to obtain first-hand information of data intended to be collected. Observation and evaluation schedules were in form of checklist to allow the study to record what is observed during data collection. Since it involves observation and evaluation it was, therefore, a participant observation schedule. Here, the study became part of and a participant in the situation being observed. The participant observation allowed the study to gain insights and develop relationships, with the participants and be able to get different opinions that led to collecting data to meet the objectives. Observation forms, schedules or checklists were prepared for the study to observe record and evaluate all that was needed for collection of data.

### **3.6 Pilot Study**

Pilot study was used in two Christian churches of Nairobi County other than the selected ones but with similar characteristics in order to establish how dependable the research instruments were. According to Mugenda (2008), the preliminary study instruments allow the study to gather accurate and meaningful results and through use of test - retest method to assess steadfastness of data by administering the same instrument twice to the same group of subjects. The importance of using pretesting instruments was to allow the study to persistently observe and identify pervasive qualities, test growing insights through interaction with friends, other professionals to establish structural corroborations or coherence to ensure there are no internal conflicts or contradictions. Additionally, it established referential adequacy that is to check that analysis and interpretations accurately reflected the documents and data collected as part of the study (Gay, 2009).

### **3.7 Validity and Reliability**

#### **3.7.1 Validity**

The study presented the instrument to the supervisors who counterchecked for any additions or omissions. Collaboration of the study with the supervisors and other professionals constantly yielded accurate and meaningful results based on the study which according to Mugenda (2008), validity is the degree to which results obtained from the analysis of the data actually represent the phenomenon under study. To get accurate results, the study had to countercheck with the supervisors to get a true reflection of what is required of the results and by piloting data collection instruments to establish how long it will take to complete them and if they were correctly prepared in order to determine the presence and absence of systematic error in data. Administering validity according to Gay (2009) allows the study to prolong

participation at the site to overcome distortions produced and provides opportunity to test biases and perceptions. It also tests the overall report with the study participants before sharing it formerly.

### **3.7.2 Reliability**

Through test – retest technique reliability of data involved administering, the same instrument twice piloted churches for a period of about four weeks while keeping all initial conditions constant. According to Mugenda (2008), measures that are always valid are always reliable and therefore, the correlation coefficient obtained will be the coefficient of reliability. If the coefficient is high, the instruments used is said to yield data that have high test – retest reliability. This established whether the questionnaires are reliable and if the data collected consistently measure what is reliable. The values for reliability coefficient range from 0-1.0. When reliability of a standardized test is above 0.80 then, it is said to be good reliability and when below 0.50, it is considered not reliable.

### **3.8 Data Collection Techniques**

Data were collected using both primary and secondary data. Primary data collecting was done by the study through questionnaires, interviews and observation schedules. All these were administered personally by the researcher through already using structured and unstructured questionnaires and interviews were administered to music directors, choir members, pastors and first elders of the selected Christian churches. The questionnaires, interviews and observation schedules were administered on a different visit to each of the selected churches to avoid overstretching and ensure that the data collection is not left to the members. Structured observation was also

administered by the researcher to observe the resources available and purpose attributed to music performance in the selected churches.

Secondary data were gathered or collected from the Kenyatta University Post Modern Library. Government census and internet data which referred to reliable sources for accurate information were also used. The library provided books, journals and other guides that gave accurate information. Interviews were administered personally and immediately the responses were written down and recorded by use of audio recording instruments.

### **3.9 Data Presentation and Analysis**

Data presentation and analysis were done after all the participants had responded. After collection, the raw data were then corrected, structured and then put together and interpreted for a final result. Analysis of data was done qualitatively and quantitatively since both designs gave comprehensive and complete results of the instruments. It was quantitative since it involves objective measurements and statistical data analysis which helped understand and explain the findings. Qualitatively, it focused on the understanding of the responses from the participants. The reportage of findings was presented in tables of frequency distributions, percentages, bar graphs and pie charts.

### **3.10 Logistical and Ethical Considerations**

An authorization letter from Kenyatta University and research permit were obtained from the Permanent Secretary of the Ministry of Education authorizing the conducting of the research. Rights of all that were participating were put into consideration and all participants were encouraged to participate voluntarily in obtaining and giving explanation needed for the purpose of the research data collection. All the letters were



## CHAPTER FOUR

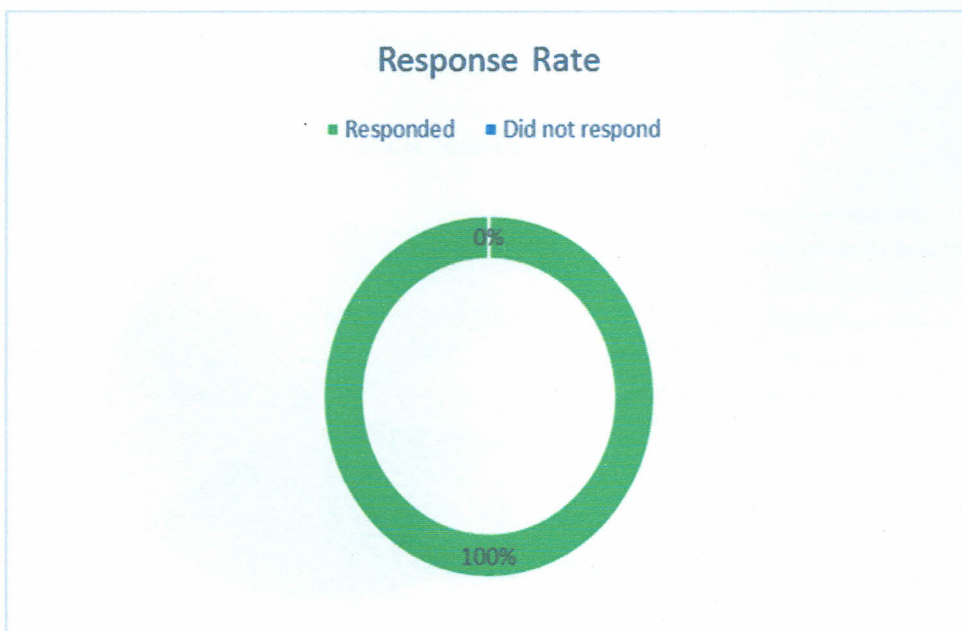
### ANALYSIS AND PRESENTATION OF DATA

#### 4.0 Introduction

This chapter presents the study analysis and presentation of data on the concept of church performance in music. The main objective of the study was to investigate strategies employed by churches to enhance Christian music performance. The study was guided by the following specific objectives:-. to determine the purpose attributed to music performance by Christian church worshipers in selected churches in Nairobi County; to establish the availability of appropriate resources for promoting music performance in the churches; to investigate the strategies that have been put in place by the churches to promote music performance and; to evaluate practical voice and instrumental rendition by the selected Christian churches.

#### 4.1 Rate Response

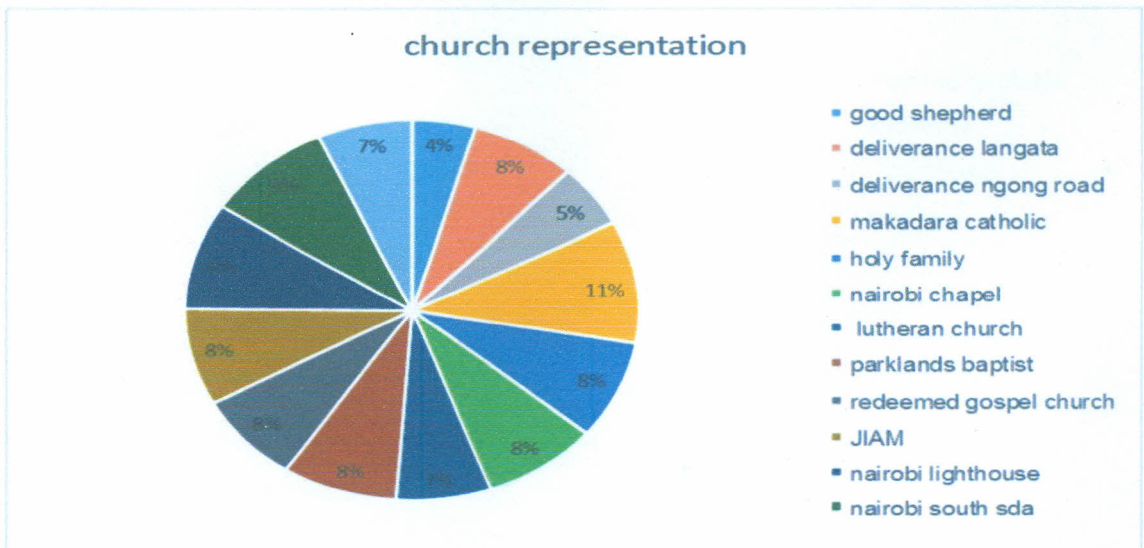
Figure 4.1: Showing response rate



The questionnaires were given to a sample of 133 respondents from selected Christian churches in Nairobi County. A total of 133 out of the 133 usable questionnaires were received from the respondents. This indicated that this research had a response rate of 100%, which demonstrates a willingness of the respondents to participate in the study and allow for analysis as shown in the figure 4.1 above.

All 133 participants were drawn from thirteen churches and were represented in the actual number of respondents as follows; 5 members were from Good Shepherd church, 7 from Deliverance Church Ngong road, St. Andrews, PCEA and the Uhuru Highway Lutheran Church each had 9 member representation, Nairobi Lighthouse Church and Nairobi South, SDA each had 12 member representation, Makadara Catholic church or our lady of visitation had 15 representations whilst the rest (deliverance Langata, Holy family Basilica, Nairobi Chapel, Parklands Baptist Church, Redeemed Gospel Church, Jesus is Alive Ministries) each had 11 members representation as shown in the figure below.

