KENYATTA UNIVERSITY
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TEXT-MELODY RELATIONSHIPS:
Translation of European Hymns Into Dho-luo

A RESEARCH PROJECT SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF MASTER OF MUSIC

BY

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REG. NO. M66/9165/2000

APRIL 2002
DECLARATION

This research project is my original work and has not been presented for a degree in any other University.

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

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DEDICATION

This project is dedicated to my husband Professor Omolo-Ongati N.
ACKNOWLEDGEMENTS

This project would not have been a success without the cooperation and support of a number of people. To them I express my sincere gratitude and appreciation.

I would first like to thank my two supervisors, Prof Emily Akuno and Dr Jean Ngoya Kidula for having tirelessly guided and seen me through this work. This project would not have been a reality without their help. I also wish to register my sincere gratitude to the entire teaching staff of Kenyatta University Music Institute for their encouragement and support throughout my study period.

It would have been impossible for me to find any historical material on the history of Adventism in Kenya and of the S.D.A translation of European Hymns into Dho-luo without the help of Pastor Gilbert Ang’ienda, who allowed me the use of the African Herald Publishers library and gave me a lot of relevant information regarding the History of S.D.A translation. Thank you Pastor! You are a great scholar. I would also wish to thank Pastors Samuel Midamba Okeyo and Joseph Okello for the valuable information they offered to share with me.

I am grateful to Mrs. Mary A. Ang’ienda and her son Boss who helped organize the various singing and recording sessions at Gendia S.D.A. Church. This would have been impossible without their help.

I owe a great debt of gratitude to my husband Professor Omolo-Ongati who worked with me tirelessly throughout this project. He provided transport to the destinations of interviews, attended the church services at Gendia just for my sake and even organized for me to acquire the music program, which was used to write the musical examples. My success is yours.
All members of my family have been supportive in every way but I want to acknowledge the efforts of my brother George William Opot (Dona) who tirelessly helped me in typing the document.
This study addresses the problem of translation of European hymns into Dho-luo with specific reference to text and melody relationships. It focuses on the introduction of western hymns into the Seventh-Day-Adventist (S.D.A) church and further discusses how the Luo performers have altered the European melodies and rhythms to fit the Luo performance practice.

The research was carried among Dho-luo speaking S.D.A converts of Rachuonyo District, Kendu Bay division, using the Gendia mission congregation. A total of 30 hymns from *Wende Nyasaye* have been analyzed. Simple Random Sampling technique was used to identify the 30 hymns. Primary data collection was done through participant observation, interviews and recording tapes. There is a brief discussion of the establishment of Adventism in Kenya (since 1906) and the history of the three phases of S.D.A. translation of European hymns into Dho-luo. The study has also given a detailed textual and musical analysis of the hymns sampled. The analysis reveals the existence of distortions and irregularities in terms of syllabic accents, speech rhythm and intonation in the translated Luo hymns. This is due to the fact that English and Dho-luo are completely different in the way they structure their sentences. Suggestions of possible correction of the distortions detected have been done using the rule of parallelism governing text- melody relationship of Dho-luo songs.

The study established that the use of hymns with translated texts and borrowed European tunes are stylistically and culturally inappropriate to the Luo context, hence the call for the development of culturally appropriate songs to achieve the three components of high communication in African songs i.e. language, music and performance.
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1.0 Introduction

When the early Christian missionaries arrived in Africa, they discouraged the use of traditional African music and its related arts in churches and parochial institutions, for the missionaries regarded African religious and recreational musical type as secular and those who practiced them were called pagans (Turkson, 1992). This ban therefore meant that the Christians were not encouraged to cultivate traditional performing arts in their places of worship.

Due to the unacceptance of the African tunes at places of worship, the missionaries introduced the use of hymns, which were initially sung in English. This language was foreign to the worshippers therefore the idea of translating the hymns into various vernaculars in the continent was born. This translation was done so that the worshippers could participate in the service. The worshippers however had to participate in the service not withstanding the fact that the tunes were also strange to them.

Most hymns currently used in Christian churches in Kenya are translated from English and other European languages to various vernaculars. Each denomination has its own unique versions and repertoire of the translated hymns. The focus of this study is the Luo translated hymns sung in the Seventh-Day Adventist (S.D.A.) denomination.

The method of translation adopted by the missionaries was such that the vernacular text was fitted onto a pre-existing European tune. In this case Dho-loo text was fitted onto a pre-existing European tune.

Euba (1998) states that the rhythm of European songs is conditioned by the national rhythm of European words. He further reiterates that the text of songs in any society usually reflects
the life style and cultural experience of the members of that society. European hymn texts therefore draw their references from European life, in effect, European hymns conceived with European audience in mind reflect the life style and cultural experience of the West.

Dho-luo as a language has its own unique signs and symbols. It has a vocabulary, speech rhythm and rules of tonal inflexion. Dho-luo is also a tone language, which means that the meaning of a word depends on the intonation used in speaking the word. The same combination of letters spoken with different intonations has different meanings e.g. three meanings emerge when the word Kendo is spoken with different intonations. When spoken with a rising tone it means “again” and when pronounced with a falling tone it means, “marrying”. A level tone means a “cooking/fire place.”

Forcing of Dho-luo text onto the pre-existing European tune assumed that the two languages have identical features, yet this is not the case. It also shows that the demands of Dho-luo as a tone language were not taken into consideration.

This investigation therefore sought to find out the text melody relationships resulting from the said translations, as portrayed in the hymns published in *Wende Nyasaye* (African Herald Publishers 1987) and as sung by the local congregations.
1.1 Statement of The Problem.

In Luo traditional culture, the melodies of songs reflect the speech intonation of the text of those songs. In other words the melodic contour has to follow the natural intonation of the words for the meaning to be maintained. If this is disregarded the lexical meaning of the spoken word is affected (Omondi, 1980). This may result in either the word becoming meaningless or assuming meanings other than those intended.

In the case of the translated hymns, the original melody and text are fixed. When the text is translated into a vernacular whose linguistic rules and structures are different from those of the original language, this infringes upon the rules of parallelism in text-melody relationship of Luo songs.

This study therefore intended to investigate how both the integrity of music and the rules governing text-melody relationships of Dho-luo have been maintained or disregarded in the translated versions of the European hymns.

This investigation was guided by the following questions:

- Do the translated hymns maintain the speech rhythm and tonal inflexion of Dho-luo?
- Do the translated hymns conform musically and textually in meaning to the original version?
- Do the text-music fusion techniques used in the translated hymns conform to the rules governing text-melody relationships of Luo songs?
1.2 Research Objectives

The objectives of this study were to:

1. Determine how faithful the Luo translated hymns are to the English version in terms of meaning relayed.

2. Establish whether the translated hymns maintain the correct speech rhythm and tonal inflexion of Dho-ubo.

3. Determine and analyse how Luo performers have altered European melodies and rhythms to fit Luo performance practice.

4. Make suggestions as to how the text-melody relationship can be effectively maintained in translated Luo hymns.

5. Determine the merits and demerits of translating European hymns into Dho-ubo.
1.3 Scope Of The Study

This study was conducted in three major phases namely:

- Analysis of translated hymns to identify their nature and problems.
- Correction of distortions identified in number one above. This was done following the rule governing parallelism in text-melody relationships of Dho-luo i.e. the melodic curve to follow the natural intonation of the words.
- Analysis and comparison of performance practice against the transcription. This was done by use of participant observation to determine whether the songs are sung as notated.

The researcher worked with one hymnal i.e *Wende Nyasaye* popularly known among the natives as *Nya-Gendia* published by Africa Herald Publishers, Kendu-Bay (1987). To facilitate comparative analysis, the English version from which the translation was done was also used. The researcher purposively chose to work with this hymnal because it has both the text and the music written in solfa notations. It also has the titles of the original melodies and their sources, and it is the one and only Luo hymnal officially used for Dho-luo service in the S.D.A. church.

The study was conducted at Gendia Mission S.D.A. congregation in Kendu-Bay division, Rachuonyo District (formerly South Nyanza District) since this is the place where S.D.A. was first established in Kenya. It is also one of the strongholds of S.D.A. in Kenya. The services here are also conducted exclusively in Dho-luo as opposed to the urban area where services are done in English and Swahili with a translation if need be.

In this study the researcher only dealt with the melody and not harmony because the congregations sing in unison.
1.4 Limitations of The Study

This study, being a relatively new area, was limited by scarcity of previous researches dealing with translation of music from one language to another and specifically from English to Dho-luo. This limited the scope of literature review. However the researcher used related literature in other subject areas e.g. linguistics as a supplementary reference.

Since the language structure of Dho-luo is different from that of English, the two cannot fit well linguistically into each other. This resulted in a lot of misplaced accent in Dho-luo in the cause of translation. Because the tune is still European, the sentence structure remains European. This limited the amount of correction that the researcher could do especially in the case of misplaced accents e.g. the case of the word "God" which is translated as 'Nyasaye', God only having one syllable and 'Nyasaye' three.

1.5 Rationale And Significance Of The Study

This study derived its rationale from the continued calls by various members of the Seventh Day Adventist Church, especially choir trainers who teach the hymns for choir competitions. Some of the choir trainers who expressed this concern are: Achiya, Otieno, Omoke and Mrs. Angienda who are choir trainers of New life S.D.A church, Nairobi, Nyalenda S.D.A. church, Migosi S.D.A. church in Kisumu and Gendia Mission church, Kendu-Bay respectively. This concern was also expressed by musically literate worshippers who complained of conflict in the message and meaning relayed by the hymns. The choir trainers further explained that each year the S.D.A music committee chooses a set piece for their music competition. When this is done, a workshop is usually convened and choir trainers of all the churches are invited to attend. In the workshop, the hymns are analysed in terms of the technicalities in the song. It is at this point that the trainers learn that the hymns have
problems. The corrections done during the workshop are communicated to the members of the church by these trainers. It is usually hoped that the congregation will adopt the corrected version from the choirs trained. But the fact is that the congregation finds it hard to sing the corrected version of the hymn. They usually maintain the way they have been singing before in the church.

From the researcher’s initial survey, no study of this nature had been undertaken that specifically deals with translation from English to Dho-luo. All the same the researcher acknowledges the fact that there are related studies that have been undertaken in this respect. Gichuhi (1999) looked at translated Swahili hymns, and the setting of Kiswahili words to music. Dho-luo and Kiswahili are two different languages each with its own unique features and vocabulary. The rules governing composition in these two languages also differ a great deal. For example Kiswahili compositions usually lay stress on the second last syllable of the word while in Dho-luo, the main important thing is to observe parallelism in text-melody relationship, i.e. the text determines the melodic curve. It is in light of the differences mentioned above that the researcher saw it fit to undertake this study.

The finding of this study will hopefully:

1. Provide useful information on the text-melody relationships of Dho-luo songs and the rule of parallelism to be adhered to in order to maintain the correct Luo idiom in composition. Such information may be useful to music lecturers, and students taking music composition as a subject and specifically those interested in composing in Dho-luo.

2. Highlight the problems or distortions in the translated hymns and suggest remedies. This may in turn help the S.D.A church leaders to acknowledge that their hymns have problems. They will also have known the nature of the problems and as such
reconsider different ways of improving the hymns so that they become appealing and beneficial to all the members. It may also influence revision of *Wende Nyasaye, the official Dho-luo hymnal* of the S.D.A church.

3. Generate other researches in the related area in other vernaculars.

4. Provide materials for any other related studies.

5. Be a general contribution to knowledge, providing different methods, techniques and suggestions on how to maintain correct text-melody relationships in the translation of hymns from English to Dho-luo.

1.6 Assumptions Of The Study

This study was carried out under the assumption that:

1. The translators of European hymns into Dho-luo were competent in both languages i.e. English and Dho-luo and must have therefore taken into consideration the grammatical, syntactical, lexical and phonological demands of both languages in the translation.

2. The translators of European hymns into Dho-luo were not necessarily trained musicians.

3. Dho-luo dialect is homogeneous and any small variations did not significantly affect the outcome of the research.

1.7 Theoretical Framework

This study is about translation from English to Dho-luo. Translation, according to Encyclopaedia of Linguistics Vol. IV, refers globally to the transfer of a message from a source language (S-L) to a target language (T-L) whether the languages are in written or oral form. It requires a mastery of at least two languages, a wide general knowledge and the
technique of message transfer and language switching. The activities involve two basic operations namely, comprehension of message in S-L and reproduction of message in R-L. In this case English is the source language and Dho-luo the receptor language.

The study has been guided by three theories namely:

1. The speech phenomenon theory governing tone languages, Nketia (1975).

These theories illustrate factors that are involved in any translation from a source to a receptor language

In his speech phenomenon theory, Nketia (1975) states that in translation, one should not only observe grammatical units in the structures of phrases but also the phonological characteristics of speech namely: rhythm and speech melody or intonation. In general the relative durational value of the syllables of words are reflected in the rhythm of songs. The theory also discusses intonation and melodic contour. It states that attention should be paid to the intonation irrespective of the scale used. Distortion of the intonation of phrases or tones of words might create problems for the listeners of many African languages, which are tone languages. Dho-luo, which is the receptor language in this study is a tone language.

Danica (1984) in her interpretative theory of translation says that translation taken in the generic sense, involves translating meaning; however meaning implies not only, nor primarily, the meaning of linguistic signs in isolation or even in context which she terms *signification*, but the meaning of a message which she calls *sense*. To fully understand the message the translator must go beyond the meaning of the signs by adding to them pertinent extra linguistic information, which she calls *complements cognitifs* then once this is done the translator finds in the target language (T-L) a suitable linguistic formulation in speech or in writing to express the meaning of the original message.
According to Steiner (1992) a translation theory may be considered under three main categories, namely:

i). Strict literalism i.e. the word-by-word marching of the inter-lingual dictionary of the foreign language;

ii). The great central area of translation by means of faithful but autonomous restatement i.e. the translator closely reproduces the original but composes, a text, which is natural to his own tongue, which can stand on its own;

iii). That of imitation recreation and variation.

