

NAIROBI EVANGELICAL GRADUATE
SCHOOL OF THEOLOGY

FACTORS AFFECTING THE USE OF MUSIC AS AN EDUCATIONAL
TOOL IN THE APOSTOLIC REFORMATION CHURCHES IN NAIROBI

BY

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the requirements for the degree of Master of Arts in Christian Education

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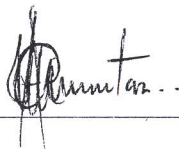
Student's Declaration

FACTORS AFFECTING THE USE OF MUSIC AS AN EDUCATIONAL TOOL IN APOSTOLIC REFORMATION CHURCHES IN NAIROBI

I declare that this is my original work and has not been submitted to any other College or University for academic credit.

The views presented herein are not necessarily those of the Nairobi Evangelical Graduate School of Theology or the Examiners.

(Signed)

A handwritten signature in black ink, appearing to read "Asunta Juma Wanja", written over a horizontal line.

Asunta Juma Wanja

April 22, 2003

ABSTRACT

This study was an investigation of the factors affecting the use of music as an educational tool in the Apostolic Reformation churches (ARC) in Nairobi. Music in church worship is increasingly becoming an important aspect of church activities. This research was intended to find out whether; the perception of ARC members to the use of music as an educational tool, presence or lack of training for worship leaders, the origin of the songs, the age of worship leaders and the content of the songs affected their use as medium of Christian education.

The researcher developed a written questionnaire to answer the research questions and the subsequent hypotheses. The research population comprised leaders and members of the Apostolic Reformation churches. The questionnaires were administered personally to the respondents following which the results were analyzed.

The study revealed that the members of ARCs' held the music ministry with high esteem as an educational tool. It was observed that training for worship leaders and musicians was a much needed factor in the music ministries of the ARCs churches. It was also revealed that the origin of songs affected their educational value. Furthermore the age of worship leaders and the content of the songs they choose for worship affected the their use in Christian Education.

DEDICATED TO:

My husband David for believing in the abilities God has put in my life and encouraging me to follow after them.

Sheila and Shirley who had to bear with their student mama

Ann whose help with the children was immense

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CHAPTER ONE

INTRODUCTION

Music is gradually becoming an exciting topic in the Christian fraternity. Unlike the 1980's, the new millennium is witnessing a proliferation of new and exciting products of music. There has been no scarcity of new musical beats, styles and artists.

The Churches have not been spared from this proliferation of music. Music in church worship has phenomenally changed with the unprecedented advent of worship teams, dance troops, and praise and worship songs. In the past, singing was predictable and did not take a significant amount of time in a worship service. Presently, many churches in Nairobi dedicate more than thirty minutes (and some even an hour) to singing only.

The euphoria of purchasing musical instruments and public address systems for churches is also an indication of the new wave of music transcending Church worship. There is the felt need by many churches to endow their singing teams with guitars, keyboards, drums and other musical instruments because a church lacking these gadgets might go empty. Some churches do without choirs as long as they have the so-called 'worship team'.

Many churches in the West and especially in America wrestled with the 'musical' question in the 1970s. The introduction of new forms of worship and their place in Christian education posed a great challenge to the ministry. Held (1994) indicated that the Lutheran church of America wrestled mightily with questions regarding worship styles and which forms of music were more appropriate for church

use. The wrestling was a result of the opinion that the type of music a church uses was very important to its Christian education agenda.

It is not clear exactly when the shift towards the emphasis in church music took place in Nairobi but by mid 1980s the use of music in church worship had undergone tremendous transformation. By this time, Churches had started investing heavily in their music ministry programs.

The Apostolic Reformation Churches (ARCs)

The Apostolic Reformation churches are relatively new in Nairobi. They are a church group, which emphasizes the priesthood of all believers and the place of the five fold ministry gifts as in (Ephesians 4:11);

And he gave some, apostles; and some prophets, and some evangelists, and some pastors and teachers; for the perfecting of the saints, for the work of the ministry, for the edifying of the body of Christ: till we all come in the unity of faith, and of the knowledge of the Son of God.

They also hold as important the message of redemption by grace. They have an elaborate educational curriculum that emphasizes the word of God as key in Christian growth and ministry.

The Apostolic Reformation churches in Nairobi have not been left out in the changes being experienced in the rest of the churches in Nairobi in the area of church music. The churches, like most Nairobi churches also put a lot of emphasis on music in their church programs.

The amount of money and time spent on music makes one to consider the returns Churches get for their investment. The perception of the Churches of music and

and the factors that influence such perception are legitimate issues to consider in light of such heavy investment.

Statement of Problem

This research is an inquiry into significant factors affecting the use of music as an educational tool in church worship in the Apostolic Reformation churches in Nairobi. Despite the allotment of much time and resources to music by the churches as a medium for Christian education, there is little evidence of Christian maturity and growth. Consequently, the researcher sought to investigate the factors that affect the use of music as an educational tool in the Apostolic Reformation churches.

Research Purpose

The purpose of this research was twofold. First, it sought to identify the factors that affect the use of music as an educational tool. Secondly, it sought to find out the perceived educational worth attached to music in the churches targeted by this study. In light of this dual purpose, the following research questions were developed.

Research Questions

This research sought to find out the perception of the Apostolic Reformation church members on the role of music in Christian education. It also sought to find out the factors that affect the use of music as an educational tool.

To investigate these issues the following research questions and sub-questions were raised:

1. What is the perception of Apostolic Reformation Church members of the use of music as an educational tool?

To further clarify this question, three sub-questions were generated as follows:

- a. What is the perception of ARC pastors of music as an educational tool?
 - b. What is the perception of ARC worship leaders of the importance of music in Christian education?
 - c. What is the perception of ARC members of music as an educational tool?
2. What are the factors that influence the use of music as an educational tool in the ARC's?

In relation to research question two, four sub-questions were posited

- a. What is the role of training of music leaders in the place of music in Christian education?
- b. Does the cultural background of music affect the educational worth of the music?
- c. Does the age of the worship leader affect the use of music in Christian education?
- d. Does the content of music affect its educational worth?

Significance of study

The purpose of this research was to ascertain the factors that affect the use of music as an educational tool in the ARCs in Nairobi. The research is significant for several reasons. Firstly, the findings and recommendations of the study will serve as resource material for those who may want to address the challenges of the role of music in church worship. Secondly, the findings will be helpful to church leaders, songwriters, singers and others in the music ministry of the church in providing guidelines that will enable them to put educationally meaningful musical programs in place for the people they minister to. Thirdly, the findings will provide a reference point for Bible schools and seminaries in their considerations for including music

departments or enhancing already existing ones in their curriculum. Fourthly, it will help worshippers to understand the dynamics of church music and be able to give useful insight for the improvement of their church music programs with an emphasis on music for spiritual growth.

Limitations

A comprehensive research would need to examine worshippers from all denominations represented in the city of Nairobi but owing to limited time and resources, this research focused only on the Apostolic Reformation churches. Thus, the results may not be applicable to all churches in Nairobi. Another limitation was that only church leaders, worship leaders, a few songwriters, and only a few congregants were targeted in this research.

