ETHNIC MUSIC IN CHRISTIAN WORSHIP:
A study of specific aspects of Akamba traditional music
in the liturgy of the Catholic Church in Mwingi Deanary.

By

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A thesis submitted in partial fulfilment for the Degree of Master of Arts of Kenyatta University.

1998
DECLARATION

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

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DEDICATION

To my beloved mother, Muthili Katuli

and

My wife Jane Masaa
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This study would not have been possible without the co-operation and assistance of many people. I would like to express my deep gratitude to the following people:

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Lastly I thank the members of my family for tolerance, understanding and moral support that they gave throughout the course.
This study addresses the problem of inculturation and integration of Akamba traditional music into the liturgy of the Catholic Church. It tries to identify the specific aspects of Akamba traditional music that have been incorporated into the liturgy. The main concentration is on eighteen stations selected from Mwingi Deanary of Kitui Diocese. The data was acquired through observation, interviews, library and archival resources.

The study establishes the history of the Catholic Church in Kitui and the practice of music before and after the second Vatican Council (1962-5). It also considers the efforts of the Church to make singing more relevant to the Akamba members of the congregation.

Different genres and instruments of Akamba traditional music are discussed. Melodic and rhythmic structures, instruments and performance practice are presented as aspects of Akamba traditional music incorporated in the liturgy. However, not all aspects of the Akamba Traditional music have been integrated into the liturgy.

In conclusion, a summary of the research findings, recommendations and suggestions for further research are given.
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CHAPTER ONE
INTRODUCTION

1.0 BACKGROUND TO THE STUDY

When missionaries first came to Africa they built churches and schools. They wanted to use these institutions to accomplish the mission of converting the Africans to Christianity. While some people may argue that the missionaries never used coercion to convert Africans, there is documented evidence showing that some indirect forms of coercion were used. According to Nhiliziyo (1990:107):

Foresighted Africans quickly understood that converting to Christianity was the only way they would be able to benefit from the health and education now made a missionary monopoly in African rural areas. The missionaries in turn used their control of education and health as a means of acculturation.

Mazrui (1975) further says that the missionaries had a negative attitude towards African music. They regarded African songs and dances as primitive and sexually suggestive leading to sin and collective orgies. The youth who joined the mission schools and those converted to Christianity were, therefore, discouraged from practising their musical heritage. This resulted in the educated and
Christians moving away from their traditional music in favour of western Music.

This trend has changed in the Catholic Church and the church is incorporating ethnic music into parts of its liturgy. The change is part of an inculturation process recommended by the second Vatican Council (1962-1965). According to Abbott (1966) and Austin (1975) the constitution on liturgy debated upon by the council and promulgated by the Pope on 4th Dec 1963, says that people in mission land have their own musical traditions that should be given a suitable place in the liturgy. The constitution, however, left it to the competent territorial authority in every region to decide on which aspect of the traditional musics of a people to be included into the liturgy.

Simon (1989) contends that in traditional African cultures there are objectively determinable attributes which permeate a certain music to such an extent that members of an ethnic group identify themselves with the music. He goes further to identify these attributes as the language of the song texts; the rhythmic structure; phrasing and intonation of singing, the tone system and practice of performance.

The Akamba have several music genres with cultural attributes that they identify with. Although there is no
established tone system that has been documented, their song texts, and phrasing and intonation of singing follow closely that of their language.

In addition to songs, the Akamba have dances, instruments and costumes that are identified with them. Each of the dances (Mukanda, Kilumi, Muilu, Nzungo and Kinze) have inherent rhythms and movements that distinguish them from other dances.

This study looked into the Catholic Sunday Service and identified the specific aspects of Akamba traditional Music and the sections of the liturgy into which they have been integrated.

1.1 STATEMENT OF THE PROBLEM

The performance of African traditional music were not officially encouraged in the Catholic Church liturgy before 1969. During the Popes (ibid) visit to East Africa he challenged the Bishops to incorporate cultural elements into the church liturgy. The Catholic Bishops of Kenya in their pastoral letter (April 1990) on music and singing in liturgical celebrations also stressed the need to use African music in the celebrations.

With such challenge and encouragement, several processes could take place. For example, secular texts of traditional songs in the country could be replaced by
sacred texts and be performed as part of the liturgy. Music elements such as melodic structures, rhythmic structures, scales and performance could also be adopted and adapted to conform with those of the church liturgy. No previous research had been conducted to determine which of these processes took place in Ukambani.

The study therefore, set out to establish the specific elements of the Akamba traditional music that have been incorporated into the liturgy of the Catholic Church.

1.2 OBJECTIVES OF THE STUDY

This study tried to find out aspects of Akamba traditional music that have been incorporated into the liturgy of the Catholic Church and the factors that either contributed or discouraged the making of these aspects of the liturgy. Specifically an attempt was made to:

(a) Identify the specific musical features (melody, rhythm, dance steps and instruments) of the Akamba traditional music that have been included into the liturgy.

(b) Establish the specific sections of the liturgy where aspects of Akamba traditional music have been incorporated.

(c) Find out factors within and outside the church that either encouraged or discouraged the integration of these aspects with its liturgy.

(d) Establish the procedure, if any, that the
Catholic Church uses to incorporate ethnic music with its liturgy.

1.3 RESEARCH HYPOTHESES AND ASSUMPTIONS

Not all aspects of Akamba traditional music have been integrated into the liturgy of the Catholic Church. This hypothesis was based on the following assumptions:

(a) There are specific aspects of Akamba traditional music that have been incorporated into the liturgy of the Catholic Church.

(b) Some sections of the Catholic Church liturgy are more susceptible to the incorporation of Akamba traditional music than others.

(c) There are specific factors within and outside the Catholic Church that have contributed towards the integration of Akamba traditional music into the liturgy of the church.

(d) There are specific characteristics of the Akamba traditional music that encourage or discourage its inclusion into the liturgy of the Catholic Church.

1.4 RATIONALE AND SIGNIFICANCE

1.4.1 RATIONALE

The need for research in African music has been expressed by many scholars. Senoga-Zake (1986:10) while writing about Kenya notes:-

Trained and experienced musicians are needed, who
will not only understand these songs but also accept them as they are so as to write them correctly; What Cecil Sharp did for English folksongs must be done in Kenya and that is collect, transcribe and preserve Kenyan Indigenous music which has always held a very important place in the society.

Other scholars including Weman (1960) and Mugambi (1989) have expressed the need for African scholars who have both musical and religious knowledge to study African Music and suggest its right place in the Christian Worship. Weman (1960:13) concludes his discussion on the need for research in African music by saying: "But this is in the last resort the task of the African himself."

Despite this outcry, very few scholars have devoted their attention to church music in Africa and the few who have studied integration of African music into christian worship have not looked into the integration of Akamba traditional music with the liturgy of the Catholic Church. This study looks into this integration with a view to making the information available to scholars with interest in Church Music and in the field of Ethnomusicology.

1.4.2 SIGNIFICANCE OF THE STUDY

According to Nketia (1974) the preservation, promotion and recreation of traditional music now forms part of
cultural policies of many African countries. One of the ways in which a community can ensure preservation of its music is by teaching it to the young generation. The church does this by teaching its music to the children during Sunday schools. Besides, while going about their daily activities, many parents sing the songs they learned in church. Such songs are imitated by their children and in the process they are passed on from one generation to another. Furthermore, in many African countries the duty of teaching music to the youth is bestowed upon the educational systems. In Kenya, the Christian Churches have a lot of influence on the syllabuses of Christian Religious Education in both primary and secondary schools. In these syllabuses music is used to enhance lesson themes. Thus, it is hoped that the findings of this study are useful to various groups and individuals concerned with the preservation, promotions and recreation of traditional music in Kenya.

For the Catholic Church, and hopefully other Churches that might want to incorporate ethnic music into their worship, it is hoped that this information will be useful for planning and implementing the integration of ethnic music into their worship. It is further hoped that the information availed by the study will give insight to other scholars to carry out further research in related areas.
1.5 SCOPE AND LIMITATIONS OF THE STUDY

This study should have covered the whole of the Akamba community, however, due to limitations of time, funds and inaccessibility to all the areas, samples were drawn from Mwingi Deanary of the Diocese of Kitui which lies in the East of Athi River. This area was chosen because some integration of Akamba traditional music into the liturgy of the Catholic Church was known to have taken place in the area. Furthermore, as Kavyu (1972:2) observes "... Athi River western bank people have lost the traditional forms of Akamba song common to the rest". This made the eastern bank, where the traditional songs are still alive more ideal for the study.

This study observed music performed during the Catholic Sunday services from the beginning to the end. Apart from the Central Status of a parish, the rest of the stations celebrate Mass only once a month. The researcher therefore did not observe Mass Celebration in all the stations visited. The Mass Celebrations observed in a parish were, however, representative of such celebrations in the Parish. This situation also provided a variety of liturgical celebrations observed.

1.6 THEORETICAL FRAMEWORK

According to Crollius (1986) Christianity enters into a culture when it is already linked with elements of another culture. The integration of Akamba traditional
A MAP OF MWINGI SHOWING AREAS COVERED BY THE STUDY

Source: Mwingi DDP, 1997/98
music with the liturgy of the Catholic Church, therefore, does not only involve borrowing of a cultural element but also a contact between two or more cultures.

Among the theories that have been used to explain borrowing of music from one culture to another due to cultural contact is the theory of evolution. This theory as applied to music assumes that all music cultures pass, inevitably, through certain stages. As music moves up these stages of development it becomes more complex. When two cultures come into contact the culture with a simpler music borrows from the culture with the more complex music. This theory could be used in establishing the stages the integration of Akamba traditional music with the liturgy of the Catholic Church has gone through. The theory was, however, objected to on the grounds that; the measurements of degree of complexity in music are poorly developed, hence it is not easy to determine which music is more complex. Moreover, the theory would be more applicable to a study in which the direction of borrowing is not determined. In the present study the direction is known; it is from the Akamba traditional music to the liturgy of the Catholic Church.

Contributing to the process of cultural borrowing Merriam (1964:316) maintains that:-

No group accepts innovations from other cultures
who also accepts some items and rejects others.