These theories were proposed for use in this study to establish the mode of translation used by the S.D.A. in the translation of their hymns. The speech phenomenon theory by Nketia (1975) was not considered at all in the translation because the European tunes were constant, only the text was translated. The words were therefore created to fit the already existing tunes, instead of using the words to determine and influence the flow of the melodies. This resulted in multiple distortions of syllabic intonation and speech rhythm of Dho-luo.

The translators of the S.D.A. hymns only considered the first two categories of Steiner's theory, though not strictly as stated. Danica (1984) in her theory talks of translation of meaning and not just linguistic signs in isolation as is apparent in the translation of S.D.A. English hymns into Dho-luo.

A good translation of music should use all the three theories discussed above in order to retain the intended meaning in the translated version.
Translation has three main processes namely: content analysis of text in Source Language; transfer of information from S-L using theories of translation; and finally, the synthesis of expression in T-L. Thus in our case the information is transferred from the S-L (English) into the T-L (Dho-Luo). After the synthesis of the T-L we get the meaning and hence the message.
1.9 Literature Review.
This Section reviews the literature related to the study. The literature is divided into two sections. The first section is review of literature focusing on translation theories and processes whereas the second deals with literature on translation of European hymns into Dho-luo.

1.9.1 Translation Theories and Processes
Translation according to Encyclopaedia of Linguistics Vol IV (1990) refers globally to the transfer of a message from a source language (S-L) to a target (T-L) or receptor language (R-L) whether the languages are in written or oral form. It requires a mastery of at least two languages, a wide general knowledge and the technique of message transfer and language switching. It therefore involves the transfer of information content from one language to another. In this study, the source language is English and the target language Dho-luo. (Tosh, 1965) and (King, 1987) both recognize three stages in the translation process namely:

i). Recognition or analysis of text in the source language.

ii). The transference of the resulting information structures of a source language into those of a target language.

iii). The synthesis of expressions in the target language from the information provided in the transfer process.

The information content of an analysis is referred to as the content sequence, (Tosh, 1965). In the course of analysing the input text, we derive a structural description of the text. I shall therefore without loss of generality equate what Tosh refers to as “content sequence” to what Hampton (1998) calls “content analysis”. Talking of content analysis, Hampton says that, because the sense and the denotation of words are not independent of the language, the problem of translation is not simply one of finding a word in one language that is equivalent
to or approximates a word in another. She goes further to outline four problems that the content analyst should address in the course of analysis of source language namely:

1. That the rules or principles that make a language grammatically functional vary from one language to another by tense, number, genders, course, person and other criteria.

2. The ways in which languages structure their vocabulary vary.

3. One language world may not contain the same objects as another, and two languages may not have the same social institutions or abstract concepts.

4. The boundaries between the meanings of apparently semantically equivalent lexemes may not be conterminous.

The rules or principles that make Dho-luo grammatically functional differ from those that govern English language. The ways in which these two languages structure their vocabulary also differ. The two languages also do not contain the same objects, neither do they have the same social institutions or abstract concepts. These facts are implied by Gandour (1978) who defines a tone language (like Dho-luo) as a language in which pitch is used to contrast individual lexical items or words, while placing English under intonation languages in which pitch is used to signal syntactic and/or semantic distinctions at the phrase or sentence level. This confirms the fact that English and Dho-luo differ in all aspects as outlined by Hampton (1998). For the meaning most germane to content, translators must decode polysemes and lexical items with more than one meaning. They should try to be faithful to both the language in which they are translating and the original (Tedlock, 1983).

The transfer process establishes the correspondences between rules in the grammars of the two languages. At this stage the source language’s canonical form, would be replaced by the corresponding target language canonical form (Kings, 1987).

The third stage is the synthesis of expression also referred to as the generation stage. It works on essentially the same principles as the analysis process only in reverse manner.
In generation, the target language proper would be reconstructed/generated from the canonical form.

As there are rules/laws that govern any discipline, so there are those that govern translation. Tytler (1907) posits three laws namely:

• That translation should give a complete transcript of the ideas of the original work;
• That the style and manner of writing should be of the same character with that of the original;
• That the translation should have all the ease of the original composition.

These rules apply to both the translation of music and text. The trouble with “laws” such as these is that they imply that these objectives are entirely compatible and achievable, while this may not be the case. It all depends on what the translation is supposed to achieve. A more recent formulation of the requirements of a translation is to be found in Nida (1964).

The similarities with Tytler’s laws are quite striking. These are:

• Making sense;
• Conveying the spirit and manner of the original;
• Having a natural and easy form of expression;
• Producing a similar response.

The fourth requirement is an addition to Tytler’s list, probably reflecting concern with reader response. In other respects however, the points are essentially the same; although ‘making sense’ seems to be far much constraining than conveying the ‘idea’ of the source text. The difference lies mainly in the use of terms, but the intention seems to be the same.

Recognizing that the requirements are in conflict, Nida, (1964) suggests that correspondence of meaning should, in the last resort, have priority over correspondence of style. He therefore maintains that style should be given an upper hand in the translation process. Hatim and Manson (1990) support Nida on the importance of style when they say that the translator, as
a language user in a setting which is generally not that of the source text producer, has to be able to judge the semiotic value which is conveyed when particular stylistic options are selected. They further stress that the stylistic effects are traceable to the intentions of the text producer and these are what the translator should seek to recover. Style is therefore a very important feature in determining which mode of translation to use.

Before there is a translation, there has to be a need for translating. Steiner (1992) reasons that translation exists because men speak different languages. This is just one reason why we need translation. Other needs may be client driven, as when someone commissions, asks for, or otherwise requires a translation; it is often market driven, as when publishers perceive demand for a work of foreign literature. It may even be translator driven, as when a work of ancient literature is translated or re-translated because someone feels that by doing so he or she can communicate something new (Hatim and Manson 1990). Some translations are crisis driven; as in the case of the translation of European hymns into other vernacular texts. When the missionaries saw that the Africans were not participating in the singing of hymns because of the foreign language used, they decided to translate the hymns into their native language in order to win their confidence and still control them.

The need for translation dictates the type of translation to be used. Hatim and Manson (1990) differentiate between literal and free translation. The literal translation is the word-by-word matching of the linguistic units and phonological elements of the original. Haas (1970) say that this is not generally attainable, unless the source language and the target language differ merely in their medium as in phonographic translation of the alphabetic sort, or are fellow dialects or are at least closely related e.g. English & German which offer partial phonological correspondences especially in consonantal outset of the words. One-for-one type of translation assumes that equivalence exists for all lexical items in both languages. This is not
true as is evident in the theory of content analysis discussed earlier. It also assumes that the structure of one-language matches the other.

Free translation on the other hand allows for the translator's creativity and innovation. It allows the translator to add pertinent extra linguistic information that would bring out the message in the best way. This is the same as one of Steiner's translation theories which talk of the great central area of translation by means of faithful but autonomous re-statement i.e. translator closely reproduces the original but composes a text, which is natural to his own tongue; which can stand on its own. The type of translation chosen depends largely on whom, the context and what the translation should achieve. Whatever method of translation chosen, the translators are reminded that reality has a structure independent of lexical structure of a particular language (Hampton, 1998).

Hatim and Mason (1990) give suggestions on how to assess a translation:

1. Translation should be judged according to what the translators set out to achieve, instead of some notional criterion of what qualifies as good translation (p. 15).

2. In assessing translation, the first thing to consider is the translator's own purpose, so that performance can be judged against objectives. Check on what the translator was aiming at and for what kind of reader (p.15).

3. The social context of translating is a more important variable than the textual genre, which has imposed such rigid distinctions on types of translating in the past e.g. literary, scientific and technical translation etc (p.13)

4. The translator's motivation is inextricably bound up with the socio-cultural context in which the act of translating takes place. Consequently, it is important to judge translating activity only within a social context (p.12).

5. To study translations in isolation from factors affecting their production is consequently to miss out an important dimension of the phenomenon (p.13).
6. In translating activity, judgment should be made in terms of what the text is trying to achieve. Reference should be made to the context in which translating takes place (p.6).

7. Adequacy of a given translation procedure can be judged in terms of specializations of the particular translation task to be performed and in terms of users needs (p.8).

From the seven points outlined above, it is evident that it is not right to judge a translation as being bad or good before taking into consideration the translator’s own purpose, what the translation is supposed to achieve, the socio-cultural context of translating, specifications of the particular translation task and the need of the users. I would also add the translator’s background and basic orientation. Hatim and Manson (1990:11) support this when they say, “Inevitably, we feed our own beliefs, knowledge, attitude and so on into our processing of texts so that any translation will to some extent reflect the translator’s own mental and cultural outlook despite the best of impartial intentions”. They further emphasis that there are different translation strategies. It all depends on who is translating what, for whom, when, where, why and in what circumstances.

The “who is translating what” is important because each person (translator) has his or her own background and basic orientation, which will be projected in the translation. It also shows how competent the translator is on the subject. The ‘whom’ helps the translator on the choice and mode of translation to use, having known the users. ‘When’ brings out the period or time when the translation was done, while ‘where,’ provides the socio-cultural context in which the act of translating takes place. The ‘why’, emphasizes the need for the translation, and the “circumstances”, stresses the situations or conditions under which the translation is done, i.e. whether it is commissioned or just somebody’s choice and the duration given.

This is the basis the researcher used to establish the mode of translation, which was used in the translation of the S. D. A. hymns, and its effects.
1.9.2 Translation of European hymns into African Languages.

Kidula (1986) says that Christian music was introduced from the west as a part of Christianity and in many cases as an alternative to African traditional music. She further reiterates that the missionary’s intention was to replace African “pagan” music with that which was considered Christian and of higher civilization. The Africans were therefore not allowed to sing traditional songs, as they were considered heathen or classified obscene.

Nketia (1992) explains this situation when he says that, the missionaries adopted a hostile attitude to African music especially to drumming, because this was associated with pagan practices. Moreover, this music did not appear to be suitable for the form of Christian worship that Westerners were accustomed to. Due to non acceptance of traditional African tunes places of worship, the missionaries introduced the hymns.

According to Warnock (1983), the western hymnody was first established in Africa between 1737-1850 by the protestant missionaries. Kidula (1986) says that the first hymns to be taught were translated versions of American hymns from the missionaries’ religious background. This is also confirmed by Warnock (1983:118) when he says, “the missionaries continued to translate hymns, which were in circulation in their home churches”. This is further expounded by King (1989) who says that, the missionaries took the hymns that were meaningful to their own missionary communities and translated into other native languages. Two reasons are advanced for the need of the translation of the hymns to various vernaculars.

1. Nketia (1958) talks of the crucial reformation period saying that a fundamental principle of the reformation movement was that the Christian faith must be brought home to the minds and understanding of ordinary people in the language they understand best. This principle found expression in the translation of the Bible and in adaptation and use of hymns in the local languages.
2. Warnock (1983) in continuation of the principles of the reformation observes that the multitude of languages, which the missionaries were, now encountering, confronted them with formidable task of creating a body of hymnals for each language group. Their attempt to develop a hymnody was further complicated by the existence of dialects.

The hymns were initially in a foreign language according to the principles of reformation and had to be translated to the native language, which the Africans could understand. Nketia (1992) says that some churches translated Western hymns into African languages and thus made them a little more meaningful to their converts.

King (1989) explains the reaction of the Africans when the translated hymns were first introduced to them. He says that the response to the songs during those early years was typical of the overall work. “They were deadening and there was no joy or enthusiasm in the songs”. Tuo (1985) quoted in King (1989:94) expounds on this adding that “the people were not at ease with the songs. They sung with great timidity, if at all, and without any motivation”. He further reiterates that the people would actually slumber or sleep while singing these translated but foreign tunes. Harold Van den Berg (1968) quoted in King (1989:94) expresses this as follows:

*The song service really was quite dead in a lot of groups and, so, by the time a person got to preach, he really had lost his congregation... the singing instead of being a contributing factor, was really a detraction.*

It is therefore evident that Africans did not accept the translated hymns whole-heartedly in spite of the fact that the hymns were now in their languages. They still had to take time familiarizing themselves with the hymns. Finally they got used to them. Carrington (1948:203) writes that contrary to the missionary expectations “grammatical errors were sung
lustily and have survived without change right down to the present day”. He further reiterates that when the singers were asked what they meant by some of the words, they replied that they did not know, but that such is what they were taught (Carrington 1948:203).

The kind of translation adopted by the missionaries was such that the European hymn text was translated to various vernaculars, but sung to European tunes. This resulted in a hybrid type of genre and unhappy cultural marriage (Euba, 1998). This is supported by Turkson (1992:75) when he says, “When hymns in English and German were translated into local languages, proper care was not taken to ensure the text-music fusion was observed”.

Talking of text music fusion, Van Thiel (1964:14) discusses the problem of singing vernacular texts to European tunes. He says, “It is not difficult to imagine the catastrophic results in these tonal languages in pronouncing words with incorrect tones or wrong intonation, or badly placed accents, or careless differentiation of long and short syllable. Not less disastrous is the violation of these essential linguistic features when combined with music”. This is what happened when the apostles of the first hour produced the very first vernacular texts for the purpose of being sung to European tunes.

