

**CONTEMPORARY GOSPEL MUSIC AND YOUTH  
EVANGELIZATION: A CASE OF MAVUNO CHURCH,  
MACHAKOS COUNTY, KENYA**

**DUNCAN MOTANYA NYARIARO  
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**DECLARATION**

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

**Duncan Motanya Nyariaro**

**C50/33209/2015**

Signature: ..... Date: .....

This thesis has been submitted for examination with our approval as University Supervisors.

**Dr. Ruth J. Muthei**

Signature: ..... Date: .....

Department of Philosophy and Religious Studies

Kenyatta University

**Dr. Humphrey M. Waweru**

Signature: ..... Date: .....

Department of Philosophy and Religious Studies

Kenyatta University

## **DEDICATION**

This thesis is dedicated to my parents, Charles Nyariaro and Josephine Moraa for their unwavering support and patience during my study.

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## **ABBREVIATIONS AND ACRONYMS**

<b>AAC:</b>	African American Church
<b>CGM:</b>	Contemporary Gospel Music
<b>FGD:</b>	Focused Group Discussion
<b>NACOSTI:</b>	National Commission for Science, Technology and Innovation
<b>NARC:</b>	National Rainbow Coalition
<b>RNB:</b>	Rhythm and Blues
<b>SPSS:</b>	Statistical Package for the social sciences
<b>TIA:</b>	This is Africa
<b>USA:</b>	United States of America

## OPERATIONAL DEFINITION OF TERMS

**Active evangelism:** Christians engaging in spreading the good news, winning new converts to Christianity, doing works of charity and promoting positive social and political change among Christians and non-believers.

**Afrobeat:** Popular music that combines characteristics of African music with soul, jazz and funk.

**Blues:** A melancholic music that tends to evoke deep emotion. Its origin is black American folk.

**Campus:** A church made up of members who are part of a larger organization with several worship locations.

**Canon:** A piece of voices that play the same music, starting at different times.

**Cantor:** A trained vocalist and member of the clergy who leads the congregation in song and prayer; teaches music to both children and adults.

**Charisma:** The ability to possess a special power naturally that makes one to influence other people and gain admiration and attraction.

**Charismatic Church:** A church that draws people with its distinct worship and emphasis on the active work of the Holy Spirit, inspiring members to serve others and make a positive impact in society.

**Church:** The Mavuno Church.

**Contemporary Gospel Music:** Gospel music that is used in evangelism among christian youth in pentecostal and charismatic churches in Kenya.

**Contemporary:** Something existing or things that are happening recently or presently; the characteristics differ from those that have existed or happened years ago.

**Country music:** Music originating from Southern USA. Embracing Guitar as the major instrument.

**Development:** The consistent change of something.

**Evangelize:** The act of spreading the good news to christians and non-belivers.

**Genre:** A style in arts, inclusive of music that has a specific set of characteristics.

**Growth:** The process of increasing in size and numbers, from a smaller extent to a larger extent.

**Hip-hop:** A kind of music that is common among the youth that has features such as fast beats, rapping, rhymes and constant body movements.

**Hybrid:** The state of a piece of music that consists of two or more different characteristics.

**Jazz:** A music genre originated in the African-American communities of New Orleans, Louisiana, in the late 19th and early 20th centuries.

**Mainstream Church:** A group of protestant denominations that have their roots to America. They include Methodists, Baptists, Presbyterians, Lutherans and Episcopalians.

**Mystagogue:** A person who has the power to make other people understand and believe something that they did not know or believe in.

**Passive evangelism:** Christians not actively promoting the christian faith through their own character or behaviour.

**Pentecostal Church:** A church that stresses on direct or one on one experience of God through baptism with the Holy Spirit. The church believes that the bible has no error and baptism makes an individual to live a spirit-filled and empowered life.

**Popular music:** A variety of genres of music that are appealing to large segments of a population.

**Reggae:** A style of music originating from Jamaica. The accent used is predominantly Jamaican.

**Rock music:** A type of popular music that originated from the United States of America during the mid to late 1960s.

**Secular:** Actions that are not guided by religion whereby there is less attention to holiness and morals.

**Soul:** A genre of music characterized by a slow tempo.

**Youth:** A group of young people whose age ranges from 18 years to 35 years.

## GLOSSARY

***Bakalanga:*** A southern Bantu ethnic group mainly inhabiting Matabele and in Zimbabwe, north-eastern Botswana and Limpopo Province in South Africa.

***Bongo Flava:*** The nickname for Tanzanian hip hop music which is also appreciated and listened to in Kenya, especially by the youth.

***Congolese Rumba:*** A popular genre of dance music that originated in Congo River basin during the 1940s and gained popularity in other regions of Africa in the 1960s and 1970s.

***Keshas:*** A period in the night when people should be asleep but worshippers engage in singing sessions and prayers as a way of praising God.

***Kuna Nuru Gizani:*** A Kiswahili statement referring to a television programme aired by Pastor Pius Muiro, which literally means that there is light in darkness so as to encourage those are about to give up that God's good plan for them is still intact.

***Makwaya:*** A tradition of choral music performance that developed as part of the interaction between Christian missionaries and local cultures in Kenya and Tanzania.

***Mavuno:*** A Swahili word meaning harvest and the name is adopted and used by the denomination.

***Mwali:*** A word borrowed from the Tswana referring to a supreme deity.

***Soukous:*** A type of music genre originating from Congolese Rumba, well known for its fast dance rhythms and intricate guitar improvisations.

***Wosana:*** A word borrowed from the Tswana referring to a type of traditional music among the Tswana people that is used in praising God.

## ABSTRACT

There has been an upsurge of Pentecostal and Charismatic churches in Kenya from the 1980s into the 21st century. Their distinctive feature is majorly characterized by a vibrant way of musical worship. However, this has led to disapproval of contemporary gospel music by some of the older worshippers and clergy regarding the changing state of gospel music from being purely conservative to being accommodative of secularity. While contemporary gospel music is hoped to lead the youth to salvation and shape them morally, there is a disconnect between the actual message of this music and the lives of the youth. This study focused on contemporary gospel music in facilitating evangelization among the youth in Machakos County with specific attention to Mavuno Church. In particular, the study sought to find out if the music is theologically sound and scriptural, thus contributing to the mitigation of social vices and questionable moral behaviour among the youth and the general population. The study was guided by a number of objectives namely; First, to describe the development of contemporary gospel music in Kenya; Second, to document the theology of contemporary gospel music; Third, to assess the contribution of social issues in shaping contemporary gospel music; and last, to propose strategies that would enhance the use of contemporary gospel music in evangelizing the youth. The study reviewed literature related to contemporary gospel music and evangelization. Peter Kivy's 1989 Arousal Theory of musical expression and Luther's 1988 Theory of music informed this study in an attempt to understand the effectiveness of contemporary music on youth evangelization in Mavuno Church. The survey design employed in the study was descriptive. Both primary and secondary methods were used to collect data. The study employed stratified and purposive sampling techniques to identify respondents. The material collected from the library formed secondary data while the field research material formed primary data. Data from oral interviews, focused group discussions (FGD) were analysed qualitatively drawing on themes objectively while data from questionnaires were analysed quantitatively. A total of 144 respondents took part in the study. Data generated from the field research were presented and thematically analysed as per the research objectives. The findings revealed various factors make Contemporary Gospel Music (CGM) to be ineffective in youth evangelisation: incorporation of some secular aspects into CGM, some of CGM lack a biblical backing and some CGM being noise pollutants. The study recommends various solutions that will make CGM to be effective in the evangelisation of the youth: The church should have a committee that monitors CGM to ensure that it has biblical backing. Removal or avoidance of secular aspects of music in CGM, so that can be effective in the evangelisation of the youth. Trainings, seminars, workshops for church leaders, composers, artistes on trends and solutions to challenges CGM is facing in youth evangelisation. Embracing the use of media and technology for a greater outreach irrespective of various limitations that arises when CGM is used in youth evangelisation.

## **CHAPTER ONE**

### **INTRODUCTION**

The chapter is divided into sections which provide the background to the study, statement of the problem, research objectives, research questions and research premises, significance and justification of the study and scope and limitation of the study. It also focuses on the scope and limitations of the study.

#### **1.1 Background to the Study**

The history of gospel music can be traced back to the decade of the 1920s to 1930s, a period deeply connected to the rich traditions of the African American Church in the United States of America (USA) as noted by Burnim (1980). In particular, Thomas Dorsey is regarded as a big contributor to gospel music by writing the first song in 1921. It happened that in the first sixty (60) years of the 20<sup>th</sup>-century, gospel music was only present to the black Christians, but later in the 1960s, it was aired on television and radio (Burnim, 1980). This made the music to be present and be consumed by people coming from various races in the USA and beyond

Evangelism in Christianity traces its origins to the apostles of Jesus, particularly after the Day of Pentecost, when the Holy Spirit empowered them to spread the gospel throughout the Roman world (Bosworth, 1903). Evangelists preached the resurrection of Christ, calling for repentance and faith in Jesus as the Messiah, thereby establishing the early Church's mission to reach all nations. In the 18th century, evangelism experienced a revival during the evangelical movement in England, which arose amidst widespread social issues

such as gambling, drunkenness, child labour and the slave trade. Inspired by George Whitefield's open-air preaching, John Wesley, initially a spiritually stagnant clergyman, was reinvigorated through his interactions with fellow Christians according to Bosworth (1903). Wesley then became a central figure in the spread of evangelical Christianity in England and beyond, influencing other continents.

Globally, gospel music has been used to form ideas about God, the church and man's relationship with God (Brown, 2014). Visser, Grey and Wilks (2011) also observe that Gospel music has contributed to the construction of society. With music, humans have an expression and an activity that is fundamental to cultivating human society shaping emotions, proclaiming and propagating the Gospel.

In Australia, Gospel music is and has been instrumental in the evangelization of the Gospel to local members (Wagner & Holloway, 2012). Among the local members, this is propagated through the popularity of Hillsong Church's Gospel music which originates in Australia, essential in evangelism not only in evangelical but also non-evangelical churches as noted by Hawn (2006). Hillsong's music is widely known church music that has its origin from Australia and has spread to the world.

In Eastern France, Taize is home to an international ecumenical community of Christian Brothers (Parrott, 2009). The Taize community was receptive to refugees that were fleeing from Nazi occupation and inhabitants are now from about thirty different nationalities who are ambassadors of love and peace worldwide. Taize worship music, featuring Latin chorales, psalms and canons often in a minor-to-major key progression, emphasizes shared hope amid suffering and fosters unity through a universally accessible language.

In Colombia, music has played a critical role in helping communities affected by conflict to reconcile and process past traumas. Garcia (2014) explores how music functions as a medium for storytelling, allowing victims to engage in dialogue about their experiences, fostering empathy and mutual understanding. This use of music has provided a platform for individuals and communities to express their suffering, creating a collective space where painful memories can be shared. Through this shared expression, music in Colombia has proven to be a vital element in bridging divides, enabling people to confront the past constructively and take steps toward reconciliation - an aspect propelled by gospel music.

Similarly, music has been instrumental in resolving religious and ethnic tensions in Lebanon and Indonesia. In these contexts, where sectarian violence has left deep scars, music has served as a neutral ground for individuals from different backgrounds to come together and communicate (Rush & Simic, 2014). This research shows that in multicultural societies, music can transcend religious and ethnic barriers, fostering a shared cultural space for healing. Through joint musical projects and performances, Lebanese and Indonesian communities have been able to rebuild fractured relationships, using music as a language that promotes unity, forgiveness and understanding across diverse groups.

In Serbia, during its period of transitional justice, music facilitated the difficult process of addressing past injustices and human rights violations. Rush and Simic (2014) emphasize that in post-conflict societies like Serbia, music has helped individuals and communities confront the past, offering a form of emotional release that complements formal reconciliation efforts. Through music, as featured in evangelical music, people have been able to express grief, anger and hope in ways that traditional dialogue often fails to achieve,

making it an essential tool for collective healing. In this setting, music not only commemorates the losses endured but also empowers communities to look forward, using their shared cultural heritage as a foundation for a peaceful future.

In Nigeria, CGM is predominantly associated with Pentecostal and charismatic churches, contrasting with mainstream denominations that maintain more traditional Gospel music forms (Muller, 2010). The Pentecostal movement in Nigeria, with its lively and modernized worship styles, has significantly shaped the popularity and development of CGM, appealing to younger and urban populations who are drawn to its vibrant beats and relatable lyrics. The mainstream churches, by adhering to traditional Gospel forms, reflect a different musical and doctrinal approach, often focusing on hymns and liturgical songs that align with their established worship practices. This divide highlights the dynamic role of CGM in expressing spirituality in modern Nigerian church settings.

South Africa's Pentecostal movement has also seen a notable influence from CGM, with the genre gaining traction across various denominations (Martin, 2013). This popularity is partly due to the blending of American gospel music styles with local Cape Town sounds, creating a unique fusion that resonates with South African congregants. The South African gospel scene has not only brought about a new musical style but has also contributed to a broader cultural revival, drawing people to church through the appeal of CGM's rhythm and emotional depth. Thus, CGM serves as a bridge between faith and culture, enhancing the spiritual experience while reflecting the diversity of South African society.

CGM in Ghana, has long played a central role in the country's religious and social spheres. From the 1980s, Gospel music production surged, representing up to 75% of recorded

music in Ghana (Atiemo, 2006). This approach highlights the indigenous adaptation of Christianity, with Gospel music becoming a distinct form of worship that conveys spiritual truths through familiar linguistic and cultural frameworks. The presence of local dialects, alongside English, allows for a broader connection with the Ghanaian populace, highlighting Gospel music as a reflection of both faith and cultural identity.

The influence of Christianity in Botswana, introduced new musical traditions that reshaped local practices, yet some traditional forms, like *Wosana* music, endured. *Wosana*, a *Bakalanga* musical form, continues to be used in annual rain prayer ceremonies to honour *Mwali*, the supreme deity associated with rain, peace and fertility (Otukile, 2003). The persistence of *Wosana* music in Botswana's religious life underscores the adaptability of traditional music in a modern religious context. Despite the decline of other traditional forms, *Wosana* remains culturally significant, allowing for an expression of faith that combines indigenous beliefs with modern spirituality.

The aftermath of the 1994 genocide in Rwanda, brought a poignant role for CGM in national healing and reconciliation efforts. Gospel songs addressed the tragedy's themes of loss, healing and hope, helping Rwandans cope with collective trauma and build a sense of unity. Artists like Kizito Mihigo used Gospel music to confront Rwanda's violent past, promoting peace and reconciliation through lyrics that encouraged reflection and dialogue (Mwambari, 2019). Gospel music thus emerged as a powerful medium for emotional recovery, connecting the personal and societal aspects of grief while advocating for reconciliation in a country deeply scarred by violence.

East Africa's Gospel music roots trace back to the East African Revival of the 1920s and 1930s, which reshaped Anglican worship and contributed to rapid church growth (Swynford, 2015). This movement fostered a unique musical tradition by translating British and American hymns into local dialects, infusing them with African cultural elements. Revival songs emphasized repentance, Jesus' sacrifice and the Holy Spirit, aligning closely with the revival's theological themes. This movement exemplifies how Gospel music became an indigenized form of worship in East Africa, blending Western hymns with African cultural expressions to create a music style that deeply resonated with local believers and shaped the region's Christian identity.

Kenyan youth culture has notably transformed the landscape of CGM, blending traditional Christian messaging with contemporary styles, as observed by Kihaki (2024). This evolution has resulted in a more dynamic and relatable genre for younger audiences, where elements of youth culture fashion, language and social interaction are interwoven into gospel music. This hybridization not only enriches spiritual practices but also fosters unity and a sense of belonging, particularly through church-sponsored music events (Kihaki, 2024). Nyairo (2008) further notes that CGM in Kenya has adopted influences from global music genres, from European choral performances to American RnB and hip-hop and even Congolese rumba, creating a multicultural tapestry within CGM.

Additionally, CGM in Kenya has taken on an enticing character, drawing the youth to participate actively in church activities through music and dance, often with lively and loud performances, as described by Nyaboke (2015). The program Kuna Nuru Gizani by Pastor Pius Muiru exemplifies this, where televised gospel music has become a platform for

evangelism that engages the public emotionally and spiritually. Mwaniki (2007) highlights a similar initiative in which musician Kanjii Mbugua leads Mavuno's TIA (This Is Africa) worship project, involving various artists who spread the gospel through both musical performances and social outreach, visiting hospitals and prisons, highlighting how CGM engages the youth both musically and socially.

Globalization has also influenced Kenyan CGM, as the youth integrate genres such as reggae, rock and jazz into their worship, shifting from traditional styles (Rukungu, 2012). Chang (2007) notes, however, that this shift sometimes faces opposition from church elders who believe that modern styles carry negative social influences. Kagema (2016) also points out that secular music has increasingly attracted church youth, creating a tension between traditional Christian messages and modern secular influences. This tension is further complicated as Chandran, Mbutu and Niemeyer (2004) observe that conservative media channels are less popular among urban youth, hinting at a divide in media and music preferences within the Christian community.

Kenyan CGM has also taken on a socio-political dimension, especially during election seasons, when gospel artists perform at political rallies to inspire hope and convey messages of change. Nyanga (2017), for example, notes performances by Bahati and Rufftone at Jubilee Party gatherings in 2017, while Parsitau (2008) emphasizes CGM's potential to influence social change. Through these performances, CGM has moved beyond the church setting, permeating political and social spheres to become a channel for societal discourse, affirming its role as a catalyst for unity and reform.

At the same time, Nyairo (2008) observes a thematic ambiguity in CGM that appeals to both secular and religious audiences. For instance, Henrie Mutuku's song "Nakuhitaji" demonstrates this dual appeal, where religious themes are camouflaged in a secular musical style, thus resonating with diverse listeners. This thematic flexibility allows CGM to reach audiences beyond the church, appealing to youths who might not traditionally engage with religious content.

Gospel music restricted to "Sunday music" fails to address the daily realities of Kenyan Christians as opined by Ntarangwi (2016), revealing a disconnect between church messages and congregants' lives. Similarly, Mugambi (1995) observes that some congregants attend church primarily for entertainment, seeking a connection with preachers more than theological understanding. This suggests that while CGM can emotionally engage listeners, it must strive for theological depth to bridge the gap between entertainment and genuine spiritual connection.

Omukubi (2012) contends that gospel music intended for soul-winning should not be played in secular settings, where its purpose may be misunderstood. Kidula (2010) adds that CGM's commercial success, while beneficial for artists, may sometimes overshadow its evangelistic mission, as the genre becomes profitable across East Africa, raising questions about its primary role in spiritual transformation.

Furthermore, Edwards (2019) suggests that music, when theologically aligned, can effectively convey gospel truths to diverse audiences, creating an inclusive platform for evangelism. Agnew (2017), however, warns that the absence of biblical grounding in some CGM risks diluting its evangelical purpose, stressing that gospel music should inspire a

deeper connection to scripture, not merely personal validation. This highlights an ongoing debate about balancing musical appeal with theological authenticity in CGM.

The Mavuno Church, which grew out of Nairobi Chapel, exemplifies how CGM attracts youth through relatable worship styles and community-oriented activities, according to Njoroge (2014). This church has successfully expanded its congregation by integrating CGM into its services. However, some older congregants argue that CGM lacks moral integrity, potentially contributing to moral decline in the youth. This study thus explored how CGM can be a meaningful tool for evangelism that aligns with its mission while resonating with Kenya's evolving youth culture.

## **1.2 Statement of the Problem**

One of the intriguing issues that the Christian church is facing at a global level is the issue of church music and worship styles. In Kenya, Contemporary Gospel Music is commonly used as a tool of evangelism among many Charismatic churches. Through this, there has been a surge in the number of youths attending church services since the loud and lively way of worship which involves gestures, body movements and relatable music lyrics is appealing to them unlike how it is in mainstream churches where the way of worship is widely viewed as boring among the youth. Despite CGM being used in worship services, overnight meetings (*keshas*), rallies, concerts and many other church events, some older conservative Christians view the music as being detrimental to the youth since the message of the lyrics is not primarily derived from the Bible. With such a sensitive issue, many arguments are raised from both parties. It is not clear if the use of social issues to compose the lyrics and the incorporation of some secular aspects into CGM may have resulted in

the music being viewed by some elders as unscriptural (Parsitau 2006). Therefore, bringing a state in which it is seen by the elders as not sacred and turning the churches into social places of entertainment therefore eventually making it less effective in the evangelisation of youth. The youth are the major consumers of CGM in the churches and the music is hoped to shape them morally after they interact with it. However, pervasive social vices and morally questionable behaviours are notably prevalent among the youth. With a focus on Mavuno church in Machakos County, this study documented if CGM used in evangelization has theological soundness, if it is more detrimental to the youth than it benefits them, the implication of CGM containing some secular characteristics and whether the use of social issues affecting the youth in music composition is appropriate. To this end, the problem statement remains, is CGM theologically sound and is it effective in evangelism among the youth?

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

The following objectives guided the study:

- i. To describe the development of CGM as a tool of evangelisation in Kenya
- ii. To document the theology of CGM in evangelisation
- iii. To assess the contribution of social issues in shaping CGM in youth evangelisation
- iv. To propose strategies that would enhance CGM in youth evangelisation.

### **1.4 Research Questions**

- i. How did CGM develop with evangelisation in Kenya?

- ii. What are the theological teachings of CGM?
- iii. What social factors have contributed to the state of contemporary gospel music in youth evangelization?
- iv. Which strategies would enhance CGM in youth evangelisation?

### **1.5 Research Premises**

The research is hypothesized with the following assumptions.

- i. That contemporary gospel music used in evangelisation in Kenya has developed over time.
- ii. That there is a well calculated theology of CGM in Kenya.
- iii. That social factors in society have contributed to the shaping of contemporary gospel music in youth evangelisation in Kenya.
- iv. That there are strategies that could be proposed to enhance the use of contemporary gospel music in evangelization.

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

While this research focused on CGM and evangelization, research on the relationship between the two and the interaction with the youth has not been exhausted. Therefore, there was need for research on the role of CGM in youth evangelization. The study was timely and relevant due to the effects of globalization, whereby the state of Gospel music is constantly changing both at the global and local level. Many youths are also shifting their church attendance, seeking suitable ones where there is lively music played during worship sessions, while others are in search of mere entertainment and interaction. Mavuno church

was chosen as a case study since it is a Charismatic church in an urban setup and was open to accommodate youth from various denominations and backgrounds. Mavuno church encourages the use of CGM in evangelism, nurturing of musically talented youth and the presence of a vibrant way of musical worship. Moreover, the church is also located near the border between Machakos county and Nairobi County.

It is hoped that the findings of this study will lead to an ethical interpretation of CGM with consideration of its theological soundness. The implementation of the recommendations of this research would be beneficial to the church as they offer additional insights that would make CGM better in evangelization without compromising its sanctity and credibility. Society is hoped to benefit as there are ample attempts to the realization of the desired results from youth interaction with music through evangelization which include: salvation, a positive change in morals, transformation of the lives of the youth and the mitigation of social vices among the youth and the general population.

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

This study focused on Mavuno Hill City in Mavoko area, which is the main Mavuno church in Kenya with a membership of 950 members, comprising of pastors, youth and parents. There are also varieties of tools used in facilitating evangelism; however, this study majorly focused on Music. The kind of music that was focused upon was CGM nonetheless, in some instances, the music was characteristic of songs that incorporated some aspects of various secular genres such as varied themes and lyrics that reflect more on human experience. In addition to that, there is a focus on diverse sub genres, a broad range of instruments, wider performance context, cultural reflection, commercial aspect and

innovation and experimentation. Moreover, the study focused on the Charismatic Mavuno church as a representative of the Mavuno Campuses and a vast number of other Pentecostal churches in Machakos, Nairobi and in the whole country.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1 Introduction**

Related literature to this study has been reviewed thematically according to the objectives. It is divided into four sections, namely: the development of CGM in Kenya, the theology of gospel music, the contribution of social issues in the shaping of CGM and the strategies that would enhance CGM in evangelization. This climaxes with the theoretical framework.

#### **2.2 The Development of Contemporary Gospel Music for Evangelisation**

The introduction and spread of Christianity in Kenya, which is essential for contextualizing the role of CGM has been cited by Oliver (1952), providing a foundational understanding of evangelism. Johann Ludwig Krapf's initial mission work in 1844 laid the groundwork for the spread of Christianity along Kenya's coast, he inspired more missionaries who spread the gospel far away from the coast of and the spread reached an apex in the 1990s. This period marked significant cultural interaction between the Kenyans and the missionaries as Kenyans adopted and localized Christian practices, thereby transforming the religious landscape. By examining these developments, one gains insight into how Christianity became deeply intertwined with Kenyan social and cultural life, particularly through the unique medium of CGM, which became a vehicle for spiritual expression and community engagement. The relevance of these works lies in illustrating a trajectory that highlights the role of CGM as a postcolonial instrument for sustaining Christian influence

in Kenya, adapting the faith to fit local experiences and facilitating a new wave of interaction with Christianity among Kenyan communities.

On the inception of Christian music in Kenya, Nyairo (2015) identifies Kenneth Owuor's 1968 song, "Ring no. 9," as the earliest recorded Christian song in Kenya, portraying themes of salvation and the desire to overcome suffering. This song set a foundational tone for religious music in Kenya, even as the Voice of Kenya (VOK) restricted its broadcasts to Sundays. Such limitations reveal the challenges faced by Christian artists in gaining regular airtime, as VOK's gatekeeping controlled the exposure of religious music to designated days. Despite these constraints, the invitation for choirs to record for special holidays reflects an acknowledgment of Christian music's cultural significance, suggesting that faith-based expression held enough importance to shape public celebrations of faith in Kenyan media.

The shift of the youth from established conservative churches such as the Catholic and Seventh Day Adventist, towards Pentecostal-charismatic churches that embraced contemporary and secular elements in worship has been highlighted by Mwaura (2005) and Lamont (2010). This movement, as Mwaura (2005) observed, was driven by a preference for worship styles that incorporated popular music, allowing youth to express spirituality in a more dynamic way, especially in regions like Meru. Lamont (2010) further contextualizes this trend within the rise of CGM across Kenya, attributing its spread to the influence of Pentecostal-charismatic churches. However, these studies leave unanswered questions about the motivations behind the youth's attraction to these churches. Whether it was the allure of a modern worship or the search for social experiences among the youth.

Ultimately, the potential impact of the two factors on the effectiveness of CGM in evangelisation of the youth.

The strategic use of CGM by solo musicians and groups as a powerful tool for evangelism in Kenyan towns is highlighted by Lamont (2010), whereby in towns such as Meru, Mikinduri and Maua, crowds randomly gather in marketplaces to worship, particularly on Saturdays. By strategically conducting worship near music and stationery shops, these musicians are effectively creating a fusion of commercial and religious spaces, enhancing both the visibility and accessibility of their messages. The musicians, marked by coordinated attire, Bibles in hand and equipped with public address systems, transform routine public areas into vibrant spaces of religious engagement. Findings by Lamont (2010) emphasize that CGM's impact extends beyond traditional church settings, attracting diverse audiences through musical crusades and concerts, thereby broadening the reach of the gospel to include non-believers and members of other churches. This underscores the method's cultural relevance and evangelistic potency in Kenyan society.

