

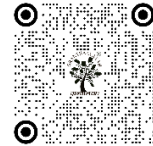


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SINGING FOR GOD OR FOR THE WORLD? A SPIRITUAL, AND PHILOSOPHICO-ECONOMIC PERSPECTIVE ON THE REINVENTION OF THE CAMEROON GOSPEL SCENE

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ABSTRACT

Over the last decades, Cameroonian secular artistes have, in their numbers, transitioned to gospel music. For many Christian communities, this development is doubly beneficial to their religion: it points to the attractiveness of Christianity and the possible diversification of the gospel music industry in their country. Although not totally false, this reading of the situation loses sight of the complexity of the motives behind secular artistes' conversion as well as the consequences of the massive spiritualo-artistic transitions. Using critical observations and literary sources, this descriptive paper examines the aforementioned motives. The paper specifically explores Cameroon secular artistes' conversion to gospel in the light of three theories namely cultural economics, postmodernism and secularism. It argues that these cases of conversion to gospel are driven by a variety of motives that paradoxically also include business profit, postmodern Christian thinking and the desecration of gospel music. Additionally, the paper contends that the artistes' conversion unexpectedly leads to very ambivalent consequences: on one hand, it enables aesthetic revolution in the sub-genre and on the other, paradoxically facilitates further secularization the country's gospel music industry.

Keywords: Gospel Music, Postmodern Aesthetics, Secularism, Cultural Economics, Pseudo Christian Music

INTRODUCTION

Since the early 2000s, Cameroon secular artistes have, in their numbers, converted to gospel music thereby giving the impression that Christianity is gaining grounds, conquering even some of the strongest bastions of the devil in Cameroon. From very popular superstars such as Petit Pays to emergent musicians such as Junior Eyango, Christianity's and gospel music's conquests in Cameroon have been diverse and tremendous. These conquests have also been symbolic of what Cameroonian Christian masses fondly call the victory of Lord Jesus over the works of Satan. Indeed, for religious art critics and Christian communities, the serial conversion of secular artistes (particularly high profiles) to gospel music is a powerful indicator of Christianity's spiritualo-political vitality in their country, as well as a positive harbinger for the Cameroon gospel music scene. Rosy Bush, a former secular artiste who recently transitioned to gospel even contends that "singing gospel music has nothing to do with fashion or spiritual contamination. All the artistes who converted to Christianity are moved by the Holy Spirit" [My translation] [Edjegue \(2022\)](#).

The aforementioned Christian observers are not totally wrong. This is given that, upon their conversion to Christianity, most of the hitherto secular artistes write, release and perform all manner of gospel albums. These religious albums not only diversify Christian music productions in the country but intrinsically participate to selling the Jesus phenomenon and a certain version of

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Christianity even outside Cameroon. Upon his encounter with Nigerian prophet T.B. Joshua, the highly revered Makossa legend Petit Pays, for instance, released various religious songs. One of such albums is “Gospel de Petit Pays” (2022) which, today, is avidly consumed by Cameroonian masses.

Similarly, Makossa diva Grace Decca has developed the artistic culture of injecting praise and adoration songs to any of her local and international music concerts. Thus, from Petit Pays to Junior Eyango (another big figure of the Cameroon music industry), the “spirit of conversion” has touched big names in the Cameroon music industry. This has led to the emergence of new ambassadors of the gospel tradition as well as a newer undercurrents within the Cameroonian gospel scene. All these issues have fueled great optimism among Christian communities.

Although not totally out of place, Christian communities’ optimism loses sight of the complexity of the motives behind secular artistes’ conversion to Christianity and gospel music. This optimism also tends to disregard the subtle and obvious consequences of the aforementioned massive spiritualo-artistic transitions. Using critical observations and literary sources, this descriptive paper examines the aforementioned motives, as phenomena that have attracted limited or no scholarly attention. In effect, only few blogs and online tabloids endeavor to address Cameroon gospel music. No scholarly research in the extant literature gives a modicum of attention to issues such as secular artistes’ transition to gospel music, and the reinvention and secularization of Cameroon gospel music. Meanwhile, exploring the aforementioned aspects of Cameroon popular music will enable us see the extent to which Cameroon gospel music reflects the spiritual-political vitality of the Christian faith in Cameroon.