Dho-luo is a tone language. Nketia (1992) defines tone language as, language in which tone is phonemic, or serves to distinguish word in much the same way, as do vowels and consonants. It exhibits three contrastive tones in its phonological inventory namely: level, falling and rising (gliding/contour) tones. A level tone is one in which, within the limits of perception; the pitch of a syllable does not rise or fall during its production e.g. kendo (fire place) A gliding tone on the other hand is one in which the pitch of a syllable has a perceptible rise or fall or some combination of rise and fall (Pike, 1948). Abramson (1962) refers to the level tones as static and gliding tones, dynamic.
Nketia (1992) says that in tone language there is a tendency to follow both intonation contour of speech in melodies and the rhythm of speech in song rhythms. He further emphasizes the fact that when texts in tone language are sung, the tones used normally in speech are reflected in the melody. The reason he gives for this is that, African traditions deliberately treat songs as though they were speech utterances. Fiagbedzi (1979) supports this by emphasizing that for the meaning of the text to be preserved, the melodic contour of tonal language lyrics should correspond to the speech tone pattern. In other words the melody should arise out of speech intonation.

As a tone language Dho-luo exhibits all the characteristics discussed above. The meaning of a word in Dho-luo depends on the intonation used in speaking the word. In speaking of the relationship between speech tone and melody, Agu (1999) stresses the fact that in tone language, a word could have many meanings depending on its intonation, application, and of course its function in a sentence. This is also true to Dho-luo. He further emphasizes the fact that for a melody to convey an intelligible message, it should as much as possible correlate with the speech tone of its text. The melody should as far as possible assume a motion similar to the tonal movement of the text.

The translators of European hymns into Dho-luo only translated the text but not the tune. They therefore never took into consideration the demands of Dho-luo as a tone language. This may result in conflict of intonation in use of borrowed tunes. Turkson (1992) elaborates this point saying that in such situations, the proper speech melody of the text is either totally lost in the song or the listener experiences constant conflict of relationship between text and melody. Herzog (1934) agrees with Turkson and stresses the fact that in this situation, the song illustrates a certain conflict and accommodation between musical tendencies and the curves traced by the speech tone of the song text.
Nketia (1958) states that the Western tune ignores two principal features of the African song: first the close imitation of the natural rhythm of speech in song, and second, the close imitation of the intonation of the words in the melodic line of the song. He concludes by saying that the translations of the Western hymns are a short cut, stopgap but not the best. The Africans should have therefore used them as a stepping-stone toward developing their own Christian songs, but to the contrary, most churches in Kenya have stuck with them to date.

1.10 Methodology

1.10.1 Introduction

This study used empirical methods and descriptive survey to re-examine the data collected by the researcher. The study incorporated the following methodologies: participant observation, personal interviews through oral discussions, a song survey and content analysis of texts of hymns and library resources.

1.10.2 Location of the study.

This study was conducted in Rachuanyo District, Kendu-Bay division using Gendia Mission congregation. The choice of this area sprung from the fact that it is one of the strong holds of the S.D.A. denomination and the services are conducted exclusively in Dho-luo.

1.10.3 Sampling Procedure.

The simple random technique of sampling was employed in selecting the hymns. The Luo S.D.A Hymnal has 332 hymns in total. Of the 332 hymns, 27 do not have solfà notations. This leaves a total of 305 hymns, which is the accessible population. The researcher used 10% of the accessible population as advanced by Mugenda (1999) to come up with a sample size of 30 hymns. Only hymns, having the text and solfà notations were considered for analysis.
The selection of the 30 hymns was done by assigning a number to each of the 305 hymns. These were then folded and placed in a container then picked at random. The number picked was then recorded, folded and returned to the container. This process was repeated until all the 30 hymns were selected.

1.10.4 Data Collection Techniques.

This study employed two techniques of data collection namely:

Participant observation and interviews.

i). Participant Observation.

This technique was used to determine whether the hymns were being sung as notated. It also helped the researcher in the evaluation of performance practice against the transcription. Six observations were made between February 9th and March 23rd 2002. In the last two observations i.e. 16th and 23rd 2002 the researcher requested the congregation to sing particular songs that had not been sung during the services attended. The songs to be sung were selected depending on the type of problem noticed during preliminary analysis. This ranged from those with missing syllables, extra notations with no words and those with incorrect intonations and speech rhythm. Singing was recorded and later analysed. The results of this analysis helped the researcher in correcting some of the hymns and fixing the tempo expressions shown on the hymns. All observations were done on Sabbath days.

ii). Interviews.

These were done in two languages i.e. Dho-luo and English. The researcher only interviewed one translator Pastor Joseph Okello who was involved in the second phase of the S.D.A. translation. This is because most of the translators who are still alive have retired and settled back in their rural homes, which were not within the researcher's reach. Pastors who had the knowledge of the history of S.D.A. translation were also
interviewed to corroborate the information collected. The choice of these pastors was based on the number of years they had been members of the S.D.A. church, the capacity in which they served the church, and their availability.

1.10.5 Secondary Sources.

In addition to the above-mentioned primary sources, libraries were also used as secondary sources. This included the use of Kenyatta University, Maseno University, and University of Nairobi libraries. In these libraries, documentary information concerning published and unpublished works on translation of European hymns into African languages was sought. The African Herald Publishing House in Kendu-Bay was also used to find out information on the S.D.A. establishment in Kenya.
1.11 Definition Of Terms

In this study the following terms assumed the meanings assigned to them herein.

**Accent**---------------- Strong pulse.

**Dho-luo**---------- Language spoken by Luo people of Kenya.

**intonation**-------- Is also Known as speech melody. It is the rising and falling of the singing pitch of a voice.

**Luo**---------------- One of the major ethnic groups in Kenya found in Nyanza Province around Lake Victoria.

**Melody**------------ A succession of musical sounds of varying pitches and rhythms.

**Parallelism**------ Correspondence of high and low syllables to the melodic contour, arising out of speech.

**Receptor /Target Language (R-L or T-L)**--- The language into which translation is done. **Source Language**----- The original language from which translation is done (S-L)

**Text**------------- Wording, words, motif, lyrics.

**Translation**----- Transfer of message from S-L to T-L.
2.0 Seventh-Day-Adventism In Kenya.

According to the Seventh-Day Adventist Encyclopaedia (1966), the first Seventh-Day Adventist missionaries came to Kenya in 1906. By that time Adventism had been planted in South Africa around 1887, in Zimbabwe in 1894 and in Tanzania 1903 (Nyaundi, 1997). The British Union Conference opened the Kenyan mission, and it was under an organization called the European Division of Seventh-Day Adventists, headquartered in Hamburg, Germany.

The first two missionaries who came to Kenya were a Canadian, Arthur Asa Granville Carscallen born in 1879-(Baptized to Adventism in 1899) and Peter Nyambo, an Africa from Malawi. The two sailed from Hamburg, Germany on October 1, 1906 (Okeyo, 1989, Nyaundi, 1997).

On November 27, 1906 Carscallen and Nyambo opened the first Seventh Day-Adventist mission station at Gendia near the shores of Lake Victoria among the Luo people. They spent the first year in building and learning the language.

The mission consolidated its resources by sending two more missionaries in 1907. These were J.D. Baker and Hellen Bruce Thomson. In 1908 another two arrived in Kenya to join the others. These were B.L. Morse and J.H. Sparks. The six missionaries worked hard and in 1909 a new station was started at Wire Hill (in Rachuonyo District). J.D Baker was put in charge of this new station. This constant flow of missionaries could be an indication that the work was progressing well hence the need for more missionaries to manage the work.
First baptismal service was at Gendia Mission on May 21st, 1911. 16 boys were baptized. In 1912, 24 more were baptized (Nyaundi, 1997). This event was a significant break through, and it was now clear that Cascallen’s message was taking root among the people. Baptism was therefore equated to success.

After this first baptism, the missionaries became more enthusiastic. The number of mission stations opened within the next two years that followed shows this.

Okeyo (1989) and Nyaundi (1997) give the order in which the new stations were opened as: Karungu 1912; Kanyadoto 1912; Nyanchwa 1912; Kamagambo 1913 and Got Rusinga 1913. After Gendia the work spread into Gusii. Nyanchwa station was opened in 1912 and was put under Ira R. Evanson and the native Yakobo Olwa from Karachuonyo. After the war Evanson did not come back, Lane Leonard is the one who took up the challenge. Lane also left in 1920 and was succeeded by Eric B. Beavon. Adventist work did not take root among the Gusii people as it did among the Luo. One possible reason is that the Adventism teachings were first brought to the Abagusii people through none indigenous personnel, one of them a Luo neighbour, and therefore they could not identify themselves with the religion. Luos and Abagusii had been rivals over a number of issues and it was natural that the presence of a Luo missionary was not easily appreciated. I.R. Evanson was a white man and J.Olwa, a man from Luo-land. This delayed the first baptism in Gusii, which came in 1922. The work of these two men was interrupted by the World War I.

2.0.1 World War 1, 1913-18.

The governor Northery ordered that even the missionaries would be asked to take up arms. This decision was not well received by Adventists because it touched on a matter of their principle.
On learning that there was a branch of obstinate missionaries who would not badge to his directive and mobilize to go to war, the Governor quickly made his ultimatum: Go to war or face repatriation. The missionaries chose neither. Later on it was decided that the uncompromising group be dislodged from their mission centre in order to paralyse their work. One missionary E.B Philip’s wrote “We were sent by the government to a prepared camp adjacent to the Friends African mission, at Kaimosi”. This camp was to be their home for nearly four years (Nyaundi, 1997:34). It is therefore evident that the World War I obstructed mission work, which had been in operation for only eight years in Kenya. The war slowed down the missionaries’ progress. At the time of this banishment, Gendia had already witnessed some successful years of missionary activity unlike Nyanchwa where the work had barely begun. The estrangement did not obliterate the work, which had been done hitherto. The native converts were not affected by the move, so they took up the work of their religious godfathers and perpetuated it the best way they could. Before the departure into exile, the Gendia office appointed local “missionaries” to take charge while overseas missionaries were away. According Pastor Okeyo (1989), work was divided as follows: Isaac Okeyo was in charge of Gendia mission; Daniel Onyango, Rusinga Island; John Tolo, Wire Mission; Petro Oyier, Kamagambo, Rongo; Mariko Otieno, Rapedhi, Kanyadoto; Petro Rakula, Mfangano Island; Yakob Olwa, Kisii, Nyanchwa. No baptism was carried during this time because none of the African leaders had been ordained. The next baptism took place when the white men returned from Kaimosi in 1918 after the war.
2.0.2 Missionaries’ Return After World War I

Adventists returned to their stations around 1917. When they returned, they found out that most of the missions had been looted and pillaged, apart from Gendia; which was occupied by the British troupes. They set about the uphill task of rebuilding and recovering their scattered flocks.

1920 was a year of renewal for the Adventists. In this year the General Conference again sent other missionaries to Africa. They decided to let Cascallen return home, and sent W. T. Bartlett to take over his position (Okeyo, 1989; Nyaundi, 1997). In addition they sent other missionaries such as; Spencer G. Maxwel, Worsley W. Armstrong, T.G Belton, Eric A. Beavon, W.H. Mathews, including their wives and children. Okeyo (1989) adds that two nursing sisters Karen Nielson and Caventze Olsen accompanied the missionaries. The missionaries were sent to various stations on arrival in the country, distributed as follows:

- Beavon went to Nyanchwa
- Belton to Wire
- Arrmstrong went to Kanyadoto
- S.G. Maxwell to Kamagambo while Bartlett and Mathew remained at Gendia Headquarters.

All were faced with rebuilding program.

Another group of new missionaries arrived in 1921, among them Dr. G.A.S. Madgwick who in 1925 opened The Kendu hospital. E. R. Warland went first to Kanyadoto, then later to Kamagambo.

2.0.3 S.D.A. Work Outside Nyanza.

In 1933, Karura Station was opened near Nairobi with W.W. Armstrong as the first director. This became base for work covering the two principal communities of central Kenya, the Kikuyu and the Kamba. In 1934 W.C.S. Raitt, sent to begin work at the coast of Kenya, opened the Changamwe station near Mombasa, close to the main Mombasa-Nairobi road two
and a half miles from the City centre. Work developed slowly since the place was predominantly Moslem (S.D.A Encyclopaedia, 1966).

Chebwai station near Kakamega was opened in 1937. These mission stations opened later have not had remarkable success in these regions because by the time they came, other missions were already established there. Nyaundi (1997) observes that this is partly why one finds that except for the Roman Catholic Church and the Church of the Province of Kenya, which are considerably dotted all over the country, other mission organizations are still confined to their regional strongholds. Examples are the Adventists among the Luo and Abagusii, the Friends African Mission among the Luhyas, Presbyterian Church of East Africa among the Kikuyu, the Methodist Church of Kenya among the Meru, the African Inland Church among the Kalenjin, just to mention a few.

2.1 S.D.A. Translation Of European Hymns Into Dho-loo

The following information was obtained through personal communication with Pastor Gilbert Angienda the Editor, African Herald Publishing House, and corroborated by Pastor Samwel Midamba Okeyo (retired pastor and son of Pastor Isaac Okeyo who was one of the first baptized members of the S.D.A. church at Gendia in 1911) and Pastor Joseph Okello, former Director, Personal Ministry and Sabbath School Department, East African Union.


The first S.D.A translation of European hymn into Dholuo was done in 1953 by the following people.
1). Francis Ndire Chocho¹.

2). Isaya Owala Orwa.

3). Shelemia Mbeo Onyango.

4). Dishon Agutu

5). Nehemia Onyango (now the late) who was a translator at the press.

These people were not trained/professional musicians but underwent crash training by the missionaries who exposed them to music dealing majorly with tonic solfa. A lady missionary called Miss Coel directed this first translation and helped in making the message clear and fitting of Dho-luo text on to the European tunes. So in essence the first translation was actually done by the missionaries whereas the above five translators were used as instruments to provide the equivalences of the English words in Dho-luo. It is the missionaries who did the fixing and fitting of Dho-luo words onto European tune. The criterion of choosing the translators in this first phase was that they had to be fluent in Dho-luo and understand a little English.