Barrett (1973) highlights that Kenya's independence in 1963 brought not only political freedom but also a resurgence of cultural self-awareness and confidence, especially in the church. This newfound freedom allowed Kenyans to reclaim control over church leadership and practices, particularly in the realm of music, which had previously been influenced by colonial missionaries. Barrett (1973) assertion that colonialism and Christianity restricted African autonomy is significant, as it shows how church practices, such as Gospel music, were shaped by foreign influence rather than local traditions. The relevance of Barrett (1973) findings in the current study is evident in the exploration of

CGM in Kenya, which reflects how the church's evolution in the post-independence fosters both spiritual and social growth within a context that now embraces indigenous expressions of faith. This shift in church music practices serves as a powerful example of how independence has shaped not only religious leadership but also cultural output in modern Kenyan society.

An important moment in the history of Kenyan gospel music is noted by Nyairo (2015) by tracing its role in evangelism to the state funeral of Kenya's first president, Mzee Jomo Kenyatta, in August 1978. During this event, St. Stephen's choir led the gathered crowds with gospel music that conveyed themes of hope and Christian salvation. This resonated deeply with the public amidst national mourning. This incident illustrates gospel music's power not only as an emotional balm but also as a national unifier, introducing gospel as a meaningful part of Kenyan public life. The observation of Nyairo (2015) underscores gospel music's potential as a tool for both spiritual and societal influence, demonstrating how religious music can evoke a shared sense of hope and unity in times of collective grief, thereby shaping its relevance within cultural and spiritual identity.

Kenya, by 1980, lacked a cohesive national music culture as observed by Kidula (2000). This is largely due to the government's endorsement of Kikuyu music as nationally acceptable, given its distance from foreign influences. This led to the persistence of ethnic diversity over what should have been a unifying national identity in music and no single genre emerged to represent all Kenyans. Although Kiswahili language was viewed as a neutral linguistic choice for a unifying genre, many Kenyans leaned toward Christian music, which, influenced by Western and missionary traditions, became a carrier of

European cultural values which many Kenyans appreciated. This study therefore probes the ambivalent reception of CGM, particularly by older Christians, attributing their reluctance to the genre's perceived Western elements and exploring strategies to enhance its effectiveness in youth evangelism.

Ward and Wesonga (1973) observe that the early development of CGM in East Africa, particularly the widespread *Makwaya* brand, which began as missionary hymns in Kenya and Tanzania. Further, this music initially emphasized evangelization over financial gain, reflecting a pure focus on spiritual values rather than commercial interests. Over time, however, the introduction of instruments like guitars hinted at a gradual shift in the cultural and economic dimensions of CGM, as it evolved to reach larger audiences and modern tastes. This study explores how CGM's monetization in Kenya has influenced its effectiveness in evangelization, arguing that while financial incentives may enhance production quality and outreach, they might also complicate CGM's original intent of pure evangelism.

The evolving challenges in Kenyan *Makwaya* performances, pointing to issues like poor execution, lack of rhythm and stiffness among performers are noted by Spencer (1975) and Hyslop (1955). Spencer (1975) notes complaints about the need for tempo-maintaining techniques like hand clapping, while Hyslop (1955) describes performers as stiff and disconnected from the music's rhythm. These critiques underscore the need for cultural music genres (CGM) to maintain both traditional authenticity and audience engagement, particularly as CGM aims to appeal to a younger generation. This study thus examines if, despite its evolution, CGM remains theologically sound and relevant in evangelizing youth.

The assumption that Christianity in Kenya would decline post-independence, was wrong as there was significant growth and proliferation of churches as observed by Jenkins (2002). In addition to that, the success of evangelism in Kenya is largely attributed to the adaptability of preaching methods and music, which resonate with the local cultural and social context. By aligning religious practices with the people's cultural expressions, such as music and language, evangelism became more relevant and impactful, meeting both spiritual and societal needs. This suggests that the expansion of Christianity in Kenya, particularly through CGM, is not just a religious phenomenon but a broader cultural integration, which highlights the dynamic interaction between religion, culture and social transformation.

The removal of colonial-era regional boundaries in newly independent countries allowed for greater mobility and the spread of institutions like the church, which played a pivotal role in disseminating cultural elements such as music as noted by Putnam (1995). This restructuring enabled churches to plant their roots across Kenya, contributing to the widespread adoption of Kiswahili in worship and allowing indigenous languages to thrive. The present study builds on this historical context by investigating how the development of CGM in Kenya, facilitated by technological advancements and greater accessibility, has expanded the reach of musical evangelism into new regions, even those previously untouched by Gospel music. This development is significant as it demonstrates the continued evolution of religious practices and cultural expressions in Kenya, reinforcing the idea that musical evangelism, with its roots in both local and national identities, is a powerful tool for unifying diverse communities across the country.

Postcolonial churches played a pivotal role in societal transformation through the establishment of educational and healthcare institutions. This simultaneously served as platforms for evangelism as observed by Sabar (2002). As these institutions contributed to the cultural shift, music emerged as a key tool in spreading religious teachings, further enhancing the reach and impact of the church. This study builds on Sabar (2002) findings by exploring how CGM can continue this transformative mission in Kenya, particularly in engaging the youth in the social transformation of society, illustrating CGM's evolving role as both a spiritual and social catalyst in the modern era.

The expansion of Christianity in postcolonial Africa, resulted to the emergence of new forms of faith that incorporate CGM as noted by Waweru (2020). This music has evolved beyond traditional spirituality, now engaging with social and cultural issues impacting African Christians, particularly the youth. Waweru (2020) also critically examines how CGM has adapted over time to align with the needs and expectations of its listeners, addressing both spiritual and social concerns. The findings underscore the dynamic relationship between religious expression and social change, illustrating how CGM serves as both a tool for spiritual development and a vehicle for social discourse in modern African society.

Gospel musicians in Kenya, particularly post-millennium singers have embraced a fusion of diverse cultural elements, blending local and global resources, as well as sacred and secular influences, to enrich their musical identity according to Kidula (2010). Similarly, Rashid (2020) underscores the active role of urban African youth in shaping their identities by engaging with an existing global culture through music, fashion and language,

facilitated by their access to education, mass media and the internet. Kidula (2010) and Rashid (2020) reveal how cultural and religious expressions in music have become increasingly hybridized, reflecting a blend of traditional, contemporary and global influences. However, neither addressed whether this fusion of secular and sacred elements in gospel music compromised its effectiveness for evangelism, a gap that this study sought to address, by questioning whether such musical hybridity undermines its effectiveness in youth evangelisation.

Alwala (2020) observes that Pentecostalism is more attractive to people than the mainstream churches such as the Catholic Church and SDA, among others. One of the features of Pentecostalism is its use of music in evangelism. This can be attributed to why more Pentecostal and Charismatic churches are being opened up from the urban centres to the rural areas. He also notes that Kenyan youth have an irresistible urge towards Gospel music in the church that is accompanied by dancing and clapping. Perhaps this makes the music to become attractive to the youth. He points out that musical evangelism more so in pentecostal churches is rapidly spreading in Africa. This can be attributed to the way the music is used in evangelism. Nonetheless Alwala (2020) study does not address if the numerical growth of the Kenyan youth in Pentecostal and Charismatic churches is promoting active or passive evangelism. An aspect the current study explored.

According to Mugambi (1995) the youth are drawn to churches largely due to the music and vibrant worship styles, reflecting a cultural shift in religious engagement among younger generations. However, his study stops short of exploring why this specific music resonates with the youth. The current study aimed to bridge this gap by examining the

factors that make the music in these worship settings particularly attractive, delving into elements such as the theme of the lyrics and tempo. This exploration is crucial, as it contextualizes the growing trend of youth involvement in church, emphasizing that the music serves not just as an aesthetic but as a key vehicle for spiritual connection between the youth and God.

There was a significant cultural shift in the 2000-2010 decade, where popular music consumption increasingly leaned toward CGM, reflecting a broader societal trend toward religious expression in popular culture as observed by Kidula (2000). This transition suggests that artists, once focused on secular genres, were now turning their talents to gospel music, thereby influencing how faith and spirituality were communicated through popular media. While the observation of Kidula (2000) underscores a key transformation in musical trends, the question raised by the current study challenges the underlying effectiveness of this transformation in fulfilling evangelical goals especially among the youth.

Various scholars have explored the intersection of gospel music and politics in Kenya, noting the genre's ability to reflect public culture and elude state censorship (Kidula, 2000; Nyairo, 2008; Parsitau, 2008). These authors argue that gospel music became a medium through which political messages were subtly conveyed, especially after the post-colonial period, with its powerful influence on societal dynamics. While these works focus on the political dimensions of gospel music, they overlook how the genre's evolving form has effectively impacted evangelization, particularly in a shifting political landscape. The current study sought to address this gap by investigating the role of CGM in youth

evangelization, considering how its political undercurrents have shaped and redefined its outreach in the face of Kenya's continually changing political environment.

According to Haugerud (1997) the censorship of popular music in 1990s Kenya by the Government Censorship Board (GCB), involved the banning of the music from being played on state radio and the cassettes confiscated by state security. Drewett and Cloonan (2006) further emphasize this political repression, by noting that musicians like Joseph Kimaru were specifically targeted for their critiques of government policies and senior politicians. This government intervention led to a significant shift in the music industry, with many artists moving from popular music to Gospel music as a safer alternative. However, while both studies provide insight into the extent of state censorship, they do not fully explore the implications of this shift to Gospel music by musicians, particularly regarding youth evangelisation.

A study conducted in 2003, shows the significant growth of the church network in Kenya. The number of churches in Kenya surpassed 18,000, many of which were influenced by foreign-based churches as noted by Kibicho (2004). These churches incorporated a variety of musical influences, blending local Kenyan styles with modern popular music, which became integral to the gospel music scene. The findings of Kibicho (2004) emphasize the evolution of CGM in Kenya, reflecting its role in evangelization and its adaptation to the diverse musical culture of the country. However, Kibicho (2004) does not inform if CGM is effective or ineffective in youth evangelisation.

The growing social and political relevance of CGM in Kenya is observed by Parsitau (2008). As from 1980s onwards, it has increasingly permeated public and political spheres,

particularly during election periods. Similarly, Thorsen (2004) supports this by observing music's powerful influence across economic, political and social dimensions, suggesting that any genre, including the gospel genre, can unite people towards a common goal, such as social or political reform. Together, these insights underscore the instrumental role of CGM in Kenya's social and political discourse, while also pointing to its potential in mobilizing communities seeking change. However, this focus leaves a gap in understanding CGM's evangelistic effectiveness after engaging with political and social issues, prompting further inquiry into whether such interactions enhance or diminish its impact on youth evangelization.

The development of CGM in Kenya was intricately tied to the political environment that followed the death of President Jomo Kenyatta, particularly with the rise of Daniel Moi's rule as observed by Masolo (2002). Further, the formation of choirs in schools and public institutions served as tools of political praise, especially emphasized after the failed 1982 coup attempt. These choirs laid the groundwork for church choirs and gospel artists who redirected this structured singing culture towards evangelism, marking a shift from political praise to spiritual messaging. While the work of Masolo (2002) provides valuable insight into the initial role of politics in CGM's evolution, this study builds on his findings by addressing the unexamined role of CGM in evangelising the Kenyan youth during the post-colonial era.

### **2.2.1 The Political Influence on Development of Contemporary Gospel Music**

Parsitau (2006) and Wekesa (2004) note that gospel music has played a unique role in shaping political and social reforms in Kenya. Parsitau (2006) notes that gospel music

gained unprecedented relevance in the 1990s, a time when Kenyans sought transformative change, illustrating music's power as a catalyst for societal shifts. Wekesa (2004) analysis reinforces this by showing how gospel songs historically served as platforms for political messaging, shaping modern Kenyan identities across cultural boundaries. Similarly, Ogot (1976) and Kinyatti (1980) argue that music was pivotal in uniting Kenyans during the Mau Mau war, fostering a collective purpose and energizing the liberation movement. Gathogo (2017) adds that even in non-political contexts, music transitioned to convey themes of patriotism and self-determination, proving its adaptability as a vehicle for societal transformation. These studies collectively argue that gospel and popular music have long been intertwined with Kenya's political landscape, making it a powerful tool for evangelization and mobilizing social change among the youth today.

Kenya, much like other third-world countries, has endured years of poor leadership, governance and structural adjustment programs that have continued to weaken its societal structures as observed by Nyabwari and Kagema (2014). Amid these challenges, the remarkable growth of Christianity, particularly Pentecostalism, during the late 20th century established close ties between Kenyan and Nigerian Pentecostal practices, notably boosting evangelism across both countries. This spiritual movement catalyzed figures like Bishop Margaret Wangari to lead evangelistic efforts in Kenya, spreading Pentecostalism even to rural areas and integrating gospel music as a medium for communal and religious engagement. While the spread of CGM played a significant role in addressing social and political issues, the authors' insights provoke further inquiry into whether CGM remains an effective evangelistic tool for engaging Kenyan youth today, especially given its evolution beyond solely evangelisation purposes.

CGM in Kenya transitioned from a purely religious tool to a powerful political device, used to build national identity and rally political support as observed by Wekesa (2004). Additionally, Wekesa (2004) notes that the adaptation of gospel songs like “Yote yawezekana kwa imani” into “Yote yawezekana bila Moi” during the 2002 NARC rally illustrates how lyrics were strategically modified to resonate with Kenya's political landscape, reinforcing the view that music functions as a malleable cultural tool. This use of gospel music underscores the complexity of its role in shaping public opinion, where religious messages are repurposed to foster political unity and influence sentiments toward leadership. However, Wekesa (2004) study leaves a gap by not addressing the theological implications of these adaptations, raising questions about how the sacred intentions of gospel music in evangelisation are impacted when repositioned for political ends.

### **2.2.2 Contemporary Gospel Music and the Integration of Advanced Technology in Evangelistic Practices in Kenya**

According to Wekesa (2004), the intersection of CGM and politics in Kenya during the 1990s, emphasizes how advancements in technology facilitated this trend. By aligning with influential gospel musicians like Joseph Kamaru, President Moi skillfully leveraged CGM to secure political support, particularly among Central Kenya communities. Moreover, national platforms such as Kenya Broadcasting Company and state-supported groups like the Muungano Choir reinforced this political agenda, shifting the choir's role from promoting peace and unity to essentially endorsing Moi's leadership. This study questions whether this political entanglement diminished CGM's evangelical purpose, particularly on

youth, examining if CGM's primary mission of faith-based outreach has been compromised or overshadowed by political aims.

According to Kageni (2010), the gospel genre stands as the most lucrative musical avenue in Kenya, primarily due to musicians' intentional efforts in creating songs that resonate with the people. This attraction is largely enhanced by modern recording facilities available, which elevate the quality of Kenyan gospel music to international standards. The accessibility of recording studios has not only encouraged more musicians to venture into the genre but has also led to an influx of content that risks departing from genuine religious themes. This shift raises concerns about whether commercial interests and the secularization of content dilute the traditional gospel message, suggesting that technological advancements, while beneficial in quality, may inadvertently lead to a thematic divergence in Kenyan gospel music and thus impact on the effectiveness of CGM in youth evangelisation.

Kangara (2006) notes that following the liberalization of Kenyan airwaves in the early 1990s, Kenyans began to embrace technology for evangelism. During this period, over 16 radio stations were operational within Nairobi, many of which played gospel music. However, these stations were primarily commercial enterprises, relying on advertisements to sustain profitability. Kangara (2006) further emphasizes the significant role radio stations played in spreading and encouraging the consumption of CGM in Kenya during the 1990s, providing a foundation for examining their effectiveness in youth evangelization.

Some evangelistic ministries have set up Television stations that are dedicated to the spread of Christianity as noted by Mokaya (2015). In the stations, evangelism can be carried out by preaching and playing gospel music to the viewers. These stations are seen as crucial in evangelism in Kenya as it is believed that they can easily overcome those human obstacles that hinder the spread of the “Good news.” The study of Mokaya (2015) enriched the current study by exploring the ways in which televangelism could benefit the efforts of CGM to achieve a broader outreach in youth evangelism beyond Mavuno church.

According to Lamont (2010) there was a significant shift among Meru youth in the 1990s, who began attending Pentecostal and Charismatic churches instead of traditional mainline churches due to the appeal of contemporary worship styles. Unlike the established mainline churches, Pentecostal and Charismatic churches embraced expressive forms of worship, including dancing, clapping and instrumental music, which resonated more with the youth in urban areas. This change, according to Lamont (2010), reflects a broader generational and cultural transformation within the Meru community, as young people sought spiritual spaces that aligned with their modern identity and social preferences. This study, therefore addressed how the dynamic and unrestricted style of CGM, especially as practiced in churches like Mavuno in youth evangelisation, became a powerful tool for engaging youth, marking an evolution in how religious messages were communicated to the youth.

Gospel music is a vital evangelistic tool in Kenya, exemplified by churches such as Mavuno in Machakos, which hosts events like the 'Spread the Love' festival, as noted by Njoroge (2014). Mavuno Church's collaboration with Kijiji Records, a studio founded by prominent gospel artists Kanjii and Mwendu Mbugua has facilitated the production and

promotion of CGM for youth evangelization through concerts and musical events. These events, such as 'Love at the Village,' serve not only as entertainment but also as platforms for engaging young people and fostering evangelism. This study builds on Njoroge's findings by assessing the effectiveness of these events in encouraging either active or passive evangelism among the youth

### **2.3 The Theology of Gospel Music**

Westermeyer (1994) explains that David Kelsey, in his effort to view music as theology, identifies four distinct concepts of the term 'theology'. First, music is fully associated with sound, while theology confines itself to the existence of all reality; therefore, music can be viewed from a theological reflection. Secondly, theology means a keen reflection about God, or about God's actions, here an individual can write about the theology of music just as one can write on anything concerning God or any Godly activities. Thirdly, theology entails education. The study of music is likened to the study of any other discipline. Therefore, music is worth theological education. Lastly, theology moulds Christian existence and music is a mould that binds things together. Music results in the commencement of communities and perhaps the incarnational flesh that theology takes. This observation by Westermeyer (1994) was very crucial to this study since it gave an insight on how music could be considered as theology and how the two are closely related validating the study of music as theology with God as the central focus.

Visser, Grey and Wilks (2011) observe that gospel music is a means of communication. From the New Testament, they give the example from the New Testament of (2 Cor. 5:17 and Col. 1:20) indicating that and like all things, music is made new in Christ. They further

observe that music is given an additional purpose and that is, to proclaim and propagate the Gospel. They also observe that the connection between Psalms and music is strongly linked to metaphors; Psalms for example contains metaphorical language while music functions in a metaphorical way. The psalms help us explore and express feelings. In Col. 3:16 in the New Testament, Paul acknowledges this when he writes, “Let the word of Christ dwell in you richly as you teach and admonish one another with all wisdom and as you sing psalms, hymns and spiritual songs with gratitude in your hearts to God. From the observations, there are examples from the New Testament on how music is an important tool of evangelism and the emphasis on how it should be used in evangelism. This is an aspect that the current study was concerned with, in reference to Mavuno Church.

Gospel music can also be linked to stewarding God’s creation as observed by Visser, Grey and Wilks (2011). Gen 1: 3 in the Old Testament , God created the universe by using words. Humans are further called by God to enjoy his wonderful gifts and to steward them. When humans make music (shaping sounds) and enjoy it, then they are fulfilling God’s calling. In Gen 4:21, Jubal is named as the first musician. He played the harp and is also known as the forefather of all musicians. Music is seen as fundamental to the Jewish culture. It is present in the Bible not as an art but as an indispensable part of daily life. In almost every book in the Bible, reference is made to music either to connect with God (2 Kings 3:15), to communicate with God (2 Samuel 15:10), to inspire and instruct each other Ephesians 5:19 and to praise God (Exodus 15:20-21). Therefore, it can be pointed out that the introduction of the aspect of the existence of music and its function in the process of communicating and praising God comes out. These observations validate the use of music as a tool that is used in the process of communicating and praising God.

Grew (1938) notes that Martin Luther's strong advocacy for church music fosters a closer connection to the gospel and is vital for maintaining zeal in. Luther's portrayal of music as a necessary component of worship underscores its power to engage and inspire congregants. This view is echoed in the context of Mavuno church, where CGM plays a central role in attracting and retaining youth. The church's focus on CGM has been pivotal in its growth, as it aligns with the spiritual needs and preferences of the younger generation, making the church a vibrant space for worship and community. This connection between Luther's teachings and Mavuno's practices highlights the timeless relevance of music in religious settings, particularly as a tool for engaging younger audiences in faith-based activities.

According to Nettl (1948), Luther had a deep spiritual connection with God and his profound experience of grace and salvation humbly found expression in music, which he regarded as both divine and a gift from God. Similarly, Martina (2019) underscores the theological motivations for music and singing in the church, referencing David's contributions to liturgy in the Old Testament and emphasizing that worship music serves as both a sacrificial offering and a means of meditating on God's presence. Luther's view of music in worship reveals the intertwining of music and theology, illustrating how music facilitates a deeper connection with the divine. These insights contribute to understanding music's role not only in worship but also in evangelism, reinforcing the idea that music is essential for spiritual expression and the communication of the sacred both within the church and beyond especially among the youth.

Repetition in music is of theological significance as it mirrors the recurring pattern of promises and fulfillments in the Bible, particularly in the Old Testament as observed by Begbie (2000). Additionally, musical repetition, much like divine promises, creates a cycle of increasing tension and ultimate resolution, which, far from diminishing hope, deepens it by expanding its context. This concept aligns with the experience of congregational music in churches like Mavuno, where repeated lines in songs can be seen as a form of prayer that anticipates God's fulfillment of promises, akin to the ongoing promises fulfilled by biblical figures such as Moses, Joshua and David. By emphasizing the role of musical repetition in building both anticipation and closure, Begbie (2000) analysis not only deepens our understanding of music's theological role but also connects to the lived experience of worship, where repetition instills hope for future divine intervention among the youth, thus creating and maintaining a spiritual connection between the God and the youth.

The book of Psalms by King David is very musical because it comprises of words and lyrics that were accompanied by instruments by the ancient Hebrews as noted by Anderson (2020). The Hebrew people played music during worship, when seeking divine intervention from God and during laments. He acknowledges that music is an important factor that is used by believers or Christians when worshipping God. The words used in the book of Psalms are at most times used by composers of music to compose music used in the church, therefore, making music theological and therefore relevant in evangelisation of the youth.

CGM sang in various churches is composed by musicians has a particular theological pattern. The words God and Jesus are commonly used. In some cases, the songs include reference to the Trinity as noted by Martina (2019). The word Lord has various variations e.g *Bwana*, *Jehova* and *My lord*. Jesus has various variations too including *Yesu*, King Jesus and Lord Jesus. God, a word, has variations too including God almighty, Holy God, Most High God and *Baba*. The observations by Martina (2019) underscores the importance of incorporating Biblical messages in the composition of worship music. The current study sought to find out if the messages contained in CGM as used in youth evangelism in Mavuno Church contain messages from the Bible.

Lamont (2010) notes that lip-synching a method of singing or performing a piece of music, involves miming to pre-recorded vocals, encourages greater audience participation by allowing them to sing along and deeply engage with the message conveyed in the lyrics. By integrating lip-synch, musicians create an immersive experience, enhancing the emotional and spiritual connection of the congregation to the music. The current study underscores the importance of incorporating such techniques in church gatherings, urging clergy and music leaders to adopt lip-synching as a tool for effective musical evangelization among the youth and greater community involvement in worship.

Charismatic, Evangelical and Pentecostal churches in Kenya have a distinct way of worship. In most of the churches, the worship characteristics involve sessions that are led by a group of worship leaders, choirs and musicians. Songs are sung in between the other sessions of the church service. Such songs, in most cases, are well known in Evangelical and Charismatic churches around the world (Martina, 2019). The observation of Martina

(2019) contributed to the current study as it portrayed how CGM is sang in Pentecostal and Evangelical churches.

CGM aides in bringing to the public moral debates which are rarely aired, not given attention in the church's gatherings as noted by Lamont (2010). Accordingly, Lamont notes that in the church in Meru region, gospel music is used in the condemnation and demonization of certain groups of people among them young women involved in various social evils. The lyrics of the majority of the songs are thematically centred on very sensitive and painful subjects such as immorality, the inevitability of death, poverty, greed, murder, disrespect to the elderly, child abuse and violence. This study was essential as it focussed attention on the role that music plays in aiding evangelism. Since the messages in the lyrics composed are directed to various evils this ought to discourage the christians from doing them. In fact when people heed to the messages in the lyrics, then active evangelism has taken place. In this regard, this study sought to find out if CGM used in youth evangelisation in Mavuno church pointed out the evils among the youth and eventually encouraging them to avoid engaging in social evils and more importantly shunning them thus promoting active evangelism.

Njoroge (2014) observes that sometimes while the singing session is going on in the Kenyan churches, a tune that perhaps is popularly played in clubs is played in the church as well. These kinds of tunes are known as "Takebacks." When the lyrics of a popular secular song are twisted into spiritual lyrics they still retain the same tune. The resulting new song is known as a takeback.. It is done so that the church can immerse itself deep into the dynamic cultural context of the youth and therefore evangelize to them with ease.

According to the observation of Njoroge (2014) , “takebacks” are an effective way of evangelising to the youth of Mavuno. This study, however, does not address the possible short comings that may arise when using “takebacks” in youth evangelisation and the effect they may have on the effectiveness of youth evangelisation.

In most African nations, the production of remix versions of popular secular songs is common. According to (Endong, 2017) the remix version of a song is a case in which the original instrumentation is maintained and religious messages are injected into the lyrics in an attempt to appeal both to the non-believers and the Christian. This is popularly called the “gospelization” or appropriation of secular music. This practice is a good illustration of attempts to serve the world and God simultaneously. It is common among gospel singers who are motivated by the desire to achieve commercial success. In this regard, they prioritise fame, money and earthly glories over the preaching of the gospel and praising God. White (1946), on the contrary, notes that in any evangelistic work, the ways of the world should not be followed. In addition, worldly singers should not perform sacred music to the congregation. The contentious issue here is why a piece of gospel music that has secular characteristics should be considered important in youth evangelism. This is despite the fact that, biblically, and according to theology scholars such performances are deemed wrong. The current study investigated whether the use of such music in church ended up making CGM to be less or more effective in evangelisation.

In Kenya and Uganda, religious expression, especially through evangelical campaigns, rallies and media outlets like radio and television, plays a significant role in shaping youth identities as observed by Dijk, Bruijn, Cardoso and Butter (2011). The youth in these

contexts use music to project their youthful energy and distinctiveness while also participating in evangelism. This creates a dynamic where Christian movements present youth as pivotal in spreading religious messages, shaping both their own identities and those of the congregation. However, while the study emphasizes the importance of youth-centric religious expressions, it leaves unaddressed, the question of whether CGM should evolve to better resonate with the youth to be more effective in evangelism. A gap that this study aimed to investigate so as to contribute to a better understanding of how CGM can be tailored to meet the needs of youthful audiences while maintaining its evangelical purpose.