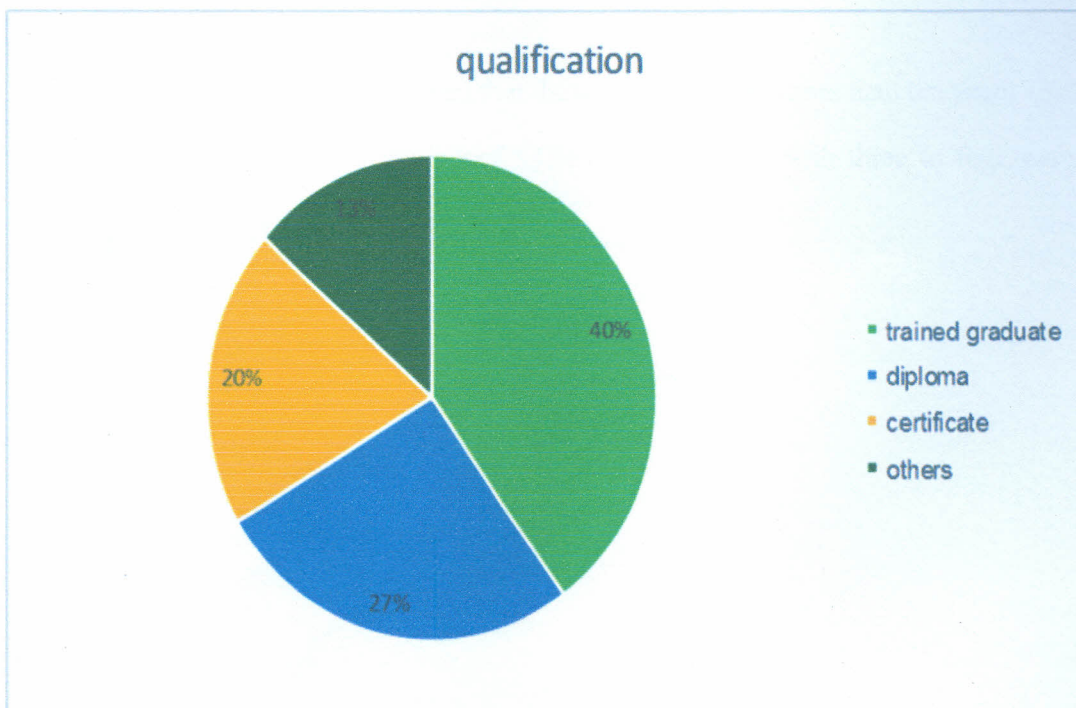
**Figure 4.2: Showing distribution of churches**



The questionnaires were divided into six different questionnaires: The first questionnaire was meant for the music directors, the second questionnaire was for the choir members, the third questionnaire was for the senior members and first elder, the fourth questionnaire was for the youth of the respective churches, the fifth questionnaire was for randomly selected members of the congregation while the sixth questionnaire was an observation schedule by the research assistants.

In terms of the choir directors who responded to the questionnaire, 40%, who formed the majority were trained graduates, 27% of them had been trained up to a diploma level, and 20% had attained certificates, while the remaining 13% had used other means such as apprenticeship, self-taught or online means of training as shown in the figure that follows.

**Figure 4.3: Showing qualification of the directors**



The length of time and experience of the music directors and results are tabulated and below. It was established that most of the music directors had served for more than 10 years.

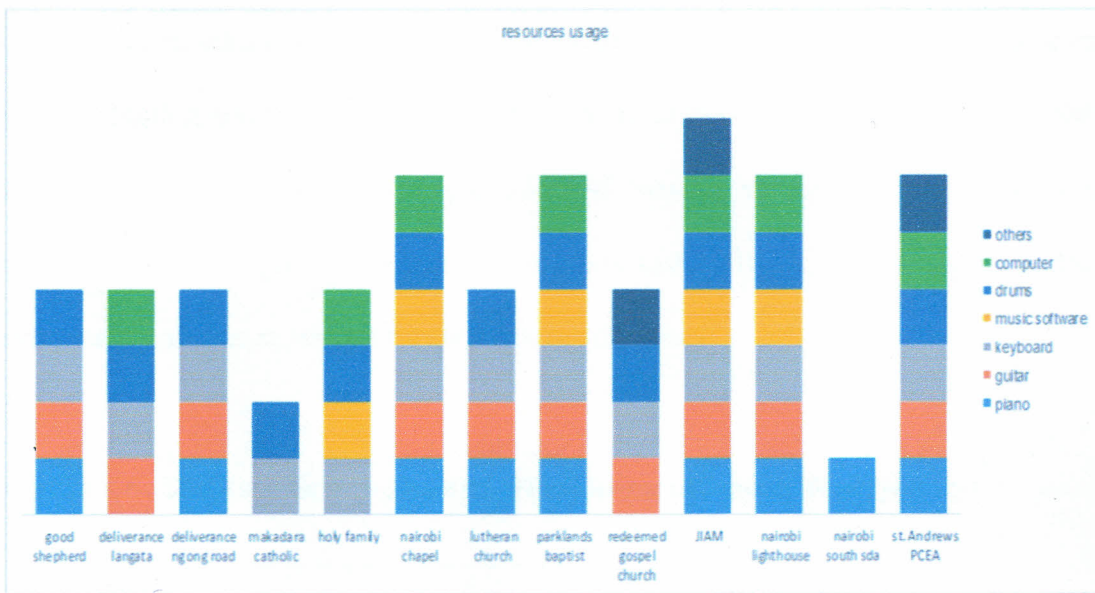
**Table 4.1: Showing the experience of directors**

Experience					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0-2 years	2	18.18	18.0	18.18
	3-4 years	1	9.09	9	27.27
	5-9 years	2	18.18	18.0	45.45
	10 and above	6	54.55	55.0	100.0
	Total	11	98.0	100.0	
Missing	System	2	2.0		
Total		13	100.0		

From the table above, it is observed that those directors with more than ten years were the majority with a representation of 54.55%, while those with three to four years having 9.09% representation.

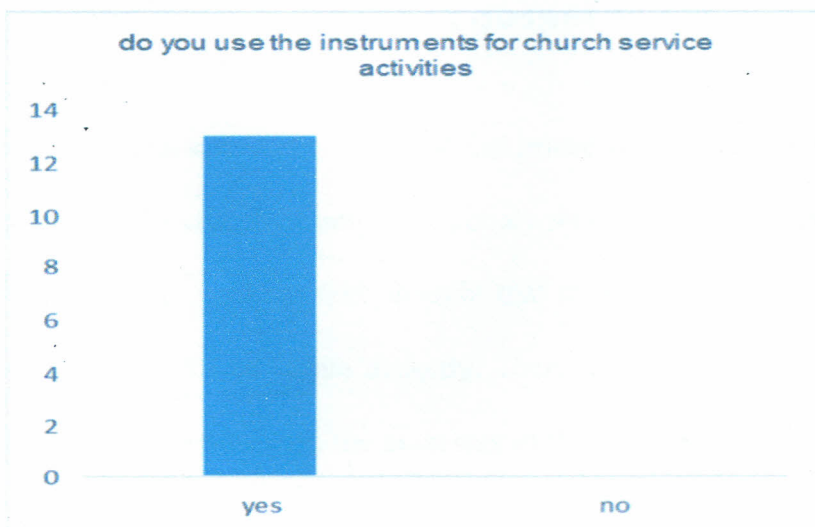
## 4.2 Attributes to Music by Resources

**Figure 4.4: Showing instruments in churches**



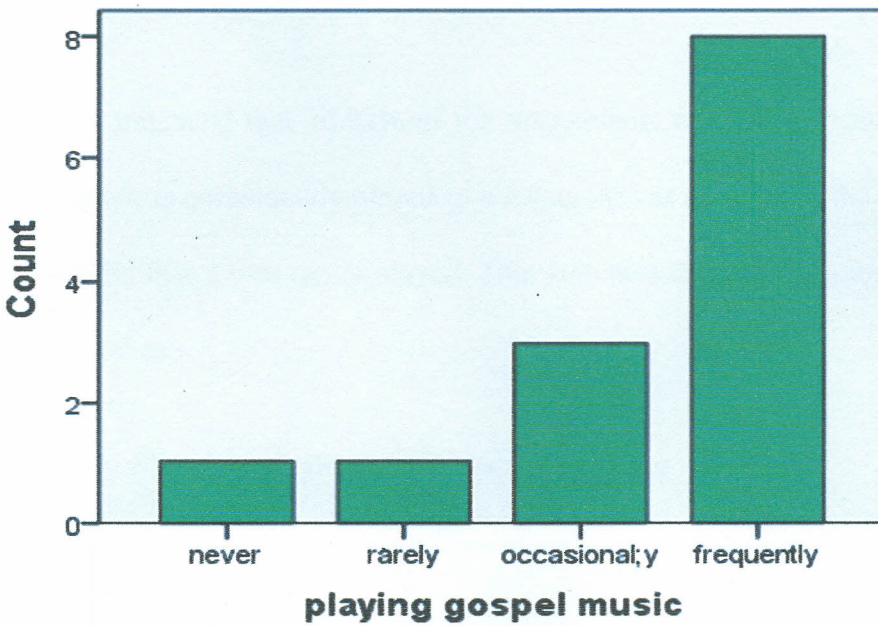
These instruments of music are used by the church members during church services. Other churches such as the Nairobi Lighthouse also use the music instruments during training in special studios to prepare for the Sunday service. In addition, the music directors are of the opinion that these musical instruments motivate the members of the congregation to join in the praise and worship as the use of the instruments uplifts the spirits of the congregation in the church.

