

NURTURING THE YOUTH INTO THE KINGDOM: A CASE OF MUSIC
MINISTRY AT CHRIST IS THE ANSWER MINISTRIES (CITAM) KAREN.

by

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DECLARATION

NURTURING THE YOUTH INTO THE KINGDOM: A CASE OF MUSIC
MINISTRY IN CHRIST IS THE ANSWER MINISTRIES (CITAM) KAREN.

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

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ABSTRACT

The youth are known to be the most dynamic group of people in any given setting. They keep the church vibrant and energetic through various activities. One of the major activities is music. Music is a very important part of Christian worship. It is the one major way that Christians communicate with God. Through music, many have come to the saving knowledge of Christ and had their lives transformed. It is therefore paramount that musicians in church be firmly grounded in God's word if the music they sing is to edify the body of Christ. This research was a case study of Christ Is The Answer Ministries (CITAM) Karen. Its purpose was to explore the various ways in which CITAM Karen nurtured her youth in music and faith in general. There were four objectives that the researcher sought to achieve: to identify the types of music sung and danced to by the youth at CITAM Karen, explore various approaches which CITAM Karen used to nurture the youth in their faith, establish various ways in which CITAM Karen nurtured the youth in music and lastly identify challenges faced by the church in the process of nurturing the youth in music. Questionnaires, observation guide and interviews were used to collect data at CITAM Karen. The researcher found out from the data collected how CITAM Karen ensured that the music sang is biblical and how they carried out continued nurturing of their youth in music. At the end of the study recommendations were given on how youth can better be nurtured in music and in their faith in general. This research will be helpful to the youth, those in youth ministry; youth pastors, chaplains in learning institutions and counselors. Having found out that the dominant music at Karen is local music it is recommended that a further study be carried out to establish the relationship between local music and the dominant youth age group of 19 to 24.

DEDICATION

I dedicate this work to the best family in my entire wide world; my dear parents Mr. Peter Ngugi and Mrs. Ruth Wanjiku, and my siblings. I also dedicate this to the man that God will soon allow me to spend the rest of my life with, fulfilling God's purposes for which we were both created. Finally I dedicate this to all the youth of our country Kenya today. May you continually become all that God created you to be in Him!

CHAPTER ONE

INTRODUCTION AND BACKGROUND OF THE STUDY

Introduction

Children develop in their faith as they grow up just as they develop in other areas. As they get into adolescence and young adulthood, their views about faith broaden as they learn more. They now want to know as much of it so they can own it. At this point in their lives, spiritual nurturing of their faith is very important. Youth workers in church become very handy, to help them develop first-hand faith. Burns (1990) in his foreword for Robbins (1990) argues that the central reason for youth ministry is helping the youth to grow spiritually. This will forever remain a vital ministry in the church.

Christ is the Answer Ministries (CITAM) acknowledges that youth ministry is one of their ministries' strong pillars (CITAM, 2013). It is therefore paramount for the church to invest in the youth; growing and maturing them spiritually, socially and in service to God in order to ensure continuity and growth in the church. Children keep the church vibrant and by the age of 13 they begin to take some major responsibilities in church. By the age of 20, they qualify to be leaders in various positions and can be entrusted with certain ministries including the music ministry. As a matter of fact, music ministry in many churches is spearheaded by the youth. This ministry includes leading the singing session at the beginning of every service, commonly known as praise and worship session, dance ministry as well as choir ministry. This is an important area to nurture the youth in as it contributes heavily to the foundation and growth of the faith of the youth.

One major challenge that any youth worker faces is the fact that youth in the 21st Century, as rightly put by Gore (1986), are bombarded with a lot of information especially through the media. Gore highlights that “children have always been uniquely vulnerable but are more vulnerable in today’s society because they are bombarded with explicit messages on a scale unlike anything our culture has ever seen.” In Africa, the assumption is that the strict culture should not allow for a similar remark to be made but it is quite unfortunate that it is the same case in Kenya. This is because the world has become a global village due to advancement in technology and what a teenage in Atlanta, Georgia views on television is the same thing a teenage in Nairobi, Kenya is likely to watch and in Johannesburg, South Africa, for example, the soap operas, “Days of our Lives” and “The Bold and the Beautiful.” The need for deliberate nurturing of the youth worldwide has never been more paramount.

Amongst the many things that media informs in a young person is the area of music. Music is a form of communication (Feld, 1984) that heavily influences the lives of the youth in diverse ways (Gore, 1986). Unfortunately, a good number of the youth in the church today listen to all kinds of music that the media presents without giving much thought to it. Some even attend parties and events that have unselected or unsieved kind of music. There is great need for deliberate and systematic spiritual guidance amongst the youth to help them overcome such temptations and stand strong in their faith.

Background of the Study

Nairobi Pentecostal Church (NPC) Karen is an assembly amongst eight others that belong to an umbrella church body known as Christ is The Answer Ministries (CITAM). CITAM formerly known as Nairobi Pentecostal Church was established in 1959, as a ministry of Pentecostal Assemblies of Canada (PAOC). In 2003, it officially changed its name from Nairobi Pentecostal Church to Christ is the Answer Ministries (CITAM) and registered as an autonomous independent entity under the Societies Act of Kenya (CITAM, 2012). Christ is the Answer Ministries currently oversees twelve assemblies namely CITAM Valley Road, CITAM Karen, CITAM Woodley, CITAM Parklands, CITAM Ngong, CITAM Kiserian, CITAM Nakuru, CITAM Thika Road, CITAM Buruburu, CITAM Kisumu and CITAM Eldoret and CITAM Athi River.

CITAM Karen runs with the vision of CITAM which is to see Kenya and the rest of the world impacted with the gospel of our Lord Jesus Christ through the transforming power of the Holy Spirit. Its mission is to know God and make him known through evangelism and discipleship. CITAM Karen just like every other assembly under CITAM nurtures her members in a number of core values: Ministry, that is, preaching and teaching the Word of God, godly transformational leadership in Church and society that equips believers to participate in the Great Commission, impacting the community holistically and supporting those who are vulnerable and commitment to building strong and effective families that serve the purpose that God ordained for them. Other core values include integrity and holiness, commitment to transparency and accountability with the members and the general public, excellence in delivering services and ministries, upholding and respecting the sanctity of life from conception

to death, and partnering with like-minded churches, ministries, Para-church organizations and other agencies that subscribe to CITAM Karen's philosophy of ministry.

CITAM Karen has a population of five thousand congregants, seventy-five percent of whom are youth aged thirty-five and below. The youth ministry is divided into three major sections; teens ministry formed by youth of ages thirteen to eighteen, Crossroads fellowship of nineteen to twenty four year olds largely comprising of college/university students and Young Professionals Fellowship of youth aged twenty-five to thirty-five. On a regular basis, the attendance in teens' meeting is 250-300 and 500-600 during school holidays. About 300 college/university students are in regular attendance in the Crossroads fellowship and 200-250 young professionals attend their monthly meetings.

The kind of music and the choice of songs at CITAM Karen are in consideration of the target group. The church is in an urban area which constitutes of English speaking young professionals. Among the genre of music accepted and sung are hymns, simple Swahili/African songs, Christian soft rock, rap, Christian hip hop, slow songs, jazz as well as dances like salsa and fusion of different African styles.

Problem Statement

The youth through media and especially music are exposed to so much evil that only a 'tamed', well-grounded youth in his or her faith would be able to withstand the winds of time. Gore (1987) highlights this exposure that includes violence, murder and torture where women and children are the major objects, sex, suicide especially

teenage suicide, alcohol and drug use and abuse and a whole range of Satanism. It is of great and urgent importance that the youth be given great attention in the church to shield them from the evil that the world exposes them to, especially through the media. This poses a major challenge in how the youth are nurtured in the area of music as well as in other critical areas of their lives including social, spiritual and psychological (Gore, 1987).

Looking at music ministry in churches in Kenya today one can tell a few things: One, that much of music ministry if not all is done by the youth. This includes planning and leading sessions of singing at the beginning of Sunday service, commonly known as praise and worship. The youth are largely if not entirely involved in selection of songs to be sung, arrangement of music with the band and congregational leading in singing (Gunnøe & Beversluis, 2009). Two, that most of the youth in church handling music ministry are not trained, neither prepared in any way on how to run such an important session of worship in the church. Johnson (2008) affirms this by asking: “If the music session is central to the life of the church, why is it not central in Christian education programs? If youth are asked to provide leadership in church singing (which she calls worship), are they being given the necessary training to do so with competence and confidence?” (Johnson, 2008).

Three, due to lack of training, the music that the youth bring to the church is informed by thoughts, arrangements, beats and information they pick from the environment around them. Thus much of the music done by the youth at CITAM Karen today, like in any other church as observed by Johnson has little or no biblical basis. Hence, there was need for the researcher to seek out more about how youth were nurtured and

better ways of doing it especially in the area of music which was the main focus of the research.

Purpose of the Study

The purpose of this study was to explore the various approaches that CITAM Karen used to nurture the youth in music ministry.

Objectives of the Study

1. To identify the types of music used (sung and danced to) in CITAM Karen.
2. To explore the various approaches in which CITAM Karen nurtured the faith of their youth.
3. To establish various ways in which CITAM Karen nurtured the youth in music.
4. To find out the challenges that CITAM Karen faced in the process of nurturing their youth in music.

Research Questions

1. What were the types of music sung at CITAM Karen?
2. What approaches did CITAM Karen use to nurture the youth in their faith?
3. How did CITAM Karen nurture her youth in music ministry?
4. What challenges did CITAM Karen face in the process of nurturing the youth in music ministry?

Justification of the Study

This study focused on the youth in a church setting because youth in church today face diverse dilemmas and constantly find themselves having to make crucial life decisions. Youth ministry is also the most dynamic ministry and requires constant review to ensure the youth benefit and become positively influential in the church and society.

The study specifically focused on youth at Christ Is the Answer Ministries because all the ministries' assemblies are located within or in the suburbs of the city. This gave a good representation of youth from diverse backgrounds and lifestyles, who are faced by similar crossroad dilemmas every day. This study had a deliberate focus on music. In the 21st Century music and youth have almost become synonymous because youth are closely attached to music. Any material written about youth contains music and vice versa simply meaning that any church focusing on nurturing the faith of the youth must put a strong emphasis on music.

