

**THE SETTING OF KISWAHILI WORDS TO MUSIC.
A STUDY OF TEXTUAL ANALYSIS IN
MUSICAL COMPOSITION.**

by
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for the degree of Master of Arts

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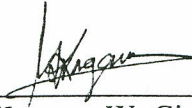
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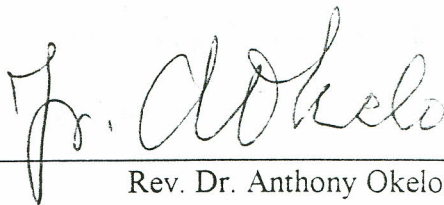


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ABSTRACT

This is a study in music analysis and composition. It is mainly concerned with the writing of music for Kiswahili Christian text.

Many of the Kiswahili hymns in use in the Christian Churches in Kenya, Nairobi in particular, are translations from English Hymns. The music used in the Kiswahili Hymns is the same as that in the original hymns. Naturally, the two languages have differences in accentuation, rhythm, intonation and contour. The use of music originally intended for English text therefore gave rise to the distortion of the rhythms and contours of several words in the translated Kiswahili texts. This is because the rules that apply to spoken language in terms of rhythm and contour should still apply when the words of that language are set to music.

The study analyses selected hymns and by this attempts to bring out the distortions mentioned above. Choruses, or short musical passages are also analysed. The analyses show how the natural stresses and flow of some words are misplaced.

The study also comprises an original composition in Kiswahili, whose aim is to illustrate that music can be written for the language without resulting in distortions of the language.

Choir masters and church members were also interviewed to give their views on the uses of these hymns, and also to ascertain whether the said distortions have affected their use in church activities.

The findings in this study should encourage Kenyan composers to write refined music particularly in the local languages.

ACKNOWLEDGMENTS

Dedicated to my dear wife
Helen
and our son
Arthur

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DEFINITIONS OF TERMS

Choruses Short songs, sometimes taken from the refrains of larger works such as hymns.

Speech rhythm The pulse or beat resulting from the laying of prominence on particular syllables in words in speech.

Speech contour The rise or fall in pitch of sound in speech.

Accents Marks such as > in speech rhythm and written music that denote strong pulses.

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CHAPTER ONE

INTRODUCTION

Music, and singing in particular, occupies a central part of the Church in Kenya and indeed around the world. Among other purposes, it is used in worship and to express the Christian Faith. According to King:

"... worship services are the most frequent and regular activity of the church. Now visualise those worship services without singing. Omitting music certainly would save time, but people would go away and perhaps not come back, commenting that they had not worshipped." (King, (1990). p 37)

This explains why singing is obligatory in church services, youth meetings, Sunday school classes, open-air crusades, conventions and other types of Christian gatherings. Outside religious contexts, children and adults are often heard singing the songs they learn in churches while passing time or when doing household duties. The singing of hymns and choruses therefore occupies a central place in the Christian way of life.

In Christian Churches in Kenya, hymns are sung in English, Kiswahili and in Vernacular. Owing to the dismissal of African tunes and rhythms by missionary personnel during the founding of churches, English hymns were translated to vernacular and Kiswahili (Musumba,1992). The African melodies and rhythms were condemned as heathen and unfit for use in the expression of Christian faith (ibid.) A great number of the Kiswahili and Vernacular hymns in use are therefore translations of English hymns. It is interesting to note that in the translated hymns the melodies and rhythms

remain the same. Only the language of the songs is changed, either from English to Kiswahili or from English to Vernacular and fitted to the music in spite of the differing characteristics of the initial language and the target language (ibid.).

STATEMENT OF THE PROBLEM

There is evidence that in the translation of hymns into Kiswahili and Vernacular the texts are forced, as it were, to fit into the same rhythmic patterns and melodies which naturally accord with English texts. (MakOkeyo,1989; Musumba,1992; Ogalo,1993). This has led to the prevailing distortion of Kiswahili speech rhythm, or the erroneous setting of Kiswahili text to music as has been observed in several hymnals.

Every language has its unique patterning of words and rules of intonation and stress (Mbaabu 1985, Attridge 1982). Consequently, the singing of Kiswahili hymns whose texts have been forced onto English rhythms and melodies through free translations needs careful investigation. The task of missionary translators, albeit noble and well intended, falls short of genuine musical considerations which should not be ignored while performing such a task.

In order to preserve authentic Kiswahili speech rhythm with correct accentuation and natural speech contour in the setting of Kiswahili words to music, this study analyses sampled Kiswahili hymn texts, each with a proposed alternative music version. A compositional work of a selected

From this example it is worth noting the difficulty of translating English into Kiswahili word for word and at the same time maintain the lingual structure as well as the meanings intended. Some adjustments may therefore become inevitable sometimes with the undesirable results of changes in word order and meanings. The second line of the illustration above illustrates this point.

An attempt of a word for word translation would be as follows:

For Jesus who died and is now gone above

Kwa Yesu aliye kufa na sasa ameenda juu

This translation would not fit into the syllabic and metric arrangement of the music. Allowance is therefore usually made for word order to be altered while staying as close to the intended meaning as possible. In this example, the strong accents are underlined. An examination of the rhythmic organisation of the English text is necessary before comparing it with and analysing the Kiswahili text.

When determining the musical rhythm suitable for a given set of words, or a sentence, it is important to consider the rhythm that would occur in that sentence in natural speech. Halliday (1985) states that natural speech in all language tends to have a regular beat and is highly rhythmic. This rhythm is different depending on the language. Ladefoged (1982) gives some guidelines on stress in English which are relevant to this study. He writes that stress can be found on a word in a sentence by tapping in time with each syllable. A word such as 'dependable' said in the normal way is

easiest to tap on the second syllable, meaning that the stress on that word is found on that syllable. However, the situation is somewhat different in sentence structures where some stresses are dropped because as a general rule, English tries to avoid having stresses too close together (ibid).

Very often stresses on alternate words are dropped in sentences where they would otherwise be too close to each other. In the above extract, for instance, all the words except 'Jesus' and 'above' are monosyllabic. Pronounced in isolation, they are all stressed, while the word 'Jesus' is stressed on the first syllable. In speech, however, it would not sound correct to stress all the words as though they were in isolation. Employing the tapping technique (also suggested by Knowles (1974) and Abercrombie (1964a), the stress pattern of the sentence would be as follows:

We praise thee O God for the Son of thy love
for Je-sus who died and is now gone a-bove

Whereas there are instances where different words may be stressed for the sake of giving them special emphasis or for other reasons the above pattern is that which would arise from, using Ladefoged's words, saying the sentence '*in the normal way*' or '*in most people's speech*'.

Analysing the same phrase for musical rhythm, we see that each syllable receives a musical note. The strong pulse or beat falls at the beginning of every bar. It is interesting to note that each strong pulse corresponds with my earlier analysis of the stress pattern of the spoken sentence. A stressed syllable, or in this case, word, is pronounced with a greater amount of

energy than an unstressed syllable. Similarly, in tapping the musical rhythm, the strong beats occur right after the bars, followed by weaker beats.