The present paper specifically explores Cameroon secular artistes’ conversion to gospel in the light of three theories namely cultural economics, postmodernism and secularism. It argues that these cases of conversion to gospel are driven by a variety of motives that paradoxically also include business profit, postmodern Christian thinking and the desecration of gospel music. Additionally, the paper contends that the artistes’ conversion unexpectedly leads to very ambivalent consequences: on one hand, it enables the revolution in the sub-genre and on the other, paradoxically facilitates further secularization of the country’s gospel music industry.

METHODOLOGY

This research is descriptive and conceptual in nature. It describes the state of sophistication and secularization of Cameroon gospel music, as phenomena caused by secular artistes’ regular transition to gospel music. The paper is based on two principal methods of data collection namely critical observations and documentary analysis. The former method consisted in extracting data from key recent events that happened in the Cameroonian and African gospel industry. The events considered are related to the topic under discourse. They include cases of collaboration between gospel artists, the release of relevant gospel songs and gospel singers’ outings and concerts among others. The second method of data collection (documentary analysis) consisted in extracting relevant data from secondary sources such as peer-reviewed journal articles, book chapters, anthologies, magazines, newspapers and online materials. This method also considered the textual analysis of relevant music videos conceived for some gospel songs. The data collected from the secondary sources were used to develop analysis. Anecdotal evidence were drawn from them and used to buttress analysis in the paper.

THEORETICAL FRAMEWORK

This paper is interdisciplinary in nature. It is related to philosophy, religious studies, cultural studies and sociology. In line with this, three theories related to the above-mentioned fields were adopted for the study. These theories include postmodernism, secularization and cultural economics.

POSTMODERNISM

By definition, post modernism is a philosophical, political and cultural movement that moves away from modernism’s utopian ideas. Concretely, it challenges universal truths by resisting the idea of “grand narratives”. It also embraces complexity, contradiction and multiple layers of meaning in art, literature and philosophy. According to conservative Christian critics, postmodernism poses a threat to Christianity as it negates absolute truth, universal standards and traditional authority, while fostering iconoclasm, individual experience and diversity. [Onyeije \(2025\)](#) argues for instance that the movement has far reaching implications for the contemporary church. These include “disloyalty and attacks to the authority, self-deception, apostasy, individualism, moral laxity and excessive quest for material things” (p.20). But in spite of its perceived negative characteristics, postmodernism has been embraced by a number of Christian communities and industries, so much such that postmodern aesthetics are applied in a number of Christian traditions notably Christian music. In tandem with this, [Manailescu \(2021\)](#) argues that postmodern aesthetics structure contemporary Christian music in various ways. The aesthetics are characterized by such things as the combination of high and low art, fragmentation, and hybridity.

Postmodern aesthetics are also evident in Christian music that blends diverse musical languages once considered to be mutually exclusive. Thus, postmodern thought in gospel music making has often manifested by the tendency of blurring the lines between

secular and sacred music. It has also been evident in artistes' tendency to achieve mainstream appeal for the sake of evangelism [McCracken \(2024\)](#), [Lynch \(2006\)](#). Gaither relays postmodernist take on gospel music. He argues that "God speaks through all different kinds of art forms and musical styles and musical forms and the format itself is not necessarily spiritual or non-spiritual (as cited in [Cloud \(2024\)](#)). Thus, postmodern gospel singers usually sound as liberals who resist the conservative idea stipulating that gospel music must stick strictly to biblical standards [Kitsiri \(2019\)](#), [Banjo and Marrant-Williams \(2014\)](#), [Frame \(1997\)](#).

SECULARIZATION THEORY

Secularization is a situation where religious practices and ideas lose their social importance or are systematically perverted into worldly cultures [McDaniel \(2018\)](#), [Ventura \(1985\)](#). This perversion is done under the guise that conformity to science, modernization and reasoning is absolutely dire and pragmatic. Secularization is also defined as a process whereby religious values are replaced by non-religion ones [Farhan \(2024\)](#), [Yende \(2025\)](#), [Devi \(2012\)](#). Christian music is therefore said to be secularized when its sacred essence is eroded through the introduction of worldly principles in religious music making. Indices of secularization may include the sexualization of messages, the commercialization of music and the worldly lifestyle of gospel singers among others [Babarinde \(2022\)](#). With close respect to American contemporary Christian music, [Cloud \(2024\)](#) sees secularization in the act of singing sensually as well as in the culture of imitating the dance styles of secular musicians. In his words, secularization is manifest when gospel singers operate by the dictum which says "music is neutral" as well as when they use all manner of worldly music on occasions. Cloud adds that secularization manifests when these artistes embrace "the 'judge not' broad" tent ecumenical philosophy. He writes: "while a few [may] still give lip service to believing in separation, they are much more fervent in calling for unity and tolerance than for separation [of music styles and genres]" (p.16).