Expounding on this statement he says that innovation borrowed from one cultural group into another undergoes the process of selective elimination. Here the rewards associated with the innovations are weighed against the rewards given by alternative aspects. Finally innovations that withstand the process of selective elimination are integrated with other elements in the new cultures and become an accepted part of the whole. This assertion by Merriam was used in this study to establish the aspects of Akamba traditional music that have been integrated with the liturgy of the Catholic Church.

The process through which elements of two or more cultures are blended together is described by both Merriam (1964) and Nettl (1964) as syncretism. Music syncretism consists of borrowing music elements from a cultural group that the borrowing community is in contact with and then adapting them to their own musical style. The resulting style becomes a new musical culture that has elements from the two cultures. A theory of syncretism developed by Waterman (1952) and expanded by Merriam (1955) states that:

When two human groups which are in sustained contact have a number of characteristics in common in a particular aspect of culture,
exchange of ideas therein will be much more frequent than if the characteristics of these aspects defer markedly from one another.

This theory was used in this study to establish the characteristics of both Akamba traditional music and the music of the Catholic Church that have either encouraged or discouraged the integration of the Akamba traditional music and the Catholic Church liturgical music.

1.7 LITERATURE REVIEW

Although there was shortage of literature related to the present study there are a few works that deserve mentioning.

Nketia (1958) in his discussion of contribution of African culture to Christian worship observes that African opinion is sharply divided on the question of Africanisation of Christian worship in Africa. There is the opinion of those people who have a negative attitude towards their own culture. Many of these find no necessity for introducing African elements into Christianity. To them, this will be a return to paganism from which they have been saved. On the other hand there are those who believe that, if Christian worship is to have any meaning to the majority of Africans it has to be conducted in the language and musical idioms of the people.
This same conflict of opinion is also observed by Uzuku (1994), who points out that, there is no consensus among African Local Churches about how the incorporation of African elements into the liturgy of the Catholic Church could be realised in practice. He cites a contrast between the Catholic Church in Nigeria and in the Republic of Congo. In Nigeria the clergy shies away from rooting Christian life into ethnic experiences and thus very little adaptation has been done apart from translation of Latin liturgical text into Local languages. On the other hand the clergy in the Republic of Congo has a positive appreciation of their local cultural heritage. This attitude has led to fundamental adaptation being done in the Republic of Congo.

While these discussions by Nketia and Uzuku give a necessary background to this study, they are much more generic and deal with no particular ethnic group. This study concentrates on one ethnic group, the Akamba, and a specific aspect of their culture (Music).

Warnock (1983) in his extensive study of trends in African Church Music mentions stages of development of African church Music over a period of time. He discusses changes that have taken place in the music and the causes of these changes. His study, however, is too general and does not look at the target of the present one.
King (1989) in her research carried out among the Senufo of the Evangelical Baptist Churches of Northern Cote d'Ivoire addresses the problem of Contextualization of Christianity in Africa via the use of indigenous music. She observes that for the Evangelical Baptist Church to achieve effective communication among the Senufo, they used creative contextualization which is a process of developing new forms of Music within the cultural context. The same author (1990) says that creative contextualization communicates by means of cultural relevant forms, but goes beyond the mere borrowing of existing forms. It develops new forms using the styles of the cultures in question. This study tried to find out whether this process has been followed in the Catholic Church in Ukambani.

Mazrui (1975) in his discussion of the problem of penetration and dependency relates how the missionaries discouraged African Christians and school children from participating in performance of African songs and dances. He, however, does not look at the present situation where this music has started being used in the worship.

Weman (1960) studied the use of African music in the Lutheran Church in Rhodesia (Zimbabwe). He explains the effectiveness of African music in involving the congregation in the liturgical celebrations of the church. In his discussion on the use of African music in other churches he mentions the Catholic Church in Belgium Congo.
(Republic of Congo) where he observed a mass composed in African style. In this mass, he says, African instruments like drums and xylophones were used to reinforce the themes. He does not, however, discuss the factors that encouraged the inclusion of these aspects of African music into the mass.

Musumba (1992) studies the effects of acculturation on the music of the Church of God of East Africa in Nairobi. She observes that there are changes that have occurred in the music of the church due to contact with different ethnic groups in Kenya, particularly the Luhya community. In her discussion she does not tell us what factors have influenced the changes.

Abbott (1966) and Austin (1975) published the sixteen documents debated upon by the Second Vatican Council. In these publications there is a constitution on the sacred liturgy. Articles 112 to 121 of this constitution are devoted to sacred music to be performed during liturgical celebrations. In addition to articulating the importance of sacred music in the celebrations, the constitution in article 119 provides for integration of ethnic music into the liturgy. This article does not, however, specify the aspects of ethnic music to be incorporated into the liturgy. As noted earlier, it leaves it to the component territorial ecclesiastical authority to decide. With this kind of provision it is possible to have variation of
aspects incorporated into the liturgy in different regions.

Darkwa (1980) observes that due to the provision of the second Vatican Council discussed above, the Catholic Churches in Northern Ghana have so far been ahead in integrating some elements of traditional culture into their liturgy. He notes that some of the hymns have been translated and set to tunes of indigenous people, traditional instruments like xylophones and rattles accompany singing during the church services. Darkwa does not, however, tell us what else, apart from the provision, has contributed to this success in Northern Ghana.

The Catholic Bishops of Kenya in their pastoral letter of 1990, observed that singing should be used in celebrating important occasions. They saw this as a means of leading and animating the whole congregation to take part in the liturgical celebrations. The Bishops, nevertheless, did not specify all the aspects of different ethnic music to be incorporated into the celebrations.

Mbidi (1971) discusses specifically the establishment of Christian churches in Ukambani. He talks of the translation of western hymns into kikamba and the use of the hymns to spread the message of the gospel. He does not, however, say anything about the integration of Akamba traditional music in Christian worship.
Kavyu (1971) and Ndeti (1972) have discussed different types of Akamba songs, dances and instruments. Some of the instruments identified are:- drums (mukanda, kithembe and mbalya) percussion instruments (mbui, jamba, kayamba and kititi), string instruments (uta and mbeve) and wind instruments (soo, nguli, ndumali and mukuta). In addition to identifying different types of dances, Kavyu discusses the inherent rhythms that pervade each of the dances hence distinguishing one dance from another. In Muiiku dance for instance, he says there is a steady rhythmic pattern of two notes where the first of the two notes is half the duration of the second. He also observes that most of the Akamba melodies tend to start on a low tone then swing to a high tone before descending to end on a low tone. Although these authors say nothing about the use of Akamba traditional music in Christian worship, their works were very useful in identifying the different aspects of Akamba music that have been incorporated into the liturgy of the Catholic Church.

Kilonzi (1992) in her discussion of "Factors Affecting Step and Movement of Kinze Dance among the Akamba" explores several types of dances among the Akamba; detailing the dance styles. She observes that although there were variation of steps and movements in the dance groups, there was one feature that was persistent in all groups; that is, the touch, touch step movement. She contends that this is one of the original movements of Kinze dance that


distinguishes it from other dances. She further adds that the shaking of shoulders is a main characteristics of all the Akamba dances. This information was very useful in identifying dance styles incorporated into the liturgy of the Catholic Church.

None of the literature reviewed focuses on the integration of the Akamba traditional music into the liturgy of the Catholic Church. The present study, thus looks into this integration with a view to establishing the aspects of Akamba traditional music incorporated into the liturgical music.

1.8 METHODOLOGY

The study employed the empirical method which involves the examination of data collected through first hand observation in the field. Simon (1989:25) notes that:

Musical activities can be understood only imperfectly or not at all, if the cultural context and background to which they owe their existence is not known.

In order to get the true nature of integration of Akamba traditional music into the liturgy of the Catholic Church there was need, therefore, to go to the people and observe music in the actual performance. The study also re-examined data collected by other scholars.
1.8.1 POPULATION DESCRIPTION AND SAMPLING

Mwingi deanary covers Mwingi District of the Eastern Province of Kenya. It has seven Parishes, Four Parishes were chosen, one from each of the regions: Eastern, Northern, Southern and Western. The researcher used purposive sampling where the choice of parishes and stations to be visited were based on their possible contribution to the information needed for the study. A total of 18 stations was visited (see table below).

<table>
<thead>
<tr>
<th>Region</th>
<th>Parish</th>
<th>No. of Station</th>
<th>No. of Station visited</th>
</tr>
</thead>
<tbody>
<tr>
<td>Southern</td>
<td>Migwani</td>
<td>12</td>
<td>5</td>
</tr>
<tr>
<td>Eastern</td>
<td>Nguni</td>
<td>10</td>
<td>4</td>
</tr>
<tr>
<td>Northern</td>
<td>Kimangao</td>
<td>11</td>
<td>4</td>
</tr>
<tr>
<td>Western</td>
<td>Ngutani</td>
<td>13</td>
<td>5</td>
</tr>
</tbody>
</table>

Table 1

1.8.2 DATA COLLECTION

1.8.2.1 PARTICIPATORY OBSERVATION

The researcher participated in Sunday Services and observed liturgical celebrations in the stations visited, with a view to identifying elements of Akamba traditional music that have been incorporated into the liturgy of the Catholic Church, and the section of the liturgy into which they have been incorporated. This provided the researcher with the opportunity to have the actual experience and to raise further questions. He used audio visual recording of
the liturgical celebration. This included note taking, cassette recording and photography. An observation schedule was used to record information such as part of liturgy where elements of Akamba traditional music (dance steps and movements, singing and instruments) were observed.

1.8.2.2 ORAL INTERVIEWS

In addition to the Parish Priests, Chairmen of station councils, choir leaders and Sunday School teachers were interviewed. A further interview was carried out among both adult and youth members of the congregations. In each case, four males and four females were interviewed. This made a total of 332 interviewees.

1.8.2.3 LIBRARY AND ARCHIVE SOURCES.

Relevant information was gathered from Kenyatta University Library, the University of Nairobi Institute of African Studies Library, Kenya National Archives, the Catholic University of East Africa Library, Daystar University Library and St. Thomas Senior Seminary Library. The researcher reviewed documents such as:

(a) Books and theses related to the study.

(b) Journal and other periodicals.

(c) Audio-visual materials including pictures, cassettes and video-recording.

These materials provided background information
relevant to the study, especially, the historical background of the Catholic Church and the Akamba traditional music.