For the Kiswahili text the analysis would be as follows:

Spoken (and tapped to determine the stresses): *Twamsifu Mungu kwa mwana wa pendo aliyetufia na kupaa juu.*


In the translated (music) form: *Twamsifu Mungu kwa mwana wa pendo aliyetufia na kupaa juu.*

From this analysis, the words "twamsifu", "mungu" and "pendo" are treated differently in both contexts. The rhythm of the phrase in the music version is made to correspond with that of the English text from which it is translated, overlooking the fact that variations in the use of stress and duration of phonemes cause different languages to have different rhythms. The hymn translators and music arrangers perhaps overlook or are not aware that in several languages like Czech, Polish and Kiswahili, stress is fixed irrespective of the number of syllables in a word, while in English and other Germanic languages stress is not fixed and can be flexible under different conditions (Ladefoged, (1982).

EXAMPLE II

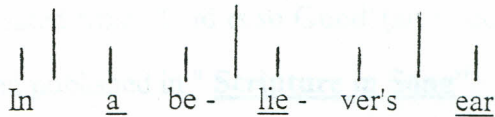
In this example, we analyse the hymn "How sweet the name of Jesus sounds" (Also from the New Christian Hymnal, translated as "Jina lake Yesu tamu" (Tenzi za Rohosi))

2
4



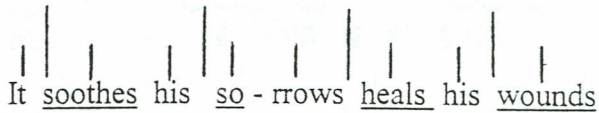
How sweet the name of Je - sus sounds

Ji - na la - ke Ye - su ta - mu



In a be - lie - ver's ear

Tu - ki - li - si - ki - a



It soothes his so - rrows heals his wounds

Hu - tu - po - za te - na ha - mu



And drives a - way his fear.

Hu - tu - on - ndo - le - a.

From the freely translated text, the stressed syllables of the Kiswahili words are placed as follows:

Jina lake Yesu tamu tukilisikia

Hutupoza tena hamu hutuondolea

In normal speech, the natural stresses would be placed as follows:

Jina lake Yesu tamu tukilisikia

Hutupoza tena hamu hutuondolea.

The stresses in the Kiswahili words from the music in this example are positionally mobile and yet they ought to occur only on the penultimate position.

EXAMPLE III

In this final example, we analyse a popularly sung chorus "*Mungu yu mwema*" translated from "God is so Good" (also occasionally sung "O God is Good") and published in "Scripture in Song".

2
4
God is so good God is so good

God is so good He's so good to me

2
4
Mu - ngu yu mwe - ma Mu - ngu yu mwe - ma

Mu - ngu yu mwe - ma yu mwe - ma kwa - ngu

In speech the word *mwema* is stressed mwema and not mwema, as it is in the music. *Kwangu* is stressed kwangu and not kwangu.

The three examples covered above serve to show the prevailing distortions in some of the hymns in use in Kenya and will act as a guide in the analysis of the hymns and choruses that follow later in this study.

OBJECTIVES OF THE STUDY

The following are the objectives of this study:

1. To analyse the Kiswahili translations of selected English hymns with respect to the manner in which the speech contours and speech rhythms relate to the melodic contours and rhythmic patterns of the English melody.
2. To suggest appropriate intonation and syllabic stress to distorted speech contours of Kiswahili text in the selected hymns.
3. To suggest rhythmic modifications of selected English hymns to suit the speech rhythm of the Kiswahili text ascribed to them.
4. To synchronise the syllabic stress of Kiswahili words in the selected hymns with the appropriate metric accent in music.
5. To compose an original musical work in Kiswahili to further illustrate what is considered the appropriate setting of Kiswahili text to music.

RESEARCH PREMISES

1. Translations of English hymns into Kiswahili hymns in the Christian hymnals in use in Kenya have been carried out without consideration of the rhythmic and melodic characteristics of the Kiswahili language.
2. To translators and church elders, the theological messages in the song texts take precedence over musical elements.
3. The translators of English hymns into Kiswahili are not necessarily music composers.

4. Christian faithfuls sing the Kiswahili hymns without questioning distortions because of church government policies and the bureaucracy involved in the publishing of the hymns or because they are ignorant of these distortions.
5. Church leaders, especially pastors, could have had elementary music training in the course of their theological studies.

RESEARCH QUESTIONS

1. What factors should a composer take into account when writing music for texts translated from one language to another?
2. Is it due to musical ignorance, church loyalty, Western music dominance or lack of adequate music literacy that people sing Kiswahili hymns with rhythmic and melodic inconsistencies?

RATIONALE AND SIGNIFICANCE OF THE STUDY

No study has been undertaken so far to investigate the extent to which translated Kiswahili hymns conform to authentic Kiswahili poetry. It is an area in music that needs serious and scholarly consideration in order to provide relevant information to composers and provide materials for any further related studies. This study will therefore, through analysis and composition, bring to light any distortions of the Kiswahili language in translated hymns and suggest remedies to these distortions. The study will also provide material for use in church music, thereby helping church

leaders in worship and also facilitate church growth with respect to music literature. It will contribute to the development of church music in Kenya.

Although there are many other local languages into which English hymns have been translated, the researcher has chosen Kiswahili because of its widespread use in Kenya. The study will be of help to similar work in other local languages too.

THEORETICAL FRAMEWORK

Musicians and linguists share the view that there exists a relationship between music and language. Merriam (1964), states that a study of this inter-relationship is a joint task for both musicians and linguists. This study **draws** its conceptual framework from theories propounded in both fields.

The sounds of music are organised by the culture of which they are part. Individuals propagate a music culture by learning what is considered proper and rejecting what is improper in the art of music making. According to Merriam (1964), music is patterned behaviour which depends upon pitch and rhythm in so far as these are accepted by the people in a society. Pitch and rhythm are among the basic elements of musical expression, whose distortions will always meet the disapproval of members of the society who have reached the years of discretion.

Language affects music through speech contour. This is the inflection of sound from high to low and vice - versa. These patterns of inflection ought

to be followed in music set in a particular language if the music - text fusion is to be understood at first hand by users of the language. Language behaviour in song transcription often requires special knowledge of the language used, because languages portray differing patterns of speech contours and rhythmic characteristics. Several linguists support this, emphasising that each language has its uniqueness in the processes of sound production. Attridge (1982) and Mbaabu (1985) explain that these differences exist because languages require differing ways of employing speech apparatus. Furthermore, they, with varying emphasis assert that the rhythmic character of language verse reading is affected by changes in pitch and duration. Music notes used to transcribe such texts have to obey the same rules. According to Reeves (1965), metrical patterns in poetry vary in the manner in which languages are spoken and written. Harding (1976) contends that the rhythms of natural speech are an intrinsic part of language. Rhythm in verse, and consequently music, must be a rhythm possible to execute in speech. Bright aptly summarises this as follows:

"Languages display regular patterns of high pitched and low pitched syllables and different languages give different emphasis to these factors. Since patterns involving these elements of pitch, dynamics and duration are also among the basic elements of music, it is at least a reasonable hypothesis that there may be some cultures in which features of spoken languages have played a part in conditioning the music patterns of song." (Bright in Merriam, (1964) p. 188).

