



Contemporary Christian Music and the Faith of Seventh - day Adventist Adherents in Kisumu East Sub-County

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ABSTRACT

One of the major concerns that Christian churches in Africa face today is the issue of church music and worship styles. The general purpose of this study was to examine the effects of Contemporary Christian Music on the faith of the adherents of SDA Church members in Kisumu East Sub-county. The objectives of this study were: Establish the standard of the SDA criteria of good Church music, Identify the difference between music of the SDA church and CCM that are incorporated in the SDA churches in Kisumu East Sub-county, Examine the effects of CCM on the faith of the adherents of SDA Church members in Kisumu East Sub-county and Determine the response given by church members on the use of CCM in SDA churches in Kisumu East Sub-county. The theoretical framework was anchored on secularization theory which tries to explain postmodernism. This theory puts emphasis on a con-junction of cultural conditions, structural changes, and specific historical events. Descriptive research design was adopted for this study. The study population was 2132 adherents comprising of both adults and the young people in Kisumu East in Kisumu County. Proportional sampling was used. A sample of 322 is recommended by Morgan and Krejcie for the total population of 2132. This study utilized purposive sampling to select 8 Choir Leaders and 1 Pastor due to their roles. The sample therefore comprised a total of 78 key informants. Interviews, group discussion and questionnaires were used to collect data from the sampled respondents. The test-retest approach was used to determine the reliability of the research instruments and validity of the instruments was ascertained by presenting the questionnaires and interview guide to experts who are authorities in the study area for scrutiny and advice on the instruments. Qualitative thematic analysis was the main method adopted in analyzing data. The researcher found out that despite the original music that congregations sing with use of hymnal books the current practice in worship is contrary. The lives of those who accept this responsibility must be as distinctive as their message. This study concluded that there is need for total commitment by each church member to the ideals and objectives of the Church. Such commitment will affect every department of church life and will certainly influence the music used by the Church in fulfillment of its God-given commission. Therefore the study recommended that Efforts should be made by the local church leaders and conference leaders to train more choir leaders taking them to church seminars to learn more and in turn teach their members. To this end the trained music personnel should be used in musical training and activities so that the lofty ideals of worship be effectively promoted.

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Introduction

Throughout the history of Christianity and God's interaction with humans, music mainly in the form of songs has made a dynamic contribution in advancing the work of the Kingdom of God (Nwaomah, 2014). Music as a form of commitment and expression of faith plays an important role in all cultures whether one belongs to a particular religious group or not. Besides being an expression of the language of worship, it also induces and enhances the worship experience. Biblically, music pre-existed mankind and finds its origin in God (Job 38:7). The bible also explicitly claims that God Himself sings (Zephaniah 3:17), begging the question of what kind of music would God enjoy. Since music is biblical, discovering God's word on music, for Christians, is the basis

for theological discernment and discrimination between sacred and contemporary, holy and profane.

Biblical narratives demonstrate the fact that music, whether sacred or secular, has a power to penetrate the mind where other forces fail, breaking down barriers directly and immediately (Allsup, 2003; Hallam, 2010; Shore, 2010). The narratives, such as the worship of the golden calf, depict the inherent ability of certain types of musical styles to unify people, even of variant worldviews and philosophies, viz. Jews and Egyptians (Exodus 32:1-17). Furthermore, the bible, in harmony with our experience, also testifies that music styles, even without lyrics communicate (1 Corinthians 14:7-8). The bible also unequivocally illustrates the non-neutrality of music, with an inherent power to move emotions and affect thoughts, inviting holy angels and even sending away

demonic spirits (1 Samuel 16:14-23). Since anything that affects thoughts and feelings, such as pornography, is moral and can shape human character, the bible here gives an explicit testament of the morality of musical style. On the morality of music, Max Schoen aptly states, "the medical, psychiatric and other evidences for the non-neutrality of music is so overwhelming that it frankly amazes me that anyone should seriously say otherwise" (Boethius, 1995). To compound the matter, music is grounded in philosophy and therefore musical styles become expressions of certain philosophies and worldviews. Egyptian music was grounded and was an expression of Egyptian concepts of God (Exodus 32:5-6, 17). Since, biblically, music is not only moral but philosophical; it takes the debate outside individual tastes and preferences. Therefore, music that should be considered sacred must be as near as possible after the pattern of the heavenly.