Significance of the Study

This research would be of help to any youth in the current generation who seeks to grow in their faith. It would give the youth many approaches and avenues to use in order to grow deeper in their understanding of God. The research would also help them know the areas they need to be cautious in and why, considering the many challenges that they face today as they seek to get deep in their understanding of their faith. Youth workers, youth organizations, teachers and counselors would learn variety of ideas of effective nurturing of the youth. CITAM assemblies and churches in general would also benefit in understanding how they need to structure their youth

ministry in order to effectively nurture the youth into the kingdom and especially in music ministry. Christian Unions and chaplains in high schools and institutions of higher learning would gain insights on how to handle and nurture the faith of the youth especially in relation to music. As a result of the youth gaining more knowledge, the church and the society as a whole would grow because of responsible God-fearing youth. Churches would grow in music ministry hence the growth of the youth in the church would translate into the entire church's growth.

Assumptions of the Study

The researcher, in carrying out this research, assumed that:

1. There was a music ministry at CITAM Karen and the youth are heavily involved in it.
2. The pastors at CITAM Karen used music to nurture the youth in their faith.
3. There were different forms of music sung at CITAM Karen.
4. The songs sung and danced to at CITAM Karen are biblically sound.

Scope of the Study

CITAM Karen was the scope of this study. Though the congregation as a whole was of great interest, the researcher was particularly interested in the youth, youth leaders and youth pastor. CITAM Karen is a good representation of all CITAM assemblies as they all have similar characteristics in running ministry.

Limitations and Delimitations of the Study

The researcher foresaw a difficulty in the area of collecting data. The youth in church would be hesitant to give information with the fear that they may be exposed. This may cause them to lose credibility with their pastors, parents and other members of the congregation. Similar difficulties were experienced in pretesting. The teens at CITAM Valley Road, where pretesting was carried out declined filling the questionnaires. They argued that they were long with many questions, a likelihood that it may have been an excuse and that the actual reason was that they would lose credibility with their youth pastor. This was even after the researcher had clearly stated in the questionnaire that all information would be kept confidential. To the researcher's amazement, the teens at CITAM Karen gladly filled the questionnaires and some were part of the focus group interview. Even though the teens were not required to write their names on the questionnaires, some still insisted on writing.

Another limitation that the researcher had anticipated is in the area of church administration which could have been hesitant in giving necessary information for the research. The researcher was clear about objectives of the research and how it will be beneficial to the church and the body of Christ at large. With that in mind, the church willingly gave the information required. Finally, the researcher had foreseen a challenge in how the youth would interpret some of the music they sing or dance hence interfering with the information they give in relation to the music they sing. The researcher helped them in interpreting the music from the scriptural point of view in order to give the relevant responses for this research.

Definition of Operational Terms

Church: According to www.biblepages.net/gg06.htm the English word “church” was derived from the old Greek phrase *kuriakê oikia*, meaning “lord’s house”. Though it is not clear which lord the Greeks referred to at the time, the word has been used today to mean the same for our Lord Jesus Christ. The Living Word Library (1996) defines Church as the body of Christ constituting of people all over the world who have discovered the love of God as demonstrated by Jesus Christ. In this study, church will assume both meanings as discussed above.

Youth: The UN defines the ‘youth’ as persons between the ages of 15 and 24 years without prejudice to other definitions by Member States. All UN statistics on youth are based on this definition, as illustrated by the annual yearbooks of statistics published by the United Nations system on demography, education, employment and health. (unesco.org). For activities at the national level, “youth” may be understood in a more flexible manner. For example, the definition given in the African Youth Charter defines “youth” as “every person between the ages of 15 and 35 years” (ibid). For the purpose of this research, “youth” will be defined as ages 13 to 35 years. This is because CITAM Karen has her youth divided into teens (high schoolers) who are between ages 13 and 18, Crossroads (collegers) of ages 19 to 24 and young professionals (beyond college) of ages 25 to 35.

Music: According to Kerr (1950) music is an expression of human emotions. The physical expression of emotion is the foundation of rhythm while the vocal expression of emotions is the foundation of music. Rhythm and music are closely related and are

channels for the expression of emotion. This research will assume this meaning throughout the discussion about music.

Adolescence: as defined by Lawrence Richard (1985) adolescence is a time of transition that extends between 12 to 25 years old for men and 21 for ladies. It starts from puberty all the way through a long process till the person is able to make their own responsible decisions. In this research adolescence will take the same meaning.

Worship: This comes from the Anglo-Saxon word 'worthship' as indicated by Zuck and Benson (1978). They therefore define worship as "bowing down in homage, acknowledging God's attributes and functions as the highest above any other." This research will use the word worship in this definition given by Zuck and Benson.

Summary

This chapter introduced this research by giving a brief introduction to nurturing the youth in their faith including but especially in the area of music. It highlighted the background of this research in relation to the case study; CITAM Karen. The chapter further gave the statement of the problem and the purpose of this study. The objectives of the research were also listed as well as the research questions. In addition, the researcher gave the rationale in carrying out the research as well as the significance. The researcher also highlighted the assumptions made and the foreseen challenges in this study. The chapter concluded with definition of operational terms.

CHAPTER TWO

LITERATURE REVIEW

Introduction

This chapter consists of information put together from existing research related to the topic at hand done by other scholars. As rightly put by Kombo and Tromp (2006), literature review is an account of what has been published by other scholars and researchers on a topic. The researcher has discussed various approaches in which churches nurture the youth in their faith. It is also important in this research to discuss the approaches that churches take towards nurturing the youth in music. This led into further research on how the youth are nurtured in music, with a history of the various forms of church music. The researcher also looked into the challenges the church faces as it engages in nurturing the youth in music.

It is right to acknowledge at this beginning point that even though much had been written and even discussed in various forums about the youth, this is a highly dynamic topic, probably the most dynamic because the youth are so. Jones (2001) acknowledges this by urging and encouraging his fellow missionaries that only through God-given wisdom, discerning prayer and humility can they enter the culture the youth live in.

Nurturing the Youth in their Faith

The word nurture is defined as “to take care of, feed and protect someone, especially young children and help them to develop and be successful.” (Bottomley, 2003, p. 850). Nurturing the youth in church today takes the same meaning as is the definition. The church seeks to take care of, spiritually (and otherwise) feed and guard the youth

from what would harm them in every aspect of their lives. The church does this in various approaches in a bid to achieve its purpose of existence.

The Need for Careful Nurturing of the Youth in their Faith

Youth, studied in many dimensions, is said to start at the age of 13 with adolescent stage and continues to 20 onwards, what is commonly called young adulthood stage. The youth (or youthful) stage continues up to 35 in some countries and 45 in others. United Nations define youth as persons between ages 15 and 24 years. (UNESCO, 2013). As mentioned earlier, youth in this research will be defined between ages 13 to 35 years. This is because CITAM Karen has her youth divided into teens (high schoolers) who are between ages 13 and 18, Crossroads (collegers) of ages 18 to 24 and young professionals (beyond college) of ages 24 to 35.

There are endless reasons why it is very important to nurture the youth into the kingdom. The Bible states “train a child in the way he should go and when he is old he will not turn from it.” (Proverbs 22:6, New International Version). This means that there must be a trainer, and there must be certain ways in which a child is to be trained so that when he is old enough to make his own choices he will, with clarity, be aware of the choices to choose from. When the child gets to teen-age the tendency is to defy what is right. However, many who have passed through this stage yet had a good (and godly) upbringing attest to the fact that they came back to the way of life they had been taught when they were young.

The youth need spiritual nurturing to help them deal with the various challenges they face. The age between 13 and 30 is full of transitions and major body and life

changes. Indeed, Gore (1986) reiterates that adolescence is the most difficult period of human development. Teenagers are at a crossroad and unfortunately they are usually least equipped to deal with this rapid growth period on their own. Gore emphasizes that at this particular time of their lives, the youth need love, guidance, and supervision (ibid). As they get to young adulthood the youth are faced by more challenges of transitioning in different stages of their lives. They graduate from High School between 16 and 18 years old and get into college almost if not immediately after. This poses great challenges of transition from childhood to adulthood. The teenager/young adult has to learn to be more responsible of his/her own life from now onwards. This responsibility is here to stay because they are growing older and maturing. At this stage there is less dependability on family and close kin in daily decision-making. At the same time the media bombards the young adult with all kinds of messages cutting across the very matters that he/she has to make decisions about- friends, boy-girl relationships, sex, alcohol and drugs, education and its purpose in life etc. This exposure by the media leads to a very unique vulnerability that the youth are in at a very young age.

Over the years and especially in the 20th and 21st Centuries so much development has taken place in the world including and especially the area of information technology but also socially, economically and culturally. This has seen various generations of youth being affected, both positively and negatively, by the changing world. The changes are still taking place even now as more new discoveries are made. This has left the church asking one major question: how are the youth to be nurtured into the kingdom with such height of 'worldly' competition? A good example is the media. The rate at which media is affecting the lives of the youth in the world today is

alarming. Gore (1986) writes to raise a voice to the rest of her fellow parents that something has got to be done to help shape the lives of the youth. She asks “how do we nurture the youth to grow wholesomely in this day and age when the media presents them with information that portrays crooked moral values? Such information includes messages with heavy and explicit sexual connotations available on television, in music, magazines and movie theatres. With all these the youth assuredly face the suggestion that sex at an early age is okay (ibid). Not forgetting all the advertisements of various products on bill boards that promote sex as one of the fun things to do. Recently in Kenya an advertisement of some local cooking oil on media showed a lady seducing a man with her food. For a moment viewers would wonder what cooking oil has to do with sex. A message is being sent across: if it does not have some sexual connotation, it will not sell. Indeed, Gore is right that television is shaping the hearts, minds and attitudes of an entire generation of children. (ibid)

Careful and consistent nurturing of the youth into the kingdom keeps them away from patterns of the world, as rightly put by Paul in Romans 12:2 that would otherwise be harmful to them. These ways include wild partying which involves wild drinking, drug abuse and wild sex, activities that would endanger their lives like careless drunk driving, being out at night in places that pose risks of being attacked, abducted, raped or even killed. These and many other behaviors also pose health risks including cancers due to alcohol and drug abuse, obesity and low immunity due to poor eating habits, contraction of sexually transmitted diseases including HIV/AIDS as a result of unprotected sex, early and unplanned pregnancies and many more. McCauley, Salter, Kiragu, and Senderowitz (1995) note that most of these youth face these risks with too little factual information, guidance about sexual responsibility, and access to

health care. Apart from making decisions about whether to engage in all the above activities or not, teenagers also struggle with a series of problems (Gore, 1986). She highlights some of these problems; relationships with parents, siblings and peers; obedience and rebellion against authority; a continuing search for self-identity; questions of faith and personal religious commitment; schoolwork, part-time jobs, and the future-careers, family, dreams (ibid).