Taylor (1981) and Warburton (1991) from the musicians' point of view state that words carry a natural accent of their own. The accentuation of words when prose or poetry is read aloud is translated into musical rhythm when setting music to verse. Accented syllables are normally

put on accented beats and weak syllables on weak beats. Verbal and musical accents usually coincide. The melodic contour is affected by whether the voice in speech rises, falls or stays level. The meanings of words may also be affected by these inflections. The rhythmic and melodic features of the Kiswahili language will be considered in this study to provide material for the writing of songs in that language. Translations from songs in English, or any other language for that matter, need not use the melodies and rhythms of the initial language if the above theories are to be adhered to. In summary the study will operate around the following concept:

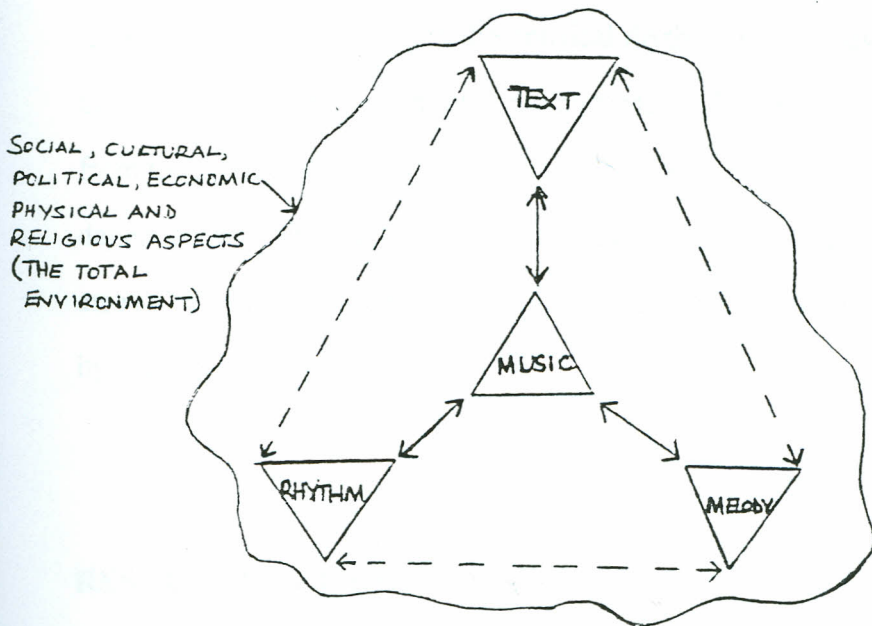


Fig.1: The relationship between music and language

created by K. Gichuhi

The outer ragged border represents the total environment within which is context-dependent language and the forces that stimulate cultural innovation such as musical composition. The ragged illustration depicts the dynamism of the environment: it is elastic in nature and not rigid in that it is always changing.

At the centre of the framework is the music to be composed for a selected verse in Kiswahili. The musical rhythm will draw its pattern from the characteristic rhythm of Kiswahili words, hence their link. The melody of the song will relate as closely as possible to the speech contour, hence the bond between the melody (of the speech contour) and the music at the centre. The words of English text translated into Kiswahili will influence both the musical rhythm and melody since the melodic inflections and rhythmic patterns of Kiswahili words differ from those of English. This triangular relationship of the interdependence of rhythm, melody and words is indicated by broken arrows. The music at the centre is therefore moulded and not torn apart by the three.

RESEARCH METHODOLOGY

The study begun with a preliminary study of available literature which is directly or indirectly related to the problem. A number of hymns have also been analysed. Since limited work has been done in this area, empirical observations and analysis was to be used as the main method of research implementation. The procedures included:

(a) Verbal and non-verbal interviews (e.g. by questionnaire, see appendix) with pastors and choir-leaders in 8 mainstream churches in Nairobi. These were 2 churches from each of the Anglican, Baptist, Presbyterian and Catholic denominations. The researcher limited himself to this number as much of the work in the study is not expected to depend heavily on the findings from these interviews. Where possible committees involved in hymnal compilation were contacted, and information sought on past committee undertakings.

(b) Collection of hymns for analysis: some selected bookshops were visited to ascertain some of the hymnals available in the Nairobi market (see Appendix I). Where not possible to purchase hymnals the researcher referred to church libraries. The hymns were selected as follows:

(i) Using one hymn book from each of the churches mentioned in (a), three hymns that are common in all the hymnals were selected and written down on small pieces of paper. This gave a total of twenty four hymns. These were then folded, placed in a small box and shuffled, after which three hymns were picked. This gave all the hymns equal chances of selection.

(ii) Participant observation was used to collect three popularly sung choruses. This was done by involvement in crusade meetings. The choruses were recorded and then notated. Participation also provided for the raising of further questions. The crusade meetings were determined as follows: a drive or walk along some city roads revealed posters advertising such meetings. Jogoo Road in Eastlands, Nairobi and Thika Road up to Kenyatta University from Nairobi were chosen as they cover considerably long distances. Moving from one end to the

other both ways, the researcher took note of all the advertised meetings along the roads, compiled a list of them and selected each odd numbered meeting. The researcher then attended those selected meetings and recorded all choruses sung in them. Out of the recording, those choruses translated from English choruses were selected from a box as with the hymns in (i).

(c) Analysis; the speech patterns and melodies of the songs selected were analysed and compared with the accentuation and tonal inflections of Kiswahili. Where distortions arose, remedies were suggested.

(d) An original piece was composed using information gathered on rhythmic patterns, intonation and stress in Kiswahili verse and also using various compositional techniques. The analysis and suggested corrections arising from the collected hymns and choruses were used as some of the resource materials for the writing of the piece.

SCOPE AND LIMITATIONS

(a) SCOPE

The study comprises two sections: the first with an analysis of choruses and published Kiswahili hymns translated from English, and in the second an original Kiswahili composition.

The researcher found two hymns and three choruses sufficient to present the problem and offer suggestions. The composition is one for four voices with optional pianoforte accompaniment and should last approximately ten minutes when performed. Also included in the study are views of church choir and regular members on the uses of the hymns under study.

(b) LIMITATIONS

(i) With the exception of "*Nyimbo za Sifa*" (Inland Publishers, Mwanza, (1982) among the Kiswahili hymnals studied so far, the hymnals have only text devoid of musical transcription. However, references are made in the hymnals to English versions which do have musical transcription. These versions are referred to and the musical versions written or copied out for analysis.

(ii) the time available for the study allows for the scrutiny of a limited number of hymns, which may not be representative of the repertoire of published and unpublished hymns and choruses in use in the Christian church in Kenya. In an effort to overcome this to some extent, the researcher chose from hymns and choruses used across a wide spectrum of churches.

LITERATURE REVIEW

Literature relating to the differences between features of languages was found to be helpful to this study, as it reinforced the necessity to consider the unique characteristics found in English and Kiswahili, these two languages being central in the study. Since the rhythmic and intonational features are markedly different in both languages, a knowledge of these differences is necessary in order to treat each language correctly when setting rhythms and melody to a musical composition. Reeves (1965) and Harding (1976) all point to general guidelines of rhythm that equally relate to music and spoken verse.

These guidelines vary with languages. Reeves gives an example of an English - French translation as follows:

English: Inevitable circumstances (two syllables heavily stressed; the remaining seven spoken lightly.)

French: Les circonstances inevitable (every syllable given weight; stress spread rather evenly over the whole phrase.)

A comparison such as this is important when considering English - Kiswahili translations because the stress of words affects rhythmic organisation. If a melody was to be written for the above phrases, it would be incorrect to assume that the same melody would be appropriate for both of them. Not only would the musical rhythm differ, but the melody as well because of the tonal inflections.