CHAPTER TWO

LITERATURE REVIEW

This research focused on the factors that affect the use of music as an educational tool, it also investigated into the perception of the churches on the place of music as an educational tool. There is scanty documentation on the place of music in Christian education in Africa when compared on to the literature on the issue from Europe and America. However, the materials on music in Christian Education from Africa that were accessed were very invaluable as they gave the researcher a broader view of the issues that pertain to music and its place in education.

In this part the researcher looked at general trends in the use of music in church worship. An attempt was made to give a brief history of music in church education ministry. In addition to these, the type of music being used in Nairobi churches and the factors influencing its place in Christian education were also examined.

Substantive Literature

Music in the Bible

Nature of songs in the Bible

Music permeated every part of life in the Hebrew community. There were songs for every major event among the people of God. Some examples are;

(i) Work songs. (Num. 21:16-18 NKJ). As the people dug a well, they sang,

“Spring up O well! – Sing to it... The well, which the nobles dug...
With the scepter and their staves.”

This song taught the people the power of unity. Together with these, there were also harvest songs as in Isaiah 16:16 NKJ, where the prophet is mourning the destruction of the vineyards.

- (ii) Watchmen songs (Isaiah 52:8-9 NKJ). They taught the people the protection and deliverance of their God.
- (iii) War songs, (Num. 10:9 NKJ). This particular war song revealed that Israel was to entirely depend on God for their victory in battle.
- (iv) Temple songs. These are there all over the bible and were used in temple worship and told of the character and the nature of God. There was no distinction between secular and sacred or religious music. All music was godly.

Old-Testament

The first mention of music in the Bible is from the book of Gen. 4: 21. This verse tells of Jubal who was ‘the father of all those who play the lyre and pipe’. It goes to show that music existed from time immemorial. Thereafter, the topic of music comes up often as we meet named singers, songwriters and musical instruments.

Musicians in the Old Testament

Singing in the Bible was not just done by anyone. The singers had to be highly talented so that a high quality of music was maintained for example 1Chron. 15:16-22 NKJ shows that those who played the musical instruments had to be highly skilled in handling their specific musical instruments. Verse 22 specifically directs that one Chenaniah should direct the music because he understood it well. High level, training, skills, and performance were expected of singers in the Bible. To show how seriously

Israel took music, it is important to note that the choirs were instituted and recognized by the king.

Music was a medium of communication between God and man, man to man and man to himself. Through music the community expressed the emotional side of religion, e.g. joy, praise, peace, depression, serenity and even anguish. God was central in all aspects of musical expression. After all was done God came forth as the audience of all music and song. A research of the book of psalms shows that 91 out of 107 references specify God as the audience in music. (Gaebelein 1981, 50)

Music in the New Testament and the Early Church

There are numerous examples that testify to the centrality of music in the New Testament and the Early Church. Jesus sang a hymn with his disciples after the Last Supper as recorded in, Matt.26: 30 NKJ. Although the content of the hymn is not given, it must have had a Passover theme. In 1Cor. 16: 26 and also Eph. 5:19, Paul admonishes the early church to address one another in psalms, hymns, and spiritual songs. The use of hymns is repeated in the two verses. There is also the magnificent of Mary and Elizabeth's song at the encounter with Mary. These two songs have educational implications in that they teach of the beginning of the revelation of God's plan for man's salvation. Paul and Silas sing in jail and although the content of the song is not given. The content of their song could have been teaching about total trust in God because they were in jail where they needed to trust in Him for their safety. In all these songs man's experience with God is expressed. The early church used music a lot in their worship. They expressed their faith in song so that all could sing songs at home and in the congregation. Osbeck in his book tells of a letter written by Emperor Pliny to Trajan describing Christians as a group that met early in the morning and sang songs in the praise of their god. (Osbeck 1961, 20).

Music is a very important part of godly experience and the church in Nairobi cannot ignore the issues that surround it. It is a powerful tool in the hands of church ministers to instruct the church in her endeavor to relate with God. Gaeblein has said, "the power of music to influence human life has been clear throughout its history". (Gaeblein 1981, 152)

Church Music in the Middle Ages

The most important musical forms of this period were the chants or plain songs. The music was mainly from the psalms and hence their educational importance was synonymous with the singing of the psalms in the Old Testament. The priest did the singing during the mass as the congregation listened (Gaeblein 1981, 152)

Church Music During the Reformation

The reformation is the period that climaxed with Luther's 95 theses. Songs became a very important association of the reformation. The most important musical achievement of this period was that congregational singing, which had last taken place during the early church period, was re-introduced. Osbeck quotes Luther as having said that, 'young men should not be ordained as preachers unless they had also been trained in music.' Luther quoted by (Osbeck 1961, 22). The music of this period carried the reformation message even faster than the preaching that Luther and his reformists' counterparts did.

Music in the Seventeenth to Nineteenth Century

This period was characterized by the conflict between the Puritans and the Church of England. The Puritans were against liturgy and the elaborate musical services that were characteristic of the time. They only accepted the use of metrical

psalms for congregational singing. They refused to accept choirs and church organs. During this period church music suffered a decline. (Osbeck 1961, 10-15).

In the eighteenth century the hymn was developed by such singers as Isaack Watts who is known as the 'father of English hymnody.' Through this 'new' genre of song, the message of salvation was taught to the people and many were converted to Christ. Osbeck asserts that these new songs were an important tool for passing on the redemption message than the leading evangelists' message of their day. (Osbeck 1961, 24). Songs like 'When I survey the wondrous cross' taught people of the nature of the sacrifice that Christ made to save humankind and the appropriate reaction expected from the people. The song 'Joy to the world...' carried the message of Christmas. (Ibid).

The Wesleyan revival was characterized by much singing. "They wrote hymns on nearly every phase of the Christian experience" (Osbeck 1961, 25). Most of the hymn writers of the eighteenth century were primarily concerned with the teaching of their doctrinal convictions in the songs that they wrote. (Osbeck 1961, 25).

The Use of Music as an Educational Tool in Traditional African Societies

African communities are known to be singing societies. Songs and singers played an important role in communal life. People were educated, entertained, warned and encouraged in songs. Some were specifically performed to formally or informally pass messages. As in biblical times, there were songs for most activities that were performed and their aim was educational. There were work, praise, war, naming, marriage and circumcision songs to name a few.

African traditional societies utilized the centrality of song among their people to their advantage. It is for this reason that they composed and sang songs that were

full of their cultural values, which they passed on to their young from generation to generation. African music was always a means to an end, and this end was educational. Every time a song was composed or performed there was a message that was being passed to a specific audience. The African traditional society was essentially an oral community since reading and writing were introduced much later. Although reading and writing have now been introduced, the Kenyan society remains largely oral, due to low literacy levels. This being the case then one can only assume that the song is still a very important tool in the Kenyan society and consequently in Christian education.

The researcher will now strive to look at the educational implications of different categories of traditional songs among the traditional African society in general in a bid to pick out important lessons from their experience for use in the education ministries of the church.