Approaches to Nurturing Youth into the Kingdom

One major approach is family nurturing. Parental religious influence is key in ensuring that the youth become committed to their faith with the know-how to make them firm. In their research, Hoge and Petrillo (1978) observe that there are three factors that influence the attitude and participation of the youth in the church from a family point of view. These are parents' religion, religious socialization in the family and relationships with parents. According to Hoge and Petrillo (1978), research done by Putney and Middleton (1961) and Havens (1964) shows that many mixed-religious marriages have weaker religious commitments than those of single-religious marriages. It is apparent that the basic place of nurturing children as they slowly but surely grow into adulthood is at home. Children believe what their parents tell them and as they mature and go to church they only affirm what the parents have taught them. As they join church groups they keep adding knowledge.

However there is a point at which children begin to make a decision whether or not to accept and believe what they are taught. This is when they observe whether their parents' words and actions match. Children seem to understand that anything is not workable if it is not working in their parents' lives. Hoge and Petrillo (1978) add that

most research agrees that transmission of parental religious values is interfered by tension in the family. The children observe when the parents are not getting along and some begin to discredit the religious teachings of their parents. Gore (1987), writing about raising PG kids in an X-rated society, quotes a study done slightly above 25 years ago in America by Business Advisory Commission of the Education Commission of the States. In this study the commission outlines how the breakdown of a family leads to the youth being disconnected from society:

The Education Commission of the State found that almost 2.5 million teens between the ages of 16 and 19 were “disconnected from society “and alienated. This disconnection and alienation was attributed to several factors, the overriding one being the breakdown of the family. The major problem areas for teenagers were identified as epidemics of pregnancy, suicide, and drug and alcohol abuse. Teen homicide rate had also increased to 232 percent in 35 years. (Business Advisory Commission of the Education Commission of the States, 1985, “Reconnecting Youth: The Next Stage of Reform”, pp. 10, 13).

Just as the youth require great nurturing from the church so do parents. They spend more time with the youth at home and therefore require a lot of guidance in parenting them as well as all other areas of family life. When the youth are of age to form their families they will emulate their parents.

Coles (1987) quoted by Gore (1987) adds to the importance of nurturing parents by asking a very relevant question “If strong family or church life is absent, what other moral influences are there?” Gore quotes this in the context of children and teenagers taking what they see in movies to be the adult world in operation. It is not enough for

parents to practice what they preach, they also need to shield their children from accessing (especially through the media) information that present adult world as opposite of the religious values that they, the parents teach their children. If parents do not do this then the teenagers gather information from the media that makes them begin to question what the parents teach them. The approach suggested by Strommen and Hardel (2000) present a 'Radical New Model for Youth and Family Ministry' as a viable youth ministry approach. In this approach the family is the key player in growing the faith of children and youth in the home. Church comes second after family in this model.

In church, youth programs are the major ways of nurturing the youth. Many of these are mostly developed by para-church organizations and churches are integral in this (Goreham, 2004.) A study done by Goreham on Denominational Comparison of Rural Youth Ministry Programs in three Northern states of United States of America showed that many youth ministry programs only offered opportunities for the youth to meet in church every so often and all they really want is to develop and build their social networks (ibid). While this is true, Quinn (1999) argues that there is more that needs to be considered when developing youth programs in order to make them relevant and enjoyable by the youth. Some of these include contextualizing the content and processes of the program to the needs and interests of young adolescents.

To do this appropriately, the developers of the program must listen carefully to the voices of young people at the planning stage and provide active, meaningful roles for youths throughout the implementation. Quinn adds that it is of great importance to also consider the diverse backgrounds of the youth especially in relation to race,

ethnicity, family income, gender, and sexual orientation. In addition, whatever the program being developed, the youth workers must compete for young people's time and attention. The program must also enhance the role of young people in serving their community. In fact, whatever youth program developed, it must reach out to the unreached youth in the community. It must also focus its goals on meeting individual's needs rather than organizational concerns. What is most critical to any youth program's success is quality adult leadership. Any church or para-church organization must be willing to invest in quality youth leaders who will endeavor to passionately fulfill the program goals in the lives of the youth.

Even with fulfillment of all the above, there is no youth program that can stand on its own without close relationship with parents and other community institutions. Quinn (1999) argues that this must be done by reaching out to families, schools and other community partners. This will help the youth keep these relationships because they need them when they are mature adults. These relationships create a conducive environment for them to mature into responsible adults. These considerations go a long way to show that careful planning and putting together of youth programs is highly needed in churches.

Church Music and Faith Formation

The aspect of music is quite important in nurturing the youth into the kingdom. Music is a powerful tool of worship in the church as it is one way that congregants communicate to God apart from prayer. Music in the natural sense is not only a powerful tool of communication but also a major one in nurturing the youth in the church today. Liesch (2002), writing on church worship, gives some responses he got

from a group of youths in his 'Introduction to Music' class at a Christian university. He had asked the youth to comment on choruses that are sung in church. The youth gave responses like "they are up-to-date with where we are, making the worship real with life," "they help me feel closer to God in a one-on-one relationship. They really show the intensity of the relationship between God and myself." These responses, as Liesch discusses, show that choruses sung in church are the means for the youth to have intimate worship expression. It is through these songs that they feel very closely connected to God. Indeed music in church is an integral part of one's spiritual journey (Liesch, 2002). With this understanding of importance of music, it is right to begin with its history.

History of Music

Miller (1972) describes music as autonomous but interdependent; its development is studied alongside/against the backgrounds of social, economic, political, cultural, philosophical developments. He goes on to add that it is a literal art closely associated to other literal arts like poetry, drama and religious texts. From ancient days music has been an important part of human life. In those days music would be equated to rituals; from harvests, to hunts, to rites of passage, to religion and to lullabies. Today, music has not only continued to be part of human life but has developed to greater ways with humans finding more use for it.

Music is a form of communication. Its history includes the study of the ever-changing forms of music. According to Miller (ibid) forms are the structural principles involved in music composition. Music derives its meaning from culture and so though

universal its meaning is not. In fact, Titon (1996) notes that not all cultures have a word for music. The simplest way he defines music is a “humanly organized sound.”

History of Church Music

Historically, music has been and is still used in religious services, secular celebrations, during thanksgiving, in wars, in praising God and in private prayer (Cusic, 2002). From a Biblical point of view, music dates back to Moses and his sister in Exodus 15 when they sang a song of thanksgiving to God for delivering them from the hand of Egyptians at the Red Sea. Consequently, other songs have been recorded in the Bible sung by different people at different instances. For example, Hannah’s song is for thanksgiving in 1 Samuel 2, Deborah’s is also a victory and thanksgiving song while David’s psalms cut across mourning, thanksgiving, repentance and God’s greatness. Creation is also stated in the Bible as ‘singers’; the stars in Job 38 verse 7, the hills and valleys in Psalm 65 verse 13.

More music and singing is found in 1 Chronicles 15 verse 22 where Kenaiah the head Levite was in charge of singing; lands break into singing in Isaiah 14 verse 7; Paul and Silas sung to the Lord while in jail (Acts 16 verse 25) and even the Lord God himself in Zephaniah 3:17 is portrayed as one who sings. It is worth noting as indicated earlier that music is an interdependent art and cannot be studied on its own. Therefore, in this research church music will be studied alongside cultures, backgrounds and religious developments of the congregation.

Forms of Music

Miller (1972) gives a rather elaborate history of music. According to him, the two major forms of music in non-European cultures and pre-Christian civilizations of Greece and Rome were Christian song and secular song developed between ninth and fourteenth centuries. Christian song, also known as plainsong, was the principal music of western civilization for about 1000 years. It was done in only one language-Latin, was monophonic (done in single melody (Medieval.org) and was sung in acappella among other musical specifications. Miller further highlights the three major origins of plainsong namely Byzantium, now Istanbul which contributed greatly to hymns, Syria which was quite significant in religious activities and produced a lot of responsorial singing and Palestine where Hebrew chant was the most extensive source of early Christian plainsong.

Secular song, Miller (1972) argues, was more elaborate than plainsong. It was monophonic just like plainsong but had stronger and more regular rhythm and had recurrent short rhythmic patterns. Unlike plainsong that was done in one language, secular song was mostly in vernacular languages and dealt with a wide range of subjects than plainsong. The major contributors of this music were Germany and France. Other countries had negligible contributions.

Later on in the fifteenth century onwards, music continued to develop due to development in arts, philosophy and literature. In the progression of time more forms of secular music evolved including baroque music and opera in seventeenth century. At this time religious music also had quite a lot of baroque literature. This was in form of liturgical and non-liturgical music that was mostly used during Mass in the

Roman Catholic Church (Miller, 1972). In the later twentieth century a new form of music emerged in which a composer would give general guidelines to the singers and they would compose as they sang along. The guidelines were about pitch and duration and the singers would compose lines that are ‘neighborly’ so that they all would contribute to a well-built total sound (Routley, 1978).

Forms of Church Music

In the early churches the organ was the main instrument played in the church as hymns were sung. In some African churches a drum was used while in others people sang without any instrument or even dancing. Only clapping of hands was allowed in conservative churches. That kind of music that was sung in the old time churches such as the main stream churches that have existed over generations has changed. Churches have moved from hymns to rock music, from singing while standing to quite vigorous dancing styles. Some writers such as Mark Evans strongly conclude that church music, just like other cultural elements of contemporary Christianity has been greatly secularized (Evans, 2006).

Today, there are many forms of church music that most churches have adopted. Church services begin with a session of singing ranging from 20 minutes to one hour. The session begins with two to four fast tempo songs, commonly called ‘praise songs’ followed by two or three slow tempo songs commonly known as ‘worship songs.’ The fast songs mostly praise God for his good deeds and proclaim God’s greatness. The slow songs are prayer-like and they are words that singers direct to God. Westermeyer (1988) talks about church music in five divisions: the first is song of praise, which is commonly found in scripture; Psalm 100, 98 and in Psalm 150 “everything that has breath” is exhorted to praise the Lord (Holy Bible, 1984. New International Version.)

These jubilant songs of praise are a response to God's great acts of his loving kindness. The second division is a song of prayer, speaking directly to God through song. The lyrics, whether liturgical or an actual song are a direct communication to God.