1.9 DEFINITION OF TERMS

In this study, the following terms will assume the meaning as defined herein

Acculturation: The process through which the people of one culture absorb and internalize the practices of another culture during a period contact between the cultures.

Inculturation: The process by which the Catholic Church blends Christianity with cultural elements from a particular community, without destroying its ecclesiastical identity.

Liturgy: A fixed public worship of the Catholic Church.

Mass: A Catholic church service which includes the celebration of Christ's Last Supper.

Parish: A portion of a Diocese having several stations which are under the authority of one main priest.

Station: A fixed place where Catholic Christians gather for liturgical celebrations.

Syncretism: The process through which elements of two or more cultures are blended together.

Traditional music: Music whose styles have been transmitted orally from one generation to another.
CHAPTER TWO
HISTORICAL BACKGROUND OF THE CATHOLIC CHURCH
IN KITUI

2.0 THE ESTABLISHMENT OF THE CHURCH

The first Catholic missionaries to work among the Akamba were the Holy Ghost and the Consolata fathers. According to Wambugu (1990) the Holy Ghost fathers who came from France were the first to arrive in Mombasa in 1885, but were only able to establish themselves in 1889 when they founded Kosi Mission. Later, in 1891 they abandoned Kosi and moved to Bura. With the construction of Uganda Railway they were able to move inland and founded their first station in Ukambani at Kabaa in Machakos District in 1912. The Consolata Fathers arrived in Kenya in 1902 and established their first station in Limuru. From here they spread to Meru and eventually to the Northern part of Kitui (Mwingi District).

According to McCamphill (1989) Kitui was initially an Out Station of Kabaa. It was visited by a priest at least once a year. In 1945 Fr. Paul White got land at Mutuni from a man called Kasembe. He built a church and a mission house. In the same year he settled in the station and became the first resident priest in the area. Three years later, Muthale station was opened (1948) by Fr. Madigan.
Bishop Dunne offers his garland of flowers to Father Paul White, C.S.Sp., who founded the Mutune mission, the beginning of Kitui Diocese, back in 1945.

Plate 1
Father Paul White (on the left)
the first resident priest at Mutune.

Meanwhile Father Emilo Canora an Italian Consolata Father in Meru diocese established Kimangao station in the Northern part of Kitui (Mwingi District). He became responsible for all the area north of Tyaa River.
According to Father Samuel Musili (personal interview 12/4/97), the life of the Catholic Church in Kitui Diocese was set by the St Patrick's Missionaries. The first five members of St. Patrick's Missionaries to Kenya arrived at Mombasa on 29th December 1951. They moved inland to work in Kisumu Diocese and later in the prefecture of Eldoret. In 1956 the prefecture of Kitui was created and entrusted to this Missionary Society, with Monsignor William Dunne
(one of the first five members of the society) as its prefect Apostolic. By this time there were four mission stations; three of them (Matune, Muthale and Ikanga) staffed with Holy Ghost Fathers and one (Kimangao) under a Consolata Father.

In November 1963 His holiness Pope Paul VI elevated the Prefecture Apostolic of Kitui to the rank of a diocese and on the same day named Monsignor William Dunne the first Bishop of the new residential See. The diocese remained under the St. Patricks Missionary Society until Father Boniface Lele, who became Vicar General in 1986, became the first Akamba Bishop of the diocese in 1996.
2.1. **THE EARLY MUSIC OF THE CHURCH**

By the time the early missionaries came to Kenya, the entire Catholic Liturgy was celebrated in Latin. The Gregorian Chants were not only the available music but also the only one in conformity with the teaching of the church throughout the world. It was these chants and a few other hymns in Latin that the missionaries introduced in Ukambani as the official music of the Church. Anything outside these was not allowed into the Church. Moreover, those converted to Christianity were not only forbidden from taking part in Akamba traditional music performance but also prohibited from spectating them. Anyone discovered to have violated these rules was to be excommunicated from the church. The missionaries thought that by re-enforcing such kind of regulations, they would keep themselves and the converts away from what they thought was paganism.

The problem with the music introduced by the missionaries was that, apart from being alien, the Akamba members of the congregation did not understand what they said in their singing. Several elderly members of the congregation interviewed in this study said that they sung the Latin hymns because they were a requirement of the church, not because they understood or liked the hymns. None of those interviewed knew that Kyrie eleison of the ordinary of mass was the same as Mwiai utwjiwe tei, in Rikamba.
Figure 1 below is a copy of the Ordinary of the Mass in Latin as presented by the early missionaries.

Later, some hymns performed during the distribution of the Holy Communion and the Offertory were translated into vernacular with the music being retained in its original liturgical idiom. The first attempts of the work of translation was done in Machakos in 1956 by Father Peter Lyden. These translations which included the readings of the Mass were incorporated into a Kikamba prayer book.

The translation work was not in itself an easy task. Differences arose over the relationship between the text and the melody. If songs in Kikamba (being a tonal language) are to have the desired verbal appeal, there should be a close imitation of the natural rhythm of speech and intonation of words in the melodic line of the song. In fitting the texts of the translations to Latin tunes this principle was ignored and as a result when sung the text lost the verbal appeal it had when spoken. It was also difficult to follow the meaning of the words if one did not already know the texts of the songs. This is clearly exemplified in a song entitled Kalondu wa ngai mukate wa ituni. This phrase is intended to mean: the lamb of God, bread of heaven, but when sung to the original Latin melody it means "the lamb of God will be sold to you in heaven". A copy of this hymn with the Kikamba texts is given in Figure 2 overleaf.
Figure 1

SUNDAY MASS IN LATIN

1

Ky- ri- e

ele- ison

Chri- ste

2

Glo- ri- a

in excel- sis De- o.

Et ih- ter- ra pax ho-

mi- ni- bus bo

lun ta- tis.

Lau- da mus te.

Be- ne di-

ci- mus te.

De-us Pa-ter om-ni- pot- ens. Do- mi-ne Fi-li u-ni-ge-ni-te Je-su Chri ste. Do- mi-ne De-us. Ag-nus De-i,

Fi-li-us Pa-tris. Qui-tol-lis pec ca-ta mun-di, mi-se-re-re no-bis. Qui-tol-lis pec ca-ta mun-di, sus-ci-pe de-pra-ca-ti-o-nem
Qui sedes ad dexteram Patris, miserere nostram.

Bis Quoniam tu solus sanctus, Tu solus Dominus

Tusolus Altissimus, Jesu Christe

Cum sancto Spiritu ingloria Dei Patris.

Amen.

Santus Santus Santus Dominus Deus

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

Agnus Dei, quitolitis peccata mundi: misere nobis.

Agnus Dei, qui tolitis peccata mundi.
di: mi-se-re re no-bis. A-gnus De-i qui tollispec-
catamun-di. do-na no-bis pa-cem.
Figure 2  Kalondu wa Ngai

Kalondu wa ngai mu-kate wa i

tu-ni mwi-thi wa ngo-o ya-kwa

ni ngu-u tha tha. Asa wa-kwa

muse o na mwo-vo sya

mu-ne-nga ni wa-tha yu mu-su-vu-i

wa-kwa.
In Kitui the change over from the Holy Ghost and Consolata Fathers to the St. Patricks missionaries 1956 did not have any significant effect on the liturgical music in the region. Significant changes occurred only after the deliberation of the second Vatican Council in 1965. According to the Bishops of Kenya (1990) this council called upon the local churches to make meaningful adaptation, particularly of church music and singing, according to the culture of the people.

2.2 THE MUSIC OF THE CHURCH AFTER THE SECOND VATICAN COUNCIL

The deliberations of the second Vatican Council marked a great turning point in the music of the Catholic Church. The first effort was the translation of all liturgical rites, including music into vernaculars. In Kitui the singing of the mass in Latin ended and all the hymns were translated into Kikamba. Initially the translations were performed in the Gregorian Chant style. This is a style whose melodies and rhythms follow freely that of speech in the Latin language.

From 1969 onwards the inclusion of the Akamba traditional music into the celebrations of the Liturgy started taking root. Songs composed and sung in indigenous Akamba idioms and instruments found their way into the Liturgy for the first time. This initial incorporation of aspects of Akamba traditional music into the liturgy of the
Catholic Church was received with different reactions from the people. Those who felt the change was good received it with appreciation, while those who had been brought up to believe that nothing good could come out of their traditional music reacted negatively towards the change. According to Father Minoque (personal interview 24/4/97) when an adaptation of Kyrie to a nzajko tune was performed at Katse in 1972 some people walked out of the church in protest.

The adaptations proposed by the second Vatican Council were highlighted by the encouraging words of Pope Paul VI when he visited Kampala, Uganda, in 1969. The Pope said that although the church had one faith "... the ways and forms which we use to express that faith differ according to our culture and time". As a result of this encouragement the Kenya Association of liturgical music was formed in 1970. The main objective of this association was to help accelerate the production of ethnic liturgical music for the different communities in Kenya. This association being based in Nairobi, did not have a lot of influence in Kitui diocese. Some efforts were, however, locally being made.

Father Mutafunya, a Tanzanian born priest working in Kitui, collected all the hymn translations originally in Latin and some composition for the mass and published the first Kikamba hymn book in the diocese in 1976. The hymn book, Mbathi siti Kanisani, had only the texts of the songs
and no music. It was therefore difficult for those who did not know the songs to learn them on their own.

In the late seventies seminars and workshops for choir leaders were conducted at Kitui Pastoral Centre. In these seminars and workshops songs in the Akamba traditional music styles were composed. Such songs spread very fast because they appealed to the musical taste of the members of the congregations. These songs were, nevertheless, not published in any of the Official Hymn Books. According to a youth co-ordinator at the Pastoral Centre, the reason was that the texts of the songs needed scrutiny for their theological relevance before they could be published.