With the rapid cultural changes in the modern society, the growth of post-modernism, skepticism, secularism and such-like worldviews, the belief that music originated from God and that it was purposely designed to accompany people's worship of God has regrettably changed. Biblically, that plan was soiled by sin, so music was deprived of its purpose (Kerr, 1962). If truth is relative, as post-moderns would have us believe, the bible is relatively true, music is amoral, that is neither inherently good nor bad, or still all music is good and only considered bad subjectively. Objective good and bad does not exist. While most Christians not believe in relativism as their worldview, musically, many Christians espouse the ramifications of relativism. The contemporary Christian music (CCM) magazine stated, "we hold these truths to be self-evident, that all music was created equal, that no instrument or style of music is in itself evil". The magazine continued to add that "there is no such thing as Christian music. That's because all kinds of music are capable of expressing Christian thought. It's not the music that's Christian, it's the lyrics" (CCM magazine, 1988, p.12). This philosophical shift, on the morality and language of music, may explain the increase in the use Rock, Jazz, Reggae, Hip-hop and related hybrid musical styles, long regarded as secular. The new genre of gospel music is what is popularly referred to as contemporary Christian music (CCM). Others argue its generational gap between the old and the young believers while Pastor Rick Warren argues that it's a question of taste and preference he claims worship has nothing to do with the style, volume or speed of a song. God loves all kinds of music for He invented it all-fast and slow, loud and soft, old and new. You probably don't like it all, but God does (Purpose driven Church, pp 66). The philosophical clash with biblical is self-evident. This may also be attributed to ignorance on the part of the believers on biblical claims on music among other causes.

The Seventh-day Adventist (SDA) Church affirms its belief in the bible as the authority in faith and practice (White, 1954). Besides this, the official position of SDA church on music for worship unequivocally "states that great care should be exercised in the choice of music. Any melody partaking of the melody of Jazz, Rock or related hybrid forms, or any language expressing foolish or trivial sentiments, will be shunned". It further asserts with unmistakable exactness that only good music should be used in the home, in the social gathering, in the school and in the church (SDA Church Manual 2010, p.180). Interestingly, the SDA church manual also explicitly states that debased music destroys the rhythm of the soul and breaks down morality

(SDA Church Manual 2010, p.180) a clear evidence of consciousness of the church organization on the morality or non-neutrality of music. These statements of belief seem to agree to the biblical claims on music mentioned earlier and clashes distinctly with the philosophical ideas on music espoused by the contemporary Christian music society. However, in practice, there has been an increasing and free use of Rock, Jazz and related hybrid forms in Adventist churches. The growing indistinguishable nature of Adventist produced music with those of their CCM counterparts has generated debates and conflicts with Christian of different persuasions (Bacchiocchi, 2014). While the use of contemporary Christian music (CCM) is widespread in Adventism today, quantitative data on the extent of the practice is lacking. Furthermore, a systematic analysis of the underlying cause for the contradiction between the statements of belief as outlined in the SDA church manual and actual practice of its music producing organs has not been documented.

1.1 statement of the problem

The SDA Church has developed a clear position about Christian music with specific unequivocal statements on unacceptable musical styles that must be shunned, not only by its leadership but by the adherents as well. The stand of the SDA church on music, namely, the non-neutrality of music, music as an expression of philosophy, and an emphasis on non-trivial lyrics, is well articulated in its official church manual (2010, p.180) and is replete in other respected literature and scholarly works (White, 1954, p. 315, 316). The SDA Church's belief and position on music sharply contrasts that of the Contemporary Christian music society and other churches in general. However, the paradox is that there has been a consistent rise and free use of contemporary Christian music, styles and rhythms' in Adventist churches. The growing indistinguishable nature of Adventist produced music with those of their contemporary Christian music (CCM) and Pentecostal counterparts continue to generate debate and conflict within the SDA church, which has created internal tension. To reject the CCM society's philosophy on music while producing similar music is self-contradiction. While the use of CCM is widespread in Adventism today, scientific data on the extent of the practice and underlying cause is lacking. In the light of the existing tension within the church, this study set out to systematically examine and provide scientific data on the extent of the use and effects of CCM within Adventist Church in Kisumu-East Sub-county.

1.2 Research Questions

- i. What are the SDA Church's standards of good music?
- ii. What are the characteristic elements of music of the SDA Church and Contemporary Christian Music?
- iii. Are there any effects of Contemporary Christian Music on the faith of the adherents of SDA church members?
- iv. What is the response of the church members to the use of Contemporary Christian Music in SDA Churches in Kisumu East Sub-County?

1.3 Purpose of the study

The general purpose of this study was to examine the effects of Contemporary Christian Music on the faith of the adherents of SDA Church members.

1.4 Significance of the study

The findings of this study are of significance to the SDA Church and the choir members in various fields of music. Having the knowledge of clear understanding of the effect of contemporary Christian music on the faith of the church members among the Kisumu East in Kisumu County would

be very relevant. First, it will form the basis principles and fundamentals regarding the selection of music to address the shortcomings of music in worship and music delivery. Secondly, the study will enable the choir leaders, to shed light on the identity of church music recommended for worship and it would provide theological relevance of music in spiritual development, growth and the expansion of the church. Finally, it would form useful reference material for other researchers in this area or readers in general.