The third is a song of proclamation in which the Gospel is proclaimed. The role of this particular song is to proclaim, interpret and break open the Word of God. Many biblical lessons and stories have been sung or chanted from ancient times. At CITAM Karen for example, this type of song is mostly sung by the choir. The fourth division is the story. From the beginning of the Bible to the end, is a long story of God's love for mankind. This song is mostly done in hymnal form. In fact, Westermeyer (1988) argues that if one would lay out all the hymns in a sequential fashion, one would find the entire story of God's love and mighty acts. Finally, church song is a gift of God. Music brings great joy and delight to God and to the people. The above four divisions put together can form one long song that is a gift to God. All these divisions consist of what is found in church today in slow, fast, choir or dance music. Songs of praise and proclamation are usually fast songs; songs of prayer are normally slow while songs as stories cut across both slow and fast.

Purpose of Church Music in Worship

Music in church is an important way in which Christians communicate heart to heart, getting very intimate with God. Lockyer (2004) discusses music as a language unto itself, a language born in the heart of God countless ages before creation. With this in mind the church ought to have musicians who understand the purpose of church music and are able to put the message they seek to communicate in the right musical

methodology (Johansson, 1988). The purpose of church music is to communicate the gospel of Jesus Christ. It is important to understand what Johansson (ibid) elaborates that music carries the song because it has the ability to present the general gospel content but it is words that give specific thought content to the gospel and must therefore be very relevant. The arrangers or composers of church music must take this into consideration if their music is to be worth singing in church and to fulfill the purpose for which it is intended.

Plato quoted by Whitfield (2010) argues that music has power to shape society. If Plato, who was not a Christian, was convinced in that way about music, and he's right, how much more should the church pay attention to the kind of music done in church? The nature of church music should not be a mere lubricant or sweetener to get words across but communication in itself; from the words (theology) to the art (music) (Johansson, 1988). Church musicians, who in most cases are youth, must ask themselves some questions as they sing and lead others to sessions of singing in church: Is the music edifying to the body of Christ including the singer? Do the songs done in church have lyrics that would lead one to desire to draw closer to God? Do the beats and the dance styles communicate reverence and honor to God to those watching and engaging in the music? This calls us to consider how music is used in nurturing the faith of its singers.

Use of Church Music in Nurturing Faith

In the church today, a mix of different forms of music is sung. The youth seem to enjoy more of choruses as alluded to by Liesch (2002). The youth he asked about their view on those choruses as mentioned earlier in this chapter, affirm that choruses are an integral part of their spiritual journey. They give them an opportunity to be transparent with God, allowing them to release themselves to him.

Music pastors must teach the young upcoming artists to compose music that is biblically sound. They need to be taught to write exactly what they mean so that the song is not left with bare patches. What they mean is what should be communicated to the hearer (Routley, 1978). The artist must therefore ask him/herself “what is the purpose that I want to achieve with this song?” The purpose should be to assist the believer in his walk with God, not to attach him/her “to the sensations of the world” (ibid).

Challenges in Nurturing the Youth in Music

There is an underlying major problem in nurturing the youth through church activities. Their commitment is pegged on clear understanding of why involvement in church activities is important. However this is sometimes not the case for many youth in any congregation, as confirmed by Smith and Snell (2009). They argue that over half the youth greatly value religion in their lives but are not able to clearly articulate the tenets of their faith. This gap leads to less commitment in the church for many youths. Many remain church goers, busy in youth activities but of no substance. This is why there is great need to nurture the youth through teachings that not only give a clear presentation of the gospel but bring clarity to their understanding of their faith.

Another challenge is that of peer influence amongst the youth. Due to their search for identity and a need to belong many end up falling into the hands of negative peer influence that affect everything they are and do. Youth workers have a hard time nurturing youth who are already in negative peer influence. This is because in trying to help the youth out of it, they may feel like they do not fit anywhere else except in the company of their negative influencers. They require a lot of love and acceptance as well as knowledge of their self-worth which youth workers should provide.

One major drawback in the work of nurturing the youth is the fact that they are bombarded with so much information from the media. Anyone venturing into youth ministry today has to be updated on the current 'youthful' information in the media because the youth are always at the front row in getting it. The world is a global village today, and left, right and center the youth are exposed to so much. Christian nurturing of the youth is in huge competition with the media; from music, to movies, to fashion and other current trends that the youth are exposed to and are in pursuit of.

In nurturing the youth in music mass culture has become one of the biggest challenges to deal with. Some aspects of culture are easy to deal with because they are outright antireligious e.g. pornography, drug abuse, crime, adultery and many more. However when it comes to mass culture Johansson (1988) points out the difference. Mass culture is quite obscure because it appears very harmless and yet spreads so far and is easily and generally accepted. Johansson (ibid) defines it as having a characteristic stemming from technology and industrialization and includes mass marketing, mass media and mass production among many others.

Mass culture has largely infiltrated the church and certain aspects of it have caused the church to renounce much of its own Biblically-based influence. Music ministry has not been left out in this. It calls for a paradigm shift in the music ministry and the church as a whole in redirecting the current and taking an active role in ministering the gospel boldly and standing all the ungodliness found in mass culture.

Theoretical Framework

This research forms its foundation on Fowler's (1982) faith development theory. This theory focuses on the development of faith from infancy to adolescence. Fowler defines faith as the fundamental, centering process underlying the formation of beliefs, values and meanings that give coherence and direction to a person's life, links them to relationships of loyalty and trust with others and enables them to face challenges of human life. Fowler's theory states that faith is foundational to personal identity, social relations and to the making of personal and cultural meanings. Faith is also developmental due to developing emotional, cognitive and moral interpretations and responses. Fowler pioneered this theory in the 1970s and 1980s as a basis for understanding how human beings conceptualize God and how his influence has an impact on core values, beliefs and meanings in their personal lives and in their relationships with others (Fowler & Dell, 2006). It is with this understanding that Fowler developed the faith development theory.

Tittley (2012) citing Fowler (1982) defines adolescents' faith from an understanding that people go through different stages in their faith as they grow just like one does in other aspects of life such as moral and intellectual development. Fowler defines

adolescent faith as Synthetic-Conventional Faith. This, he argues, is the most common faith structure found among adolescents. This means that the adolescent's world expands with different people groups (friends, family, church youth groups) and the environment such as media and sports activities. All these call for their attention yet their faith must provide meaning and coherence to these new experiences (Tittley, 2012). Fowler further explains that this faith is synthetic because it is determined by interpersonal relationships. It is also conventional because it is shaped by the attitudes of other people around the adolescent at any particular time. This therefore means that the faith of the youth is heavily pegged and largely rooted on others' faith and keeps changing with time and environment.

Adolescence is defined as the transition between childhood and adulthood. At this stage several issues need to be clear in an adolescent's mind, including matters of faith. The point at which this resolve is arrived at is the stepping stone to another stage in life-young adulthood. At this stage the adolescent gets into what Fowler calls Individuative-Reflective Faith. In this stage the young adult "accepts personal responsibility for their own beliefs, actions, attitudes and values and they develop a first-hand faith" (Tittley, 2012). Their faith is no longer rooted on other people's faith but is as a result of a personal decision to pursue God on a very personal level. The young adult no longer goes to church because mom has said but because he/she understands the importance church attendance has to his/her personal walk with God. These stages of faith as highlighted by Fowler (1982) ensure that any individual in the church matures in the different facets of their lives including social, career, family, spiritual as well as psychological. This is what youth ministry is all about-holistic development of the youth.

Conceptual Framework

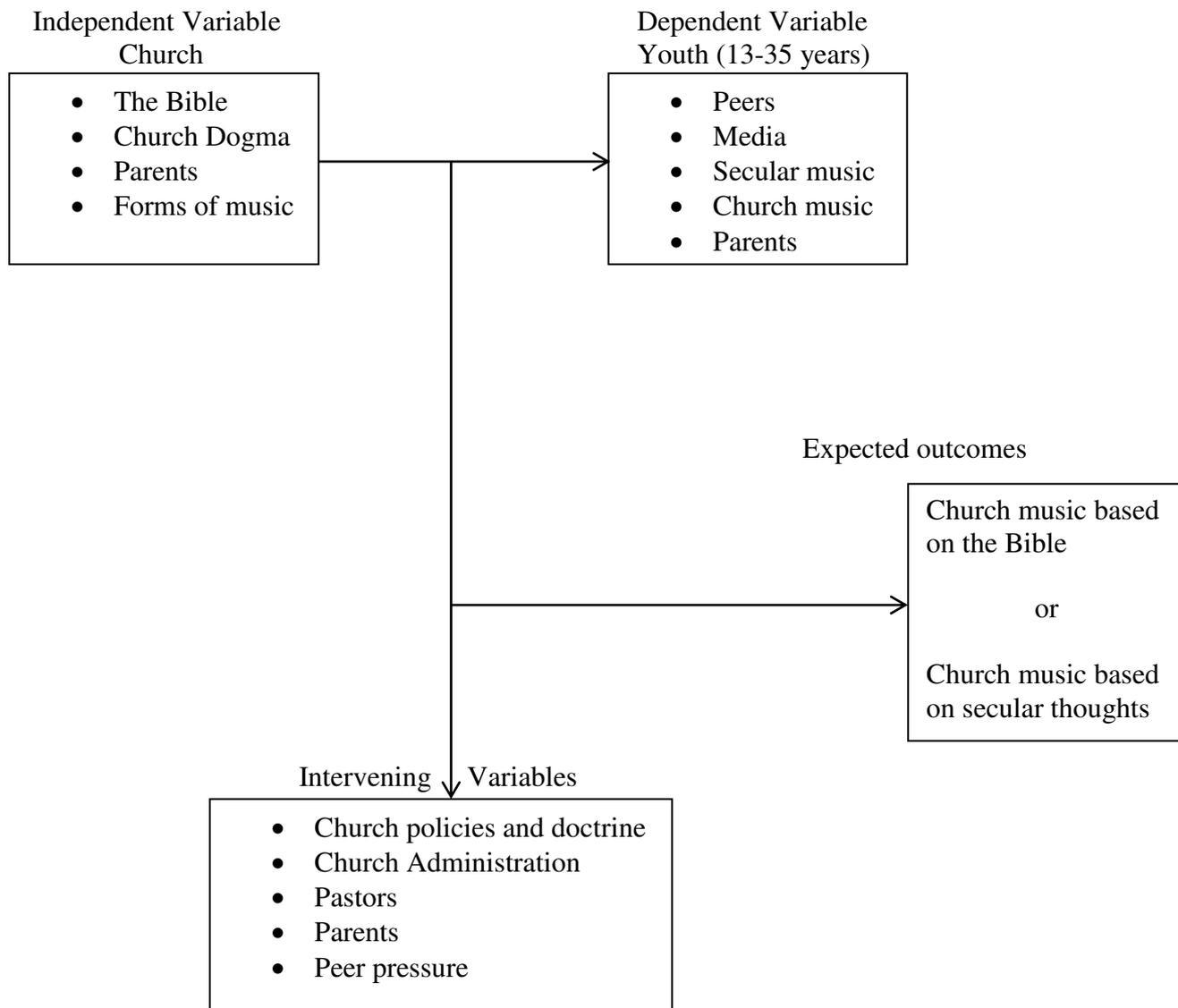


Figure 2.1: Conceptual Framework

Source: Researcher (2014)