Alongside the workshops and seminars for the choir leaders were youth group meetings held in the parishes. The meetings were held to make the youth aware of their roles in the Church. One of the roles explicitly emphasized was the animation of the Sunday Service through singing. The meetings were also used as avenues where songs for special ceremonies like ordinations, weddings, and baptism were composed. These ceremonies, hence, provide opportunities for composition and performance of songs with aspects of Akamba traditional music. To strengthen the efforts of the youth meetings, music festivals were held in most of the parishes. This led to formation of specialized choirs at the stations.
The forty third (43rd) International Eucharistic Congress held in Nairobi in 1985 brought a new wind of change to the singing style in the Catholic Church in Kenya. In preparation for the congress the Aleluya Hymn Book was published and sent to all the Parishes. This book had two versions: one with only the texts and the other with both the texts and the music. The majority of the songs in the hymn book were in the musical styles of the ethnic communities of Kenya arranged in four parts. The songs appealed to the youth, hence the styles spread and became the popular style of the Catholic Church in Kenya. For instance, the songs in the hymn book were used as set pieces for the parish music festivals in Kitui.

In 1988, the Kenya Association of Liturgical Music published another hymn book; Tumshangilie Bwana. This book further reinforced the style contained in the Aleluya book. Some of the songs in Tumshangilie Bwana were songs arranged for the Kenya Music Festivals. A good example is song number 2:5; Natufurahi siku ya leo which is a Taita (Dawida) traditional tune initially arranged by Boniface Mganga and made a set piece for the Kenya Music Festival in 1981.

In 1990, the Catholic Bishops of Kenya issued a pastoral letter on music and singing in liturgical celebrations. In addition to defining the function of the Church Choirs in the celebrations, the Bishops (1990:5)
encouraged the use of traditional music saying:

We should take the pattern of our traditional African singing in celebrating important occasions in life. The singing is dialogical or responsorial, that is, the people respond with refrains to the ever new, often even improvised verses sung by the leading voice; moreover the songs they sing are meaningful and appropriate to the occasion.

The same year, the first Kitui Diocese Annual Music Festivals were held at the Pastoral Centre in Kitui town. The Festivals as will be seen in chapter four have a class for adaptation of traditional melodies to the liturgical texts. These have, therefore, greatly encouraged the incorporation of aspects of Akamba traditional music into the liturgy of the church.
CHAPTER THREE
THE AKAMBA TRADITIONAL MUSIC

3.0 THE AKAMBA CONCEPT OF MUSIC

Music is an aspect of culture in all parts of the world. Every community has its own musical expression with which it can be identified. There are, therefore, as many musical idioms as there are communities in the world. Because of this diversity of world music, people have different concepts of music. These concepts depend on the musical expressions they have been exposed to in their society and cultures with which they have been in contact.

Among the Akamba, as Lindblom (1920) observes singing and dancing are inseparably connected. The term wathi is therefore, used to denote both song and dance. It may also be used to designate song texts, music festivals and dancing and singing with instrumental accompaniment. Kwina a term used for music performance, also divulges the inseparability of song and dance. Kwina Wathi for instance may mean to sing a song or to perform a dance. There are, nevertheless, vocal and instrumental performances that do not include dancing. In this study the word music is, therefore, used to refer to song, dance, instrumental performance or a combination of all these.

3.1 AKAMBA SONGS AND DANCES

Before the coming of the missionaries the music of the
Akamba was linked with other aspect of life. As Mwaniki (1986:vii) puts it, "it is more correct to say that singing and dancing were part and parcel of life". This was mainly so because the Akamba like most other African communities used songs, proverbs and riddles to enable the young to learn the norms, economic and cultural values of the community. Mazrui (1975) affirms this use of music when he says that in African communities songs and dances have a significant function in the socialization of the young. This involves teaching children values and skills necessary for their society's economic survival. They also emphasize the needs of the community.

Although most of the events that the Akamba used to enculturate the youth are no longer in existence, some of the music that accompanied them are still performed. Due to the connection with other aspects of life, many of these Akamba traditional music genres are known by the names of the events they accompanied or the instruments that accompany them.

3.1.1 NZAIKO SONGS AND DANCES

Nzaiko comes from the word aika which means to circumcise. This term does not, however, denote only circumcision, it also designates two other initiations. Hence we have Nzaiko ya kavyu (the real circumcision), Nzaiko ya mulili (the great circumcision), Nzaiko ya mbavani (the initiation for men). In this study, only the
first two, whose music is still in existence, will be discussed.

Nzaiko ya Kavyu

The dance performed during the real circumcision is called Mui lu. As Kavyu (1972) points out, this dance is performed by those who have gone through the rite. Mui lu songs are in the form of call and response by a soloist and a chorus of boys and girls. The singing is regulated by hand clapping which is doubled by the stamping of the right foot. The hand clapping may also be replaced by the hitting of Ngongolo, two sticks.

There are two main rhythmic figures that occur between the texts, clapping and stamping of the legs. The rhythm of the texts which is usually doubled by the leg rattle worn on the right foot by boys is \[\begin{align*} &\text{[Rhythm]} \end{align*}\]

While in the text this rhythmic figure may vary slightly in some parts, the leg rattle maintains it in all Mui lu performances. The hand clapping which may be replaced by (Ngongolo) the two sticks or a rattle shaken by hand, Mukusu has a rhythmic figure \[\begin{align*} &\text{[Rhythm]} \end{align*}\]. If the hand clapping is replaced by hitting of ngongolo this rhythm is maintained throughout the performance. However, if it is replaced by Mukusu the rhythmic pattern of this part changes to \[\begin{align*} &\text{[Rhythm]} \end{align*}\]. The combination of these rhythmic patterns are exemplified in Figure 3.
Figure 3a

KAMWANA

Solo

Chorus

Leg Rattle

Mukusu

Ma ndu ni-a ni ke-ka Ka-mwa-na wata mwa ndu-

Ka-mwa-na

Ka-si-e ni nyi-e na-u-te ma ndu ni-a ni ke-

ka.

Ka-
Figure 3b KAVYU NI MAITHA

Chorus

Leg Rattle

Ngongolo

Solo

Kavyu ni ma-i-thai
Kavyu ni ma-i-tha.

Kavyu ni ma-i-tha.

Kavyu ni ma-i-tha. ka-u kata-ma mwendaka

mwendaka

Kavyu ni ma-i-tha.
This initiation was regarded as much more important than the real circumcision. Its main aim was to give basic education to those who have already gone through the first initiation. Kavyu (1972) contends that anybody who did not go through this great circumcision was regarded as immature or childish. If one wished to be regarded as a true member of the community and a properly educated person he or she had to take part in it.

Lindblom (ibid) says that, in this rite the communication with asingi, the novices was mainly through songs. The songs were taught by Avwikii, the great teachers of the community. Although this initiation has disappeared the songs that were performed during the rite are still in existence especially among the middle aged members of the community. The words of the songs are simple, but only those who went through the rite understand the meaning conveyed. The style of the songs took either the character of muilu songs or Nzaiiko ya ngingo dance (discussed below).

Nzungo dance

Nzungo dance also known as Nzaiiko ya ngingo was initially performed by boys and girls during the great circumcision. The slow steady rhythmic patterns that characterize this dance consist of three equal notes provide by drums. The Akamba use two representative
vowels, "a" and "i", to indicate pitches required for the drums. Hence syllables with "a" indicate relative high pitch while those with "i" indicate relatively low pitches. Combining this notation with Western rhythm notation the drum rhythm of the dance may be represented as:

\[
\text{ngi ngaka ngi ngaka ngi ngaka ka ka ka}
\]

This dance has two positions. It starts with dancers standing in two lines one for boys and the other for girls. In the second position they dance while kneeling. In both positions the rhythm of the drums keeps the dancers swinging their heads in the same direction with the arms bent at the elbow. The rhythm of the song follow closely that of the drums with slight variation.

3.1.2 KILUMI DANCE

Kilumi dance of the Akamba is a religious dance. The dance has two main functions: It is used to exorcise troublesome spirits from a possessed person and also as a means of getting into communication with the spirit-world. During the dance a representative of the dancers get into an ecstatic condition. In the condition, the dancers believe that, the representative can make petitions or receive instructions from God.

The dance is accompanied by a set of three or two drums known as Mwase or Kithembe. Each drum is played with
both hands on the upper end covered with a goatskin. This produces the rhythmic motif \[ \text{\textmu \textmu \textmu \textmu} \] which runs throughout the performance. The motif may vary by replacing the rest at the beginning with a note of its length to become \[ \text{\textmu \textmu \textmu \textmu} \]

The dancers mainly shake their shoulders in rhythm with the drums.

3.1.3 WATHI WA MUKANDA.

Wathi wa Mukanda is an entertainment dance performed by both men and women. Its movements and steps, as Kavyu (1972) points out are collections from other dances of the community. Nevertheless, there is one feature that distinguishes it from the other dances, that is, acrobatic movements. It is usually accompanied by two or more Mukanda drums, from which the dance derives its name. The rhythmic patterns of the drum accompaniment are also combinations of patterns from other dances, with insignificant variations.

A performance of the dance witnessed by this researcher started from outside the dancing arena. The soloist started singing a short phrase that was echoed by the other dancers. Before the chorus of dancers finished
the phrase the drummers started playing in a relatively slow rhythm. In response to the drums the dancers performed in two lines (one for men and the other for women) as they moved into the arena. They moved the right leg close to left then away and slightly to the front. The left leg also moved close to the right and slightly towards the front. The leg movement was accompanied by shaking of shoulders. Once inside the arena the leader shouted orders and the drums beat together as the dancers, in rhythm with the drums, raised their arms, bent low then straightened. The leader called again. In answer, the male simultaneously jumped very high and spun round to face their female. In this position they shook their shoulders as they moved close and away from the partners. The right leg moved close to the left then backwards. The left was lifted as the whole body moved backwards then returned to its position. The ladies stayed in the same position shaking their shoulders as they blew Mikuta in rhythm with the drums. The leader shouted orders and the dancing and drumming stopped. He gave orders again. The drums played vigorously as the dancers shook their shoulder in rhythm with the drums. As the drumming came to a halt the dancers jumped and stylistically fell on their sides facing the partners. This was repeated several time before the dance ended with the dancers moving out in the style they used when entering the arena.
3.1.4 MWETHYA DANCE

Mwethya is a name for a group whose main objective is mutual help. The dance is therefore performed by women during a self help gathering. It is also known as Kinze in some areas, which means to dig.

The main distinguishing feature of this dance is the leg movements, what Kilonzi (1992) calls the touch, touch step. This involves the movements of the right legs to the right and back. This may be done once or twice before the left leg is lifted slightly. This is usually accompanied by waggling of shoulders.