In 1969 the S.D.A leaders realized a need for Enlargement of Wende Nyasaye. This culminated in the second phase of the S.D.A translation of European hymns into Dho-luo. A missionary by the name Fred Wilson directed and co-coordinated this phase. A committees was therefore formed under Francis Ndire assisted by the following members of the committee:

1). Elija Ogada Obondo².

2). Timon Opiyo Mbani.

3). Elija Maeri.

4). Lamon Ochieng Ododa.

¹ The list is not exhaustive since there were no proper records kept and no acknowledgment given by the author / publisher.

² The list is not exhaustive since there were no proper records kept and no acknowledgment given by the author / publisher.
5). Meshack Amayo Akede
6). Joel Oluoch
7). Dishon Agutu
8). Elija Okello Olweny
9). Joseph Okello.

The main task of this team was to include more songs and re-enforce the Adventist doctrine in *Wende Nyasaye*. Unlike the translators of the first phase, the above translators had a good knowledge of both Dho-luo and English but they were not trained Musicians. They too underwent internal training of music by the missionaries. Most of these people were teachers. Okelo (2002) says that some songs had to be removed from the 1953 version because of lack of copyright permission from the composers. He gives an example of Hymn number 74, which was replaced by hymn number 76 ‘Chwoyo Ndalo Duto’ (Sowing in the Morning).

After the translation, choir trainers were called and taught the re-translated hymns then sent to the field to teach the congregations. The 1969 translation gave birth to the second edition of *Wende Nyasaye* published in 1973.

In 1987 there was yet another need to restructure and reformat *Wende Nyasaye*. The African Herald Publishers in 1987 identified some missionaries with musical Knowledge from Kamagambo Teachers Training College and from Herald Publishing House. Leif Lint (the editor of African Herald Publishers at that time) was chosen because he had a B.A. (Music) degree and therefore qualified for the job. Miss Larsen who was a good musician was also chosen from Kamagambo Teacher Training College to do this work. Their main objectives at this time were to:

1) Correlate the music and the words, that is, reconcile and synchronize the music and the text so that they move at the same pace. After the second phase of the S.D.A.
translation, it was realized that there were times when the music was moving faster than the text hence the need for a revision of the hymns;

(2) Reinforce relevant theological message and Adventists doctrines in the hymns;

(3) Ensure that the music was standardized to maintain its structure and content for a long time.

The outcome of this last phase of translation is the current *Wende Nyasaye* (1987).

In the cause of analysis the researcher realized that there were instances where the keys of some hymns were changed in the translated version. This was done to accommodate many people in the singing. Okello (2002) says that they would pitch the song and if they found it too high according to their standards, they would lower it to a key that would not strain the old people. Examples of these songs are *Ndalo Duto Ma An E Piny* (hymn number 262) written in Eb while the original is in G major, and *Yesu Nowara* (number 68) in Db major while the original is in D major.

From this history, it is evident that none of the phases of the S.D.A. translation of European hymns into Dho-luo has considered retranslating the hymns to allow for better fitting of Dho-luo words to the given melody, so that the hymns make better linguistic sense in Dho-luo. After the first translation, the other phases have been mainly concerned with enlarging (inclusion of more songs) and reformatting the hymnal, reconciling the text and the music and reinforcing the inclusion of the relevant theological and Adventist doctrine. This to me has just been editorial work and not translation. The notes are the same ones as in 1953 and no attempt has been made to make the notes to fit Dho-luo text. The researcher would therefore consider the second and the third phases as revisions of the original.
CHAPTER III

DHO-LUO TRANSLATED HYMNS

3.0 Analysis Of Translated Dho-Luo Hymns.

This section deals with musical and textual analysis of thirty hymns, which were analysed to identify their nature and problems, followed by suggested corrections of distortions and irregularities noted in the course of analysis later in chapter IV. The correction of distortions was done following the rule governing parallelism in text-melody relationship of Dho-loo, which states that the melodic curve should follow the natural intonation of the words (Omondi, 1980). The researcher only deals with the melody and not the harmony since congregations sing melodies.

Various abbreviations appear in the title of the hymns. The first number is the number of the hymn in *Wende Nyasaye*, while the remaining abbreviations show the sources of the hymns. C.H. in this case stands for Church Hymnal produced in 1941, C.S., for Christ in Song (1908), A.H. for Advent Hymnal, A.H.R for Advent Hymnal Revised, R.S. for Redemption Songs and S.P. for Songs of Praise. The first four are official English hymnals of the Seventh Day Adventist Church.

Hymns in *Wende Nyasaye* are written in solfa notation, but the researcher has translated them into staff notation for the purpose of clarity of the alignment of syllables and lyrics. The hymns are analysed according to how they were sampled. The first one to be picked is the one, which appears on top of the analysis list. The order therefore does not follow the sequence in *Wende Nyasaye*. 
In the analysis, the melodies are categorized as ‘A’ (=original/published melody), ‘B’ (=the corrected version) and ‘C’ (=the sung/performed version). Both the corrected and performed versions are discussed in chapter IV.

1. (A) Bedi Kod An (A). No. 133. C.S. 655, C.H. 50

*Abide With Me (W.H.Monk)*

In this song the following irregularities were noted:

1. Misplaced accents on the following words; Ko-da, Yu-so-na, Ko-nyo-a, Be-di.

2. Incorrect intonation of the following words; Koro, Ka o-nge, Moro, Bed Koda.

3. Speech rhythm of the words “Bedi Koda” (Abide with me). In the normal speech tendency of the Luo, the ‘i’ in the word ‘Be-di’ is usually silent when used with another word e.g. Koda in this case. The two words would therefore be correct in Dho-
luo when rendered as a three-syllable word “Bed Ko-da” and spoken in connected speech with the same rhythm i.e. preferably all crotchets. The word “Bedi” (sit) is correct but on its on.

Un natural phrasing of notes beginning on the beat and ending in the middle of the bar.

2 (A) Awuotho Kachiko Polo. No. 105. C.S. 489, C.H. 361

*I’m Pressing On The Upward Way (Chas H. Gabriel)*

Irregularities noted in this song are:

1 Misplaced accents on the following words:
Po-lo, Cho-ro-ra, Du-to, Ma-lo, Chu-nga, e.

2. Incorrect intonation of the words;

Pile, Amedo, Chorora, Akwayo, Taya, Kendo, Kuom Yie, Kama, Ma-lo.

The word *Awuotho* in Dho-luo means I am walking. It does not specify how fast or slow one is walking. The English version talks of ‘I’m pressing’, which in Dho-luo means “Areto” and which brings out the meaning of that line better i.e. *Areto ka chiko Polo* (I am pressing on the upward way).

3. Speech rhythm of the words “Ruoth taya e yo mar polo” these were harried to make the words fit that bar. In normal speech tendencies of the Luo, there should be a break at the word ‘taya’ which was not observed in this case.

The word “Taya” has two meanings in Dho-luo depending on how it is inflected. When spoken with a level tone (d-d) it means a lamp, and when pronounced with a rising tone (m-f) it means guide me, which was the intended meaning in this case. The falling tone (d-l) in bar 6 has no meaning in Dho-luo.

The word “Kama” also has two meanings in Dho-luo. Spoken with a level tone it means ‘like this’, or ‘this way’, but pronounced with a rising tone (m-f) it means ‘a place’, which was the intended meaning in this case. The hymn talks of a place that is higher than the earth “Kama malo moloyo Piny” in describing the heavens, while the translation renders it as ‘a place like this’.


*Sowing In The Morning (George A. Min)*

Chwo-yo nda-lo du - to,  chwo-yo kot h i - nji - li,  chwo-yo wach a - die - ra

nyu - ka chieng wa tho;
This song exhibits the following irregularities:

1. Incorrect intonation of the words; Chwoyo of bar one, Keyo, Gilala, Ahinya, Watho, and Biro.

2. The English Version talks of sowing in the morning, which has been compromised in the translated Luo version. The idea of sowing the seed of the truth early enough has been changed to “Chwoyo ndalo duto” (Sowing all the time).

3. Missing syllable ‘Ma’ on the word “madiera” (the truth).

The word “Keyo” has three meanings in Dho-luo depending on the intonation used in speaking the word. When spoken with a rising tone (d-m) it means ‘a portion of land in the garden’, and when pronounced with a level tone it means ‘scattering’. The falling tone (m-d) means ‘harvesting’ which is the intended meaning in this case. The song talks of ‘the harvesting time, which is coming’ i.e. “Keyo biro chopo”. This song serves as an example of good phrasing of Dho-luo sentences.
In this song the following irregularities were noted:

1. Missing syllable "a" on the word Amiyo (I have given)

2. Misplaced accents of the following words: Chu-nya, Ye-su.

3. Incorrect intonation of the following words: Duto, Anahere, Pile, Koro, Amiye, Chunya.

4. The words "En ma Jawarna" may be correct as written speech but not as spoken language. This should be changed to "En e Jawarna" (He is my saviour), as is spoken by the Luo.
The following irregularities were noted in this song:

1. Missing syllable “O” on the word “Oherago”.

2. Misplaced accents of the following words:
   
   He-ra, O-he-ra-go, Ma-no, Mo-ndo, Ri-cho-na, Wa-cho.

3. Incorrect intonation of the following words:
   
   Hera, Mano, Miyo, Othoe, Mondo

4. Incorrect speech rhythm of the word “Herane” (His Love). The long pause on the second syllable ‘ra’ should not be there. It changes the meaning of the whole
sentence. Instead of relaying the intended meaning which is literally translated, as “His Love is great for the tongue to say” i.e. *Herane oloyo lep wacho-*-, it comes out as “love is too much for the tongue to say.” So to bring out the correct meaning, the two syllables i.e. He|ra should have the same note values preferably quavers, with the last syllable ‘ne’ having a long note.

The word “Hera” has two meanings in Dho-luo depending on the intonation used. When pronounced with a level tone, (m-m) it means love, but when spoken with a rising tone (m-s) it means ‘love me’. The hymn talks of ‘the love that Jesus has for me’ and so the first “Hera” (Love) was intended in this case.

The word “Mo-ndo” on the other hand has three meanings in Dho-luo. Spoken with a level tone (m-m) it means ‘so that’ and when spoken with a rising tone (m-f) it refers to some fat in fish. A falling rendition (m-r) means ‘early morning’. This hymn talks of Jesus who died for us on the cross so that our sins could be forgiven. In this case therefore, the first ‘Mondo’ (so that) was intended.

The misplaced accents were corrected by beginning the song on the beat.


*Pass Me Not. (W.H. Doane)*

\[\text{\textbf{Pass Me Not. (W.H. Doane)}}\]

\[\text{\textbf{Pass Me Not. (W.H. Doane)}}\]

\[\text{\textbf{Pass Me Not. (W.H. Doane)}}\]

\[\text{\textbf{Pass Me Not. (W.H. Doane)}}\]

\[\text{\textbf{Pass Me Not. (W.H. Doane)}}\]

\[\text{\textbf{Pass Me Not. (W.H. Doane)}}\]
Irregularities noted in this song are:

1. Missing syllable “Ye” on the word “Yaye”.

2. The word “Jakonya” to be changed to “Jakonyna” (My helper) in order to bring out the right meaning and make sense grammatically in Dho-luo.

3. Incorrect accentuation of the word Ma-ra.

4. Incorrect intonation of the words: Ma-ra and Magi. “Mara” in this case rendered with a rising tone (r-m) means my mother in law. So the translation brings out this sentence as ‘Here my mother in law’s cry’ i.e “Winji yuak mara”, instead of “Winji yuakna” (Here my cry). For the correct meaning to be maintained the word should be sung with a falling tone (m-r) to mean my or mine which was intended in this case. On the other hand the word “Magi” spoken with a rising tone (s-d) as in this case sounds like a short form of the name Margaret. It means nothing in Dho-luo. What was intended in this case is Magi (m-d) sung with a falling tone to mean ‘your people’. The hymn talks of “In kiluongo joma magi, mondo iluonga be” (when you call your people, call me too). The word “Jogi” (your people) was found to be a better replacement of the word “Mari” since it offers the correct meaning of the text grammatically.

*Now As We Gather (Unknown)*

Irregularities noticed in this song are:

1. Misplaced accents on the following words: Cho-ko-re, Mo-ndo, Ye-su, Kris-to, Chuny-wa.

2. Incorrect intonation of the following words: Koro, Chunywa, Chokore, Mondo.

The tune of this song is drawn from “Rock of Ages”. This is one case of a tune taken from western hymn but fitted with new words.


*On Jordan’s Stormy Banks. (T.C. O’Kane)*
The following irregularities were evident in this song:

1. Missing syllable “e” on the word “e polo” (to heaven) and “O” on the word “Olosonwa” (has made for us).

2. Misplaced accents on the following words: Nda-lo, Po-lo, Ka-nyo, Ko-de, Ma-wantie, Yu-do.

3. Incorrect intonation of the following words: Agombo, Dhi e Po-lo, Wageno, Yudo.

Misplaced accents were corrected by beginning on the beat.


Life At Beat Is Very Brief (Unknown)
Irregularities noted in this song are:

1. Misplaced accents on the following words: Gi, Go-bo-ke, Pi-yo Ng’wo-no, Yuak-
   ni.

2. Incorrect intonation of the following words: Ngima, Malwar, Matop, Rumo, Ng’wo-no, Kayiem.

3. Incorrect speech rhythm of the sentence “Ng’wono nyalo rumoni” the syllables
   should have the same note value, apart from the last syllable that should be
   prolonged.