Allegations of noise making have been levelled against christian denominations as noted by Kyei and Kuwornu-Adjaottor (2016). Additionally, too much shouting during worship service does not necessarily bring down the presence of God and that christian denominations should organize their church activities with minimum noise. Similarly, Schultz (2016) observes that loud noises in the churches can lead to ear pain and headaches. Musicians, singers and sound technicians should ensure that sound levels are not beyond bearable since when the surrounding is too loud, then worship participation suffers. This study sought to find out if there amount of sound in CGM used at Mavuno Church during musical evangelism was at a level that facillitated evangelism without intefering with it's effectiveness especially in creation of a state that favoured existence of a spiritual connection between God and the youth.

The critique of CGM in Africa has raised concerns about the genre's alignment with traditional Christian teachings. According to Olugbemi (2012), some believe that CGM

promotes heretical ideas, as its lyrics often prioritize emotional appeal over doctrinal accuracy. The genre's entertainment-driven style can divert congregants' focus from worship's theological substance, transforming churches into social venues rather than spaces of genuine spiritual engagement. Peacock (1999) similarly argues that CGM is crafted to satisfy popular tastes rather than scriptural truths, raising questions about its role in African worship. This study sought to find out if CGM in Mavuno church contained messages that were thematically inspired from the bible, as without the inclusion of thematically drawn messages from the bible, CGM was not effective in youth evangelisation. Eventually, the study would also propose ways in which CGM would be tailored in a manner that it would be receptive of more thematically inspired messages from the bible.

#### **2.4 The Contribution of Social Issues to Contemporary Gospel Music**

According to Mugambi (1997), salvation entails the inclusivity of social, economic and political life. It is holistic and does not only cater to the spiritual essence but also the social, emotional, psychological, physical and all realities of a man's life. Ntarangwi (2016) through a close look at the background of one Hip Hop Gospel musician, 'Juliani,' brings to light the presence and impact of CGM on the youth in Kenya. He shows how the social struggles that the youth go through have made the musicians to try and solve the problems they are facing by including lyrics to CGM that directly addresses the problems they are facing in their daily lives. The current study sought to find out if CGM in Mavuno church addresses the struggles the youth face in their social lives besides evangelizing to them.

Similarly, Mbiti (1969) notes that in the process of demonizing African belief systems and emphasizing the desired break from such beliefs, Western missionary work produced a new kind of theology that emphasised life in the anticipated heaven and little if any, preparations here on Earth. Therefore, evangelization should not only focus on salvation and heaven life but also focus on how people live and interact here on earth. Through the social issues faced, CGM is one of the tools that points out and enlightens people to be aware and face the social challenges in their daily lives and not just to live here on earth and wait for the anticipated heaven.

According to Ramesh (2015), music can bring about change in society because congregational singing of Gospel music brings people together during the civil rights movements, censorship. This observation is similar to Castellini (2013) who notes that Gospel music was an important ingredient of the civil rights movements in African American freedom. Directly or indirectly, gospel music according to the black activists brought liberation to all people. The findings of this study were relevant in that similar to the times of the civil rights movements in the USA, the Kenyan youth are also facing social struggles and CGM provides an avenue through which they can openly address the social challenges they are facing in their daily lives. Hence, the study sought to fill the gap left by the observations by focusing on how CGM in Kenya is used in evangelism and at the same time, addressing facilitating the social transformation of the lives of the youth of Mavuno Church.

In analysing one CGM song '*Morio and Juliet*' sang by Juliani, the researcher observes how the musician seeks to address social struggles and vices in the context of a relationship

between a male and female youth. The choice of the words in the song is meant to captivate the attention of the youth and make the song appealing to the youth. Similarly, the song contextualises situations in their daily lives regarding relationships due to their familiarity with Shakespeare's (2003) classical romance book 'Romeo and Juliet' about two young lovers, Juliani sings;

[Swahili] Nime kneel *mbele ya* God holding your hand close, *niku* expose to my time of weakness, same time reveal my source of strength.

[English] I kneel before God holding your hand close, exposing you to my time of weakness, same time reveal my source of strength.

In this song, Juliani seeks to address the stereotype among the male youth that they cannot kneel before a lady while proposing for marriage, meaning that men should not view women as inferior to them. Moreover, he says that by kneeling, first, he is showing her that he believes in God and that in whatever challenges he is going to encounter in marriage; God will be his source of strength. The analysis presented the social struggles that the youth are facing in Mavuno church can be utilised to an advantage in that, they can be basis from which evangelisation of the youth using CGM can start from. Eventually, creating a good basis from which CGM can more receptive to the youth in evangelisation.

Wekesa (2004) observes that in Kenya, during the post-independence period gospel songs and hymns have changed from the militancy of war which was geared towards the attainment of independence from the colonialists to addressing peace, unity and development. He also notes that the national leaders came up with developmental plans to meet the national goals and aspirations. Gospel musicians too joined them in the process

of encouraging and advocating for nation building through the messages in their songs. They composed songs which urged all Kenyans to unite and support their leaders to work towards the realization of national development. In a similar way, Lamont (2010) observes that new ways of preaching such as the use of music are important since they can publicly expose what is regarded as problematic in local Christianity. Issues such as shunning hypocritical religious leaders and the nexus that money-alcohol- sex are morally corrosive, especially among the youth. Composition, listening and singing of CGM in public or private makes the gospel musicians create an alternative social space where they can communicate and address the masses on religious and social issues besides evangelizing.

Wekesa (2004) and Lamont (2010) views imply that Gospel music can greatly assist the church to work together with political leaders to ensure the well being of the citizens among them christians is well take care of. Moreover, they can enhance values such as sharing and unity and shun undescribable values and behaviour among the people. These observations contributed to this study since they pointed out the role of CGM in evangelizing and promoting desirable qualities among the people which is among the primary goals of music evangelism to the church and the society.

Kenya is home to Christian communities with many upcoming charismatic churches. The charismatic preachers discuss the issues related to the members of the church, among them the youth as noted by Mokaya (2015). Therefore, they use television as a medium through which they can address the challenges people are facing in their lives. Most people in urban areas especially from the slums want to hear messages of hope and develop a sense of positive living. Therefore, these stations have programmes that play gospel music that is

tailored to tackle issues related to the youth such as unemployment, drug abuse and lack of school fees among others. The findings of Mokaya (2015) enriched this study as it showed how musical evangelism through televangelism assists in reaching out to the youth of Kenya irrespective of their denominational preference; therefore, breaking the interdenomination challenges that hinder youth evangelism. The observation of Mokaya (2015) is in line with CGM at Mavuno. Whereby the singing groups not only compose songs and sing them in the church, the message of the songs that they sing is put into practice where the members try to reach out as many needy people in the society and contribute towards various works of charity therefore implying that CGM is an effective tool of evangelization which moves the youth to put into practice the intended messages of the songs therefore promoting active evangelism.

Parsitau (2011) observes that newly emerging churches in Kenya tend to attract large numbers of youth, especially university and college students. The music that is played in the churches is more current and dynamic with a strong attraction to the youth. A distinct feature that is observable in these churches is the utilization of modern instruments of music and inclusion of languages normally used by the youth; for example, 'sheng' which is popular among the Kenyan youth. The researcher underscored the importance of using sheng to compose CGM but failed to give information on any shortcomings of using sheng in CGM to evangelize to the youth. An aspect that the current study explored in context of Mavuno Church.

Rapid numerical growth of Christians does not mean that the lives of Christians are transformed as noted by Bariu (2017). Ethnic violence and blatant corruption experienced

in Kenya portray the need for both quantity and quality dimensions in the church' growth. The vast growing churches must anchor their foundations what a healthy church entails. Njoroge (2014) notes that CGM is attracting the youth in Kenya to Pentecostal and Charismatic churches because the music played in these churches is lively and there is vibrant praise and worship. The lyrics of the music at times focuses on the social well being of the youth rather than spirituality alone; therefore, contributing to the quantity growth of the churches and not quality growth as the youth join different churches after attending musical concerts hosted by the churches. From the two observations, it is clear that there is rapid numerical increase of christians in the churches and there are distinct aspects that make the youth to be attracted those churches. Despite CGM being attractive to the youth in the churches and being used to evangelize to the youth, the desired results should be transformed and morally upright youth. Surprisingly, after the youth interact with CGM and their numbers increase in the churches, their morality still remains questionable with the presence of irresponsible sexual behaviour. This study therefore, with the context of Mavuno Church was concerned with whether CGM in the process of evangelizing was turning places of worship into places of interaction and entertainment for the youth. Specifically, if CGM, when influenced by the social issues that the youth face in their daily lives was still effective in youth evangelisation in Mavuno church.

## **2.5 Strategies to Enhance Contemporary Gospel Music in Youth Evangelism**

Evangelists have identified the utilization of mass media especially, radio, television and lately, the internet to effectively spread the word of God as observed by Ekwueme (2011). Additionally, the use of mass media is commonly used by evangelists in the urban centres,

especially the Radio and Television. However, Ekwueme (2011) does not address the most common types of mass media used in youth evangelisation in Pentecostal and Charismatic Churches. An aspect that the current study sought to explore in Mavuno church.

Sarno (1987) notes that Audio-visual media is the most effective communication tool ever developed by humans. However, Schultze (1992) observes that if the motive is right and within the right moral conduct, then television can be used in the glorification of God. The two agree that television is an effective media in evangelizing while Schultze (1992) notes that for television to be used in evangelization, then there has to be a clear sense on its role. The observation by Sarno was relevant to this study since he strongly indicated that modern tools of communication can be used in the churches during youth evangelism.

Mbiti (1969) notes that music in African Traditional Religion plays an integral role as it controls the social, political and religious lives of the people. Similarly, Mbaegbu (2015) observes that African music has functions for social control, social integration, signalling, dissemination of information, inspiration, encouragement, solicitation of supernatural assistance and reparation as well as thanksgiving. From the two studies, music has religious roles to play besides evangelism. From the observations, it becomes clear that CGM should primarily be used to evangelize and at the same time address other issues in society. Therefore, the clergy should take it upon themselves and enlighten the youth to embrace CGM and use it as a tool to reach out to other youth that are not saved. So that their lives can be transformed socially and spiritually. This will make CGM achieve holistic salvation. This observation enriches this study by affirming that through consumption of

CGM, the social lives of the youth in Mavuno Church are positively transformed and at the same time they have a deeper spiritual connection with God and a renewed faith in him.

Lee (2010) notes that the internet has contributed a lot to evangelism. He observes that unlike the use of other means of media to evangelize that focus on one group or goal, the use of the internet can handle five of the most rudimentary tasks of church ministry. Evangelism, worship, fellowship, education and service with ease and in a concurrent way. The observation of Lee (2010) contributes to this study by highlighting that incorporation of internet to the use of CGM in youth evangelism puts it in a better position to take care of many other aspects of the lives such as social and mental besides evangelism.

## **2.6 Theoretical Framework**

The study was guided by Peter Kivy's Theory of Musical Expression and Martin Luther's Theory of music. In his books "The Corded Shell: Reflections on Musical Expression" Kivy (1981) and "Sound and Semblance: Reflections on Musical Representation" Kivy (1984). Kivy states that music tends to arouse some emotions in the listener. This theory further alludes that a passage of music is expressive of emotion if it arouses that emotion in the listener. Sometimes music provokes some memories in the listener. These memories may be sad or joyful ones. From his view point, if a piece of music fails to arouse an emotion in the listener; then that music can be viewed as not being expressive of emotion. Hence, not all music is expressive of emotion.

Emotions in us tend to provoke or prompt us towards taking a certain action or step. For those who claim or testify that they began following Jesus from the moment they heard some music, we can be justified to allude or imply that the emotion that was triggered in

them by the music they heard prompted them to decide to give their life to Christ. (Howard, 1993). These outstanding concept from Kivy's theory, that music arouses emotions in the listener and these emotions prompt humans in taking a certain step or making decisions challenge the tenets of CGM as a tool that is used in evangelism among the youth.

The way in which CGM is composed, sang and performed keeps changing since the youth are explorative and are always seeking to embrace new trends in various spheres of life at a time when globalisation is present. This leads to acceptance of some aspects associated with the music that were previously not acceptable with the music in evangelism. They include the themes of the songs and the content in the lyrics in connection with the messages in the bible, the instruments used in the recording and singing which are commonly used in secular genres, the performance context; involving on where the site and occasions when the music is sung, the commercial aspect; whether the church or musicians should monetarily gain from the music and finally the aspect on innovation and experimentation whereby the music that is used in evangelism is subjected to various styles and genres leading to the evolution of new music styles.

When these secular characteristics of music are incorporated to CGM over time, it then becomes important to have a proper understanding on whether the development of Gospel music in Kenya from the Post-independence period has made the music to be effective or ineffective in youth evangelisation and additionally whether the development of CGM is only resulting to passive evangelism or active evangelism among the youth.

The researcher did not to a great extent accomplish the second and fourth goals of this study which are; to look at the theology of CGM in evangelism and proposing the strategies

that can enhance CGM so that it can be better in evangelism. So that ultimately CGM can be an effective tool of evangelism to the youth. Due to this, the research includes The Martin Luther's theory of Music. Martin Luther well known as a religious reformer and theologian loved music and had belief that music has a transformative power. In his theory, Martin Luther argues that as humans praise God through music, they are given a chance to admire with amazement and try harder to get a deep understanding of God's magnificent input in the creation of music. Luther states that music is a medium that has the potential to connect the entire universe with God. He also explains that musical worship by the singers has the potential to take them to paradise and that is the main goal of the existence of music (Loewe, 2013).

The following are the main ideas that Martin Luther had in mind concerning music; music is a creation of God intended to praise God and express faith in him, music should be accessible to all people irrespective of their backgrounds and social class as every person must be given a chance to praise God, music and its importance in worship services, leading to togetherness and unity, music as an educational tool which instils discipline and coordination, music as a form of expression of emotions and experiences, music as a means of joy, music as grace which helps people to connect with God and experience spiritual renewal and music as a tool for social change which inspires people to take action and change the world for the better.

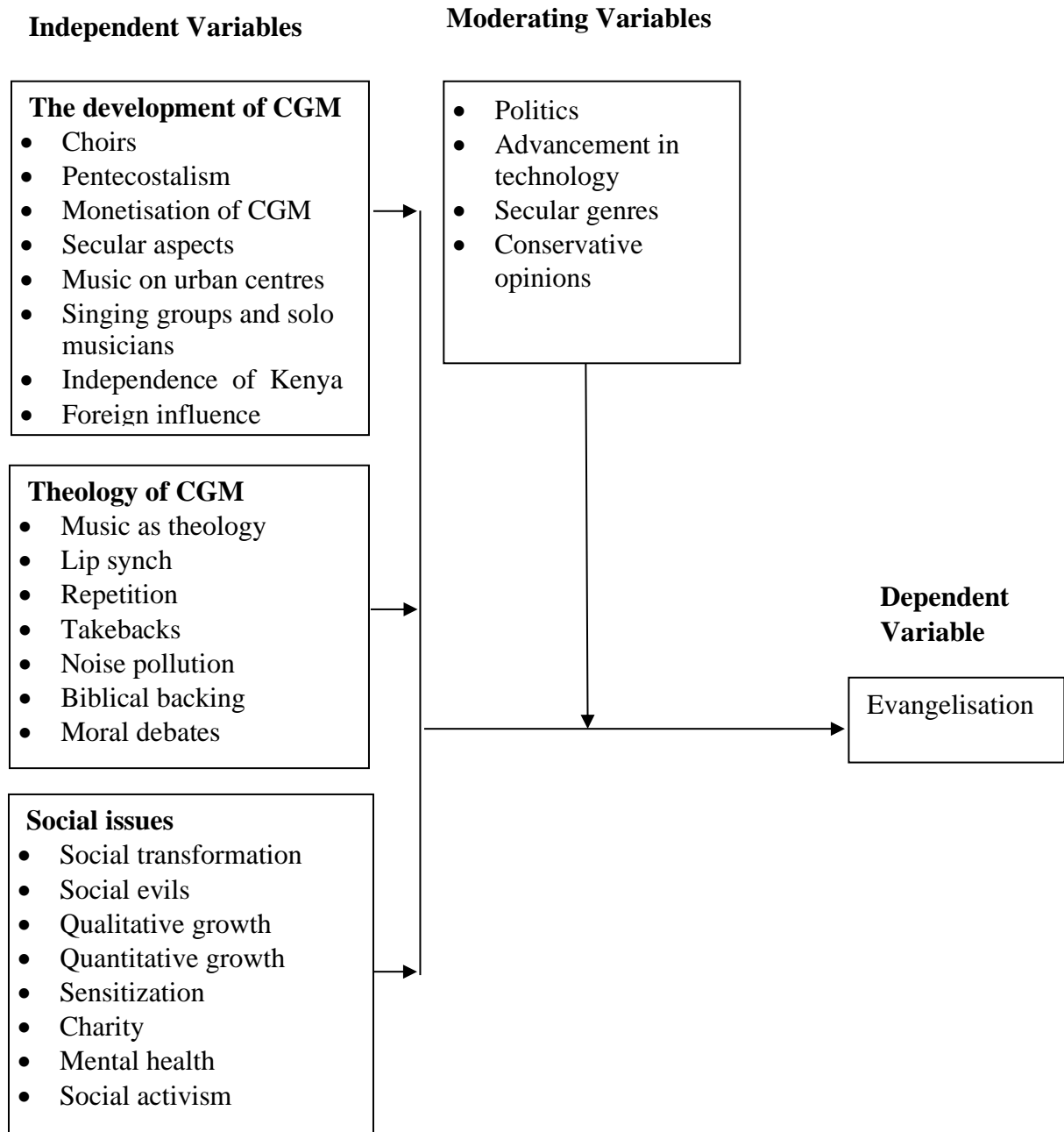
From Luther's theory of music., the aspect of music being important in worship, music as a grace which helps people to connect with God and experience spiritual renewal and music as a tool for social changes offered a better understanding to the research into musical

theology, whereby the use of CGM is of importance to the youth of Mavuno church in affirming their faith in God and renewing their spiritual faith.

Additionally, the inclusion and contribution of the social issues that the youth face in their daily lives such as alcoholism, racism, forgery, exam cheating, fornication, unemployment, inequality in the composition of CGM can turn it to a tool that can be used to foster social change among the youth of Mavuno church and even non-believers. If the pastors, church elders had a proper understanding of how music can be significant in worship today, especially in youth evangelism, how the music has the capability to make the youth have a deeper connection with God and renew their relationship with God and how the social issues that the youth face being included in composition can promote social transformation among the youth and society at large then this would be a solid foundation towards making CGM to be effective in youth evangelisation.

## **2.7 Conceptual Framework**

The conceptual framework shows the interactions between the independent variables which were, the development of CGM, theology of gospel music, Contribution of social issues that the youth face in shaping CGM and the strategies to enhance CGM in youth evangelisation and the dependent variable was youth evangelisation. The model assumes that the intervening variables namely, opinions of the clergy, effects of globalization, secular genres of music remained constant throughout the study. The figure 2.1 shows the interaction of the variables in the conceptual framework.



**Figure 2.1: Conceptual Framework**

**Source: Researcher, 2022**

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.1 Introduction**

This section describes the research methodology that was used in this study. This includes the research design, study area, target population, sampling procedures and sample size. Further, it includes methods of data collection, pilot study, the process of data collection, data analysis and ethical considerations.

#### **3.2 Research Design**

For the purpose of this study, a descriptive survey design was employed. This was selected because it combines qualitative and quantitative data to give accurate and pertinent information, enabling the reader to learn more on how CGM is used in evangelism and its effectiveness in evangelisation among the youth of Mavuno church.

#### **3.3 Site of the Study**

The study was conducted in, Mavoko sub-county, Machakos County in the Republic of Kenya. For this study, the site was based on the main church, Mavuno Church Hill City which is located in the Mavoko area. Moreover, the main church acted as the mother church and was representative of the other branches of the church. Majority of the church members in Mavuno Church Hill City are the youth majorly residing in Nairobi Metropolitan area which consists of Nairobi County, Kiambu County, Machakos County and Kajiado County. These youth embrace and value music as an essential tool of evangelism; thus,

Mavuno church utilizes it to evangelize to the church and beyond. Other campuses of the church are: Mavuno Downtown in Nairobi City, Mavuno Mashariki in Eastlands Nairobi, Mavuno crossroads near Lavington Primary School and Mavuno South Campus along Mombasa Road near Imara Daima. Others are Mavuno Lifeway in Kahawa West, Mavuno Thika campus at Makongeni Thika, Nakuru Campus, Kiambu Campus, Syokimau Campus, Kitengela Campus, Far East Campus and Brooklyn Campus. The total membership of Mavuno church in Kenya was over 5000 members when the study was conducted.

### **3.4 The Target Population**

The target population included 950 members of Mavuno Hill City church. They comprised of the pastors, youth and parents. The state of CGM in evangelism among the youth served as a major factor in the selection of this target population. In addition to that, the pastors and the parents were selected since they have direct experience with the youth in church activities and also guide them on issues related to morality.

### **3.5 Sampling Procedures and Sample Size**

According to Mugenda and Mugenda (2003), at least 10% to 30% of the target population is an appropriate sample size for research. The study was conducted using stratified sampling from a target population of 950 individuals, comprising 5 pastors, 315 parents and 630 youth at Mavuno Church Hill City in Mavoko. To ensure a representative sample size 20.1% comprising of the youth (126 youth), parents (63 parents) and 2 pastors were selected in the study totalling to a sample size of 191. Further, stratified sampling was advantageous as it accounted for key demographic factors, such as age and gender, ensuring representative inclusion of both youth and parents. This approach minimized

sampling error and enhanced the efficiency of data collection and subsequent analysis. With the help of the main Pastor, 2 pastors were considered as key informants, 18 members purposively chosen to participate in focused group discussions (FGDs), where 2 FGDs were conducted with FGD 1 targeting the youth and FGD 2 targeting parents. The remaining sample size responded to the questionnaires.

**Table 3.1: Target Population, Sample Size, Sampling Technique and Instruments Used**

<b>Category</b>	<b>Target Population</b>	<b>Percentage of the sample size</b>	<b>Sample Size</b>	<b>Instrument</b>	<b>Sampling Techniques</b>
Pastors	5	40%	2	Interview Schedule	Purposive
Parents	315	20%	63	Questionnaire	Stratified
Youth	630	20%	126	Questionnaire	Stratified
<b>Total</b>	<b>950</b>	<b>20.1%</b>	<b>191</b>		

**Source: Field data, 2022**

### **3.6 Research Instruments**

Both qualitative and quantitative research tools and techniques were employed in this study's data collection. These comprised focus group discussion (FGD) guidelines, interview schedules, and questionnaires.

#### **3.6.1 Questionnaires**

Questionnaires were used to collect data. Through a guided procedure, the questionnaires were administered to the youth and parents with the help of church officials. The questions in the questionnaire were based on the objectives of the study and they included open-ended and closed questions. Closed ended questions had answers from which the respondent had to select a specific answer. Open-ended questions encouraged respondents to provide thoughtful and detailed responses, minimizing the potential for bias by avoiding pre-defined answer choices. As a good number of respondents from each category responded to the questionnaires, it became apparent that the use of questionnaires was a good method of data collection as it yielded a range of information from the different groups of respondents. The process of collecting data using the questionnaires was affordable and did not take a lot of time since the respondents filled in the questionnaires at the same time. The return rate was commendable since the respondents targeted were literate.

#### **3.6.2 Interview Guide**

This included unstructured, semi-structured and structured interviews in order to obtain as much information as possible from the informants. The flexibility, freedom and in-depth

explanation by informants was achieved. Because the youth's surveys were insufficient to fully convey the Mavuno teachings on theology of music and the effectiveness of CGM in evangelism to the youth. An interview schedule was used to gather data from the pastors. Interview schedule guides were used to collect data from the 2 pastors. The interviews were conducted separately for each of the pastors. The researcher was able to explore more on the issue of theology of music and how effective it is in evangelism to the youth then noted down data from the interviews. The interviews also enabled the researcher to pursue for more information and clarifications.

### **3.6.3 Focused Group Discussion Guide**

FGDs were conducted by purposively selecting 18 participants who provided relevant insights into the topics of interest. These participants were divided into two groups based on their demographic relevance: FGD 1 comprised 8 youth participants, while FGD 2 included 10 parents. Each FGD was scheduled and took 2 hours and ensured a focused and manageable group size, which facilitated deeper discussion and ensured that all voices were heard. Given the distinct perspectives of youth and parents, separating these groups allowed for more tailored discussions on issues directly impacting each demographic. Both FGDs were conducted sequentially to maintain a clear timeline and reduce any potential overlap or influence between the two groups, thus preserving the unique viewpoints each group could contribute.

### **3.7 Data Collection Methods**

The research utilized both secondary and primary data sources. Secondary data was used in this research because it was easily accessible and its scope subsequently exceeded what

an individual would have achieved on his/her own. The secondary sources included thesis, books, journals, newspapers, reports, refereed journals, magazines and internet sources. Primary sources used included questionnaires, FGDs and oral interviews. The use of questionnaires was essential since it provided sensitive information that could have been hard to solicit using the other methods. Besides, the questionnaire was cost-effective. Interview schedules allowed for a focused data collection on relevant issues related to the objectives of study and they also proved an opportunity for clarification of questions for more accurate responses.

### **3.8 Pilot Study**

Before the actual data collection for the study was undertaken, a pilot study was carried out. The pilot testing was done at Mavuno Downtown Church to test the instruments of data collection. The pilot testing established whether questions were clearly phrased and that the wording was understood by the respondents. It also helped to determine if questions were arranged in a logical order and whether it was easy to follow the sequence. To enhance content validity, opinions from the researcher's supervisors were sought. Thereafter, revisions were done for the questionnaires and the interview in line with the expertise advice from the supervisors.

### **3.9 Validity and Reliability**

The validity of an instrument represents the degree to which a test measures what it purports to measure (Kothari, 2004). The validity of the research instrument was settled by conducting a pilot study. This ensured that instructions were clear and all possible responses were captured. According to Gay and Mills (2009), content validity is the extent

to which a measuring instrument adequately covers the concept under study. In this study, content validity was determined by consulting with the supervisors. They looked at every question in the interviews, questionnaires and FGD and confirmed that the questions would yield data that met research objectives of this study. Recommendations from the supervisors were taken into consideration to ensure that the effectiveness of the research instruments was improved.

As previously mention under pilot of the study, the research instruments were given out on two occasions to the same group of respondents as an undertaking of the test-retest reliability approach. There was realisation that some questions were not clear and this led to clarification of the questions for the realisation of reliability.

### **3.10 Data Collection Procedures**

The researcher sought clearance from Graduate School of the University to seek a research permit from the National Commission for Science and Technology and Innovation. In turn, the Commission would, in a letter, authorise this research to be undertaken in Machakos County. Subsequently, the researcher obtained permission from Senior Pastor Muriithi Wanjau of Mavuno Church. He then visited the church during services and weekly fellowships to distribute questionnaires and conduct face-to-face interviews.