2. Methodology

In this study the data was collected using interviews schedules, group discussions and questionnaires. The interview schedule was used to collect information from the pastor and elders. The open ended questions in each interview schedule were used to gather information related to music selection presentation, their underlying impact on the faith, value and effects on the young converts and equally on the church growth. The study used group discussion and questionnaires for the choir members and church members. Questionnaire consisted of information related to contemporary Christian music and the faith of the SDA Adherents. Validity was established through discussions with experts. To ensure reliability of interview schedule, the researcher personally led the respondents through the areas to be covered during piloting. The interview schedule was systematically modified as the interview progressed during try-out. The study utilized qualitative thematic analysis in analysing the qualitative data.

3. Results of the Study

Data obtained from the data collection instruments were systematically analyzed and presented as follows:

Research Question 1

What are the Seventh Day-Adventist Church's standards of good music? The study aimed at describing the SDA Church's standards of good music in Kisumu East sub-county, Kisumu County. The study findings were presented as follows: Music as a Major Part of Church Services, Guidelines for Music Selection and Use, and Criteria for Evaluating Music.

Music as a Major Part of Church Services

There is much controversy today surrounding the subject of music in Churches. The average pastor today will often admit that he knows very little about music, and generally leaves decisions regarding the music ministry to the song leader/choir director. The primary reason most pastors know very little about music is that they have never been taught a Biblical philosophy of Christian music. Most Bible Colleges today do not teach much in the way of Biblical music standards, and often leave such decisions up to the students themselves as to what they listen to and perform.

First, music is not entertainment, or to be used to draw a crowd, or even for evangelism, but is always worship! As a researcher I can affirm that often pastors say, after special music, "I could skip the preaching, and give the invitation." That is a sad commentary on that pastor's understanding of what brings about Christian decisions. One very important fact that Christians must understand is that Satan is the world's greatest expert in music! Ezekiel 28:13 tells us that Lucifer was created to be the song leader in heaven. God built into him the greatest knowledge in the universe concerning music. When Satan attacks the churches of Jesus Christ today, he uses his best and sharpest weapon, the one that he is most expert in, music. There are very few subjects that cause more anger in churches today than that of music.

Secondly, Music is an evidence of Spirit-filled lives. "And be not drunk with wine, wherein is excess; but be filled with the Spirit; Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord;" (Ephesians 5:18-19). In this regard, Clothier (2003) warns that music can be intoxicating. Apart from the emotional effects that the progeny of rock music has on man, there are also verifiable physiological effects, such as the increase of adrenaline in the blood stream, which makes the music physically addictive.

Thirdly, Music is a vehicle of Christian service. "Make a joyful noise unto the LORD, all ye lands. Serve the LORD with gladness: come before his presence with singing. (Psalms 100:1-2). Everyone can't be a preacher. Everyone can't be a deacon. Everyone isn't qualified to be a Pastor, but everybody can lift up his heart and voice in songs of praise to God. Music is an appropriate way to testify and express faith in Christ. "And at midnight Paul and Silas prayed, and sang praises unto God: and the prisoners heard them. And suddenly there was a great earthquake, so that the foundations of the prison were shaken: and immediately all the doors were opened, and every one's bands were loosed. And the keeper of the prison awaking out of his sleep, and seeing the prison doors open, he drew out his sword, and would have killed himself, supposing that the prisoners had been fled. But Paul cried with a loud voice, saying, Do thyself no harm: for we are all here. Then he called for a light, and sprang in, and came trembling, and fell down before Paul and Silas, And brought them out, and said, Sirs, what must I do to be saved?" (Acts 16:25-30). Music is an indication of joyfulness. "Is any among you afflicted? let him pray. Is any merry? let him sing psalms." (James 5:13). I fear that we as a people have lost our joy. We are much more likely to be heard griping and complaining than singing songs of joy.

Lastly, Music is a source of comfort and encouragement. "And it came to pass, when the evil spirit from God was upon Saul, that David took an harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him." (1 Samuel 16:23). When the heart is heavy with the cares of this world, what a joy it is to sing one of those old gospel songs telling of another one who went through trials and testing, but emerged victorious through faith in the Lord.

Guidelines for Music Selection and Use

The researcher sought to find out the guidelines for music selection and use in SDA church. The words of the songs Christians sing are very important. "Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things." (Philippians 4:8). It is so very important today to be careful in selecting songs that have good Bible doctrines in them. Many so-called Adventists today are abandoning the old fashioned hymns of the faith in favor of the contemporary music mush of the modern day ecumenical movement. Before a song is selected the following questions should guide What does the song say? What is the message? Can this selection be used as a vehicle of Christian growth and blessing? "But grow in grace, and in the knowledge of our Lord and Savior Jesus Christ. To him be glory both now and forever. Amen." (2 Peter 3:18). Are the hearers going to be better Christians after hearing the song?

Appropriateness. "To everything there is a season, and a time to every purpose under the heaven:" (Ecclesiastes 3:1) Is this musical selection appropriate for this service or occasion?