CULTURAL ECONOMICS

Cultural economics is defined as the interplay between economic phenomena and cultural contexts. From a narrow perspective it could be viewed as the economic benefits of products created by certain cultural groups in well-defined markets [Skyarciany and Astike \(2021\)](#). The term therefore implies the analysis of production, distribution and reception of symbolic contents. It also offers a framework for understanding approaches through which value is created, distributed and consumed in specific cultural industries. In all human societies, music including gospel music - has symbolic and commercial values. On this basis, it can be analyzed through the lenses of cultural economics. In tandem with this, [Arnold \(2014\)](#) underlines "the seeming paradox that, in today's so-called secular society, sacred choral music is as powerful, compelling and popular as it has ever been" (p. xiv). In many African countries including Cameroon, gospel music has come to enjoy great popularity. This popularity has partly emanated from the fact that this music genre has functions that range from spiritual edification to communal connection [Abidemi \(2025\)](#), [Adjegue \(2022\)](#). In view of these values, many secular and Christian artistes on the continent have entered the gospel music scene with prospect of material benefits.

MOTIVES DRIVING SECULAR ARTISTES' CONVERSION TO GOSPEL MUSIC

There are many motives that drive secular artistes' conversion to gospel music in Cameroon. This paper focuses on four such motives namely consecration to God's service, business profit, postmodern thinking and desecration.

CONSECRATION TO GOD'S SERVICE AS MOTIVE

In the Cameroonian popular imagination, anyone can become gospel singer, provided they can produce "spiritually uplifting" songs and coin messages with redemptive qualities. This belief is faulty - or at least contrary to conservative Christian communities. Actually, for the later communities, only true Christians can produce divinely inspired and spiritually impactful gospel music. In theory, gospel music is considered a sacred industry that must be differentiated from worldly endeavors [Pilgrim Covenant Church \(2024\)](#), [Nekola \(2013\)](#). Spiritually speaking, this sub-genre is a service rendered to God alone. This conservative understanding stems from at least three Christian beliefs: the first one is that purity and sanctification are a prerequisite for adoration (Isaiah 29:13). The second belief is that only a converted soul can help a lost one; and the third belief stipulates that God uses only spiritually clean instruments for His service (2 Timothy 2:21).

Thus, according to the aforementioned conservative understanding, gospel music must emanate from a spiritually clean source (a God-fearing singer) for it to effectively participate to the salvific mission of the Church on earth. In line with this understanding, conservative Christian communities tend to relegate any "gospel" song produced by a secular artiste to the category of pseudo religious music. In 2025 for instance, popular Cameroonian artistes Kocee sought a collaboration with Ivorian gospel musician K.S. Bloom for the production and release of a gospel song titled "Strangers". The collaboration worked well as it yielded an uplifting song which, up till today, has been a major commercial hit.

In spite of this success, Cameroonian and Ivorian Christian fans of K.S, Bloom frowned at both the collaboration and the resultant song. These fans associated the collaboration with worldliness. According to them, K.S Bloom's acceptance of the collaboration could

be likened to a pact with the devil. K.S. Bloom however defended his acceptance of the collaboration on the ground of evangelization. In his words, "It's as though Booba is inviting you to a concert; and you decline the invitation on the ground that the organizer of the concert is a non-believer. This would mean squandering a golden opportunity to evangelize through the instrumentality of the concert!" [My translation] [Dave \(2025\)](#).

Thus, conservative Christians tend to negate and criticize what they call pseudo gospel music. These conservative communities usually warn their members against religious music that is either produced by secular artistes or punctuated with indices of worldliness. In one edition of his popular television program titled "LoveWorld Speacial Season", Nigerian pastor Chris Oyakhilome [Ajose \(2025\)](#) expresses the aforementioned conservative doctrine. He underlines the dichotomy existing between true worship (the one done by God-inspired entities) and pseudo worship executed by false Christian musicians. He declares:

One of the areas you must be very careful is in music... symbolisms...music! I have warned and you need to take this seriously [...] You have to understand. Demons feed on worship.... Get back to true and divine worship, don't copy the world. Music is for worshipping and praising God.... don't use it for your ego, don't use it for your so-called career. [Ajose \(2025\)](#)

In tandem with the aforementioned conservative doctrine, gospel musicking is arguably considered a ministry in the same sense as apostleship, pastoral ministry, prophesy and evangelism etc. This somewhat controversial understanding of gospel music has spurred a number of Cameroon hitherto secular artistes to totally embrace gospel music after their conversion to Christianity. Such converts view the act of oscillating between secular and gospel music as a disservice to God. Newly converted gospel musician Rosy Bush exemplifies this category of conservative Christian artistes. She affirms that "I will no longer produce secular songs. Before my conversion to Christianity, I used to sing for the world. Today that I am converted, I sing exclusively for God" [My translation] [Mboa Sawa \(2010\)](#).