**Figure 4.5: Showing numbers of church instruments**



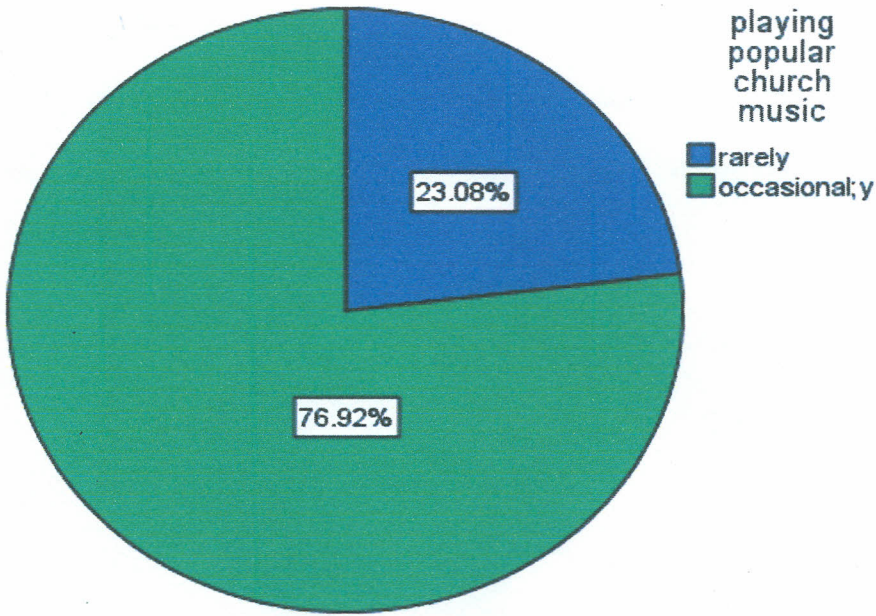
The churches have put in place various facilities to enhance music performance in the churches, some churches have provided state of the art music instruments whilst others have in addition to the music instruments allocated money to the choir teams for maintaining and financing their operations, all of the churches have practice rooms to aid in music practice and preparation of Sunday service. Additionally, some churches have also provided projectors, laptops and DVD players and public address systems to enhance music performance in the churches.

**Figure 4.6: Showing how praise and worship gospel music is played**



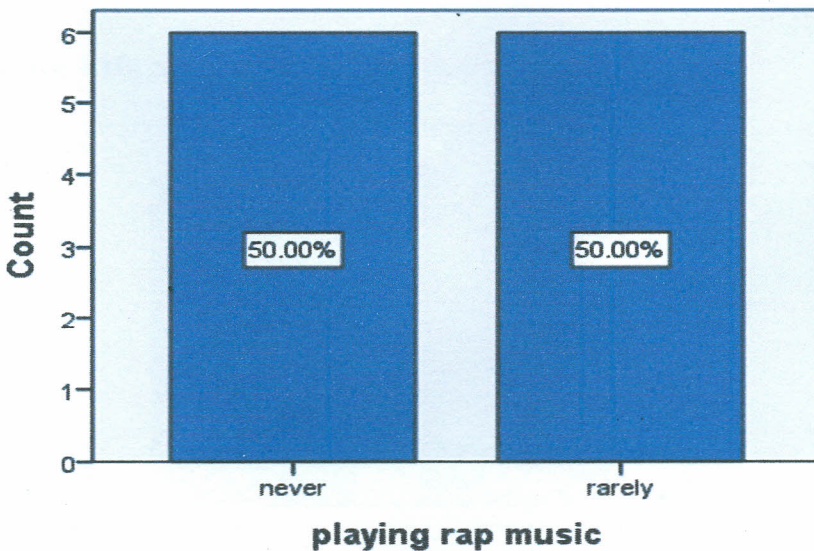
From the data above, it is indicated that praise and worship gospel music is frequently played in the churches across the county as shown by frequency of the respondents (8). Those respondents who thought that music is occasionally played in churches were less compared to the majority. Therefore, it is clearly evident that praise and worship gospel music are the main stay of the churches.

**Figure 4.7: Showing playing of popular church music**



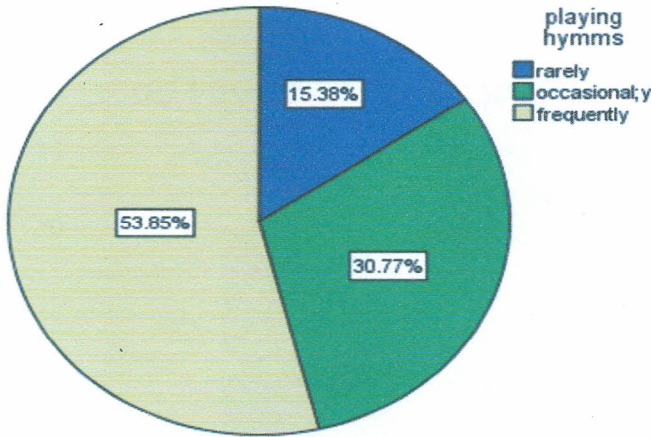
The study indicated that 76.92% of the respondents were in agreement that popular church music is occasionally played in the churches as opposed to the 23.08% of them who thought that it was rarely played. This indicates that popular music is performed in the churches.

**Figure 4.8: Showing playing rap music in churches**



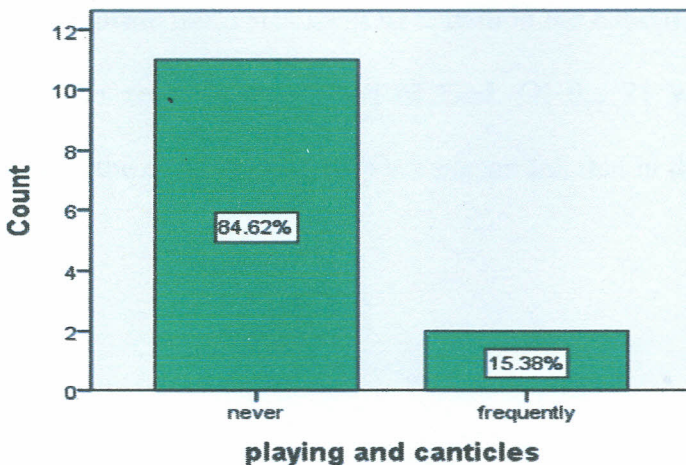
The study indicated that the respondents were equally split in their opinions and views regarding how rap music is performed in the churches with 50% saying that it was rarely played and another 50% of the respondents saying that it was never played in the churches. This indicates that rap is not popular among church members.

**Figure 4.9: Showing playing of hymns**



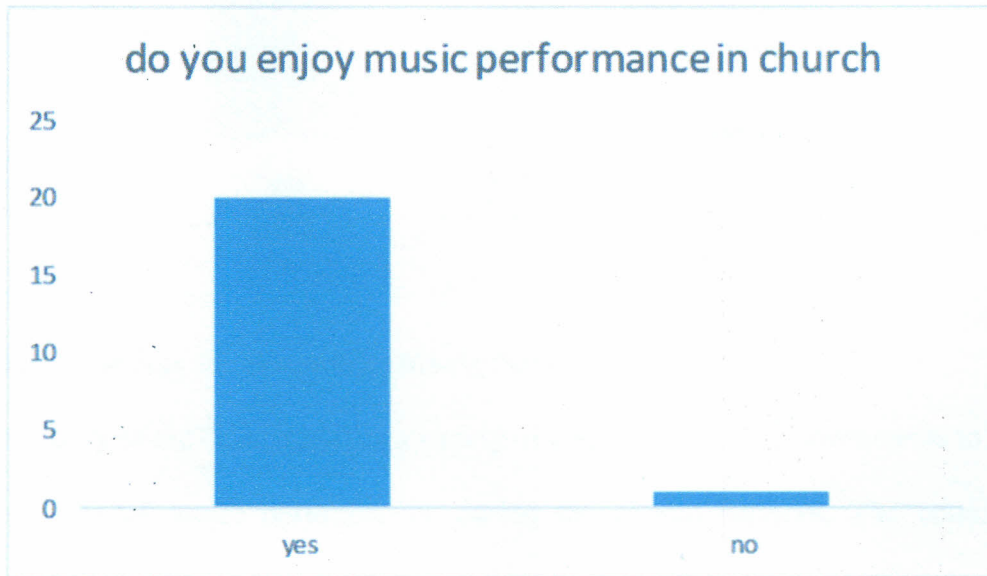
From the data above, the study indicated that hymns were frequently attributed to churches as shown by the 53.85% of the respondents; 30.77% said that hymns were occasionally attributed to while 15.38% said that they were not attributed to hymns. This shows that hymns were one of the commonly performed music in the churches.