   Take The Name Of Jesus. (W.H.Doane)
The following irregularities were noted in this song:

1. Misplaced accents on the following words; Cha-ndo-re, Ko-ro.

2. Incorrect intonation of the words; Koro, Unjo, Piny, Machandore, Mamor, Nyinge.


_We've No Abiding City Here. (Unknown)_

The following irregularities were noted in this song:

1. Misplaced accents on the following words: Piny-ni, ho-yo.

2. Incorrect intonation of the words; Pinyni, Ok-thurwa, Dala, Chunywa, Ohoyo,
3. The syllable “O” in the word “Ohoyo” (to comfort) is redundant in this case. The word is correct in this context when used without the “o” to mean, ‘your word comforts my heart’ in Dho-luo “Wachni hoyo chunya”.


_Speak To My Soul. (Adopted by L.L Pickett)_

The following irregularities were noted in this song:

1. Incorrect accentuation of the word ‘He-ra-ni (Your Love).
2. Incorrect intonation of the following words: Wuona gi, Ki wachona, Kinyisa, Herani.

A change of time signature to 12/8 corrected the incorrect accentuation.

13. (A) Wapako Ruoth Ma Jawarwa No. 53. C.H.101

_All Praise To Our Redeeming Lord. (Unknown)_

In this song the following irregularities were noted:

1. Misplaced accents on the following words: Mu-che, O-ri-wo-wa, Ko-se-ri-wo-wa.

2. Incorrect intonation of the words; Muche, Oriwowa, Kama.

The word “Riwowa” has two meanings in Dho-luo. That of delaying us spoken with a falling tone (f-m-r) which is relayed in this case. The other meaning of this word is ‘unite us’ with the first two syllables spoken with a level tone and the last syllable a rising tone, which was intended in this case.

The tune of this song is taken from “While Shepards watched their flocks”. This is the second case of a European tune fitted with new words.
Irregularities noted in this song are:

1. Misplaced accents on the following words: Chu-nya, We-nda, Du-to.

2. Incorrect intonation of the following words: Yesu no wara, Koro a mor, Osedonjo, Omenyo, Chunya, Okana ling, Mano, Wenda, Nyinge, Ndalo.

The word “Ndalo” in Dho-luo has two meanings depending on the intonation used in speaking the word. When spoken with a level tone it means a garden, and when pronounced with a rising tone it means time or days. “Ndalo duto” therefore means all the time or all the days, which was the intended meaning in this case.
This song has a problem of incorrect intonation of the following words: Tiuru, Kolor, Lunigiuru, Pile, Tomano tich maru, Omo, Jomo. “Tich maru” would make better grammatical sense when changed to “Tiju” (your job/work). Misplaced accents on the words; Po-lo and tich-u.

Redeemed How I Love To Proclaim It. (W.J. Kirkpatrick)

In this song the following irregularities were noted:

1. Misplaced accents on the following words: Ng’wo-no-ne, Nya-thi-ne, Wa-ra, Ye-su, Rembe, Chu-tho.

2. Incorrect intonation of the following words: Osewara, Mochulo, Thone, Nyathine, Ase bet nyathine, Chutho.
17. (A) Nyasaye Indi Nikonyowa. No. 7. C.H.526, R.S.47.

*O God, Our Help In Ages Past. (Unknown)*

The following irregularities were noted in this song:

1. Missing syllable “Ye” on the word ‘Nyasaye’ (God).

2. The title of the song is blaming God for having not helped us. This is not the idea in the English version ‘O god our help in Ages past’. The song is meant to glorify the abiding presence of God in our lives of which meaning is lost in the translation. Changing the title to “Nyasaye In emikonyowa” would bring out the meaning of the English version and make both linguistic and grammatical sense in Dho-luo.

3. “Manyaka piny ogik” (until the world end) of bar 7 and 8 is not correct grammatically in Dho-luo. A change to “Manyaka giko piny” (until the end of the world) makes more sense grammatically.

4. Incorrect intonation of the following words: Nyasa, Intekowa, Makrum, Waluor, Nyaka.

5. Incorrect accentuation of the word ‘Nya-sa’. This was corrected by starting the song on the beat.
In this song the following irregularities were noted:

1. Misplaced accents on the following words: Chu-nya, Ma-no, Ku-yo-na, Chu-nye, Ri-ta.

2. Incorrect intonation of the following words: Mor, Tura, Ola, Ka-wuoth, Maolo, Mano, Kuyona, Mulo, Chunye, Gotieno.

3. Speech rhythm of the sentence “Kuyona mulo chunye” (my unhappiness touches His heart) does not bring out the intended meaning. The long pause on the second syllable
should not be there; instead the words should have the same note value (preferably quavers) apart from the last syllable “Nye” of the word ‘chunye’.

The word “Gotieno” in bar 15 has two meanings in Dho-luo depending on the intonation used in speaking the word. When spoken with a rising-falling tone (l-d-t) as in this case, it means ‘with Otieno’ and when spoken with a falling-rising tone (d-l-t) it means ‘at night’. The song talks of ‘when I am afraid at night’ (Ka luor gotieno) and therefore the second meaning (at night) was intended.

19 (A) Ka Chandruok Osudo. No. 177. R.S. 355.

\textit{Light Beyond The Shadows. (Unknown)}

\begin{align*}
&\text{Ka chandruok o-su-do ma-chicg-ni ko-di, ka yo ma-nie nyi-mo o-ti-mo mu-dho;} \\
&\text{Ni-tie ler mo-gwe-dhi man kuom Ruoth Y\textcircled{o} su, mo-ne-go i-ogi mendo i-lo tem-rook.} \\
&\text{Ne ler Y\textcircled{o} su ka-ka riesy ma-ler, ler mo-gwe-dhi ma-rie-mbo luo-ro;} \\
\end{align*}
In this song the following irregularities are noted:

1. Misplaced accents: Machieg-ni, O-ti-mo.

2. Incorrect intonation of the following words: Nitie ler, Mogwedhi. Monego, Ing’i, Mondo, Mariembo luoro, Mudho, Kende.


_There’s A Land. (J.P. Webster)_

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55
In this song the following irregularities were noted:

1. Misplaced accents on the following words: Chu-tho, ni, Nya-sa-chwa, Ka-nyo, O-lo-so-nwa, Po-lo.

2. Incorrect intonation of the following words: Moro, Koro, wanene, Nyasachwa, Kanyo, O-lo-so-nwa, Kar dak.

3. The word “Koroni” does not make sense grammatically in Dho-luo in this context. It would make sense if changed to “To Koro” (and now).


God Be With You. (W.G. Tomfr)
The following irregularities are noted in this song:

1. Incorrect accentuation of the following words: Nya-sach-wa, Ko-du.

2. Incorrect intonation of the following words: Nyasachwa, Kodu, Mondo, Chieng, Machielo, obed.


*Lean On His Arms. (Unknown)*
The following distortions were noted in this song:

1. Incorrect accentuation of the following words: Yieng-ri, Chu-nyi.

2. Incorrect intonation of the following words: Kuome, Chunyi, Igen herane.


*O Jesus My Redeemer. (Unknown)*

Ja war-na to ni Ye-su, En mor-na gi we nda. O-

-ho yo a gi wach ne ka chu nya o ku yo. Ja-

war-na to ni Ye-su, A na pa-ke ka wer, o-
The following irregularities were evident in this song:

1. Misplaced accents on the following words: We-nda, Ku-yo.
2. Incorrect intonation of the following words: Morna, Wachne, Pake, Moro, Mohera.
3. The words “Ni Yesu” should be changed to “En Yesu” to mean that my saviour is Jesus. This would make more grammatical sense in Dho-luo.

24 (A) Wapaki Nyasaye. No. 2.C.S.396.

*We Praise Thee, O God. (J.J. Husband)*

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The following irregularities were evident in this song:

1. Misplaced accents on the following words: We-nda, Ku-yo.
2. Incorrect intonation of the following words: Morna, Wachne, Pake, Moro, Mohera.
3. The words “Ni Yesu” should be changed to “En Yesu” to mean that my saviour is Jesus. This would make more grammatical sense in Dho-luo.

24 (A) Wapaki Nyasaye. No. 2.C.S.396.

*We Praise Thee, O God. (J.J. Husband)*
In this song the following irregularities are noted:

1. Missing syllable “Ye” and “Ro” on the words ‘Nyasaye’ (God) and Koro (now) at the end of the song.

2. Misplaced accents on the following word, Wuo-di.

3. Incorrect intonation of the following words: Wapaki, In mi herowa, Nioro, Mondo, Othonwa, Wanapaki, Igwedhowa.

4. Speech rhythm of the words “Mondo thonwa” should be sung using two quavers for the word ‘mondo’ and two crotchets for ‘thonwa’ to maintain the correct speech rhythm of Dho-luo.


He Brought Me Out. (Unknown)
The following irregularities were noted in this song:


2. Incorrect intonation of the following words: E bugo, Maricho, Ruoth Nowinja, Gie bugo, Matutno, Lwanda, Chunya, Koro, Wend Pak.

3. Speech rhythm of the words “Modemba, Ogola”. There should be a break between the two words. In the song they are rendered as one word.


_Praise God From Whom._ (Guillaume Franc)

The following irregularities were noted in this song:

1. Missing syllable “Ye” on ‘Nyasaye’ (God).

2. Incorrect accentuation of the words; Pa-ki and mu-ya.

3. Incorrect intonation of the following words: Jiduto, E piny ka, Malaika, Muya.
4. The word 'Amin' is always sung but is not notated.

"Paki Yesu Malaika" (Praise Jesus angle) does not make sense grammatically in Dho-luo. The syllable “gi” is missing in the sentence so that it reads 'Praise Jesus and the angle'.

This is a prayer song sung by all S.D.A. denominations before the sermon and usually before praying and retiring to bed. It should therefore be solemn and prayerful hence the tempo expression given.

27. (A) Onge Osiep Moro Kaka Yesu. No. 62. C.S.57

There's Not A Friend. (Geo. C. Hugg)

The following were the irregularities noted in this song:

1. Incorrect accentuation of the word 'tuo-che.

2. Incorrect intonation of the following words: Onge, Osiep, Moro, Kaka, Kende, Tuoche, Mag, Chunywa.

The word “Kende” has three meanings in Dho-luo depending on the intonation used in speaking the word. When spoken with a level tone (m-m), it means only, and when pronounced with a rising tone (m-f), it means marry her/him. A falling tone (m-r) brings a third meaning which is cooking places. In this case the first meaning (only) was intended so that the song would read, "there is not a friend like Jesus, only him, only him". The translation brought out the third meaning (cooking places) i.e. 'He is cooking places'.
The title of this song suggests that Jesus has come here again, while the English version talks of the coming King who has not arrived yet. The translation has therefore changed the intended idea. Coupled with this, the following irregularities were also noted in this song:

1. Misplaced accents on the following words: Ye-su, Ke-n-do, Kal-wa-ri, Mo-ndo, Po-lo, O-bi-ro, Bi-ro-ne, Chie-gi ni.

2. Incorrect intonation of the following words: Obiroka, Jomo yie, Mondo (early morning (l-s) instead of 'so that' (s-s)).
3. Missing syllable "e" in the word 'e po-lo' (to heaven).
4. One note (m) in bar 11 shown with dashes has no word.

In the normal speaking tendencies of the Luo the word "Machiegni" (near) is pronounced as a three-syllable word and not four (Machiegini) as in this case.


_Thy Holy Sabbath Lord._ (Unknown)

The following irregularities were noted in this song:

1. Misplaced accents on the following words: Sa-ba-to, jo-gi, chuny-wa, pa-ki.
2. Incorrect intonation of the following words: Mari (d-r), Ruako, Winjo, Chunywa, Mondo (m-r), Paki.
3. "Wach Mari" is not right in spoken Dho-luo. It would make sense grammatically in Dho-luo when changed to "Wach ni". The notes used in singing these words also bring out un intended meaning i.e. 'say yours' (m-f-r) instead of 'your word'.

The word "Mari" has two meanings in Dho-luo depending on the intonation used in speaking the word. When pronounced with a rising tone (d-r) it means your mother in law, and when
spoken with a falling tone (d-t) it means your which was the intended meaning in this case.

The song talks of ‘your or thy Sabbath Lord’, which is changed to ‘Your mother in law’s Sabbath’ in the translated version.

The word “Mondo” has three meanings in Dho-luo depending on the how the word in inflected. When pronounced with a falling tone (m-r) it means ‘early morning’, and when spoken with a rising tone (m-f) it means some fat in fish. The intended meaning in this case was ‘so that’ (m-m) spoken with a level tone.


*Jesus Loves Me. (W.B.Bradbury)*

In this song the following irregularities were noted:

1. Missing syllable “O” on the word “Ohera” (He loves me).

2. Incorrect intonation of the following words: Angeyo, Biblos, Owachona, Kendo (1-l)
   bar 7 in this case means ‘cooking place’ instead of a rising tone (1-t) again, which was the intended meaning.
3. The words “Ogwedho an” is not correct grammatically in spoken Dho-luo. This should be changed to “Ogwedhoa or ogwedha” (blessed me).

This song is an example of good phrasing of Dho-luo sentences.

3.1 Performance Practice

In the S.D.A church the song leader who is usually a choir trainer (Jatend Wer) or some times the pastor announces the hymn number. The hymns are usually selected in accordance with the theme of the sermon. For example in the service of the taking of Holy Communion the song was “Jathieth Maduong Osudo Ka” (the greatest healer/physician has drown near) referring to the body and blood of Jesus Christ that was laid on the table near by.