The touch, touch step, may be followed by making of quarter turns to either left or right, clapping into each others hands, skipping with a swing on the arms or bumping into each other. Some or all of these movements may be combined into one performance in different ways.

3.1.5 THE AKAMBA SONG STRUCTURE

Kikamba like most other Bantu languages is a tonal language in which speech moves with rising and falling of accents. Conversations also tend to start low, swing to a high tone then gradually fall to end on a low tone. As Kavyu (1972) observes, in most Akamba songs the melodies follow the natural tones of the words joined in a song. The melodic phrases tend to start with a rising trend then descend to end on a relatively low tone. The endings of
the melodies are also controlled by the intonations of the last text. A melody may, therefore, end on any tone and with any interval, unlike in European hymns where they end on a tonic chord.

Kavyu (ibid) further notes that, there are two main types of singing among the Akamba: Group and solo singing. In group singing the main technique is call and response, in which there is an exchange between a soloist and a chorus. This may take different forms. A song is usually set in motion by a ngui (soloist). The soloist may sing a verse and the chorus repeats the whole of it or just a section. Alternatively the soloist may sing half the verse and the chorus comes in to complete the other half. Both these techniques may be combined into one performance.

Solo singing is a performance where an individual sings alone. There are two types of songs performed in this category: Mwali and Mutino. Mwali is usually composed as dance song or work song. Hence, even when performed independently of these activities it maintains a regular pulse to which one can tap. On the other hand, Mutino is usually extemporized to serve an occasion and lacks any regular pulse to which one can tap. It is a kind of Musical poetry which is half recited, half sung.

Both Mwali and Mutino have relatively long melodies and meaningful text. The text content may be of advice,
worship, praise or slander.

3.2 THE MUSICAL INSTRUMENTS OF THE AKAMBA

The Akamba group their music instruments according to how they produce the sound. There are beaten (kukunwa) instruments like the drums, shaken (kuthingithwa) and blown (kuvuvwa) instruments. The instruments in these groups may be of local origin or from other communities but have become integrated into the musical life of the Akamba.

3.2.1 THE AKAMBA DRUMS

The term used to denote all kinds of drums found in the community is ngoma. They are the most popular and are used to accompany performances of different kinds. They are usually carved out of logs of wood, however, used light oil drums have been noted in some areas. Some of the drums are single-headed, open at one end and others are double-headed, closed at both ends by means of an animal skin.

3.2.1.1 Mbalya Drum

Mbalya is one of the single-headed drums of the Akamba. It is curved out of a log of a tree trunk known as Isavi. The drum narrows towards the open end. The skin used to cover the drum is usually of a goat or a cow. This is fixed at the top by means of pointed wooden pegs hammered through holes made on the shell of the drum. When being played, the drum is held between the knees of the player and beaten with both hands.
3.2.1.2 Mwase Drum

Mwase drum also known as Kithembe is almost of the same shape as Mbalva but considerably larger and does not get narrower towards the open end. The player sits astride the drum which rests on the ground and plays it with both hands.
3.2.1.3 Kyaa Drum

This drum was used to accompany a dance for the youth known by the same name. The dance is no longer in existence and the instrument is also rare. The instrument was constructed from kyaa tree and consists of a wooden cylinder with a bottom skin and a handle at the top. Inside the tube there is a wire that runs from the bottom up to a peg fixed at the top.

The instrument is played by being held by the handle and rhythmically knocked against the ground. There are tubes of different tones. The wire in the tube though not obligatory was intended to strengthen the sound.

Fig. 6 Kyaa Drum
3.2.1.4 Mukanda Drum

Mukanda drum is the only drum that is in general use today. It is used to accompany a dance of the same name. The drum is usually carved out of a solid log of wood. It is covered on both sides with a goat skin. By use of a sisal strap the player hangs the instrument on his waist and plays it by beating the skin membranes attached on both ends.

![Mukanda Drum Diagram](image)

Fig. 7 Mukanda Drum

3.2.2 STRING INSTRUMENTS

There are two main kinds of string instruments among the Akamba: *Uta wa mundu mue* (the musical bow) and *mbeve* (a fiddle). Although *mbeve* is played by bowing, both instruments are grouped under beaten instruments. Hence, we say *kukuna mbeve* (to beat the fiddle) meaning to play the fiddle. Both instruments are played by specialists.
3.2.2.1 Uta wa Mundu Mue

Uta wa mundu mue literally means the bow of the medicine man. It is hence used by the medicine men when they want to communicate with the spirit world in order to divine.

The instrument consists of a flexible stick with a wire string and a calabash shell placed between the stick and the string. The medicine man plays the instrument by striking alternatively with a stick on the two parts of the string which is divided by the calabash.

![Diagram of Uta wa Mundu Mue](image)

3.2.2.2 Mbeve (fiddle)

Originally the resonator of mbeve was a calabash through which a bow shaped stem is passed. The string being raised by a piece of calabash bridge. Today there are resonators carved from logs of wood and straight stem with a tuning peg at the end. It is played with a bow or
a piece of stick.

![Diagram of ulili and wooden resonator with labels for stem bow, calabash resonator, bridge, ulili (string), straight stem, and tuning peg.]

Fig. 9 The types of mbeve and the two types of bows.

3.3 WIND INSTRUMENTS

Wind instruments are the instruments that the Akamba classify as blown instruments. They include Nguli (horn), Mutulilu (flute), Soo (trumpet), Ndumali and Mukuta (reed pipes).

3.3.1 Nguli

Nguli which is made from a horn of a gazelle is used to give signals. The horn is blown at the wide open end
and at the same time a finger oscillates against the opening at the narrow end. This produces high and piercing sounds that travel great distances. During dance performances it is used to signal the climax.

![Diagram of Nguli](image)

**Fig. 10 Nguli**

### 3.3.2 Mutulilu

*Mutulilu* is bamboo flute used by young herdsmen to control their flock. It is therefore mainly played as a solo instrument. The instrument has four holes which are bored by burning and which lie on the same side as the notch for the mouth piece. The first two fingers of each hand are used to close and to open the holes to produce the required pitches as the instrument is blown.
Fig. 11 Mutululu

3.3.3 **Soo**

Soo consists of a bamboo tube about a metre long fixed into a calabash bell. The funnel acts as a resonating chamber. The upper end of the tube is stuffed up. To produce the sound, the instrument is blown at a rectangular incision cut near the stuffed end.

Fig. 12 Soo
3.3.4 Ndumali

This wind instrument consists of a piece of tube made out of a millet stalk. It has four holes and a rolled up maize leaf as a bell for the sound resonance. The mouth piece is made at a joint of the tube. It is the only instrument among the Akamba that has reeds, a piece cut out on the tube. The lower end of the maize leaf is kept together by a thorn or little peg.

![Diagram of Ndumali](image)

Fig. 13 Ndumali

3.3.5 Mukuta

In some areas of Ukambani, mukuta is also called vilingi. There are two assortments of this instruments. One type consist of two bamboo reeds of different lengths fastened together. Both pieces have incisions near the mouth piece which is partially blocked with wax. The other end is blocked completely also with wax.
The other type of Mukuta consist of only one bamboo reed with incision near the open end and blocked at the other end. The incision is also partially blocked with wax.

3.4 SHAKEN INSTRUMENTS

The shaken instruments of the Akamba can be subdivided into two groups: Instruments held in the hands and those
worn on the body of the performer. The instruments worn on the body of the performer are activated by his or her body movement as he/she plays another instrument or as he/she dances. These include Nzingili, Siamba, Mbota and Ithenge. The instruments that are held in the hands are mainly containers like tins filled with pebbles. These are relatively larger than those worn on the bodies of performers. They are intentionally shaken to produce the desired effect.

3.4.1 Nzingili

Nzingili are made of hard pebbles contained in metallic capsules. They are worn around the wrist of drummers or musical-bow players.

![Fig.16 Nzingili](image)

3.4.2 Siamba

Siamba also known as jamba are like nzingili but large and are worn around the ankle of a dancer.
3.4.3 *Ithen'ge*

*Ithen'ge* is made by half-filling an empty tin with pebbles. It is worn around the knee especially by *Muilu* dancers.

3.4.4 *Mbota*

*Mbota* is a recent innovation. It consists of flattened bottle tops suspended on a belt that is fastened round the waist or the shoulder of a dancer.
3.4.5 Mukusu

Mukusu is made by folding two sheets of metal at the edges to enclose pebbles. It is shaken while being held in the hands.

3.4.6 Kayamba

Although the Kayamba originated from the coast it has been adopted and integrated into the musical life of the Akamba. It is made by binding two layers of reeds to enclose dried seeds. It is played by shaking from side to side to produce the percussive effect.
CHAPTER 4
DATA ANALYSIS AND INTERPRETATION OF THE FINDINGS

4.0 THE CATHOLIC SUNDAY SERVICE

It is necessary to consider briefly the Catholic Church worship in order to see how the Akamba traditional music has been incorporated into its liturgy. It is important to note that there are two main kinds of Sunday services of the church (in the area studied). There are Sunday services with celebrations of the Mass and Sunday services without the celebrations of the Mass. Apart from the central station of a parish, most of the other stations celebrate Mass only once a month. This worship is therefore the most dominant since out of the four services in a month only one celebrates the Mass.

The Sunday service with the celebration of Mass has two main divisions: The ordinary of the Mass and the proper of the Mass. In the ordinary of the Mass, the text is invariable; the same text is used in every Mass. The music content may nevertheless, vary from one performance to another. These facts are exemplified in Figure 21a and 21b. Both are performances of Kyrie eleison translated into Kikamba as Mwai utwiwtei.
Text of figure 21a
S: Mwiai Mwiai . . . . . . . . . . . . . . . . . . . . . . . . Lord Lord
   Utwiwie tei
C: Mwiai Mwiai . . . . . . . . . . . . . . . . . . . . . . . . Lord Lord
   Utwiwie tei

Text of figure 21b
Mwiai Mwiai Mwiai . . . . . . . . . . . . . . . . . . . . . . . Lord Lord Lord
   Utwiwie utei waku
   Mwiai

In both cases the singers are pleading for mercy from their Lord. Therefore the texts are essentially the same.