Studies on the stresses and intonation of the Kiswahili language were also found to be useful to this study. Brain (1961), Myachina (1981) and Ashton (1947) write that stress in Kiswahili invariably falls on penultimate syllables with the exception of a few words especially of Arabic origin. According to Ashton, intonation in Kiswahili as in English is largely governed by stress though the patterns of the two languages are naturally different.

Mbaabu (1985) further explains in detail the use of speech apparatus in the production of Kiswahili vowels. The pronunciation of "e", for instance, in words like *kuteka* and *meza* requires the tongue's position at the front section (*upande wa mbele*) and the bottom (*chini*) of the mouth. the vowel "i" is pronounced with the mouth at the top (*juu*) and the front of the mouth. The remaining three vowels are also explained. Of particular interest to this study is his assertion that the language does not have vowels which require the tongue to be in the

"mid - upper" section of the mouth for their pronunciation, which English does. If, according to Attridge (1982) the use of the speech apparatus has a bearing on the resultant rhythm of verse, then Kiswahili needs to be considered according to its unique qualities and processes of speech production when determining rhythm and melody for verse. Mbaabu explains that many who use Kiswahili have other languages as their first languages and this interferes with their use and pronunciation of Kiswahili.

Acquaah - Harrison (1993) presented a paper on Ghanaian music and submitted that talking drums follow the intonation of a given language. Villages of rival ethnicity would not understand messages sent via drums because their own languages had different intonation. This further supports the fact that no two languages have identical intonation. On hymns, he says that missionaries in their translations overlooked incidences where word meanings were different in intonation. In Kiswahili, a word such as *barabara* can have different meanings depending on stress placement:

barabara (road) *barabara* (very well)

The intonation of a language needs genuine consideration when setting the words of such a language to pitch and rhythm in music.

Lucas in the preface of "Songs of East Africa" writes that he welcomed being entertained in East African schools, but was disappointed by the songs being sentimental hymn tunes with Kiswahili or vernacular words put to them. The songs had high precision of performance but no 'life' in them owing perhaps to the text used being inappropriate to the original hymns.

In the 'New Christian Hymnal', the Rev Kuiper submits the following in the preface:

'special efforts have been put forth to find attractive tunes for the hymns selected We have spared no pains to find such music which reflected and interpreted the sentiment of the hymn to which it would be joined. This was more important, in our opinion, than to be scrupulously afraid of an occasional clash between the accents of music and of the hymn itself, *though this has been avoided, if at all possible*' (Kuiper (ed.) (1929), preface) (italics mine)

This quote reveals that the compilers of the hymnal were aware of the importance of aligning musical accents with those of the target language - an aspect which is absent in numerous hymns translated from English to Kiswahili.

King'ei (1993) carried out a study on the role of Swahili *taarab* songs in Kenya. Although not dealing with their musical aspects, his work arrived at a theoretical definition of the songs and their relationship with other genres of the Swahili poetic tradition making it relevant to this study. *Taarab* songs belong to a category which adheres to regular syllabic measurements and meter balancing, as do the hymns to be analysed in this study.

King'ei states that he does not investigate the subject on metering and elaborate rhyming schemes but recommends it for further study in Swahili *taarab* form. The analysis of hymns in this study will be concerned with their features of metering, syllabic organisation and music in relation to the language stress and intonation patterns of Kiswahili.

Kidula (1986) carried out a similar study to this, although she examined how the Western hymn has been adapted into Logoli musical styles. The study mainly looks at the merging of Logoli traditional music with Western musical traits.

Musumba (1992) analyses Luhya songs translated from English in her study of music in the Church of God in East Africa (Nairobi). In her analyses, she reveals that the organisation of the melodic sequences are guided by the English versions and not Luhya language tone. The intonation pattern of words, phrases and sentences of the Luhya language are not taken into consideration, making the songs sound quite odd to the ears of the users of the language. Musumba deals with this in a small section of her work while the subject is in need of more comprehensive study.

Ogalo (1993) in his composition project outlines the distortions of the Luo language by composers in their attempt to arrange and harmonise Luo melodies.

The literature reviewed so far reveals that though there is an awareness of the problem at hand by some scholars, more studies are needed to enlighten both linguists and musicians on the tools that are necessary to work with in translating texts so as to set them to music. This project intends to provide these tools with particular interest in Kiswahili translations.

CHAPTER TWO

ANALYSIS OF COLLECTED HYMNS AND CHORUSES

This section of the study is concerned with the analysis of two hymns and three choruses in Kiswahili selected by the researcher. It involves a study of the stress patterns and melodic inflections found in the music and compared with speech rhythm patterns and tonal changes. Also included in this chapter are suggested versions to correct observed discrepancies.

A HYMNS

Let us first look at the hymn "*Kristo Wa Neema Yote*" as found in Nyimbo Standard translated from "Come Thou Fount of Every Blessing" found in Hymns Of Glorious Praise.

WORSHIP

ADORATION AND PRAISE

9

Come, Thou Fount

Robert Robinson, 1735-1790

Joha Wyeth, 1770-1858



1. Come, Thou Fount of ev-ery bless-ing, Tune my heart to sing Thy grace;
Kri-sto wa ne-e-ma yo-te im-bi-sha mo-yowa-ngu



Streams of mer-cy, nev-er ceas-ing, Call for songs of loud-est praise.
Ni tu-li-zo ya ba-ra-ka i-na-am-sha sha-ngue kuv



Teach me some me-lo-dious son-net, Sung by flam-ing tongues a-bove;
U-ni-fu-nze ni-ku-pe-nde ni-ku-a-nda-me ka-te



Praise the mount I'm fixed up-on it Mount of Thy re-deem-ing love.
Mo-ye wa-ngu u-ka-ja-e fu-ra-ha na tu-a-ma

(i) RHYTHMIC ANALYSIS

The words of the first verse are analysed below, with the stressed syllables underlined.

Kri - sto wa ne - e - ma vo - te
Im - bi - sha mo - yo wa - ngu
Ni tu - li - zo ya ba - ra - ka
Ina - am - sha sha - ngwe kuu
U - ni - fu - nze ni - ku - pe - nde
Ni - ku - a - nda - me ko - te
Mo - yo wa - ngu u - ka - ja - e
Fu - ra - ha na tu - a - ma





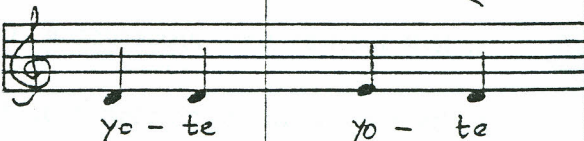


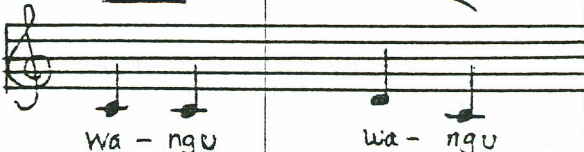


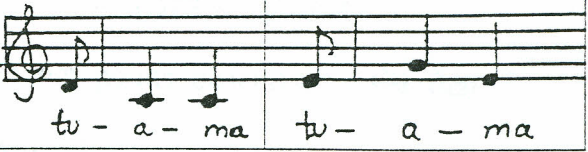
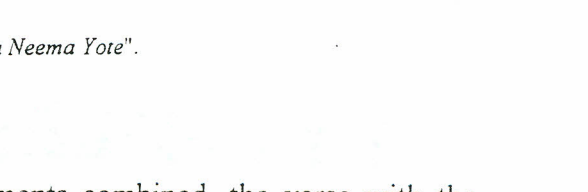
The words *imbisha*, *wangu*, *nikuandame*, *kote*, *furaha* and *tuama* are incorrectly stressed in that the stresses do not fall on the penultimate syllables. To correct this the following rhythmic patterns are suggested, with changes where these words appear.