It is very important that church music be appropriate for the service in which it is being sung. Sermon time/divine service is when we have the most visitors present. Our goal is to win them to Christ so we emphasize music which relates well to the sermon being preached. The special music shares a simple Gospel testimony or a message of Christ's love and saving power. In the afternoon SDA services have youths, and other singing groups mostly sing to and ministers to the needs and hearts of believers. Congregational singing of choruses and joyful hymns and Gospel songs is emphasized. Special music emphasizes praise and encouragement.

Criteria for Evaluating Good Music in SDA Church

The researcher sought to understand the criteria for evaluating good music in SDA Church in Kisumu East. Music can be one of the most divisive and controversial issues in Christian worship. Most of the time the controversy centers on the taste of music. "Music often touches people's root, their emotions." Why it is that music creates much controversy among Christians? For one thing music confronts the whole person, mind, heart, and will. Music demands some type of response. Music instructs the mind, inspires the emotions, and challenges the will. The following are the criteria to evaluate the recommended music for worship,

Word

The words of the song must be doctrinally correct. Most of the contemporary Christian songs have very shallow messages. There is an over-emphasis on "love" and "nature". Be sure to sing a balance of gospel songs and hymns. The SDAs are advised to minimize the use of experiential songs (manual, 2010) (songs that focus on us and our experiences such as those that are so widely used by the Pentecostals and charismatics) and maximize the use of songs that focus on the Lord.

Melody

The melody must be strong and clear. Contemporary music makes use of slurring and sliding between pitches, and ornamental embellishments that call attention to the performer rather than the message. A strong melody will build to one major climax and possibly several minor climaxes. Variety is the key. Sliding between pitches destroys a clear-cut melody, and produces a "country music" or "pop music" sound.

Harmony

Harmony should show some creative ability on the part of the composer/arranger. Avoid music that does not resolve; that overuses chord clusters (clusters destroy tonality which is an absolute); that utilizes "blues" notes as found in "rhythm and blues" music. These points are difficult for non-musicians to evaluate objectively.

Rhythm

Rhythm is a vital part of music but should not dominate. There should be a natural accent in the rhythm. Accents should fall on the strong beats. Rock music accents the weak beats and weak parts of a beat. Do not use music that incorporates too much syncopation (Bob, 2000). Syncopation is an unnatural shift of accent to weak beats or weak parts of beats. Syncopation creates tension. An overuse of syncopation will call attention to the performer and the music and distract from the message. A steady, driving beat causes tension. Rhythm should not dominate the melody.

Instrument/microphones

Do not use hand-held microphones. Most people are not well trained in the use of hand-held microphones and hold them in front of their faces, or up against their mouths, relying on the microphone to make up for a weak voice or a

lack of practice, thus producing that worldly, sensual, "breathy" sound. The performance technique should draw attention to the message of the song being sung and not to the body of the singer (Oswalt, 2003). Avoid unnecessary bodily movement which would detract from the message of the song. Simple, planned gestures of the hand must be used sparingly. Any bodily movement will either add to or detract from your ability to communicate.

Research question 2

What are the characteristic elements of music of the SDA Church and CCM?

As a response to the characteristic elements of music of the SDA Church and CCM, one respondent underscored that Christians must maintain a difference between the world and the church. In addition, the church should ensure continuity of the family of God by not being yoked together with the world. The researcher further categorized the characteristics into two:

Characteristic elements of Contemporary Christian music

It takes Scripture out of context: Preserving a rhyme scheme isn't a reason to improperly handle the words of God. It can feel wasteful to throw out a whole song because a single line introduces questionable theology, but if a song has the potential to mislead young believers, best to leave it out. There's plenty of other music out there. No need to risk it.

It overuses "I will" or "I can": Christianity is different from all other religions because it centers on God's pursuit of man, not man's pursuit of God. It makes God the central protagonist in the story of earth. God ought to also be the central character in our church music. Worship should sound different from a list of daily affirmation. It's too repetitive: All songs have some repetition. But if the minutes played exceed the word count, something is out of balance.

It's too high: If you've ever wondered why more men in your congregation don't sing along, check to see how high the melody soared. Songs that reach higher than a fifth above middle C relegate many baritones, like me, to a spectator's role. As much as I love Chris Tomlin, I'm physically unable to sing many of his songs without a key adjustment. If they can't sing it comfortably, they won't sing it at all. It's too sad: There's plenty of pain, hardship, and difficulty in the world, no doubt about it, but believers in Jesus have access to supernatural peace and joy. Our music ought to reflect that. It employs meaningless turns of phrase: You know the ones. They haven't always been meaningless, and if you listen close, these odd turns of phrase are trying to make important points about God and spirituality. But when a song gets overplayed, and the novelty that made it popular wears off, what once seemed clever can start to feel silly. Familiarity breeds contempt, after all.

Characteristics of a Christian's Music in SDA Church

First, music must show my changed life or regenerated experience: If there is no change, then we have a defective salvation or perhaps, no salvation. 2Corinthians 5:17 Therefore if any man be in Christ, he is a new creature: old things are passed away; behold, all things are become new. Music must reflect submission to the Holy Spirit: Ephesians 5:18-19 And be not drunk with wine, wherein is excess; but be filled with the Spirit; Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord; Colossians 3:16-17 Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord. And

whatsoever ye do in word or deed, do all in the name of the Lord Jesus, giving thanks to God and the Father by him.