On the other hand the melodic line of figure 21a begins

\[ \text{music notation} \]

while that of figure 21b starts

\[ \text{music notation} \]

Hence although the texts content is the same the music content is not.

On the other hand, both the text and the music content of the Proper of the Mass may vary from one performance to another, Sunday to Sunday, feast to feast and season to season. Figures 22a and 22b (overleaf) were performed during the distribution of the Holy Communion.
Figure 22a

TWIWA UTANU

Solo

Chorus

Twi-wa u-ta-nu a-yi-i Mwi-a-i-Ye-su nda-two-isy-e

Twi-wa u-ta-nu a-yi-i Mwi-a-i Ye-su nda-two-vo-isy-e Mwi-

Twi-wa u-ta-nu a-yi-i Mwi-a-i Ye-su nda-two-vo-isy-e

a-i Ye-su nda-two-vo-isy-e Twi-na-u-ta-nu u-ta-nu Mwi-angi u-ta-

two-vo-isy-e Twi-na-u-ta-nu u-ta-nu Mwi-angi u-ta-
we-te-ka Mwi-a-i Ye-su nda-two-vo-isye

we-te-ka Mwi-a-i Ye-su nda-two-vo-isye

i Mwi-i wa-ke-tu-i-sa-e.

A-tu-ne-ngi-e Mwi-

A-tu-ne-ngi-e Mwi-

i Mwi-i wa-ke-tu-i-sa-e Mwi-i wa-ke-tu-

i Mwi-i wa-ke-tu-i-sa-e
isace Twina uta nu tanaMwingi uta we te ka Mwi

isace Twina uta nu tanaMwingi uta we te ka Mwi

a-i Ye sundatwo voisy-c

a-i Ye sundatwo voisy-c
Text of figure 22a

**Twiwa utanu (We feel happy)**

1. S: Twiwa utanu ayii ....... we feel happy ayii
   Mwiai Yesu
   Ndatwovoisye
C: Twiwa utanu ayii ....... we feel happy ayii
   Mwiai Yesu
   Ndatwovoisye

2. S: Mwiai Yesu Nda ......... The Lord Jesus
C: twovooisye .............. Saved us
twina utanu
utano mwingi
utawela ke
Mwiai Yesu
Ndatwovoisye

3. S: Atunengie mwii ......... He gave a body
   mwii wake
   tuisae
C: Atunengie mwii ......... He gave a body
   mwii wake
   tuisae

4. S: Mwii wake tu ......... His body for us
C: Isae .............. to eat
   Twina utanu
   utanu mwingi
   utawetaka
   Mwiai Yesu
   Ndatwovoisye

The Lord Jesus
Saved us
Saved us
The Lord Jesus
Saved us
The Lord Jesus
Saved us
He gave a body
his body
for us to eat
He gave a body
his body
for us to eat
His body for us
we have happiness
a lot of happiness
that cannot be said
The Lord Jesus
saved us
Figure 22b

TUITHENGELEYE

Solo

Chorus

nza-ka meya-ke

i-lamwe-ne wa-tu ne-ngi-e tu-i-sa-e i-

thonze twi-va-mwe

U-kai a-mu-i-ka ayii the-ng-e-a

thonze twi-va-mwe

ayii the-ng-e-a

tu-ye mwi na ku-nywa ndi-vai ya mwi-a-i ila Mwe-ne wa
tuningie Muthenyawa-ka na muthu Ye-su osiekiko
tuningie

mbeka ndi-va

A-thi-ma

A-thi-ma

osari

osari

ula wingenwe kwoonde we-nyu i-kaiota uu ku
Text for figure 22b

**Tuthengelelelyei Megani**

1. **S:** Tuthengelelelyei mesani
   - Tuye mwii na
   - Kunywa nzakame yake
   - Ila mwene watunengie
   - Tuisae
   - Ithyonzetwivamwe

   **C:**
   - Which the owner gave us
   - To eat
   - All of us together

2. **S:** Ukai amuika
   - Come the youth
   - Ayii

3. **S:** Thengea
   - Come close
   - Tuye mwii
   - Na kunywa
   - Ndivei ya mwiai
   - Ila mwene
   - Watunengie

   **C:**
   - To eat the body
   - And drink
   - The wine of the Lord
   - That the owner
   - Gave us

4. **S:** Muthenye
   - The day
   - Wakana mutheu
   - Holy Thursday
   - Yesu osie kikombe
   - Jesus took a cup
   - Kya ndivei
   - Of wine

   **C:**
   - Athima anenge
   - Bless, gave
   - Atume amea
   - The disciples and said
   - Osai i
   - That this,
   - Uniwo mwii waka
   - This is my body
   - Ula winenganwe
   - That will be given
   - Kwoondu wenyu
   - Because of you
   - Ikai ota uu
   - Do this
   - Kundilikana
   - In remembrance of me
ikai ota uu do this
kundilikana in remembrance of me

5. S: Ukai amuika come, the youth
C: ayii ayii

6. S: Thengea come close
C: Tuye mwii to eat the body
na kunywa and drink
ndivai ya mwiai the wine of the Lord
ila mwene that the owner
watunengie gave us

The melodic lines

Although the two songs have similar rhythmic characteristics, the melodic lines are different. The song in figure 22a begins:

```
\begin{figure}
\centering
\includegraphics[width=0.5\textwidth]{melodic_line_22a}
\caption{Melodic line for figure 22a}
\end{figure}
```

while figure 22b starts:

```
\begin{figure}
\centering
\includegraphics[width=0.5\textwidth]{melodic_line_22b}
\caption{Melodic line for figure 22b}
\end{figure}
```

The range of the melodies are also different. The figure 22a has a range of a 9th while Figure 22b a range of an octave.

Moreover the modes in which the two songs are based are different. Figure 22a is based on
while figure 22b is based on

In both cases the texts and the music contexts are clearly different.

The sections of the mass that are sung may be summarised as in the diagram below:

<table>
<thead>
<tr>
<th>SECTION</th>
<th>MUSIC CONTENT</th>
<th>TEXT CONTENT</th>
<th>CATEGORY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entrance</td>
<td>Variable</td>
<td>Variable</td>
<td>Proper</td>
</tr>
<tr>
<td>Lord have Mercy</td>
<td>Variable</td>
<td>Invariable</td>
<td>Ordinary</td>
</tr>
<tr>
<td>Glory to God</td>
<td>Variable</td>
<td>Invariable</td>
<td>Ordinary</td>
</tr>
<tr>
<td>During readings</td>
<td>Variable</td>
<td>Variable</td>
<td>Proper</td>
</tr>
<tr>
<td>Creed</td>
<td>Variable</td>
<td>Invariable</td>
<td>Ordinary</td>
</tr>
<tr>
<td>Offertory</td>
<td>Variable</td>
<td>Variable</td>
<td>Proper</td>
</tr>
<tr>
<td>Holy Holy</td>
<td>Variable</td>
<td>Invariable</td>
<td>Ordinary</td>
</tr>
<tr>
<td>Lamb of God</td>
<td>Variable</td>
<td>Invariable</td>
<td>Ordinary</td>
</tr>
<tr>
<td>Communion</td>
<td>Variable</td>
<td>Variable</td>
<td>Proper</td>
</tr>
<tr>
<td>Exit</td>
<td>Variable</td>
<td>Variable</td>
<td>Proper</td>
</tr>
</tbody>
</table>

Table 2: Showing different sections of the mass

The influence of these two categories on the
integration of Akamba traditional music into the liturgy of the Catholic Church are discussed under each category in the next two sections.

4.1 MUSIC IN THE ORDINARY OF THE MASS

Observation of mass celebration in this area showed that most of the songs sung are selected from four main hymn books: Tumshangilie Bwana, Aleluya, Mathi Situ Kanisani, and Kilisito Thayo Witu. In the first two hymn books all song texts are in Kiswahili while those in the last two are in Kikamba. Most of the songs in the Kiswahili hymn books are composition of church musicians. The compositions are either in Western or traditional styles of other communities in Kenya. Examples of such compositions are Misa Kariohangi (Samwel Ochieng) and Misa taita (composed by Roniface Muganga).

The songs in the Kikamba hymn books are either translations of songs from other hymn books such as the Kiswahili ones above or compositions by Akamba church musicians. Some of the compositions are in the Akamba traditional style. However, there is no stipulated mass in the style.

The majority of the songs in the Akamba traditional styles observed have not been published in the official hymn books of the church. Nevertheless, there is at least a song in the style for each section except for the creed
and the Lamb of God (see table 3).

<table>
<thead>
<tr>
<th>AREA</th>
<th>NGUTANI</th>
<th>MIGWANI</th>
<th>NGUNI</th>
<th>KIMANGAO</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of Stations visited</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>18</td>
</tr>
<tr>
<td>Lord have mercy</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Glory to God</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>The Creed</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Holy Holy</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Lamb of God</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>4</td>
<td>6</td>
<td>1</td>
<td>4</td>
<td>15</td>
</tr>
</tbody>
</table>

Table 3: Showing the sections of the ordinary of the mass and the number of songs with aspects of Akamba traditional music observed in each Parish.

Most of the songs with aspects of Akamba traditional music observed in the sections of the ordinary of the mass are not based on previously existing songs. Instead, they are originally composed in the styles of Akamba traditional music. This may be clarified by looking at figures 23 and 24 given below. The melodic line of the songs in figure 23 begins by generally rising from D to B in the treble stave then falls gradually to E in the bass stave before ending on G in the same stave. The performance practice displays a call and response technique. The song is started by a soloist who sings a whole phrase. The chorus responds by giving an exact repetition of the phrase. In the second part, the soloist sings parts of a phrase and the chorus
sings the other parts to complete it. Both the melodic structure and performance practice are characteristics of Akamba traditional music discussed in chapter three.

In addition to the characteristics of Akamba traditional music observed in figure 23, the song in figure 24, which is "Glory to God in the highest", exhibits rhythmic structure of Nzaiko ya ngingo also discussed in chapter three. Although the song could not be identified with any of the existing songs performed during the dance, the rhythm of the melody and the drum accompaniment are those of the dance.

Despite the small number of songs with aspects of Akamba traditional music in this section (see tables 3), it's clear that melodic structures, performance practice and rhythmic structures of the music have been incorporated into the sections of this division of the mass.