Children's Songs.

The Africans had two different types of children's songs;

- a. Those that were sang to or about children namely, naming songs and lullabies.
- b. Those that were sang by children in their play to themselves and by themselves.

African traditional societies had many different kinds of children songs. Naming songs generally talked about the place of the child in the community. They stressed on the importance of procreation as it was seen as the only means of securing the future of the clan and hence the tribe. Many of them told of the genealogy of the baby's family and taught the history of the family line. Those relatives who had done well were praised while those who had done evil were ridiculed. Although the occasion for

these songs was the naming of the child, the attitudes that were present in them were those of grown-ups. These songs were to the community where the child was born and thus their message was to them. Generally, a clan expected these types of songs to be sung during the naming ceremonies.

The lullabies were songs to children to woo them to sleep or to comfort them if they were hurt. They were used to introduce communication modes to the children for example their mother tongue and other communicative body movements. Again the babies did not sing these songs and therefore the attitudes in them are those of the mother or the baby nurse who took care of them. A mother would tell the woes of barrenness and that the gift of a child was greater than the riches of cows and goats. This reflected the high value a community placed on children. In many lullabies the teacher was the mother while the learners were either the child (depending on their age) or the greater community.

Play songs were the other category of children's songs. The children were now quite independent and could play on their own. Their songs helped them in the mastery of their mother tongue as well as promote faster mental development. Values such as respect for the older people were a main theme. Tribal rules and the environment were also an important aspect of children's songs. The community taught these things through the composers of these songs who were older children. They composed songs about the things they had already learnt and, in turn, taught them to their younger siblings

Initiation Songs

These were the songs that were sung during the initiation ceremony for younger girls and boys. There were songs by the initiates themselves and also those sang by their well wishers. Various themes were brought forth in circumcision songs.

It was the time that the young people attained adulthood and now they could marry or hold other positions of responsibility in the society. The girls were taught their place in the family and harmony in the community and the boys alike. All was aimed at creating conformity and hence unity. In circumcision songs, bravery was upheld while cowardice was ridiculed. Every education that an African child received was meant to prepare him for adult social life. The messages of the songs and their goals concur with other African communities goals of education as Nandwa and Austin say "...the goals of African traditional society was to prepare the young for adulthood" (Nandwa and Austin 1984/16-17).

While the initiates and their well wishers sang the songs the teacher in all this was largely the whole community teaching it's young on their distinct values through the performing people. The responsibility to educate the initiates was vested on their aides who gave direction to the ceremony and also sometimes choose the songs that were to be sung. Initiation songs taught bravery, valor and responsibility.

Work Songs.

According to Nandwa and Austin , the African traditional folk songs also addressed themselves to "...labor, technology, occupation, adulthood roles and the economy." (Nandwa 1984, 95). Songs about the above mentioned issues were known as work songs. Traditionally, music was part of the work place. It was as if the people believed that the remedy to weak hands at work was the song. While doing household chores a girl was prepared for womanhood. On the other hand as the boys worked with their fathers they were instructed on the expectations of male adulthood by the use of song. Work songs encouraged hard work, as a highly placed value while laziness was satirized.

Love Songs

As the young people courted one another much use of song was engaged. They brought out the message that to love and to be loved was a valuable thing. She who was never proposed to needed to find out what was wrong for maybe it was her character that was not right. This went with the belief that integrity was the mother of all blessings. The lovers were the learners as they sang the songs to one another.

Marriage songs

Marriage songs were performed during weddings. They included those that were sung by the bridegroom and his party and also those by the bride and her party. Their message was on the merits of marriage life. They also educated the newly weds on marriage life and especially their new roles in the community as adults. The singers passed addressed the newly wed as it were, but it was the community's way of educating those who were getting married. The learners were the bride and groom and also those who aspired to get married soon after.

War songs

War songs told of the reasons for fighting and the chief of them was that the people had to fight to defend their heritage (their ancestral land) or their wealth. The following Mau Mau uprising song sang by Kenyans shows that in unity the people would defend their ancestral land and that they were ready to die for their cause.

...The people of our people

beautiful, beautiful in unity

To defend what we inherited from our ancestors,

We will win. (Lusweti 1994, 590).

As the preparations of war went on, the battle cry was announced in songs. War songs encouraged bravery in war. They talked about the need to sacrifice for the sake of the community. Most war songs taught the society on the importance of patriotism for the survival of their community.

Political Songs

Political songs were sometimes directed to the chiefs and the clan elders especially during community meetings. Good leaders were praised and bad rulers were admonished to be better leaders. The important resolutions from the great chief's council were communicated to the populace through song.

Funeral Songs

The dead were traditionally still present among the living Africans. Death was not the end of life and this gave hope to those who had been left by their dead friend or relative. The mourners passed all this on to the people through well-written and well-performed dirges. The teachers were the singers while those of the mourning community were the learners.

Worship songs

The religious beliefs of the people were communicated through songs. The content of worship songs emphasized the nature of their gods, the spirit world and the living dead. The basic tenets of their theology were taught and preserved in songs. According to Lusweti songs served as a very important tool in education. Through songs, the singers passed on information that was important for the cohesion and conformity of the community. Historical information as well as the accumulated wisdom of the people was transmitted through song (Lusweti 1994, 46).

It is important to note that songs were a very successful educational tool among the traditional African societies. This can be attributed to several factors, namely,

- i) Songs were a well established and defined method of passing information, so that at the hearing of any song, it was always expected that something was being said to some specific recipients.
- ii) The fact that they were mostly participatory and not removed from the people's daily experiences. Their subject matter was very practical and therefore, the people were able to identify with the songs.
- iii) Repetition of the songs in recurring activities made their content easy to remember due to the fact that they were performed constantly.

General changes in Church Music in America in the Twentieth Century

There has generally been a change in the focus of church services from ritual and other church activities, to more music around the world. This has not happened homogeneously and at the same time.

Talking about the revolutionary changes in music in the United States, Freeborn quoted by Held, revealed that it started in the 1960s when the Beatles' Rock music found its way to the United States, to the delight of youth and the dismay of many church leaders. He concludes by saying that the U.S.A has never been the same again. (Held 1994, 64) By saying this he meant that the changes in church music had affected every spectrum of life in the United States. At that time, the American church was experiencing a lot of conflict on the question of the acceptance of rock and roll music for church use. This was due to its form and the culture that it was associated with. Describing rock n' roll and its place in church worship, Little Richards one of

the first rock and roll singers, quoted by David Noebel says, 'rock n' roll is devastating to the mind. It doesn't glorify God... you cannot drink out of God's cup and the devil's cup at the same time' (Noebel 1992, 25). Thus this kind of music was seen as not appropriate for church use. The conflict between rock and roll music and the church heightened when more of those closest to it like the press officer of the famous rock group, the Beatles showed that it had very negative cultural intonations. He had this to say about the singers, 'It's absolutely incredible. Here are these Liverpool boys. They are rude, they're profane, vulgar and they have taken over the world. It's as if they have founded a new religion. They are completely anti Christ ...' (Noebel 1992, 60). This showed that the music was spreading a profane culture and many questions were raised by churchmen as to the appropriateness of the use of rock n' roll form of music in church worship. The church musicians then adopted the term 'Christian rock' to make it more appealing for use in church worship. Although this silenced some people many questions still arise on the same issue. Meanwhile, in addition to rock and roll, reggae a musical form that originated from Jamaica has birthed a style of music known as Christifarian, which has a relationship with the secular Rastafarian music. Its introduction in church has heightened confusion in the church music arena. Other more current genres of music like the Hip-hop and rap have also been added to the list. What appears to be the case over the years is the transformation of secular music into church music, for the reason that the rhythm and the beat appeal to listeners, singers and the composers. Such music is not rooted in the cultural experiences of the people though the content could be biblical. In seeking to be current in church music, it is important that every church musician puts into considerations the words of Johansson, 'To guard against fruitless and unprofitable wanderings, every church musician needs to formulate a solid philosophy... a valid base from which to work'. (Johanson 1984, 3).