The leader sets the pitch and the pace (tempo) of the hymn by singing the first line of the first stanza ending with the word “Go” or Wadhi (lets go). With this command he or she brings in the rest of the congregation who also come in on the first line of the first stanza and continue with the hymn until the end. The congregation adjusts the pitch to what is comfortable for them if the leader sets it too high. In the cause of the singing, the leader some times cuts short the long notes at the end of the stanzas in order to cue in the congregation by singing the first few words before the other worshipers join in. Usually one song is sung at a particular time throughout the service. There is a song sung to welcome the pastor on the pulpit, which comes to an end immediately the pastor arrives on the pulpit. This is followed by hymn No. 13 “Paki Nyasaye” Doxology (Praise God from whom), which is used in most S.D.A. congregations world over. Before the sermon a song is always sung which carries the theme of that day’s sermon. This is then followed with an offertory song and then a closing song “Nyasachwa mondo obed kodu” (God be with you till we meet again). The words of the songs lend themselves to the occasion. The choir may be called on to sing an item or two.
This is rewarded by the word “Amen” since clapping is not encouraged in the S.D.A. church service, due to its solemnity.

The S.D.A congregation some times chooses not to sing all the stanzas of the hymn. This mainly applies to hymns with four to six stanza. In this case the leader either announces the sequence of singing before starting the song or announces the stanzas to be sung before or at the end of each stanza, in this case the leader does not sustain the note at the end of the stanza for its full value, since he/she needs to get some breath so as to announce the next stanza in time and save the congregation from being confused.

The congregation normally stands when singing. Dancing, clapping or active swaying of the body is still not encouraged in the S.D.A. church. Words are considered more important than any other musical element since they determine the occasion on which a song is sung and the function at which a particular hymn is performed. The words are usually left untouched but the rhythm and tempo are manipulated to either correct a speech rhythm problem or to articulate the words correctly.

During the researchers observation it was realized that some of the hymns are not sung exactly as notated.

The Luo performers in the S.D.A. church have appropriated some songs to fit their cultural performance practice. Merriam (1964) says that selectivity is widely held as an important feature of culture change, that is, no group accepts innovation from other cultures wholesome, but rather accepts some items and rejects others. The Luo too did the same with the European hymns. They accepted some elements of European hymns and rejected some replacing them with theirs.

In all the analysed hymns sung by the congregation, the researcher noticed the following:

1. The rhythm is sung as, This could point to the fact that the trotting rhythm is not a feature of the Luo speech rhythm or that, they sing according to how they were initially
taught e.g. *Hera Ma Yesu Hera Go* Manomiyi Otho E Yath, No.42 (The Love That Jesus Had For Me), *Ndalo Duto Ma An E Piny*, No.262 (On Jordan’s Stormy Banks), and *Ntie Piny Moro Ma Ber Chutho*, No.264 (There’s A Land).

2 Some notes are prolonged while others are shortened. In hymn number 262, *Ndalo Duto Ma An E Piny*, the words *Agombo dhi e polo* (I long to go to heaven) bars 2-4 1st beat are written but sung as follows:

\[
\begin{align*}
A & \quad g \quad m \quad b \quad o \quad d \quad h \quad i \quad p \quad o \quad l \quad o \\
& \quad A \quad g \quad m \quad b \quad o \quad d \quad h \quad i \quad p \quad o \quad l \\
\end{align*}
\]

and 309 *Yiengri Kuom Rouoth Yesu*, bar 9 written but sung

\[
\begin{align*}
\text{Yieng} & \quad ri \quad ku \quad o \quad me \\
& \quad Yieng \quad ri \quad ku \quad o \quad me \\
\end{align*}
\]

This gives the word *Agombo* (I long) a prolonged effect, which paints the word as it should be in Dho-luo, and as a result corrects the speech rhythm of the sentence. The intonation of the word *Kuome* written as (re-m) bar 9 is also corrected in performance as (m-m) i.e. *Kuome* to mean (on him) as it should be in Dho-luo.

3 Slurs are not generally sung. The congregation only sings the first note and ignores the slurred one i.e. the second pitch. This was evident in hymn numbers 262 bar 0 *Ndalo*, bar 3 the 4th beat having the notes but sung to the following notes, and 309 in bar 2 having the notes but sung to the following notes. This is because according to Luos, these words have only two pitches. On the other hand the Luo apply slurs where they are not indicated.

4 Most intonation problems remain uncorrected, since the congregation enjoys the melodies so much and does not take time to hear themselves out and establish exactly what they are singing.

5 Missed syllables are not inserted in the cause of the singing apart from in songs with the word *Nyasaye* e.g. Hymn numbers 2 *Wapaki Nyasaye*, 7 *Nyasaye Indi Nikonyowa* and 13. *Paki Nyasaye Mogwedhowa*. These are sung as crushed notes to fit within the bar so as not to interfere with or change the pre-existing metric accents.
In the case of extra notes with no words, four different treatments were evident.

i). The Luo performers add vowels e.g. “ee, aa, oo” giving a slurring effect at the end of
the phrases to complete a particular phrase and fill in the blank spaces e.g. hymn
number 42 Hera Ma Yesu Hera Go bar 15 the word oherago, written but performed
They therefore use melismatic treatment of the notes providing some kind of
ornamentation.

ii). Sometimes the performers anticipate the first syllable of the next phrase e.g. in hymn
number 309, Yiengri Kuom Ruoth Yesu, the congregation inserts the letter “E” in bar 2
the 4th beat to anticipate the word Enokonyi (He will help you) and “ka” bar 3 the 4th
beat Nokonyi ka. This gives an effect of a call and response style, which is idiomatic to
the Luo culture.

iii). Alternatively the performers add an extra syllable which is rendered redundant and
which does not make sense in Dho-luo e.g. in hymn number 234 Yesu Obiro Ka Kendo,
the words Birone-ne bar 11 Birone and Machie-ki-ni bar 15 Machiegni. In this case the
underlined syllables are redundant. The words would make more sense without them. This
applies to hymn numbers 269 Pinyni Ok Thurwa Mwageno, the word Ohoyo bar 5 and 22
bar 4 Mara. This comes about when the music notes are more than the verbal text.

iv). The other technique used is to prolong the syllable before the extra notes in order to
cover their value and complete the phrase.

Some songs are sung at a very slow tempo mainly to help in the correct articulation of the
words e.g. hymn No.301 Yesu Hera Angéyo that is written in quavers but sung as if they are
crotchets. This considerably changes the rhythm of the song.

Anticipation of the first few words of the refrain at the end of the stanzas e.g. hymn numbers
234 Yesu Obiro Ka Kendo, the word Obiro, 262, Ndalo Duto Ma An E Piny the word
Okwasiki, 264, *Nitie Piny Moro Maber Chutho* the word *Wana mor*. This too creates an effect of a call and response type of design, which is idiomatic to the Luo culture.

9 Long notes e.g. in hymn no. 264 bar 14 (dotted minim) on the word *Chieng* is sung with slurs of three crotchets descending. The word therefore comes out as *chie-e-eng*. This is a melismatic treatment which decorates and makes the note to move instead of being stuck.

10 Change of time signature in the performance of some songs e.g. *Awootho Kachiko Polo*, No.105 (I’m Pressing On The Upward Way) written in ¾ but performed in 6/8 and hymn No. 15 *Wuo Gi Chunya* written in 6/8 and sung in 9/12.

11 In the performance of the hymns the congregation sometimes elide a word at the beginning of a phrase, or add a vowel at the beginning of a word. This is a normal Luo artistic choice and it also creates impetus.

3.2 The Sung Hymn

3.2.1 Tempo And Meter

The leader usually decides the tempo at which the hymn should be performed, though this reduces as the hymn progresses depending on the number of stanzas to be sung. The tempo may also be decided by the occasion, function and the words of the song e.g. procession songs are performed at a slower pace than evangelistic ones even though there are no tempo or dynamic indications on the scores. Sometimes the text also decides the tempo of the song.

The meter on the other hand is seldom changed since the missionaries insisted on the retention of the number of lines and syllables in the translation. Both simple and compound times are used in the Luo translated hymns. The most common is 4/4 (20 hymns) followed by ¾ (4 hymns), and 6/8 (4), then 9/8 (1) and 2/4 also (1).
3.2.2 Rhythm

Rhythm is one element that is mostly manipulated. It may sometimes be affected by translation when an extra note or syllable is added, adding an extra note and syllable to fit the meaning of the song into the melody, or by holding on to a note to fulfil the number of the syllables in an English hymn. Both meter and tempo changes affect rhythm.

A change in rhythm results into a change of the hymn. This interferes with the originality and authenticity of the hymn.

3.3 The Translated Text

In the translated hymns the emphasis is laid on the text retaining the meaning of the original since the text is intended to fit the melody of the original hymn. This being the case, the same number of lines is also made to form a stanza, maintaining a symmetrical form.

Translations also attempt to retain the same number of syllables per line. In an attempt to achieve this syllabic symmetry, Dho-luo language was forced into unnatural fit. Lenherr (1977:117) quoted in Warnock (1983) explains the problems caused by the difference in accents in Euro-American and African music. He says, “The meter of European songs is based on regular poetical and musical accents”. He further emphasizes that in contrast, African songs have irregular beats, and poetical and musical accents do not necessarily coincide. This being the case there is no way the two languages (Dho-luo and English) could be made to fit into each other on a one to one basis since the rules and principles that make them grammatically functional differ. It is also evident that their structures also differ. Those who translated the hymns acted as though equivalence existed for all lexical items in both languages.
The S.D.A translators used both literal (word-for-word) and free translation where they tried to inject some sense to bring out the message better. In an attempt to do this, the meaning was lost in most cases. One good example is hymn number 76, *Chwoyo Ndal Duto* (Sowing in the morning). Below is the English version with the corresponding number of syllables as well as the Dho-luo translation.

**English Words**

<table>
<thead>
<tr>
<th>English Words</th>
<th>No. of Syllables</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sowing in the morning, Sowing seeds of kindness;</td>
<td>12</td>
</tr>
<tr>
<td>Sowing in the noontide and the dewy eve;</td>
<td>11</td>
</tr>
<tr>
<td>Waiting for the harvest and the time of reaping;</td>
<td>12</td>
</tr>
<tr>
<td>We shall come rejoicing bringing in the sheaves.</td>
<td>11</td>
</tr>
</tbody>
</table>

**Dho-luo**

<table>
<thead>
<tr>
<th>Dho-luo</th>
<th>No. of syllables</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chwoyo Ndal duto, Chwoyo koth Injili;</td>
<td>12</td>
</tr>
<tr>
<td>Chwoyo wach adiera, nyaka chieng watho.</td>
<td>11</td>
</tr>
<tr>
<td>Konyo biro chopo, Piny ochiek gilala.</td>
<td>12</td>
</tr>
<tr>
<td>Wanamor ahinya wanamor maber.</td>
<td>11</td>
</tr>
</tbody>
</table>

The English version of hymn number 76 talks of ‘Sowing in the Morning’. The main idea here is to sow the seed of the truth early enough. This concept is lost in the translation, which changes the idea to sowing all the days. The last part of the second phrase ‘and the dewy eve’ is translated as *Nyaka chieng wa tho* which means ‘until we die’. This is way out of what was meant in the original hymn.

In an attempt to retain the same number of syllables the translation either cut out some syllables and end up with missed syllables e.g. Hymns number 2, 7, 13 *Nyasa* or add same syllables ending up with words that do not correspond to the spoken Dho-luo language e.g. Hymns No. 234 *Machiegini* instead of *Machiegni*; *Bironene* instead of *Birone*. The attempt
to find the required number of syllables always pose problems to the translators because it may determine the choice of words and it often leads to pudding (Nketia, 1954:273) This transforms the general idea of the songs.

From the analysis of the hymns it is evident that the translators employed line translation instead of stanza translation i.e. they emphasized the meaning of each line of text instead of conceptualising the overall message in the stanza i.e. trying to get the message the stanza is relaying. Line translation sometimes compromises the meaning of the idea in the stanza.

Not all the hymns in Wende Nyasaye are a result of translated text being fitted on to European tunes. In some cases the melodies of European hymns were borrowed and fitted to new words e. g Hymns No. 32 tune is that of “Rock of age” fitted with the words Koro ka wachokore (Now as we gather), and No. 53 “While Shepherds watched their flocks ” fitted with the words Wapako Ruoth Majawarwa (All praise to our redeeming Lord). These are indicated in Wende Nyasaye as tune only. This principle is also used within the source hymnals. A set of texts may be sung to a variety of tunes, so long as the syllabic pattern fits.
3.4 Summary

The total number of songs analysed was 30. The table below gives a summary of different types of irregularities, the number of songs affected by each irregularity and finally the percentage of songs in each category.

<table>
<thead>
<tr>
<th>Irregularities</th>
<th>No. of Hymns</th>
<th>% Out of 30</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Incorrect Intonation</td>
<td>30</td>
<td>100</td>
</tr>
<tr>
<td>2. Misplaced Accents</td>
<td>28</td>
<td>93.3</td>
</tr>
<tr>
<td>3. Missing Syllables</td>
<td>10</td>
<td>33.3</td>
</tr>
<tr>
<td>4. Speech Rhythm</td>
<td>8</td>
<td>26.6</td>
</tr>
<tr>
<td>5. Extra Musical Notes</td>
<td>3</td>
<td>10</td>
</tr>
<tr>
<td>6. Added Syllables</td>
<td>3</td>
<td>10</td>
</tr>
</tbody>
</table>

Table 3.4.1 Summary of Analysis of the hymns.

From the table it is evident that the most affected element in the translated hymns is the intonation with 100% occurrence. This confirms the fact that when Luo words are sung to pre-composed European tunes, these tunes invariably conflict with the speech tones of the words and consequently interfere with their meaning. The words either become meaningless or assume meanings other than those intended. The analysis therefore shows that the translated hymns do not maintain the correct intonations and speech rhythm of Dho-luo.