Secondly, music should show ownership. We are not our own. We belong to Christ: Be careful what you put into your body, mind, and soul. Does it reflect the ownership of Christ? 1 Corinthians 6:19-20 What? know ye not that your body is the temple of the Holy Ghost which is in you, which ye have of God, and ye are not your own? For ye are bought with a price: therefore glorify God in your body, and in your spirit, which are God's.

Thirdly, music should indicate that I am denying worldliness: 1 John 2:15 Love not the world, neither the things that are in the world. If any man love the world, the love of the Father is not in him. (A lot of "Christian Music" appeals to the lust of the flesh) Romans 16:19 For your obedience is come abroad unto all men. I am glad therefore on your behalf: but yet I would have you wise unto that which is good, and simple concerning evil.

Fourthly, music must indicate that I am avoiding compromise: Corinthians 6:14-18 – 7:1 Be ye not unequally yoked together with unbelievers: for what fellowship hath righteousness with unrighteousness? and what communion hath light with darkness? And what concord hath Christ with Belial? or what part hath he that believeth with an infidel? And what agreement hath the temple of God with idols? for ye are the temple of the living God; as God hath said, I will dwell in them, and walk in them; and I will be their God, and they shall be my people. Wherefore come out from among them, and be ye separate, saith the Lord, and touch not the unclean thing; and I will receive you, And will be a Father unto you, and ye shall be my sons and daughters, saith the Lord Almighty. Having therefore these promises, dearly beloved, let us cleanse ourselves from all filthiness of the flesh and spirit, perfecting holiness in the fear of God.

Lastly, music must indicate that I am true to my exalted position in Christ: Ephesians 2:5-10 Even when we were dead in sins, hath quickened us together with Christ, (by grace ye are saved;) And hath raised us up together, and made us sit together in heavenly places in Christ Jesus: That in the ages to come he might shew the exceeding riches of his grace in his kindness toward us through Christ Jesus. For by grace are ye saved through faith; and that not of yourselves: it is the gift of God: Not of works, lest any man should boast. For we are his workmanship, created in Christ Jesus unto good works, which God hath before ordained that we should walk in them. In another, music must show that I am an [example](#): 1 Timothy 4:12 Let no man despise thy youth; but be thou an example of the believers, in word, in conversation (my lifestyle), in charity, in spirit, in faith, in purity.

Are there any effects of CCM on the faith of the adherents of SDA church members?

The researcher sought to understand the effects of contemporary Christian music on the faith of SDA members.

The study findings were given in the following categories, moral effect, and spiritual effect

Moral effect of CCM on the faith of the Adherents of SDAs

The domain of cultural concepts related to virtues and morality has been associated with music since Antiquity. Ever since, music theorists have proposed correspondences between specific musical structures and moral features (Bruce, 2002), and have sought explanations for the effect of music in moral emotions and behavior (Osterman, 1998). Recent experimental evidence shows that disgusting and irritating sounds, and instrumental music expressing anger or

happiness, can have significant impact in moral judgments (Bruce, 2002). Morality therefore provides a unique vantage point from which to appraise the communication capacity of music: can musical structures consistently convey moral concepts?

The reaction of one of the respondent in relation to moral effect of CCM is best approached through the analytic or psychological method, using this term for a perfectly natural though subjective method of investigation. Examples of artists and musicians, -some good, some bad, more both good and bad, -are too conflicting to give definite conclusions as to the real value of music as a means of ethical discipline. The researcher endeavor, therefore, to determine the character of music considered as a mental phenomenon, and to define its relation to our ethical nature.

One of the respondents has attempted to explain the immoral effects of certain kinds of music by peculiar forms of melody or of time. For example, it has been affirmed that the peculiar accent and syncopated time of the popular "ragtime" has a disintegrating effect upon nerve tissue and a similar result upon moral integrity. "The result," it is said, "is that the entire being is thrown into a succession of jumps or musical contortions whose irregular character excites unhealthy immoral tendencies." One respondent articulated that certain forms of melody also have been condemned by those who have found in them the secret of the deleterious effects of some music upon the moral welfare of the individual. Such explanations, however, are inadequate. In relation to the same the respondent stated that, they are interesting, and to a certain extent suggestive, but they do not suffice to explain the frequency of immorality in those who live exclusively in the world of music. Music in itself, however sensuous, is neither moral nor immoral. We can properly speak of its moral value only after it has been assimilated, as it were, and become an integral part of character, or when we consider it as a stimulus that excites passions that lead to immoral practices.