| Original version | Suggested version |
|---|--|
| <p>3 4</p> <p><i>im - bi - sha mo - yo wa - ngu</i></p> | <p><i>im - bi - sha mo - yo wa - ngu</i></p> |
| <p><i>ni - ku - a - nda - me ko - te</i></p> | <p><i>ni - ku - a - nda - me ko - te ko - te</i></p> |
| <p><i>fu - ra - ha na tu - a - ma</i></p> | <p><i>fu - ra - ha na tu - a - ma</i></p> |

Analysis Table I : Rhythmic Analysis of the hymn "Kristo Wa Neema Yote".

(ii) MELODIC ANALYSIS

A look at the words *neema*, *yote*, *wangu* and *tuama* in the music shows that their melodic treatment does not correspond with their inflections in speech. The table below illustrates this and gives an alternative melodic contour for each word.

| Word | Tonal inflections(speech) | Original melodic contour | Suggested contour |
|--------------|--|---|---|
| <i>Neema</i> | middle high low  <i>ne - e - ma</i> |  <i>ne - e - ma ne - e - ma</i> |  <i>ne - e - ma ne - e - ma</i> |
| <i>Yote</i> | middle low  <i>yo - te</i> |  <i>yo - te yo - te</i> |  <i>yo - te yo - te</i> |
| <i>Wangu</i> | middle low  <i>wa - ngu</i> |  <i>wa - ngu wa - ngu</i> |  <i>wa - ngu wa - ngu</i> |
| <i>Tuama</i> | middle high low  <i>tu - a - ma</i> |  <i>tu - a - ma tu - a - ma</i> |  <i>tu - a - ma tu - a - ma</i> |

Analysis Table II : Melodic Analysis of the hymn " *Kristo Wa Neema Yote*".

With the rhythmic and melodic elements combined, the verse with the suggested changes is sung as follows:

Kristo Wa Neema Yote

arr. K. Gichuhi

Kri - sto wa ne - e - ma yo - te im -
 Ni tu - li - zo ya ba - ra - ka i na -
 bi - sha mo - yo wa - ngu U - ni - fun - ze ni - ku -
 am - sha sha - ngue kuu - U - ni - fun - ze ni - ku -
 pe - nde ni - ku - an - da - me ko - te ko - te - , mo - yo
 wan - gu u - ka - ja - e fu - ra - ha na tu - a - ma .

Arrangement I: "Kristo Wa Neema Yote"

The above arrangement reflects accentuation and contour that is closer to the normal use of Kiswahili than a mere imitation of the English version with the words altered. Should hymns such as this have been analysed with these points in mind at the time of translation, they would probably have had a greater appeal to singers than they do presently.

A second hymn "Kaa Nami" found in *Tenzi Za Rohoni* is analysed below to further illustrate the points observed in the first hymn. It is a translation of the hymn "Abide With Me" found in *Hymns Of Glorious Praise*

1. A - bide with me: fast falls the e - ven - tide; The dark - ness
 Ka - a na - mi ni U - si - ku te - na U - si - ni
 deep - ens; Lord, with me a - bide! When oth - er help - ers fail,
 a - che gi - za - ni Bwa - na m - sa - a - da wa - ko
 and com - forts flee, Help of the help - less, O a - bide with me.
 ha - u - ko - mi, Ni - li - pe - ke ya - ngu ka - a na - mi

(i) RHYTHMIC ANALYSIS

Again we begin by analysing the stresses of the words of the first verse as they are found in the music.













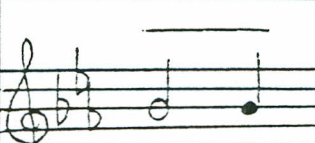


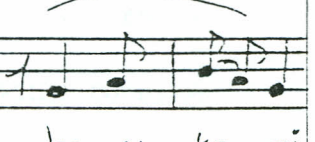
Ka - a na - mi ni u - si - ku te - na
U - si - ni - a - che gi - za - ni Bwa - na
M - sa - a - da wa - ko ha - u - ko - mi
Ni - li - pe - ke ya - ngu ka - a na - mi

The words *nami*, *usiku*, *tena*, *usiniache*, *gizani*, *Bwana*, *msaada*, *wako*, *haukomi*, *pekee* and *kaa* do not have their stresses on the penultimate syllables. The table below shows rhythmic patterns suggested to place the accents where they ought to be according to Kiswahili speech rhythm.

| Original version | Suggested version |
|--|--|
| $\frac{4}{4}$ <p><u>Ka</u> - a na - <u>mi</u> ni <u>u</u> - si - ku te - <u>na</u></p> | $\frac{2}{4}$ <p><u>Ka</u> - a <u>na</u> - mi ni u - <u>si</u> - ku te - <u>na</u></p> |
| <p><u>U</u> - si - ni - <u>a</u> - che <u>gi</u> - za - ni Bwa - <u>na</u></p> | <p>U - si - ni - <u>a</u> - che gi - <u>za</u> - ni <u>Bwa</u> - <u>na</u></p> |
| <p><u>Ni</u> - li - <u>pe</u> - <u>ke</u> ya - ngu ka - <u>a</u> na - <u>mi</u></p> | <p><u>Ni</u> - li - <u>pe</u> - ke ya - ngu <u>ka</u> - a <u>na</u> - mi</p> |

(ii) MELODIC ANALYSIS

The tonal inflections and melodic contours of the words *usiku*, *gizani*, *bwana*, *msaada*, *wako* and *haukomi* are analysed as shown in the following table.

| Word | Tonal inflection | Original melodic contour | Suggested contour |
|----------------|---|---|--|
| <i>Usiku</i> | middle high low  u - si - ku |  u - si - ku |  u - si - ku |
| <i>Gizani</i> | low high low  gi - za - ni |  gi - za - ni |  gi - za - ni |
| <i>Bwana</i> | middle low  bwa - na |  Bwa - na |  Bwa - na |
| <i>Msaada</i> | low high low  m - sa - a - da |  m - sa - a - da |  (m) sa - a - da |
| <i>Wako</i> | middle low  wa - ko |  wa - ko |  wa - ko |
| <i>Haukomi</i> | low high low  ha - u - ko - mi |  ha - u - ko - mi |  ha - u - ko - mi |

Analysis Table IV : Melodic Analysis of the hymn "Kaa Nami"

With the above suggestions, the resultant music is as follows:

Kaa Nami

Arr. K. Gichuhi

Kaa na - mi ni u - si - ku te - na u - si - ni -
 a - che gi - za - ni Bwa - na , m - sa - a - da wa - ko -
 ha - u - ko - mi ni - li pe - ke ya - ngu kaa - na - mi .