The conceptual framework above shows the independent variable in this research as the church. This includes the Bible, church dogma, forms of music that the youth find in church as well as the parents. These are constant in the life of a typical youth. The youth are the dependent variable. Their faith as highlighted by Fowler (1982) is dependent on peers, the media, secular music, church music and their parents. The

intervening variables affect the faith of the youth and thus to some extent determine the kind of music they perform. These are the church policies and doctrines, church administration which guides the youth to be in the different youth programs organized by the church. Pastors who teach the Word of God and mentor the youth also determine the direction of the youth's faith. Parents and peers are also intervening in the sense that they heavily influence the direction of the faith of the youth.

Summary

This chapter gives an elaborate look at what various authors have written about nurturing the youth in their faith especially in the area of music. It gives the history and forms of music, the history and forms of church music, the purpose of church music in worship and the challenges of nurturing the youth in music. The chapter concludes with the theoretical and conceptual framework of the study.

CHAPTER THREE

RESEARCH METHODOLOGY

Introduction

According to Kothari (2004) research methodology is a way to systematically solve the research problem. He adds that it is in research methodology that we study the various steps that the researcher adopts in studying his research problem and why he uses those steps. This chapter gives a breakdown of how the researcher collected data. This includes target and sample population, sampling, tools to be used in data collection and pilot testing. The researcher then shows how data was analyzed and the ethical issues considered while carrying out this research. All these was carried out in view of the research.

Research Design

Bryman (2012) defines research design or strategy as the general orientation to the conduct of any research. Kombo and Tromp (2006) define it as the structure of the research or the glue that holds all the elements of a research together. In this research, a combination of three designs was used; exploratory, descriptive and case study research designs. Exploratory research design is used to investigate a topic in order to develop insight and ideas about its underlying nature (McNabb, 2010). In this study, exploratory research was helpful in getting information about how youth are nurtured in music at CITAM Karen. This involved holding focus group discussions with the youth. The researcher used CITAM Karen as the case study. This is because CITAM Karen is similar to all other CITAM assemblies in Nairobi, hence information from CITAM Karen was good representation of all other CITAM assemblies.

The researcher also used descriptive research design. Descriptive design is described by Taylor, Kermode, and Roberts (2006) as a design that describes a phenomenon in order to answer a research question. In this study, the researcher used narrative and statistics to obtain information. The researcher used questionnaires and carried out interviews with the youth, pastors and youth workers in order to know which music is sung at CITAM Karen, how the youth are nurtured in music and the challenges faced in nurturing them. The researcher also used simple statistics to get information. This was done using an observation guide as well as questionnaires.

Population

Kombo and Tromp (2006) define population as a group of individuals, objects or items from which samples are taken for measurement. This group has common characteristics. Population in research is divided into two; target population and accessible population. Target population is defined as the population to which a researcher wants to generalize the results of the study while accessible population is a subset of the target population. It is the most representative of the target population (Mugenda & Mugenda, 2003). In this study, the target population was all the youth and church workers at CITAM Karen. The accessible population was the youth in the various youth groups; teens, college students and young professionals. Youth pastor and youth workers constituted of the accessible population. They were censored because they are few in number.

Sample Size

Kombo and Tromp (2006) quote Orodho and Kombo (2002) in defining sampling as the process of selecting a number of individuals or objects from a population such that

the selected group contains elements representative of the characteristics found in the entire group. In doing this, the researcher in this study used purposive sampling. Johnson and Christensen (2012) define purposive sampling as one where the researcher specifies the characteristics of a population of interest then tries to identify individuals who have those characteristics. In order to do this, the researcher in this case stratified the youth into the three youth programs that CITAM Karen ran; teens (13 to 18 years old), college students (19 to 24 years) and young professionals (25 to 35 years old).

Mugenda and Mugenda (2003) suggest that as much as possible a large sample of the accessible population should be considered in order to give significant characteristics of that population. This helps to avoid sampling errors. The researcher randomly selected 10% of each stratum; 10% of 600 teens (60), 300 college students (30) and 250 (25) young professionals. This gave a total of 115 sampled youth. The researcher further purposively stratified the sampled youth as per gender in a ratio of 1:1. The researcher further selected a focus discussion group from which was 10% of each strata. That is, six teens, three college students and three young professionals. The youth workers including youth pastor were censored as they are few in number.

Data Collection Procedures

The researcher used questionnaires, interviews, participants' observation and focus group discussions as the major tools of data collection. Questionnaires were given to the sampled youth. In questionnaires the researcher used both close-ended and open-ended questions in order to yield both quantitative and qualitative data (Katsirikou & Skiadas, 2010). Youth pastor and youth workers were interviewed. As highlighted by

Bryman (2012), interviews give leeway to the interviewee in how to reply. They therefore ensure that the researcher obtains as much information as possible. The interviews were carried out face-to-face.

One of the major reasons why observation is used in collecting data is to be able to collect descriptive quantitative data of behavior or events. Observation is also used to supplement data collected in other methods (Sapsford & Jupp, 2006). The researcher, with the help of an observation guide, used observation in this research for both purposes. Further on, the researcher used a focus group interview guide to carry out a discussion with two focus groups drawn from teens youth group and college students youth group. The importance of more than one focus group in a given study as highlighted by Patton (2002) is to obtain a variety of perspectives and hence increase confidence in the patterns that emerge. The researcher was convinced that using the four tools would give the desired results to meet the objectives of this study.

Pretesting

Pretesting is done before the main investigation with an intention to assess the adequacy of the research design and of the instruments to be used for data collection (Sapsford & Jupp, 2006). It is important to carry out pretesting to avoid misunderstanding of the questions which may yield to irrelevant data. Pretesting helps to identify any short-comings likely to be experienced during the actual study (Kombo & Tromp, 2006). Pretesting in this study was carried out in CITAM Valley Road. This church has similar characteristics with CITAM Karen because of the fact that they are both CITAM assemblies. The researcher also chose it because of its convenience in accessibility. As part of pretesting the researcher also engaged the

services of professors within reach who were competent in research. They analyzed the tools that were to be used in collecting data. Their focus was whether the tools would be applicable and would collect as much information as possible to meet the objectives of this study.

Validity and Reliability

Reliability is a measure of the degree to which a research instrument yields consistent results or data after repeated trials (Mugenda & Mugenda 2003). The researcher tried as much as possible to eliminate random errors by using the pre-test method. This involved giving the questionnaire to a pre-test group, with similar characteristics as the sample population. This was done at CITAM Valley Road before actual research began. The youth pastor was also interviewed. This helped the researcher to identify the few changes, most of which were typing errors, and correct them before the actual interview at CITAM Karen.

Validity as defined by Dayman and Holloway (2011) means that a test measures what it is supposed to measure and that it assesses the phenomenon the researcher intends to assess. The researcher ensured validity of the study by carrying out internal and external validity. Internal validity means that there is a good match between researcher's observations and the theoretical ideas they develop (Bryman, 2012.) In internal validity the researcher carried out observations for four Sundays. This ensured that there was congruence between the theoretical ideas developed and the observations. In ensuring internal validity the researcher tried as much as possible to get an equal number in terms of gender to ensure control. The number was however not exact because ladies were more than men in each of the youth groups. External

validity is described as the degree to which findings can be generalized across social settings (Bryman, 2012). By carrying out research at CITAM Karen, the researcher already took care of external validity. This is because the congregation at CITAM Karen is a relatively good representation of any urban church, not just CITAM assemblies. The same study would apply in PCEA St. Andrews in Nairobi city as it would apply in Nairobi Chapel on Ngong Road.

Data Analysis Plan

Kombo and Tromp (2006) define data analysis as examining what has been collected in a survey or experiment and making deductions and inferences. In this research both quantitative and qualitative data analysis was done. In qualitative analysis descriptive narrative was used. The researcher analyzed the data collected using emerging themes. This was carried out using various coding methods such as selective and general coding. In quantitative analysis data was coded using Statistical Package for Social Sciences (SPSS) version 20.0. This enabled the researcher to arrive at appropriate conclusions and be able to give relevant recommendations.

Ethical Considerations

The researcher considered the following ethical issues: firstly, the researcher got consent from the Head office of CITAM through the Senior Pastor of CITAM Karen. The researcher also sought consent from CITAM Karen youth pastor and the youth themselves to carry out the research. It was also important to acquire an authorization letter from Daystar University to show authenticity of the research. To ensure that there was no physical or spiritual harm on the youth the researcher assured the youth that their information would be kept confidential. The researcher also ensured that the youth were not exposed to any theological jargons that would have made them feel

demeaned. Simple language was used throughout the collection of data. Finally, a research permit was obtained from the Ministry of Education, department of Science and Technology. This ensured that the researcher was not carrying out the research illegally and that all due process relating to confidentiality was followed.

Summary

This chapter breaks down the entire process of collecting and analyzing data. The researcher has outlined the population of study and how sampling was carried out. The chapter goes further to show the tools that were used for data collection and how pretesting was carried out. Further on the chapter shows how data was analyzed. Ethical considerations are also highlighted.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

Introduction

In this chapter the researcher gives the research findings from the data collected for this study. This study sought to find out the types of music and dances sung and danced to at CITAM Karen, establish various ways in which CITAM Karen nurtures the faith of their youth, explore ways in which CITAM Karen nurtured the youth in music as well as find out the challenges faced in nurturing the youth in music at CITAM Karen.