### **3.11 Data Analysis Procedures**

To analyse data means categorizing, ordering, manipulating and summarizing data to obtain answers to research questions (Kerlinger, 1973). Considering the topic under study, the information was categorized according to the earlier stated objectives and premises of

the study. The researcher edited the data collected to check on competitiveness, consistency and clarity in answering research questions. The data was then coded, tabulated, analysed and presented thematically based on the objectives under study.

### **3.12 Data Analysis and Presentation**

In this study, data analysis was done in order to establish what the findings revealed. The primary data collected from the field was systematically organized for analysis purposes. This analysis included thematic coding of the data in a standard format for computing from all the categories of respondents. This made it possible to generate frequencies and percentages of the problem of CGM and youth evangelisation in Mavuno church.

The researcher used the Statistical Package for Social Sciences (IBM SPSS statistics 21) to analyse the quantitative data effectively, while content analysis was used to analyse the qualitative data from the FGD and interview schedules. These analyses were done in accordance with several themes, including the development of CGM, the theology of CGM, Social issues that the youth face and how they shape CGM and the strategies of enhancing CGM in youth evangelisation. This contributed to the findings that the investigation came to.

### **3.13 Data Management and Ethical Considerations**

Prior to starting this study, Kenyatta University accepted the research project and provided the researcher with an introduction letter to submit to NACOSTI. Using this introduction letter, the researcher applied to the National Commission for Science, Technology and Innovation (NACOSTI) and was granted a research permit. Then, using the NACOSTI

research permit, authorization was requested from the main Pastor of Mavuno Hill City Church, which was granted, enabling the researcher to conduct the study.

No person was compelled to participate in the study. Before engaging the participants in the study, the researcher openly explained the purpose of the research and all respondents filled a form of consent. All respondents signed a consent form, which assured them of the confidentiality of their identity and the information they provided. The researcher committed himself to not positively identify the exact names of respondents under any circumstances. Finally, the researcher was ready to take personal accountability for the manner in which the study was carried out and for any outcomes that may have been anticipated.

## **CHAPTER FOUR**

### **DATA PRESENTATION, INTERPRETATION AND ANALYSIS**

#### **4.1 Introduction**

This chapter is organized into eight subsections. Subsection 4.1 provides the introduction, while Subsection 4.2 discusses the response return rate. Subsection 4.3 focuses on the demographic data of respondents, and Subsection 4.4 presents findings related to research objective one: the development of CGM in evangelism in Kenya. Subsection 4.5 presents findings related to research objective two: the theology of gospel music in youth evangelization. Subsection 4.6 presents findings related to research objective three: the contribution of social issues in shaping CGM in youth evangelization. Subsection 4.7 presents findings related to research objective four: strategies to enhance CGM in youth evangelism. Finally, Subsection 4.8 summarizes the chapter.

#### **4.2 Response Return Rate**

The percentage of respondents to a survey instrument who actually completes it relative to the total number of potential participants contacted is known as the response rate. To be sure that the instruments are operating as intended and that the results are representative of a target sample, it is necessary to have a high (or "acceptable") study response rate. The purpose of this study was to gather information from Mavuno Hill City church. 126 youth, 63 parents and 2 pastors made up the study's sample. The response rate is displayed in Table 4.1:

**Table 4.1: Response Return Rate**

<b>Category</b>	<b>Target</b>	<b>Sample population</b>	<b>Actual response</b>	<b>Actual percentage response</b>
Youth	630	126	90	71%
Parents	315	63	52	82%
Pastors	5	2	2	100%
<b>Total</b>	<b>950</b>	<b>191</b>	<b>144</b>	<b>75%</b>

**Source: Field data, 2022**

As shown in the Table 4.1, sample size of 144 out of a sample target of 191 took part in the study. Therefore, this corresponds to a 75% return rate. According to Kothari (2004), a 50% response rate is adequate for analysis and reporting, a 60% rate is good and a 70% rate or more is excellent. Thus, the 75% was adequate for analysis of the study. Furthermore, 90 youth responded, indicating 71% of the sample size of 126 youth. This rate of youth respondents was key in order to have a legitimate representation of the target population. The parents' response rate was 82% (52) while the pastors' response rate was 100% (2).

### 4.3 Demographic Data of Respondents

The researcher found it crucial to take into account the respondents' demographics in order to properly analyse the data and respond to the study's aims. In order to keep the young respondents' age range of 18 to 35 years old, demographic data analysis entailed looking through and interpreting data pertaining to the traits of the target audience. Through an analysis of the demographic data, the study was able to have a better coverage on CGM and how it is used in youth evangelisation. They included:

**Table 4.2: Age of Respondents**

		<b>Age</b>			
		<b>Frequency</b>	<b>Percent</b>	<b>Valid Percent</b>	<b>Cumulative Percent</b>
Valid	18-35 years	90	62.5	62.5	62.5
	36 and above years	54	37.5	37.5	100.0
<b>Total</b>		<b>144</b>	<b>100.0</b>	<b>100.0</b>	

**Source: Field data, 2022**

From the Table 4.2, it can be noted that majority of the respondents were the youth aged 18-35 years. This is due to the fact that majority of the church members in Mavuno

comprise of the youth and they are the ones that are majorly associated with CGM in evangelisation.

**Table 4.3: Marital Status**

		<b>Marital status</b>			
		<b>Frequency</b>	<b>Percent</b>	<b>Valid Percent</b>	<b>Cumulative Percent</b>
	Single	82	56.9	56.9	56.9
Valid	Married	62	43.1	43.1	100.0
	<b>Total</b>	<b>144</b>	<b>100.0</b>	<b>100.0</b>	

**Source: Field data, 2022**

From table 4.3 above, it is evident that majority of the respondents were single. This indicates that CGM is more relatable to younger people than older ones.

**Table 4.4: Highest Level of Education Attained**

<b>Level of Education</b>				
	<b>Frequency</b>	<b>Percent</b>	<b>Valid Percent</b>	<b>Cumulative Percent</b>
Certificate	12	8.3	8.3	8.3
Diploma	72	50.0	50.0	58.3
Valid Degree	60	41.7	41.7	100
<b>Total</b>	<b>144</b>	<b>100.0</b>	<b>100.0</b>	

**Source: Field data, 2022**

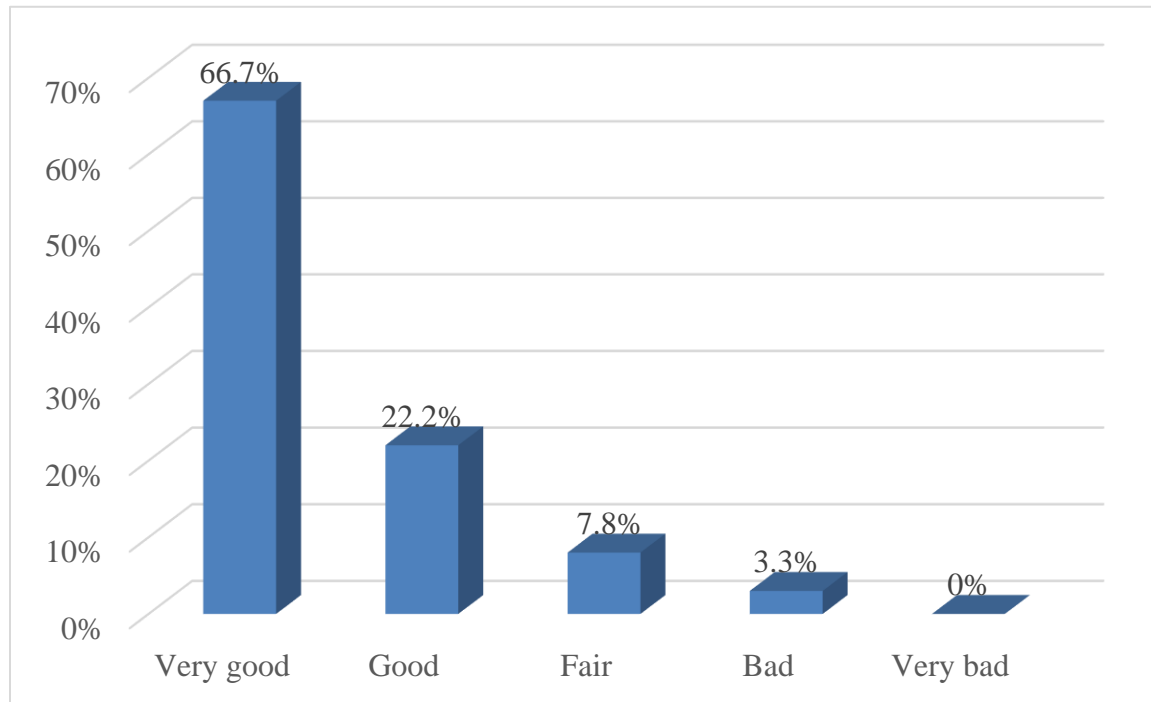
It is evident from Table 4.4 given above that majority of the respondents had attended college or university, indicating that they were educated. This validated why the research was conducted in an urban set up whereby CGM and evangelism is constantly evolving due to the influence of globalisation.

#### **4.4 The Development of Contemporary Gospel Music with Evangelism in Kenya**

The first objective sought to correlate the development of CGM in Kenya over time to the nature of gospel music composed and sang in Mavuno church from its inception to the present in the process of evangelism. This objective sought to determine how the state of

music in Kenya changed over time and how this has impacted on CGM used in youth evangelism in Mavuno church.

#### 4.4.1 Changes in Gospel Music in Kenya since Independence



**Figure 4.1: First experience with Gospel Music in Mavuno Church**

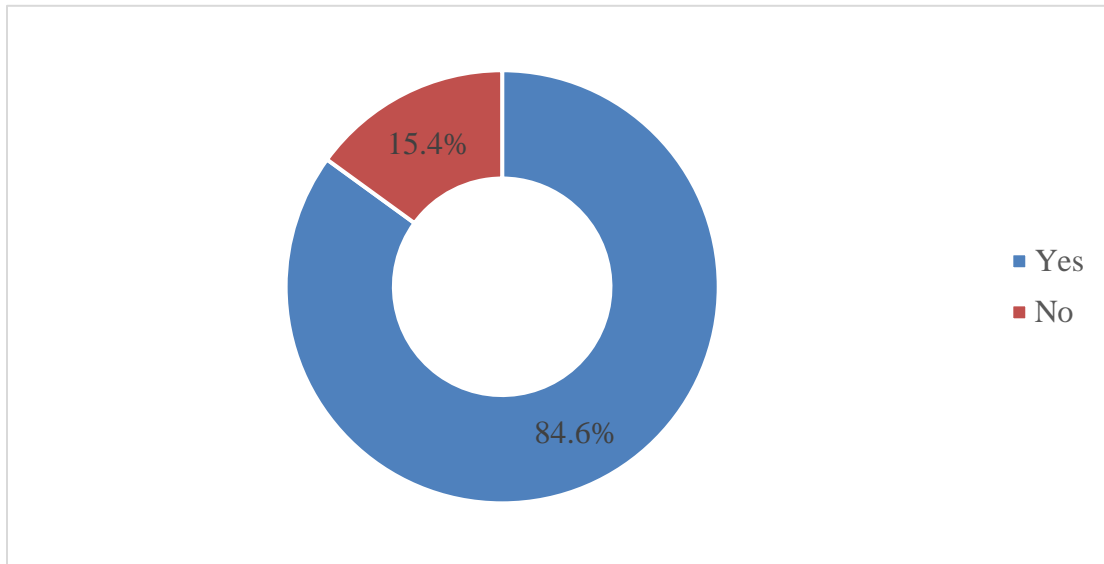
**Source: Field data, 2022**

The study aimed to explore the youth's first experience with the Gospel Music in Mavuno Church. It was evident from Fig 4.1 above that 66.7% (60 out of 90) indicated that their first experience with Gospel music in Mavuno church was very good. 22.2% (20 out of 90) indicated that their experience was good. 7.8% (7 out of 90) indicated that their experience was fair. 3.3% (3 out of 90) indicated that their experience was bad and 0% (0) indicated that it was very bad. From the results, it was overwhelmingly clear that most of the youth were pleased with their first experience with Mavuno church. This was an indication that

Gospel music in Kenya had developed to a state where it was largely acceptable among many youth in evangelisation. This concurs with Kidula (2000) who notes that after independence, Kenyans wanted a kind of music that was far removed from western influence and acceptable to many. At that time, it was only Kikuyu music that was acceptable yet it was ethnically based. This therefore led to the embracing of Christian music since it was not limited to ethnicity and diversity.

In a similar way, Kihaki (2024) observes that the youth culture in Kenya has significantly changed gospel music, whereby there is fusing on traditional Christian messaging with contemporary music styles to create a dynamic and engaging genre. The youth also find the music to resonate with the church and the wider community, bridging the gap between spiritual and everyday life. He further notes that the worship experience in the church unites the youth and different generations within the church. The CGM in Mavuno church, has attracted and included people from different ethnic groups and backgrounds. According to Loewe (2013), Martin Luther's theory on music aligns with this where Luther states that music is a powerful tool that has the potential to bring people together and worship God irrespective from their backgrounds.

#### 4.4.1.2 Monetization of Gospel Music



**Figure 4.2: Changes in Monetisation of Gospel Music of the 1990s and that of post-2000 to Date in Kenya**

**Source: Field data, 2022**

The goal of the study in this subsection was to find if Gospel music was monetized in Kenya and if CGM that is used in youth evangelisation in Mavuno church is monetised. In the questionnaires administered to 52 parents, the question on whether there were big changes in the monetisation of Gospel music of the 1990's and that of post-2000 to date in Kenya was asked. 84.6% (44 out of 52) indicated yes and 15.4% (8 out of 52) indicated no. According to Onsongo (OI:03/04/2022) the major factor that has made CGM to develop rapidly is fact that nowadays music is not only meant to praise God and evangelise but it is also a means through which the youth can earn a living. This corroborates with Ward and Wesonga (1973) who note that as from the 1950's onwards, there was monetization of music that was meant to evangelise. Whereby apart from evangelising, gospel music was seen as a way through which some people could earn a living.

In addition to these observations, Omu (2024) expounds that gospel music today is not only used for evangelism purposes but also as a means of gaining money. It is viewed as a thriving business for many artistes belonging to bands, choirs or even solo musicians. The money from gospel music today comes from various revenue streams such as music sales, streaming, merchandise, concerts and licensing deals. This enables gospel artists to monetize their craft and continue to inspire audiences around the world. From these observations, it is evident that CGM in Mavuno Church is monetized and this not only benefits the artistes', but it also facilitates evangelism to the youth even beyond Mavuno church.

#### **4.4.1.3 The Shift from Choirs, Congregational worship to Solo Musicians and Bands in Evangelisation**

The study sought to find out how the performance and singing of Gospel music has changed over the years and how it performed and sang in Mavuno church. From the interview schedule, upon asking the pastors to elaborate on ways in which CGM in Mavuno church is performed, Njenga (KII, 11/04/2022) responded by saying that currently there is not a specific way in which CGM is performed in Mavuno. He further explained that music is performed by solo musicians, bands, duets and choirs. He, however, clarified that the most common method is solo musicians and duets, followed by bands, and finally choirs. It was evident that most youth in Mavuno preferred to engage or perform CGM individually or in two's as compared to choirs.

In addition to that observation, Mutua (KII, 11/04/2022) explained that throughout his pastoral ministry there has been a sharp shift from congregational and choir music towards solo musicians, duets and bands. The observations of the two pastors who participated in

the interview agreed with Kidula (2010) who observes that there was a rise of solo gospel musicians as compared to those that sang as choirs or bands. Whereby, from the observations, the performance of CGM as solo musicians was more popular than in choirs and bands. This study found out that there is shift from gospel music being performed in choirs in Mavuno to artists embracing solo singing or band singing which is different from how it was done before.

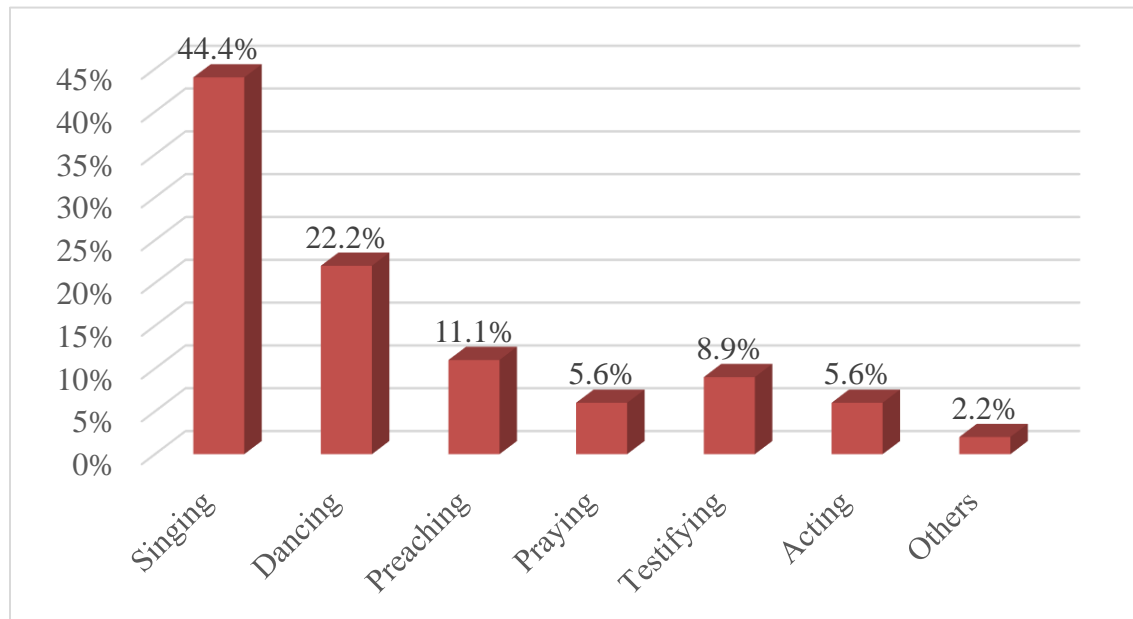
#### **4.4.1.4 Gospel Music and Incorporation of Secular Aspects in Evangelisation**

The study was concerned with getting information on whether some aspects of secular music had got into CGM that is used to evangelise in Mavuno church. Therefore, by the use of the FGD guide, the study sought to find out from FGD participants if CGM had some secular aspects in them. As highlighted by FGD 2, CGM used to evangelise in Mavuno church has with time included some aspects in them such as the themes the music draws from. Whereby some of the themes such as Love and Romance are included in CGM alongside biblically drawn themes. Additionally, as elaborated by FGD 1, the performance style of CGM is very similar to that of Secular genres such as Rock which during its performance, involves a lot of energy and movement while performing it. The information from the two FGDs show that some secular aspects of secular genres of music have been included in CGM in the evangelisation of the youth. This information corroborates with Nyairo (2008) who observes that CGM music has some secular aspects in it but it is composed and performed in a way that it evangelises to the youth. Therefore, implies that CGM in Mavuno church evangelises to the youth and at the same time, it is subject to criticism in terms of accommodating some secular aspects in it. This therefore needs the

attention of the church leadership to ensure that the secular aspects do not eventually make the music to be less effective in evangelisation to the youth.

#### 4.4.2 Pentecostalism and its Effect on Gospel Music and Evangelisation

In this sub section, this study sought to get information on how the rise of Pentecostalism in Kenya influenced Gospel music and the way in which it was used in evangelism to the youth in Kenya and specifically in Mavuno.



**Figure 4.3: Activities Most Enjoyable During Church Service**

**Source: Field data, 2022**

The study identified a range of activities that are distinct in how Gospel music is sang and performed in Pentecostal churches. The respondents were asked to choose one activity that they found most enjoyable when associating themselves with CGM in Mavuno. 44.4% (40 out of 90) indicated that they enjoyed singing, 22.2% (20 out of 90) indicated that they enjoyed dancing, 11.1% (10 out of 90) indicated preaching, 5.6% (5 out of 90) indicated

praying, 8.9% (8 out of 90) indicated testifying 5.6% (5 out of 90) indicated acting while 2.2% (2 out of 90) indicated others. From the data generated most of the youth were enjoying activities in the church that involved church members to be active while activities that did not involve members to be active were not enjoyed by the youth. This data agreed with Alwala (2020) who notes that Pentecostalism in Africa is more attractive than the mainstream churches due to the gospel music that is lively and accompanied by dancing clapping and gestures.

The information obtained from the questionnaire and Alwala (2020) was confirmed by the researcher's observation where by in an attempt to observe how the youth were evangelised by CGM in Mavuno church. He observed that the youth were lively and enjoyed the dancing and music singing sessions more than the preaching, praying and testifying sessions. This was a very different experience from mainstream churches which have been in existence in Africa and specifically Kenya for a longer period of time, even before independence.

In an effort to get more information on how Pentecostalism has continually influenced Gospel music that is used in evangelism. The researcher, by the use of the interview schedule asked the pastors why many youth were shifting from mainstream churches. Mutua (KII, 11/04/2022) noted that Pentecostal churches were not rigid in accommodating the youth. In many conservative mainstream churches, opportunities for youth to practice their faith and engage in evangelism may be constrained.

In contrast, Pentecostal churches tend to adopt a more inclusive approach by taking into account the social, political and economic backgrounds of young people, as well as the

global trends that shape their experiences. Limiting youth engagement with these global influences could lead to a sense of disconnection, leaving many young individuals unable to find churches where they feel fully integrated. This observation concurs with Lamont (2010) who observes that Pentecostal Christianity rapidly spread in Kenya because of its accommodative nature of accepting gospel music as an important tool of evangelisation to the youth. The researcher found that after Pentecostalism had spread in Kenya, later on it inspired both the youth and Mavuno Church in how Gospel music could be used for evangelism, especially in reaching the young people of Mavuno.

#### **4.4.3 Kenya's Independence and Its Impact on Gospel Music in Evangelism**

The study sought to get information on how independence in Kenya resulted to changes in Gospel music and evangelisation. According to Njenga (KII, 11/04/2022) explained that politics in Kenya changed rapidly around the time when Kenya's first president died and President Moi took over. He further explained that during this period, Gospel music served not only as a tool for evangelism but also as a means to honour the president and at times, to criticize the government. Mutua (KII, 11/04/2022) explained that Gospel music at the moment after independence was utilised to foster unity and togetherness since that was the most important aspect that the country was looking forward to. The observations from the two pastors agree with the observation of Nyairo (2015) that after the death of Jomo Kenyatta, his body was taken to Gatundu, where choirs were present to sing songs that helped calm the emotions of the mourners. The message conveyed in the songs was one of Christian salvation. Masolo (2002) also noted that after the attempted coup against President Moi in 1982, politically themed messages were incorporated into gospel music.

With the rise of many choirs, there was a public emphasis on fostering nationalism and unity.

On the question as to how gospel music continues to develop amid the influence of popular music. Mutua (KII, 11/04/2022) explained that when popular music has failed to address a problem or concern in society then Gospel music take over and becomes the compass in the search of the right direction to address the problem. He further explained that CGM can sometimes serve to critique the government on issues where citizens are dissatisfied with certain decisions. The response corroborates Drewett and Cloonan (2006) observation that during the 1990's when popular music was censored in Kenya, musicians decided to shift to Gospel music and continued to communicate their politically themed messages. This enabled them to avoid censorship and continue with sensitisation on political matters. Peter Kivy's theory of musical expression, which asserts that music can evoke emotions in listeners and influence their decisions, is supported by the shift in Kenyan music during independence. Musicians transitioned from popular music to gospel music, creating songs that were not censored. These songs aimed to awaken citizens and encourage them to stand up against bad leadership and governance.

#### **4.4.4 Technological Advancements and Their Impact on Gospel Music in Evangelism.**

In this sub section, the study sought to know how and if advancements in technology have aided the use of CGM in evangelisation to the youth in Mavuno church. In the search for information on this. The study from the FGD guide asked the participants if technology aided in the use of CGM in evangelism of the youth in Mavuno church. As observed in

FGD 2, without technology, it would be difficult for Mavuno church to evangelise using CGM. The explanation further revealed that sophisticated musical instruments, such as electric guitars, keyboards, drums, and synthesizers, have significantly improved the sound quality of the music, compared to before. Additionally, technology has enhanced the way music is used to evangelize to the youth of Mavuno, making it more effective and appealing than in the past. Key information from FGD 2 indicated that, when new campuses of Mavuno were launched it was challenging for them to have them operating like the Main church at Hill City and therefore with the use of Internet and specifically YouTube live and Twitter, the church was able to reach out to more youth of Mavuno youth through church sessions as well as music sessions especially during the Covid 19 pandemic period in 2020 and 2021. A period when the government put regulations limiting the number of members who congregated in the church. A big number of non-member youth joined the church in a short period than the church had ever experienced before. These observations corroborated Wekesa's (2004) who observation that in the 1990's, technology to a big extent, aided the spread of gospel music in Kenya.

Similarly, Kangara (2006) notes that in the 1990's Kenyans embraced technology and utilised it in evangelism especially the use of radio stations which are a result of advancements in communication and broadcasting technology to transmit sound waves over long distances. . However, the information from the FGDs and interviews differ with the observation of Abu (2017) that media was effective in evangelizing the youth, but it also posed risks if misused. Listening to secular music could lead to engagement in social vices, while passive evangelism could occur if CGM incorporated secular themes and performance contexts. Regardless of the observation of Abu (2017) the power of media in

evangelism cannot be looked down upon and therefore it contributes to more good than bad because without it, then more youth will be worse as they will not be evangelised at all.

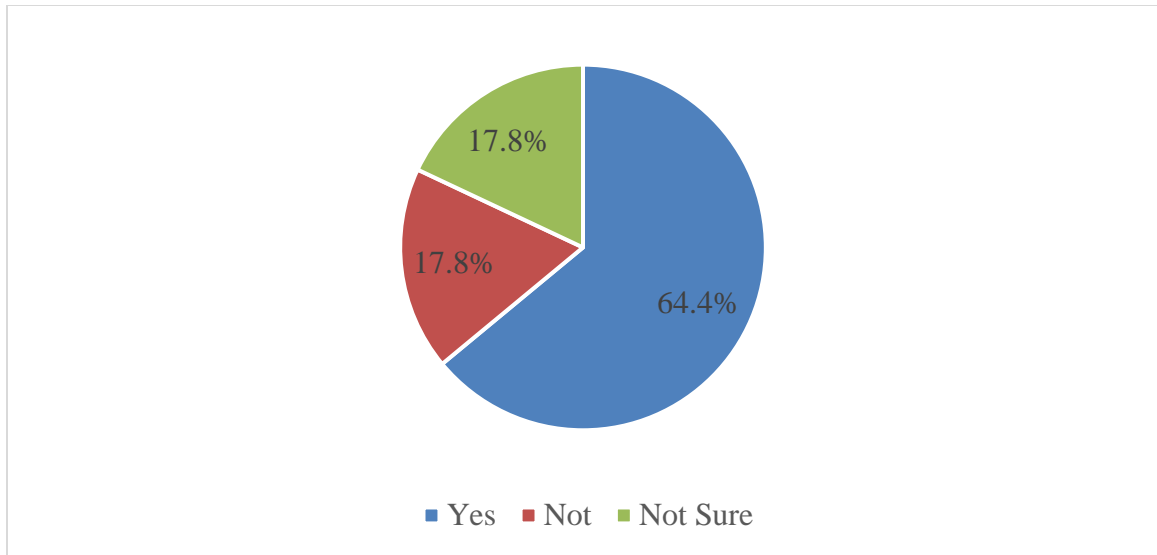
The study established that advancements in technology and media have facilitated to a big extent, how CGM evangelises to the youth today. It's efficiency in youth evangelism can be pointed to the period of Covid 19 Pandemic in Kenya when the churches including Mavuno were closed through a directive by the government of Kenya that banned public meetings by citizens. Irrespective of the directive, technology and media proved to be of great importance in how CGM evangelised both youth of Mavuno and non-Mavuno youth.