Hymn Arrangement II: "Kaa Nami"

B CHORUSES

In addition to the hymns analysed above, short choruses were collected and will now be analysed. The choruses featured in open-air meetings. They are characteristically simple short and repetitive, and are sung in solo/response style. Quite often the soloist would compose extemporaneously, using words and actions on the spur of the moment depending upon his creative ability, the nature of the song and the response of the participants in the meeting.

Out of all the choruses collected, only one was found to have been translated from an English chorus. The rest were all originally written or composed in Kiswahili.

First we look at the chorus "*Silaha Ni Yesu*" which in English means "The sword (or weapon) is Jesus". The composer is unknown.

Silaha Ni Yesu

Transcribed by K. Gichuki

Si - la - ha ni Ye - su si - la - ha ni Ye - su si - la - ha ni
Ye - su ma - i - sha - ni mwa - ngu.

Chorus Collection I: "*Silaha Ni Yesu*"

(i) RHYTHMIC ANALYSIS

The words *silaha*, *Yesu* and *mwangu* are accented on the syllables indicated by the small lines. *Yesu* and *mwangu* are correctly accented in accordance with Kiswahili speech patterns in that the stress on each of the words falls on the penultimate syllable. *Silaha*, however, should be accented *si - la - ha* and not *si - la - ha*. It is noted, nonetheless, that the stress is not as strong as it would be if the word occurred at the beginning and not the middle of the bar. The result is that when singing, that stress or accent the syllable 'si' is secondary.


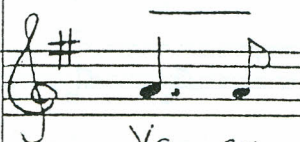


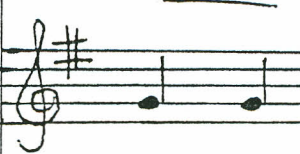

To make the accentuation more correct, the rhythm suggested for the *silaha* is:

si - la - ha

where the strong beat is shifted to the correct syllable by using a syncopated rhythmic pattern. The key word in this chorus is 'Yesu' and in its three occurrences it is correctly accented.

(ii) MELODIC ANALYSIS

The tonal inflections are correct in all the words except 'Yesu' the first time it occurs, and 'mwangu'. Below is a table illustrating this and giving suggestions.

| Word | Tonal inflections | Given melodic contour | Suggested melodic contour |
|---------------|---|---|--|
| <i>Yesu</i> | middle low  <i>Ye - su</i> |  <i>Ye - su</i> |  <i>Ye - su</i> |
| <i>Mwangu</i> | middle low  <i>mwa - ngu</i> |  <i>mwa - ngu</i> |  <i>mwa - ngu</i> |

Analysis Table V: Melodic Analysis of the chorus " *Silaha Ni Yesu*"

With the above suggestions, the chorus would be sung as follows:

Silaha Ni Yesu II

Arr. K. Gichuhi

Si - la - ha ni Ye - su si - la - ha ni Ye - su si -
 la - ha ni Ye - su ma - i - sha - ni mwa - ngu.

It is important to note that the transcribed version is one of the ways that the chorus would be sung. In a performance situation, these types of songs are not sung in exactly the same way every time they are repeated. Variations in the styles of singing may result in bringing about the correct or desired effects in the music, especially if song leaders are conscious of stress patterns and the mode in which words are inflected in spoken Kiswahili.

We now look at the second chorus "*Kitu Gani Kitanitenga*" which when translated means "what shall separate me".

Kitu Gani Kitanitenga

Transcribed by K. Gichuhi
Composer unknown

ki - tu ga - ni - ki - ta - ni - te - ga na

Ve - su muo - ko - zi wa - ngu ni u - ma - za - je - vi - ki - ni... (etc)










pa - na

Chorus Collection II: "*Kitu Gani Kitanitenga*"

(ii) RHYTHMIC ANALYSIS

In this short and repetitive chorus, the strong beats all fall on the penultimate syllables as shown above by the accent marks (>). This is therefore one example of a song where the stress of the words is correctly reflected in the music. In other words, the rhythmic organisation of the song does not require any alterations.

Again, it is important that the melodic contour in the music attempts to correspond with the tonal inflections of the words. In the above chorus, the words 'gani' *Yesu* and 'wangu' need slight changes as will be suggested below to have their melodic contour relate correctly to their speech contour.


| Word | Tonal inflections | Given melodic contour | Suggested melodic contour |
|--------------|--|---|--|
| <i>Gani</i> | middle low  ga - ni |  ga - ni |  ga - ni |
| <i>Yesu</i> | middle low  Ye - su |  Ye - su |  Ye - su |
| <i>Wangu</i> | middle low  wa - ngu |  wa - ngu |  wa - ngu |

Analysis Table VI: Melodic Analysis of the chorus "Kitu Gani Kitanitenga"

The arrangement resulting from these suggestions is:

Kitu Gani Kitanitenga (II)

Arr. K. Gichuhi



Ki - tu ga - ni ki - ta - ni te - nga na Ye - su muo - ko - zi

wa - ngu (etc.)

Arrangement II: "Kitu Gani Kitanitenga"

The third and final chorus to be analysed is "Roho Yangu na Ikuimbie" which is a translation of the chorus "Then Sings My Soul".

Roho Yangu Na Ikuimbie (Then Sings My Soul)

Then sings my soul my Sa - viour God to Thee
 Ro - ho ya - ngu na i - ku - i - mbi - e

How great Thou art, how great Thou art then sing
 Jin - si we - we u - li - vyo m - kuu ro - ho

my soul my sa - viour God to Thee how great Thou
 ya - ngu na i - ku - i - mbi - e jin - si we -

art how great thou art ---
 we u - li - vyo m - kuu ---

Chorus Collection III: "Roho Yangu Na Ikuimbie"

(i) RHYTHMIC ANALYSIS

As with the other songs, we analyse the words of this chorus according to the way the syllables are stressed. The English translation is also analysed alongside the Kiswahili words.

Ro - ho ya - ngu na i - ku - im - bi - e
Ji - nsi we - we u - li - vyo mkuu
Ro - ho ya - ngu na i - ku - im - bi - e
Ji - nsi we - we u - li - vyo mkuu

Then sings my soul, my sa - viour God to Thee
 How great Thou art, how great Thou art
 Then sings my soul, my sa - viour God to Thee
 How great Thou art, how great Thou art.

According to Kiswahili speech rhythm, the words "yangu"
 "ikuimbie" and "wewe" are not correctly stressed in the music.

“Yangu” ought to be stressed “ya - ngu” and not “ya - ngu” ,
 “ikuimbie” “i - ku - i - mbi - e “ and not ”i - ku - i - mbi - e” and “wewe”
 “we - we” and not “we - we”.

The following rhythm is suggested to incorporate the correct stresses:

4/4

Ro - ho | ya - ngu na i - ku - i - mbi - e

Detailed description: A 4/4 time signature is shown. The rhythm is represented by vertical stems and beams. The first two bars are 'Ro - ho' (two quarter notes). The third bar is 'ya - ngu' (two quarter notes). The fourth bar is 'na' (two quarter notes). The fifth bar is 'i - ku - i - mbi - e' (four eighth notes). Vertical bar lines separate the bars.

Ji - nsi | we - we u - li - vyo m - kuu

Detailed description: A 4/4 time signature is shown. The first bar is 'Ji - nsi' (two quarter notes). The second bar is 'we - we' (two quarter notes). The third bar is 'u - li - vyo' (four eighth notes). The fourth bar is 'm - kuu' (two quarter notes). Vertical bar lines separate the bars.