Contemporary Church Music in Nairobi

The baptism of secular music into church music is not strange to Kenya hence global trend have easily affected the music arena in the country. The world having become like a global village, with time the above mentioned changes have caught up with the third world countries for example Kenya. Since Nairobi is the main gateway into Kenya, then musical influence comes via Nairobi to the rest of the country. This has been enhanced by great strides in the advancement in media technology. Nairobi churches are currently facing a church music revolution.

Music in Nairobi's Apostolic Reformation Churches.

Music in the Apostolic Reformation churches has been characterized by, the change from wholly Kiswahili or English hymns to quick and highly repetitive choruses.

The nature of the quick choruses is such that they are just repeated chants that are lacking in biblical content and theological truths. For example, a chorus will be sung thus:

(Soloist) Shetani nitakusema kwa baba nitakusema (Satan I will report you)

(All) Shetani nitakusema kwa baba nitakusema (Satan I will report you to
my father)

(Soloist) Umenifanyia mambo mabaya shetani nitakusema. (You have done to me bad
things I will report you)

(All) Shetani nitakusema kwa baba nitakusema

The song goes on in this way for as long as the soloist finds necessary or the time allows. When looked at in the light of the word of God this song seems to contradict the truth of God's word.

James 4:7 (NKJ) says for us to ‘... submit ourselves to God and to resist the devil and he will flee away from us.’

This song does not agree with the scripture because it advises the people to report the devil to God when he attacks them. On the other hand it is so repetitive that the singer loses an opportunity to teach the believer anything that is biblically meaningful on spiritual warfare. To be able to critique the educational value of songs, it is important to analyze them particularly in the light of scriptures.

There are several things that have affected the type of music preferred in Nairobi Apostolic Reformation churches. Some of these are:

Media

Globalization has made the world like any familiar village. As such, it is possible to experience realities from one part of the globe, right in one’s living room. This has been made possible by high-level technology through the media. Music is the core of media entertainment. The media has greatly affected present day culture and values and how they impinge on a singer’s concept of music and its place in the educational ministry of the church. Nairobi church singers are choosing western songs and singing them without much thought on how culturally appropriate they are for their contexts. Hunt in his book, *Music and Missions: Discipling Through Music* has this to say, ‘The effectiveness of a chosen media is primary, and is best determined locally...’ (Hunt 1987, 133). The lack of contextualization has produced a good measure of conflict. Some have accepted foreign songs without question, while some churches have altogether rejected them. It looks like the media has enhanced the importation of culturally irrelevant songs and since people relate with items from a

cultural point of view, then those songs that have no cultural value will have a weak educational impact on the people.

Church song writers

The pathetic state of the songs being sung in the churches in Nairobi may well be a testimony to the kind of lives that those who write or choose them live. The scriptures say that we shall know them by their fruits (Mathew. 7:16). Aristotle, quoted by Gaebelein in his book 'The Christian and Music' said, 'Musical compositions are in their very nature representations of states of character.' (Gaebelein 1981, 309). From this quotation we may think that the falling standards of Christian morality and hence character, are the reason why songs have also nose-dived in their biblical relevance. Singers do not view worship as a part of everyday living and Christian maturity as being a part of it. As they seek to copy the performance attitude they have acquired from the media, the songs they write have their motivation in other things other than Christian education.

The Conflict

In the face of all the above-mentioned a lot of confusion has arisen among the churches. Questions like; what is the right music (in form and content) for use in the worship of God and for Christian instruction are demanding for an answer.

Another question is on the cultural appropriateness of the choice of songs that is used in the churches. Although Gaebelein says that our love for old hymns must not obscure the fact that good music is being written in our time, (Gaebelein 1981, 168) this cannot cause us to ignore the fact that a big contention ranges between;

- (i) Contemporary vs. traditional forms of music
- (ii) Church leaders and song/worship leaders.

- (iii) Issues of contextualization and
- (iv) Parents versus their youth in the issue of the right use of song for educational purposes in the churches.

The church leaders need to be able to involve all age groups in their churches to minimize the ensuing conflict. Stumblefield suggests ways that adults can be involved in the music ministry. These he states as; ‘adult choirs, instrumentalists and involvement in youth or children choirs’ (Stumblefield 1986, 210).

Evaluation

It is becoming clearer that if singing is to be a meaningful experience and of any educational value in the targeted Nairobi churches today, there has to be criteria for evaluating its appropriateness. Paul Orjala has suggested a list of three points for such an important assignment.

- (1) Theological adequacy of words and their theological content has to be weighed against the word of God.
- (2) The lyrics have to be checked on their literary quality by checking on their meanings in the context of use.
- (3) Songs can also be evaluated on the basis of their contemporary identification, which is expressed in songs within the language and culture that people in a particular context can understand. (Orjala 1997, 27-28).

As such, the conventional saying in Nairobi that ‘its not what or how one is performing that counts most, but what one is getting done for eternity’ may be rendered null and void.

Training

Another area of concern at this time is the training of church musicians. Do the music schools in the city meet the needs of the churches. Most schools of music are basically secular and just handle courses on playing of instruments, theory of music and voice production. Church musicians need not only be trained in music only but also in theology and education. Since there are more listeners in our cultures than there are viewers and readers, then the church cannot take coldly the issue of church music. Songs are the most effective means of communication in the African church context. The church needs to train her musicians so as to handle the musical challenges effectively. The effectiveness of music in passing the Christian message to a large extent depends on the composers and the players. A highly trained musician will enhance the educational output of music in churches.

Methodological Literature

Work in this area helps the researchers to have a look at some of the methods that have been developed by other people. There are several methods that can be used to collect data in a research project. These are questionnaires, individual interview, looking at available records, files, registers and also the use of telephone interview. Best and Kahn, also pinpoint methods like questionnaire and interview (Best and Kahn 1981, 275-332). The questionnaire may be delivered in person if the respondent is in reach of the interviewer. At other times they can be mailed because a mailed questionnaire is seen as the most popular instrument for collecting data. A questionnaire will have both open ended and closed response questions. In open-ended questions, the respondent is free to use his or her own words in responding to the questions according to the directions of the interviews. In the interview or oral questionnaire, the interviewer has the freedom to explain the questions to the

interviewer and is thus open to gaining more information than in the other kind of questionnaire. This researcher used the written questionnaire for collecting data, which contained both open ended and closed-ended questions. The closed-ended questions were used for collecting quantitative data while open headed questions will be used to collect qualitative data. The researcher hopes to administer the questionnaire directly to the respondents. This, ^{helped to} ~~it is hoped will~~ help reduce the low return rate of a mailed questionnaire.