The misplaced accents come as a result of the difference in structure of the two languages. The missionaries assumed that a one to one equivalence exists for all lexical items in both languages i.e. English and Dho-luo, and insisted on the retention of the same number of syllables per line. This also gave rise to the problems of missed syllables especially when the
verbal and the melodic accents do not compliment i.e. verbal text having more syllables than
the music notes. The large number of misplaced accents (i.e. 93.3%) therefore reveals that
the hymns were not granted correct linguistic treatment by the missionaries. It also confirms
the fact that the two languages differ in their poetical and musical demands, since the meter
of Europeans songs are based on regular poetical and musical accents while that of African
songs is based on irregular beats, and poetical and musical accent do not necessarily coincide
(Lenherr, 1977:177).
Extra notes with no words show that the music notes are more than the verbal text. This is
sometimes covered by singing a long note to take care of the value of the extra notes by
prolonging the vowels at the end of the words.
Syllables are added to the words to try and maintain the phrase structure and the rule of
retaining the same number of syllables per line. The syllables added are in most cases
rendered redundant and they also interfere with the meaning of the song.

3. Re-setting the Latin text and singing rhythm to cater for extra syllables occurs with the
new language.

4. Keeping the Latin text, resetting music and singing rhythm in order to correct the
information problems and fit the existing music to that dictated by the new language.

4.1. Keeping The Latin Text And Resetting Music

The Committee of the mission realized that several of the hymns exhibited mistakes in their
words which could not be corrected to bring out the intended meaning of the hymn without
making it sound unnatural. Two hundred hymns were corrected using the
methodology above and the version of the hymns sent to the publishers. The hymns were
then reset by the composer of the hymn. The hymns are used in songbooks of
the modern gospel services.
CHAPTER IV
DISCUSSION OF FINDINGS

4.0 Introduction

This section deals with suggestions of possible corrections of distortions and irregularities discussed/identified in chapter three. The problems noted in the cause of analysis of the hymns are: incorrect intonation of Dho-luo words, misplaced accents, incorrect speech rhythm, missing syllables and addition of extra syllables that are sometimes rendered redundant in the course of singing the hymns. Four possible ways of correcting the irregularities have been employed depending on the problems noted in each hymn. These are:

1. Keeping the given Luo text and resetting the music.
2. Resetting the Luo text while retaining the original tune.
3. Re-setting the Luo text and juggling rhythm to cater for extra syllables occasioned by new language.
4. Keeping the Luo text, resetting music and juggling rhythm in order to correct the intonation problems and fit in the missing syllables occasioned by the new language.

4.1. Keeping The Given Luo Text And Resetting Music

This technique was employed the most since all the hymns exhibited intonation problems which, had to be corrected to bring out the intended meaning in the hymn, without interfering with the translated text. The following 20 songs were corrected using this technique. The corrected versions of the hymns still retain the numbers of the original but with the letter B added to the number of the hymn. Bar numbers are used to show where the irregularities occur e.g. bar 1-3=bar 1 beat three.
1. (B) Bedi Kod An. No.133

To Bed ko-da piny ko-ro yu-so-na, po-lo to chi-do Ye-su bed ko-da;

Ka o-nge mo-ro ma dhi ko-ny-a, Ja-kony jo chan I-waon; bed ko-da.

3. (B) Chwoyo Ndalo Duto. No.76

Chwo-yo nda-lo du-to, chwo-yo koth i-nji-li, chwo-yo wach a-die-ra nya-ka chieng wa tho;

ke-yo bi-ro cho-po piny o-chiek gi-la-la, wa-na mor-a-hi-nya wa-na mor a-dier.

7. (B) Koro Ka Wachokore. No.32.

Ko-ro ka wa-cho-ko-re, Ni mondo wa-hing Ye-su;
9.(B) Ngima Machiek Mawango. No.153

"Ngi-ma ma-chiek ma-wan-go cha-lo gi pot yath ma-lwar cha-lo go-bo-ke ma-top ret pi-yo. Nda-lo nyi-so-wa a-dier ni ng'wo-no chiegn-ri ru-mo; Ng'wo-no nya-lo ru-mo-ni ret pi-yo. To yuak-ri no-bed ka-yiem ret pi-yo.

10.(B) Paruru Nying Yesu Koro. No.35

Pa-ru-ru nying Ye-su ko-ro, Un jo-piny ma-cha-n-do-re; E
11. (B) Pinyni Ok Thurwa Mwageno. No.269.

Piny-ni ok thur-wa ma-wa-ge-no, wa o-nge da-la mo-si-
ko;To wach-ni ho-yo chu-nya, wa-ki-yo da-la ma-bi-
ro wa-ki-yo da-la ma-bi-ro.

12. (B) Wuo Gi Chunya Ruoth Yesu. No.15

Wuo-gi chu-nya Ruoth Ye-su, Wuo-na gi daol ma-muol; ki-wa-cho-na
13. (B) Wapako Ruoth Ma Jawarwa. No.53

14. (B) Yesu Nowara. No.68
ko-ro ka dwa-ro, wa-cho ni ji, Ok-a-na mung' ngaang' o-ka-na ling'.

Ma-no e mor-na ma-no we-nda, ka-pa-ko nyi-NGe nda-lo du-to.

ma-no e mor-na ma-no we-nda, ka-pa-ko nyi-NGe nda-lo du-to.

15. (B) Tiuru Yesu Biro. No.81

Ti-u-ru Ye-su bi-ro, ko-lor o a e po-ko;

Lu-ni-gi-u-ru pi-le, Ye-su wir'e piny.

Puo-nju-ru ji wach Ye-su, To ma-no en tich-u;
16.(B) Angéyo Yesu Osewara. No 44.
18. (B) Be Yesu Ling'? No.22

Be Yesu ling' ka chu-nya o-tur, kuom dwa-ro mor ka-ta wer; sa-ma

19. (B) Ka Chandruok Osudo Mavhiegni Kodi. No.177

Ka chandruok o-su-do ma-chiegnè ko-di, ka-yo ma-nie nyi-mi o-ti-mo mu-dho; Ni-tie
20 (B) Ntie Piny Moro Maber Chutho. No.264

Ntie piny mo-ro ma ber chu-tho, To ko-ro pod wa-ne ne gi-chien;

Nya-sa-chwa o-ri-to wa ka-nyo, o-lo-son-wa kar dak e po-lo.

wa-na mor nya-ka chieng: wa-na mor kwa-tu-ndo e po-lo,
22. (B) Yiengri Kuom Ruoth Yesu. No.309

Yiengri ma-na kuom Ruoth-wa Ye-su; E En no ko-nyi ka, no ko-nyi ka;

Ka in gi ge-no kuo-me chu-tho chu-nyi no bed gi mor.

Yiengri kuo-me I gen he-ra-ne, Yiengri kuo-me I yie ngiao-so-ne,

Yiengri kuo-me I gen po-lo ma-lo yieng-ri kuom Ruoth Ye-su.
23.(B) Jawarna To Ni Yesu. No.24

Jawarna to ni Yesu, En mor-na gi we-nda,
O-ho-yo-a gi wach-ne ka chu-nya o-ku-yo.
Ja-war-na to ni Ye-su, Anapa ke ka wer;
O-siep-na mo-ro o-nge mo-he-ro-a ka En.

25.(B) Nogola E Bugo. No.308

Ne-lit-naka ri cbo-na no ke-lo tho, ke-ndo ka-na yuak e bu-go mar ri-chio; Ruoth no-wi-nja
27.(B) Onge Osiep Moro Kaka Yesu. No.62

Ong e o-siep mo-ro ka-ka Ye-su. En ke-nde! En ke-nde!

28.(B) Yesu Obiro Ka Kendo. No.243

Ye-su o-bi-ro ka ke-ndo, Ye-su ma-no tho e Kal-wa-ri;
This technique corrects the intonation problems while keeping the original text, but changes the melody. The hymn is therefore no longer recognized as such; hence this does not remain faithful to the original hymn.
In the Western culture the melody is the most important element. That may be the reason why the Europeans insisted on retaining the melody and translating the text. In African performance practice, one can change the melody, in order to fit the African worldview, but what should not be tampered with is the style.

4.2 Resetting The Luo Text While Retaining The Original Tune

This is probably the malleable aspect of correction of distortions and irregularities since it does not interfere with the melody in any way. It is therefore in line with the Western copyright ethics where the melody must be retained in a translation. The text may be an interpretation and not translation of the original as perhaps has happened in some songs e.g. hymn number 264.

One limitation of this technique is that sometimes it is impossible to find an equivalent word in Dho- Luo to match the original and fit into the existing intonation e.g. a word like *Pile* (everyday) does not have a one-word equivalence in Dho-luo. It may be translated as *Ndalo Duto* (all the time or all the days), which are four syllables against two of the word *Pile* resulting into a problem of the verbal text being more than the music notes. This may require that the rhythm be juggled to fit in the missing syllables, which may change the tune, yet the condition is that the original tune must be retained. Because of this, the meaning of text in the original language may be altered. This may be okay since some concepts in English may not exist in Dho-luo.

The following three songs were corrected using this technique.
This song has a lot of misplaced accents e.g Po-lo bar 1-3 to bar 2-1, Du-to bar 2-3 to bar 3-1, Me-do-re bar 3-3 to 4-1, mo-lo-yo bar 7-2 to 8-1, Du-to bar 12-3 to 13-1, Mo-lo-yo bar 14-3 to 15-1, Pi-le bar 16-3 to 17-1. Changing the time signature to 6/8 and beginning the music on the beat would correct these problems, but the music is changed hence it is no longer that hymn.
6 (B) Kik Ibarapa YayeJakonya. No.22.

Kik l Ka-dha ya Ja-kony-na, Wi-nji la-mo-na;

In ka chieng-mi-luo-ngo jo-gi, mo-nedi pa-ra'n be.

Ye-su Ru-o-dha, Wi-nji la-mo-na,

21 (B) Nyasachwa Mondo Obed Kudu. No.67

Nya-ka wa-na-ne-re du-to-te, Ruoth o-ri-tu 'puo-ju ko-nyu;

Ka-ka ro-mbe e-no ri-tu, Ruoth o-ri-tu nya-ka chieng'wa rom.
One advantage of this technique is that it remains faithful to the original music.

4.3 Resetting Luo Text And Juggling Rhythm

This technique allows for the insertion of extra syllables occasioned by the new language, making the sentence complete, hence enhancing communication.

The following 3 hymns were corrected using this technique.

17(B) Nyasaye Indi Nikonyowa. No.7

---

The musical notation and lyrics are presented in detail.

---

92
Wa pak Nya-sa-ye mogwe-dho-wa, ji du-to pa-ke

e piny ka, wa pak ye-su gi ma-la-i-ka, wa pa-ki ja-kony

mu-ya ma-ker. Amen.

Ye-su o he-ra a ngé-yo, To bib-los e-ma wa-cho-na;

an nya-thi-ne en mang'-won Ke-ndo En o-gwe-dha.

This technique might be the best option as it:
• Remains faithful to music
• Adheres as closely as possible to text.

4.4 Keeping The Luo Text, Resetting Music And Juggling Rhythm

This technique differs from that of 4.3 in two ways:

1. It allows for the correction of incorrect intonations by resetting the music while retaining the original text.

2. It allows for the fitting of the missed and extra syllables occasioned by new language.

The following four songs were corrected using this technique.

4(B). Duto Amiyo Ruoth Yesu. No.168

\[
\text{Du-to a mi-yo Ruoth Ye-su, A-na mi-ye chu-nya du-to;}
\]

\[
\text{A-na he-re nda-lo du-to A-na-lu-we pi-le ka.}
\]

\[
\text{Du-to mag Ye-su; Du-to mag Ye-su.}
\]

\[
\text{An a-mi-ye elu-to karo, En ma-sa-nar na.}
\]
5 (B). Hera Ma Yesu Hera Go Ma Nomiyu Otho E Yath. No.42

He-ra ma Ye-su o-he-ra go, ma no mi-yo o-tho e yath,

mon-do o-we-na ri-cho-na; o-lo-yo lep wa-cho.

He-ra-ne o-lo-yo lep wa-cho, He-ra-ne o-lo-yo lep wa-cho,

He-ra ma ye-su o-he-ra go, o-lo-yo lep wa-cho

8.(B) Ndalo Duto Ma An E Piny. No.262

Nda-lo du-to ma an e piny, A-go-mbo di-e po-lo,
24 (B). Wapaki, Nyasaye. No.2
One limitation of this technique is that the music is changed; hence the hymn is no longer recognized as such. The technique therefore does not remain faithful to the original hymn.

4.5 Analysis Of Performed Version

This section looks at the sung versions of the hymns as performed by the S.D.A congregation. The songs analysed here were recorded during the actual church services at Gendia Mission, Kendu-Bay. The researcher participated in all the services where the recordings were done. Only the songs with marked differences were transcribed and hence discussed.

In the analysis, identification has been made of the changes that have occurred in the sung version as compared to the original. These changes are then discussed, analysed and compared to the suggestions made in 4.1-4.4 above.
The following were evident in the singing of this song:

1. Melismatic treatment of the word Herago, in bar 15 written as a dotted minim (m) but sung as three crotchets ascending in conjunct movement (m-f-s) adding the vowel oo at the end of the word Herago i.e Herago-oo.

2. Change of intonation of the words Herane bars 11-4 to 12-1 written as (l-d-r) but sung as (d-s-r) and Herago bars 1-4 to 2-3 and 14-4 to 15-1 written (l-f-m) but sung as (d-r-m). The intonation problems are therefore corrected by using
technique 4.1 i.e. resetting the music and keeping the given text in order to bring out the intended meaning

3. Change of the rhythm $\frac{3}{4}$ to $\frac{4}{4}$ in bars 1-4, 5-4, 10-4, 12-4, 14-4 etc.

4. Applying a slur where there is none e.g. in bar 2-3 the word Ma-no and bar 8-4. He-ra. This is a normal Luo artistic choice. In the traditional Luo performances the music grows in the cause of performance and re-performance of the song. This therefore means that the application of slurs is not designed prior to the singing. The singers apply them where they need them. That is why the congregation apply slurs where there are none and omit them where they are indicated.