The findings were both qualitative and quantitative using four major tools; observation guide, questionnaires, interviews and focus group discussions. The researcher interviewed the youth pastor and youth workers while the focus group discussions were carried out amongst the high schoolers and the collegers. For four Sundays the researcher carried out an observation in the various youth services at CITAM Karen.

Research Findings

Demographic Data

A total of 115 questionnaires were distributed among the three categories of youth, namely young professionals, collegers and high schoolers. 25 questionnaires were issued to young professionals out of which 23 were duly filled, the collegers/transformers filled 28 out of 30 and teens filled 43 of the 60 issued to them. The questionnaires filled were 94 giving a total percentage of 81.73%. According to Mugenda and Mugenda (2003) a response rate of above 50% is good enough for

adequate results. 70% is highly commendable and therefore this research has a good response rate percentage to obtain effective results. This research had only 18.27% of non-respondents. Mugenda and Mugenda (ibid) state that 30% or more of non-respondents is alarming because it affects the results of the research. This study has a low percentage of non-respondents making it sensible to highly consider the results.

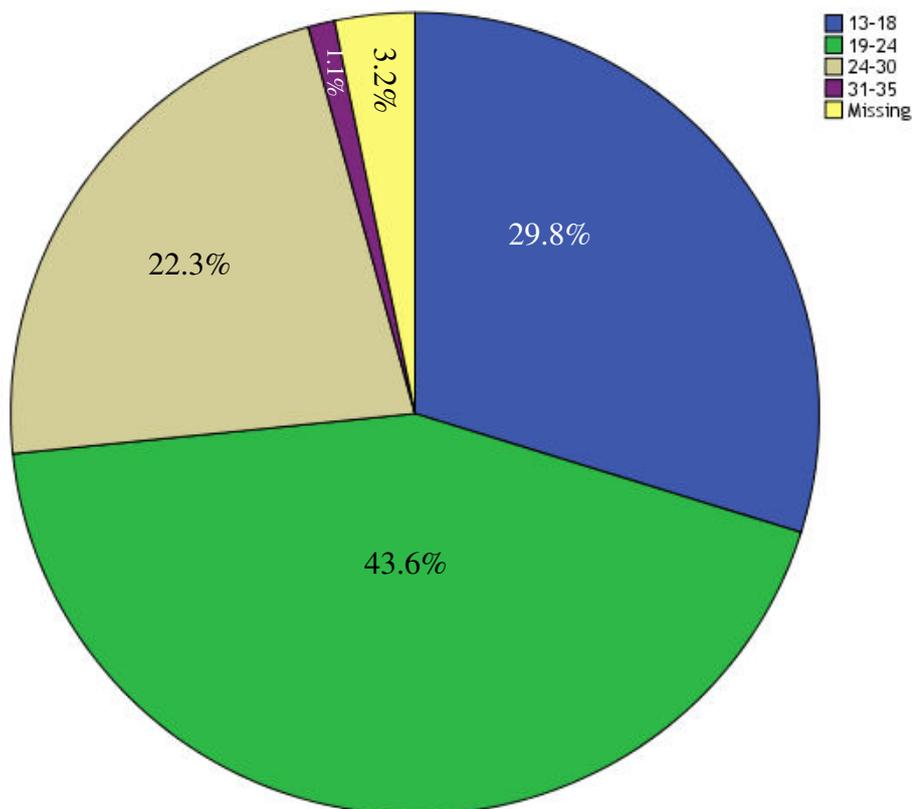


Figure 4.1: Age Bracket of Respondents

Figure 4.1 shows the age bracket of the respondents. Youth aged 19-24 years were the highest number of respondents at 43.6%. The age group between 13-18 years had a 29.8% of respondents while 25-30 had 22.3%. Only one person was in the 31-35 age bracket making 1.1%. This means that CITAM Karen's highest number of youth is between 19 and 24. In his faith development theory, Fowler (1982) states that the 19-24 age bracket is the age at which the youth begin to make their faith individualistic.

They were therefore likely to have personalized their responses, in terms of their personal spiritual benefit from the church.

The 13-18 age-bracket have their faith at this point more synthetic and dependent on what others describe it and their responses were likely to be based on this. The 25-30 and 31-35 age brackets are likely to have responded from a practical point of view, because as Tittley (2012) citing Fowler (1982) suggests, at this age the youth make their faith practical since from the previous age bracket they've already adopted it as their own. This findings show that the dominant faith at CITAM Karen is individuative-reflective faith of the youth between ages 19 and 24.

Types of Music Sung and Danced to at CITAM Karen

The researcher sought to find out the types of music sung and danced to at CITAM Karen. The following were the findings:

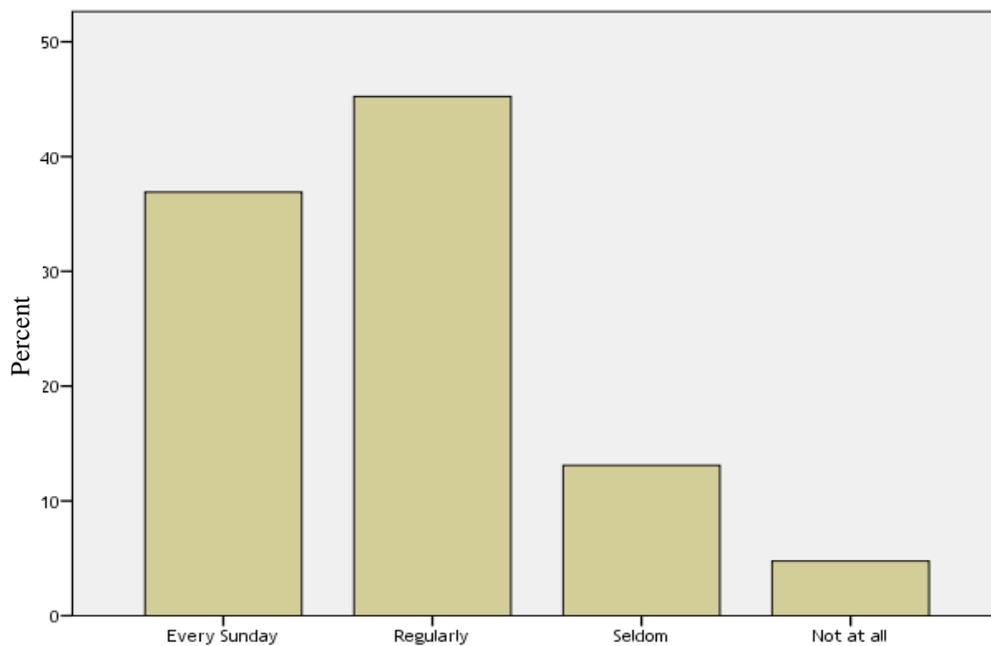


Figure 4.2: Local Music and its Frequency at CITAM Karen

Figure 4.2 shows that at CITAM Karen local music is regularly sung. 40.4% of the respondents indicated that this kind of music is regularly sung, while 33% indicated that the music is sung every Sunday. This means that local music was the dominant music at CITAM Karen. Local music in this case means Swahili and vernacular music. Its frequency in the church service was an indication that the church used music to lead people to worship in a language that they easily understood. CITAM Karen's congregation is widely Swahili speaking and also a mixture of many languages. Lockyer (2004) brings out clearly the understanding that music is a language, where the singer communicates with God. If that is what music is, then one can only communicate in a language that they understand. This is what CITAM Karen offered to the greater percentage of its congregants. This helped the singers to connect with God through the words they understood and sing to God.

Observation carried out by the researcher also showed that the most predominant music sung at CITAM Karen is local music.

Table 4.1: Age Bracket versus Local Music Sung at CITAM Karen

| Count | | Cross tabulation | | | | Total |
|------------------------|--------------|------------------|-------|-------|-------|-------|
| | | Age Bracket | | | | |
| | | 13-18 | 19-24 | 24-30 | 31-35 | |
| Local Music is sung at | Every Sunday | 10 | 11 | 7 | 0 | 28 |
| CITAM Karen | Regularly | 10 | 20 | 7 | 1 | 38 |
| | Seldom | 5 | 5 | 1 | 0 | 11 |
| | Not at all | 2 | 1 | 1 | 0 | 4 |
| Total | | 27 | 37 | 16 | 1 | 81 |

The table above shows clear indications of frequency of local music sung at CITAM Karen by each age group. Once again the indication showed that local music was sung regularly and this was indicated by 19-24 age bracket which gives 45.67% (37/81 respondents). According to Fowler (1995) at this age the youth are at individualive-reflective stage of faith whereby their faith is a personal decision and not pegged on anyone's. Therefore they find it necessary to sing music they relate to and reflect on who God is in their various life experiences as the music leads them. They also use music to communicate to God.

Table 4.2: Frequency Table Showing Hymn Singing at CITAM Karen

Hymns are sung at CITAM Karen

| | | Frequency | Percent |
|---------|--------------|-----------|---------|
| Valid | Every Sunday | 36 | 38.3 |
| | Regularly | 31 | 33.0 |
| | Seldom | 16 | 17.0 |
| | Not at all | 5 | 5.3 |
| | Total | 88 | 93.6 |
| Missing | System | 6 | 6.4 |
| Total | | 94 | 100.0 |

In table 4.2, 38.6% youth at CITAM Karen indicated that hymns were sung every Sunday at CITAM Karen. Only a small percentage of 5.3% indicated that hymns were not sung at all. 6.4% of the respondents did not give any response to this question. The high percentage indicates that CITAM Karen valued hymns in agreement with McGregor and Kent (2011) that hymns do not only communicate the truth to the singers and listeners, but they do so in a way that people will enjoy and remember. The more they are sung, the more the truths of God in them will stick in the minds of people. Therefore CITAM Karen was keen on using hymns to nurture the faith of its youth.

Table 4.3: Christian Soft Rock Singing at CITAM Karen

Christian Soft Rock is sung at CITAM Karen

| | | Frequency | Percent |
|---------|--------------|-----------|---------|
| Valid | Every Sunday | 8 | 8.5 |
| | Regularly | 36 | 38.3 |
| | Seldom | 30 | 31.9 |
| | Not at all | 7 | 7.4 |
| | Total | 81 | 86.2 |
| Missing | System | 13 | 13.8 |
| Total | | 94 | 100.0 |

Table 4.3 shows that 38.3% of youth who filled the questionnaires indicated that Christian soft rock music was regularly sung at CITAM Karen. 7.4% indicated that this type of music was not sung at all at CITAM Karen. This shows that CITAM Karen took into consideration the current generation of youth, whose interest was contemporary music like Christian soft rock. Howard (1999) firmly suggests that contemporary Christian music, where Christian soft rock falls, helps many Christian youth to have a sense of belonging, because many feel left out because of not choosing the music that every other young person chooses. Howard adds that many churches and para-church organizations have adopted this kind of music in nurturing their youth as it is a point of great concern. CITAM Karen seemed to not be left behind in this.