#### **4.5 The Theology of Gospel Music in Youth Evangelisation**

The second objective of this research was to document the theology of CGM in evangelising the youth in Mavuno church. It has been established in this study that this was accomplished through, first, music as a theology and as a means of communication to God in youth evangelisation; second, through theological patterns of CGM in youth evangelisation; third, considering CGM as noise pollutant in youth evangelisation and its impact on the morality of the youth in the Mavuno church.

##### **4.5.1 Music as a Theology**

The study by sought to find out whether CGM used in evangelisation of youth in Mavuno has a biblical backing or not. The findings are shown in Fig 4.4.



**Figure 4.4: The Message Contained in Contemporary Gospel Music and Biblical Backing**

**Source: Field data, 2022**

It was evident from Fig 4.4 above that most respondents 64.4% (58 out of 90) answered that the message contained in CGM in Mavuno church has biblical backing. It is interesting to note that there is similarity in the percentages, at 17.8% (16 out of 90) - of those who responded to the contrary as well as those who were unsure.

In attempt to get more data, the question, “What is your opinion on the messages contained in CGM from the standpoint of biblical backing?” was addressed to the pastors in the interview. The study sought to know from the pastors if the messages in CGM had biblical backing or not. One respondent, Njenga (KII, 11/04/2022), said:

*Gospel music ought to have a biblically themed message or messages for it to be effective in evangelism. At times, CGM might have some lyrical messages that lack biblical backing but irrespective of that CGM has a huge potential of attracting more youth to the Church and shape their morals.*

A similar question was addressed to the pastors in the interviews and Mutua (KII, 11/04/2022) elaborated:

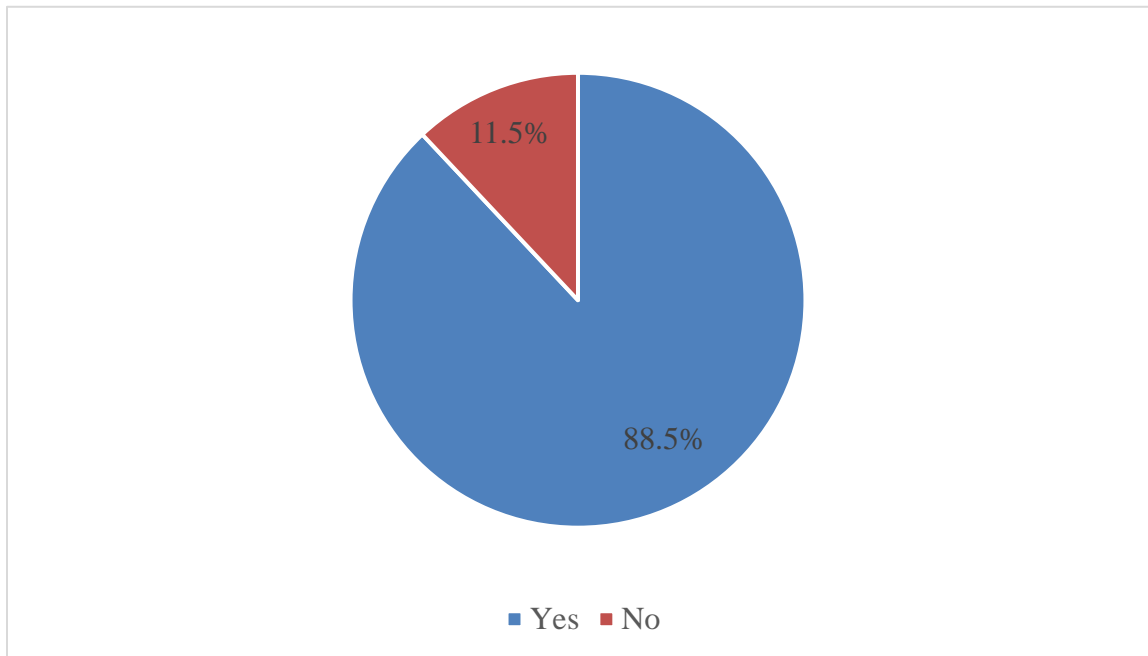
*CGM has messages that were inspired from the bible. The thematic composition of the songs has references from the bible, however due to many youth engaging with CGM. Some of the music that was composed included some messages which had thematic compositions that were not guided from the teachings of the bible. There was therefore a need to ensure that composition of all CGM adhered to the teachings of the bible so that all CGM will be effective in evangelisation of the youth.*

From such statements above, among others, it was evident that while most of the lyrics contained in CGM has biblical backing, there are some of the music that lacked biblical themed messages. This is in the sense that the intended message to be communicated was not drawn or inspired from the bible. The observation of Olugbemi (2012) corroborated in that one of the hottest issues that should not be taken for granted is the issue of church music and worship styles. It should be taken with serious concern to ensure that the music that is used to evangelise to the youth does not have any messages that are lacking biblical references.

#### **4.5.2 The Theological Patterns of CGM in Evangelisation to the Youth**

In this sub section the study sought to find out the theological patterns that were present in CGM that was used in evangelisation of the youth in Mavuno. The theological patterns included; first, Repetition of phrases in CGM and evangelisation of the youth in Mavuno church; second, Lip-Synch in CGM and evangelisation of the youth in Mavuno church; third, Takebacks and evangelisation of the youth in Mavuno church.

The study sought to find out if repetition of phrases in CGM made it effective in evangelism to the youth or not. Repetition in CGM occurs when a piece of music manifests the use of some words repeatedly while the music is being sang.



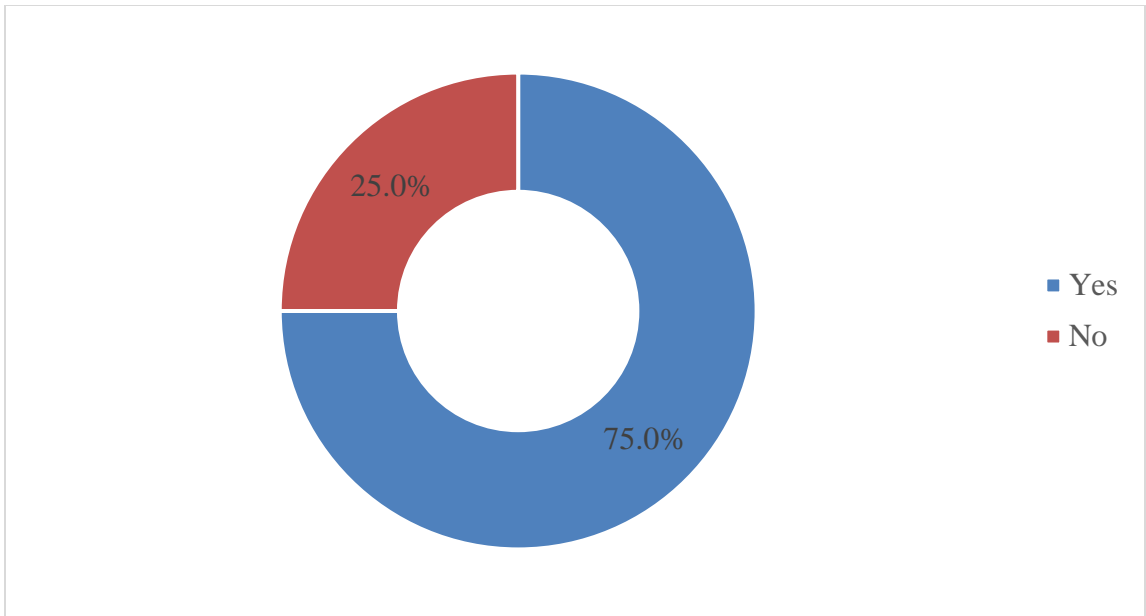
**Figure 4.5: Repetition of phrases in CGM and Evangelisation of the Youth**

**Source: Field data, 2022**

It is evident from Fig. 4.5 above that, out of 52 parents, 88.5% (46 out of 52) responded Yes while 11.5% (6 out of 52) responded No. From this information, the study found out that repetition of phrases in CGM used in evangelisation of the youth in Mavuno church made it. According to (Monyangi OI, 10/04/2022) repetition in the words and phrases of CGM facilitates the youth to dwell into a deep spiritual connection and communication with God. A similar question was addressed to the participants of the FGDs. From FGD 1 it was evident that repetition of some names, words phrases in CGM such as I believe, it shall be well, He will accomplish, saviour induced a feeling of hope among the youth, this

therefore contributed to the reaffirming of the faith of the youth in God and belief that God will answer their prayers and their lives will be positively transformed. From FGD 2 it was evident that repetition of phrases in music brought unison during worship sessions. A similar question was posed to the pastors. Mutua (KII, 11/04/2022) explained that repetition of phrases, words and names in CGM is one way that honoured tradition and made the music to have a specific distinction that differentiates it from other musical genres. It also creates a communal atmosphere especially where the piece of music is performed by the congregants. This finding supports the observation of Piipo (2023) who notes that repetition of phrases in Gospel music is not mindless but mind shaping and has the ability to touch, deep down inside us, parts that other songs that do not have repetition can. Similarly, these observations corroborate Begbie (2000) who notes that repetition of names, words and phrases brings about a tension which, in turn, leads to resolutions. In particular, it can be argued that, each repetition takes the listener one step closer to the fulfilment of any expectations – present or those yet to come. The study found out that some of the CGM used in evangelisation of the youth had repetition of names, words and phrases in them and that repetition enabled the youth to have a closer and personal communication with God and created a sense of a pathway of continuous journey of connection with God.

The study also sought to know if lip-synch which involves the movement of lips silently, in synchronization with a pre-recorded song was used in CGM in Mavuno church and whether it made the music effective in evangelism to the youth.



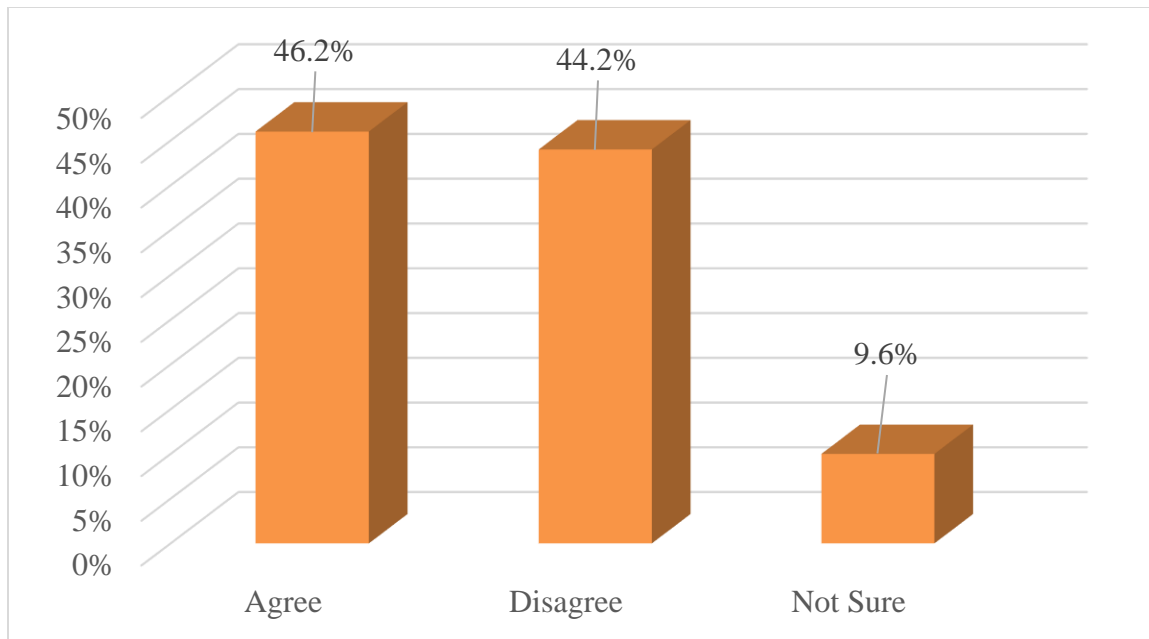
**Figure 4.6: Lip-Synch in CGM and Evangelisation of the Youth**

**Source: Field data, 2022**

It is evident from Figure 4.6 above that 75.0% (39 out of 52) of the total number of parents as respondent in the study acknowledged that lip synchronization does take place in the CGM in the evangelization of the youth in Mavuno. This contrasts with only 25.0% (13 out of 52) who were to the contrary. According to Njenga (KII, 11/04/2022) explained that lip-synch was an effective method that CGM in Mavuno used to evangelise to the youth, because for lip-synch to happen there had to be a leader in front and the whole congregation participating in it. As a group it brought about unity and in communication with God it brought about a deep sense of reflection. FGD 1 noted that that Lip-Synch in Mavuno church elevated the level of focus and concertation in worship. Therefore, facilitating worship in that distractions did not easily affect active participation of congregants in worship. FGD 2 informed that Lip-Synch was an effective aspect of worship since it was an effective way in which CGM involved all the members in unison worship. The phrases,

names and words were silently mentioned therefore bringing about a deeper reflection of the message and communication among the congregants. These observations concur with Lamont (2010) who observes that Lip-Synch brings about the participation of the gathering in singing as they get a chance to sing along the lyrics and get themselves deeply immersed in reflecting on the message of the lyrics. The study observed how CGM was utilised in evangelism noticed how Lip-synch allowed the congregation and especially the youth to participate in worship. This clearly confirms that music is a powerful tool for evangelism, capable of connecting people with faith. It also highlights music's importance in worship, aligning with the core principles of Martin Luther's theory of music, which guided this study.

The researcher sought to get information on if takebacks were an effective strategy in some of the CGM to evangelise to the youth in Mavuno church. Takebacks are secular songs whose lyrics are changed into a spiritual lyric still retaining the same tune were an effective strategy in some of the CGM to evangelise to the youth in Mavuno church.



**Figure 4.7: Takebacks in CGM and their Effectiveness in Youth Evangelisation**

**Source: Field data, 2022**

It is evident from the Figure given above that 46.2% (24 out of 52) of the parents agreed, 44.2% (23 out of 52) of the parents disagreed and 9.6% (5 out of 52) of the parents were not sure. The information that the researcher obtained showed that the use of takebacks in evangelisation to the youth of Mavuno church brought about varied opinions on the matter. The presence of some parents who were not sure prompted the researcher to seek more information regarding the use of takebacks in Mavuno Church. In the FGDs the researcher asked if the use of takebacks was effective in evangelising to the youth. As informed by FGD 1:

*To make CGM to be evangelise to the youth of Mavuno church, then the youth have to find the music to be relatable to them. By taking a piece of secular music and replacing it with words that are inspired from the bible does not make the music to be less effective in evangelism but instead more effective.*

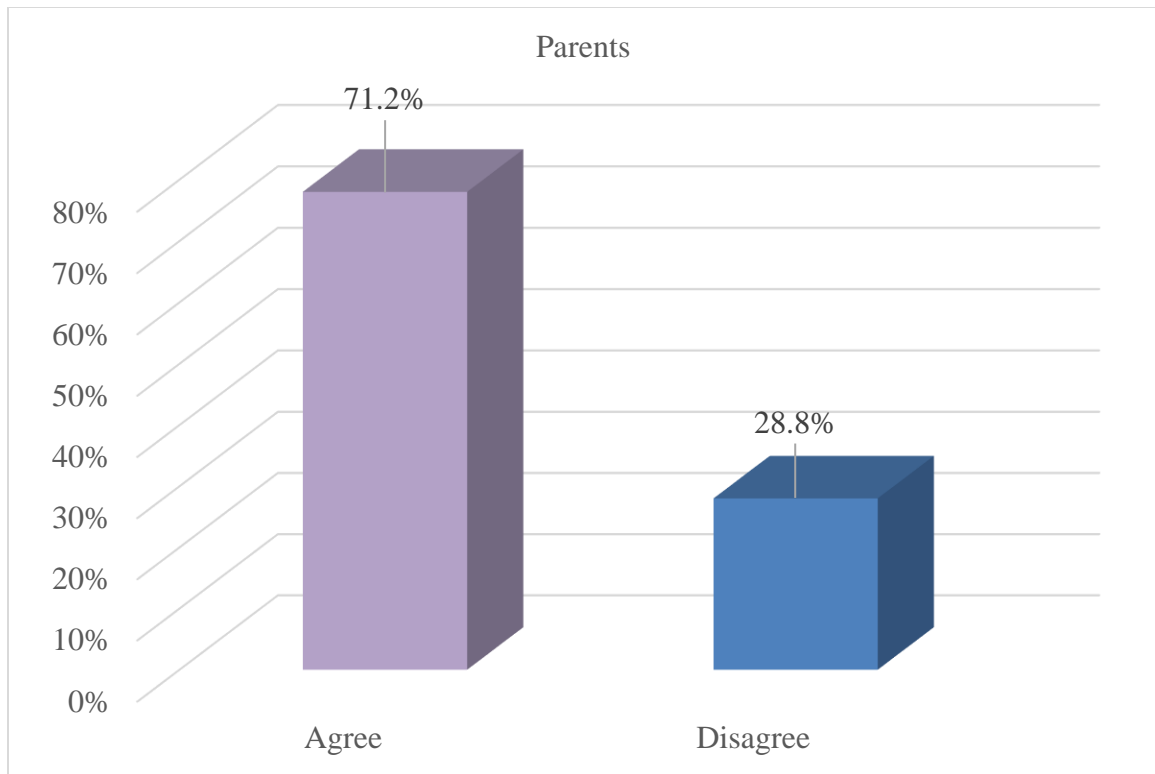
As informed by FGD 2:

*Music, including CGM, is a dynamic art form that evolves over time. Therefore, for CGM to include takebacks is appropriate so that the music can evangelise to the youth of today. Since one piece of music played can result to a change in life for positivity of many youths in the church.*

The findings from the FGDs corroborate what Njoroge (2014) notes that takebacks are important since they enable the church to immerse itself deep into the cultural context of the youth and therefore evangelize to them with ease in the church. Peter Kivy's theory of musical expression posits that music has the ability to evoke emotions in listeners, allowing them to respond emotionally to the music itself. According to Kivy, music can be expressive of certain feelings, and these feelings can influence the listener's emotional state. Importantly, he suggests that music's emotional impact can lead to a change in the listener's behavior or mindset, promoting positive actions or reflection. This theory aligns with the findings in this study, where CGM has the power to inspire listeners to make decisions that lead to positive behavior and personal transformation, such as engaging in faith.

#### **4.5.3 Music a Noise Pollutant in Evangelisation of the Youth**

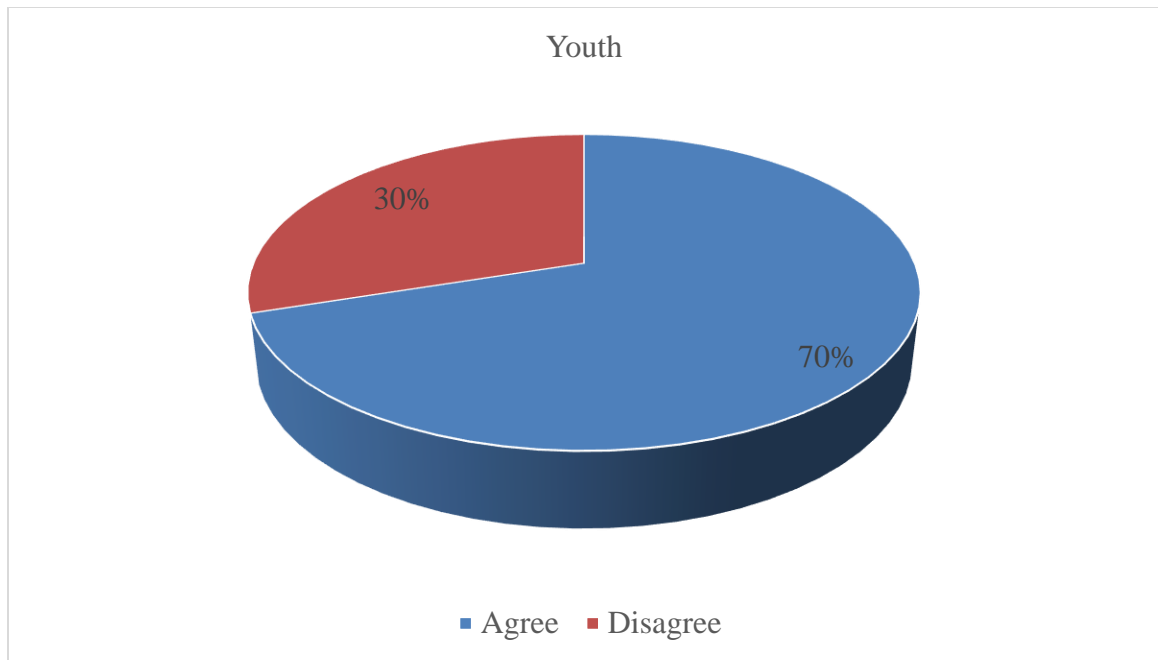
In this sub section, the researcher sought to find out if CGM in the process of evangelisation to the youth of Mavuno church causes noise pollution.



**Figure 4.8: CGM in Mavuno Church Cause Noise Pollution**

**Source: Field data, 2022**

From Figure 4.8 above, it is evident that 71.2% (37 out of 52 parents) agreed while 28.8% (15 out of 52 parents) disagreed. most parents indicated that CGM caused noise pollution. Indicating, that the music was not effective in evangelism to the youth.



**Figure 4.9: CGM in Mavuno Church Cause Noise Pollution**

**Source: Field data, 2022**

The same question was also addressed to the youth. From Figure 4.9, it was evident that, 70% (63 out of 90 youth) agreed while 30% (27 out of 90) disagreed. Most youth indicated that CGM did not cause noise pollution during evangelism.. In this case the study obtained conflicting information from the parents and the youth with regard to CGM causing noise pollution, whereby most parents said that CGM caused noise pollution while most youth indicated that CGM does not cause noise pollution.

In search of further information, the researcher by the use of the FGD guide, the researcher asked the participants if CGM in Mavuno caused noise pollution. FGD 2 noted that, without enough sound then music would not evangelise to the youth effectively therefore the sound had to be enough for CGM to be effective in evangelism. However, when the sound is too high it distorts everything which renders CGM ineffective in youth

evangelisation. FGD 1 highlighted, sometimes the noise can cause irritations to the ears and whatever words that are being sung cannot be heard clearly by the congregants.

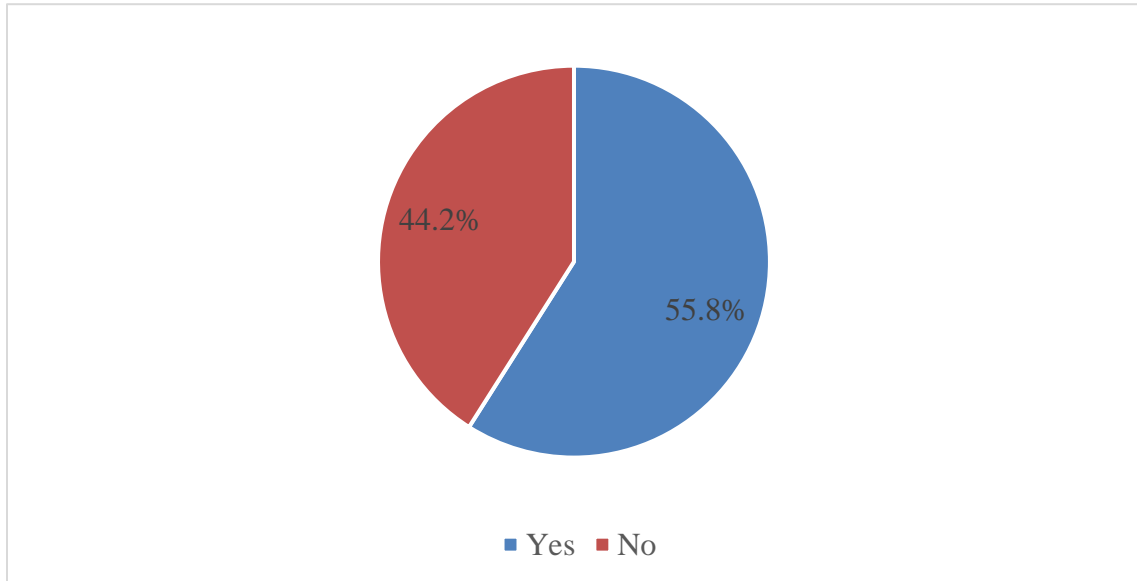
The FGD insights revealed that if congregants do not mind the loud volume of CGM in evangelism, the music may not be effective in conveying its message, as they cannot hear the lyrics clearly and relate to the intended message. Schultz (2016) argued that musical worship in evangelism is ineffective if the sound is either too low or too high. He further suggested that when the congregation sings, they should be able to hear themselves clearly in order for the worship to be meaningful and engaging. The suggestion of Schultz (2016) agrees with Gauger (2014) who notes that sound levels discourage congregational participation. Above 90 decibels, worship drops off dramatically and the congregation do not feel they can worship. They cannot hear their own voice. They do not feel supported.

The study therefore established that the volume of CGM in evangelism is crucial and can make the music be effective or not effective in evangelism. The aspect of the music being too loud to parents and not being too loud to the youth should be looked into by the leadership of the church at Mavuno. An acceptable volume which is not too loud or too high should be arrived at and stuck to in order to realize the important role of this form of music as an evangelism strategy for the youth.

#### **4.5.4 CGM and its Impact on the Morality of the Youth in Evangelisation**

In this sub section, the study sought to find out if CGM used in Mavuno church to evangelise to the youth had a positive impact in the morals of the youth. This is because, after the youth are evangelised, they ought to manifest good morals to indicate that they

benefit from the message contained in CGM. Appreciating that CGM \ has contributed to them being better persons than they were before.