Spiritual effect of CCM on the faith of the adherents of SDAs

While many Christians are concerned about issues and similar images in their minds concerning CCM, something else is brought to mind when they think of CCM and contemporary worship service at their own church. In relation to spiritual effect of CCM and the faith of Christians, one respondent states that, Contemporary Christian Music, now a multi-million dollar industry, started in the local churches of California as part of the Jesus Freak Movement during the late 60s and 70s (Beaujon 2006). It continues to impact the worship experience of Christians across the country. Worship bands, with their guitars, amps, and sound systems, are a normal presence in a growing number of churches across the global/ country. Different responses came in the following manner, Firstly, baptism is the basis of the whole Christian life, and it has powerful and long-lasting effects. It changes the spiritual character of a person forever, and the mark of transformation is so permanent that it is indelible; it can never be erased. What follows is a concise list of nine of the most important effects and benefits of the sacrament of baptism. But Christians who only come to church to listens to music and especially CCM assumes that their spiritual growth dwell on just music alone.

Secondly, another effect concerns sacrament. It is the beginning and the foundation of the Christian life of faith, and it provides access to the other sacraments. Christians listening to just Christian contemporary music can get

influenced as well and fail to come to church to partake Holy Communion. One Respondent said that many church leaders are adding contemporary services to their Sabbath schedule because they see it as a way to reach a new generation of believers a generation that is trying to connect with some type of spirituality but is not touched by the hymns that tied their parents to the church (Wuthnow 2001). This change in Christian worship music has given choir masters new opportunities to get involved in the work of the church. As one respondent alluded that CCM has impacted the choir leaders in SDA churches that are rehearsing and performing their music for their congregations every Sabbath. "I attended a worship band called Heaven Above from a local Pentecostal Church, Nyawita, and Kisumu central. I did this for a number of reasons. Because, I wanted to study a group that was part of a Protestant church. More Evangelical churches and mega-churches certainly use CCM but their worship tends to be more charismatic in nature. I wanted to see how traditional Pentecostal denominations were using CCM to adapt to the changes in global religious life".

Thirdly, Church membership is very important, the Church, the army of light, a spiritual family in which the other members become one's brothers and sisters in Christ. It establishes a bond of fellowship with the community of believers and full partnership with the communion of saints of the living. The pilgrimage to God is not to be walked alone, but with the help and companionship of other disciples. According to another respondent, many people claim that contemporary music, like rock and jazz, cannot be accepted as Christian music, because it can destroy people's spiritual lives (Bob, 2004). He articulate that when Christians observe the negative impact of modern music in the secular world, some people draw the line, and say that it is corrupted by evil, and cannot be used in the worship of God. On the contrary, there are those who argue that those who consider contemporary Christian music as corrupted do not appreciate its constructive use when Christianized. Moreover, they identify any convincing disadvantages apart from simply claiming that contemporary music soils the sacredness of Christian music (Bob, 2004).

Research Question 4

Determine the response given by church members on the use of CCM in SDA churches in Kisumu East Sub-county. The researcher sought to determine the response given by church members on the use of CCM in SDA Churches in Kisumu East sub-County.

In relation to the use of CCM in SDA churches one respondent stated that SDAs must maintain a difference between the world and the church. "Her priests have violated my law, and have profaned mine holy things: they have put no difference between the holy and profane, neither have they shewed difference between the unclean and the clean, and have hid their eyes from my Sabbaths, and I am profaned among them." (Ezekiel 22:26). "And even things without life giving sound, whether pipe or harp, except they give a distinction in the sounds, how shall it be known what is piped or harped?" (1 Corinthians 14:7). "And that ye may put difference between holy and unholy, and between unclean and clean;" (Leviticus 10:10). "To make a difference between the unclean and the clean, and between the beast that may be eaten and the beast that may not be eaten." (Leviticus 11:47). Second respondent, "My basic objection to the popular idiom of guitar in contemporary Christian music in church whether the tunes are sentimental or snappy makes no difference is that it is nothing other than a conforming of our minds to our

secularized age, to the artistic, psychological, and spiritual degeneracy of our times". It is as if the mass-marketed "rock anthem" is implicitly recognized as a new standard of excellence, to which even music for the worship of God must be conformed.

In third response, one alluded that there is so much good music available today for use in SDA churches. Why is it that they so often go to the world, the world's artists, and the world's philosophy of music for the music that is used in otherwise good, solid, fundamental, contemporary /pentecostal churches? I believe it is because we have been so inundated by the world's music that we no longer notice how truly bad it really is. Another respondent stated that, people watch television, and virtually every commercial is accompanied by rock music. People listen to the radio while driving, and almost every program is accompanied by rock music. Even the most popular secular radio program among Christians in America, Rush Limbaugh, is accompanied by loud, blaring, rock music.

The last respondent argued that we have lost our sensitivity to the world's music, and because of that loss of sensitivity, we have failed to keep that influence out of our churches. Ships are designed to operate in the water, but the water is not supposed to get into the ship. God help the ship that lets the water get inside. Our churches are "in the world, but not of it", our churches are supposed to function in the world, but God help us if we let the world into our churches. That which we love the most, we defend the most. SDAs should stop defending contemporary Christian music, and start defending our churches from the onslaught of the world, the flesh, and the devil. Christians must learn to love the Lord and His church more than music, and preferences, and entertainment. The same respondent articulated that Christians must put Christ first on the list, and His church must be honored as He would honor it, Christians must learn to "love not the world." Christians must learn to identify the things of the world, and avoid them.