As mentioned earlier, only the texts of most of the songs performed in the Catholic Church in Kitui District are provided. Hence the choir members rely mainly on memory to remember the melody of a song. Furthermore, the songs are transmitted orally from one station to another. In the process a detail is included or deleted resulting into different versions of the same song. For instance, comparing figure 23 (given earlier) with figure 25 (given below) one finds that these are two versions of the same
Figure 23

MWIAI UTWIWIE TEI

Solo

Chorus
Figure 24

**UKUMYO**

Solo:

```
U-ku-my a-i u-la- w a n z i
```

Chorus:

```
n a k w a- nd u ma n d o m u- x e o
```

```
I thye ni tu-k u
```

```
Ku-ka-th n g a
t u-k u ng i- a m u- ve a n g a v ea
```

ve a nga vea
ka-tha nga-i
u-ku-my o kwangi
yu-
lu i-tu-
ni
u-ku-
my o kwa nga-
i
yu-
lu i-tu-
ni
Figure 25
MWIAI UTWIWIE TEI

Solo

Chorus
song. Figure 23 has more melodic details that are not found in figure 25.

4.1.2 MUSIC IN THE PROPER OF THE MASS

Due to the freedom offered in this division of the mass, where both the music and the texts content can vary, the greatest variety of music styles are observed. As in the ordinary of the mass there are songs taken from the main hymn books. These include songs whose melodies belong to Latin hymns that have been translated into either Kiswahili or Kikamba; songs that are originally composed by church musicians. Some of whose styles are from other communities in Kenya and a few in the Akamba traditional styles.

The music performance in the sections of this division are made to fill in the time required for a particular event. The number of possible performances hence vary from section to section. In the entrance there is one possible performance when the Priest and his procession enter the church. During the readings there are three possibilities when the Bible is escorted with a dance from the back of the church to the altar, between the first and the second, and between the second and the third readings. During the offertory and the holy communion the number of songs depends on how long the event takes.

The greatest number of songs with aspects of Akamba
traditional music were observed in this division of the mass. There was at least a song in the style for each section in all the parishes visited. This is evidenced by the table below:

<table>
<thead>
<tr>
<th>Area</th>
<th>Migwani</th>
<th>Ngutani</th>
<th>Nguni</th>
<th>Kimangao</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of stations visited</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>18</td>
</tr>
<tr>
<td>Entrance</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>3</td>
<td>14</td>
</tr>
<tr>
<td>During readings</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Offertory</td>
<td>5</td>
<td>4</td>
<td>6</td>
<td>3</td>
<td>18</td>
</tr>
<tr>
<td>Communion</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>Exit</td>
<td>2</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>Total</td>
<td>17</td>
<td>15</td>
<td>14</td>
<td>12</td>
<td>58</td>
</tr>
</tbody>
</table>

Table 4: Showing the sections of the proper of the mass and the number of songs with aspect of Akamba traditional music observed in each parish.

Even in those sections where there were no songs in the Akamba style, interviews and informed discussions showed that there was at least a song in the styles for the section.

The songs that displayed aspects of Akamba traditional music are obtained in two ways; first by taking an already existing traditional song, usually with secular texts, and replacing that text with one relevant to a particular section of the Mass, secondly, by composing new songs using
the styles of Akamba traditional music.

In the process of filling in new texts to an already existing melody, most choir leaders expressed the view that they find it difficult to retain the required meaning of the words while maintaining the structure of the existing melody. In order to maintain the required message, the melodies are therefore altered slightly in some sections. The melodies of these songs are, however, still recognizable as those of particular traditional songs in the community. For instance comparing figure 26, which is a Christmas hymn, with figure 11 we find that only the texts are different, the melodies are the same.

Text of Figure 26

S: Mwiai nusyaiwe . . . . . . . . The Lord is born
Mwiai nusyaiwe
asyaiwe Mbetheleemu
kyuni kia ng'ombe
sisya andu oi
moka matie 'la ndala

C: Mwiai nusyaiwe . . . . . . . . The Lord is born
Mwiai nusyaiwe
asyaiwe Mbetheleemu
kyuni kia ng'ombe
sisya andu oi
moka matie 'la ndala

The Lord is born
He is born at Bethlehem in the cattle shed
Look, the wisemen came following the star
Figure 26  

MWIAI NUSYAIWE

Solo

Chorus

Mwia-i-nusyaiwe  Mwia-i-nusyaiwe

sy ai-wembe-thi-le-emu ky unikya ngombe Si-

sy andu-imo-ma-ti-e la ndu-ta. Mwia-inusya-

Mwia-inusya-i-
The text of figure 27 talk about the birth of the Lord while that of figure 27 talks about a tree that is dry on the surface but wet inside. The text of figure 26 is therefore sacred while that of figure 27 is secular.

Although there is some slight variation in rhythm, the melodic contours are the same. Furthermore the two songs have same range and are based on the same mode:

![Musical notation]

The rhythmic variation may be attributed to syllabic differences between the two texts.
Figure 27 MUTI U NI MUMU

Solo
Chorus
Although the songs that are originally composed may not be identified with a particular existing song in the community, most of them can be placed in one of the genre categories of Akamba traditional music. For example, a song entitled \textit{Yesu Ekitwe Mbingu Moko} is in the category of Mwethya dance songs discussed in chapter three. This song elicited shoulder movements of the dance among the women members of the congregation when it was performed at Mathunzini Church in Migwani parish. These songs are free of the problem of fitting words to an already existing melody. This is mainly because the melody and the words are created together to communicate given messages.

The third category of songs that exhibit the aspects of the Akamba traditional music is the type of songs either in the first or second category arranged in four part harmony of western music. Although the melodic and rhythmic structures of these songs have the characteristics of Akamba traditional music they are devoid of the animation experienced in the other two categories. The songs are usually a product of the adaptation and arrangement class of the Annual Diocesan Music Festival to be discussed later.

In addition to songs, there are dance styles reminiscent of the Akamba traditional dances. These are mainly in the entrance, offertory and bible reading processions. All the processions starts from the back of
the church. They are led by the dancers. The purpose of the processions is to escort ceremoniously either the priest (during entrance), the bible or the offerings to the altar.

The dance is normally set off by a soloist who starts a song that is echoed by the dancers and the congregation. In one of the common dances observed, the dancers start with their feet close together. The leg motions begin by the right leg moving twice to the right and back. The left leg is then lifted and moved slightly to the front. This is done four times then the dancers stand with their legs together. They raise their hands to the opposite directions, to the front, clap into each others hands then turn to the back, raise their hands to the back, in opposite sides and then turn to the front and the leg movement is resumed. This goes on until they reach the altar. At the altar the dance stops, the dancers bow their heads and move back to their seats.

A close look into these movements reminds one of the Mwethya (Kinze) dance movements discussed in chapter three. Notably, apart from shaking of shoulders which is common in all dances, no movements of another dance were observed. Different groups gave different reasons for not including other dance styles.

The choir and Sunday School teachers said that this is
the only dance that could allow fast movement from the back of the church to the altar. Otherwise, other dances had movements that would not facilitate such movements. Secondly, the dances are performed by Sunday School children and some dances were too difficult for them to practice and learn. To the members of the congregation, the problem was the pews. They said that the pews restricted their movements, hence they had no choice other than waggling their shoulders.

4.1.3 PARISH CHOIRS

Most of the songs and dances observed were said to have been learnt during the parish choir meetings. According to the leaders, the purpose of the choirs is to ensure that there is uniform singing in all churches of a parish.

The main activities of the parish choir meetings is to learn songs collected during parish music festivals. The choir members also compose new pieces using methods discussed earlier. If there is a Diocesan music festival, the parish choir meetings are used to learn and distribute the set pieces.

4.1.4 DIOCESAN MUSIC FESTIVALS

The objective of the Annual Diocesan Music Festivals is to improve singing in the Diocese. The festivals have four main categories of choirs. Each of these categories
has three classes of songs: a set piece, a composition and a class of traditional songs with sacred texts.

The set pieces are obtained from the hymn books used in the church. The choirmasters are expected to interpret the pieces in their classes and perform them as accurately as possible.

The original compositions are either based on given texts from the scriptures or on themes relevant to a particular section of the mass. Choirs in categories one and two are expected to arrange their compositions in four part harmony, and either write them on staff or in sol-fa notation. In category three the composition may be arranged but writing it is not compulsory. Choirs in the fourth category may not have their pieces arranged. All the choirs are expected to perform their pieces as effectively as possible.

In the class for traditional songs with sacred texts, the choirs are required to take a tune of an already existing traditional song and fit in sacred texts relevant to one of the section of the mass. The choirs in category one are further expected to arrange the songs in four parts and write them in staff notation. All the other choirs are free to perform the pieces in this class without arranging or writing them.
To ensure that the festivals are a success, workshops for choir-leaders are held at least three months before the festivals. These are both at Diocesan and parish levels. During the workshops set pieces and themes for compositions and adaptations of traditional tunes are provided. At Diocesan level experts are invited to teach the set pieces and discuss methods of composing and adapting of traditional tunes. It is expected that those attending the diocesan workshops facilitate at the parish level workshops in their parishes. Most of the choir-leaders interviewed felt that these workshops helped them to acquire skills of music composition required for the festivals.

Plate 5: Choir leaders attending a workshop at Migwani Mission Centre
The festivals are held in two stages: at parish and Diocesan levels. At parish levels all the songs are taped and stored at the parish centres. Such songs are used as a resource during the parish choir meeting discussed earlier. The winner at these levels proceed to the Diocesan level where further taping of the songs is done.

Plate 6: A choir performing during a Parish music festival in Ngutani. In front are the judges and a radio tape recorder - recording the songs.

The music festivals, therefore act, as the major sources of the songs performed during the Sunday service in the church.
4.1.5 MUSIC INSTRUMENTS IN LITURGICAL CELEBRATIONS

The main music instruments used in liturgical celebrations are; the Kayamba, drums, mulau (two metal bars) and tambourines. The tambourine is the only instrument of western origin, while the mulau are used to replace ngongolo (two sticks). The mulau produces sound that reminds one of the Akamba mbui.