Table 4.4: Christian Hip Hop Singing at CITAM Karen

Christian Hip hop is sung at CITAM Karen

| | | Frequency | Percent |
|---------|--------------|-----------|---------|
| Valid | Every Sunday | 2 | 2.1 |
| | Regularly | 22 | 23.4 |
| | Seldom | 33 | 35.1 |
| | Not at all | 21 | 22.3 |
| | Total | 78 | 83.0 |
| Missing | System | 16 | 17.0 |
| Total | | 94 | 100.0 |

The above table shows the frequency of hip hop music sung at CITAM Karen. The highest percentage of youth, 35.1% indicated that this kind of music was seldom done at CITAM Karen. Though Howard (1999) suggests the use of contemporary Christian music in today's church, Price (2012) argues that Christian hip hop has not received a warm welcome in churches and still has controversial negotiations in Christian circles because of its origin in secularism and secular artists. Probably it is no wonder that CITAM Karen had not incorporated it in every Sunday's worship services even among the youth. This question had 17% of the respondents not answering it.

Descriptive Data on Types of Music Sung and Danced to at CITAM Karen

In an interview with the youth pastor and youth workers, the researcher found out that CITAM Karen ensured that the content of the music sung in church was biblically sound. The interviewed parties listened to all music prepared by the youth before it was sung and danced to in church, ensuring that it was scripturally sound and edifying to the body of Christ.

Dance at CITAM Karen

The researcher observed that dances were not commonly done as part of worship service at CITAM Karen. In an observation carried out by the researcher in four consecutive Sunday services, there was only one dance done and only in the high schoolers' service. In an interview carried out with youth worker X, the researcher found out that there was a dance ministry at CITAM Karen that nurtured the youth through their talent in dancing. The youth workers involved in the dance ministry listened to the music that the youth chose to dance to and approved or disapproved it depending on its scriptural basis. They also ensured that the dance moves were presentable in church. During their training sessions, CITAM Karen provided professionals to train the dancers. The youth pastor in his interview added that the practice sessions included prayer and reading of the Bible. This indicates that CITAM Karen sought to nurture their dancers in their faith and talent through teaching the Word of God. According to Johnson (1999) the youth must be nurtured in their talents through the Bible in order to ensure that they grow deep in their knowledge of God as they become better in their service to God in church.

Approaches in which CITAM Karen Nurtures its Youth

The researcher sought to find out how CITAM Karen nurtured its youth in their faith. The following were the findings:

Table 4.5: Training for Various Ministries That Youth are Involved in
The Church has Training for the Ministry I am Involved In

| | | Frequency | Percent |
|---------|---------------|-----------|---------|
| Valid | Yes | 48 | 51.1 |
| | No | 11 | 11.7 |
| | I do not know | 4 | 4.3 |
| | N/A | 1 | 1.1 |
| | Total | 64 | 68.1 |
| Missing | System | 30 | 31.9 |
| Total | | 94 | 100.0 |

The figure above shows whether the youth were trained in the various church ministries they were involved in or not. Among the respondents, 51.1% indicated that the church offers training for those ministries. Those who said there was no training offered were 11.7%, while 4.3% were not aware if the church offered any training for the ministries they were involved in. Out of all respondents, 31.9% were irresponsive to this question. The youth had various ministries they were involved in within their youth ministry including praise and worship, drama, choir, dance, ushering, technical (instruments, public address and media) and sports. The findings show that CITAM Karen was deliberate in nurturing the faith of their youth through training them in their various areas of involvement in church. According to Johnson (2008) training the youth in the area of music is very vital to the running of the church. She argues that church must not expect the youth to lead in worship unskilled. CITAM Karen was deliberate on training as shown by more than half of the respondents.

Table 4.6: Youth Mentoring Program at CITAM Karen

There is a Youth Mentoring Program at CITAM Karen

| | | Frequency | Percent |
|---------|---------------|-----------|---------|
| Valid | Yes | 66 | 70.2 |
| | No | 14 | 14.9 |
| | I do not know | 2 | 2.1 |
| | Total | 82 | 87.2 |
| Missing | System | 12 | 12.8 |
| Total | | 94 | 100.0 |

In table 4.6, 70.2% of the respondents said that the church offered a mentorship program to the youth while 14.9% said there was none. An insignificant 2.1% did not know whether the church had a mentorship program or not. There was no response to this question from 12.8% of all the respondents. According to respondent X mentorship was done in various ways including gender-based mentoring, church-organized events where professionals mentored the youth on various careers, life-skills' mentoring for high school graduates and many more. This indicates that CITAM Karen nurtured the youth by ensuring there were deliberate mentoring programs going on in the church. According to Quinn (1999) when nurturing the youth, the church must consider diverse differences like gender, backgrounds, educational levels and many others amongst the youth.

Focus group discussions with the youth and interviews carried out with the youth pastor and youth workers indicated that the mentoring groups were quite beneficial. The youth learnt various ways to keep their faith as young people and how to have confidence in themselves. In gender-based mentoring the girls indicated that they had learnt how to be modest and trendy. CITAM Karen ensured, through the mentorship forums, that it molded the youth in their faith by teaching practical applications of the scriptures in their lives.

Table 4.7: Bible Studies at CITAM Karen

There are Bible Studies Carried Out in or by The Church

| | Frequency | Percent |
|---------|-----------|---------|
| Valid | 89 | 94.7 |
| Missing | 5 | 5.3 |
| Total | 94 | 100.0 |

Table 4.7 shows that 94.7% of the youth indicated that CITAM Karen offered youth Bible studies while 5.3% did not indicate whether there were Bible studies or not. Respondent X and Y indicated that Bible studies took place every Sunday morning before the main service began; the youth came together and prayed, read and meditated on God's Word with the guidance of a leader, usually a youth worker. This is a clear indication that CITAM Karen was careful to nurture the youth through teaching them the Bible.

Descriptive data showed that the youth enjoyed the Bible study group meetings. Both focus groups, one amongst the high schoolers and another amongst the collegers, indicated that they enjoyed Bible studies sessions because they shared their different understanding of the scriptures. Other things they enjoyed included the fact that the sessions kept them motivated to read the Bible, they were an avenue for the youth to ask questions and they had an opportunity to discuss contemporary issues. CITAM Karen, through the youth workers who led the Bible study sessions took time to nurture the youth in their faith according to the Bible.

Challenges in Nurturing the Youth in Music

The researcher sought to find out the challenges that CITAM Karen was experiencing while nurturing the youth in their faith. The following were the findings:

Table 4.8: Youth are Unequipped in Training of Playing Instruments

| | | Frequency | Percent |
|---------|-------|-----------|---------|
| Valid | Yes | 34 | 36.2 |
| | No | 26 | 27.7 |
| | Total | 60 | 63.8 |
| Missing | | 34 | 36.2 |
| Total | | 94 | 100.0 |

Table 4.6 shows that 36.2% of the respondents indicated that the youth lacked in training in playing music instruments. Only 27.7% said they did not lack this training. However 36.2% did not indicate whether they were trained or not. This latter percentage showed that any of the two percentages above could significantly change if those missing had indicated whether they were trained or not. On the other hand, 36.2% was a significant figure showing no training is offered for playing various music instruments meaning that CITAM Karen had not invested in this area. However, various respondents indicated that the church had started a school of music that was aimed at offering training for playing instruments for any interested youth.

Many other challenges were mentioned in the qualitative data collection in the interviews with the youth pastor and youth workers. One of the emerging challenges was diversity of the youth. At CITAM Karen the youth came from different backgrounds, different schools and different homes. Those different places had different cultures and the youth were socialized differently making it challenging to nurture them. Johansson (1988) agrees that with the youth, mass culture is a great challenge when it comes to nurturing them. CITAM Karen was therefore experiencing a global challenge in youth ministry.

Another emerging challenge that CITAM Karen experienced while nurturing the youth in music is the challenge of allure of secular music. A number of contemporary musicians who appeal to the youth, sung and danced to their music in a secular manner; i.e. their music arrangements and dance styles were secularly borrowed. These are the musicians who appealed to the youth and yet their music told that they were not necessarily deeply rooted in the Word of God but were only looking to earn a living through their music. CITAM Karen through the youth pastor and youth workers ensured that they countered this challenge in the church by vetting all music prepared by the youth to be sung or danced to in the church.

Summary of Key Findings

The researcher found out that the dominant age group at CITAM Karen was 19-24. According to Fowler's theory of faith development (1995) this means that their faith is more at a personal level than attached to someone else's. The research also showed that the main music sung at CITAM Karen was local music. This shows that CITAM Karen was deliberate on ensuring that her members worshipped God through music in a language that they understood. Lastly, the research indicated that CITAM Karen nurtured her youth predominantly through mentorship programs as well as Bible studies.

CHAPTER FIVE

DISCUSSIONS, CONCLUSIONS AND RECOMMENDATIONS

Introduction

This chapter provides the discussions of the key research findings obtained by the researcher at CITAM Karen. The researcher also gives the conclusions of the study as well as the recommendations.

Discussion of Key Findings

Age Bracket

The findings showed that the dominant age-group of the respondents were in the age bracket of 19 to 24 which was 43.6% of the total number of youth. This means that the dominant level of faith at CITAM Karen was individuative-reflective. According to Fowler's theory of faith development (1982) at the age bracket of 19 to 24, the youth begin to personalize their faith more, understanding and applying it according to how they understand God at their level. Thus, the music sung and danced to at CITAM Karen should be scripturally sound to help this youth in their spiritual growth. This is clearly shown in the conceptual framework where the youth, in order to grow spiritually, are dependent on the church and its biblical teachings. The music sung in the church also largely influences their spiritual growth.

Types of Music Sung at CITAM Karen

Based on the findings the researcher found out that local music was the most sung music at CITAM Karen as indicated by dominant age group of 19 to 24 years. This shows that this age group was keen to understand what they were singing as it is their communication to God. Lockyer (2004) emphasizes that language is key in worship

through music. Church music is a key independent variable in this study because the youth heavily lean on it for spiritual growth. It is evident from the findings that CITAM Karen was deliberate in ensuring that the music sung in church nurtured the faith of the youth as it was in a language they understand. This enhanced their communication to God.