**Figure 4.10: Contemporary Gospel Music Played at Mavuno and Instillation of Good Morals to the Youth**

**Source: Field data, 2022**

The findings in Figure 4.10 indicate that majority of the parents 55.8% (29 out of 52) viewed CGM in Mavuno as being beneficial to their children as it helped to instil good morals. However, 44.2% (23 out of 52) felt that CGM failed to instil good morals in their children. Specifically, one respondent (Koome OI, 10/04/2022) was quoted saying:

*The lyrics and messages contained in CGM are not detailed and not rich enough from the basis of Biblical teachings and therefore CGM just improves the moods and interaction of the youth and entertain them but does not aim at contributing positively towards their morality.*

From the findings, majority of the parents indicated that CGM helped to instil good morals among the youth of Mavuno church. However, it is evident from Figure 4.10 that some felt that CGM did not instil good morals in the youth. Music, being one of the tools of

evangelisation that can instill good morals to the youth, can be limited. The study found out that one of the limitations is that, it lacks a strong biblical backing whereby some of the lyrics used in composition are not inspired or drawn from the bible; hence making the music not to evangelise effectively but promote passive evangelism.

The study also sought to find out if CGM is detrimental to the youth: FGD 1 noted that:

*CGM might not be perfect in evangelism but it is certainly not detrimental to the youth, it should be encouraged as it does more good to the youth than harm.*

FGD 2 noted that:

*CGM is not detrimental to the youth, but the clergy need to step up and bring some moderations or else, the entry of some extreme secular elements might make the music to cease evangelizing appropriately.*

The observation from FGD 2 was in line with the observations of Endong (2017) that the Church has intrinsically facilitated spiritual bareness by lending support to impure music enterprises in the form of consumption, promotion and mass distribution of contaminated gospel music. Further, the use of CGM, which borrows some musical traditions and genres which contain negative spiritual charges or entities that are inconvertible, sometimes generated by their origin and evolution, makes it inherently harmful and inappropriate to be used in the churches.

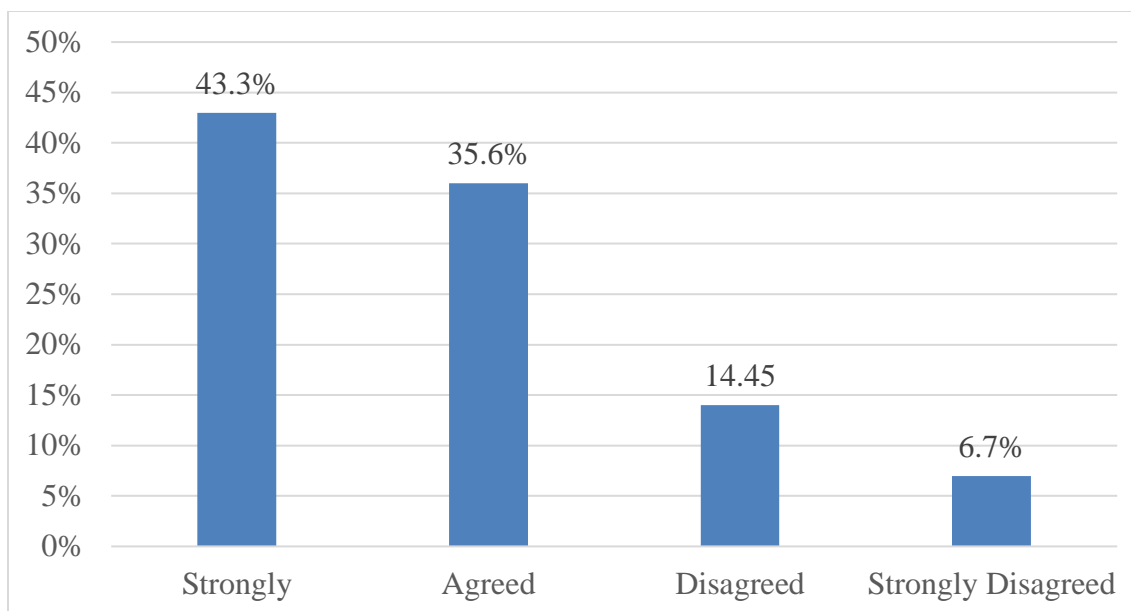
It can therefore be deduced that, CGM in Mavuno is hardly a perfect tool for youth evangelism. This is because some of the messages in the lyrics in the songs lack a strong inspiration from the bible.

## **4.6 The Contribution of Social Issues in Shaping CGM in Youth Evangelisation**

The study's third objective looked at how various social issues that the youth face in their daily lives influenced the shaping of CGM used in evangelising the youth. Thematically, some CGM used in evangelising the youth has been influenced by the social issues that they face in their lives. As dealt with in detail in the following sections, the social issues include, stress, depression, alcoholism, drug abuse, abandonment of schooling, prostitution, unemployment, pandemics, racism, bullying, isolation and many others. In line with the theories that guided this study. A piece of music is expressive of an emotion if it evokes the same emotion in the listener. Afterwards the listener is moved to make a decision regarding the emotions.

### **4.6.1 CGM and the Improvement of the Social Wellbeing of the Youth in Evangelisation**

In this sub section, the researcher sought to find out if CGM in Mavuno church addresses social challenges that the youth face in their daily lives.



**Figure 4.11: CGM in Mavuno Church and Its Address on Social Challenges that the Youth Face**

**Source: Field data, 2022**

It is evident from figure 4.11 that 43.3% (39 out of 90) strongly agreed, 35.6% (32 out of 90) agreed, 14.4% (13 out of 90) disagreed, 6.7% (6 out of 90) strongly disagreed. From the findings, majority of the youth accepted that CGM addresses the social challenges they face in their daily lives. One respondent, Bandari (OI:03/04/2022) noted that:

*The youth face many social issues in their lives, in Mavuno Church, the social challenges that the youth face include; premarital sex, obesity, depression, drug use, alcohol use, negative peer pressure, negative influence from social media family problems, material pressure, negative stereotyping, crime and influence from sugar daddies and sugar mummies. CGM in its sole role of evangelism does not neglect these challenges as it incorporates messages that address, shun these social issues.*

From FGD 1 and FGD 2, it was evident that CGM was within its rightful duty within evangelism to address and offer various solutions to the challenges facing the youth. FGD 2 particularly noted that :

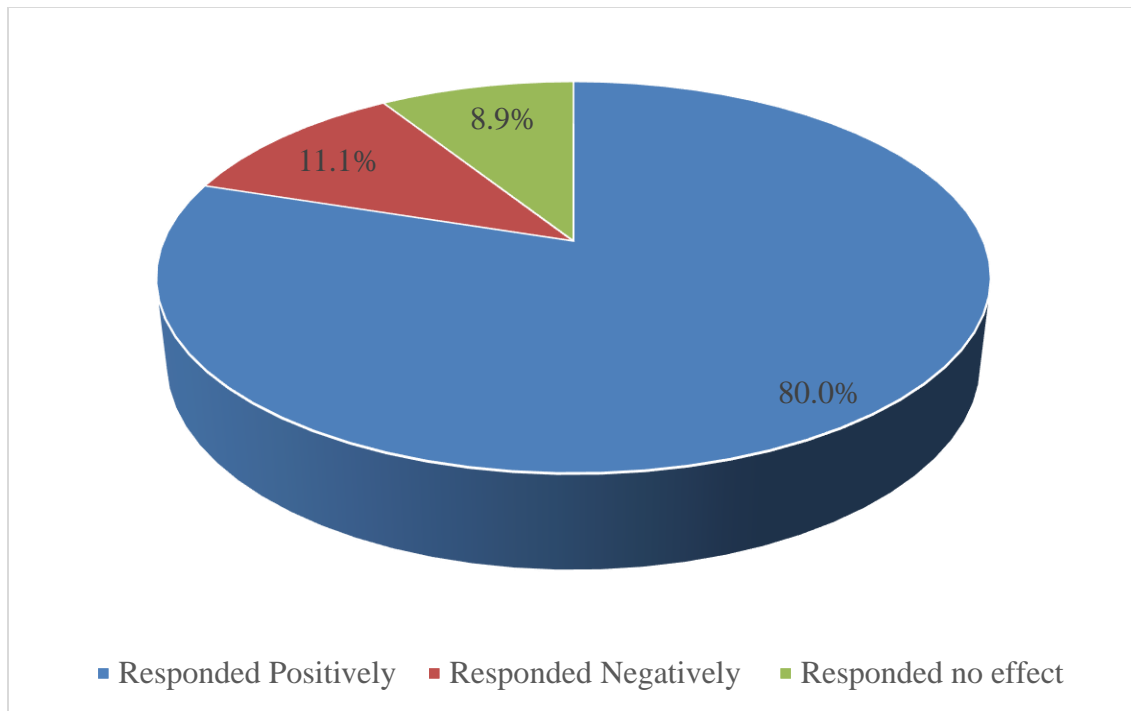
*If CGM is able to address a problem that a youth is facing then that is active evangelism since CGM should contribute to rectification of the troubled moods and way of life of a believer.*

These findings from the questionnaire and FGDs corroborate with the observation of Mbiti (1969), that western missionary work produced a new kind of theology that led to a great focus on preparations for anticipated life in heaven and little or hardly any on life here on earth.

The study found out that there are various social issues that the youth of Mavuno church are experiencing in their daily lives. CGM is composed in a way that, alongside evangelising to the youth, it also focuses on pointing out the social issues, advising the youth to shun them and even giving hope and solutions where possible. This therefore implies that the social issues that the youth are facing in their lives influence how CGM is composed and the themes incorporated into the music.

#### **4.6.2 CGM as an Avenue that Brings Up Moral Debates Among the Youth in Evangelisation**

In this sub section, the study sought to find out how CGM in Mavuno church impacts on the morality of the youth.



**Figure 4.12: CGM in Mavuno Church Impact Morality of the Youth**

**Source: Field data, 2022**

Figure 4.12 shows that 80.0% (72 out of 90 youth) responded positively, 11.1% (10 out of 90 youth) responded negatively, 8.9% (8 out of 90 youth) responded no effect. From the findings it was evident that CGM in Mavuno church positively impacts the morality of the youth in Mavuno.

The findings from the parents indicated that, Crime, Social media misuse, Inequality, Bullying, Irresponsible sexual behaviours and alcoholism and drug abuse were among the main social issues that the youth of Mavuno church were facing.

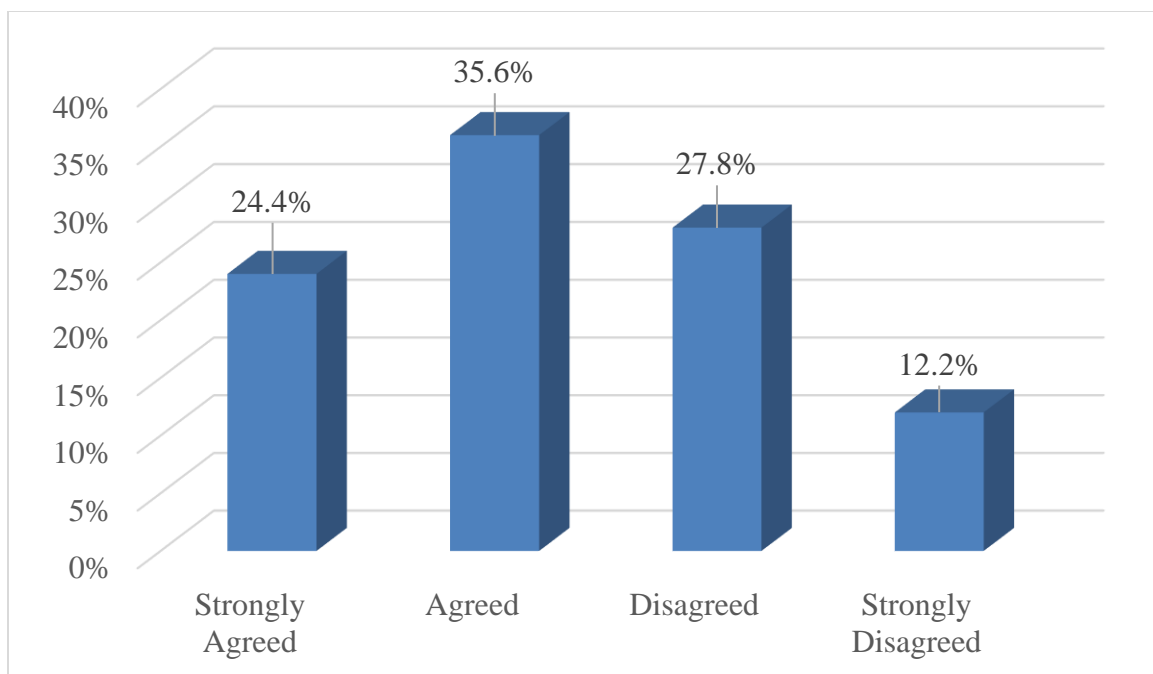
FGD 1 and FGD 2 noted that CGM was relatable to the youth since it pointed out the social issues that the youth are struggling with in their daily lives. Various CGM songs

point out various social issues that are not easily spoken or shared especially between the youth and parents.

The finding concurs with Lamont (2010) who similarly observes that, CGM that is used to evangelise to the youth in Kenya manages to bring up public moral debates which are rarely addressed, given less attention and not easily discussed in church gatherings. Similarly, Oluoko (2024) notes that CGM musicians in Kenya by the use of personal story telling and experiences manage to address societal issues and imparting christian values to the listeners while evangelising them. However, Abu (2017) differs with the two observations by expounding that if the CGM is not properly composed and the themes are not properly addressed according to the scriptures when addressing social issues in society, then innocent listeners, with time, begin practicing social evils and become threats to their own societies.

The study established that most of the CGM in Mavuno church is composed in a way that, alongside evangelising to the youth, the music touches on various themes on the social lives of the youth that are largely ignored by other means of evangelism and this makes the youth to have a positive response to them and act accordingly resulting to a positive change in their morality.

In a similar way, the researcher sought to find out if CGM had a relation with the social issues that the youth face.



**Figure 4.13: Listening to Contemporary Gospel Music More than Genres**

**Source: Field data, 2022**

From Figure 4.13 given above, it is evident that 24.4% (22 out of 90) strongly agreed, 35.6% (32 out of 90) agreed, 27.8% (25 out of 90) disagreed and 12.2% (11 out of 90) strongly disagreed. It was therefore evident that, the majority of the respondents accepted that they listened to CGM more than other genres. Okeri (OI: 03/04/2022) said:

*I listen to CGM more than other genres because after listening to the other secular genres, I feel the thrill but later on on I don't see the message relating with me but whenever I listen to CGM, somehow it manages to touch on ans aspect in my life that I need to improve or change on.*

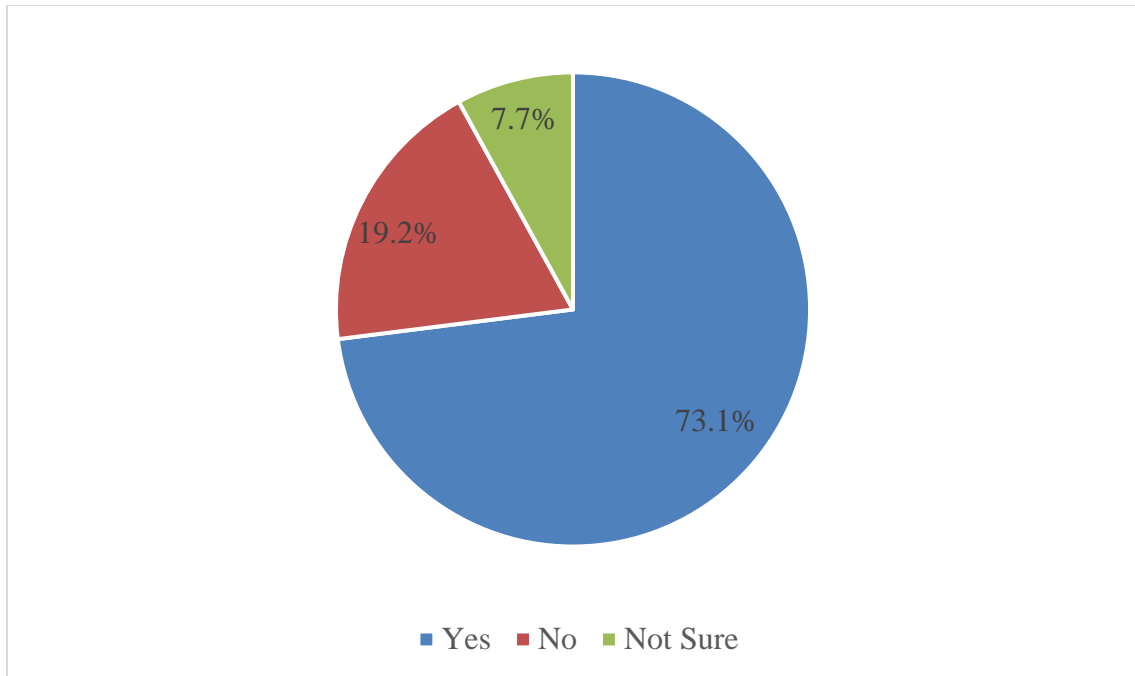
One of the respondents that disagreed Kalatu (OI:03/04/2022) said:

*I listen to CGM because it relates with my life in so many ways. However some of it goes overboard as the message is not inspired from the bible hence some of it is not different from listening to secular genres.*

The First respondent's answer in this question, corroborates with the findings of the previous question that CGM is tailored in a way that it touches on the life of the youth apart from just evangelisation. This therefore prompts them to reason and try to make changes in their lives so that they can realise a positive change in their lives. This therefore implies that CGM is an effective tool of evangelism as it also touches on the morality of the youth. However, the revelation of the second respondent yielded a new finding that in as much as CGM relates with the social issues of the youth, some of it does not promote active evangelism to the youth as the message lacks biblically themed messages. It is evident therefore, that CGM still needs to be enhanced, when it is addressing social issues alongside evangelisation. Ultimately, this could make the use of CGM in youth evangelisation overcome its limitations, leading to it being better at youth evangelism than it currently is.

#### **4.6.3 CGM and Social Activism in Evangelism**

In this sub section, the study sought to find out if CGM positively transformed the lives of the youth in Mavuno church.



**Figure 4.14: CGM Positively Transforms the Lives of the Youth in Mavuno**

**Source: Field data, 2022**

From figure 4.14 given above, it is evident that 73.1 (38 out of 52) responded Yes, 19.2% (10 out of 52) responded No while 7.7% (4 out of 52) answered Not Sure. The majority of the parents felt that CGM, apart from evangelization, also contributes to the positive transformation of the lives of the youth. This finding agree with the observation of Parsitau (2008) that CGM is an important factor in the social and political lives of the congregants. This opens doors for social change and reforms. Similarly, Yende & Moshugi (2024) note that gospel music was used in South Africa to encourage resistance and promote unity among oppressed communities during the anti-apartheid movement. They also point out that Gospel music in South Africa is essential as the country faces ongoing issues such as xenophobia, corruption, gender-based violence.

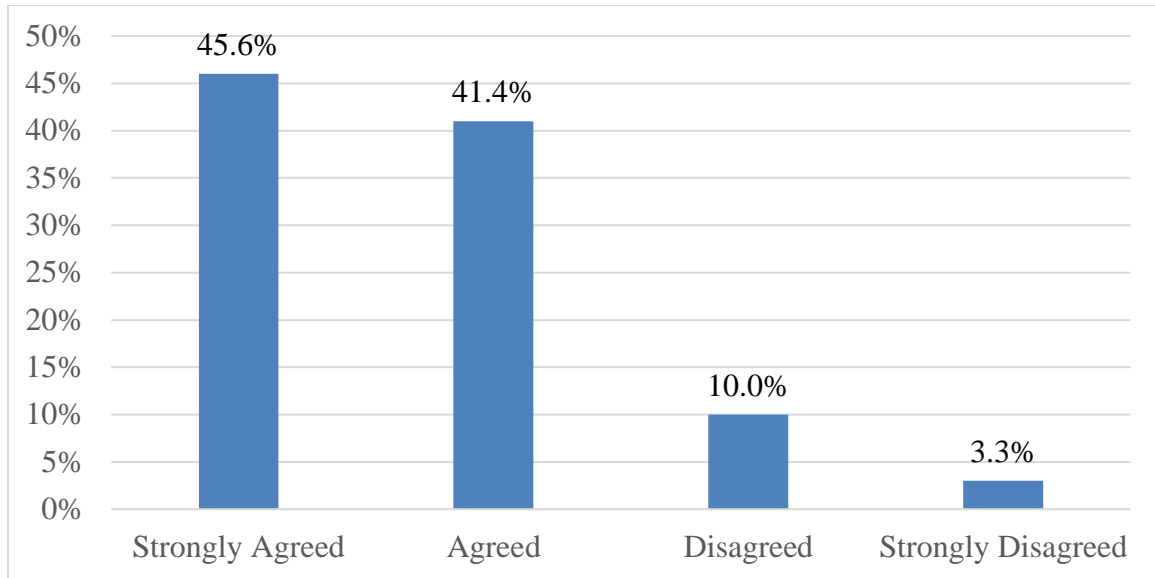
FGD 2 noted that, evangelisation of the youth without addressing their positive social transformation would not mean that youth evangelism has not met its full potential. Therefore, besides evangelism, when CGM advocates for social transformation. It is indirectly ensuring that youth evangelism in Mavuno is effective.

In an effort to get more information, the pastors in the interview were asked why CGM in Mavuno has social themes in it. Njenga (KII, 11/04, 2022) said:

*Kenyans have suffered for a long time due to poor governance since independence and the youth have arisen and they demand for change in society. One of the ways in which the youth are doing civic education to other youth and the society at large is through the use of CGM. CGM being a popular tool of evangelism among the youth, social themes are included so that the message of liberating Kenya from poor governance may reach out to as many people as possible.*

This finding is in line with the observation of Thorsen (2004) who points out that any genre of music has the potential to challenge and force for the realisation of economic, political and social change in a country. The researcher established from the literature review that social issues were shaping how CGM was being shaped in evangelism, the findings in this section also confirmed and corroborated with literature that CGM today is being shaped in a way that it can address various social changes in society. In that alongside evangelism, thematically CGM has the message of encouraging the youth to come together and fight for social change in Kenya.

The study also wanted to find out if singing groups in Mavuno church promoted social activism among the youth.



**Figure 4.15: Singing Groups in Mavuno Church Contributes to Social Activism Among the Youth**

**Source: Field data, 2022**

From Figure 4.15 given above, it is evident that 45.6% (41 out of 90) strongly agreed, 41.4% (37 out of 90) agreed, 10.0% (9 out of 90) disagreed and 3.3% (3 out of 90) strongly disagreed. It was clear from the findings that most majority of the respondents believe that the singing groups in the church contribute to evangelism in the Mavuno church and beyond. One respondent, Guto (OI:03/04/2022) had this to say:

*The singing groups in Mavuno church go beyond just singing in the church but once members become close and united, at times they also carry out communal services, acts of charity and push for social transformation of the youth.*

The question was also addressed to the pastors: Njenga (KII, 11/04/2022) explained that during his ministry in Mavuno, he had witnessed the youth coming together and fighting for change in society. This was achieved through sensitisation and inspiration from some of the CGM that addressed social issues. The messages inspired the youth to engage in fighting for social change in society.

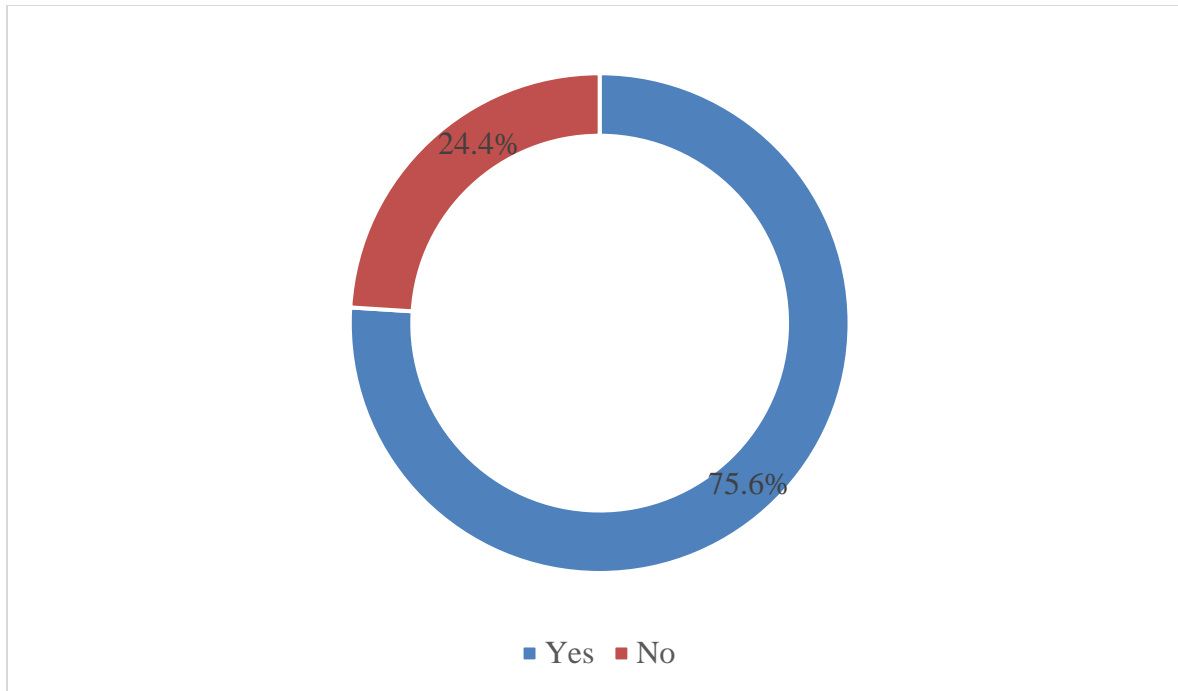
From FGD 2 it was noted that CGM in Mavuno church sensitised the youth on fighting for social transformation in their lives. Particularly, the music inspires the youth to fight against inequality in access to education, standing against bad leadership and discrimination based on gender.

From FGD 1 it was noted that CGM, with its tailored message to address the social well being of the youth, prompted them to engage in works of charity and creating fund drives to assist the needy even beyond the church.

These findings correspond with the study by Ter Haar and Busuttill (2005) who observes that music is one of the tools used to evangelize in the church and the devotion that comes with it, enables members of the church to engage in works of charity in both the church and society. The works sometimes go beyond evangelism to calling for social change in the lives of the youth especially in condemning bad governance and corruption. From the findings, it was evident that the singing groups in Mavuno Church, through CGM had gone beyond just musical evangelism to do charity work and transform the social lives of the youth by addressing issues such as corruption and bad governance.

#### **4.6.4 Social factors in CGM for youth mental health evangelism**

In this sub section, study sought to find out if CGM is tailored in evangelism so as to address mental health among the youth of Mavuno Church.