The kayamba and the drums were observed in almost all the stations visited. While there was only one kind of the kayamba, the drums were of different kinds. Plate 7 shows a mbalya drum and some members of Nguni Catholic Church. This drum is however not placed between the knees when being played. It is rather made to stand on its open end as the player stands beside it. A variety of these drums are also commercially made and have the shape of the mbalya drum but painted and has metal stand fixed on its sides. (see plate 8).
Plate 7: Mbalya drum observed at Nguni station in Nguni parish.
Another commercially made drums resembles the *Atenusu* drum of the Iteso. This is covered from both sides and it's played with two sticks. It should be noted that no string or wind instruments were observed in the stations visited. Furthermore, of all the Akamba music instruments used only the *kayamba* and the *mbalya* drum have found their ways into the liturgical celebrations of the Catholic Church in Mwing Deanary. Many leaders and priests interviewed said that there was no reason for failing to include them only that no initiative had been made.
CHAPTER 5

5.0 SUMMARY AND CONCLUSION

5.1 INTRODUCTION

The main purpose of this chapter is to merge the points which came out in the preceding chapters in order to get an overall picture of the findings of the study. This is in the form of summary, conclusion, recommendations and suggestions for further research.

5.1.1 SUMMARY

1. Methodology

The study intended to identify the specific aspect of Akamba traditional music incorporated into the liturgy of the Catholic Church. It mainly concentrated on eighteen stations selected from Mwingi Deanary of Kitui Diocese. The data was obtained through observation of Sunday services, interviews, library and archival sources.

2. Initial stages of Liturgical Celebrations in Ukambani.

When the Catholic missionaries started their work in Ukambani, the whole liturgy was celebrated in Latin and the official music was the Gregorian Chant. This style of singing in liturgical celebrations was developed by Pope Gregory 1 in the Seventh Century. According to Hindley (1971), the Gregorian Chant consists of a single melody with Latin texts and its rhythm follows freely that of speech. This music was not only alien to the Akamba
members of the congregation but also not understood by them.

3. Efforts to make singing more relevant in Ukambani.

The efforts to make singing during liturgical celebrations more relevant to the Akamba members of the church started after the second Vatican Council (1962-5). In the initial stages, the hymns originally sung in Latin were translated into Kikamba but they retained the Latin melodies. The texts in Kikamba, however, did not fit well with the Latin melodies. Some songs, hence, conveyed unintended messages. Eventually, incorporation of styles of the Akamba traditional music into the celebrations were initiated.

4. Aspects of the Akamba traditional music

The aspects of Akamba traditional music available for incorporation into the liturgy included dances (Nzaiko, Mukanda, Kilumi, Mwethya and Muiyu), songs and instruments (drums, string instruments, wind instruments, and shaken instruments). Each of the dances and songs had features that enabled one to identify them. These were the dance steps and movements, the rhythmic and melodic structures of the songs and instrumental accompaniments.

5. The Catholic Sunday service

The Catholic Sunday services into which the aspects of Akamba traditional music and dance were incorporated were
of two types and several sections. These were those sections whose texts changed according to seasons of the ecclesiastical year, or according to the feast days. These were collectively known as the proper of the mass. Distinct from these were sections whose texts remained the same throughout the year and during all feasts, known as the ordinary of the mass. These two division of the mass influenced the incorporation of the Akamba traditional music into the liturgy. There were more performances of songs with the aspects in the proper of the mass than in the ordinary.

6. Sources of Akamba songs incorporated into the liturgy

The songs that manifest the aspects of Akamba traditional music are in two categories. That is, the songs that are obtained by taking the already existing Akamba traditional melodies and fitting them with sacred texts, and the songs that are composed by church musicians (mainly the Akamba) using the styles of the Akamba traditional music. Due to the rhythmic structures or performance practices these songs are identified with a particular genre of the Akamba traditional music.

7. Features of Akamba traditional music in the liturgy

The main features of the Akamba traditional music observed in the liturgy are melodic structures, the texts of the songs, the rhythmic structures, performance practice and music instruments. These features are not found in
isolation but are combined in performances.

The performance practice is observed in both the singing and dancing styles. The singing is mainly in call and response technique while the dance steps are entirely those of mwethya dance. Such dances are performed during the entrance, offertory and bible processions. Hand clapping and shaking of shoulders are common features that accompany singing during Sunday service.

A new breed of music is observed in the adaptation and arrangement of Akamba traditional melodies with sacred texts. The style of the arrangement is not characteristic of the Akamba traditional music, nevertheless, the melodic structure and the performance practices are. The music therefore, combines aspects of Akamba traditional music with those of western music to produce a new breed of music. Such is a product of the Annual Music Festivals in the Diocese.

7. Music Festivals in the Diocese

The existence of Music Festivals within the church establishment has greatly encouraged the integration of Akamba traditional music into the liturgy of the Catholic Church. The festivals provide opportunities for adaptation of Akamba traditional melodies. Furthermore, the seminars and workshops conducted in preparation for the festivals provide information on how to adapt and set sacred texts to
traditional melodies. As a result, the majority of the songs with aspects of Akamba traditional music incorporated into the liturgy are initially composed for the church festivals.

8. Factors that influence the integration of Akamba traditional music into the liturgy

(a) Encouragement from church leaders. After the second Vatican Council the church leaders, including Popes, have greatly encouraged the incorporation of traditional music of different ethnic communities into the liturgy.

(b) The legacy of early missionary work. Despite the encouragement by church leaders, the attitudes developed by the early missionaries have been a hindrance to the integration of aspects of Akamba traditional music into the liturgy. Some of the elderly members of the congregation believe that traditional songs are devilish, hence their performance in the church would therefore, mean a return to paganism from which they have been saved. People with this kind of attitude have continuously opposed the incorporation of aspects of Akamba traditional music into the liturgy.

(c) Competition with music in other styles. Mass media is a powerful tool in enhancing the taste of music among people. Many songs in styles other than the Akamba traditional music have been popularized through the
radio and television. Such songs have provided competition for performance during Sunday service. This is mainly so during the dance procession performed by Sunday school children. The songs with aspects of Akamba traditional music are usually for the main choir, hence they are too long and difficult for the young children to learn. The Sunday school teachers hence, opt for short songs in other styles.

5.1.2 CONCLUSIONS

On the basis of the above summary, we can conclude that:

1. Some aspects of Akamba traditional music have been incorporated into the liturgy of the Catholic Church. Such aspects include characteristics of melodic and rhythmic structures of songs, the dance steps of Mwethya dance and some music instruments, mainly the drums. However, not all aspects of the Akamba traditional music have been incorporated. It should be noted that the use of wind and string instruments of the Akamba are yet to be incorporated into the liturgy.

2. The proper of the mass is more susceptible to the inclusion of Akamba traditional music and dance aspects than the ordinary of the mass. This is due to the fact that in the ordinary of the mass the texts are invariable while in the proper of the mass the texts are variable.
3. The integration of Akamba traditional music and dance aspects into the liturgy of the Catholic Church have been influenced by:

(a) Existence of music festival in the church establishments.
(b) Encouragement by church leaders.
(c) The legacy of early missionary work.
(d) The competition with music in other styles.

5.2 RECOMMENDATIONS AND SUGGESTIONS

5.2.1 RECOMMENDATIONS

1. This research concentrated on the aspect of Akamba traditional music incorporated into the liturgy. Further research should be done to find out what aspects of other elements of the Akamba culture have been incorporated into the liturgical celebrations.

2. It was noted in this study that there is no specific tone system that has been documented among the Akamba. There is therefore, need to conduct research to establish the tone systems used in songs and instrumental melodies. This will make adaptation and transcription of such melodies easier.

3. Since the present study was done in only one community in Kenya, more intensive research should be carried out to find out what is happening in other communities.
4. Furthermore, the study concerns only one church, there is need therefore, for research to find out what is happening in other churches.

5.2.2 SUGGESTIONS

1. If the church is to succeed in implementing the incorporation of Akamba Traditional Music into the liturgy, it will require experts in both the music and liturgy. It should, therefore, identify and train people to acquire knowledge in both fields. The experts should also be musically literate. This will enable them to notate the music adapted for the church.

2. The church should also encourage the incorporation of more aspects of Akamba traditional music into its liturgy especially music instruments like mbeve that could be used as lead instruments in singing. Mutino could also be used in the place of Gregorian chants. This will make the singing more relevant to the Akamba members of the congregation.

3. The church musicians should develop music with Akamba traditional music suitable for the children in the Sunday school.


Beginnings. Kitui Pastoral Centre: Kitui.


Nairobi.


This researcher will observe the use of Akamba traditional folk music in the following areas of the Catholic liturgy:

Name of station ------------------ Date -----------------

1. proper of the mass
   [a] Entrance
   [b] Offertory
   [c] Communion
   [d] Exit

2. Ordinary of the mass
   [a] Lord have mercy
   [b] Glory to God in the highest
   [c] I believe
   [d] Holy Holy
   [e] Lamb of God

3. Aspect of Akamba music observed
   [a] Singing style
   [b] Dancing style
   [c] Instruments
   [d] Costumes
   [e] Melodic and Rhythmic Characteristics
APPENDIX II
INTERVIEW SCHEDULE

During the study a few selected leaders in the station visited will be required to answer the following questions;

Station --------------------- Respondent ---------------------

1. How long have you been a leader?
2. What are the activities of your group?
3. Which kind of music does your group perform?
4. At what point does your group perform Akamba music during the liturgy?
5. Does your group ever use instruments? [yes/no] If yes, what are some of the instruments you use?
6. How do you get the instruments and the music you perform?
7. Why do you perform music during these occasions?
8. Are there any restrictions to the type of music your group performs? [yes/no] If yes, what are some of the restrictions?
9. Are you aware of incorporation of Akamba music into the liturgy of Catholic Churches? If yes, what is your opinion about it?
10. Do you know of any procedure stipulated by the Church, for the inclusion of Ethnic music into the Church liturgy. (if yes) How do you think it encourages or discourages the integration?
### APPENDIX III

**Budget**

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<td>Substance</td>
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<tr>
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<tr>
<td>Photographic film and processing</td>
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<td><strong>Total</strong></td>
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LEGEND

- International Boundary
- District Boundary

Source: Mwingi DDP 1997/98

LOCATION OF MWINGI DENARY IN KENYA