(ii) MELODIC ANALYSIS

The words “yangu” (bars 1 and 9) and “wewe” (bar 13) are analysed and suggestions made as follows:

| Word | Tonal inflection | Given melodic contour | Suggested melodic contour |
|-------|---|-----------------------|---------------------------|
| Yangu | middle low ya - ngu | ya - ngu | ya - ngu |
| Wewe | middle low we - we | we - we | we - we |

Analysis Table VII: Melodic Analysis of the chorus " Roho Yangu Na Ikuimbie"

CHAPTER THREE

With the foregoing analyses and suggestions, the melody below may be deemed the appropriate arrangement of the chorus.

Roho Yangu Na Ikuimbie (II)

Arr. K. Gichuhi

Ro - ho ya - ngu na i - ku - im - bi - e jin - si

we - we u - li - vyo m - ku _____ ro - ho ya - ngu na i - ku - im -

bi - e jin - si we - we u - li - vyo m - kuu _____.

Chorus Arrangement III: "Roho Yangu Na Ikuimbie"

CHAPTER THREE

INTRODUCTION

In this chapter we have an original creative composition entitled "*Bwana, Mchungu Wangu*" ("The Lord, My Shepherd") for four voices, with alto solo, accompanied by pianoforte (optional). The text is from the Holy Bible, Psalms 23 and 139.

The work is in four main sections. It begins with an eight bar pianoforte introduction leading to the first section in the key of F-major. In this section all four voices have equal prominence. It ends at bar 25. The second section moves to the relative minor, d minor, and is for solo alto voice. Towards the end it returns to the tonic. this is followed by an eight bar pianoforte interlude leading to the third section in the sub-dominant, Bb. This section is similar to the first.

The fourth and final section is faster and in chorus-response style. The soprano begins the role of soloist, which is taken over by the tenor and bass to the end of the piece. This last section reflects the style of the short choruses collected in this work. The other sections lean more towards the hymn style. This last section rounds up the work in the tonic key.

BWANA, MCHUNGA WANGU

(The Lord, My Shepherd)

for SATB (and alto solo) with optional keyboard accompaniment

*Words: Psalms 23 and 139
Music: Kagema W. Gichuhi*

PIANO INTRODUCTION *moderato* (♩ = c.112)

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains four measures of music, each starting with a piano (*p*) dynamic marking. The notes are: Measure 1: B-flat, D, F; Measure 2: B-flat, D, F; Measure 3: B-flat, D, F; Measure 4: B-flat, D, F. The lower staff is in bass clef with the same key signature and time signature. It contains four measures: Measure 1: B-flat, D, F; Measure 2: B-flat, D, F; Measure 3: B-flat, D, F; Measure 4: B-flat, D, F.

The second system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains four measures: Measure 1: B-flat, D, F; Measure 2: B-flat, D, F; Measure 3: B-flat, D, F; Measure 4: B-flat, D, F. The lower staff is in bass clef with the same key signature and time signature. It contains four measures: Measure 1: B-flat, D, F; Measure 2: B-flat, D, F; Measure 3: B-flat, D, F; Measure 4: B-flat, D, F. A double bar line (//) is located at the end of the system.

Moderato

<10

mp Bwa - na u - m - chu - nga - a - ji wa - ngu si - ta pu - ngu

mp Bwa - na u - m - chu - nga - a - ji wa - ngu si - ta pu - ngu

mp Bwa - na u - m - chu - nga - a - ji wa - ngu si - ta pu - ngu

mp Bwa - na u - m - chu - nga - a - ji wa - ngu si - ta pu - ngu

p

//

15

ki - wa - na ki - tu wa - ni - la - za ma - li - sho - ni ya ma - ja - ni ma -

cresc.

ki - wa - na ki - tu wa - ni - la - za ma - li - sho - ni ya ma - ja - ni ma -

cresc.

ki - wa - na ki - tu wa - ni - la - za ma - li - sho - ni ya ma - ja - ni ma -

cresc.

ki - wa - na ki - tu wa - ni - la - za ma - li - sho - ni ya ma - ja - ni ma -

cresc.

//

20

bi-chi wa - ni - o - ngo - za kwa ma - ji ya u - tu - li - vu

bi-chi wa - ni - o - ngo - za kwa ma - ji ya u - tu - li - vu

bi-chi wa - ni - o - ngo - za kwa ma - ji ya u - tu - li - vu

bi-chi wa - ni - o - ngo - za kwa ma - ji ya u - tu - li - vu

// Ped. # Ped. # Ped. # Ped. #

25

wa - ni - o - ngo - za kwa ma - ji ya u - tu - li - vu.

wa - ni - o - ngo - za kwa ma - ji ya u - tu - li - vu.

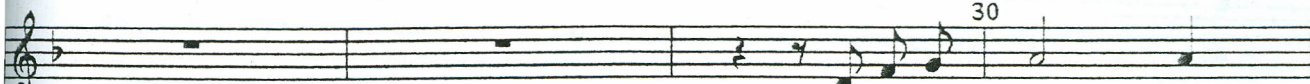
wa - ni - o - ngo - za kwa ma - ji ya u - tu - li - vu.

wa - ni - o - ngo - za kwa ma - ji ya u - tu - li - vu.

// Ped. # Ped. # Ped. # Ped. #

With much expression ♩=108

30



Alto solo: Ni-ja-po - pi - ta

Flowing ♩=c.108



35



ka - ti ya bo - nde la u - vu - li

wa ma - u - ti; si-ta-o *cresc.* - go - pa ma

40

ba - ya ka - mwe kwa ku-wa u pa -

This system contains the first four measures of the piece. The vocal line is in a single staff with lyrics underneath. The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a melodic line. The key signature has one flat (Bb) and the time signature is 4/4. The number '40' is written above the first measure.

//

mo - ja *mf* na - mi kwa ku-wa *mp* u pa -

This system contains the next four measures. The vocal line continues with lyrics. The piano accompaniment features a more active right-hand part with chords and a left-hand part with a melodic line. Dynamic markings *mf* and *mp* are present. The system ends with a double bar line.

//

mo - ja na - mi.

This system contains the final two measures of the piece, primarily the vocal line. The piano accompaniment is minimal, consisting of a few chords in the right hand and a simple melodic line in the left hand. The system ends with a double bar line.

This system contains the final two measures of the piano accompaniment. The right hand plays chords, and the left hand plays a melodic line. The system ends with a double bar line.

//

PIANO INTERLUDE

Moderato ♩ = 112

50

55

Brightly ♩ = 112

60

mf Wa - a - nda - a me - za mbe - le

mf Wa - a - nda - a me - za mbe - le

mf Wa - a - nda - a me - za mbe - le

mf Wa - a - nda - a me - za mbe - le

mp

ya - ngu, ma - cho - ni pa wa - te - si

ya - ngu, ma - cho - ni pa wa - te - si

ya - ngu, ma - cho - ni pa wa - te - si

ya - ngu, ma - cho - ni pa wa - te - si

65

wa - ngu wa - ni - pa - ka ma - fu - ma fu - ta ki -

wa - ngu wa - ni - pa - ka ma - fu - ma fu - ta ki -

wa - ngu wa - ni - pa - ka ma - fu - ma fu - ta ki -

wa - ngu wa - ni - pa - ka ma - fu - ma fu - ta ki -

Red. # Red. # Red. #

chwa-ni ki-ko-mbe cha- ngu ki- na-fu - ri - ka ki- ko-mbe

chwa-ni ki-ko-mbe cha- ngu ki- na-fu - ri - ka ki- ko-mbe

chwa-ni ki-ko-mbe cha- ngu ki- na-fu - ri - ka ki- ko-mbe

chwa-ni ki-ko-mbe cha- ngu ki- na-fu - ri - ka ki- ko-mbe

Ped. *mf*

cha- ngu ki- na-fu - ri - ka.

cha- ngu ki- na-fu - ri - ka.

cha- ngu ki- na-fu - ri - ka.

cha- ngu ki- na-fu - ri - ka.