CHAPTER THREE

METHODOLOGY

This work was meant to investigate the factors that affect the use of church music as an educational tool. To do this, the researcher had to first find out whether the members of the churches under study saw music as having a part to play in Christian education. This research used the descriptive research design. It reported on the opinions of the church members on those things they felt affected the place of music as an educational tool in their own churches. These formed the basis for the development of the items in the instrument designed. The pilot test was used to test the reliability of the instrument. This chapter looked into the preparation that the researcher needed to make to collect the raw data.

Entry

To gain access to the population researcher needed a letter of introduction from the Deputy vice Chancellor Academic Affairs, Nairobi Evangelical School of Theology, which was taken to the pastors of the. While introducing the researcher, the letter also solicited permission to allow the researcher to interview the pastor, the worship leaders and the members of the congregation. Permission was granted and the researcher personally administered the questionnaire.

Research Design

This was a field research aimed at understanding some of the factors that influence the use of music as an educational tool in the churches. This study was descriptive. According to Best, a descriptive study describes and interprets what is. It is concerned with conditions that exist, opinions that are held, processes that are going on, effects that are evident, or trends that are developing. (Best 1998, 93). In this light, therefore, information was gathered from the respondents through questionnaires. The two research questions that have been raised guided the direction of the study.

Population

There are only three ARC congregations in Nairobi and owing to the fact that they are not many, all of them were targets for this study. Three sets of people from all the ARCs constituted the population of the study. These were the pastors, worship leaders and all the members of the ARC congregations. There are three pastors, three worship leaders and 110 church members. The population is therefore defined and has 116 members.

Sampling

According to Best, sampling makes it possible to make valid generalization without having to study a whole population. It is used when the target population is so large. (Best 1981, 8). A sampling method is chosen depending on the type of research that is being done. For this research a sample was done through simple random sampling of the members of the targeted churches through balloting. The Church register provided the sampling frame for the church members. Pastors and worship

leaders were not sampled because their numbers were very low – three in each category.

The sample drawn from 110 church members contained twenty-four members. The number of people taking part in the research were in all 30. All the names in the sampling frame were recopied and mixed up in a container. After shuffling, the elements were picked randomly until the required number was picked. Through this sampling method all members were given equal chances to be chosen.

Instrument Design

The instrument for the collection of data for this research was the written questionnaire. According to Best and Kahn, this kind of instrument is used when the information to be collected is both definite and indefinite. The questionnaire (Appendix A) was developed in four parts. Part one was administered to the pastors. Part two was for the worship leaders, part three was for the sampled church members while part four was directed to all the three categories of the respondents. The questionnaire contained both open-ended and closed-ended. The closed-ended questions were used to collect quantitative data, which according to Stephen and Michael, these types of questions give greater uniformity and reliability. While open-ended questions allows clarification of data (Mugenda and Mugenda 1999, 64). Open-ended questions are helpful in collecting qualitative data where the respondents express their opinions freely. The different questions in the questionnaire were not just dependent on the research questions but also on the review of literature. In an attempt to answer RQ 1, items 1 and 2 of part one, 1 of part 2, and the question of part three were used to solicit the required information on the perception of ARCs of the use of music as an educational tool. Furthermore, to answer RQ 2, items 2 to 8 of part one and 1 to 5 in the questionnaire were designed to collect the necessary information

on some of the factors that affect the use of music in Christian education, in an attempt to answer R.Q.

Pilot Testing

According to Leedy; questionnaires need to first undergo a pilot test, which is known as a pretest “for precision of expression, objectivity, relevance, suitability to the problem situation, and probability for favorable reception and return” (Leedy 1993, 143). Pilot testing helped the researcher to establish the understandability of the items by the respondents. This helped to unravel the defects with the tool and the researcher had to reconstruct some of the items. The pilot-Test was carried out among the non-sampled members of the ARCs.

Administering the Instrument

The questionnaire was administered to the respondents by personal delivery to them. This ensured that the questionnaires would get into the hands of the targeted respondents and which meant that the data collected would be from the right people. Since it was easier for the researcher to access most of the respondents in the church meetings, they became the points of distribution for the questionnaires.

Method of Data Analysis

The methodology is always determined by the nature of data analysis. “If the data is verbal, the methodology is qualitative, if it is numerical the methodology is quantitative. (Leedy 1993, 139). In this research both qualitative and quantitative methodology were used. The closed-ended questions, items; 1,2,3,4, 5, 6, 7 and 8 of part one, item 1 of part two, item 1 of part three and items 2(a), 3, 4(a), and 5 of part four, were analyzed to determine a precise response to the issues raised, they were

further analyzed and discussed to ascertain patterns and opinions on the issues. Items, 1, 2(b), and 4 (b) in the instrument were open- ended and they were also analyzed and discussed to their final conclusions. The data were analyzed using tables and percentages.

CHAPTER FOUR

DATA ANALYSIS AND INTERPRETATION

This research sought to find out the factors that affect the use of music as an educational tool. A total of thirty questionnaires were administered in the three Apostolic Reformation churches in Nairobi namely Life Church Nairobi, Fountain Gate Church and The Good News Church. To determine the factors that affect the use of music as an educational tool, the researcher generated two research questions. To be able to collect information that would answer the research questions, the researcher generated a questionnaire, which contained both open-ended and closed-ended questions.

This chapter reports the analysis and the results of the data, which was collected by the research instrument on the factors that affect the use of music as a Christian educational tool.

Questionnaire Returns

A total of 30 questionnaires were distributed and all of them were returned making a 100% questionnaire return. This high return-rate was due to the fact that they were personally delivered and collected from the respondents. The questionnaire returns are presented in table 1.

Table 1. Questionnaire Returns

	Distributed	Returned	%Returned
Life Church Nairobi	10	10	100%
Fountain Gate Church	10	10	100%
Good News Church	10	10	100%
Total	30	30	100%

Perception of Music as a Christian education tool.

To answer Research Question 1, three different sub-questions were developed to be answered by three different categories of the respondents namely, pastors, worship leaders and the membership.

RQ. 1. What is the perception of the members of ARCs to the use of music as an educational tool?

The three categories of respondents were each required to answer this question

Category 1: Pastors

Sub-questions 1: What is the perception of pastors to the place of music as an educational tool?

Item 2 of Part One of the questionnaire, of the Appendix required the pastors to rank the four most important methods of meeting their educational goals. The assumption was that the position of music on the ranked list might indicate the perception of the pastors. All the pastors responded to the item. Table 2 reports their responses.