**Figure 4.16: Is CGM Tailored to Address the Mental Health of the Youth**

**Source: Field data, 2022**

From figure 4.16 given above, it is evident that 75.6% (68 out of 90) said yes, 24.4% (22 out of 90) said no. This is a confirmation that CGM that was used to evangelise to the youth of Mavuno was tailored in way that is addressed their mental health. From the interview, Mutua (KII, 11/04/2022) elaborated that after interacting with the youth about CGM over the years in his ministry in Mavuno, he realised that most of the youth acknowledged that CGM was beneficial to them in that, it gave them hope and reassurance that whatever situations that they were going through, positive change was going to happen. CGM also strengthened their believe and faith in God.

From FGD 2, it was noted that CGM plays a significant role in supporting the mental health of youth by offering messages of hope, encouragement, and spiritual grounding, while also serving as an effective tool for youth evangelization. Many youths acknowledge that the

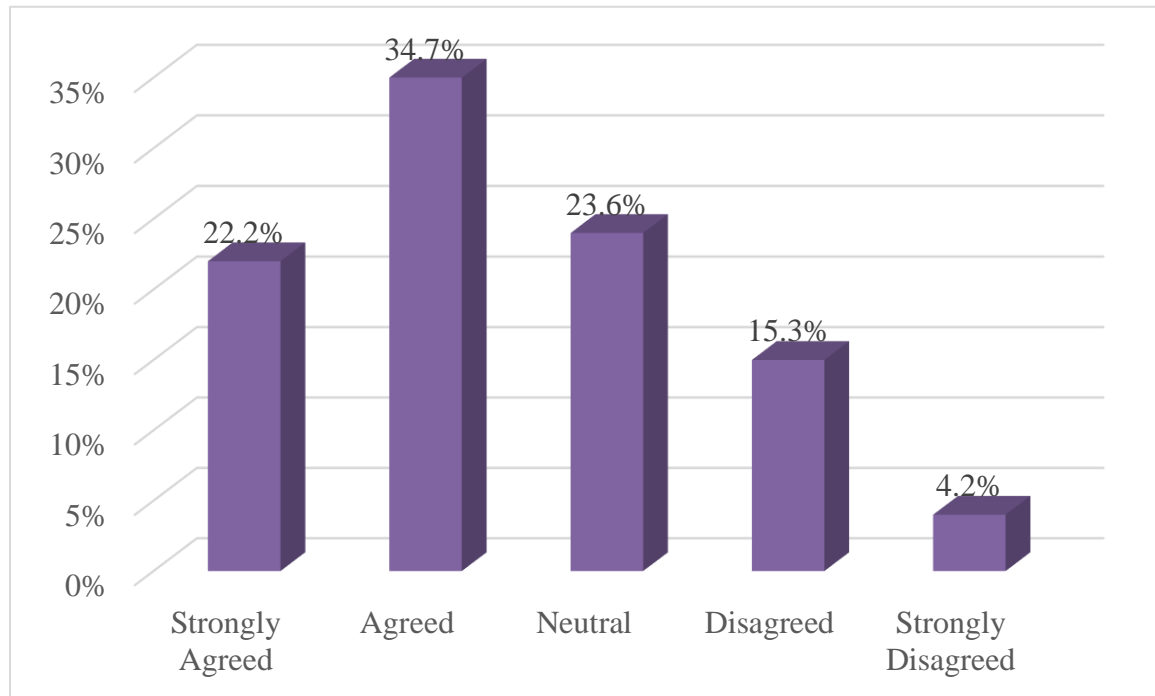
upbeat and relatable styles of CGM make it easier to connect with the music on a personal level, helping them feel understood and uplifted during challenging times. By addressing themes of resilience, self-worth, and faith, the lyrics not only provide comfort and reassurance, reducing feelings of loneliness, anxiety, and stress, but they also create opportunities for spiritual reflection and engagement. This dual impact makes CGM a powerful medium for reaching young people emotionally and spiritually, fostering both mental well-being and a deeper connection to faith.

The findings from the questionnaires, interviews and FGDs are in agreement with the findings of Sunguti (2023) who observes that the causes of suicide among the youth can be linked with harsh economic challenges. This in turn lead the youth to alcoholism and substance abuse. All this may lead to rejection by the family and the general society. He further expalins that when young people face difficulties in life they become isolated. Similarly, Bradshaw, Ellison, Fang, & Mueller (2014) in their research found that listening to religious music may promote psychological well-being. And they also noted that frequency of listening to religious music is associated with a decrease in death anxiety and increases in life satisfaction, self-esteem and a sense of control.

The study found that CGM plays a significant role in evangelizing to the youth while also supporting their mental health. Its psychological benefits help address mental health challenges arising from social issues faced by the youth in Mavuno Church. This observation corroborates Loewe's (2013) interpretation of Martin Luther's theory of music, which guided this study, as it highlights how gospel music can reduce feelings of stress and anxiety while fostering a sense of community through shared musical experiences.

#### 4.7 Strategies that would Enhance CGM in Evangelism to the Youth

In this section, the study sought to find out if CGM was effective in evangelism and various strategies that can enhance CGM in youth evangelisation.



**Figure 4.17: Views on if CGM is Effective in Evangelization of the Youth**

**Source: Field data, 2022**

From figure 4.17 given above, it was evident that 22.2% (32 out of 144) Strongly agree, 34.7% (50 out of 144) Agree, 23.6% (34 out of 144) Neutral, 15.3% (22 out of 144) Disagree and 4.2% (6 out of 144) Strongly disagree that CGM is effective in evangelism. A total of 56.9% (82 out of 144) indicated that CGM is effective in evangelism to the youth, 23.6% (34 out of 144) were neutral and a total of 19.5% (28 out of 144) indicated that CGM is not effective in evangelism. From the information, it was intriguing that there

was a large percent of the respondents that indicated that they were neutral on whether CGM is effective in evangelism.

Therefore, this implied that some parents were unsure whether CGM was effective in evangelism. For the respondents who indicated that CGM is effective in evangelism, the factors mentioned include: most CGM has biblical backing, CGM fosters unity and a sense of belonging among the youth, CGM reinforces faith in God among the youth, CGM addresses social issues that the youth face in their daily lives, CGM contributes to better mental health among the youth, CGM shapes the morals of the youth, CGM leads to more works of evangelism such as charity work, and finally, CGM helps in the development of talents.

For the respondents who said CGM is not effective, the factors mentioned include: some CGM lacks biblical backing, some themes for composition are secular in nature, CGM sometimes causes noise pollution, and certain secular aspects of CGM such as fantasy, romance, and faster rhythms detract from its purpose. Other concerns include the wrong purpose and function of CGM and its commercialization.

Irrespective of the responses that the respondents gave, the strategies proposed would make CGM to be a better tool of evangelism to the youth of Mavuno and in Kenya as a whole. The study therefore sought to find out various suggestions of strategies that can enhance CGM and make it effective in youth evangelisation.

**Table 4.5 : Suggestions to enhance CGM for your evangelisation**

<b>Suggestion</b>	<b>Frequency</b>	<b>Percentage</b>
Regulation of the influence of secular aspects of music on CGM	102	71.81%
All CGM to have a biblical backing	97	68.31%
More musical concerts of CGM, talents, more outreach	89	62.67%
Seminars, workshops and trainings of CGM composers	81	57.04%
Monetisation of CGM	75	52.81%
Regulate the amount of sound when CGM is sung or being performed	58	40.84%
Appropriate choice of themes in composition of CGM	36	25.35%
Embracing the use of technology in Musical evangelisation.	15	10.56%

**Source: Survey Data, 2022**

It is evident from Table 4.5 that the first suggestion that, all CGM to have a biblical backing was made by 97 (68.31%) of the respondents showed that measures should be put in place to ensure that all CGM is used in evangelisation of the youth in Mavuno church is biblically backed. Earlier on, in this study, in the second objective, it was established that some of the CGM used in evangelisation of the youth does not have a biblical back up. Whereby the lyrics of the songs are not in a greement with any scripture in the bible.

This meant that there should be measures put in place by the church to ensure that all CGM that the youth and even other members in the church engage with should have a biblical backing. FGD 2 highlighted that CGM should always be rooted in biblical teachings to maintain its authenticity and spiritual impact. They explained that the Bible provides timeless truths and moral guidance, which are essential for shaping the messages of gospel songs and ensuring they align with Christian values. By drawing from scripture, gospel music can effectively minister to the youth, offering them not just entertainment, but also a deeper connection to their faith and the teachings of Christ. Additionally, from the interviews, Mutua (KII, 11/04/2022) explained that for CGM to be truly effective in youth evangelization, it must have a biblical backing because it ensures that the messages conveyed are aligned with God's word. Music that is biblically sound not only provides spiritual nourishment but also guides youth in building a solid foundation of faith. By incorporating scripture and biblical principles, the music helps young people understand God's will, reinforcing their beliefs and encouraging them to live according to Christian values. This connection between music and scripture strengthens its impact, making it a powerful tool for both emotional engagement and spiritual growth. These suggestions corroborates with Sharp (2023) who notes that modern gospel music does not draw inspirations of the wordings from the bible but just few mentioning of the word God and Jesus but the rest of the lyrics focus on subjects like emotional comfort, personal validation and success which ultimately makes the message to be of prosperity Gospel and not evangelism. The researcher therefore found out that since some of CGM lacks a biblical backing, CGM is then not effective in evangelism. For CGM to be effective in evangelism

to the youth of Mavuno, the church should come up with measures to ensure that all the CGM that is sung and performed in Mavuno church has a biblical backing.

The second suggestion, that there should be regulation of the amount of sound when CGM is sung or being performed was made by 58 (40.84%) of the respondents that there should be regulation of sound when CGM is being sung or performed. Earlier on in this study, in the second objective it was established that sometimes CGM in Mavuno church causes noise pollution and that the amount of sound should not be too high or too low as both extremities will render the music not effective in evangelisation. 40.84% is a significant percentage of the respondents that felt that sometimes the sound is too high therefore making the music not to be effective in evangelism to the youth. The finding is in agreement with the observation of Porter (2012) who notes that the key ingredient lacking, in modern day worship is the ability for the words to stand alone. The tendency is to rely on the heavy music, not lyrics, as the foundation. What happens when this is applied to worship, there is an eventual disappointment because of imperfection in the performance. FGD 2 observed that controlling the level of sound in church is crucial for ensuring CGM can evangelize effectively. An explanation that too loud or too soft sound levels can detract from the message and emotional impact of the music, making it harder for the congregation to connect spiritually. A balanced sound level ensures clarity of the lyrics and a comfortable environment, allowing the youth to fully engage with the music, understand its message, and experience its emotional and spiritual benefits. Mutua (KII, 11/04/2022) noted that regulating sound to a balanced level ensures that the music remains engaging and spiritually uplifting, particularly for the youth. If the sound is too loud, it can lead to physical discomfort, distract from the message, and potentially hinder a meaningful

connection with God, preventing the music from being an effective tool for evangelization. Similarly regarding the amount of sound in musical worship, Kyei & Kuwornu-Adjaottor (2016) observe that excessive noise beyond certain levels of intensity adversely affects human health and decreases productivity. Further, too much shouting during worship service does not necessarily bring down the presence of God and christian denominations should organize their activities with minimum noise, so that they do not give cause for others to complain. The researcher established that, there should be control of the sound in the church when CGM is sang or performed in Mavuno church sot that it can be effective in youth evangelisation. In that, the level of the sound should not be too low or too high.

The third suggestion, that there should be regulation of the influence of secular aspects of music on CGM was made by 102 (71.81%) of the respondents, regulation of the influence of secular aspects of music on CGM. This was the suggestion with the most number of respondents, implying that it was a suggestion that most of the repondents felt was the most important. As already established, various secular aspects have been incorporated into CGM, if there is no control of what is being incorporated into CGM, then CGM will not effectively evangelise. These aspects include the themes, the musical elements and the purpose of the music. CGM should manifest itself in such a way that the themes guiding the message that is delivered are biblical and can lead to spiritual enrichment of the youth. As suggested, the elememts should be in such a way that the tempo and the rhythm are not too fast to make the music not relevant in a church set up and the purpose should be for evangelism not entertainment.

If these secular aspects are not regulated in CGM, then it will not be effective in evangelism. Although these secular aspects make CGM to be relatable in evangelism to the youth, there are drawn lines that can not be crossed or else CGM becomes ineffective in evangelism. This finding agrees with the Book of John 12:2 “And I, if I am lifted up from the earth, will draw all men to Myself.” Which implies that, Jesus did not commission us to attract people to him by attracting people to other things and not talk about him. We are specifically commissioned to tell people about Jesus, not the world. As observed by FGD 2, regulation on the influence of secular aspects on CGM ensures that the message of faith remains pure and impactful. Unchecked secular influence poses the danger of diluting the gospel message by allowing entertainment and worldly themes to overshadow spiritual teachings. This can lead to the promotion of lifestyles that contradict Christian values, ultimately diverting youth from authentic spiritual growth and evangelism. Njenga (KII, 11/04/2022) explained that regulating the influence of secular aspects on CGM is crucial to maintaining its spiritual integrity and effectiveness in ministry. While CGM often adopts modern styles to connect with a broader audience, including youth, care must be taken to ensure that the core message remains Christ-centered and does not compromise biblical values. Similarly, Horton (2007) observes that Gospel music in the contemporary society in attempt to win more converts to the church may turn to secularity, which when over emphasised in evangelism can lead to futility and lose of bearing from the christian point of view. From the findings, the researcher therefore established that the leadership of the church should be concerned and constantly evaluate the music so that it does not accomodate compromising secular aspects and does not lead to the music being ineffective in evangelism.

The fourth suggestion that there should be appropriate choice of themes in composition of CGM was made by 36 (25.36%) of the respondents. The theme of choice is very key in the intended message that will be communicated by a song. The theme can actually make the song be effective or not effective in evangelism. One of the youths, Kigotho (OI:03/04/2022) explained:

*The themes used in CGM should be drawn from the bible so that CGM can be effective in evangelism. Themes such as faith, forgiveness, love and hope should be emphasised, so long as the theme is correctly chosen then most likely the song will be effective in evangelism.*

This proposal to enhance the effectiveness of CGM in evangelism concurs with, Trio (2023) who notes that a good gospel song focuses on a single theme and a musical style that compliments that theme. Such a gospel song draws the congeragants together through a single universally-relatable idea.

Ojango (OI:03/04/2022) said that:

*In order for CGM to be effective in evangelism then not the relationship between a yoith and God shoud be in order. The social life of the youth also must be transformed whereby the youth is not facing challenges in his or her life.*

Njenga (KII, 11/04/2022) suggests that it is important to select themes that resonate with the challenges and aspirations of youth while staying grounded in Biblical truths. Effective themes for CGM might include "Overcoming struggles with faith," with songs that address personal growth and resilience, "The power of God's love," highlighting the unconditional and transformative nature of God's love, and "Hope for the future," focusing on a positive outlook through spiritual strength and God's promises.

It has been noted in this study, that the CGM in Mavuno church should have themes in composition that are biblically drawn at first as this will eventually make the music to effectively evangelise to the youth.

The fifth suggestion that there should be organizing for more musical concerts of CGM, exploration of talents and more outreach was made by 89 (62.67). FGD 1 noted that Mavuno's quantitative growth was partly due to the use of CGM in youth evangelism, making the music appealing and attracting more youth to the church. The church must evangelise to the members and also to non-church members and non-christians. Evangelism should not stop at the church. Therefore one of the ways in which CGM will continue with the works of evangelism is through the church organising for more musical talents for a wider outreach and also promotion of musical talents among the youth for effective evangelisation. This suggestion is confirmed by (Kemunto 10/04/2022):

*Most of the youth are still out there and lost. CGM can essential to the youth out there who are lonely and isolated, if the church organises for more musical concerts then more youth will attend the concerts and through CGM the youth will renew their faith in God and get new friends whom they can create connections with.*

The suggestion agrees with Moore (2015): a good musical concert builds a community and in that community there is something powerful in singing songs together as community and eventually, experiencing or realising that there is something bigger than ourselves and that is God.

Mutua (KII, 11/04/2022) observes that Music is important in reaching out to the youth. However, the concerts and talent exploration align with the church's core mission, which is maintaining spiritual depth while engaging the youth in a meaningful way.

The researcher found out that, to make CGM effective in youth evangelisation, the leadership of Mavuno church should organise for more musical concerts as this will lead to development of talents among the youth of Mavuno. There will be evangelism beyond Mavuno to a wider outreach and it will renew the faith of the youth in God as the singing has a pull that connects the masses with God who have a focused dialogue with him.

The sixth suggestion that there should be seminars, workshops and trainings of CGM composers in the church was made by 81 (57.04%) that there should be seminars, workshops and trainings of CGM composers in the church. This suggestion was made by a significant number of the respondents indicating that it was worth to be considered as a way in which CGM can be effective in evangelism. FGD 2 highlighted that seminars, workshops, and trainings for CGM composers equip them with the skills to produce music that aligns with both spiritual messages and modern youth culture. These events not only improve the quality and relevance of the music but also empower composers to craft songs that deeply resonate with young audiences, making the church's evangelism efforts more impactful. Njenga (KII, 11/04/2022) explained that seminars, workshops, and training for CGM composers and musicians are incredibly beneficial for effectively evangelizing youth. These events provide a platform for artists to gain deeper theological understanding and learn how to communicate spiritual truths through their music. By integrating contemporary styles and resonant messages, they can connect with young listeners on a personal level. These sessions encourage collaboration and creativity, enabling musicians to produce more impactful and relevant songs that address the challenges and aspirations of today's youth. Ultimately, this tailored approach helps make the gospel more engaging and relatable, fostering a more meaningful connection between young people and their

faith. The suggestions made by such respondents as reported above are in agreement with Schuler (1990) who also notes that, the training of those responsible for the making of music is the basic element of success in evangelisation. The future of the church depends on the training of its leaders and church musicians and composers need training. If proper training is not done, then the purpose of music in evangelism will not be realised.

The seventh suggestion that the church should embrace the use of technology in musical evangelisation was made by 15 (10.56%) of the respondents. Guto (OI: 03/04/2022) said:

*CGM in Mavuno most of the times come from the creativity and innovativeness of the youths in the church. In the recent past, the youth that engage in CGM and are musically talented have come together and opened recording studios where all those that are musically talented and wish to record their songs can do it with ease. It is a strategy the youth started but it has helped them to properly utilize their talents in churches. With proper equipment and experienced producers, CGM that is originating from Kijiji Records, one of the studios started by members of Mavuno has contributed towards improving and composing of CGM that is used in evangelizing in the church.*

This strategy encouraged the youth to focus on improving the quality of CGM used in evangelism. It aimed to nurture talented musicians, allowing them to showcase their abilities, which would ultimately result in a broader variety of CGM available for evangelizing the youth at Mavuno Church. Mutua (KII, 11/04/2022) notes that Mavuno church had well organised youtube sessions during the period of COVID 19 during the year 2020-2022. There were musical sessions that were geared evangelise to the youth who were idle, jobless and hopeless during that time. During this time, CGM in Mavuno was effective in evangelism through the use of the internet, as it allowed the youth to stay connected with the music. The messages in the CGM helped maintain the youth's faith in God, ensuring their spiritual connection remained strong.

FGD 1 and FGD 2 noted that embracing technology in musical evangelism allows for wider reach and engagement, as digital platforms and social media make it easier to share gospel music with a global audience. By leveraging tools like music streaming services, video platforms, and social media, churches can connect with tech-savvy youth, offering them faith-based content in formats they are familiar with, thus enhancing both the accessibility and impact of the message.

The researcher therefore found out that use of technology and especially Internet has a far reaching effect in making CGM accessible to many many people when geographical and health factors could hamper youth evangelisation, thus making CGM effective in youth evangelisation.

The eight suggestion that monetisation of Gospel music could be one of the ways which can lead to CGM being effective in evangelism to the youth was made by 75 (52.81%) of the respondents. The percent was significant. Indicating that monetisation of Gospel music could be one of the ways which can lead to CGM being effective in evangelism to the youth. In the Bible, in the New Testament in the book of 1 Chronicles 9:33. “The singers, the heads of the father's houses of the Levites, were in the chambers of the temple, free from other service, for they were on duty day and night.” And they were provided for, their needs were supplied. The church musicians and music composers therefore should be recognised as they have a duty of musical evangelism in the church.

FGD 1 observed that monetizing CGM could enhance its reach and effectiveness in youth evangelization. However, after monetisation, the music should remain to be theologically

sound, reflecting biblical teachings and the church's values, and not straying into secular influences.

Njenga (KII, 11/04/2022) explained that monetization of CGM can significantly enhance its effectiveness in youth evangelism by providing the financial resources needed to create high-quality productions for reaching larger audiences, and for sustaining long-term ministry efforts. By generating income through music sales, streaming, and performances, artists and ministries can reinvest in expanding their outreach within the church and beyond. However, it's crucial that the monetization process is carried out carefully, ensuring that the focus remains on the core mission of evangelism, and not on profit, so that the integrity of the message of evangelisation is preserved and the youth are not alienated by commercialization.

Nyamukapa (2016) observes that when dealing with music in evangelism in the church, the musicians should not be neglected completely in terms of facilitation or remuneration. Paying musicians helps them to focus on the ministry and prayer as they are not busy trying to make money and trying to serve God at the same time. However, there should be certainty that the musician has the church at heart and is not just in it for the money.

The study found out that paying musicians should be acceptable in churches however it should be done in a proper way. In this regard, it is the responsibility of the church to ensure that the musicians interests are uniform with the church. Additionally, when the musician is paid then he or she will take time and be dedicated to compose music or even lead worship in the church in a desired and satisfactory way, hence making the music to be effective in evangelism.

## 4.8 Summary

The presentation, analysis and discussion of the study data and the emerging findings were the primary focus of this chapter. The study's first premise, that CGM used in evangelism in Kenya has developed over time, was confirmed when it was shown that, since independence, gospel music has gradually evolved, with various changes manifested in the music used in youth evangelism over time. These changes can either make CGM to be more or less effective in evangelisation of the youth. A state that makes the church to act accordingly in relation to the changes. The study's second premise, that there is a well calculated theology of CGM in Kenya was not confirmed since there were varied opinions from the parents and the youth on whether CGM was theologically sound and therefore effective or not effective in evangelism.

The study's third premise that social factors in society have contributed to the shaping of CGM in evangelisation of the youth in Kenya was confirmed. A wide range of social issues have been shown to influence composition of CGM to address the social wellbeing of the youth, to improve their mental health and to mobilise social activism when necessary for positive transformation of their lives. Lastly, the fourth premise of the study that there are strategies that could be proposed to enhance the use of CGM in evangelization was confirmed as the respondents gave their suggestions on how CGM can be improved so that it can be effective in evangelisation.

It has been observed that CGM has the potential to be more effective in youth evangelisation. This observation also agrees with the two theories that guided this study. First, Peter Kivy's theory of musical expression points out that music arouses emotions in the listener and these emotions make the listener to make various decisions, the same way

that CGM with a proper biblical backing can prompt the youth to make decisions in their lives that are morally sound. Secondly, Martin Luther's theory of music, which emphasizes that music has the potential to unite people and deepen their connection with God, is reflected in the way CGM unites the youth. When sung together, CGM fosters a sense of belonging among the youth and helps them engage in a deeper conversation with God, making it an effective form of worship.

## **CHAPTER FIVE**

### **SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS**

#### **5.1 Introduction**

This chapter presents a summary of the findings of this study; draws inferences from the findings; offers suggestions in light of them. The chapter also presents conclusions drawn from the study findings and recommendations.

#### **5.2 Summary of Findings and Conclusions**

The current study focused on the problem of CGM in youth evangelisation, that is, in relation to how the music is effective in evangelisation of the youth. It had four main objectives: First, the research sought to describe the development of Gospel music in Kenya. Second, it aimed at documenting the theology of Gospel Music. Third, it aimed to assess the contribution of social issues in shaping CGM. Finally, the study was to propose strategies that would enhance CGM in youth evangelism.

##### **5.2.1 The Development of CGM in Kenya**

The study's initial premise that CGM used in evangelisation in Kenya has developed over time is supported by this study. It indicated that Gospel music is evolving and the changes have influenced the effectiveness of Gospel music in evangelisation of the youth in Mavuno church.

The findings reveal Mavuno church being a church located in an urban centre and it is attracting the youth because of its use of CGM in evangelisation. This has also made the

church to accommodate the youth from various backgrounds and ethnic groups. This therefore means that it is evangelising to the youth and the evangelisation is not ethnic based, therefore making CGM have the inclusivity of youth from various ethnicities making CGM effective in evangelisation to the youth as it is not deterred by ethnicity in evangelisation.

Unlike before, when CGM was sung and performed by choirs, CGM has shifted to being performed by bands, and majorly, by solo artistes. This ultimately has resulted in the monetisation of CGM. In this sense, alongside evangelisation, the singers in the CGM now also earn a living from the music from concerts, streaming sites and music sales. The study has also found out that monetisation is good in CGM as it promotes professionalism among the singers and artistes. In addition, it facilitates evangelisation of the youth even beyond the Mavuno church making it an effective tool in youth evangelisation.

The study also found out that some secular aspects from secular genres of music such as the themes that inspire composition, the rhythm, melody and harmony, have been borrowed and incorporated in CGM. This in turn, has made CGM to be relatable to the youth of Mavuno church. However, this has also brought criticism on whether the secular aspects make CGM to be less effective in evangelism. It was therefore established in the study that there is need for the church leadership to ensure that the incorporated secular aspects are removed and avoided so as to make CGM more effective in evangelisation to the youth.

The study also found out that the rise of Pentecostalism has influenced CGM in Mavuno. It was noted that the youth prefer activities in the church that involve them in singing,

dancing than those that require praying, testifying and preaching. This therefore implies that Pentecostalism has brought to the church a lively way of musical worship which is lacking in mainstream churches. Furthermore, the study reveals that, since Pentecostalism is not rigid in accommodating the youth in musical worship, most of the youth have joined Pentecostal churches and Charismatic churches leading to quantitative growth of these churches. This finding validates CGM as essential and effective in youth evangelisation in the Mavuno church.

The study also found that the message of CGM in Mavuno Church addresses the country's political state by urging the youth to shun bad leadership and governance. In the process of CGM evangelising to the youth in Mavuno church, it has also made them aware of the political state of Kenya and their role in ensuring that there is positive change in their country.

Finally, the study found out that during the opening of new campuses, online platforms were essential in facilitating CGM to evangelise in the new churches as online platforms such as Twitter, Facebook, Instagram have been essential in facilitating CGM to evangelise. Furthermore, the study observed that, the church embraced the use of social media platform during the period of Covid 19 in 2020-2022 whereby there were strict rules which ensured that churches were closed; later on, when the government directives on closure of churches lapsed, there was still a limitation on the number of congregants that would gather in the church. During this period, CGM still evangelised the youth through the help of various media devices such as television, radio and also internet. This made

CGM an effective tool of evangelism to the youth during this period. Consequently, this led to a significant quantitative growth of the church.

### **5.2.2 The Theology of CGM in Youth Evangelisation**

The study data revealed that some of the lyrics in CGM have a strong biblical foundation, as their messages are inspired by the Bible. It was also observed that some CGM includes repetitive phrases. Additionally, some CGM is performed using lip-sync, which enables greater participation by the congregation in worship. Furthermore, CGM is composed in a way that includes takebacks, which are essential in making it relatable to the youth in evangelism.