**Figure 4.10: Showing playing of chants**



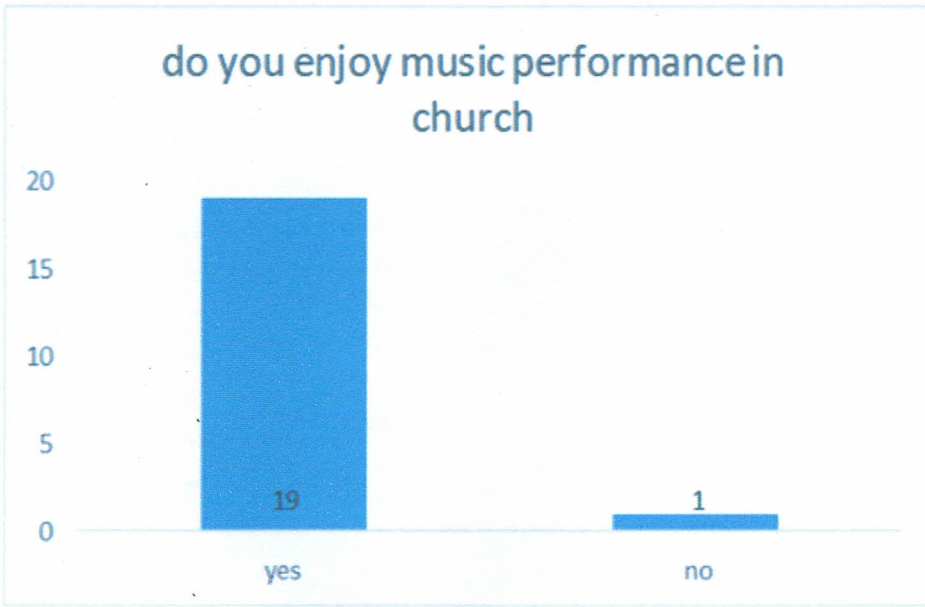
The study indicated that 84.62% of the respondents were in agreement that chants and commentary were never sung in churches while 15.38% said that they frequently sung. This clearly shows that most church members have never heard of chants and commentary being performed in churches.

**Figure 4.11: Showing how members enjoy music**



Twenty-one youths participated in the study and majority of the members attributed music performance to not only uplifting the soul but also creating an environment of worship that would draw the people to God. Additionally, some members responded that the music motivates them to remain in the church as well as helping prepare their hearts for receiving the word of God. Of the 21 youth of the congregation who returned the questionnaires, only 1 person felt that in the church was not enjoyable.

**Figure 4.12: Showing music enjoyments**

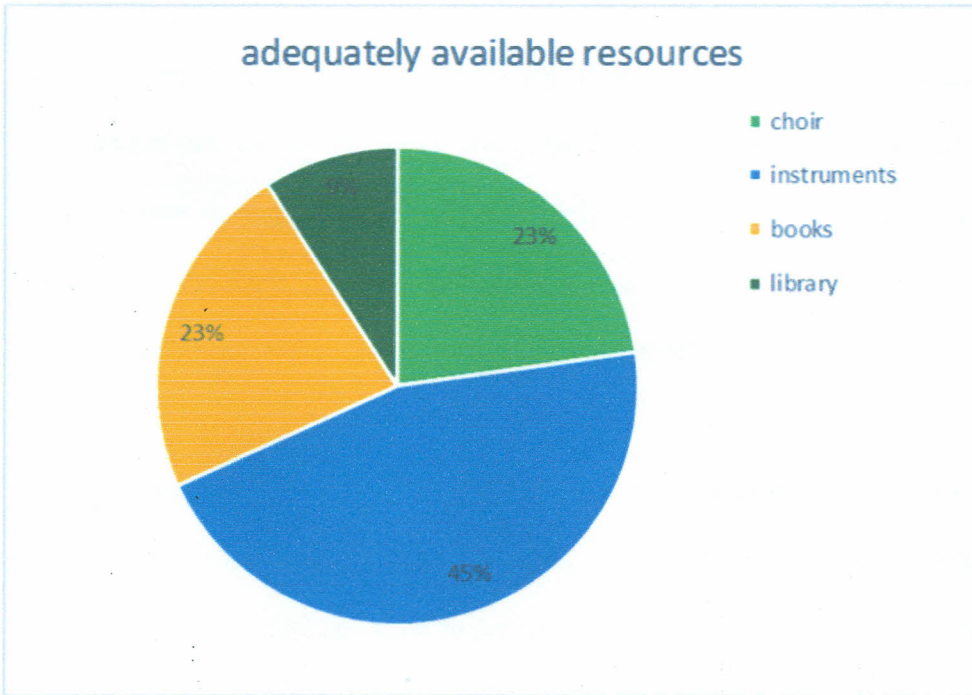


### **4.3 Resources for Promoting Music Performance**

Majority of the churches have a variety of resources or music instruments to aid in the delivery of music performances during the church services. The churches have embraced different music instruments in their performances to not only make the church services livelier but also to enhance the praise and worship songs.

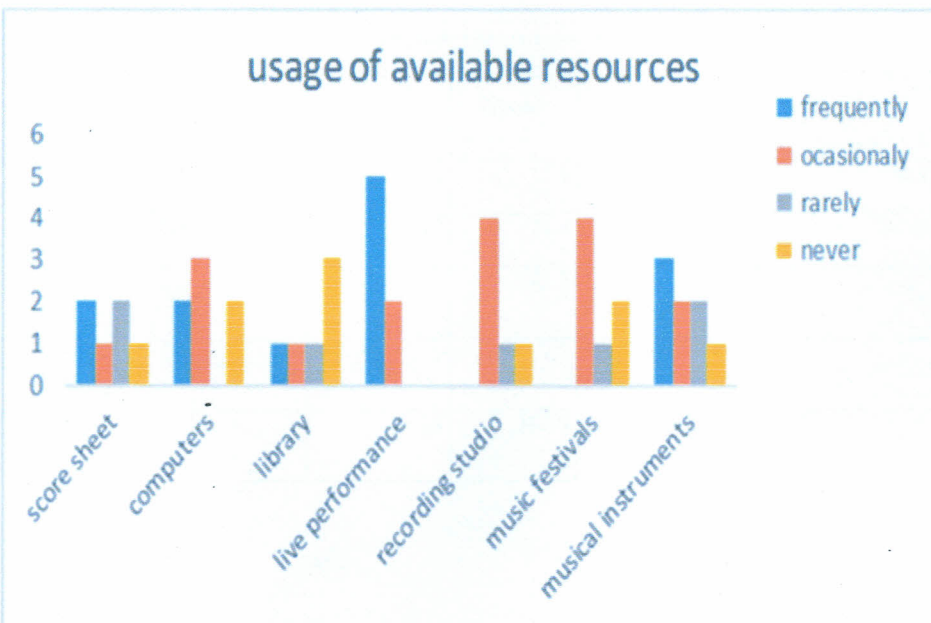
Majority of the choir members 45% are of the opinion that instruments are adequately available in their churches whilst only 23% are of the opinion that a choir room or books are adequately available. In addition, from the analysis taken, most churches according to the choir members are inadequately supplied with library materials as only 9% thought that the library was sufficient.

**Figure 4.13: Showing resources**



The use of the available resources (music instruments) by the churches is as tabulated below:

**Figure 4.14: Showing usage of available resources**



The most widely used is the live performances with majority of the churches using it frequently. Additionally, music instruments are widely used by the randomly selected churches in Nairobi County. Recording studios and music festival as well as computers are averagely occasionally used by the churches to enhance music performance during their church services. In other churches such as Our Lady of Visitation, and Holy Family Basilica, there was use of live studios as others rarely used other means such as the score sheets and musical instruments.

Also, the churches have invested time resource adequately enough to enhance music performance, they have done this by giving the choir member's ample time in both the church services for the choir to present their music as well as allowing them time during the week for them to practise in the church. As seen in the observation schedule, majority of the churches have allocated a fair amount of time for the choir to practice and perform.

**Table 4.2: Showing adequacy of music resources in the churches**

adequate time resources					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	inadequate	2	15.4	16.7	16.7
	fair	10	76.9	83.3	100.0
	Total	12	92.3	100.0	
Missing	System	1	7.7		
Total		13	100.0		

Additionally, equipment wise, the churches have also provided relevant fair equipment for the choir members to practise on and also help them during their music performance during the church service. This can be best seen from the observation schedule where 69.2% of the research assistants were of the opinion that the choir members were awarded fair equipment for them to not only use during the church service but also for the practice sessions.

**Table 4.3: Showing adequate equipment resources**

adequate equipment resource				
	Frequency	Percent	Valid Percent	Cumulative Percent
inadequate	2	15.4	15.4	15.4
fair	9	69.2	69.2	84.6
Valid adequate	2	15.4	15.4	100.0
Total	13	100.0	100.0	

The research assistants were of the opinion that the music performers such as the choir members and the music youth groups were not well-financed by the church to undertake their activities. Of the thirteen participating churches, only four of them (30.8%) fairly financed their choir members and the church music groups. Over 69%, inadequately financed their choir members and hence the choir members are not fully able to carry out their activities.

**Table 4.4: Showing adequate financial resources**

adequate financial resource					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	inadequate	9	69.2	69.2	69.2
	fair	4	30.8	30.8	100.0
	Total	13	100.0	100.0	

Additionally, the human resource aspect of the resources availed to the choir members have been adequate in that the churches have ensured that they have employed managers, and even directors of the choir to ensure the music performance in the church is not only up to standards but also appealing enough. This is evident from the observers schedule in that the research assistants report indicated that over 84% of the churches have adequately hired or have enough human resource to ensure the efficient performance of music in Church.

**Table 4.5: Showing adequate human resource**

Adequate human resource					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	inadequate	2	15.4	15.4	15.4
	fair	9	69.2	69.2	84.6
	adequate	2	15.4	15.4	100.0
	Total	13	100.0	100.0	

#### 4.4 Strategies to Enhance Music

The different churches that participated in the study have put in place various strategies and programs to enhance music performance. Some of the churches have included the use of public address systems such as microphones to ensure that the music performance has a wide reach in the Church.