Table 2. Pastors perception of music as an educational tool

Activity	Respondents	Rating
Preaching	3	100%
Song	3	100%
Special Teaching	2	67%
Discipleship Courses	1	33%

From table 2, all pastors rated singing and preaching very high in importance (100%), among special teaching (67%), and discipleship courses (33%). This indicates that pastors of ARCs have a high perception of music as an educational tool.

Category 2: Worship leaders.

Sub-question 2: Do worship leaders view their ministry as an important part of Christian education?

Item 1 of part two, of the Appendix, required worship leaders to tick either yes or no in response to sub-question 2. Table three reports the responses.

Table 3. Worship leaders perception on music as an educational tool

	Frequency	Percentage
Yes	3	100%
No	0	0%
Total	3	100%

The results show that all respondents replied positively (100%) to the question as opposed to 0% for the negative response, affirming that music has an important place in Christian education.

Category 3: ARCs membership

Sub-question 3. What is the perception of ARC membership to the use of Music as an educational tool?

Item 1 of part three, of the Appendix, required the church members to state whether they saw music as an important tool in Christian education by ticking either yes or no as an answer to item 1. Table four reports the responses.

Table 4. The members' perception of music as an educational tool.

	Frequency	Percentage
Yes	20	83%
No	4	17%
Total	24	100%

From table 4 the members of ARCs highly recognize music as an educational tool for (20%) responded positively, while (17%) responded negatively to item 1 of part three of the questionnaire.

To probe how this perception translated into practice in the church activities, item 3 of part one, of the Appendix, required the pastors to state how much time was allocated to music in their worship services. The assumption was that the time allocated to music, was an indication of its prominence as a tool in Christian

education. The respondents were given four options to make their approximate choices. All the pastors responded to the item. The results are as in table 5.

Table 5. The time allocated to singing in the churches.

Time allocated	Frequency	Percentage
1 hour	2	66%
30 minutes	1	34%
20 minutes	None	0%
Less than ten minutes	None	0%

From table 5 all the Pastors showed that a lot of time is awarded to music (66%) allocates 1 hour, 34% allocated 30 minutes while none allocated 20 minutes or less than 10 minutes to music in their church programs. The church services run for an average of two hours. This emphasizes the fact that music is perceived as a very important tool in Christian Education.

In conclusion, the answers to sub-question 1, 2 and 3 of RQ 1 showed that the ARCs perceived music as an important tool in Christian education because;

- i) The pastors ranked it among the most important method of meeting education objectives.
- ii) The worship leaders viewed their ministry as having a part in Christian Education
- iii) The members perceived music as an important part of Christian Education.
- iv) Two thirds (66%) of the pastors stated that they allocated 1 hour while one third (34%) of the pastors indicate that they allocated 30 minutes to music in their church programs

Factors Affecting Music as an Educational Tool.

To answer Research Question 2, several sub-questions were developed and directed to different respondents. Their answers are reported and analyzed below.

RQ 2: What are the factors that affect the use of music as an educational tool?

Sub-question 1. What is the role of training in the place of music as an educational tool?

Items 1 of part 1, of the Appendix 1, required the pastors to state if there was a criterion used to appoint the musicians. The assumption is that the importance placed on training will determine its efficacy in enhancing music as an educational tool. All the pastors responded to the question. The question required a simple “yes or no” answer to the question about the having a criterion for appointing music leaders. All pastors responded to this question. The results are as in table 6.

Table 6. Availability of Criteria for appointment of ARC church musicians.

Yes	100%
No	0%

The results in table 6 shows that all the pastors had a criterion for appointing musicians. It goes to show that it is not just anyone who could be a worship leader.

The researcher then sought to find out what this criterion was, in an effort to know if training played any part in these appointments. Item 4 of part one of the Appendix, required the pastors to list any three areas of consideration in the appointment of worship leaders in order of importance. The assumption was that training would be ranked highly as an important criterion for the appointment of worship leaders. All the three pastors responded to the item.

To show the criterion used to appoint worship leaders the pastors listed the following items;

- i) Gift
- ii) Character
- iii) Church membership
- iv) Commitment

From the answer to item 4 of part one, the respondents listed; gift, character, followed by church membership and commitment, respectively as the most important considerations for appointing of church leaders. Training for worship leaders did not feature in the options given as the researcher had expected.

The researcher then desired to find out what the pastors thought on the place of training of Church musicians and how this would affect their use of music in their churches' worship as an educational tool. Item 6 of part one, of the Appendix, solicited this information. All stated that training was a very important part of qualification for a worship leader.

Table 7. The place of training for church musicians

Yes	100%
No	0%

To find out more information on the state of the music leaders in the churches. The Pastors were also asked whether the musicians in their churches had undergone any type of training. Item 7 of part one, of the Appendix, solicited this information. All of them answered to the question in the affirmative. The results are tabulated in table 8.

Table 8. Training of musicians in ARC's.

Yes	100%
No	0%

From the results in table 8 the pastors revealed that their worship leaders had undergone training.

Item 8 of part one, of the Appendix, was aimed at finding out the kind of training they had attained. The assumption was that formal training enhanced the use of music as an educational tool. The respondents were given two categories of training. They were either to choose formal or informal training.

Table 9 Type of training among the ARC's musicians.

Formal	0%
Informal	100%

According to Table 9, all the pastors stated that the musicians had undergone informal training. This result indicates that the worship leaders were under trained and this may be affecting their performance as music ministers.

To find out the effects of training or lack of it, on the place of music in Christian education, item 1, of part four, of the Appendix, required the pastors, worship leaders and members to identify how the training or its lack affected the music ministry in their churches. This was an open-ended question. The assumption was that the lack of training would negatively affect the use of music in Christian education, while training would affect it positively. Several issues were raised as resulting from the lack of formal training for worship leaders, which were;

1. Lack of knowledge in the role of music as an important tool in the educational ministries of the church.
2. Closely connected to this was, the relevance of songs to educational objectives of the day.
3. Lack of networking between the ministers of the word and the singers.
4. Inability in handling issues of contextualization and poor instrumental musical skills.
5. All the respondents answered this question. The results are tabled as in table 10.

Table 10. Effects of lack of training in the use of music in ARC churches

Lack of relationship between music and C.E	63%
Poor ministry skills	58%
Lack of contextualization	65%
Low leadership abilities	67%

The results in table 10 reveals that the lack of training adversely affected the place of music in Christian education.

The answers to the sub-question 4, from the questionnaire indicate that training for church musicians has an important place in the use of music as an educational tool.

Sub-question 2: How does the culture of the place of origin of songs affect their educational worth?

The influence of the culture of the place of origin of songs on their use as an educational tool was examined. Item 2(a) of part four, of the Appendix, required all the three categories of the respondents to choose the type of music their church preferred. The choices given were:

- i) American and European songs and
- ii) Conventional East African music.

The expectation was that the type of music that they preferred would be from East Africa since this was their context. Table 11 reports the most preferred songs among the churches.

Table 11. The origin of the songs used in churches.