However, some of the results of this study did not confirm the second premise of this study that there is a well calculated theology of CGM in evangelisation of the youth by revealing that some of the CGM used in evangelisation of the youth lack a biblical backing and therefore, CGM is not fully effective in evangelisation of the youth in Mavuno church. There was need for the leadership of the Mavuno church to ensure that all CGM has a biblical backing.

Similarly, it has been observed in this study that CGM is sometimes a noise pollutant. It was established that some parents, unlike the youth, sometimes find the volume of the sound to be too high, that is, beyond 90 decibels such that even the congregants are hardly able make out the lyrics in what was being sang as to cause disturbance, hence noise pollution. As a consequence, it was noted that, it was necessary for the church leadership to ensure that the volume in the sound in CGM in Mavuno church was not too high so that it does not make it to be ineffective in evangelisation to the youth.

The study also established that there are various opinions on the use of takebacks in evangelisation of the youth. Some parents viewed the use of takebacks in CGM as not an efficient way evangelising the youth. However, it was established that the takebacks enable the church to immerse deeply into the cultural context of the youth and this makes it easier to evangelise to them. The study also found out that without proper guidance and supervision, the takebacks could continue to make CGM be ineffective in evangelism. The study concluded that the use of takebacks is effective in evangelisation of the youth but closer supervision and guidance should be done by the leadership of the church.

### **5.2.3 The Contribution of Social Issues in Shaping CGM in Youth Evangelisation**

The third aim of this study was to assess the contribution of social issues that the youth face in shaping CGM in youth evangelisation. The study premise of this objective agreed with the findings.

Thematically, some of the CGM that is used in evangelising the youth in Mavuno church has been influenced by social issues that the youth face. Such issues include stress, depression, alcoholism, drug abuse, school dropouts, prostitution, unemployment, racism, bullying and isolation among many others as dealt with in a preceding subsection of this chapter. It has been noted in the subsection that by identifying and, subsequently encouraging the youth to shun the occurrence of the social issues, some CGM is composed in a way that, alongside evangelism, it is tailored to ensure that the social wellbeing of the youth is right and that it offers hope and solutions to the social issues where possible

The study also found out that CGM as a tool of evangelism to the youth, is able to open up debates on moral issues such as sexuality which are usually either rarely addressed, given

less attention or, in most cases, neglected altogether by other means of evangelism. Means of evangelism such as preaching can, at times, leave out the message of sexuality as the congregation, in most cases, is composed of children, youth, and adults some of whom are parents. This therefore makes CGM to be effective in evangelising the youth as it opens address on topics of morality that are largely not addressed by other means of evangelism. This availability of opportunities to address such issues enable the youth to make decisions that, ultimately, make them better individuals in matters of morality.

The study also found out that the need for social change makes CGM to have messages of social activism in them. It was established that the youth fight various social issues they face such as corruption and bad governance because of the influence gained from CGM. So, from the impact of CGM, and also through social activism by the youth, this leads to mitigation of some social issues the youth experience such as crime, forgery and prostitution.

Singing groups in which the youth participate, also go beyond youth evangelism. Such groups enable the youth to do works of charity which, in turn, alleviate the social status of some youth that are in need of help.

Finally, the study findings reveal that the researcher found out that due to the difficulties that the youth face, they end up engaging in social evils and eventually this affects their mental state. Therefore, besides evangelism, CGM, do also address the aspect of mental health among the youth giving them messages of hope and possible solutions to social problems that they are facing in their lives.

#### **5.2.4 Strategies that would Enhance CGM in Evangelism to the Youth**

The study's fourth goal investigated different approaches that could be adopted to ensure that CGM is effective in evangelizing the youth. From the analysis of the study data, it was observed that no single approach can guarantee the effectiveness of CGM in youth evangelism. Instead, it is necessary to adopt a combination of various approaches to address different aspects of CGM in youth evangelism, as outlined below.

It was evident from the data analysis that some secular aspects of CGM such as the themes chosen and the tempo of the lyrics make the music to be ineffective in evangelisation. It was therefore established that the themes chosen should be drawn from the bible and the tempo should not be too fast so as to turn the music as an element of entertainment rather its evangelising role. The church should consistently evaluate the music so that it is not compromised by the secular aspects of music and, in the end, make the music ineffective in evangelism.

The study findings further reveal that the choice of themes for the composition of CGM significantly influences its effectiveness in evangelism. Therefore, it is crucial for musicians and singing groups to select appropriate themes that effectively evangelize the youth. Additionally, musicians, artists, and composers should clearly distinguish between themes that promote passive evangelism and those that promote active evangelism. By maintaining this distinction and carefully choosing themes, CGM could be effective in the evangelisation of the youth.

Moreover, the study also established that more musical concerts in Mavuno church will facilitate more outreach of the youth and could lead to a renewal of faith in God among the

youth. This will also enable development of more talents in composition and singing of CGM. This could eventually bring about quantitative and qualitative growth of Mavuno church which, in turn, will contribute towards the realisation of CGM to be effective in evangelisation to the youth.

The study found that Mavuno church should organise for seminars and workshops for church leaders, musicians and composers regarding how CGM can be made better in evangelisation of the youth. Through training, there will be a foundation on which CGM will evolve to be more effective in youth evangelisation. Without proper and frequent training then CGM will not be effective in evangelisation leading to a situation where the goals of evangelisation will not be met.

Another important finding noted from the analysis of data in this study is the importance of embracing the use of technology in musical evangelism. The Covid 19 period brought a lot of panic as congregants were banned from attending church. In this regard, CGM was not deterred in evangelising to the youth as the church adopted the use of Facebook Live, Twitter, Instagram, and YouTube Live in CGM to ensure the evangelisation to the youth. It was realised that CGM evangelised to the youth even including those who were not necessarily belonging to Mavuno church. This finding therefore strongly validated the adoption of technology in CGM in evangelisation to the youth.

Finally, it has been observed in this study that monetisation of CGM can improve its role in the evangelisation to the youth. This corroborates the fact that even in biblical times, as during the period of the Old Testament, there was funding of church musicians among the Levites. Likewise, if the musicians in Mavuno church start to earn a living from composing

and singing CGM then they will fully focus on the strategies and solutions that will ultimately improve CGM and make it effective in evangelisation to the youth. If professionalism among the musicians will be achieved, then it will be easier for the church to witness improvements in how CGM is composed, sang and performed with sole aim of evangelism to the youth.

### **5.3 Recommendations**

Based on the study findings and conclusions, the researcher put together various recommendations to enhance the use of CGM in evangelization in Mavuno Church. In order to realize the desired outcome, the study proposes new techniques necessary for making CGM more effective than it is in youth evangelization. This study explored a number of weaknesses, including the incorporation of some secular aspects in CGM, making it less effective in evangelism; some CGM lacking biblical backing, making them theologically unsound; CGM at times causing noise pollution, making the music ineffective in evangelization to the youth; and the improper choice of themes that should lead to positive moral change among the youth.

As a result, the study offered the following suggestions in light of the study's findings:

- i. Mavuno Church has an urgent need to put up a working system within the church that ensures that all CGM that is used to evangelise in Mavuno church has inspiration and referencing from the Bible. This can be achieved by setting up a committee that frequently analyses the music that is sang and played in the church.
- ii. Mavuno church should ensure no secular aspects of music are incorporated to CGM and the few that are already incorporated should be removed or avoided so that the

music will not fail to achieve it's intended goal which is to evangelise to the youth of Mavuno.

- iii. The research also raises the need for the Government and the Church to ensure that the volume of sound in the churches when CGM is sang or played is not too high and it can cause health problems and also make the music be less effective in evangelising to the youth.
- iv. The study suggests that the Mavuno church should organise trainings, seminars and workshops whereby the church leaders, composers, artistes, bands and choirs are educated on new trends and solutions in the use of CGM in evangelisation so that CGM can at all times be well placed to effectively evangelise to the youth.
- v. Finally, the study strongly recommends that churches should embrace the use technology in musical evangelism as it has proved to be effective in making CGM to evangelise to the youth despite situations and occurrences where there are some limitations e.g. Covid 19

#### **5.4 Areas for Further Research**

In the course of this research, the researcher came across the following areas that require further research.

- i. A study could be done on Contemporary Gospel Music and how it addresses mental health problems among the youth.
- ii. A study could be done on noise pollution from Contemporary Gospel Music and evangelism in Pentecostal-Charismatic churches.

- iii. A study could be done on Social Issues Faced by Youth and Their Influence on Contemporary Gospel Music.

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## APPENDICES

### Appendix I: A Letter of Consent

Kenyatta University,  
Department of Philosophy and Religious Studies,  
Kenyatta University,  
P.O. BOX 43844, 00100  
Nairobi.  
Date.....

Dear Sir/Madam,

#### **RE: TO WHOM IT MAY CONCERN**

My name is Duncan Motanya Nyariaro, I'm a postgraduate student at Kenyatta University pursuing an M.A course in Religious Studies.

This letter aims to request you to participate in the study whose purpose is to get your views on "*Contemporary Gospel Music and Youth Evangelization: A Case of Mavuno Church, Machakos County, Kenya.*"

The interview schedules and questionnaires aim to seek your opinions and suggestions on the effectiveness of contemporary gospel music in relation to evangelization.

Please note that the information you provide would be kept confidential and exclusively used for purpose of the study only. You need not include your name.

Thanks in advance for your co-operation and assistance.

Yours sincerely,

Duncan Motanya Nyariaro, Reg. No C50/33209/2015.

## Appendix II: Questionnaire

### (a) Questionnaires to the Youth on Contemporary Gospel Music and Evangelization

My name is *Duncan Nyariaro*, a postgraduate student at Kenyatta University pursuing a Master of Arts degree on “*Contemporary Gospel Music and Youth Evangelization: A Case of Mavuno Church, Machakos County, Kenya.*” With permission granted by Mavuno Church, I am requesting you to answer the questions asked in the questionnaire and give additional information in the blank spaces provided. The information would be treated with confidentiality and will only be used for the purpose of the MA Thesis.

#### Section A: Personal Details

Age: .....

#### Marital Status

Single [ ] Married [ ]

#### Highest Level of Education Attained

Certificate [ ] Diploma [ ] Degree [ ]

**Section B**

**Development of CGM**

1a. How was your first experience with music in Mavuno? Very Good [ ] Good [ ] Fair [ ] Bad [ ] Very Bad [ ]

1b. Give reasons for your answer

.....  
.....  
.....

2a. Which activity do you find most enjoyable during church service?

Activity	Singing	Dancing	Preaching	Praying	Testifying	Acting	Others
Choice							

**Theology of CGM**

1a. Does CGM have a biblical backing? Yes [ ] No [ ]

1b. Give reasons for your answer

.....  
.....  
.....

2a. Does CGM contribute to noise pollution when used in evangelising the youth? **Yes** [ ] **No** [ ]

2b. Give reasons for your answer.....  
.....  
.....

**Social Issues and how they contribute to shaping of CGM**

1a Does CGM in Mavuno church address social challenges that you face in your daily life?

Yes [ ] No [ ]

1b. Give reasons for your answer.....  
.....  
.....

2a. How does CGM in Mavuno impact on your morality? Positively [ ] Negatively [ ]

No effect [ ]

2b. Give reasons for your answer.....  
.....  
.....

3a. I do listen to contemporary gospel music more than other genres Strongly Agreed [ ]

Agree [ ] Disagree [ ] Strongly Disagree [ ]

Give reasons for your answer.....  
.....  
.....

4a. Does singing groups in Mavuno church use CGM to advocate for social activism among youth in Mavuno? Strongly agree [ ] Agree [ ] Disagree [ ] Strongly disagree [ ]

4b. Give reasons for your answer.....  
.....  
.....

5a. Is CGM beneficial to your mental health state? Yes [ ] No [ ]

5b. Give reasons for your answer.....  
.....  
.....

**Suggestions to Enhance the Use of CGM in Evangelism**

1a. Is CGM effective in evangelism to the youth? Strongly agree [ ] Agree [ ] Neutral [ ] Disagree [ ] Disagree [ ]

1b. Give reasons for your answer.....  
.....  
.....

2a. Suggest various ways in which CGM can be enhanced to make it effective in evangelisation of the youth.

.....

**b) Questionnaires to the Parents on Contemporary Gospel Music and Evangelization**

My name is *Duncan Nyariaro*, a postgraduate student at Kenyatta University conducting research on “*Contemporary Gospel Music and Youth Evangelization: A Case of Mavuno Church, Machakos County, Kenya.*” With permission granted by Mavuno Church, I am requesting you to answer the questions asked in the questionnaire and give additional information in the blank spaces provided. The information you provide would be treated with confidentiality and would be used for the purpose of the MA Thesis.

**Section A: Personal Details**

Age: .....

**Marital Status**

Single [ ] Married [ ]

**Academic Level**

Certificate [ ] Diploma [ ] Degree [ ]

**SECTION B**

**Development of CGM**

1a. Is there a big change in the Gospel music of the 1990s and that of post-2000 to date in Kenya? Yes [ ] No [ ]

1b. Give reasons for your answer

.....  
.....  
.....

**Theology of CGM**

1a. Does CGM in Mavuno church have repetition? Yes [ ] No [ ]

1b. Give reasons for your answer.

.....  
.....  
.....

2a. Is Lip-Synch used in CGM in Mavuno church? **Yes** [ ] **No** [ ]

2b. Give reasons for your answer.....

.....  
.....

3a. Does CGM contribute to noise pollution when used in evangelising the youth?

Agreed [ ] Disagreed [ ]

3b. Give reasons for your answer.....

.....  
.....

4a. Does CGM in Mavuno help to instil good morals among the youth? **Yes** [ ] **No** [ ]

4b. Give reasons for your answer.....  
.....  
.....

**Social issues and their contribution in shaping CGM**

1a. State one social issue among the youth that CGM in Mavuno church addresses?

.....

2a. Does CGM positively transform the lives of the youth in Mavuno church? Yes [  ]

No [  ] Not sure [  ]

2b. Give reasons for your answer.....

.....

.....

**Suggestions to Enhance the Use of CGM in Evangelism**

1a. Is CGM effective in evangelism to the youth? Strongly agree [  ] Agree [  ] Neutral [  ]  
Disagree [  ] Disagree [  ]

1b. Give reasons for your answer.....

.....

.....

2a. Suggest various ways in which CGM can be enhanced to make it effective in evangelisation of the youth.

.....

## Appendix III: Interview Guide for Pastors

### Section A: Personal Details

Age: ..... Gender: Male [ ] Female [ ]

Marital Status

Single [ ] Married [ ] Separated [ ] Widowed [ ] Single Parent [ ]

Academic Level

Certificate [ ] Diploma [ ] Degree [ ]

### SECTION B

1. How is CGM performed in Mavuno church?
2. Why are many youth shifting from mainstream churches?
3. How did independence in Kenya lead to changes in Gospel music in Kenya?
4. How does Gospel music manage to develop amid the influence of popular music?
5. Is repetition of phrases names and words used in CGM in Mavuno church?
6. What is your opinion on the messages contained in contemporary gospel music from the standpoint of Biblical backing?
7. Is Lip-Synch an effective strategy to evangelise in Mavuno church?
8. Why does CGM have social themes in it?
9. What benefits alongside evangelism does CGM have on the youth?

10. Is CGM effective in evangelisation of the youth?
11. Does CGM address the mental health of the youth in Mavuno?
12. Do singing groups in Mavuno church contribute to social activism among the youth?
13. What are the possible strategies that be proposed to enhance the use of CGM and make it effective in evangelisation of the youth?

#### **Appendix IV: Focused Group Discussion Guide**

1. Why is Mavuno church majorly related to the youth?
2. Which secular aspects of music have been incorporated into CGM in Mavuno church?
3. How has advancements in technology aided the use of CGM in youth evangelisation?
4. Is the use of takebacks effective in evangelisation to the youth?
5. Is there noise pollution when CGM is used in evangelisation at Mavuno church?
6. What is the relevancy of the stand of some older Christians indicating that contemporary gospel music is detrimental to the youth?
7. Is CGM effective in evangelisation of the youth?
8. Does CGM address on the mental health of the youth?
9. What are strategies can be proposed to enhance CGM and make it effective in evangelisation of the youth?

## Appendix V: List of Respondents

**Table of Respondents Quoted from the Youth Questionnaire Guide**

<b>Name</b>	<b>Designation</b>	<b>Date</b>
Onsongo	Youth	03/04/2022
Bandari	Youth	03/04/2022
Okeri	Youth	03/04/2022
Kalatu	Youth	03/04/2022
Guto	Youth	03/04/2022
Kigotho	Youth	03/04/2022
Ojango	Youth	03/04/2022
Simiren	Youth	03/04/2022

**Table of Respondents Quoted from the Parent Questionnaire Guide**

<b>Name</b>	<b>Designation</b>	<b>Date</b>
Kimani	Parent	10/04/2022
Koome	Parent	10/04/2022
Kemunto	Parent	10/04/2022

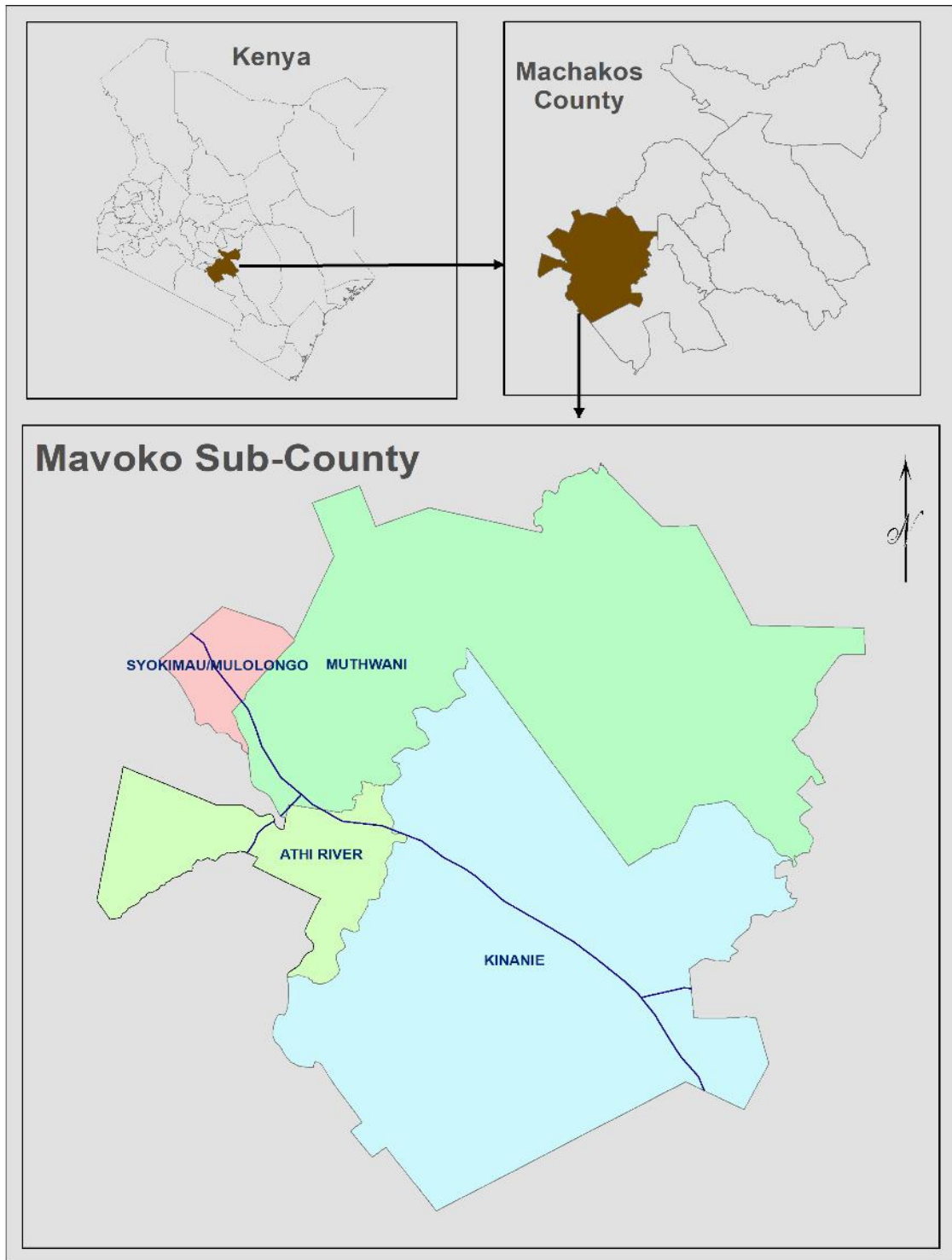
**Key Informant Respondents Quoted from the Interview Schedule**

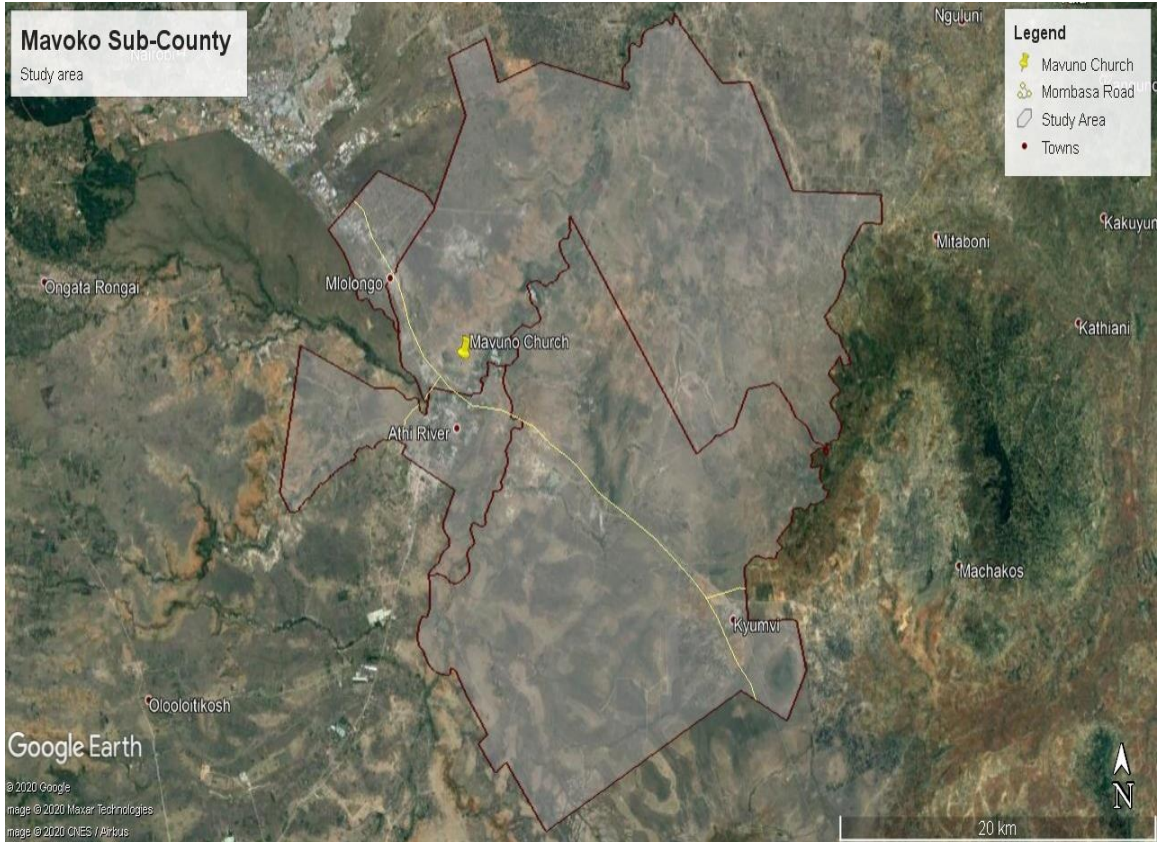
<b>Name</b>	<b>Designation</b>	<b>Date</b>
Njenga	Pastor	11/04/2022
Mutua	Pastor	11/04/2022

**Table of Participants Quoted from the FGD 1 and FGD 2 Guide**

<b>Name</b>	<b>Designation</b>	<b>Date</b>
Wanja	Youth FGD 1	17/04/2022
Odari	Youth FGD 1	17/04/2022
Imali	Youth FGD 1	17/04/2022
Onyari	Youth FGD 1	17/04/2022
Chepkemboi	Youth FGD 1	17/04/2022
Nyang'ate	Youth FGD 1	17/04/2022
Ng'eno	Youth FGD 1	17/04/2022
Obong'o	Youth FGD 1	17/04/2022
Nanzala	Parent FGD 2	17/04/2022
Munaa	Parent FGD 2	17/04/2022
Memeti	Parent FGD 2	17/04/2022
Njau	Parent FGD 2	17/04/2022
Karemi	Parent FGD 2	17/04/2022
Gathoni	Parent FGD 2	17/04/2022
Moraa	Parent FGD 2	17/04/2022
Nzioka	Parent FGD 2	17/04/2022
Kendi	Parent FGD 2	17/04/2022
Jumba	Parent FGD 2	17/04/2022

## Appendix VI: Map of Machakos County





## Appendix VII: Authorization Letters



**KENYATTA UNIVERSITY**

**SCHOOL OF HUMANITIES AND SOCIAL SCIENCES**

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Kenya

Telephone 810901/811622/812722  
Ext: 4170

Fax: 811242/811575

E-MAIL: dean-humanities@ku.ac.ke

Website: [www.ku.ac.ke](http://www.ku.ac.ke)

Our Ref: KU/SHSS/EXAMS/934

Date: 21/02/2020


**TO WHOM IT MAY CONCERN**

**RE: DUNCAN MOTANYA NYARIARO – C50/33209/2015**

This is to confirm that the above named is a student in the School of Humanities and Social Sciences, pursuing Master of Arts degree in Religious studies. He has completed his course work and currently working on his thesis.

Any assistance given to him will be highly appreciated.

*Thank you.*



The seal is circular with the text 'KENYATTA UNIVERSITY' at the top, 'SCHOOL OF HUMANITIES AND SOCIAL SCIENCES' at the bottom, and 'OFFICE OF THE DEAN' in the center. A date stamp '21 FEB 2020' is visible. A signature is written across the seal.

**DR. R.M. WAFULU**  
**DEAN, SCHOOL OF HUMANITIES AND SOCIAL SCIENCES**  
SM/ja

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# Appendix VIII: Research Permit

Republic of Kenya  
National Commission for Science, Technology and Innovation  
Ref No: **680289**

**RESEARCH LICENSE**

Date of Issue: **02/December/2020**




**This is to Certify that Mr. Duncan Motanya Nyariaro of Kenyatta University, has been licensed to conduct research in Machakos on the topic: CONTEMPORARY GOSPEL MUSIC AND YOUTH EVANGELIZATION, A CASE OF MAVUNO CHURCH, MACHAKOS COUNTY, KENYA for the period ending : 02/December/2021.**

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