22.(C) Yiengri Kuom Ruoth Yesu. No.309
1 In this song the slurs that appear in bars 2 on the word *Yesu* and 6 on the word *Chutho* in the original version are not applied. This is because according to Luos, these words have only two pitches.

2 The intonation of the word *kuome* (re-m) bar 9 has changed to (m-m) bringing out the intended meaning (on him) as it should be in Dho-luo. The rhythm of the words *Yiengri Kuome* bar 9 has also been altered to correct the speech rhythm of those words as they should be in Dho-luo, hence the use of technique in 4.1, i.e. retaining the given text and resetting music.

3 Anticipation of the first syllable of the next phrase e.g. in bars 2-4 to 3-3 *E-Enokonyi*, and bars 3-4 to 4-3 *Ka-Nokonyika*. This gives an effect of a call and response structure, which is idiomatic to the Luo.

28.(C) *Yesu Obiro Ka Kendo. No.234*

---

(C) Yesu Obiro Ka Kendo, No.234

---
The following were noticed in the performance of this song:

1. Anticipation of the first few words of the chorus at the end of the stanzas e.g. in bars 9 and 11 the word *Obiro*. This creates a call and response type of design which is idiomatic to the Luo.

2. Correction of incorrect intonations of the words *Obiro* bar 5-3 written (d-r) but sung as (d-d), *Mondo Gi Dhi Polo* bars 6-4 to 8-3 written (l s d m r d) but sung as (l s f m r d) with a divisi in bar 7-2 which comes naturally in the singing, *Obiro* bars 9-3 to 10-1 written (m-r-s), but sung (s-s-s), and finally the words *ee obiro* bars 14-4 to 15-3 written (l l s.m), but sung (f l s.m), as it should be in Dho-luo. This is another example of resetting music and Retaining the text i.e. 4.1.

3. In bar 12-1 and 2, the music notes are more than the verbal text so the syllable *ne* is added on the extra note to fill in the blank space. This syllable is redundant and can be corrected by pulling the first note in bar 12 for two beats i.e. change to a minim.
The following were evident in the singing of this hymn:

1. The word *Kuom in* bar 2-3 written as two semi-quavers with a slur is sung to one quaver. This is a monosyllabic word in Dho-luo and therefore according to Luos the word has only one pitch. This applies to bar 13-2, the word *Ka*.

2. Correction of intonation problems in bars 6-3 of the words *Ka-wuoth* written (l-l), but sung as (d-d), bar 14-3 to 15-1 the words *Ka-luor* written (m-r), but sung as (m-f).
Emphasis/repetition of the word *adier* bars 15-2 to 16-1 at the end of the song. The one in bar 17 is an answer and a confirmation of bar 15.

The speech rhythm of the words *Kuom dwaro mor kata wer* is corrected.

This is a case of retaining the given text and resetting music.

The following were noticed in the singing of this song:

- Slurs in bars 0-4 *Ndalo* and 4-4 *Kanyo* not applied.
The rhythm of the word Agombo (I long) bars 2-4 to 3-2 has been changed to correct the speech rhythm of the word as it is spoken in Dho-loo.

Application of a slur where there is none bar 12-2.

Anticipation of the first word of the chorus in bar 8-2 and 3, giving an effect of a call and response design which is idiomatic the Luo traditional culture.

Correction of intonation of the words Kwa-dak (m-r) bars 14-4 to 15-1 to (s-r).

30. (C) Yesu Hera Angéyo. No.301

This song is performed in 4/4 instead of the indicated time signature 2/4, but the notes i.e. the pitches are not changed. This is a case of retaining the text, juggling rhythm i.e. 4.4. There is also an application of a slur in bar 7-3.
The following were evident in the singing of this song:

1. The rhythm is sung as .

2. Correction of intonation of the words *Koro ni pod wanene gi chien* bars 2-4 to 4-3 written (d r m m s s m r), but sung as (d r m m f s f m r) in order to make sense in Dho-luo.
3 Melismatic treatment of the long note i.e. dotted minim in bar 14 by adding the vowel ee after the first syllable. The word is therefore sung as chieeeeeng. This is a normal Luo artistic choice.

4 Anticipation of the first few words of the chorus at the end of the stanzas e.g the words *wanamor* bars 8-1 to 3, creating an effect of a call and response structure.

From the analysis shown above, it is evident that the Luo as a cultural group has adopted and appropriated the western hymns to fit their cultural performance practices, hence merging the two practices to come up with their own style. What they have done with the hymns is a reflection of how they normally sing. This is what Kidula (1986) refers to as syncretism.
CHAPTER V
Summary, Conclusions And Recommendations

5.0 Summary

This investigation sought to find out the text-melody relationships resulting from the translation of European hymns from English to Dho-luo as portrayed in the hymns published in *Wende Nyasaye* (1987). Simple random technique of sampling was employed in selecting 30 hymns. Textual and musical analysis of the 30 hymns was done to identify their nature and problems. This was followed by suggested correction of distortions and irregularities noted in the cause of analysis. The correction of distortions was done using the rule of parallelism.

Four possible ways of correcting irregularities were used depending on the problems noted in each hymn. These were categorised as:

- Keeping the given Luo text and resetting music.
- Resetting Luo text while retaining the original music
- Resetting the Luo text and juggling rhythm to cater for extra syllables occasioned by the new language
- Keeping the Luo text, resetting music and juggling rhythm.

The transcription and analysis of the sung versions of the hymn as performed by the S.D.A. congregation was done to find out how the Luo performers have appropriated the European hymns for themselves. These were then compared to the original versions and the suggestions put across for correction of distortions to establish the techniques used by the Luo performers to correct the irregularities in their hymns.

The study incorporated two techniques of data collection namely participant observation and interviews. Participant observation was done mainly to find out whether the hymns were
sung as noted. Recordings of the hymns as sung by the congregation were made and later analysed. The analysis was categorised into three main groups namely:

- The published/original version
- The corrected version
- The sung/performed version.

Interviews were done through oral discussions to establish the history of S.D.A. translation and to determine which methods of translation they used in translating their hymns. These were then compared to the three theories i.e. Nketia (1975) Speech Phenomenon theory, Danica (1984) interpretative theory and Steiner (1992) translation theory in order to establish whether the S.D.A. translators adhered to their demands.

Analysis of the irregularities and distortions, which were identified/noted in the 30 hymns, were categorised and presented in terms of percentages. Their implications were also discussed.

5.1 Conclusions

It is evident from the findings of this research that:

- The use of hymns with translated texts and borrowed tunes is stylistically and culturally inappropriate to the Luo context. This is because they reflect the life style, cultural experiences and the poetic habits of western writers, as opposed to those of the Africans and specifically the Luo. It is therefore not an African style and that is why the meaning of the text is distorted when the hymns are translated into Dho-luo.

- Most Luo translated hymns are not faithful to the English version in terms of meaning relayed. This is due to the fact that the translators of Dho-luo hymns employed literal
and line translation instead of stanza translation. They emphasised the meaning of each line instead of conceptualising the overall meaning in the stanza i.e. trying to get the meaning the stanza is relaying. This compromised the meaning of the idea in the stanza hence the unfaithfulness of the meaning relayed by the translated version.

- The translated hymns do not maintain the speech rhythm and tonal inflexion of Dholuo. This is evident in the analysis of irregularities i.e. table 3.1 which shows that the most affected element in the translated hymns is the intonation with 100% occurrence. The incorrect tonal inflexion results in a word either becoming meaningless or assuming meanings other than those intended. The translation of the European hymns into Dholuo using the original European tune, invariably leads to a conflict between the linguistic tones of Dholuo texts and the lines to which they are sung, resulting in a lose of meaning. This is because the speech rhythm and the syllabic intonations are consistently not taken into consideration during translation of text.

- The native users of the vernacular hymnbook *Wende Nyasaye*, have little or no trouble with the translation. This is because certain linguistic factors operate to ensure that intended meaning assigned to a statement is not lost. This process is referred to as “semantic relationship” (Turkon, 1992:75). He further explains that the native speakers of a language generally make adjustments to understand the meaning of a statement that has been incorrectly pronounced. The Gendia S.D.A. congregation has made some of these adjustments in their own unique ways. They have transformed some of the hymns to fit the Luo performance practice. They have introduced the call and response style in the singing of some hymns by anticipating the first few notes of the chorus, correcting the speech rhythm problems by giving the notes their right value that would make them sound the way they should be in
Dho-luo, slowing down the tempo of some songs so that they can articulate the words correctly, applying melismatic treatment where long notes are used to introduce some kind of motion, by introducing vowels (aaa, eee) at the end of a word to cover for the extra notes, changing the trotting European rhythm i.e. a dotted quaver beamed with a semi quaver to two quavers and eluding a word or adding a vowel at the beginning of a phrase, which is a normal Luo artistic choice. It also creates impetus. Some times the Luo performers apply slurs where there are none and omit them where they are indicated. This is because in the Luo traditional culture the slurs come naturally in the cause of performance. They are never designed prior to the singing. The Luo performers also correct some intonation problems in the course of the singing to help bring out the intended meaning in the hymn. So, (Blaking 1987:20) rightly says that the process of diffusion is invariably influenced by the re-interpretation and re-invention of the receivers than the offerings of the givers.

- Western melodies do not fit well with the sentence structures of some African languages, e.g. Dho-luo. There are a lot of misplaced accents, (93.3%) which affect the phrasing of melodies in Dho-luo. This could be corrected by letting the words to influence the flow of the new melody and not visa versa as in the case of the translation of European hymns.

- The organization of intervals and melodic sequences are guided by the English version and not the tone of Dho-luo. Due to this fact the intervals do not put the intonation pattern of words, phases and sentences of Dho Luo into consideration resulting into incorrect intonations and speech rhythm of Dho-luo. This eventually affects the semantic, phonological and grammatical functions, which are important part of Dho-luo.
Some hymns exhibit inappropriate hymn content, which has no relevance to the African. Euba (1998:48) says that European hymn texts draw their references from Europeans' life e.g. Christmas hymn "See amid the winter snow". There is neither winter nor snow in Yoruba Land, just as there is none in Kenya, and such a hymn, translated into Dholuo, is relevant.

One advantage of the translation of hymns to various vernacular is that it allows the members of the congregation to sing in a language they understand. This enhances their spiritual well-being and makes them participate in the worship willingly.

5.1.1 Suggestions

In order to maintain the correct text-melody relationships in the translated Luo hymns, the following should be adhered to:

1. Words should be used to influence the flow of the new melody.
2. Close imitation of the natural rhythm of speech in sound.
3. Close imitation of intonation of the words in the melody lines of the songs.
4. Discard the insistence on maintaining the same number of syllables and lines. If this rule is ignored and Dho-luo treated as a unique language with its own vocabulary and demands, then the words would make better linguistic sense.
5. Adopt stanza translation instead of line translation. Look at the overall picture in the stanza and get the message, then translate the message and not the linguistic signs. Apply Danica's (1984) Interpretative theory of translation and Steiner's (1992) Translation theory number two (See theoretical framework).
6. Employ technique 4.3 of the suggestions of correction of distortion namely; resetting text and juggling rhythm since it allows for the insertion of extra syllables occasioned
by the new language. It also remains faithful to the music and adheres as closely as possible to the text.

5.2 Recommendations.

The following recommendations are immediate from the findings of this study:

1. Retranslation of the hymns this time considering not only the doctrine but also the musical idiom of the Luo since this is the most crucial problem as far as meaning is concerned.

2. Kenyan writers of hymns should make an original contribution developing culturally appropriate songs. The S.D.A. Luo writers of hymns should try and write their own original hymns. This will:
   
   a) Give the church hymns a Luo idiom.
   
   b) Make the text of church hymns more directly pertinent to the fears, hopes, aspirations and philosophy of the Luo.

   c) Create a style, which is derived from the traditional music of the Luo, which is more relevant to their traditional culture.

3. In the translation the Luo ethno linguistic groups were treated as a homogeneous one ignoring their dialectical differences. The regional differences should be considered in the retranslation since one word would have a different meaning in another dialect.

4. Apply Nketia's Speech phenomenon theory (1975) (see theoretical Framework) and the suggestions given above for maintaining the correct text-melody relationship in Dho-Iuo for the composition of Luo songs.

5. A similar study for S.D.A hymns in Kiswahili should be carried since this language is widely used.


28. Okelo, Joseph (March 2002)—Personal communication with the author.


30. Okeyo, Samwel Midamba, retired Pastor (March 2002)—Personal communication with the author.


Appendix*

Interview schedule

1 Name:-----------------------------------------------

2 How many years have you been a member of the S.D.A church, and what positions have you held or still holding?-----------------------------------------------

3 In which year were you involved in the translation exercise?-------------------

4 Who appointed you as a translator? -------------------------------------------

5 Was there an interview before your appointment?------------------If yes, what was the nature of the interview?---------------------------

6 According to you was there a need for translation at that time?--------(explain)-----

7 Did you have any musical Knowledge by the time you were appointed as a translator?--------If yes what level?-----------------------------------

8 What method of translation did you apply? -------------------------------

9 Were there laid down rules to be followed in the translation of hymns? -------------------

If yes, state them.-------------------------------------------------------------

* These are questions which were put to those who participated in the Translation of S.D.A Church Hymnals into Dho-Luo (*Wende Nyasaye*)

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10 What were the circumstances of the translation? Were you given duration within which you had to finish the translation. Would you consider the duration enough?-----

11 Who were the other translators with whom you worked?-----------------------------------

12 Do you think there is a need for a re translation?-------.(explain)------------------------

* These are questions which were put to those who participated in the Translation of S.D.A Church Hymnals into Dho-Luo (*Wende Nyasaye*)