Rosy Bush rose to stardom in the mid-2000s grace to her compelling Makossa songs about love relationship. Her song "Je m'en vais chez mes parents" [I return to my parents] knew a remarkable success in Cameroon and in Cameroonian diasporas across the globe. Since she converted to Christianity in 2015, she has drastically changed her music style in favor of conservative aesthetics. This artistic choice has earned her acclaims mainly in Christian circles.

Besides, Rosy Bush many other Cameroonian artistes have totally abandoned secular musicking to concentrate exclusively on gospel music. A case in point is Nkembe Peusauk who, upon his conversion to Christianity in the early 2000s, transitioned for good to gospel music. He dropped his commitment to the secular kid group (the Rrumtah), a group he had personally created in the 1990s. He henceforth devoted all his attention exclusively to gospel music projects. His unique contribution to the creation, training and mentoring of emergent gospel singers and Christian music groups - notably Royal Voice, Maurice Dassi and Odile Ngaska - in Cameroon has earned him the admiration of many critics. [Edjegue \(2022\)](#) for instance, refers to him as the brain behind major revolutions in the Cameroon gospel music industry.

Visibly, the likes of Rosy Bush and Nkembe Peusauk exemplify proponents of the Unique Master theory, a concept which loosely feeds on Mathew 6:24. The latter bible passage reads: "No one can serve two masters; for either he will hate the one and love the other, or else he will be loyal to the one and despise the other. You cannot serve God and mammon". According to the Unique Master theory, a gospel singer must serve only God and should never oscillate between secular and sacred music. Although attractive to some conservative Christian art critics and communities, this radical theory is not to the taste of most postmodern Christian schools. This shall be illustrated in greater details in the subsequent parts of the paper.

BUSINESS PROFIT AS MOTIVE

Over the years, the symbolic and commercial value of gospel music in Cameroon (as in other parts of the Christendom) has spectacularly increased. Aesthetic revolution in the sub-genre has enabled the sophistication, explosion and even transnationalization of Cameroonian gospel songs [Nseka \(2023\)](#), [Nyong \(2021\)](#). These songs have spectacularly left the confines of religious events (Church premises) to penetrate secular mass media and prominent cultural festivals in Cameroon and abroad (see Plate 1). Additionally, the impressive success of local and international gospel groups such as Shekina, La Voix du Cenacle and Groupe Kalengou among others, has fueled the popular belief that gospel music making could be a viable business. In one of its 2022 articles, elite Cameroonian newspaper Cameroon Tribune corroborates the aforementioned observation. It particularly mentions the role of some emergent gospel superstars in the reinvention, popularization and globalization of Cameroonian gospel music. In Cameroon Tribune's language:

It is now common for people to dance to gospel tunes in many of the country's nightclubs. In 2018 for instance, John Duchant's "Me voici tout" [Here I am], made waves across the country irrespective of the perceived hegemony of the so-called secular urban music genres. Against all odds, John Duchant's music style remained outstanding and drew masses' attention to Cameroon gospel music. His single has attracted more than a million followers on YouTube. [...] Other gospel artistes are in the same way outstanding. A case in point is Guy Michel Kingue who similarly caught the attention of masses with his "Il est la" [God is there] ... Through his gospel singles, Guy Michel has popularized the gospel tradition in Cameroon, by making it diffused. This effort earned him the Canal 2'Or (accolade) in 2019. [My translation] [Tsiele \(2022\)](#)

The development mentioned above has spurred many secular artistes into viewing gospel music as a golden opportunity for business profit and image building.

Figure 1



Figure 1 Popular Gospel Artiste Indira Baboke in One of Her Giant Concert in Cameroon

Source: <https://www.cameroon-tribune.cm/article.html/49059/fr.html/gospel-lautre-tendance#>

Obviously, it is this urge for popularity and economic prosperity that lied at the root of the controversial collaboration between Kocee and K.S. Bloom, that was earlier discussed in this paper. Like Kocee, secular artistes are increasingly regarding experiments in gospel music as a strategic tool to achieve artistic success and socio-economic upward mobility. From a worldly perspective, this type of business strategies could be viewed as a normal and pragmatic one. The strategies are indeed pragmatic if one considers the fact that, in theory, Pentecostal Christian communities (who constitute a market for gospel music) are everyday growing in size.