Summary of the study

The finding associated with music as a major part of church service, guidelines for music selection and use, and criteria for evaluating. The study of music as a major part of church service: This is not the first time churches have had this problem in the history of the Church's music for worship. The last great epidemic of musical secularism was the age of opera, lasting through the eighteenth and nineteenth centuries, when nearly all church music was dashed off in strict operatic style, a hardly-disguised relative of the tiresome epics and predictable romances played out on the stage night after night, when the audience assembled mainly to hear the gorgeous voices of the lead tenor or soprano, or perhaps to thrill at the unnaturally pure timbre of the castrato. When (Pius X, 1954) (among others) sought the reform of church music, he had in mind principally its re socialization, its recovery from the dizzy worldliness of opera. He wanted music that was crafted for the church, for her liturgy, a tranquil and soul-searching music that channels attention not to performers but to divine mysteries, fostering an atmosphere of contemplative prayer a music of many moods and modes, gently and subtly playing upon the emotions, yet always at the service of something greater than itself, something essentially non-emotional: the "rational worship" of which St. Paul speaks in the letter to the Romans (12:1), in the verse right before the verse at the head of this article. For Paul, the "true circumcision" belongs to those who "worship

God in spirit, and glory in Christ Jesus, and put no confidence in the flesh" (Phil. 3:3).

The point is that although our baptized bodies are the temple of the Spirit and we are to worship the Lord with heart and voice, still our worship is not at the level of body, it is not a sensual moving and being-moved, but a spiritual sacrifice and adoration served by a well-disciplined body whose passions are chastened, whose emotions are purified. It is thus a humble instrument of man's divinization, his becoming God-like in grace and charity (White, 1954). This implies that contemporary Christian music should either help, or at least not hinder, the progressive maturation of the soul in her journey to spiritual growth. What all this implies is that music that remains stylistically at the level of sensuality or "everyday" emotions, thereby stimulating and supporting the same within the souls of its listeners, is not music fit for worship, because it does not help the soul to mature in spiritual dignity, it does not purify the passions and elevate the mind to a more heavenly plane of existence. Words can be added to music and will thus give it additional character, but music is already a language that speaks to the human soul.

Conclusion of the study

Music has played a significant role in the history of Christianity. Christian singing was seen in the earthly ministry of our Lord Jesus Christ (Mk. 14:26). Paul and Silas sang and worshiped the Lord in a Philippian jail (Acts 16:25). In several passages from his letters, Paul made mention of music (1 Cor. 14:15; Eph. 5:19; Col. 3:16). There is overwhelming evidence that the first century Christians used well-known hymns in their worship.

However the study concluded that, there is a great challenge facing the Seventh-day Adventist church in the field of music and worship. This challenge has occurred because of the demands of the changing culture. The introduction of Contemporary Christian music as opposed to traditional/hymnal has received much criticism. What some of the critics are not aware is that Luther, Bach, Charles Wesley, and Isaac Watts' songs, which have become hymnal today used to be contemporary in their time. They also received similar criticism, but they did not give up, because they wanted to reach the unchurched people in their culture.

From the study findings it was concluded that for Attracting those who have been turned off by the church, or those who are unfamiliar with Christian style of worship, calls for dramatic changes. Music in most churches occupy about forty (40%) percent of the entire service. Music therefore, plays a major role in a worship experience. Christian churches that ignore the important role which music plays in reaching people will continue to decline. This does not mean that sacred/hymnal music should be eliminated or abandoned completely from public worship. Music in worship is closely connected with culture. Popular music (Bruce, 2002) (pop music) has had influence on the church and Christian music through the rise of choruses. Choruses have created a virtual revolution that is lauded by some Christians as a return to biblical worship. However, others see it as a "sellout to commercialism and entertainment. Calvin Johansson expresses a negative view of choruses when he writes. Exclusive use of choruses tends to produce a people who have the same depth of spirituality as the music they sing. The result is a faith, which lacks depth, is simplistic, pleasure-oriented, emotionalistic, intellectually weak, undisciplined, and prone to the changeability of feelings. The end result of nothing else but chorus singing is immaturity. However, others disagree vehemently with Johansson's

conclusions. The fact that a chorus is simple does not make it intellectually weak, emotionalistic, and undisciplined. The advocates contend that choruses like gospel music and other forms of music should not be excluded from worship but incorporated at the appropriate places in worship.