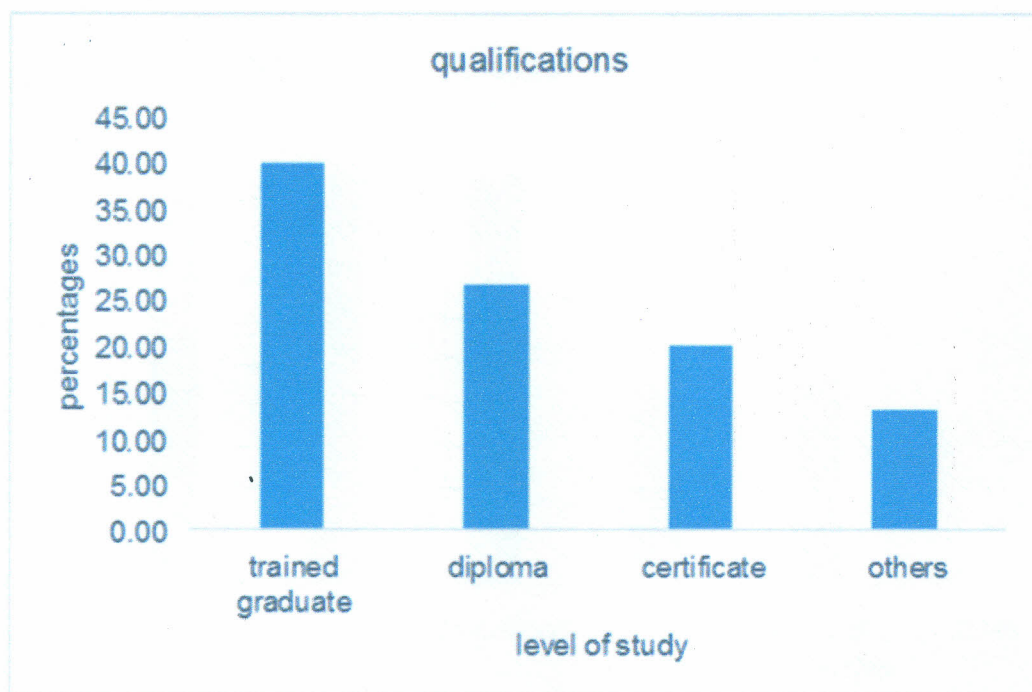
The churches have invested in state of the art music systems such as better keyboards, youth dancing groups and even provided halls or rooms in which the choir members can practise during the week. In addition, the choir members meet weekly to practise for their upcoming Sunday performances, the different churches meet at different days as can be seen in the graph below.

Figure 4.15: Practice schedule showing the number of sessions in a day



In addition, the churches have put in place strategies that help enhance music performance such as the employment of highly trained music directors to head, direct and manage the choir teams. This is best demonstrated by the tabulation of the biographical data of the various music directors of the respective churches as shown below.

**Figure 4.16: Showing qualification**

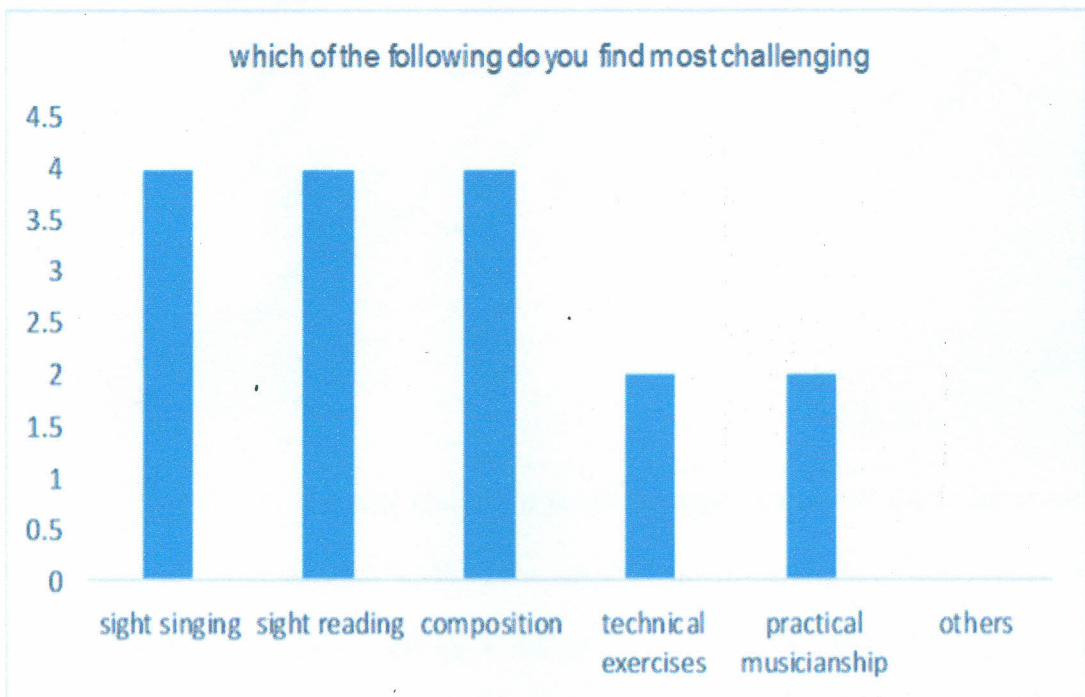


#### **4.5 Voice and Instrumental Rendition**

The churches use a variety of resources for the presentation of performances during the services, with majority of the churches including public address systems including microphones to improve the performance. Additionally, the churches have incorporated the use of different types of music in the church.

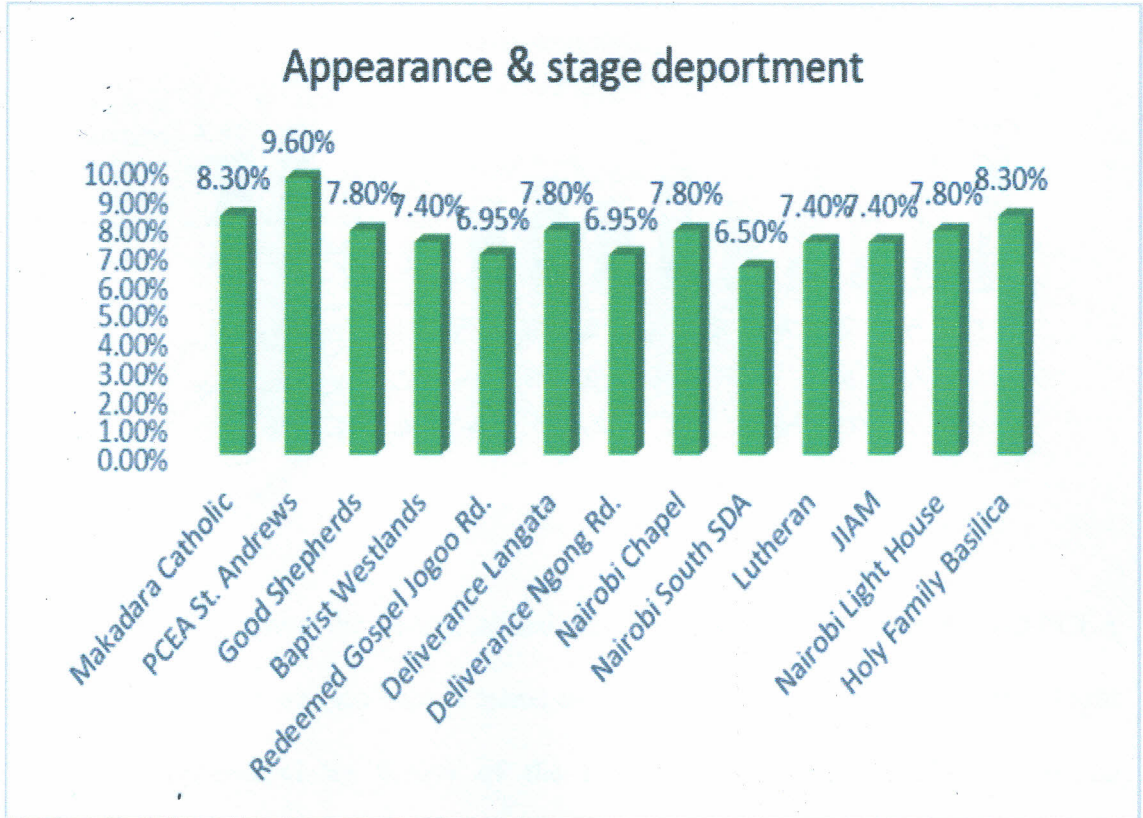
As can be seen by the graphs below, derived from the observation schedule, the churches have engaged themselves in the playing of different types of music and incorporated their use into the church service as part of performance evaluation. This is shown by the responses gathered from questionnaires and observation schedule respectively.

**Figure 4.17: Showing the most music activity**



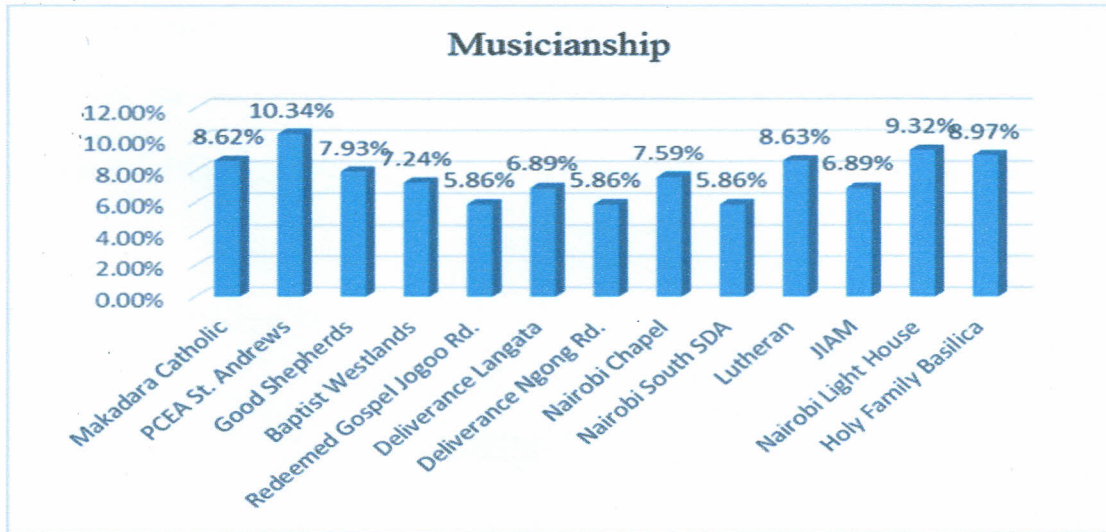
Respondents said they perceive music performance as a form of connection to God is due to the reason that they have been taught like so by teachers of the bible and have also been raised by the same teachings in the bible. In addition, some of the worshippers believe it's a means of appeasing the soul, because of their belief in God and the belief that it's only through worship that we get to God.