While secular artistes view gospel musicking as an opportunity for financial prosperity, their Christian counterparts have embraced the materialistic culture of shaping their music along the taste of their targeted market Edjegue (2022). This has often meant achieving mainstream appeal which, in turn, implies the secularization of the gospel music in Cameroon. Pastor Chris underlines this materialistic culture thus “You know, there are people who tell us the reason they are into a certain kind of [gospel] music is because that’s what the young people are interested in, or those group of people are interested in” Ajose (2025). By this observation, Pastor Chris highlights the materialistic motives that drive some artistes’ transition to gospel music.

It should be noted that this paper is in no way suggesting that a Christian artiste should not seek financial profit through musical production. Although inspired by, and destined to God, gospel music remains both an artistic expression and a business. Anyone who makes a career in gospel singing should be able to win their bread. As K.S. Bloom Afrik Magazine (2022) rightly wonders, Christian fans should refrain from associating a Christian artiste’s search for financial prosperity in the gospel industry with sinful materialism. This paper therefore only interrogates the capitalistic habit of prioritizing financial gains over spirituality. The paper argues that in the course of prioritizing financial gain, the artistes tend to make choices that end up facilitating the secularization of what is supposed to be sacred (Christian musicking). In other words, the paper criticizes the habit of singing first for the world, rather than for the Christian God.

POSTMODERN THINKING AS MOTIVE

The Bible says that when someone converts to Christianity, he becomes a new creature. His old sinful life is supposed to fade out, and give way to a new life in Christ (2 Corinthians 5:17). This new life must be conform to God’s commands and antithetical to worldly principles. Conservative Christian communities interpret the aforementioned biblical injunction as a call for radical change of lifestyle. In line with this principle, the conservative Christians expect any secular artiste who convert to Christianity to radically change their music style and genre in conformity with the will of God Reuben (2025), Arnold (2014), Ratzinger (1985). Such a change is to be guided by the belief that there is a strict dichotomy between the sacred (gospel music) and the worldly (secular music). No element or index of worldliness, should feature in the gospel song released by a true Christian. As highlighted by Cloud (2024) no critic or artiste should attempt to blur or remove the dichotomy between the sacred and the secular. Cloud (2024) writes: “In this time of great change, lines are being erased that should not be erased. We are witnessing a great blending effect. We are witnessing incremental changes, but always in the direction of the world” (p.15).

Postmodern schools of thought categorically reject the conservative imperatives mentioned above. To them, conversion to Christianity should not automatically mean conversion of artistic styles. Thus, these postmodernist artistes believe that some secular approaches might still be relevant in gospel music making. The father of Makossa-love, Petit Pays is of this postmodern persuasion. Since his apparent conversion to Christianity in 2009, he has not changed his secular music style characterized particularly by sexualization and commercialization of gospel. In an interview granted [Tonlio \(2021\)](#), he proudly affirmed that “I am born to Christian parents. I therefore consider myself to have always been inhabited by the fear of God. I will not change my music style and genre on account of my encounter with prophet T.B. Joshua. I am the musician I have always been. I believe I can continue to glorify God through my old music style” [My translation] [Tonlio \(2021\)](#)”

The aforementioned postmodern philosophy of art is reflected in many of Petit Pays’s religious songs. Indeed, in many of his supposedly Christian songs, he mixes seemingly uplifting lyrics with sounds and an imagery that point to sexualization and women sexual objectification. His Pidgin English song titled “God go Pay” [Divine Retribution] is a case in point. Actually, in this song, Petit Pays uses his lyrics to subtly warns his listeners against the cultures of backbiting and character assassination. The moralizing lyrics warns that any slanderer may sooner or later face the raft of God. In spite of this didactic message, the video of the song is punctuated with images of scantily clad female dancers who move their bodies suggestively (see Plate 2).