Allegro

mf

Ped.

mf
Ni- e-nde wa-pi ni-ji- e

mf
Ni- e - nde wa- pi

mf
Ni- e - nde wa- pi

mf
Ni- e - nde wa- pi

mp
L.H. sempre staccato

pu- she ni-ji- e - pu- she na ro- ho wa-ko ni- e -nde

ni- ji - e- pu- she ni- ji - e - pu - she na ro - ho wa- ko

ni- ji - e- pu- she ni- ji - e - pu - she na ro - ho wa- ko

ni- ji - e- pu- she ni- ji - e - pu - she na ro - ho wa- ko

wa-pi ni-u-ki-mbi-e ni-u-ki-mbi-e u-so

ni-e-nde wa-pi ni-u-ki-mbi-e ni-u-ki-mbi-e

ni-e-nde wa-pi ni-u-ki-mbi-e ni-u-ki-mbi-e

ni-e-nde wa-pi ni-u-ki-mbi-e ni-u-ki-mbi-e

wa-ko ni-nge-pa-nda hu-ko juu we-we

u-so wa-ko. ni-nge-pa-nda hu-ko juu

u-so wa-ko. ni-nge pa-nda hu-ko juu we-we

u-so wa-ko. ni-nge pa-nda hu-ko juu

90

u - ko we - we u - ko ni - nge la - la

we u - ko we - we u - ko. ni - nge la - la

u - ko we - we u - ko ni - nge la - la ku - zi -

we - we u - ko we - we u - ko ni - nge la - la ku - zi

95

ku - zi - mu we - we u - ko, we - we u - ko.

ku - zi - mu we - we u - ko, we - we u - ko.

mu we - we u - ko we - we u - ko.

mu we - we u - ko we - we u - ko.

CONCLUSIONS AND RECOMMENDATIONS

CONCLUSIONS

1. Analyses of Kiswahili songs in this work have proved that speech rhythms and contours of the language were interfered with in the process of translating the hymns from English versions. This occurred because the different characteristics of the languages were not considered when carrying out the exercise. Consideration is given to the possibility that the translators were not bilingual and therefore lacked in knowledge of the speech patterns of Kiswahili.
2. From the research carried out for the work , the following are the findings:
 - (a) The “messages” or theological contents of the Hymns in many cases have precedence over the music, particularly to church leaders who have had little or no formal music training
 - (b) The translated hymns are so embedded into the church systems that the issues discussed in this work are not important particularly to lay members of churches interviewed.
 - (c) Worship leaders and choir trainers are aware of some of the issues discussed. While the hymns are not discarded, there is a growth in the use of originally composed songs. Contemporary compositions in popular style written in Kiswahili and other local languages are more popular than hymns particularly among young church members, This was revealed in the studies carried out in the open-air meeting and also from the interviews in the churches. Two of the major factors contributing to their popularity and leading to their widespread use is their availability in the music record industry and exposure in music festivals across the country.

RECOMMENDATIONS

The church in Kenya cannot completely remove itself from the influences of the West. This study does not seek to suggest that the nature of hymns discussed in this work should not be used. Some of the songs written locally also have certain borrowed characteristics, but are still popular. However, if the details discussed in this work were keenly looked into, the music in churches would be more appealing and beneficial to members. Following are some recommendations.

1. In order to retain the qualities of Kiswahili translated hymns, the following steps should be taken.

(a) Musicians involved in translating, arranging and composing songs should have a good knowledge of the languages they work in.

(b) The existing Kiswahili hymn versions could be revised by: altering the music elements (melody and rhythm) of the hymns as illustrated in this study in order to maintain the natural flow of the language. Melodies can, for instance, be borrowed from African songs, a good example being the Pokomo melody used in the Kenya national anthem.

2. Church leadership and members alike need to be sensitized to the wealth of musical talent and music resources available in Kenya. Members should be encouraged to be involved in song arrangements and compositions. Church organisations should not be adverse to changes, improvements or innovations especially if they are aimed at creating richer music experiences in worship and other activities within the church.

SUGGESTIONS FOR FURTHER PROJECTS

This work has focused on the Kiswahili language. Similar studies can be carried out in Christian music written for other languages in the country, particularly translations such as those addressed in this study.

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APPENDIX A

LIST OF KISWAHILI HYMNALS

Following is a list of some of Kiswahili Hymnals available in selected Nairobi book shops.

1. NYIMBO NA KORUSI Ibada ya watoto (Uzima Press, 1972)
2. NYIMBO STANDARD (Church of the Province of Kenya 1974)
3. NYIMBO ZA IMANI YETU (Kenya Baptist Media)
4. NYIMBO ZA INJILI (Evangel Publishing House, 1959)
5. NYIMBO ZA KIKRISTO (Kanisa la Injili la Kilutheri, Tanzania, 1945)
6. NYIMBO ZA KRISTO (East African Union Mission of SDAs)
7. NYIMBO ZA SIFA (Inland Publishers, Mwanza, Tanzania 1982)
8. NYIMBO ZA WOKOVU (Kituo cha Maandiko Habari Maalum, Zaire 1937)
9. PRAISES TO THE MOST HIGH (Section on "Pambio za Kiswahili") (AGLC, Nairobi 1986)
- 10 SAUTI ZETU MBINGUNI (Baptist Publications House 1983)
- 11 TENZI ZA ROHONI (Baptist Publications House 1986)

LIST OF ENGLISH HYMNALS

In the Kiswahili hymnals "*Tenzi za Rohoni*" and "*Nyimbo Za Injili*", the following English hymnals are referred to for tunes and music arrangements.

1. Alexander's Hymns.
2. Church Hymnal.
3. Church and Sunday School Hymnal.
4. Consecration and Faith.
5. Favorites.
6. Golden Bells.
7. Hymnal Companion
8. Life Songs I and II
9. Redemption Songs.
10. Sankey's Sacred Songs and Solos.
11. Sheet Music of Heaven.
12. Songs of Cheer.
13. Songs of Praise.
14. Spritual Songs.
15. Tabernacle Hymns.
16. Triumphant Service Songs.

APPENDIX C

BUDGET

| | |
|---|-----------------------|
| Transport..... | KSh. 5,000.00 |
| Subsistence..... | KSh. 6,275.00 |
| Informant remuneration..... | KSh. 4,500.00 |
| Tape recorder, tapes and batteries..... | KSh. 13,500.00 |
| Stationery, typing, photocopy..... | KSh. 6,450.00 |
| Miscellaneous..... | KSh. 5,575.00 |
| TOTAL..... | KSh. 41,300.00 |

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