From another conclusion it is found that the commercialization of Christian music has been a hot topic for both the media and scholars. In the recent documentary, *Why Should the Devil Have All the Good Music?* (2004), Christian artists and producers defend CCM from secular producers and critics who claim the message of Christianity is being cheapened by the mass production of mediocre, Gospel-infused music. Sociologists Jay Howard and John Streck (1999) explore the Contemporary Christian Music scene in their book *Apostles of Rock* and analyze both the diverse approaches artists have taken to mixing rock music with the Christian Gospel and the effects these approaches are having on global Christianity. The seventh day Adventist music should lead Christians to think in Biblical patterns and not be suggestive of evil either in message or in musical arrangement (Phil. 4:8). The text and music should not be cheap or tawdry. Music which tends to imitate the effects of godless rock upon the human body or which either destroys or impairs one's hearing is not Christian music. It will be free of mental association with worldly musical styles and evidence a holy consecrated character (Rom. 12:2; 1 Jn. 2:15). Music that seeks to copy the worldly approach is not honoring to God.

The contemporary music scene thus embodies a uniquely broad spectrum of activity, which has grown and changed down to the present hour. With new talents emerging and different technologies developing as we move further into the 21st century, no one can predict what paths music will take next (Gagne, 2012). All we can be certain of is that the inspiration and originality that make music live will continue to bring awe, delight, fascination, and beauty to the people who listen to it.

Recommendation of the study

On the basis of study findings the following recommendations were made: The first objective was to establish the standard of the Seventh-day Adventist church criteria of good church music it is clear that words of the song must be doctrinally correct. Most of the contemporary Christian songs have very shallow messages. There is an over-emphasis on "love" and "nature". Be sure to sing a balance of gospel songs and hymns. The SDAs are advised to minimize the use of experiential songs (manual, 2010) (songs that focus on us and our experiences such as those that are so widely used by the Pentecostals and charismatics) and maximize the use of songs that focus on the Lord.

It is clear that Contemporary music makes use of slurring and sliding between pitches, and ornamental embellishments that call attention to the performer rather than the message. A strong melody will build to one major climax and possibly several minor climaxes. Variety is the key. Sliding between pitches destroys a clear-cut melody, and produces a "country music" or "pop music" sound.

The study therefore recommends that harmony and melody must be strong and clear. Harmony should show some creative ability on the part of the composer/arranger. Choir trainers to avoid music that does not resolve; that overuses chord clusters (clusters destroy tonality which is an absolute); that utilizes "blues" notes as found in "rhythm and blues" music. These points are difficult for non-musicians to evaluate objectively.

The study further recommends that choir members to be trained on the use of hand-held microphones. Most people are not well trained in the use of hand-held microphones and hold them in front of their faces, or up against their mouths, relying on the microphone to make up for a weak voice or a lack of practice, thus producing that worldly, sensual, "breathy" sound. This is because the performance technique should draw attention to the message of the song being sung and not to the body of the singer (Oswalt, 2003). Avoid unnecessary bodily movement which would detract from the message of the song. Simple, planned gestures of the hand must be used sparingly. Any bodily movement will either add to or detract from your ability to communicate.

The second objective was to identify the difference between music of the Seventh-day Adventist church and Contemporary Christian music that are in cooperated in the SDA Churches in Kisumu East. It is clear that there is a difference between songs sang in SDA Churches and those of the CCM. A study finding indicates that CCM takes Scripture out of context: Preserving a rhyme scheme isn't a reason to improperly handle the words of God. It can feel wasteful to throw out a whole song because a single line introduces questionable theology, but if a song has the potential to mislead young believers, best to leave it out. While in SDA Songs, music shows ownership. Christians are not their own. They belong to Christ: Be careful what you put into your body, mind, and soul. 1 Corinthians 6:19-20 What? know ye not that your body is the temple of the Holy Ghost which is in you, which ye have of God, and ye are not your own? For ye are bought with a price: therefore glorify God in your body, and in your spirit, which are God's. This simply indicates that even songs sang should be doctrinal oriented.

Another difference of CCM according to the study is that it overuses "I will" or "I can": Christianity is different from all other religions because it centers on God's pursuit of man, not man's pursuit of God. It makes God the central protagonist in the story of earth. God ought to also be the central character in our church music. Worship should sound different from a list of daily affirmation. It's too

repetitive, All songs have some repetition but if the minutes played exceed the word count, something is out of balance. While SDA Songs embrace the letter of Paul of Colossians 3:16-17 Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord. And whatsoever ye do in word or deed, do all in the name of the Lord Jesus, giving thanks to God and the Father by him. However, the paradox is that there has been a consistent rise and free use of contemporary Christian music, styles and rhythms' in Adventist churches, which has created internal tension. To reject the CCM society's philosophy on music while producing similar music is self-contradiction. The study therefore recommends that choir leaders and choir members must maintain a difference between the world and the church and by doing this choirs must lift up SDAs standard, which is the Word of God. "Thus saith the Lord GOD, Behold, I will lift up mine hand to the Gentiles, and set up my standard to the people: and they shall bring thy sons in their arms, and thy daughters shall be carried upon their shoulders." (Isaiah 49:22).

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