**Figure 4.18: Appearance and Stage Department**



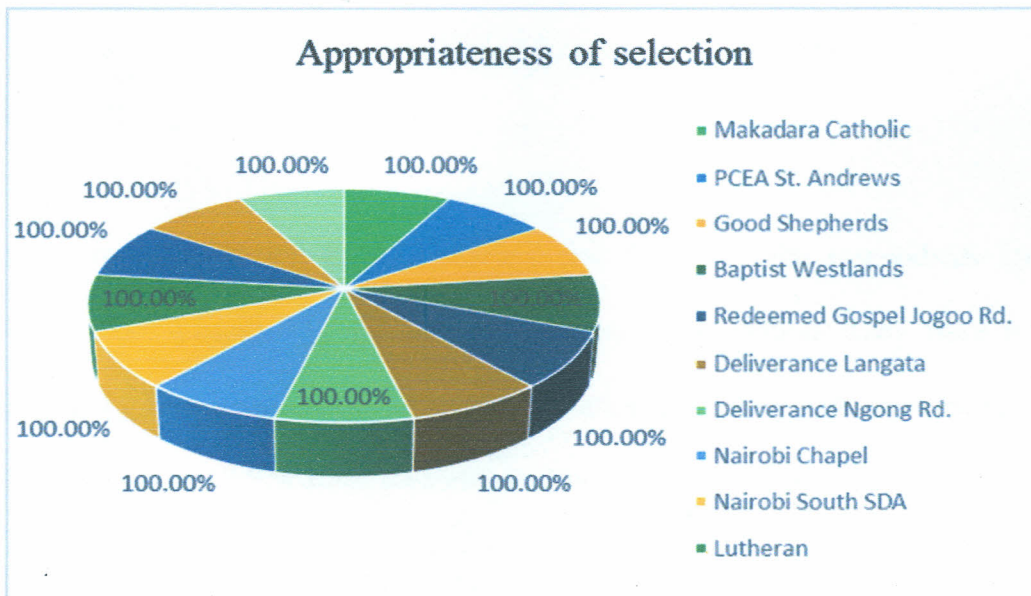
From the data above, the best church in terms of appearance and stage department was PCEA St. Andrews with 9.6% of the respondents affirming that, the lowest was Nairobi South SDA represented by 6.5% of the respondents. This showed that the churches in Nairobi County took this part of performance evaluation seriously in music performance.

**Figure 4.19: Showing Musicianship**



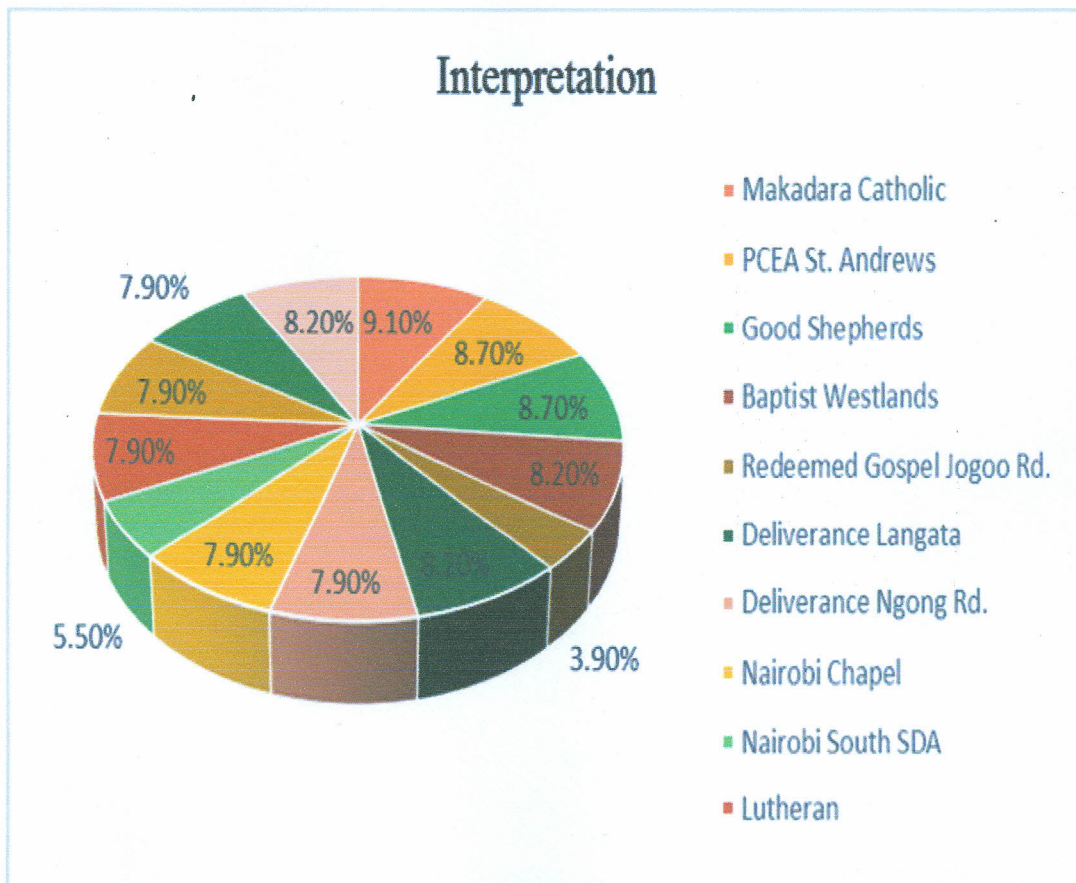
From the finding above, the study realized that, 10.34% of the respondents said PCEA St. Andrews church was the best in terms of musicianship, followed by Nairobi Light House as represented by 9.32% of the respondents. Three churches-Redeemed Gospel, Deliverance Ngong and Nairobi South SDA, however, did not rank well in this area as indicated by 5.86% of the respondents.

**Figure 4.20: Appropriateness of Selection**



The study indicated that all the churches had taken appropriateness of selection in music as something crucial. This is shown by the score that each individual church had from the respondents who gave all of them 100%. This shows that all the churches did the right selection in music performance and voice rendition.

**Figure 4.21: Interpretation**



From the data above, the study found that 9.10% of the respondents said that Deliverance Church Ngong Road had the best interpretation. They were followed closely by PCEA St. Andrews and Good Shepherds that had 8.7% representation from the respondents. 3.9% of the respondents said that Redeemed Gospel Jogoo Road had

interpretation in their church. This is a clear indicator that most churches used interpretation as a form of performance evaluation in line with voice rendition.

## CHAPTER FIVE

### DISCUSSION OF THE FINDINGS

#### 5.0 Introduction

The chapter presents the discussion of the study's findings, conclusions, recommendations, and suggestions for further studies.

#### 5.1 Discussion of the Findings

Music performance in Christianity as a religion is one of the great practices in church ministries and plays a very important role during worship services. Throughout the world, music has become a unique phenomenon that prompts the study to examine the purpose attributed to Christian church music. The main purpose of the study was to investigate strategies employed by churches to enhance Christian music performance. The study was conducted through a descriptive design with a target population of 133 respondents from 20 selected churches in Nairobi County. Data were collected using a semi-structured questionnaire, interview schedules and observation. The discussion of findings on each objective was as follows:

#### 5.2 Purpose Christians Attribute to Music

Majority of the people know instinctively the essence of music regardless of their ability to recognize, appreciate and create it within each one of them (Alexander et al., 2007). Music is an experience shared to all people the world over, and is recognized in various ways in the cadences and jingles of human creation, the songs of birds, the sounds of waters and winds and even the supposed harmonies of the spheres in space and of each human being.

In this study, most of the respondents from the selected churches affirmed that the churches have musical instruments with Jesus is Alive Ministries having the most

instruments. Keyboards and pianos are the commonest instruments in most churches with saxophones and tambourine among others used in services. 100% of the respondents said that church services used instruments which gave motivation to members of the congregation. Additionally, most respondents especially the music directors said that sight singing, sight reading and composition are the most challenging when training the choir members.

The respondents said that music aid them in stressing the sermons. Music, to them is a connection to God and a means of appeasing the soul. Most youths averred that music performance is meant to draw them to the church by appealing to them as well as uplifting the soul. This was evidenced by 61.5% of the respondents who said they frequently performed praise and worship gospel music, 76.9% saying that they occasionally performed popular church music. On the rap music, 46.2% of the respondents said that it is rarely played in the churches, 53.8% of the respondents said that they frequently sung hymns while those who said that they performed lauds and canticles were 15.4%. It was noted that 84.6 % of the respondents said that they have never sung chants and commentary in the churches. This shows that the churches engage in different styles of music performance.