Figure 2



Figure 2 A Scene Drawn from Petit Pays’s “God go Pay”

Post modern aesthetics in gospel music making may appear revolutionary and emancipatory. But they remain problematic as they represent an attempt to shape a supposedly sacred music sub-genre along principles of the world and not strictly according to God’s designs. This attempt somewhat amounts to secularization. Pastor Chris highlights this issue in his critique of pseudo gospel makers who introduce worldly materials into their musical productions under the guise of evangelization. He says:

How worldly should we get to win the world? How worldly should we be to win the world? How far should we go to get their attention? We have to be like them to do so? That is a confession of your spiritual bankruptcy.... If the Apostles said we have to be like the Pharisees just to win them... that’s not what Paul is saying when he talked about being like a Jew. That’s not what he meant... [in deep breath with furious facial expression]. We reach people all the time, there are things we do to get their attention, but we don’t have to now be like them. We don’t have to have their music for them to listen to our music. We don’t have to dance like them for them to think we are dancing for God. The reason I am telling you this is about symbolisms. There are dances that people have, and they are doing them in churches, but these dances are demonic. They are inspired by demons, and they are being danced in churches by so-called music leaders and music...whatever they call themselves. What is actually happening is this, these are offerings that are been offered to Satan through symbolisms, and demons thrive on these offerings. [Ajose \(2025\)](#)

Postmodern Christianity is therefore a threat to the purity of Cameroon gospel music. Through its principles of mixture of musical languages, it facilitates the secularization of the sub-genre. As [Cloud \(2024\)](#) puts it, gospel music that is based on the “judge not” mantra and the “non-separation of genre” philosophy “is [an] all fleshly music that gets people emotionally addicted to the world’s music. And like all addictions, it is never satisfied so there is a progression into more and more of the world’s sensuality” (p.15-16).

DESECRATION AS A MOTIVE

The last but not least motive behind Cameroonian secular artistes' transition to the gospel sub-genre is the progressive desecration of religious music in Cameroonian Christian and non-Christian communities. By definition, desecration is the act of treating a sacred thing with obvious disrespect. This phenomenon has over the years become common in Cameroonian communities' attitudes towards gospel music. Partly enabled by the secularization of the gospel music, this desecration has been visible in the fact that gospel songs are progressively losing their spiritual value in the eyes of the secular masses. Because of its obvious similitude with secular music, Cameroon masses more and more tend to ascribe sensibly the same values to gospel and secular music. For instance, it is not uncommon to stumble on clearly worldly and unholy events that are spiced up with popular gospel songs. It is now fashionable to use popular gospel songs in such spiritually controversial places as night clubs. It is as though gospel songs have the same entertainment values as secular ones. It is as though gospel songs could now be used for any kind of events, including unholy or worldly ones.

This attitude not only symbolically strips gospel music of its sacred nature, but it fuels social representations that associate the religious music sub-sector with an all-comer field that is propitious to any kind of singer. Cameroon sociologist Sadjo [Edjegue \(2022\)](#) corroborates this observation. He affirms that "a musician is likely to go for what sells. Gospel music has become so worldly that it is now tremendously performed in secular contexts such as night clubs. Thus, gospel music's commercial value has increased. The genre offers secular artistes the opportunity to entertain increasingly large communities of fans. These communities are composed not only of religious music fans but also of individuals disposed to consume any music genre that is trendy" [My translation] [Edjegue \(2022\)](#).

CONCLUSION

This paper has argued that not all secular artistes' transitions to gospel music are driven by genuine motives: serving God. Some are motivated by materialistic drives while others are the fruit of postmodern philosophies of arts. The ultimate consequence of many of these incidences of transition is the spectacular multiplication of vectors of the secularization of Cameroon gospel music. In other words, cases of conversion to gospel music that are driven by postmodern thinking and capitalistic motives amplify the secularization of gospel music in Cameroon.

This implies that Christian communities be more critical in their reception of gospel songs. Not every conversion should ignite hope and receive the acclaims of Christian communities. As has been highlighted by some conservative critics in this paper, Christian communities must be mindful of the spiritual dangers of consuming pseudo gospel or worldly religious songs. Such a disposition should make them be more selective in their consumption of gospel music. It goes without saying that Christian communities' attitudes towards pseudo gospel music may, to some extent, affect the rate of fishy conversion to gospel music. Actually, if Christians stop patronizing just any kind of secular artiste who transition to gospel music, the rate of materialistic and postmodernist transition might certainly reduce.

This paper focused on the motives behind secular artistes' conversion to gospel and the obvious effects of this conversion on the purity of the gospel music scene in Cameroon. Future research may dwell on gospel artists' spiritual retrograding and conversion to secular music. Such future research may examine how this retrograde conversion affects the image of Christianity in Cameroon and other parts of Africa.

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