E. African songs	20%
American/ European songs	80%

From table 11, most of the songs used in ARCs' were of American\European origin, 24 out of the thirty respondents (80%) indicated that the source of most of the songs used in their churches were from America/ Europe. This was against those who choose Conventional East African songs who were only 6 (20%). This result indicates that songs of American and European origin are preferred than those from the East African region.

Following this, the researcher endeavored to find out how the culture of the place of origin of the songs affected their role in the education program of the churches. Items 2(b) of part four, of the Appendix, required all the categories of the respondents to state how the place of origin of the songs affected their learning experience in music. This was an open-ended question.

The following were the issues raised as hindrances to Christian education;

1. Unfamiliar language
2. Unfamiliar culture.
3. Several respondents felt that the place of origin of the music did not affect its' place in the educational ministry of their churches.

The majority of the respondents felt that the fact that most of the songs used in their churches were of American origin, affected their effectiveness in passing on the biblical message. The results indicate a dual opinion. One, that the place of origin affects the effectiveness of songs in Christian education. Secondly, the origin of the songs did not seem to matter to some of the people. This could mean that some of the members of ARCs are more at home with American culture than their native culture, maybe due to media and tourism influence.

Sub-question 3: Does the age of the worship leaders affect the use of songs in Christian Education?

The researcher sought to find out if the age of worship leaders affected the use of music as an educational tool. To answer sub-question 6, several questions were presented to pastors, worship leaders and the members of the congregation. Items 3 of part four, of the Appendix, sought to find out the approximate ages of the worship leaders. Three age categories were presented to the thirty respondents, to choose from. These were, young (20-30 yrs), middle (31-45 yrs) and old (46 yrs and above). The findings are reported in table 12.

Table 12. Age categories of worship leaders in the ARC's

Age categories	Frequency	%
Young (20- 30 yrs)	6	100%
Middle (31- 45)	0	0%
Old 46 and above	0	0%

From table 12, all the respondents choose the young age category (100%) to represent the age of their worship leaders.

The effect of the worship leaders' ages on the use of music were examined next. To do this, two questions were asked to the pastors, worship leaders and also the members of the congregations. Item 4(a) of part four, of the Appendix , sought to find out how their age affected the genre of songs they preferred for Sunday worship. Three categories of genres were presented to the respondents; hymns, praise and worship songs and others. This last category was to represent all other categories that the respondents would think of, apart from the given options. The results are tabulated in table 13.

Table 13. Preferred genre of music by the worship leaders

Genre	Frequency	Percentage
Contemporary praise and worship songs	20	67%
Hymns	6	20%
Others	4	13%

The results showed that praise and worship songs were mostly preferred as 20 respondents (67)% indicated, as compared to hymns (20%) others (13%). This result could indicate that the younger generation preferred to use contemporary praise and worship music than hymns and others.

The next question sought to find out how their choice of songs affected Christian education among the members of the ARC congregations. The respondents were asked to list some of the ways the songs used for worship in their churches affected Christian education in their churches. This was an open-ended question and it gave the respondents the freedom to express themselves. The following issues were raised;

1. Songs used language common with young people only,
2. Older people prefer hymns,
3. Most praise and worship songs are not familiar to older generation,
4. Praise and worship songs concentrates on worship and lacks in other areas of Christian education.

The findings indicate that the age of a worship leader can affect the type of music used as an educational tool due to their preference on certain types of song.

Sub-question 4: Does the content of songs affect their educational worth?

The effects of the content of the songs on their education worth were the next to be addressed. Item 7 of part four, of the Appendix, sought to solicit information on the educational role of the words in the songs used in ARCs. The three categories of respondents were asked to state the nature of the content of the songs used in their churches. Four choices were given and these were; mostly praise and worship, mostly doctrinal and mostly exhortation.

Table 14. The content of the songs used for worship in AR churches.

Content	Frequency	Percentage
Mostly praise and worship	21	70%
Mostly doctrinal	3	10%
Mostly exhortation	6	20%

Table 14 results indicate that most of the songs used in ARCs' were praise and worship songs. The message passed by any song is in its content, therefore if praise and worship songs were mostly used, then the people only learnt the message in the praise and worship songs. This means that most of the message that goes across to the churches revolves around the themes of praise and worship. There is therefore lack of the use of songs in other content areas. Some expressed the need to include more types of songs in their music menus.

There are several factors that affect the use of songs as an educational tool in the ARCs, as shown by the findings in this chapter. Since songs are a very important part of the Christian education program among the churches, this area therefore, needs to be taken very keenly by the leadership of the ARCs. They will therefore be able to reap maximum benefits from the time and money spent on music in their churches.

There is therefore need for training of worship leaders, the mixing of different age groups in the singing teams and also the people need to see the place of more familiar songs in their church programs.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

In this study a survey was made to find out some of the factors that affect the use of music as an educational tool. The summary of the findings, conclusions and recommendations for further research are presented in this chapter.

Statement of Problem

Music in church worship is becoming an increasingly important method of disseminating Christian education. This research was an enquiry into the factors affecting the use of music as an educational tool in the ARCs. Although, a lot of time and money is spent on music in the church programs, there is little evidence of Christian maturity and growth. This researcher therefore sought to investigate into the factors affecting the use of music as an educational tool. The use of music is well understood by the church, it will be possible to reap all the benefits of the time and investments put in church music programs. The research problem was to determine and define the scope of the study.

Research Purpose

The purpose of this research was twofold. Firstly, it sought to identify the perceived educational worth attached to music in the churches targeted in this study. Secondly it sought to identify the factors that affect the use of music as an educational tool.

Significance of the study

The study will serve as a resource material for all those who are involved in one way or another in the area of music and Christian education. These are includes pastors, worship leaders, songwriters and church worshippers in general. It will enable them to put in place educationally meaningful musical programs. Furthermore it will serve as a reference point for music curriculum planners in bible schools, seminaries and other people interest in music education. Worshippers will be able to understand what is happening in the music ministries of their churches and give useful insights for the improvement of their music programs.

Research Questions

The purpose of this research was to find out some of the factors affecting the use of music as an educational tool. The research questions that guided the focus of this study were:

1. What is the perception of Apostolic Reformation Churches members to the use of music as an educational tool?
2. What are some of the factors that affect the use of music as an educational tool?

Design of the study

The instrument used to collect the data was the questionnaire. It contained both open-ended and closed-ended questions. Two research questions were raised from the literature review and after interacting with some of the members involved in church music.

Summary of findings.

RQ.1 What is the perception of ARC church members to the use of music as an educational tool?

To answer Question 1, three sub-questions were developed. The answers to and the analysis of the questions are outlined below.

Sub-question 1: What is the perception of pastors to the use of music as an educational

tool in the ARCs?

The findings indicate that, all the ARCs pastors rate music at the same level with preaching in its importance as a method of meeting their Christian education objectives. This means that they perceived music as an important tool in education.

Sub-question2: What is the perception of ARC worship leaders of the importance of music in Christian education?

The answer to this question indicated that worship leaders viewed their ministry as playing an important part in the education ministries of the church. Furthermore they stated that music was allocated the same amount of time as the preaching of the word, in their church service. This shows how highly they placed music as an educational tool.