### **5.3 Resources for Promoting Music Performance**

The history of the songs of the Bible is full of suggestions as to the uses and benefits of music and song. Composing songs that faithfully transmit Christian message requires the intentional development of musicians. This together with other researches related to performance of music looks at the instruments and styles used in the churches to promote it. Liederman (2004) promotes a change in the means used by church to reach out to young people, encouraging methods of communications

(including contemporary music) to approach and to bring back the flock. Christian contemporary music such as praise and worship is widely used in various church services. It is a style that is dedicated with beautifully arranged musical themes and lyrics that help believers focus on God. The instrumentation uses mostly drums, electric guitar and acoustic guitar with piano too. The instrumental elements help musical engagements between the performers and the audience.

This is in concurrence with the study on availability of resources to enhance performance, where most respondents said that churches had a variety of resources. Most of the choir members 45% said that the instruments are adequately available in their churches whereas 23% thought that choir rooms and books are adequately available. On the same breath, the participants said that they used live performances as the instruments are randomly used by the churches. Churches such as Holy Family Basilica and our lady of visitation members used score sheets and other instruments. Respondents said that most churches 76.9% had relevant equipment for choir members. 69.2% of the respondents said that choir members were awarded fair equipment during the church service but also for the practice sessions. 84% of the respondents said that the churches have adequately hired enough human resource to ensure the efficient performance of music in church.

Majority of the churches have a mixture of musical instruments available in the church, with Jesus is Alive Ministries having the most resources. The most common music instruments are the keyboard, piano and drums with every church having either one or all of the three. Some churches also incorporated the use of other musical instruments such as organs in the church service activities, while others also use

kayamba, gong, tambourine, trumpet and saxophones. All of the churches in the study used the music instruments available to them in the church service activities.

#### **5.4 Strategies to Enhance Music**

King (2008) in her study of music in the life of the African Church, proposed strategies appropriate for training the church managers like creating time for developing musical skills and instructional resources. It implies that there is need for introduction of music education in the Christian church which will be used to develop the growth of church musicians. This view calls for strategies that incorporate new forms of music that are vibrant to attract and demonstrate the need for understanding music and religion as interactive on multiple levels. She found out that the managers of Christian music in the church must be trained in music. proper knowledge in the philosophy of music allows for better decision making that helps the church benefit from resources that provide theological guidance linked to Christian music (King, 2008).

Thus, in a bid to investigate the strategies to enhance performance, the participants said that most churches have included public address systems as microphones to ensure the performance has a wide reach in the church. The church choir meets weekly to practise for their Sunday service performance. Most of the respondents use other instruments such as projectors to enhance participation of the music performance. Members said that the churches have invested in advanced technology to promote performance such as guitar. In the same line the respondents talked of the churches employing trained music directors to head, direct and manage the choir teams.

In addition, the majority of the churches have employed the use of other instruments to enhance music performance such as projectors to aid the members of the congregation in the participation of the music performance so as to make it more enjoyable and also motivate the members. Besides, most of the churches in the study have put in place separate finances meant to further enhance the performance of the choir and aid in the meeting of various needs of the choir such as maintenance of the instruments and providing basic utilities for the choir members such as water and at times lunch time meals as is done in the Nairobi chapel. Furthermore, some of the churches have invested in advanced technology to enhance music performance, for example, the use of computers during music performance so as to enhance the sound of the different other instruments such as the piano and the guitar.

### **5.5 Voice and Instrumental Rendition**

In respect to voice and instrumental rendition training of musicians to give poise, a good performance depends on the kind of instruction given and the techniques given. Andan'go (2000) through her investigation on voice tuition to students' learning experience, expectation and performance, established that that there is disconnect in exposure and guidance towards voice experiences. She posited that it is vital for institutions to consider voice instruction methods. Rosenthal, (2009) who gives a similar position, established that definitely provision of expressive musical experiences or practice reduces expressions of musicians such as defeat, frustrations and pleasure, thereby enhancing their performance in music.

This was realized in the evaluation of practical voice and instrumental rendition, the respondents talked of the churches using a variety of resources for the presentation of performances during the services with majority of them such as public address

system. From the findings, majority of the music directors find sight singing and reading structure most challenging when training the choir. The choir members aver that congregation's perception of the importance of music performance helps them in the venerating as well as emphasizing the sermon preached by the pastor. Additionally, it also makes the worship experience more enjoyable. Other churches fancy doing music through listening as compared to sheet music. Majority of the choir members additionally think that the music performance is a connection to God in addition to being a way to please the soul. The study established all the churches used appearance and stage deportment as some of performance evaluations. The study realized that most churches in the County have taken practical musicianship seriously as music performance enhancement evaluation.

## CHAPTER SIX

### CONCLUSIONS AND RECOMMENDATIONS

#### 6.0 Introduction

This chapter concludes of the research findings, gives recommendations and suggestions for further studies.

#### 6.1 Conclusion

From the study findings, it is concluded that music is a powerful concept in the churches in the Nairobi County. This is based on the facts deduced above which include acting as a link between man and God through the praise and worship songs, that enable the Christian church members to communicate with God through performances from hymns and other songs. It is a bait that attracts and traps the youth in the church as most of them join church choirs to praise their God and interact with one spiritually. There are different church resources such as the music instruments that facilitate the performance of music in different churches. These include instruments such as guitars, pianos, keyboards among other valuable resources that the church uses to promote music amongst the members of congregation. In addition, the churches have beefed up their ranks with human resource that help in the promotion of music. The strategies to promote music in the churches include the use of public address systems during sermons, weekly choir meetings and investment of technology and deployment of professionals in music to promote music in the churches. Lastly, the use of different music instruments as guitars, pianos and saxophones help in the voice and instrumental rendition as the church choir members learn to apply different voices with different instruments.

## **6.2 Recommendations**

Based on the research findings, it is recommended that the churches should invest heavily in music as it helps bring cohesion and unity of purpose in the church. Second, the churches should look for funding from the major stakeholders in the gospel industry to furnish them with enough resources that promote music in the church such as the different instruments and different strategies that help enhance music in the church. Lastly, there should be support from every church member to promote the different genres of music in the church if that can help woo more people including the youth back to the church.

## **6.3 Suggestion for Further Research**

The researcher observed a need for further research since the research could not exhaust all the strategies employed by the Christian churches to enhance Music performance in selected churches in Nairobi. Areas suggested for further research should include availability of finance as a resource to fund these initiatives; have music schools to mentor church musicians, studios and libraries for music materials and equipments), government policy on talent building through Kenya National Theatre and Kenya Prisons through the Ministry of Culture and Social Services and other factors benefiting the research under study. It is, therefore, suggested that further studies should be replicated in other counties apart from Nairobi County to establish other strategies that may enhance Music in Kenya.

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## APPENDIX ONE

### MUSIC DIRECTORS QUESTIONNAIRE

This questionnaire intends to get information concerning the strategies and resources put in place to promote music performance. Please answer the following questions to the best of your knowledge. Tick (✓) appropriate answers or fill in your opinion where applicable.

#### SECTION A: Biographical Data

1. Name of the Church-----
2. Name of the Director (optioned)-----
3. Indicate your highest qualifications by ticking appropriate category below;
  - i. Trained graduate [     ]
  - ii. Diploma [     ]
  - iii. Certificate [     ]
  - iv. Others Specify [     ]
4. (a) How long is your training experience
  - (i) Between 0-2- years [     ]
  - (ii) Between 3-4 years [     ]
  - (iii) Between 5-9 years [     ]
  - (iv) Over 10 years [     ]

#### SECTION B: Resources

5. Which of the following musical equipments are available in your church?
  - (a) Piano [     ]
  - (b) Guitars (Manual or electrical) [     ]
  - (c) Electrical Keyboard [     ]
  - (d) Music Software [     ]
  - (e) Drums [     ]
  - (f) Computer [     ]
  - (g) Others, Specify [     ]
6. Are the instruments used for church service activities?
  - Yes [     ]
  - No [     ]

7. When, do you use the following instruments?

- a) Piano-----
- b) Keyboard -----
- c) Guitar -----
- d) Drums -----
- e) Computer -----
- f) Others -----

8. Does the use of the equipment motivate members of the congregation to participate during worship and praise?-----

-----  
-----  
-----  
-----

9. What facilities and resources has the church put in place to enhance music performances in your church? Please List them down

-----  
-----  
-----  
-----  
-----  
-----

10. Which of the following topics do you find most challenging when training the choir?

- a) Sight singing
- b) Sight reading
- c) Composition
- d) Technical exercises
- e) Practical musicianship
- f)Others, specify

11. Would you advocate for introduction of music performance education in your church to enhance performance practice in areas like composition, voice and instrumental practical performance and others?

### SECTION C

12. In the table below please tick (✓) to indicate available resources used to enhance music performance in your church.

Materials	Frequently	Occasionally	Rarely	Never
Score/Songsheet				
Computers				
Library				
Live Performances				
Recording Studio				
Music festivals				
Musical instruments (both African and Western)				
Any other? Specify				

### SECTION D

13. Indicate the extent to which you experience problems while training your choir by ticking in the table appropriately?

Problems	Very Serious	Manageable	Not Serious
Limited time			
Inadequate Facilities			
Lack of support from Church administration			
Inadequate materials			
Lack of support from church members			
Lack of commitment from choir members			
Any other? Specify			

What suggestions would you make in solving these problems?

## APPENDIX TWO

### QUESTIONNAIRE FOR CHOIR MEMBERS

This questionnaire intends to get views from choir members of strategies put in place by churches to enhance music performance. The information you give will be confidential and will be used for the purpose of this study only. Give the correct answers by ticking and giving your opinions where necessary.