Approaches in which CITAM Karen Nurtures her Youth in their Faith

The researcher found that CITAM Karen used Bible studies and mentorship programs amongst the youth to nurture them in their faith. There were also trainings for various music groups and other ministries in the church that the youth served in for example ushering. This is a clear indication that CITAM Karen understood the importance of nurturing the youth in their faith which made their music ministry rich by being informed by their knowledge of God's Word and its application in their daily lives. The Bible was an important independent variable as it was the measuring line for all music done at CITAM Karen. According to Gore (1987) careful nurturing of children and youth is important as they mature in order to ensure that they become dependable, trustworthy citizens of the world.

Training in Music as a Way of Nurturing CITAM Karen Youth in Music

The research findings showed that CITAM Karen was focused on nurturing the youth in their faith through training in various music and music-related ministries that they were involved in. These ministries included praise and worship, drama, choir, ushering and dance. The ministries were instrumental in giving the youth an opportunity to not only grow in their faith but also in their skills and talents. Johnson

(2008) emphasizes on importance of training the youth in music as it is a vital part of worship in any church service.

Conclusions

Based on the findings of this study, the researcher concludes that CITAM Karen offered music that ensured spiritual growth of the youth. Local music was predominantly sung showing that CITAM Karen acknowledged that a great percentage of the congregants were local. CITAM Karen not only sung music that the congregants could understand but also the leaders ensured that the music was biblically sound by assessing it before-hand. The pastor and youth workers who listened to the music and watch dances before they were presented ensured that the body of Christ was edified through music. This showed that CITAM Karen had a clear understanding of the important role that music plays in nurturing the faith of the youth. This also led to a conclusion that this church was cognizant of the faith of its predominant youth of age group 19 to 24. The youth at this point need to be nurtured as they establish their faith as their own according to Fowler's theory of faith development (Fowler, 1995). CITAM Karen was deliberate in nurturing them.

The findings of the research has led to the conclusion that the youth were well nurtured through group Bible studies and mentorship programs. The mentorship program was however not as established as Bible studies were. It was therefore clear that the church was keen on Bible study than on the mentorship program. It was clearly demonstrated that CITAM Karen had several challenges experienced in nurturing the youth in their faith. Most of the challenges were not just local in CITAM Karen but global, with many churches and youth workers experiencing the same.

Recommendations

Based on the research findings of this study, the study recommends that CITAM Karen give more attention to the mentorship of the youth. The mentorship program can be made more elaborate and intentional owing to the fact that the youth face many challenges as they mature in their faith and in general. More effort can be put in training the youth in their different gifts in music, for example, singing, playing instruments and dancing. Apart from vetting music to be sung and danced to by the youth, it is also proposed that CITAM Karen capitalizes on nurturing the youth in the Word of God, ensuring that they are deeply rooted so that on their own they can sieve good biblically sound music.

Recommendations for Further Study

Further studies can be carried out on the challenges experienced in nurturing the youth with a view of the dynamic world that the youth live in. The dominant type of music sung at CITAM Karen was local music. There is need to study this music more, to establish its relationship to the dominant age group of 19 to 24. Finally a study can be on other practical ways that can be used in nurturing the youth of ages 19 to 24 whose faith at this age begins to be individualized and filled with reflections on life.

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APPENDICES

Appendix 1: Personal Letter of Introduction

My name is Rachael Ngugi. I am carrying out a research on “Nurturing the Youth into the Kingdom: A Case of Music Ministry at Christ Is The Answer Ministries (CITAM) Karen.” This is for partial fulfillment of Master of Arts in Christian Ministries at Daystar University. This questionnaire is given to achieve the objectives of this research as outlined in the four sections.

Kindly take a few minutes to answer those questions. Any information you give will be kept confidential. If you like, this research will be made available to CITAM Karen for your perusal. Kindly answer the questions as genuinely as possible.

Appendix 2: Questionnaire for Youth

Background Data

Please tick appropriately

1. Age Bracket: 13-18 19-24 24-30 31-35
2. Marital status: Single Married Divorced

Section I: To identify the types of music used (sung and danced to) in CITAM Karen.

1a. What type of music is sung at CITAM Karen

| | Every Sunday | Regularly | Seldom | Not at all |
|------------------------|--------------|-----------|--------|------------|
| Hymns | | | | |
| Local music | | | | |
| Christian Soft Rock | | | | |
| Christian Hip hop | | | | |
| Christian Rock | | | | |
| Rap | | | | |
| Jazz | | | | |
| Other: Please specify: | | | | |

1b. Where did you hear this music that you sing and or dance to? Where do you get lyrics from?

2a. Whose music do you sing in church?

2b. What do you like in that music as an individual and as a group?

3a. Do you compose any music?

Yes No

1d. If yes, what inspires you to compose? Please explain

Section II: Exploring the various approaches in which CITAM Karen nurture the faith of their youth.

1a. What ministry(ies) are you involved in here in church?

| | | | |
|--------------------|--------------------------|------------------------|--------------------------|
| Praise and worship | <input type="checkbox"/> | Choir | <input type="checkbox"/> |
| Drama | <input type="checkbox"/> | Dance | <input type="checkbox"/> |
| Ushering | <input type="checkbox"/> | Instruments and sound | <input type="checkbox"/> |
| Sports | <input type="checkbox"/> | Other (Please specify) | <input type="checkbox"/> |

1b. Does the church have any training for the ministry(ies) you are involved in?

1c. If yes, please explain

2a. Is there a youth mentoring program at CITAM Karen?

Yes No

2b. If yes, explain its process

3a. Are there Bible studies carried out in or by the church?

Yes No

3b. If yes briefly explain how they are carried out.

4. What do you think people are counseled for in this church? List some issues

Section III: To establish various ways in which CITAM Karen nurtures the youth in music.

1a. Which youth ministry group do you attend on Sunday?

Teens
Crossroads (College/University students)
Young professionals

1b. What are some activities carried out in the ministry group you attend?

2a. Which music group are you involved in, in church?

2b. Does the church offer any training in the music group you are involved in?

Yes

No

2c. If yes explain

3a. Are there social activities for the youth in church? If yes, list them

3b. Do you have music involvement in these activities? If so, what type of music?

Section IV: To find out the challenges that CITAM Karen face in the process of nurturing their youth in music.

1. Where do you meet for practice for the music group you are involved in?

2. What instruments do you have for music in church? List them.

2b. Are they enough for use?

Yes No

List the instruments that are there for your use:

3. In what area do you feel unequipped in your engagement in music ministry?

- Training in singing
- Training in playing an instrument
- Lack of music instruments
- Lack of a musically qualified leader

4. What is the church doing to equip you in the above areas?

Appendix 3: Observation Guide for Researcher

| Type of music/Frequency | 1 st Sunday | 2 nd Sunday | 3 rd Sunday | 4 th Sunday |
|-------------------------|------------------------|------------------------|------------------------|------------------------|
| Hymns | | | | |
| Rock | | | | |
| Christian soft rock | | | | |
| Swahili songs | | | | |
| Christian hip hop | | | | |
| Rap | | | | |
| Jazz | | | | |
| Slow songs | | | | |
| Vernacular songs | | | | |

| Type of dance/Frequency | 1 st Sunday | 2 nd Sunday | 3 rd Sunday | 4 th Sunday |
|-------------------------|------------------------|------------------------|------------------------|------------------------|
| Choreography dance | | | | |
| Salsa dance | | | | |
| Rhumba | | | | |
| Others | | | | |

Appendix 4: Interview Guide for Focus Groups

1. What types of music is sung in church?
 - 2a. What dances are done by the youth?
 - 2b. Which is your favorite?
 - 3a. Is there a mentoring program for the youth at CITAM Karen?
 - 3b. What are some of the things you have gained from the mentoring process
2. What motivates you to attend the ministry(ies) group you attend? (Teens, youth or young professionals?)
3. What things do you enjoy in Bible studies carried out in church?
 - 4a. Do you belong to any music group?
 - 4b. If yes; do you feel satisfied in the practice sessions you carry out in the music groups?
 - 4c. How have you benefited from the training offered for the various music groups?

Appendix 5: Interview Guide for Pastors and Youth Workers

Section I: To identify the types of music used (sung and danced to) in CITAM Karen.

1a. What type of music and dance is sung and done in church?

1b. Which type(s) of songs and dances are done and how often?

1c. How do you control the type of music and dance sung in the church?

2b. Which is your favorite?

2c. What reasons make you favor such music and dance in 2b above?

Section II: To establish various ways in which CITAM Karen nurtures the youth in music.

1a. Is there training conducted for music and dance done in church?

1b. Explain how the trainings are carried out.

2. How do you ensure that the content of the music sung in church is biblically sound?

Section III: Exploring various approaches in which CITAM Karen nurture the faith of their youth.

1. How many young people do you have at CITAM Karen?

2a. Do you hold Bible study for the youth at CITAM Karen?

Yes No

2b. Explain how these are carried out.

3a. Do you have performing arts in youth ministry? List them

3b. What Christian social activities do you have for the youth? List them

4a. Does CITAM Karen have music and dance curriculums for the various youth groups and ministries therein?

4b. How are the curriculums helpful to the youth?

Section IV: Challenges that CITAM Karen face in the process of nurturing their youth in music.

1a. Does CITAM Karen have a budget for music ministry?

1b. If so, how much?

Below 50000 50,000-100,000 100000-150000

151000-250000 above 250000

1c. How do you distribute money to various music ministries?

2a. Do you have practicing space for music and dance?

3. What type of discipleship programs do you have in place for the youth?

4. What challenges do you face as you nurture the youth in music?

Appendix 6: Research Schedule

| Month | Activity |
|-----------------------------|---|
| December 2013-February 2014 | Proposal Writing |
| February 2014 | Proposal submission |
| March 2014 | Proposal defense |
| March-May 2014 | Collection of data Compiling chapter 4 and 5 |
| June 2014 | Final thesis defense |
| June 2014 | Final thesis submission |

Appendix 7: Research Budget

| Item | Amount in Kenya Shillings |
|--------------------|---------------------------|
| Research permit | 2000 |
| Research assistant | 30000 |
| Transport costs | 20000 |
| Stationery | 30000 |
| Miscellaneous | 9000 |
| Total | 91000 |

Appendix 8: Research Permit