Sub-question 3: What is the perception of members of music as an educational tool?

It was discovered that the church members considered music as an important tool in their churches' Christian educational programs.

RQ. 2 What are the factors that affect the use of music as an educational tool in the ARCs?

To answer Research Question 2, 4 sub-questions were generated and their answers sought. The results are stated below.

Sub-question (a): What is the role of training in the use of music in Christian education?

Overall, the answers to this sub-question indicated that the pastors' considered training of musicians crucial to the educational efficacy of their songs. While considering training as crucial, the pastors admitted all their music leaders were informally trained and that they do not consider training as important in the hiring of music leaders.

Sub-question (b): Does the cultural background of songs affect the educational worth?

Sub-question (b) revealed that most of the songs used for worship in the ARC'S churches were from America, and not their familiar East African environment. These songs were largely not familiar in diction and their culture. Most of the people were of the opinion that the culture from which a song originated affected the songs' worth in Christian education. Several felt that the culture did not affect the use of song in Christian Education although these were not many.

Sub-question (c): Does the age of worship leaders affect the use of songs in Christian education?

From the answers to sub-question 6 it can be concluded that the worship leaders ages affected the type of songs used in the ARCs. Most of them are in the

young age category and they preferred to use praise and worship songs. These songs look familiar to the younger generation. This conclusion is derived from the fact that the worship leaders are basically in the young category. There is a segment of people in the ARCs who prefer hymns than contemporary praise and worship songs and they could be in the older category

Sub-question 7: Does the content of music affect its educational worth?

The research revealed that the songs used in the ARCs services were mostly praise and worship songs. This means that their message was basically on the worship of God. Other areas like doctrine and exhortation lacked in the songs used in ARC's churches. This means that the content of a song affects its use in education.

The ARCs need to look more closely into the effectiveness of their music programs if they will find their investments in time and money meaningful.

Conclusions

The researcher endeavored to establish the perception of the ARC members to the place of music as an educational tool. Following this the factors affecting the use of music as an educational tool were researched into. From the findings these conclusions can be made.

1. The ARC members perceive music as a very important tool in passing on Christian education. They rate it at the same level with preaching. This means that a well-meaning church needs to consider the issue of music with utmost seriousness. The perception of the people on music as an educational tool, speaks to the church leaders on what they must do.
2. From the fact that there is no sufficient training for musicians in ARCs, it could be concluded that the music ministry in these churches is very wanting.

This means that the use of music as an educational tool has been affected by the lack of training for the singing ministers.

3. It can also be concluded that most of the songs used in ARCs are foreign to the East African environment. This means that they are unfamiliar to the singers. It can therefore be concluded that the message in the songs is hindered.
4. From the study it can be concluded that the worship leaders in ARCs are young. This can mean that most of the songs they use are more suitable for the young generation. The older generation finds these songs unfamiliar and therefore reaps minimal benefits from the singing ministry in their churches.
5. From the fact that only one genre of music is mostly used for church worship, it could be concluded that songs in a different form and content are lacking.

From the conclusions made above, the researcher made the following recommendations to improve the use of music as an educational tool.

To begin with, the researcher expected that the members of the ARCs did not perceive music as an important educational tool. From the findings, this was not the case. All the respondents stated that music was a very important tool in Christian Education. This means, therefore that the leadership needs to look into the things that would make the use of music a more meaningful educational tool in their churches.

Secondly, although, music took as much time as preaching in the worship service, it was interesting to note that none of the musicians and the worship leaders was trained. This highly affected their performance as worship leaders. It is therefore important for the pastors to make arrangements for the present musicians and worship leaders to be trained. This can be done through in-service training or enrolling them into some type of formal training on the music ministry and Christian education.

Thirdly, it was striking to note that most of the songs used in ARCs were of foreign origin. The researcher expected that the songs could have been predominantly from the local scene since there were plenty of them. The worship leaders should therefore be willing to change their attitude towards music from the local scene and also include them in their music menu for the Sunday services. When and if they have to use songs from America or other foreign cultures, they have to look into the issues of contextualization so as to make the songs more meaningful to the worshippers.

Fourthly, it was found out that all the worship leaders in the ARCs were of the young category. This affected the ministry of singing in that most of the songs used were not familiar to the older people who came into the church services. The researcher therefore recommends that firstly, older worship leaders be recruited in the worship groups and secondly, the need for those who are already practicing to be careful to include different genres of songs to take care of the different age groups in the congregation.

A fifth issue is the finding that most of the songs are usually praise and worship songs. This means that their subject matter is basically on the worship of God. Although this researcher cannot downplay, the importance and the blessing derived from the call and the act of worship, it is clear that the music ministry needs to minister both to God and to man. The researcher therefore recommends that the pastors and the worship leaders need to work together to come up with different kinds of songs to address different needs represented in their congregation.

Recommendations for Further Research

The researcher recommends that further research be done to establish the reasons why;

- (i) The worship leaders are only in the young age category. The researcher expected that there would be a mixed age- group that led worship.
- (ii) The worship leaders preferred songs from America and not those from the familiar local scene.
- (iii) Why most of the worship leaders had no formal training in the area of the worship ministry. This may bring out important issues to be looked into by their pastors.

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APPENDIX A:
QUESTIONNAIRE FOR A/R CHURCH MEMBERS

Introduction

This is a research meant to help the researcher to find out the factors that affect the use of music as an educational tool in churches. Please kindly fill this questionnaire as honestly as possible. Use a tick [] where necessary or supply the needed answer as appropriate. Please do not write your name on the questionnaire for confidentiality.

Part one to be answered by pastors only

1. Does your church have a Christian education department?

Yes [] No []

2. List down the four most important methods you use to meet your educational goal.

i) _____

ii) _____

iii) _____

iv) _____

3. How much time is allocated to musical activities in your church program?

1 Hr [] 30 Min. [] Less than 10 Min. []

4. Do you have a criterion for appointing worship leaders?

Yes [] No []

5. List down any three considerations you use to appoint worship leaders?

6. Do you think that training has a significant place in the use of music as an educational tool?

7. Have your worship leaders undergone any training?

Yes [] No []

8. What kind of training have they undergone?

Formal []

Informal []

Part two: To be filled by worship leaders only

1. Do you view your ministry as being an important part of Christian education?

Yes [] No []

Part three: To be filled by congregation members only

1. Does music in your church play any educational role?

Yes [] No []

Part four to be answered by all respondents

1. How does the lack/presence of trained leaders affect the music ministry in Christian education?

2. What is the country of origin of the songs sung in your church?

America and Europe

East Africa

3. How does the place of origin affect learning experience in music?

4. What is the approximate age group of the worship leaders in your church?

Young (20-30yrs)

Middle age 31-45yrs

Old 46yrs and above

5. What type (genre) of songs does your congregation often sing?

Simple choruses

Hymns

6. List down some of the ways that the choice of the songs affects their use in Christian education?

7. What is the nature of content of the songs used in your church?

Mostly praise and worship

Mostly doctrinal

Mostly exhortation