1. Which days of the week do you meet for your performance practices?-----  
-----

2. Below is a checklist of educational resources. Put a tick in front of each resource that you think is adequately available in your church.

- a) Choir room-----
- b) Instruments-----
- c) Books-----
- d) Library-----

3. A part from the above mentioned resources what other appropriate resources are available for promoting music performance in your church?

1. \_\_\_\_\_

5. \_\_\_\_\_

2. \_\_\_\_\_

6. \_\_\_\_\_

3. \_\_\_\_\_

7. \_\_\_\_\_

4. \_\_\_\_\_

8. \_\_\_\_\_

4. The following is a list of statement's aimed at finding the level at which the church has put in place strategies that enhance music performance. Put a tick in front of the response you consider appropriate or relevant.

#### KEY

- 1) SA – Stands for strongly Agree
- 2) A – Stands for Agree
- 3) U – Stands for undecided

4) D – Stands for Disagree

5) SD – Stands for Strongly Disagree

STATEMENT	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
The Church has put enough resources in place to enhance music performance					
Use of contemporary musical styles are better preferred by the young people in your church than the elderly men and women of your church					
Music Performance without musical instruments does not appeal to the needs of the worshippers					

5. (a) What purpose do the church worshippers attribute to music performance in your church?

---

---

(b) Why do you think they attribute to the purpose you have mentioned?

(c) What music service worship excites the worshippers most from your observation?

(d) How long do your choir leader trains a song for performance?

6. What activities of the choir do you have for music performance enhancement?

**APPENDIX THREE**

**INTERVIEW SCHEDULE FOR CHURCH SENIOR PASTOR AND FIRST  
ELDER**

Please answer these questions to the best of your knowledge. Tick (✓) appropriate answers or fill in your opinion where applicable

1. (a) What criteria do you use when selecting worship team members or choir members?-----  
-----

b) What type of music is mostly used for worshipping in your Church?

Explain your answer \_\_\_\_\_

\_\_\_\_\_

(c) In your opinion do you think your church uses music for worship adequately?

Yes [ ] No [ ]

Explain your answer? \_\_\_\_\_

\_\_\_\_\_

(d) Does the church need to increase time and use of music performance to achieve its purpose?

Yes [ ] No [ ]

Explain your answer? \_\_\_\_\_

\_\_\_\_\_

2. (a) What resources are available in your church to promote music performance?

Are they adequate enough for use? \_\_\_\_\_

3. (a) Do you have any strategies that have been put in place by your church to promote Music performance?

Yes [ ]

No [ ]

If any, what are they?

b) How many times in a month do you attend the music council meetings to give council?

---

---

Explain your answer. \_\_\_\_\_

---

---

c) Do the congregations comprising men and women enjoy music performance in your church?

---

---

Explain your answer?

4. What activities does the church provide to enhance music performance in your church? \_\_\_\_\_

---

How many times do these activities happen in a year?

---

---

5. How many times does music performance church services appear in your programme?

Explain your answer. \_\_\_\_\_

---

---

6. Does your church employ trained music managers?

Yes [ ]

No [ ]

Explain your answer

APPENDIX FOUR

INTERVIEW FOR YOUTH

1. Name(optional)
2. AGE
3. Church
4. Gender
5. What music instruments are used in your church?
6. Do you incorporate body dance in your church? Yes or No. Why /Why Not
7. Preference of music
  - a) Hymns
  - b) Gospel
  - c) Raggae
  - d) Choruses
  - e) Popular music
  - f) Others, specify
8. Any involvement in music activities?
9. Comments on worship music services
10. Do youth enjoy music performance in your church? Yes ( ) No ( ).

Explain your answer-----  
-----

**APPENDIX FIVE**

**INTERVIEW FOR MEMBER OF THE CONGREGATION**

1. Do the congregation comprising of men and women enjoy music performance in your church? Yes ( ) or No ( )

(b) Explain your answer-----  
-----  
-----

2. What style of music do you prefer for worship?

- a) Praise and worship
- b) Hymns
- c) Popular church music
- d) Contemporary
- e) Others, Specify

3. What purpose do the worshipers attribute to music performance in your church?

4. What type of instruments do you prefer for music performance in your church?

5. Do you enjoy your music worship services? Yes( ) or No ( )

(b) Explain your answer.-----  
-----  
-----

## APPENDIX SIX

### OBSERVATION SCHEDULE

#### KEY

1. F – Stands for Frequently
2. O – Stands for Occasionally
3. R – Rarely
4. N – Never

#### SECTION A: Types & Purpose of Music Attributed to Music Performance

NAME/TYPE	Frequently	Occasionally	Rarely	Never
Gospel Music				
Popular Church Music				
Rap Music				
Hymns				
Lauds & Canticles				
Chants Commentary				

KEY A- Stands for Adequate

F- Stands for Fair

I – Stands for inadequate

**SECTION B: Resources Available**

<b>NAME</b>	<b>Adequate</b>	<b>Fair</b>	<b>Inadequate</b>	<b>COMMENT</b>
Time				
Equipment				
Human Resource				
Financial Resource				

**STRATEGIES**

<b>NAME</b>	<b>Adequate</b>	<b>Fair</b>	<b>Inadequate</b>	<b>COMMENT</b>
MEDIA				
Facilities (Choir room & Social Events)				
Library				
Trained Manager				
Manager				
Evaluation				
Compositions				
Concerts				
Festivals				

## APPENDIX SEVEN

### EVALUATION SCHEDULE FOR RESEARCHER

NAME	Areas of evaluation
<b>Appearance and stage deportment</b>	Approach, posture, eye contact, poise, clothing and departure.
<b>Musicianship</b>	Memory, projection, proper diction, tone quality, proper breathing, balance of voices and accompaniment and intonation.
<b>Appropriateness of selection</b>	Message ministers to listener and degree of difficulty
<b>Interpretation</b>	Mood, intensity, style, tempo, phrasing, climax and word emphasis

**APPENDIX EIGHT**

**LETTER TO THE CHURCH ADMINISTRATION**

Kenyatta University  
Music and Dance Department  
P.O. Box 43844  
NAIROBI

THE Church Administration

.....

.....

.....

NAIROBI

Dear Sir/Madam,

**RE: REQUEST FOR PERMISSION TO CONDUCT RESEARCH IN YOUR CHURCH**

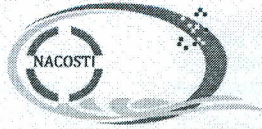
I hereby request you for permission to allow me carry out a research in your church on “The strategies employed by Christian Churches to promote music performance in Nairobi County”. Music director, choir members are requested to respond to a questionnaire and the first church elder, member of the congregation, youth and church pastor will respond to an interview schedule. The researcher will also make an observation and evaluation schedule for church services and will record accordingly. The information given will be treated as confidential and will be used only for the purpose of the study. Your co-operation will be greatly appreciated.

Yours faithfully,

**Everline Kwamboka Ogari**

## APPENDIX NINE

### RESEARCH AUTHORIZATION LETTER



#### NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY AND INNOVATION

Telephone: +254-20-221,3471,  
2241349, 310571, 2219420  
Fax: +254-20-318245, 318249  
Email: secretary@nacosti.go.ke  
Website: www.nacosti.go.ke  
When replying please quote

9<sup>th</sup> Floor, Utalii House  
Uhuru Highway  
P.O. Box 30623-00100  
NAIROBI-KENYA

Ref: No.

Date:

30<sup>th</sup> January, 2015

NACOSTI/P/15/0398/4697

Everline Kwamboka Ogari  
Kenyatta University  
P.O. Box 43844-00100  
NAIROBI.

#### RE: RESEARCH AUTHORIZATION

Following your application for authority to carry out research on "*An investigation of strategies employed to enhance music performance in selected Christian churches in Nairobi County, Kenya*" I am pleased to inform you that you have been authorized to undertake research in Nairobi County for a period ending 30<sup>th</sup> June, 2015.

You are advised to report the County Commissioner and the County Director of Education, Nairobi County before embarking on the research project.

On completion of the research, you are required to submit **two hard copies and one soft copy in pdf** of the research report/thesis to our office.

  
DR. S. K. LANGAT, OGW  
FOR: DIRECTOR-GENERAL/CEO

Copy to:

The County Commissioner  
Nairobi County.

The County Director of Education  
Nairobi County.

*National Commission for Science, Technology and Innovation is ISO 9001: 2008 Certified*

**APPENDIX TEN**  
**RESEARCH PERMIT**

**THIS IS TO CERTIFY THAT:**  
**MS. EVERLINE KWAMBOKA OGARI**  
**of KENYATTA UNIVERSITY, 8968-100**  
**NAIROBI, has been permitted to conduct**  
**research in Nairobi County**

**on the topic: AN INVESTIGATION OF**  
**STRATEGIES EMPLOYED TO ENHANCE**  
**MUSIC PERFORMANCE IN SELECTED**  
**CHRISTIAN CHURCHES IN NAIROBI**  
**COUNTY, KENYA.**

**for the period ending:**  
**30th June 2015**



**Applicant's**  
**Signature**

**Permit No : NACOSTI/P/15/0398/4697**  
**Date Of Issue : 30th January, 2015**  
**Fee Received :Ksh 1,000**



  
**Secretary**  
**National Commission for Science,**  
**Technology & Innovation**

**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(2) 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.**



**REPUBLIC OF KENYA**

**NACOSTI**

**National Commission for Science,**  
**Technology and Innovation**

**RESEARCH CLEARANCE**  
**PERMIT**

**Serial No. A**

**CONDITIONS: see back page**